

TEN CENTS

VARIETY

VOL. XLV, No. 6

NEW YORK CITY, FRIDAY, JANUARY 5, 1917

PRICE TEN CENTS



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BOSTON HAS FIRST BANQUET OF MANAGERS AND ARTISTS

**Following White Rats' New Year's Strike Fluke, Managers
and Artists Felicitate One Another. Over 300 Present.
To Become Annual Event. Epoch in Vaudeville.**

Boston, Jan. 3.

Here in the city where vaudeville was first conceived and almost on the anniversary of the day 34 years ago that B. F. Keith opened his first store show, one of the most important steps forward in the history of American vaudeville was marked, when on Tuesday night for the first time the vaudeville managers and the vaudeville artists sat down to a love feast in the large dining room of Young's Hotel.

The dinner was given by the Vaudeville Managers' Protective Association and is to be repeated on every forthcoming New Year's Day. It was to have been held Monday but the delay of one day was necessary since all available space was used in the first celebration of that day in Boston.

This breaking of bread together in harmony and good fellowship is all the more remarkable since it follows upon what was to have been the beginning of the White Rats' strike, supposed to start in the Hub and spread throughout the country, but which never materialized.

The master of ceremonies was J. J. Murdock. Directly across from him sat A. Paul Keith. Filling every chair in the large room, packed with tables, was every vaudeville act playing Boston, every act sent up as a substitute in case of trouble and the entire complements of the three burlesque shows appearing currently. An orchestra of 25 pieces volunteered for the banquet. All were union musicians, from all the variety houses in town among them.

That this, the first dinner, was a smashing hit from the overture, just as cocktails were served, down through the entertainment that followed and the speeches that were eagerly listened to there is not the shadow of a doubt. This gathering was done on impulse, inspired Monday when some of the acts, when asked whether they were going to play that night if a strike was ordered, replied that they not only would play but were ready to appear anywhere else that night if asked.

Mr. Murdock was on his feet many times during the dinner, now to introduce a speaker or to talk himself. When he arose at the beginning and proposed a toast to "the first occasion

when the vaudeville manager and performer sat down to break bread together," he was applauded and cheered for a full two minutes, many of the guests (there were 300 present) getting on their feet, and order was restored only when the toastmaster raised his hand. In his remarks Mr. Murdock said:

"The dinner tonight is tendered you by the V. M. P. A., and the guests are in the vaudeville, burlesque and circus fields, although some acrobats are barred (laugh). Let me propose a toast to the absent artists and managers not here tonight but who know about this affair from Maine to California.

"Many good things started in Boston: This town was the beginning of vaudeville and tonight is the first dinner where artist and manager sit down together. That proves that the two factions can meet and not make faces at each other (laugh) and I can say that no one has asked me for a date (long laugh). Let us hope that this affair will be the beginning. Next year the V. M. P. A. will hold a similar dinner at the first of the year to the performers in every city throughout the United States.

"The two factions should be bound as one. All the money of the theatre must come through the box office and you cannot injure that box office without hurting yourself. It is easy to see that it works both ways. But one cannot exist without the other and you must travel the road together. (applause).

"If the manager had not advanced there would not be enough vaudeville performers in the country today to fill this room, as now, and you will agree that in every city in the land there is at least one fine theatre. But the artists too must advance, yet that is impossible through the methods that caused the recent trouble. The cry is that they want time and I believe that they ought to get time (laugh).

"There are 45,000 vaudeville, circus and burlesque actors in the country, but there is only one work—continuous work—for about 20,000, so some must be idle some of the time. But if you've got the goods you can get work and plenty of work. I'll cite the

(Continued on Page 8.)

LEGISLATOR FOR OPEN SUNDAY.

Abner Greenberg, member of a theatrical family and himself associated with the stage and music publishing business, will be one of the New York legislators who will have a hand in Sunday regulation the coming session at Albany. He was elected from New York City to serve in the Assembly.

In a letter to VARIETY the Assemblyman pledges his vote to a program of liberal Sunday enforcement.

"As my parents, relatives and friends are financially interested in the show business," he says, "I want to assure them of my fidelity and activity for the protection and promotion of their interests in the lawmaking body of the state in whatever questions affecting their well being are before our body at Albany. I am in full sympathy with the exhibition of motion pictures on Sunday and of a further liberalization of the Sunday in respect to vaudeville shows and other entertainments on that day. The provisions of the Penal law of this state are antiquated and savor of the Eighteenth century when actors were classed with mountebanks and charlatans.

"I shall be delighted to assist any committee or representatives on the question of legislation and shall be glad to see them at my office, 320 Broadway or in the Capitol building in Albany."

RESTAURANTS CUT RATES.

The restaurants have finally succumbed to the cut rate ticket scheme. An eating place in the theatrical district is now issuing tickets worth 15 cents if used for the purchase of a regular 35-cent lunch.

The tickets are being distributed in theatrical offices.

LOWENTHAL QUITTING RATS?

Chicago, Jan. 3.

There is a report here that Fred Lowenthal has quit as local counsel for the White Rats Actors' Union.

At the lawyer's office, in the absence of the attorney himself, the rumor is denied. It probably gained currency because of his departure from the city just at this time.

\$7 TOO MUCH.

Chicago, Jan. 3.

The Mary Garden New Year's eve appearance in "Thais" at the Auditorium at \$7 top proved a frost financially.

The famous diva appeared to row after row of empty seats.

"Darn, Good and Funny" Act's Title.

Chicago, Jan. 3.

"Darn, Good and Funny" is the title of a western three-act now playing around here.

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

PLUGGING FOR MATINEES.

Shortly after two o'clock Tuesday afternoon there was quite a commotion on 42d street, west of Seventh avenue. Runners for two playhouses giving matinees were making strenuous efforts to secure a semblance of an audience, with the odds in favor of the one furthest east, i. e., the Cohan & Harris theatre, where a children's matinee was scheduled. The other was the Eltinge where Nora Bayes was giving one of her special performances of song.

Miss Bayes opened her series of individual performances Christmas eve and up to Tuesday had consistently refrained from openly papering the auditorium. Tuesday (this week) matinee the house was painfully small. When at two o'clock there was no evidence of anything resembling an audience, the management started toward Broadway to waylay a few stragglers, only to find that the Cohan & Harris sleuths were waiting outside their playhouse ready to shanghai anybody headed down 42nd street.

J-L-S TO OCCUPY BIG ONE.

Chicago, Jan. 3.

Plans have been filed by Architect Rapp for a new theatre to seat 2,500 and to be situated at Broadway and Lawrence street.

Work will begin March 1 and the house upon its completion will be occupied by Jones, Linick & Schaefer for vaudeville. The building will be ready to open Sept. 1 if present plans do not miscarry.

IRISH AND NOT IRISH.

Chicago, Jan. 3.

An "All Irish Bill" was proposed for the Indiana by Walter Meakin who books that theatre. The plan has been abandoned by Mr. Meakin through discovering any number of acts bearing Irish names are not Irish by birth.

SHUBERT'S WESTERN MAN.

Chicago, Jan. 3.

J. J. Shubert and Ralph Long are here, it is said, concerning a general upheaval of the Shubert western office following the sudden withdrawal of Frank K. Garrity. Frank Miller is in temporary charge. Mr. Long, one of the most efficient men in the New York office, has been tendered the management of the Shuberts' western interests, but it is not definite he has accepted.

Spooner Stock Suddenly Closes.

The John Meehan stock at the Spooner in the Bronx closed Saturday with the company uninformed up to that day. During the last week of its management the company presented "The Inner Man," a new piece, which had not been produced heretofore. The company was to have continued with the new play policy, but it was found unprofitable.

IN PARIS

By E. G. KENDREW.

Paris, Dec. 24.

The fear of a further closing of theatres is worrying the managers and actors. Meetings have been held at which the question has been fully discussed, and a petition sent to the authorities pointing out the hardships such action would have on those dependent on the amusement world for their living. It is now a foregone conclusion that there will be no additional closed days beyond the 24 hours each week, and that all theatres will be able to play six days weekly. The thorny problem of matinees is left in abeyance.

The death is announced of Henri Micheau, former director of the old Theatre des Nouveautés, which was pulled down before the war and is now the site of an elegant picture palace.

Edmond Pezon, a lion tamer, died in Paris. He was the owner of a famous menagerie in France, but has been in difficulties since the floods in 1910, when many of his animals, then camped on the banks of the Marne, were drowned. The war handicapped his tours and caused him to disband the menagerie.

The combined bands of the Canadian troops in France played in Paris last week, with much success.

Several changes at the legitimate houses in the latter part of December, for the most part revivals. Business remains good and much better financial results than in 1915 are reported for the outgoing year. Vaudeville programs are good, specially at the Alhambra, in spite of the difficulty in obtaining acts. Olympia, Empire, Mayol, Casino de Paris, Medrano, Nouveau Cirque, Bobino, Petit Casino, Kursaal, Chateau d'eau, Gaumont Palace and the Alhambra are the Paris variety resorts playing vaudeville acts. Small time acts can easily find work for three or four months, if not too exacting; big acts can do about one month.

Pictures continue to be the attraction, notwithstanding excellent shows in the theatres. This is easily realized by the theatres Tuesday evenings, when the cinemas are closed all day under the coal economy organization orders. On the other hand, the picture houses get in a few more on the days when the vaudeville theatres have to shut. The closing of the legitimate house on Fridays does not appear to effect the other establishments to any appreciable extent.

Another change at the little theatre in the Rue Caumartin, which is now a cabaret once more and named Cadet-Rousselle, the title of an old and famous French song founded on a regiment in 1792.

The Paris subways have curtailed the night service and the last trains will now run at 11.15 p. m. This will make theatre audiences hustle, as the performances terminate at present a little after 11 o'clock.

"The Blue Bird" is being revived at the Theatre Rejane with the original company (according to the adverts). Maurice Maeterlinck, the Belgian author, is at present lecturing in Spain.

In Paris Theatres: "Rip Van Winkle" (Arts); "Je ne trompe pas mon Mari" (Athenée); "Les Maris de Ginette" (Apollo); "Jean de la Fontaine" (Bouffes); "Les Femmes de Bonheur" (Zick); "Les chiens policiers" (Chatelet); "Blue Bird" (Rejane); Rivoli (Sarah Bernhard); "Guerre et l'Amour" (Renaissance); "L'Etranger" and repertoire (Opera); "Les Quatre Journées"

(Opera Comique); "Nos bons Villages" (Odeon); "Moune" (Varietes); "L'Amazone" (Porte St. Martin); "L'Otage" (Antoine); "La Roussotte" (Ambigu); "Laboratoire des Hallucinations," etc. (Grand Guignol); "Grand Mogol" (Tranon); "La Classe 36" (Dejazet); "Plus haut que l'Amour" (Albert 1); "Primrose" and repertoire (Comedie Francaise); "Dame de chez Maxim" (Scala); "Afgar" (Michel); "Madame et son Pilleul" (Palais Royal); Revues at Little Palace, Capucines, Cigale, Folies Bergere, Ba-Ta-Clan, Eldorado.

Arsen Blondin, the famous French tight rope walker, who crossed Niagara many years ago, appeared Sunday afternoon for the first time in Paris for 25 years, at a charity fair held in Luna Park.

Rouzier Darcieres, secretary of the Paris Olympia while under Marinelli's management, died at Gap, France, from heart trouble last week.

Francesco Pablo Tosti, composer, died in Rome, Italy, Dec. 2.

Lucien Guitry will play at the Theatre de la Gaité, under temporary direction of Dulay, in a new 3-act piece, "Miette," by D. Nicademi, December 13.

"Je ne trompe pas mon mari," by Feydeau (being the story of a woman who did), will be revived next week at the Athenée.

A new vaudeville artists' syndicate is to be formed in France, the former Artistes Lyrique Union not filling the bill since the death of the old organizers. The society, it is argued, should be non-political and embrace all classes of music hall people, but no one else.

The weekly receipts remain about the same at the majority of vaudeville and picture theatres, in spite of the one day closure. The Wednesday holiday for music halls is considered by the staffs as a God-send, and there are many people who hope it may be a permanent institution. As usual the main complaint comes from the "menagerie," as old actors called the band.

ENGLAND OBLIGES RUSSIA.

London, Jan. 3. The film feature, "Ivan the Terrible," has been withdrawn from the English market in deference to the Russian Embassy, it being regarded as an inappropriate moment for such a showing. The film was censored and later passed, but was subsequently shown in its original form, consequently the prohibition.

BIGGEST OUTSIDE LONDON.

London, Jan. 3. "The Big Show," deCourville and Pink's revue, music by Melville Gideon, produced by Jack Haskell, opened Dec. 26 at the Empire, Liverpool. It is the biggest show ever produced outside of London, breaking all records, and is there for a six weeks' run.

AFTER "CHU CHIN CHOW."

London, Jan. 3. The Shuberts, with or without their knowledge are running counter to Florenz Ziegfeld, Jr., here. Both are in active negotiation, through their representatives, with Oscar Asche, for the American rights to "Chu Chin Chow," an Oriental musical comedy now running at His Majesty's. It was written by Mr. Asche, music by Frederic Norton.

LAUDER'S SON KILLED.

London, Jan. 3. Harry Lauder's only son (John), age 29, a captain in the English army, was killed at the front, and as a consequence the Shaftesbury, where the Scotch comedian is playing, closed from Jan. 1 to Jan. 4. The bereaved father has received messages of sympathy from Queen Alexandra and many notable people.

The new Lauder revue, "Three Cheers," is a pronounced success. The scene in which Lauder and Ethel Levey appear together is a perfect gem, due to their contrasted personalities. The dance by Ivy Shilling, Australian, and Fred Leslie, American, is the talk of London.

OXFORD'S REVUE.

London, Jan. 3. Ernest Rolls will present a revue, entitled "London Life," at the Oxford, Jan. 15. The score is by his brother, Max Darewski.

TOM CLAXTON DEAD.

London, Jan. 3. Tox Claxton, the variety agent, was buried Dec. 28.

NEW SONGS IN LONDON.

London, Jan. 3. Wilkie Bard and Vesta Tilley introduced new songs at the Coliseum this week.

"UNDER COVER" LEADS.

London, Jan. 3. When Grossmith & Laurillard, in conjunction with Matheson Lang, produce "Under Cover" at the Strand, Jan. 17, Jessie Winter will be the leading lady with Lang in the leading part.

Berlin Correspondent at His Majesty's.

London, Jan. 3. Frederic W. Wile, the American journalist, for many years special correspondent at Berlin for the London "Daily Mail," will speak at His Majesty's theatre Sunday afternoon, Jan. 7, with H. B. Irving in the chair.

Revival of "The Private Secretary."

London, Jan. 3. Andre Charlot and Norman McKinnell's presentation of the wordless play, "A Pierrot's Christmas," at the Apollo, although enthusiastically received, was withdrawn Dec. 30. "The Private Secretary" is to be revived there Jan. 6.

Both on the Same Program.

London, Jan. 3. Jack Norworth and Hetty King are playing on the same bill this week—the Victoria Palace.



FRANK VAN HOVEN

Was asked, the other day, if he knew that an attempt to steal his act was tried in Australia. Van laughed, laughed, and said: "Yes, and did you hear that Van Hoven, through his advertising, was so well known that the newspapers, etc., criticized the steal? And, laughing still harder, he added: "And did you hear Van Hoven has contracts for Australia, English contracts at real money, too?" And, laughing still more, he continued: "And did you also hear the copy of my act was stopped?"

REHEARSING IN KHAKI.

London, Jan. 3. "Babes in the Wood" at the Strand is successful. Johnnie Schofield, Jr., obtained special permission from the War Office to play the dame in the show, rehearsing daily in khaki.

SAILINGS.

San Francisco, Jan. 3. Arrived here Dec. 26 on the "Ventura" from Australia, Artois Bros., Prince and Deerie; the Parsleys, Mr. and Mrs. Tom Miller, Musical Irving, Cardo and Noll, Mennetti and Sadelli, Wirth Family, Mr. and Mrs. Lew Dunbar, May Baker, Mr. and Mrs. Tom Jones.

Two Tomboys Back Home.

London, Jan. 3. The Two Tomboys, after a long absence in America, opened at the Alhambra, Bradford, Monday.

Flyweight Boxer Marries Artiste.

London, Jan. 3. Tom Noble, the flyweight boxer (weighing under 100 lbs.), was married Dec. 19 to Doris Arnold, of Dot and Doris.

Longrigg in Artillery.

London, Jan. 3. Sidney Longrigg, formerly with Edelen & Burns, has been transferred from the Royal Horse Artillery to the Anti-Aircraft, now on the western front.

FREEMAN'S LES DARCY.

Freeman Bernstein beat the promoters and managers around New York to the Les Darcy thing. Freeman has the much exploited Australian boxer under contract for the next 15 weeks for a one-night-stand tour to open in Hartford next Tuesday night. Freeman has guaranteed the fighter \$2,500 a week and expenses for himself and two companions during the contract.

The show with which the fighter will appear will be a sort of an athletic carnival and will include the Three Romans, Keeley Brothers, Three Armstrongs, Bennett Sisters, Cicero, and a team of wrestlers. The attraction will be preceded by two advance men, who will handle the press and arrange for their star to edit sporting pages, and also frame for the meeting of all comers in towns where it will be permitted.

So far the route includes Hartford, Bridgeport, Philadelphia, Reading, Baltimore, Wilkes-Barre, Johnstown and Pittsburgh.

Freeman expects that the venture will be able to attract no less than \$10,000 a week to the box offices and that his bit will be something like \$2,500, in which a couple of silent partners will share.

HALE AND PATERSON.

The pictures on the front cover of this week's issue are those of Signe Paterson and Frank Hale of Hale and Paterson, who will appear at Keith's Riverside next week, when Miss Paterson will show how the society folks are doing the Hawaiian dance in evening dress, of which novel stage idea she is the originator.

Hale and Paterson are playing American vaudeville until spring, when they will go to Europe.

They have a special orchestra consisting of six men called the Versatile Sextet. Miss Paterson will introduce something entirely new in the way of a dance number shortly.

Hale and Paterson have been dancing for society during the holidays.

Tanguay at Riverside Jan. 29.

Chicago, Jan. 3. After playing this middle western big time for a few weeks, Eva Tanguay will go to New York, opening at Keith's Riverside Jan. 29.

ARTIST IN ST. LOUIS POORHOUSE ASKED FOR \$30 BY MOUNTFORD

Little Frank Quigg Informed by White Rats Executive \$25 Fee and \$5 Dues Necessary for Reinstatement. Quigg Former Partner of Late George Fuller Golden, Founder of White Rats. Golden-Quigg Act Known as "A Man and a Half."

St. Louis, Jan. 3. Little Frank Quigg, who played with the late George Fuller Golden, founder of the White Rats of America, on the vaudeville stage in an act called "A Man and a Half" was informed by Harry Mountford, of the White Rats, after Quigg had written Mountford, that he would have to pay \$25 fee and \$5 for dues in advance to be again considered a White Rat, although Quigg had written Mountford from the City Infirmary (Poor House).

Mr. Quigg who is now 49-years old informed the St. Louis representative of VARIETY regarding the matter when visited at the Infirmary. He was one of the first members of the White Rats and rejoined it when it was rejuvenated in 1908. Several years ago he suffered an attack of locomotor ataxia and this led up to his present helplessness. Quigg played in America and Europe for 30 years.

Speaking of his appeal to the Rats, Mr. Quigg said he had written the organization not for help but to determine how he stood with it. The answer sent him by Mountford stated he would have to pay \$25 for reinstatement and \$5 dues, without mentioning his position or offering to lend any assistance. As Quigg knew this was impossible he tore up the letter. The veteran said he wrote the "International Union" at the same time he appealed to the Rats. Shortly afterward, said Mr. Quigg, Frank Tate, the head of the local managers, turned over \$10 Mr. Tate had received as an anonymous present for Quigg and the latter is desirous of expressing his thanks to whoever helped him in his misfortune.

Quigg's real name is Frank Kofron. He is now the neatest and best-groomed man at the institution and still respected and visited by many artists when passing through St. Louis.

NEW YORK'S ONLY EXTRA SHOW.

The Columbia, New York, gave the only extra New Year's show, having a third performance Monday night, drawing a little less than \$500, barely enough for the attraction and theatre to break even on the expense.

The third show New Year's day convinced the Columbia people New Year's Eve is only Dec. 31.

Sunday night the Hippodrome and Century gave a special vaudeville concert, each place drawing a large crowd. The Winter Garden at \$5 a seat the same evening, had a turnout. Nineteen acts made up the program.

DOOLEY-SHUBERT SIGNED.

Johnny Dooley of Dooley and Rugel is reported having entered into a contract with the Shuberts to appear in the next Winter Garden production.

Yvette Rugel will continue in vaudeville as a single turn, having a piano accompanist.

SCHENCK'S WESTERN VIEWS.

Jos. M. Schenck and his wife (Norma Talmadge) returned to New York last Saturday after a trip to the Coast, taken in company with Mr. and Mrs. Marcus Loew who stopped off in Chicago to spend New Year's.

It was Mr. Schenck's first visit to the west. He said vaudeville patronage throughout that section was of the best

but that he did not notice any startling merit of the programs, and was surprised at some of the shows in comparison with those of the east that the same admission is charged for.

Miss Talmadge's first feature film "Panthea," made by the company bearing her name and of which her husband is the president, will be first exhibited next week at the Rialto, New York, opening Sunday.

CLAUDE SHOULD HAVE BEEN NAME.

As a result of Billy Duval eloping with Myrtle Simonds from Springfield, Ill., to Covington, Ky., via train and automobile, where the couple were married, B. D. Berg's "Maids of the Movies" have disbanded. The cause of the disbandment was due, it is claimed, to the entire chorus of six being infatuated with Duval. Upon hearing of the fatal news they immediately submitted their resignation. When the girls arrived in New York they applied to Berg to be placed in another act, but he would not even accommodate them.

This makes the second marriage within a short time with Berg's acts. The other one was Jack Russell and Lottie Baker with the "Debutantes."

COULDN'T COLLECT.

Chicago, Jan. 3. Carol George (Mrs. Herbert Gebauer), of the Alaskan Trio, at the Palace last week, brought a suit against her husband for salary alleged to be due her, but the case was dismissed last week by a local judge.

Romaine Chapelle, a niece of Billie Burke's, who has been skating at the College Inn, has replaced Miss George with the Gebauer turn. Meanwhile Gebauer's damage suit against the Pittsburgh millionaire, Thomas M. Gregory, will come up in court later.

ERICKSON IN TAB.

Chicago, Jan. 3. Knute Erickson, late of Blanche Ring's company, has just arrived to head a new Boyle Woolfolk tabloid which opens the middle of January on the Association time.

PANTAGES HOME.

Seattle, Jan. 3. Alex. Pantages reached his headquarters here the day before Christmas after his trip east.

Sue for Phonograph Commissions.

Arthur Spizzi and Christopher Campanari have started an action through Nathan Burkan against Hipolito Lazaro of the Metropolitan Opera Company for commissions on engagements secured for him to sing for the American Gramophone Company.

They declare the Spanish musical star entered a contract with the gramophone company through their efforts and that they were to receive ten per cent. of the moneys paid him. He paid them \$600 on the first advance royalty of \$6,000 which he received, but failed to deliver when he later received \$5,000 from the talking machine people.

Union Sq. on American Wheel.

The Union Square was reported this week as having been secured for the American wheel, starting next season,

SUES "VARIETY" FOR \$100,000.

The White Rats Actors' Union of America has started some kind of a suit against VARIETY, asking \$100,000. Only a summons was served in the action Thursday of last week. No cause of action was mentioned. VARIETY has 20 days to answer, when 20 more days may be taken by the Rats before serving its complaint.

The White Rats' latest attorney, J. J. Myers, had his name on the paper that carried the White Rats as a plaintiff.

The former White Rats' attorney, James Timony, who resigned as counsel to the Rats through being unable to secure his claim for services, secured his money from Harry Mountford, the day after the latter obtained \$5,000 through giving a chattel mortgage in the name of the White Rats Realty Co. upon the furnishing of the Rats' clubhouse in New York. What amount Mr. Timony secured is not mentioned but it was said his claim amounted to about \$3,000.

Some years ago when the White Rats under Mountford's leadership was about in the same position it now occupies, also under Mountford's leadership, Mountford sued the United Booking Offices, several other defendants and VARIETY for \$100,000, alleging libel through an advertisement VARIETY had published concerning Mountford. That case never came to trial.

The suit just started against VARIETY followed the editorial attitude of the paper, which announced itself as opposed to Mountford in the Mountford single handed rule of the White Rats and his intention to call a strike of vaudeville artists, in the December issue of VARIETY.

VARIETY turned the summons over to O'Brien, Malevinsky & Driscoll and also instructed that law firm to commence suit against the White Rats to recover the amount due the paper from the Rats for advertising, about \$450.

FRED MACE'S PROPOSITION.

Since reaching Broadway late last week, coming here direct from Los Angeles, Fred Mace has received several picture proposals and is taking his time about deciding on any one.

Mr. Mace nearly had his New Year's celebration ruined through defending a young woman in the Hotel Astor from insult and incidentally saving House Detective Jacobs from an ejection job. A fellow in the 43rd street side lobby was ogling a woman when Mr. Mace intervened. Mr. Jacobs was saved the trouble of ejecting the intruder through the latter passing an unpleasant remark to Mace, who thereupon led him to the 43rd street entrance and with a perfectly aimed upper sent the fellow over near Shanley's, on the other side of the street.

But it nearly cost Mace his celebration. He is stopping at the Astor and the two house men there refused to allow him to leave in case the fellow might be lying in wait for him. Mace, to get away, walked over to the starter on the 43d street side and asked if the insurer had returned. "Sure, you'll never see that guy again," answered the starter, "after the punch you gave him. He will need six weeks' rest to get his jaw working to explain how it happened."

Detroit's Local Comedienne.

Detroit, Jan. 3. Margaret Youngblood, a local girl, who is a singing comedienne, has entered vaudeville for a couple of weeks, playing the Temple theatres at Rochester and this city, making her debut in Rochester next week.

Will Quit Show for Orpheum Circuit.

Louise Dresser will remain only three weeks with Henry W. Savage's production of "Have a Heart," which comes into the Liberty next week. She has contracts to open on the Orpheum Circuit at Kansas City, Jan. 28.

IN AND OUT.

Monday (New Year's) for the first time in a long while no act reported ill or was absent from a big time program. Whether it was because of the healthy condition of vaudeville or the White Rats' expected strike, the booking men didn't know though they commented upon the occurrence.

Cervo left the Hip show, Chicago, last week, through his position on the bill but changed his mind and later resumed the engagement.

Nan Halperin, after playing Monday and Tuesday, withdrew from the bill at the Maryland, Baltimore, last week and Venita Fitzhugh was substituted. Miss Halperin reported her voice out of kilter and went home to Chicago to recover.

Janet Adair, dissatisfied with her early position on bills on the Orpheum Circuit, is reported having delivered "two weeks' notice" of cancellation of the tour.

Wright and Dietrich left the Riverside, New York, Tuesday, Miss Dietrich's voice failing. Kenny and Lusby took their place. The former team returned to the bill Wednesday.

Loney Haskell could not open at the Hippodrome, Youngstown, this week, owing to the death of his mother, Sunday.

Ellis and Bordini withdrew from the Alhambra bill Tuesday, with Carroll and Wheaton doubling from the Palace to fill in. Miss Bordini was ill.

Kauffman Brothers are at the Wilson Ave., Chicago, this week, substituting for McCloud and Carp, who

The Ross Brothers, owing to illness, could not open at the Wilson Avenue, Chicago, Monday and the Petting Bros. were substituted. The Ross act went into the bill Tuesday.

JENNINGS SUCCEEDS LEONI.

William V. Jennings, for nearly 10 years a manager for wheel burlesque shows, and for many years director of James E. ("Blutch") Cooper's organizations, has been appointed to the post of assistant general manager of the American Association (burlesque), held by the late Harry Leoni.

Jennings will handle the paper of the Wheel companies and supervise transportation.

Jennings was last at the head of "The Sightseers." His position with that company will be filled by Dick Rider, formerly manager of "The Star and Garter Show."

MARRIAGES.

Raymond B. Perez, producer of burlesque shows for "Blutch" Cooper, and Marie Lynch, non professional, New Year's day in St. Patrick's cathedral, New York.

The Los Angeles "Herald" last week reported the marriage of Texas Guinan and Julian Johnson. Mr. Johnson is the editor of a photoplay magazine published in Chicago. He was formerly a dramatic critic in Los Angeles. Miss Guinan has been playing in a vaudeville sketch with William L. Gibson.

Bertie Ford (wire walker) and Pauline Price, in Australia.

A. J. Kilmer ("Clown Bobbie") and Ada P. Kelley, of Kane's "Ideal Girls," in Detroit, Dec. 26. They will do a specialty.

Florence Perry to Warren W. Wertz, non-professional, at the House of Prayer, Newark, N. J., Dec. 30. Mrs. Wertz will retire from the stage and the couple will make their home in Orange, N. J.

Alice Tucker, 20 years old, of Rita Mario's orchestra, to Aaron Hennings. 21 years old, a Pittsburgh salesman, while the act was playing Keith's, Cincinnati, last week.

Mae Murray, now screen actress, and J. Ray O'Brien, of New York, were married in Los Angeles Dec. 18.

Jack Ward and Ethel Northlane in Newark, N. J., New Year's Eve.

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

IN PARIS

By E. G. KENDREW.

Paris, Dec. 24.

The fear of a further closing of theatres is worrying the managers and actors. Meetings have been held at which the question has been fully discussed, and a petition sent to the authorities pointing out the hardships such action would have on those dependent on the amusement world for their living. It is now a foregone conclusion that there will be no additional closed days beyond the 24 hours each week, and that all theatres will be able to play six days weekly. The thorny problem of matinees is left in abeyance.

The death is announced of Henri Micheau, former director of the old Theatre des Nouveautés, which was pulled down before the war and is now the site of an elegant picture palace.

Edmond Pezon, a lion tamer, died in Paris. He was the owner of a famous menagerie in France, but has been in difficulties since the floods in 1910, when many of his animals, then camped on the banks of the Marne, were drowned. The war handicapped his tours and caused him to disband the menagerie.

The combined bands of the Canadian troops in France played in Paris last week, with much success.

Several changes at the legitimate houses in the latter part of December, for the most part revivals. Business remains good and much better financial results than in 1915 are reported for the outgoing year. Vaudeville programs are good, specially at the Alhambra, in spite of the difficulty in obtaining acts. Olympia, Empire, Mayol, Casino de Paris, Medrano, Nouveau Cirque, Bobino, Petit Casino, Kursaal, Chateau d'eau, Gaumont Palace and the Alhambra are the Paris variety resorts playing vaudeville acts. Small time acts can easily find work for three or four months, if not too exacting; big acts can do about one month.

Pictures continue to be the attraction, notwithstanding excellent shows in the theatres. This is easily realized by the theatres Tuesday evenings, when the cinemas are closed all day under the coal economy organization orders. On the other hand, the picture houses get in a few more on the days when the vaudeville theatres have to shut. The closing of the legitimate house on Fridays does not appear to effect the other establishments to any appreciable extent.

Another change at the little theatre in the Rue Caumartin, which is now a cabaret once more and named Cadet-Rousselle, the title of an old and famous French song founded on a regiment in 1792.

The Paris subways have curtailed the night service and the last trains will now run at 11.15 p. m. This will make theatre audiences hustle, as the performances terminate at present a little after 11 o'clock.

"The Blue Bird" is being revived at the Theatre Rejane with the original company (according to the adverts). Maurice Maeterlinck, the Belgian author, is at present lecturing in Spain.

In Paris Theatres: "Rip Van Winkle" (Arts); "Je ne trompe pas mon Mari" (Athenée); "Les Maris de Ginette" (Apollo); "Jean de la Fontaine" (Bouffes); "Miette" (Gaité); "Dick roi des chiens policiers" (Chatelet); "Blue Bird" (Rejane); Rivoli (Sarah Bernhardt); "Guerre et l'Amour" (Renaissance); "L'Etranger" and repertoire (Opera); "Les Quatre Journées"

(Opera Comique); "Nos bons Villageois" (Odeon); "Moune" (Varietes); "L'Amazone" (Porte St. Martin); "L'Otage" (Antoine); "La Roussotte" (Ambigu); "Laboratoire des Hallucinations," etc. (Grand Guignol); "Grand Mogol" (Trianon); "La Classe 36" (Dejazet); "Plus haut que l'Amour" (Albert 1); "Primrose" and repertoire (Comedie Française); "Dame de chez Maxim" (Scala); "Afgar" (Michel); "Madame et son Pilleul" (Palais Royal); Revues at Little Palace, Capucines, Cigale, Folies Bergere, Ba-Ta-Clan, Eldorado.

Arsen Blondin, the famous French tight rope walker, who crossed Niagara many years ago, appeared Sunday afternoon for the first time in Paris for 25 years, at a charity fair held in Luna Park.

Rouzier Darcieres, secretary of the Paris Olympia while under Marinelli's management, died at Gap, France, from heart trouble last week.

Francesco Pablo Tosti, composer, died in Rome, Italy, Dec. 2.

Lucien Guitry will play at the Theatre de la Gaite, under temporary direction of Dulay, in a new 3-act piece, "Miette," by D. Nicademi, December 13.

"Je ne trompe pas mon mari," by Feydeau (being the story of a woman who did), will be revived next week at the Athenée.

A new vaudeville artists' syndicate is to be formed in France, the former Artistes Lyrique Union not filling the bill since the death of the old organizers. The society, it is argued, should be non-political and embrace all classes of music hall people, but no one else.

The weekly receipts remain about the same at the majority of vaudeville and picture theatres, in spite of the one day closure. The Wednesday holiday for music halls is considered by the staffs as a God-send, and there are many people who hope it may be a permanent institution. As usual the main complaint comes from the "menagerie," as old actors called the band.

ENGLAND OBLIGES RUSSIA.

The film feature, "Ivan the Terrible," has been withdrawn from the English market in deference to the Russian Embassy, it being regarded as an inappropriate moment for such a showing. The film was censored and later passed, but was subsequently shown in its original form, consequently the prohibition.

BIGGEST OUTSIDE LONDON.

The "Big Show," deCourville and Pink's revue, music by Melville Gideon, produced by Jack Haskell, opened Dec. 26 at the Empire, Liverpool. It is the biggest show ever produced outside of London, breaking all records, and is there for a six weeks' run.

AFTER "CHU CHIN CHOW."

The Shuberts, with or without their knowledge, are running counter to Florenz Ziegfeld, Jr., herc. Both are in active negotiation, through their representatives, with Oscar Asche, for the American rights to "Chu Chin Chow," an Oriental musical comedy now running at His Majesty's. It was written by Mr. Asche, music by Frederic Norton.

LAUDER'S SON KILLED.

London, Jan. 3. Harry Lauder's only son (John), age 29, a captain in the English army, was killed at the front, and as a consequence the Shaftesbury, where the Scotch comedian is playing, closed from Jan. 1 to Jan. 4. The bereaved father has received messages of sympathy from Queen Alexandra and many notable people.

The new Lauder revue, "Three Cheers," is a pronounced success. The scene in which Lauder and Ethel Levey appear together is a perfect gem, due to their contrasted personalities. The dance by Ivy Shilling, Australian, and Fred Leslie, American, is the talk of London.

OXFORD'S REVUE.

London, Jan. 3. Ernest Rolls will present a revue, entitled "London Life," at the Oxford, Jan. 15. The score is by his brother, Max Darewski.

TOM CLAXTON DEAD.

London, Jan. 3. Tox Claxton, the variety agent, was buried Dec. 28.

NEW SONGS IN LONDON.

London, Jan. 3. Wilkie Bard and Vesta Tilley introduced new songs at the Coliseum this week.

"UNDER COVER" LEADS.

London, Jan. 3. When Grossmith & Laurillard, in conjunction with Matheson Lang, produce "Under Cover" at the Strand, Jan. 17, Jessie Winter will be the leading lady with Lang in the leading part.

Berlin Correspondent at His Majesty's.

London, Jan. 3. Frederic W. Wile, the American journalist, for many years special correspondent at Berlin for the London "Daily Mail," will speak at His Majesty's theatre Sunday afternoon, Jan. 7, with H. B. Irving in the chair.

Revival of "The Private Secretary."

London, Jan. 3. Andre Charlot and Norman McKinnell's presentation of the wordless play, "A Pierrot's Christmas," at the Apollo, although enthusiastically received, was withdrawn Dec. 30. "The Private Secretary" is to be revived there Jan. 6.

Both on the Same Program.

London, Jan. 3. Jack Norworth and Hetty King are playing on the same bill this week—the Victoria Palace.



FRANK VAN HOVEN

Was asked, the other day, if he knew that an attempt to steal his act was tried in Australia. Van laughed, laughed, laughed and said: "Yes, and did you hear that Van Hoven, through his advertising, was so well known that the newspapers, etc., criticized the steal? And, laughing still harder, he added: "And did you hear Van Hoven has contracts for Australia, English contracts at real money, too?" And, laughing still more, he continued: "And did you also hear the copy of my act was stopped?"

REHEARSING IN KHAKI.

London, Jan. 3. "Babes in the Wood" at the Strand is successful. Johnnie Schofield, Jr., obtained special permission from the War Office to play the dame in the show, rehearsing daily in khaki.

SAILINGS.

San Francisco, Jan. 3. Arrived here Dec. 26 on the "Ventura" from Australia, Artois Bros., Prince and Deerie, the Parshleys, Mr. and Mrs. Tom Miller, Musical Irving, Cardo and Noll, Mennetti and Sadelli, Wirth Family, Mr. and Mrs. Lew Dunbar, May Baker, Mr. and Mrs. Tom Jones.

Two Tomboys Back Home.

London, Jan. 3. The Two Tomboys, after a long absence in America, opened at the Alhambra, Bradford, Monday.

Flyweight Boxer Marries Artist.

London, Jan. 3. Tom Noble, the flyweight boxer (weighing under 100 lbs.), was married Dec. 19 to Doris Arnold, of Dot and Doris.

Longrigg in Artillery.

London, Jan. 3. Sidney Longrigg, formerly with Edlsten & Burns, has been transferred from the Royal Horse Artillery to the Anti-Aircraft, now on the western front.

FREEMAN'S LES DARCY.

Freeman Bernstein beat the promoters and managers around New York to the Les Darcy thing. Freeman has the much exploited Australian boxer under contract for the next 15 weeks for a one-night-stand tour to open in Hartford next Tuesday night. Freeman has guaranteed the fighter \$2,500 a week and expenses for himself and two companions during the contract.

The show with which the fighter will appear will be a sort of an athletic carnival and will include the Three Romans, Keeley Brothers, Three Armstrongs, Bennett Sisters, Cicero, and a team of wrestlers. The attraction will be preceded by two advance men, who will handle the press and arrange for their star to edit sporting pages, and also frame for the meeting of all comers in towns where it will be permitted. So far the route includes Hartford, Bridgeport, Philadelphia, Reading, Baltimore, Wilkes-Barre, Johnstown and Pittsburgh.

Freeman expects that the venture will be able to attract no less than \$10,000 a week to the box offices and that his bit will be something like \$2,500, in which a couple of silent partners will share.

HALE AND PATERSON.

The pictures on the front cover of this week's issue are those of Signe Paterson and Frank Hale of Hale and Paterson, who will appear at Keith's Riverside next week, when Miss Paterson will show how the society folks are doing the Hawaiian dance in evening dress, of which novel stage idea she is the originator.

Hale and Paterson are playing American vaudeville until spring, when they will go to Europe.

They have a special orchestra consisting of six men called the Versatile Sextet. Miss Paterson will introduce something entirely new in the way of a dance number shortly.

Hale and Paterson have been dancing for society during the holidays.

Tanguay at Riverside Jan. 29.

Chicago, Jan. 3. After playing this middle western big time for a few weeks, Eva Tanguay will go to New York, opening at Keith's Riverside Jan. 29.

ARTIST IN ST. LOUIS POORHOUSE ASKED FOR \$30 BY MOUNTFORD

Little Frank Quigg Informed by White Rats Executive \$25 Fee and \$5 Dues Necessary for Reinstatement. Quigg Former Partner of Late George Fuller Golden, Founder of White Rats. Golden-Quigg Act Known as "A Man and a Half."

St. Louis, Jan. 3. Little Frank Quigg, who played with the late George Fuller Golden, founder of the White Rats of America, on the vaudeville stage in an act called "A Man and a Half" was informed by Harry Mountford, of the White Rats, after Quigg had written Mountford, that he would have to pay \$25 fee and \$5 for dues in advance to be again considered a White Rat, although Quigg had written Mountford from the City Infirmary (Poor House).

Mr. Quigg who is now 49 years old informed the St. Louis representative of VARIETY regarding the matter when visited at the Infirmary. He was one of the first members of the White Rats and rejoined it when it was rejuvenated in 1908. Several years ago he suffered an attack of locomotor ataxia and this led up to his present helplessness. Quigg played in America and Europe for 30 years.

Speaking of his appeal to the Rats, Mr. Quigg said he had written the organization not for help but to determine how he stood with it. The answer sent him by Mountford stated he would have to pay \$25 for reinstatement and \$5 dues, without mentioning his position or offering to lend any assistance. As Quigg knew this was impossible he tore up the letter. The veteran said he wrote the "International Union" at the same time he appealed to the Rats. Shortly afterward, said Mr. Quigg, Frank Tate, the head of the local managers, turned over \$10 Mr. Tate had received as an anonymous present for Quigg and the latter is desirous of expressing his thanks to whoever helped him in his misfortune.

Quigg's real name is Frank Kofron. He is now the neatest and best-groomed man at the institution and still respected and visited by many artists when passing through St. Louis.

NEW YORK'S ONLY EXTRA SHOW.

The Columbia, New York, gave the only extra New Year's show, having a third performance Monday night, drawing a little less than \$500, barely enough for the attraction and theatre to break even on the expense.

The third show New Year's day convinced the Columbia people New Year's Eve is only Dec. 31.

Sunday night the Hippodrome and Century gave a special vaudeville concert, each place drawing a large crowd. The Winter Garden at \$5 a seat the same evening, had a turnout. Nineteen acts made up the program.

DOOLEY-SHUBERT SIGNED.

Johnny Dooley of Dooley and Rugel is reported having entered into a contract with the Shuberts to appear in the next Winter Garden production.

Yvette Rugel will continue in vaudeville as a single turn, having a piano accompanist.

SCHENCK'S WESTERN VIEWS.

Jos. M. Schenck and his wife (Norma Talmadge) returned to New York last Saturday after a trip to the Coast. Taken in company with her aid Mrs. Marcus Loew who stopped off in Chicago to spend New Year's.

It was Mr. Schenck's first visit to the west. He said vaudeville patronage throughout that section was of the best

but that he did not notice any startling merit of the programs, and was surprised at some of the shows in comparison with those of the east that the same admission is charged for.

Miss Talmadge's first feature film "Panthea," made by the company bearing her name and of which her husband is the president, will be first exhibited next week at the Rialto, New York, opening Sunday.

CLAUDE SHOULD HAVE BEEN NAME.

As a result of Billy Duval eloping with Myrtle Simonds from Springfield, Ill., to Covington, Ky., via train and automobile, where the couple were married, B. D. Berg's "Maids of the Movies" have disbanded. The cause of the disbandment was due, it is claimed, to the entire chorus of six being infatuated with Duval. Upon hearing of the fatal news they immediately submitted their resignation. When the girls arrived in New York they applied to Berg to be placed in another act, but he would not even accommodate them.

This makes the second marriage within a short time with Berg's acts. The other one was Jack Russell and Lottie Baker with the "Debutantes."

COULDN'T COLLECT.

Chicago, Jan. 3. Carol George (Mrs. Herbert Gebauer), of the Alaskan Trio, at the Palace last week, brought a suit against her husband for salary alleged to be due her, but the case was dismissed last week by a local judge.

Romaine Chapelle, a niece of Billie Burke's, who has been skating at the College Inn, has replaced Miss George with the Gebauer turn. Meanwhile Gebauer's damage suit against the Pittsburgh millionaire, Thomas M. Gregory, will come up in court later.

ERICKSON IN TAB.

Chicago, Jan. 3. Knute Erickson, late of Blanche Ring's company, has just arrived to head a new Boyle Woolfolk tabloid which opens the middle of January on the Association time.

PANTAGES HOME.

Seattle, Jan. 3. Alex. Pantages reached his headquarters here the day before Christmas after his trip east.

Sue for Phonograph Commissions.

Arthur Spizzi and Christopher Campanari have started an action through Nathan Burkan against Hipolito Lazaro of the Metropolitan Opera Company for commissions on engagements secured for him to sing for the American Gramophone Company.

They declare the Spanish musical star entered a contract with the gramophone company through their efforts and that they were to receive ten per cent. of the moneys paid him. He paid them \$600 on the first advance royalty of \$6,000 which he received, but failed to deliver when he later received \$5,000 from the talking machine people.

Union Sq. on American Wheel.

The Union Square was reported this week as having been secured for the American wheel, starting next season,

SUES "VARIETY" FOR \$100,000.

The White Rats Actors' Union of America has started some kind of a suit against VARIETY asking \$100,000. Only a summons was served in the action Thursday of last week. No cause of action was mentioned. VARIETY has 20 days to answer, when 20 more days may be taken by the Rats before serving its complaint.

The White Rats' latest attorney, J. J. Myers, had his name on the paper that carried the White Rats as a plaintiff.

The former White Rats' attorney, James Timony, who resigned as counsel to the Rats through being unable to secure his claim for services, secured his money from Harry Mountford, the day after the latter obtained \$5,000 through giving a chattel mortgage in the name of the White Rats Realty Co. upon the furnishing of the Rats' clubhouse in New York. What amount Mr. Timony secured is not mentioned but it was said his claim amounted to about \$3,000.

Some years ago when the White Rats under Mountford's leadership was about in the same position it now occupies, also under Mountford's leadership, Mountford sued the United Booking Offices, several other defendants and VARIETY for \$100,000, alleging libel through an advertisement VARIETY had published concerning Mountford. That case never came to trial.

The suit just started against VARIETY followed the editorial attitude of the paper, which announced itself as opposed to Mountford in the Mountford single handed rule of the White Rats and his intention to call a strike of vaudeville artists, in the December issue of VARIETY.

VARIETY turned the summons over to O'Brien, Malevinsky & Driscoll and also instructed that law firm to commence suit against the White Rats to recover the amount due the paper from the Rats for advertising, about \$450.

FRED MACE'S PROPOSITION.

Since reaching Broadway late last week, coming here direct from Los Angeles, Fred Mace has received several picture proposals and is taking his time about deciding on any one.

Mr. Mace nearly had his New Year's celebration ruined through defending a young woman in the Hotel Astor from insult and incidentally saving House Detective Jacobs from an ejection job. A fellow in the 43rd street side lobby was ogling a woman when Mr. Mace intervened. Mr. Jacobs was saved the trouble of ejecting the intruder through the latter passing an unpleasant remark to Mace, who thereupon led him to the 43rd street entrance and with a perfectly aimed upper sent the fellow over near Shanley's, on the other side of the street.

But it nearly cost Mace his celebration. He is stopping at the Astor and the two house men there refused to allow him to leave in case the fellow might be lying in wait for him. Mace, to get away, walked over to the starter on the 43d street side and asked if the insurer had returned. "Sure, you'll never see that guy again," answered the starter, "after the punch you gave him. He will need six weeks' rest to get his jaw working to explain how it happened."

Detroit's Local Comedienne.

Detroit, Jan. 3. Margaret Youngblood, a local girl, who is a singing comedienne, has entered vaudeville for a couple of weeks, playing the Temple theatres at Rochester and this city, making her debut in Rochester next week.

Will Quit Show for Orpheum Circuit.

Louise Dresser will remain only three weeks with Henry W. Savage's production of "Have a Heart," which comes into the Liberty next week. She has contracts to open on the Orpheum Circuit at Kansas City, Jan. 28.

IN AND OUT.

Monday (New Year's) for the first time in a long while no act reported ill or was absent from a big time program. Whether it was because of the healthy condition of vaudeville or the White Rats' expected strike, the booking men didn't know though they commented upon the occurrence.

Cervo left the Hip show, Chicago, last week, through his position on the bill but changed his mind and later resumed the engagement.

Nan Halperin, after playing Monday and Tuesday, withdrew from the bill at the Maryland, Baltimore, last week and Venita Fitzhugh was substituted. Miss Halperin reported her voice out of kilter and went home to Chicago to recover.

Janet Adair, dissatisfied with her early position on bills on the Orpheum Circuit, is reported having delivered "two weeks' notice" of cancellation of the tour.

Wright and Dietrich left the Riverside, New York, Tuesday, Miss Dietrich's voice failing. Kenny and Lusby took their place. The former team returned to the bill Wednesday.

Loney Haskell could not open at the Hippodrome, Youngstown, this week, owing to the death of his mother, Sunday.

Ellis and Bordini withdrew from the Alhambra bill Tuesday, with Carroll and Wheaton doubling from the Palace to fill in. Miss Bordini was ill.

Kauffman Brothers are at the Wilson Ave., Chicago, this week, substituting for McCloud and Carp, who

The Ross Brothers, owing to illness, could not open at the Wilson Avenue, Chicago, Monday and the Petting Bros. were substituted. The Ross act went into the bill Tuesday.

JENNINGS SUCCEEDS LEONI.

William V. Jennings, for nearly 10 years a manager for wheel burlesque shows, and for many years director of James E. ("Blutch") Cooper's organizations, has been appointed to the post of assistant general manager of the American Association (burlesque), held by the late Harry Leoni.

Jennings will handle the paper of the Wheel companies and supervise transportation.

Jennings was last at the head of "The Sightseers." His position with that company will be filled by Dick Rider, formerly manager of "The Star and Garter Show."

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VAUDEVILLE

MOUNTFORD'S CHICAGO FIZZLE FINALLY DIES WITH OLD YEAR

Nothing Accomplished. Everyone Disgusted. Funny "Sealed Orders" Stunt of Mountford's Repeated.

Chicago, Jan. 3.

There have been no new developments of any consequence in the vaudeville situation here during the past week beyond a general shifting of the White Rat executives and the second "sealed order stunt" pulled by Harry Mountford Monday night. At the present time Mountford is still in charge of the local White Rat headquarters, James William FitzPatrick is in the east, Ernest Carr is still in Kansas City and Francis Gilmour is in Butte, Mont. John J. Murdock, who left for the east before Christmas, failed to return this week as expected and up to Wednesday it was reported at the local V. M. P. A. headquarters Murdock was handling the managers' interests from Boston, while Pat Casey, C. S. Humphrey and Harry Weber were directing the defense from this end.

Contrary to expectations the Rats failed to interfere with any of the extra shows scheduled for New Year's Eve at the local theatres, nor was any attempt made to stop these performances as far as can be learned. New Year's night it became rumored about town that Mountford, who has just returned from a hurried trip to Albany, was preparing to call out all acts in Chicago, and this report was partially strengthened through the presence of a score or more of rabid Rats who assembled in the lobby of the Sherman House. These visitors glided silently up to Mountford's quarters and sallied forth into the night carrying another "sealed order" envelope, and upon arriving at their respective theatres, "looked wise" as, instructed, destroyed the "sealed order" and hiked back to the "Loop." This move, a repetition of the previous "sealed order" stunt, was designed to give the situation a touch of dramatic atmosphere and add, if possible, to the mystery of Mountford's presence.

The regular weekly meeting of the Rats, held at a hall on North Clark street last Friday was attended by 64 members of the organization with FitzPatrick and Mountford the only speakers. Nothing of importance was contained in the address of either executive, Mountford dwelling at length on the secrecy of the affair and indirectly crediting himself with an abundance of skill in forcing the managers to spend money in defending themselves against a strike. During his speech he referred to the managers having engaged all means of telegraphic communication out of Chicago for an entire day to prevent the Rats from using them, explaining he had previously sent out a veiled suggestion that he intended to lease all wires on the same day. Mountford also added that regardless of the success of the Rats present campaign, he intended to write a book on the vaudeville situation as soon as the crisis passed. He made no reference to the mortgage of \$5,000 placed on the furnishings of the White Rat club house in New York.

FitzPatrick advocated a sense of loyalty and recalled to those present their oath of allegiance to the order. During the meeting one Duffy arose to enlighten the gathering with the news that he had just returned from a tour of the Gus Sun theatres and claimed that all Sun managers were individually with the Rats. This probably surprised the Rats' executives who had been using Sun as a target around here.

Prior to the meeting there were sev-

eral fights staged on the sidewalks, the agents having picketed the hall to procure a list of all those attending. During an altercation between a White Rat and one of the pickets, the artist was badly beaten up, but returned to the hall and explained to the meeting about the assault. Mountford personally promised to punish the offending picket.

The "sealed order" stunt, supervised by Mountford, is being generally discussed around town, Mountford providing each "messenger" with a code name and number. When the "messenger" would arrive at his destination it was his duty to call Mountford at the Sherman House, asking for "General Hindenberg," "Admiral Dewey" or "General Lee," explaining that he was "Captain Cox," "No 198," etc. He was then told to "look wise, walk around the lobby, tear up the order and return home." The little war game was amusing to those included at first, but the second "sealed order" stunt was not quite as interesting and less than half the number attending the first rehearsal appeared for the second.

With New Year's Day past there are few left who believed the Rats will start any action in this section. The general opinion prevails that Mountford is about through, having found the managerial interests thoroughly prepared for anything he might attempt. Just what his next move will be is problematical and with the organization's bank roll diminished it will be interesting to watch the mode of exit selected by the International Executive. FitzPatrick is not expected back here and it would not be surprising to see the Rats headquarters shifted to New York at any time. Meanwhile the managerial heads are watching every move of their adversary and will remain until the finish, which does not seem more than a week away.

I. A. T. S. E. CONVENTION FEB. 26.

Mystery surrounds the sudden shift of date for the national convention of the I. A. T. S. E. from next June to Feb. 26 in Cleveland.

"Serious circumstances have arisen," read a circular letter to the membership last week, "which justifies the immediate calling of the gathering." The question of change of date was submitted to the membership for referendum vote. The balloting for an immediate meeting was unanimously affirmative.

An officer of the organization declined to say what the "serious circumstances" were. He denied, however, the convention is called in February to consider the White Rats' Union question. He said that at this time there is no purpose to bring before the convention any phase of the actor-stage hands' relations, and if such a subject was presented before the convention it would be by a resolution offered by an individual delegate.

The stage hands and the actors have no agreement covering any extended territory, although in one or two cities (Winnipeg is one) the locals have agreements covering their own limited jurisdiction under which the unions mutually engage to support each other in disputes with employers. These local agreements do not bind the organizations beyond the union locals which subscribe to them.

Convention headquarters will be the Holland Hotel, Cleveland, where provision has been made for 400 delegates.

QUIET RATS' MEETING.

The White Rats in New York had a quiet meeting Tuesday night, presided over by President James W. FitzPatrick. It was a secret closed meeting, with about 150 members present, nearly the same crowd at the White Rats' meeting in New York last week.

The meeting opened at 12.30 and lasted but two hours. During it a statement of the disbursements was read, showing \$360 had been spent, but giving no information regarding receipts, it being said to do so would be to furnish the managers with information they were looking for. No mention was made of the White Rats' chattel mortgage of \$5,000, nor was anything contained in the financial statement showing what had become of that money.

Mr. FitzPatrick gave the principal talk, speaking without animation and appeared to have felt the stress of recent times. He vehemently flayed George MacFarlane for sending his resignation to the Rats on a Christmas card. Mr. FitzPatrick said this was a sacrilege.

The statement was also made that if any member didn't believe there was a strike on, they should inquire of the managers, who had been sending telegrams at the rate of 1,000 daily, sometimes 5,000. Besides that, hundreds of private detectives had been engaged, according to the speaker, and the managers' expense had been enormous.

The announcement was given out at the same time that the executives of the White Rats had been approached to throw down the Rats, also threatened with bodily injury.

The weekly plea for confidence in the leaders was made.

A couple of very prominent managers of the Vaudeville Managers' Protective Association were informed by a VARIETY representative Wednesday of the repeated assertions of the White Rats officials that the recent threatened trouble had cost vaudeville managers a great deal of money, and they were asked if this were so.

"It is in part," one replied, while the other nodded assent. "We have been put to a considerable extra expense through engaging more acts than were required" and other incidentals to our plan of preparation, but we are thoroughly satisfied and now consider it the best investment we ever made because it has clearly shown to us that the vaudeville artist, the real one, is not against the manager, has a mind of his own and will do as he pleases when he thinks he is in the right.

"It has taken us a long time to find that out, as long, perhaps, as it has taken the artist, and we are well pleased that we did. It was worth all the money and more."

LE MAIRE'S BOOKING OFFICE.

The booking office of Rufus R. LeMaire, Inc., has been located in the Astor Theatre Building. Mr. LeMaire is now operating his own office, booking in general, with special attention given to vaudeville for musical shows.

For some time LeMaire has been engaging acts for the Shubert musical production. He is now reported on the search for a large array of variety material to be seen in the next Winter Garden production, that is to go in rehearsal in about six weeks. It is said the Shuberts have sent out a call for all new faces for the Garden's new show.

Besides specializing in this branch LeMaire places people for all kinds of shows and vaudeville as well. He is also often asked by managements associated with the Shuberts to secure people for their attractions.

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

FITZGERALD CASE DISMISSED.

The summons secured against Harry Fitzgerald by James Oliver of the Six Tumbling Demons was dismissed last Saturday by Magistrate Groehl before whom the matter had come up.

The charge was Fitzgerald had evaded the employment agency law in the booking of the Oliver act in vaudeville. Fitzgerald produced an agreement between himself and the act whereby he was to receive \$17.50 each week it worked, to represent it.

The court ruled out copies of letters written by Fitzgerald's office to Oliver in which a request for payment of "commission" was demanded, Judge Groehl holding the only point of importance involved was whether Fitzgerald had performed any other duties besides the mere booking of the act. This Oliver testified on the witness stand Fitzgerald had not done. Oliver was confronted with a telegram sent by him from Philadelphia to Fitzgerald in New York, asking the latter to get the members of the Demons act together, furnish them with transportation and see that they reached Pittsburgh in time Monday morning to appear at the Davis theatre there. When asked if he had sent that wire Oliver replied he had and said Fitzgerald had followed instructions. This seemed to satisfy the court Fitzgerald had actually managed the act, and the court at the same time sharply reprimanded Oliver for contradicting himself under oath.

Fitzgerald put in no defense, the court dismissing the summons upon motion after the prosecution had put in all of its evidence, the court saving a case had not been made out. Wide latitude was allowed the prosecution in presenting its evidence.

The Fitzgerald action was instigated through the White Rats, Harry Mountford having stated when first hearing and seeing Oliver's evidence that it was the best case against an agent the White Rats ever had. About six weeks later the summons was served upon Fitzgerald. Many hearings were held, with Magistrate Groehl having the case before him in three different courts.

The present Employment Agency law of New York state as amended to affect theatrical agents was secured through the influence of the White Rats some years ago when Mountford was at the head of the organization. The White Rat plan was to regulate agents. Instead of doing that, booking men who previously had admitted they were agents through securing a license in New York and posting a \$1,000 bond, became "representatives" or "managers" of acts, refused to allow the Commissioner of Licenses to supervise their business with the result that instead of the vaudeville business, for example, in New York being limited to the 30 or 40 agents then booking, the number of agents increased until now there are more than 300 in Manhattan alone, over 100 booking what is known as "big time" with the others placing acts on small time or elsewhere.

Had the Oliver complaint against Fitzgerald been upheld it might have meant a readjustment of the agency business, and also numberless complaints from acts. With the dismissal of the summons through Fitzgerald having performed other services for the act in connection with booking it, which precluded the agency law from applying, it virtually says the agency law as affecting vaudeville booking men is a dead letter.

LOGANSPOUT HOUSE BURNED.

Chicago, Jan. 3.
The Solomon Logansport vaudeville, was destroyed by fire last night. Artists appearing there at the time lost their personal effects.

H. R. Beyer is the manager.
The Colonial bill is now playing at the Broadway.

ACTS FLATLY REFUSE TO OBEY ORDER TO STRIKE IN BOSTON

Everything Set, But White Rats Decline to Back Up Mountford. Not a Player Absent from Monday Shows.

Boston, Jan. 3.

The "Boston Tea Party," which was to have been the beginning of the long heralded White Rats' strike here and which was to have started on New Year's day and then spread rapidly throughout the country, according to Geoffrey L. Whalen, the local deputy organizer, turned out to be a bloomer—in fact, it never began.

Whalen said that everything was set for "big doings" Monday and in the afternoon of that day received a wire signed "James" (perhaps from James William FitzPatrick, who was at his home in Waterbury) to "start the Boston Tea Party at six o'clock."

But it was apparent J. J. Murdock, C. Wesley Fraser and John L. Shea (president of the New England Vaudeville Managers' Association) were aware of Whalen's wire and its contents as soon as he was, for their perfectly prepared "preparedness" program was set in motion as smoothly as if it was on oiled skids. Substitute acts which had been waiting in the Boston theatre all day were assigned, every house in the city and suburbs being supplied. Most of the acts were placed in the audience and their baggage piled at the stage entrances.

Sixty-three acts were working in the various bills in greater Boston and exactly that number were on hand, each house having a complete substitute bill under its roof. Not one instance of a walk-out or threat was made by any of the working acts and not one case of disorder was reported in or around any of the theatres. Of the 63 emergency acts only two were known to be White Rats whose allegiance could not be definitely determined.

Messrs. Murdock and Shea's system of protection seemed impregnable. No White Rat acts, or those suspected to be so affiliated, were booked in. There was a substitute act for every act working. Booking agents who knew and handled the acts working (there was quite a New York representation) were on hand and covered the field to see that there was no defection. In addition reports were made by house managers to Mr. Shea of the U. B. O. Boston headquarters every hour Monday. Their orders were to communicate with him at once in the intervals should even a suspicious move be made. In addition there were provisions made in case of disorder at stage doors and in the front.

Saturday and Sunday 150 emergency acts came to this city. More than half were moved out of South station, upon arrival, to other New England points. In that way every house in the territory was protected—even the smallest of the houses using but two acts. There were four other grouping points, Providence, Portland, Lowell and Haverhill, the acts being held in instant readiness to travel to the towns in each zone.

The duplicate bills were not designed for U. B. O. houses alone, but for every house in the New England Vaudeville Managers' Association. That practically includes every theatre in New England, taking in the Loew and Gordon houses.

While the substitute acts were sent here on a half salary basis, in the event of not being called upon, the benefit will result to a majority. Most are acts which have never played the territory, many from the west. They will be given bookings immediately and moved around the circuit.

A ripper time for the proposed walk-

out could hardly be imagined. It was the first time New Year's Day had been celebrated in New England as a legal holiday and almost every place of amusement held capacity. Boston and environs has 75,000 on the rolls of organized labor and that means at least double that number of theatre-goers who might be depended upon to affect theatres, were organized labor but apparently not in sympathy with the Rat movement. Monday papers held short yarns on Whalen's statement the White Rats were striking for a closed shop. Tuesday papers did not carry a line.

An explanation by one who knows regarding the local White Rat order, presents the logical solution of that lack of sympathy. The group whose destinies are controlled by Whalen are known here as "coast defenders," said to be acts who rarely if ever leave the territory. They have lost or are losing their usefulness because they have repeatedly played the same houses over and over again, until the managers' determined objections necessitated the bringing in of a larger number of acts, new to the houses.

The "coast defender," reduced to playing the two-act houses and then only occasionally, are ready to "fight for their rights." It is such a condition that caused the Rat order here to name a minimum scale, that of \$5 per day and as there are few "Sundays," that scale assured a wage of \$30 weekly. Acts that will work for any such maximum money are hardly desirable for regular vaudeville houses. Even the smallest houses will pay double that sum.

In this group are said to be about 150 acts never playing west of Providence. As far as is known there are seven houses that have been declared a closed shop, four booked by the Quigley office and three by Lester Mayne, giving in all three and one-half weeks' work. These houses are scattered over the field.

This came out at a public "scamper" given by Whalen in Commercial Hall in Washington street on New Year's Eve. Admission to the affair was open to any one paying a quarter. Of the 350 persons attending, only 50 professionals were reported present and hardly any women. Stuart Collins of the Quigley office and Mayne both expressed themselves to the effect, "Boys, we are with you for a closed shop and we will employ none but White Rat acts."

In the course of Whalen's speech he remarked that across the street in the lobby of the Globe theatre there were 16 "gorillas" from New York who had been sent up by the booking interests to "do him up." But he declared defiantly that he would go home as usual and if there were any present who wished to accompany him, that would be all right too. Forty in the party volunteered to act as escort and they piled downstairs to look the New York bad men over. All they found was little Bennie Burke and when one in the bunch said "He ought to take a punch at him anyway," Bennie wisely did a quick fadeaway. The only actor in the escort was said to be Billy Gleason. Eddie Clarke, who is in town looking over Arthur Hammerstein's "Weeks in Europe" for which he wrote the book, was present at the scamper.

The scamper, designed to attract recruits, is reported to have brought about an opposite result. At least one known resignation was sent in. That was from Lillian Morely, who said that

she had been taken in by the order upon payment of \$5 to the local branch. Her resignation, dated Jan. 1, read: "Mr. Geoffrey Whalen: Since paying my dues I have changed my views considerably and since one cannot serve two masters and be faithful to both, I wish to resign from the order."

Stuart Kollins, formerly with J. J. Quigley, has joined with M. R. Sheedy in the newly incorporated firm of Sheedy, Mayne & Kollins, booking acts through New England.

Kollins will have charge of the Boston branch of the agency. In his change of connection he brings a number of houses to the Sheedy-Mayne books. Among them are Fay's, Providence; Music Hall, Lewiston; Central Biddeford; Opera House, Bath; Central, East Boston; Hyde Park, Hyde Park; Scenic, Waltham, Marlboro; Marlboro; Opera House, Waterville; Opera House, Augusta; Star, Westbrook; Rockland, Rockland, and Nashua, Nashua.

Quigley will continue his interests in musical comedy enterprises and in the producing and booking of musical tabloids.

SEARJEANT GOT "ORDERS"

St. Louis, Jan. 3.

The St. Louis papers Sunday printed stories quoting George W. Searjeant, the White Rats deputy organizer for this city, saying he had received orders from New York to call a strike New Year's Day.

No strike was called. Asked concerning the "orders," Harry Searjeant, brother and secretary to the deputy organizer, said the first story was true but they were waiting for additional orders.

Few in the profession around here believe there will be any more White Rat strike agitation after the New Year's bloomer.

N. V. A. QUARTERS NEARLY READY.

The quarters of the National Vaudeville Artists, at Broadway and 48th street, are nearing completion. The executive officers of the N. V. A. moved the early part of this week, and a house warming will take place as the formal opening in about ten days or so. Invitations are to be sent out for the affair.

Applications are continuing to reach the N. V. A. in very large numbers daily. Ninety-one had been received up to 2 p. m. Tuesday for that day. All managers connected with the Vaudeville Managers' Protective Association theatres are advocating to artists playing in their houses that they join the N. V. A.

Henry Chesterfield, the secretary, states over 125 complaints of various nature have been received from members of the National Vaudeville Artists and disposed of in a satisfactory manner to complaining members, without trouble or publicity.

BECK SEEING CIRCUIT.

Martin Beck, with Morris Meyerfield, Jr., who had been in New York for a few weeks, left for the west Tuesday, with Mr. Beck intending to again survey the Orpheum Circuit theatres before returning to the metropolis.

Mr. Meyerfield is president of the Orpheum Circuit.

Called "Joke" in Philadelphia.

Philadelphia, Jan. 3.

A report circulated Saturday the White Rats had sent out its strike order to take effect New Year's Day put every manager here on his guard. Nothing, however, came of the report.

It was expected something might happen at the national vaudeville theatres, but the managers could have filled any vacancy. Several vaudeville acts approached on the strike subject treated it as a joke and declared they would pay no attention to any order if it did come.

OKLAHOMA STRIKE LOST.

Oklahoma City, Jan. 3.

Although nothing spectacularly has been said by those in charge of the strike of White Rats and union musicians, stage hands and operators declared against the Oklahoma City Theatre Managers' Association last July, being called to an end, it is a fact that practically all the activity conspicuous here two months ago and which attracted attention in theatrical circles throughout the country has ceased.

Occasionally pickets appear in front of the Lyric and Liberty, but not for some time have the other so-called "unfair" houses been given attention. Picketing of the Empress, the largest exclusive picture house in the city, ceased entirely about two weeks ago, while there has been comparatively little activity in front of the Majestic. Picketing of the Liberty and Lyric has been spasmodic and without effect, according to the managers.

The managers say the strike, so far as Oklahoma City is concerned, is over and the strikers have been decisively beaten. The strikers say that while their activity probably has diminished somewhat lately, they are by no means through with the fight and it is their intention to keep up the controversy until they have accomplished what their original intention provided—closed shops.

The theatrical situation here now is normal, the theatres are doing good business, better than ever before, occupy the boards at the Liberty.

Little if any difficulty securing acts is being experienced. The Lyric and Liberty always have full bills. The Lyric is playing exclusive vaudeville, furnished by the Interstate Circuit, while musical tab and vaudeville still occupies the boards at the Liberty.

Nothing can be learned here regarding the habeas corpus proceedings instituted by a woman picket following her arrest after passage of a non-picketing ordinance. It was to have come up in the Criminal Court of Appeals on divers occasions, but always was continued until now it is thought to have been quashed entirely. It is thought the recent decision of a Chicago tribunal relative to picketing in favor of the strikers prompted a request for withdrawal of the local proceedings by those representing the city.

If there is a theatrical strike now on in Oklahoma City there is no outward evidence of it, either at night or by day. Those interested and acquainted with the situation are convinced the Chicago "threat" failed to materialize, and with this support consigned to the discard the Oklahoma City strike died a natural death.

STRIKE SUPPORTER DISMISSED.

San Francisco, Jan. 3.

George Stanley, a White Rat who plays a minor role in "Twenty Minutes at Coffee Dan's," was charged with agitating among the artists back stage at the Empress and was dismissed from the cast, being paid pro rata on the week.

Not only has the strike flurry calmed down, but there is little discussion heard in local theatres about the Rats and its controversies with the managers.

WANT TO GET BACK.

Chicago, Jan. 3.

Half a dozen vaudeville acts whose active agitation of the strike principle led to the cancellation of their routes when the question was alive, have been hanging around the Western Vaudeville Managers' Association office this week either openly asking for reinstatement in the good graces of the managers, or busily letting it be known they have undergone a change of opinion.

CUBAN TOURISTS.

Thursday there sailed for Havana Max Winslow, Jack Curtis and Henry Waterson, Jr. They expect to be gone about two weeks.

ARTISTS' FORUM

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

New York, Jan. 2.

Editor VARIETY:

From your article about my suit for \$2,000 damages against Dane Claudius, I can see you have been sadly misinformed.

I never used slides with travestied lyrics. Those I did use were comedy picture slides as a burlesque on the ill-sung singer. Both the idea and slides were loaned, to me by Tom Smith (Smith and Austin). The reason why I took this "bit" out of my specialty is because Mr. Ziegfeld asked me to, on account of the length of the performance. He assured me, however, I could use the same "bit" in the "Follies of 1917," if I could get Tom Smith's permission.

It was after I had taken this business out of my act that Mr. Claudius came into my dressing room and assaulted me.

This statement can be corroborated by Mr. Ziegfeld, Mr. John Mears, Miss Frances White, Mr. Jud Brody and the entire "Midnight Frolic" company.

Eddie Cantor.

New York, Jan. 3.

Editor VARIETY:

VARIETY had a story that Eddie De Noyer has applied for reinstatement to the White Rats and that he would retire from the theatrical profession.

I have not applied for reinstatement to the Rats and never intend to and ask you to print this in correction, as Eddie De Noyer and Rosa Danie have just produced a new act.

Eddie De Noyer.

New York, Dec. 30.

Editor VARIETY:

When "Some Show" played at the Columbia, New York, VARIETY reviewed it and said:

Indeed the only single woman who seemed to make an impression on the house was a chorus girl, programmed as Helen Cleveland, who stepped out of the line without a change of costume and sang several sentimental ballads in a teary contralto voice. The crowd couldn't get enough of her singing.

You can imagine my disappointment to read such a lovely notice and know that my name was not mentioned, for I was the girl instead of Miss Cleveland, who had left the show, but her name was kept on the program.

Don't you think I had ought to make that known, for it's the first New York notice I ever got and I'm proud of it. I joined the show in Chicago.

Dode Huyck.

BOSTON BANQUET.

(Continued from page 3.)

instance of the team of Hallen and Fuller. Once they were headliners, but they held on to the same act year after year and slipped from the two-day houses to the three-a-day and then without much booking. And they started to damn the managers. Finally it dawned upon them that a new act was wanted. Two years ago they presented a new offering at the 81st Street theatre and the following day received contracts for a full season and a half.

"They had produced what the public wanted. The managers do not and will not throw out acts that the audiences want. The United, Loew and other circuits will bid for your services if you have got the goods."

"But an agitator cannot make you

a good act—that is a bit of advice. The managers did not care up to several months ago what the agitator said, but when the cry went up for a closed shop, then it was time for the manager to take notice. Artists do not fit in the closed shop. Managers are not opposed to unions but are against unions taking in artists. Ladies and gentlemen, it is up to the manager and artist to stop making faces at each other."

The punch of Mr. Murdock's remarks came near the finish when he explained some of the points of the National Vaudeville Artists, whose clubrooms will shortly open.

"The N. V. A. has 3,000 members. The managers have arranged with the association to arbitrate all matters by a committee of five from the N. V. A. meeting a committee of five from the V. M. P. A., these two committees each to appoint a judge sitting on the bench and they in turn to appoint a second judge.

"There isn't a question between managers and artists that cannot be settled without agitation and in the manner I have just explained. I know that there are some managers who are not angels but a system of arbitration can correct all the evils of the profession.

"This system of arbitration was proposed to the White Rats when Frank Fogarty sat in the president's chair and Mr. Fogarty was more than willing for it to be adopted. But other influences which he could not overcome stopped him short."

Mr. Murdock then explained the N. V. A. plans for old age pension, to which all members who have been in the profession 15 years and have reached the age of 65 are eligible. There is also to be a large home and near it cottages erected by various well known managers, rental for which is to be nominal. He created a sensation when he said, after a member of the White Rats had given his reasons for never again walking out:

"In the last four years the managers have given season contracts to at least eight White Rats to keep them quiet. In one instance an act which had never earned over \$150 was given a contract for \$300 weekly, and when that same individual was booked into a certain house, the manager sent him the \$300 with a note saying that the salary was enclosed but that his services were not needed. This has never been given out, but it is nevertheless true."

A. Paul Keith was also given a rousing sendoff when he arose to make a short address, it being the occasion of his birthday. He said, in telling about the way his father started vaudeville in a small store in Washington street when he was a tiny baby on Jan. 8, 1883; that:

"The Keith Circuit was not born with a silver spoon in its mouth. We want to make the N. V. A. a big association, one that will give the performer a real helping hand, to look after his sick and to arbitrate."

Among those professionals who spoke were Billy Watson (original), George Murphy and Happy Jack Gardner. Watson said:

"I have worked on the stage for 35 years, have belonged to every actor's order and was one of the 50 first White Rats. I walked out once and kept walking out for nine months. Never again." Gene Greene said that was also his experience. George Murphy said: "I have been working a long time and always have been paid for

my work. And I will not walk out for Mountford or any other agitator. I am not a member of the N. V. A. but am ready and willing to sign an application for membership right now."

Gardner mentioned the poor protection he had received at the hands of the White Rats, even though he was once of the executive board and expressed the sentiments about not walking out.

The Hon. John A. Keller made a clever address, saying: "I cannot understand the attempt to standardize performers, but that is the purpose of unionizing. You cannot standardize people of the stage because they are made up of geniuses and persons of temperament. It would be just as futile to attempt to standardize doctors or lawyers or any other profession."

Among those who entertained before the speechmaking were the Bessie Clayton Sextette, the Primrose Four, Maud Ryan, who sang a clever original lyric ryaning Mountford and advising him to sail back to his land if he doesn't like the American way of things, and Gene Greene.

Wires of congratulation and good wishes were received and read from F. F. Proctor, John Ringling, E. F. Albee, Marcus Loew, and Joseph Schenck, M. Meyerfeld and Martin Beck, Claude Humphries, Pat Casey, B. S. Moss and Jones, Linick & Schaefer.

Some of the wires read as follows:

New York, Jan. 2.
To the Managers and Vaudeville Artists,
Young's Hotel, Boston, Mass.

The artists did the sensible thing. No good could come from obeying orders of an agitator in show business. We can settle our troubles between ourselves. This dinner tonight will be hailed by every burlesque man as an omen of future good fellowship between the manager and the artist, and we are all for it. Best regards and a Happy New Year

Sam Sorbner, Columbia Amusement Co.

New York, Jan. 2.
Managers and Artists, Young's Hotel, Boston.

I am as much pleased at the action of the vaudeville performers in sticking to their contracts as though it had been in my line of business. No good can come from constant agitation. The future of the vaudeville performers lies in their close affiliation and co-operation with the managers. Great good can be done by both, and I am heartily in favor of that co-operation.

John Ringling.

New York, Jan. 2.
Managers and Vaudeville Artists, Young's Hotel, Boston, Mass.

The managers and the artists are at last together, and may the coming year prove to the artists what the managers want their friendly feeling and are ready and willing to help them. I wish you all a Happy New Year.

B. S. Moss.

New York, Jan. 2.
Managers and Artists, Young's Hotel, Boston, Mass.

I should like to be at the dinner tonight, for, being an old performer myself, I should have been in my element. It is surely true that the actors and the managers go together, and nothing could have brought them together more successfully than the attitude taken yesterday when asked to leave our theatres. I wish you all a Happy New Year.

F. F. Proctor.

New York, Jan. 2.
To the Managers and Vaudeville Artists,
Young's Hotel, Boston, Mass.

The stand taken by the artists yesterday in Boston demonstrates what we have always claimed, that if the artists were left alone to deal with the managers, without interference by the agitator, the conditions would be different in vaudeville today. We trust that a new era in our business has arrived, and we stand ready to extend this good feeling to all our houses in the middle west and the coast. We would like to be with you tonight to join the first real get-together between the managers and the artists. May it long continue.

M. Meyerfeld.

Martin Beck.

New York, Jan. 2.
To the Managers and Vaudeville Artists,
Young's Hotel, Boston, Mass.

The coming together tonight of the managers and the artists surely points to a harmonious and advanced condition in vaudeville. The stand taken by the artists yesterday in not walking out of the theatres at the command of the agitator was a splendid demonstration for the betterment of vaudeville between the manager and the artist, and shows that the artist is independent and can think and act for himself. Please convey my best wishes to all for a continuation of your gathering tonight by managers and artists in common footing which I sincerely hope will be extended from coast to coast. Happy New Year.

F. F. Proctor.

New York, Jan. 2.
Managers and Artists, Young's Hotel, Boston, Mass.

The best news we have heard for a long while is that the managers and artists are dining together tonight. It is a new era in vaudeville, and it is as it should always have

been, and we sincerely hope that this is only the commencement of a closer and more harmonious feeling between the artists and the managers.

Martha Lane.

Joseph M. Schenck.

Shackles, Wash., Jan. 2.

Vaudeville Managers and Artists, Young's Hotel, Boston, Mass.

I have always claimed that when the time came to ask the vaudeville artists to walk out of a theatre and break their contracts that they would refuse to do so. I talked it on the floor of the Vaudeville Managers' Protective Association, and my faith in the artists' good judgment and good sense was demonstrated in Boston when they refused to do so. The dinner you are holding tonight with the managers is an omen of future prosperity and good feeling between the managers and the artists, and I wish you all a Happy and Prosperous New Year. Alexander Pennington.

Chicago, Ill., Jan. 2.

To the Managers and Vaudeville Artists,
Young's Hotel, Boston, Mass.

Greetings to all the managers and vaudeville artists at this, your first big dinner, occasioned, I understand, on account of the vaudeville artists refusing to obey the strike orders issued in Boston on Monday. The artists showed their courage and independence by not disappointing the public and keeping their contracts with the managers. May this dinner be the means of bringing every manager and vaudeville artist into closer touch with each other. Best wishes.

Jones, Linick & Schaeffer.

Chicago, Jan. 2.

Vaudeville Managers and Artists, Young's Hotel, Boston, Mass.

Meetings such as this cannot fail to put the manager and artist in the right light towards each other. May many such gatherings of good feelings be held as the years go by.

G. S. Humphrey.

NEW ACTS.

Louis Simon will put into immediate rehearsal a new tabloid by Edgar Allan Woolf, music by Anatol Friedland, name not yet selected.

"Dispossessed," dramatic sketch with Florence Tanner and Nancy Walker. Eddie Kahn in "Nutology" (Roehm & Richards).

Davis and Moseley, singing, dancing and talking (Miss Leila Davis formerly appeared in the travesty "As It May Be").

Dulcie Hall and Co., three men and one woman, physical culture; El Cleve and Nan O'Connor (Samuel Baerwitz).

Marie Empress, from pictures, returns to vaudeville, single.

Larry and Sallie Clifford, in a new act by James Madison.

Catherine Hayes and Ida Brooks Hunt.

Marie LaVarre (single). (Harry Fitzgerald).

Sinclair and Dixon and a company of eight in "Olives." (Marty Brooks).

Samoa, billed as a "Princess from the South Seas," single.

Billy Burns (Burns Duo) and Edith Fanton.

George Taylor, single.

TOMMY'S TATTLES.

By Thomas J. Gray.

Read 5,000 chorus girls out west formed a union. Did not know that there were five thousand girls on speaking terms with each other.

In 1917 we hope you won't—

Call the orchestra "The boys in the trenches."

Take the baby out for a bow.

Say "We're always next to closing except this week."

Believe everything a song plugger tells you.

Brag about your summer home in the winter.

Worry about what the "critics" say. Talk about how good your wife can cook.

Tell everybody your salary.

Take life seriously.

Do "Gunga Din."

You can always tell—

A rube actor—he wears rubber boots. An Irish comedian—he wears a high hat.

Black face comedians—they have East Side dialects.

Scotch comedians—they wear a paint brush.

Authors—they carry a pencil.

Now if the war should really stop what picture director will take credit for it?

VARIETY

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Vol. XLV.

No. 6

The White Rats has sued VARIETY for \$100,000. We don't know what for or why. It was a printed paper with \$100,000 written by the typewriter upon it, together with the name of a lawyer. One more "0" and it would have been \$1,000,000.

We suspect this is a Harry Mountford idea. No one but Mr. Mountford could possibly believe anybody could get \$100,000 out of VARIETY. But we don't honestly think Mountford is after money—from us. There are two or three reasons why he may have sued in the name of the White Rats, for it only meant picking up a phone and telling an attorney who probably doesn't know Mountford very well to sue VARIETY for \$100,000. It will be forty days at least before a complaint will be necessary, and meanwhile the lawyer might get the impression Mountford is a great fellow because of the first job he handed out to him. Likely the lawyer thought had a good impression before accepting the position.

This may be the \$100,000 Mountford told the White Rat members in New York would be forthcoming as a "strike fund," then got \$5,000 on account from someone else by mortgaging all the Rats had left in the clubhouse that could be mortgaged. Or perhaps Mr. Mountford would like to use "A claim against VARIETY" as an asset. That has been done before with libel suits, and from the reports around the Rats need to show some assets. Although taking Mountford's own figures, 22,000 members paying \$10 yearly, \$5 every six months, with initiations of \$25 besides, it would seem that a lot of money had gone before it was found necessary to mortgage the beds for another \$5,000.

But still we believe the real reason is that Mountford wished to have an opinion prevail the White Rats had sued VARIETY because VARIETY broke a contract. If VARIETY has libeled anyone it must be Mountford, since it was not the White Rats, and as VARIETY has broken no contract of any kind, that must be the Mountford way of trying to square himself with members, through losing all caste for the White Rats.

This is not a White Rat suit; it's a Mountford action that never will be tried, and Mr. Mountford or his lawyer will have the utmost difficulty in drawing up a complaint even that the courts will not throw out.

We don't want to try the case in advance, however. There's a chicken sandwich waiting that is of more importance than this \$100,000 suit; still we want to say that when Mr. Mountford or anyone else says VARIETY broke a contract, if it's Mountford, he is willfully misinforming, and if it is any one else, he's mistaken.

VARIETY has never been under any obligation whatsoever to the White

Rats, by reason of publishing its news or otherwise. The best proof of this is Mountford's own request recently, when he called at this office with the president of the Rats, James W. FitzPatrick, and asked us to "stand with the Rats and throw out the managers" (meaning the managers' advertisement). Mr. Mountford said we would have to declare ourselves sooner or later, and why not then, since we would have to go with the Rats at the time when trouble started, anyway.

We told him then, as we had told him before, that we would pursue our own course. The White Rats, also the managers, were at liberty to do likewise, excepting the White Rats had bound itself not to advertise in any other paper nor to become connected with any paper. But what's a little thing like an obligation to Mountford? And besides, he wasn't connected with the White Rats when the contract was made.

That contract was entered into with the White Rats when Dennis F. O'Brien and Will J. Cooke represented the order. We refused to make any conditions with the Rats who then wanted to suspend "The Player." If we had been agreeable to conditions at that time, it is hardly likely we would have had a clause inserted in the contract calling upon the Rats to pay us \$67.20 a page for all of its advertisements, especially as Messrs. O'Brien and Cooke informed us at the time another theatrical publication was offering to pay the Rats a weekly amount and print the advertisements for nothing to obtain its exclusive news matters.

We finally agreed to a provision that before we would print a news article attacking the Rats, we would submit it to the Rats for a reply. Such an attack in our news columns might be a letter from Major Doyle, for instance, but it did not prevent us from printing news information regarding and concerning vaudeville actors, nor did it limit in any way any advertisement we might publish.

That we reduced the cost per page to the Rats from \$67.20 to \$37.50 was through the poverty plea of Mountford, who also said he would like to show the Rats what a good business man he was. And as, in our opinion, we had a better chance of getting the money at \$37.50 a page (knowing something of Mountford's methods and having experienced them in settling accounts) than we would have at the first price, we agreed. If that made him a good business man in the eyes of the Rats he should be thankful to us for our assistance.

We don't really think Mountford ever expected VARIETY would stand with him in a strike movement. He knew us better and knew us so well that six months ago he commenced issuing veiled insinuations that another paper was negotiating with him to secure the Rats' announcements. He did that in the hope we would give him more liberty in making libelous statements and publishing them in VARIETY. Our contract gave us the absolute power to edit any White Rat matter as we saw fit, even to rejecting it, and we did reject one or more pages of Mountford's writings, besides modifying a great deal of his vicious matter. We also told him he could not grow personal in VARIETY. He replied if we took that stand he would be helpless, which is left to any intelligent reader to determine for himself, therefore, how much fact Mountford must have had to base all this White Rat wrangle about.

And we are glad the working vaudeville actors did not walk out. Whether they acted upon our advice or their own, we are glad of it. And we are glad the act that may have been idle displayed its willingness to work, for there was nothing to strike for—nothing but Mountford. One of the White

Rats who struck for him or followed his instructions is now a waiter in an Oklahoma City restaurant, waiting to earn enough money to leave the town. That is the reward he got for following instructions, for loyalty and obedience to a man who promised him nothing and could give him nothing in exchange for everything he gave up. And that is also why we were and are opposed to Mountford, because he is solely for Mountford.

The "ball" of the "David J. Clark Association," held last Friday night at the Amsterdam opera house was an affair, after the orchestra had moved into the cafe portion for tactical purposes. It was a nice little sociable party and a financial success. Wilson Mizner announced "Dave will be with us for the next 365 days without two-bitting us." Mizner increased the Clark bankroll by auctioning off the original manuscript of a special lyric "At the Dave Clark Ball" which Irving Berlin wrote. Harry Cooper bought it for \$50 and turned it back to be auctioned again. Then Max Winslow got it for a similar sum and likewise turned it back, a third bidder taking it for \$25 and keeping it. When Mizner offered for sale a copy of the first number Clark ever wrote, "Have You Seen My Henry Brown?" Willie Howard bid ten cents, which handed the crowd a good laugh. Whereupon Mizner sold it to himself for \$50. Those who entertained were Irving Berlin, Willie and Gene Howard, Grant Clark, Henry Bergman, Sammy Levy, Tommy Mead and Joe Young. The printed program held quite a few laughs.

Rawson and Clare received a Christmas present from VARIETY in the form of a complimentary pass for their standing advertisement in the paper as long as they wish to allow it to remain there. For ten years Rawson and Clare have carried the advertisement in VARIETY. It has never been out of the paper. For 10 years they have been paying a certain, and the same, sum every month for that advertisement, the oldest one in VARIETY. For the next 10 years or longer or as long as Rawson and Clare like, they will get it for nothing.

Joe Raymond is now at Ward's Island, New York, continuing under observation to decide on his illness which is taking the form of a mental weakness, so far pronounced by the physicians as incurable. A number of United Booking Office men, headed by Billy Delaney, have undertaken to see that Joe is properly looked after and given all necessary attention. Raymond has three brothers named Eintrecht in commercial business. One in speaking to Mr. Delaney over the phone said the brothers together might be able to contribute two or three dollars a week towards Joe's care, if they were called upon. It is unlikely they will be.

Katharine Livingston Cozzens was granted a final decree of divorce and permission to resume her maiden name by Justice Hasbrouck of Kingston, N. Y. Her husband was Howard M. Cozzens.

F. Ray Comstock is seeking to have the receiver of the Colonial, Cleveland, removed by the courts. The house was thrown into a receivership during litigation over a claim of \$5,000 by the Opera Ball Co.

Russ Kelley, ill in the National Methodist Sanatorium, Silver City, New Mexico, is seeking to learn of the whereabouts of his brother, William E. Ritchie, the tramp bicyclist, last heard of in London.

Joseph Herman, agent for "Watch Your Step," was injured in Jamestown, N. Y., a few nights ago when the gas in his room exploded. He was taken to a local hospital.

McKeon Bros., of Salem, Mass., where they own the Federal theatre,

have taken over the Colonial, Haverhill. James A. Sayer remains as manager.

Mark Levy left for Chicago yesterday on a business trip.

Henry Miller has in contemplation a revival of "The Great Divide."

A. L. Jones and Charles A. Levy have opened a new theatre ticket office in the Candler Building on 42d street.

Stuart Walker's Portmanteau theatre, after six weeks in New York, takes to the road.

Arthur A. Alston is trying to secure a new play in which to present Mabelle Estelle next season.

"Mary's Ankles," played as a sketch by Lynne Overman and Perry Hopkins, may be enlarged into a three-act farce.

Solly Lee, the former Hammerstein doorman, is now a ticket speculator in the Bronx.

Lawrence Weber was confined to his home for several days this week suffering from gripe.

The Laura Burt sketch, "Lady Gossip," formerly played by Mrs. Gene Hughes, has been taken off.

Fern Andree, formerly appearing with Bird Milman on the wire, is now the reigning film star of Germany.

Bert Goldberg is now associated with his brother Jack in his picture enterprises.

Marion Dunn (Dunn Sisters) is recovering at her home in New York from stomach trouble.

Hal Mordant, with "The House of Glass," has issued a booklet entitled "The World of Make Believe," dealing with stage life.

Abner B. Stupel is now connected with the uptown office of the law firm of House, Grossman & Vorhaus.

The Hippodrome special show Sunday night had Harry Fox as one of the acts. Mr. Fox delivered a new monologue on that occasion.

The act known as the Reyonlds disbanded in Vincennes, Ind., Dec. 20, the two girls (Walsh Sisters) disagreeing with Frank R. Cook.

Fred Hutchinson, no longer with the Sells-Floto circus, is in New York. He has not engaged for next year's tour of the big tops.

A new dance number for "The Century Girl" at the Century is being staged under the direction of Leon Errol.

The Savoy, Fall River, Mass., has been reopened under the management of Walter E. Bigelow. Keith vaudeville and pictures.

Helene Stanley, Wills and Fisher and Leo Stevens have been placed under contract by Roehm & Richards for a term of years to have that firm act as their personal representatives.

Jack Roseleigh has left the stock at the Hudson, Union Hill. Stewart Wilson, juvenile with the Horn stock at the Fifth Avenue, Brooklyn, left Saturday.

Ann Gardner, formerly show agent, has been made general manager for the Harry Allen Amusement Co., the new incorporation of Harry Allen park and fair booking business.

Henry I. Marshall, song writer (with Remick's) is recuperating at his home in Emerson, N. J., from injuries received while alighting from a Broadway car a few weeks ago.

WITH THE PRESS AGENTS

The entry into the field of theatrical producing managers of Holbrook Blinn and James Sheegreen as a firm, looks like one of the best bets of the New Year. Both have long been associated in the field of the theatre and both have been equally successful in their chosen branches. Mr. Blinn long ago achieved stardom on one side of the footlights and Mr. Sheegreen has made his mark in the business end of the profession. He was long associated with Henry W. Savage and Frederic Thompson and for the last four years directed the tours of Margaret Anglin. The first production of the new combination will be a play in four acts by Mark Swan, the initial performance of which will take place at Atlantic City on Jan. 22 and come to Broadway shortly afterwards.

Two weeks after the "Actors of America" presented Mme. Bernhardt with a bronze statue of herself, the presentation speech being made on the stage of the Empire theatre by John Drew, Mme. Bernhardt was also presented with a bill for \$350 by Mrs. S. Kitson, widow of the sculptor. So she returned the statue, which came to her as a "tribute" to her art. Mrs. Kitson doesn't seem to know who ordered the statue. Mme. Bernhardt doesn't and William F. Connor, Mme. Bernhardt's manager, doesn't either. He understood that it was to be paid for by popular subscription.

Al. Davis, former advance man, who dropped out of sight after having exploited an exhibition flight tour of the south for Glenn Curtiss some years ago, hit Broadway this week, coming direct from the wilds of Texas where he is the vice-president and general manager of a sixty-mile railroad and transportation manager for a big sulphur mine. He will remain in New York for a couple of weeks before returning to the Siberia of America.

Robert Edgar Long, who announced himself as a special writer attached to the press department of the Century theatre, just isn't at all what he said he was, for he is no longer attached to the Century in any capacity. Nellie Revell isn't in need of any special writers, attached or unattached, for she seems to have demonstrated in the past that she can do all the writing that there is necessary on a two-handed press agent job.

Lieut. Lloyd Faulkner, Royal British Flying Corps, on furlough after being wounded, reached New York Monday with a lively tale of Vernon Castle's exploits as an English air pilot at the front. "I must say Vernon Castle, now Lieut. Vernon Blythe," declared Lieut. Faulkner, "is a daring and skilful aviator. He has done brilliant work and is in line for promotion."

New York is to have a community drama. The first step is the opening of two schools to teach dramatic expression, dancing and pageantry. They are in public schools in East 8d street and East 110th street. They are not designed to train pupils for the professional stage, but to provide recreation. City officials and notables in New York financial and social life are behind the movement.

A new concern is the Empire Producing Co., which will offer "In for the Night," at the Fulton Jan. 11. It is headed by James Savary, formerly of Sanger & Jordan's play department.

William Bartlett Reynolds will retire from the position of press representative for the firm of Corey & Ritter and become the business manager for John Drew, under the John D. Williams management, after the middle of the current month. He has been handling the advance for the tour of Mrs. Fleke for the former firm.

The Actors' Fund annual bazaar, designed to found a \$1,000,000 endowment fund to carry on the work, will open in Grand Central Palace May 12. The management will include Daniel Frohman, president of the Fund; Marc Klaw and Charles Burnham, of the Finance Committee.

Sam Meyers, for many years traveling manager of Maude Adams, has been elected secretary of Charles Frohman, Inc. At their last meeting Friday the board voted a special dividend of \$12.50 a share.

William Seymour returned to the stage at the Punch and Judy this week, after an absence of 12 years.

Jane Cowl has begun rehearsals in "Lilac Time," which will open out of town early next month.

PRESS OPINIONS.

Gamblers' All.

Play in four acts by May Martindale. Produced at Atlantic City by J. P. ... Jan. 1.

Mildly interesting throughout, but stale in matter and outmoded in manner.—Times.
But not even the accidents of an uncertain first performance detracted from Miss Starr's convincing portrayal of the young wife.—Herald.

It has none of the characteristics of a woman's play, and it is built on a formula that enjoyed popularity with both English and American theatregoers about a quarter of a century ago.—World.

Seremonda.

Play in four acts and seven scenes by William Lindsey, who is said to have financed and produced his own work. At the Criterion Jan. 1.

A respectable and interesting but quite uninspired attempt to restore the poetic romantic drama of another day and generation.—Times.
"Seremonda" brought that popular actress Miss Julia Arthur to the stage in New York once more, and also brought a vivid slice of the twelfth century as it has become known in song and legend.—Herald.

Mr. Lindsey's work, as the evening progressed and as its beautiful scenes were unfolded, grew in interest and ended by commanding its hearers' thorough respect. Its success will depend upon whether there still survives a taste for this formal kind of dramatic entertainment.—World.

ENGAGEMENTS.

Thos. J. Keogh ("Princess Pat").
Jack Du France ("Pedro the Italian").

HELPING T. HAMILTON'S WIDOW.

There were two meetings held this week in the theatrical profession to devise means of raising money to assist the widow of the late dean of the press agents, "Tody" Hamilton. The first meeting was an informal one which took place in The Friars on Tuesday night. Letters were sent out by a committee, which included Renold Wolf, Henry Lowenthal and George L. MacFarland, for a general meeting which took place at the Hotel Astor yesterday afternoon.

Mrs. Hamilton is 60 years of age, ill and in actual need and the committee expects to raise a substantial sum for her.

SHOWS CLOSING.

"Some Baby" playing the middle west under the direction of Ed. Davidson closed Christmas Day in Canton, O. The piece played to \$900 on its last day and is reported as having made money during its time on the road.

"Made to Order," a musical piece, with John Lawlor playing the Southern one-night stands, booked by K. & E., closed Dec. 15 in Greensboro, N. C.

MANAGERS MEET IN MAY.

The general convention of the theatre managers of the country on the question of a nation wide organization is to be held in New York sometime in May instead of next month as first planned.

"MASTER" IN STORAGE.

The Arnold Daly company in "The Master," which closes at the Fulton Saturday night, will not take to the road, the piece being sent to the storehouse.

STOCKS OPENING.

Fort Wayne, Ind., Jan. 3.

Maude Grafton has taken over the Temple theatre and will continue its stock organization. New leading people include Jane Allbrely and Frank Gallagher.

Manayunk, Pa., Jan. 3.

Severin DeDeyn has undertaken the task of putting Manayunk, Pa., on the theatrical map. He opened an engagement with dramatic stock at the rejuvenated Dixie, Christmas, presenting "Within the Law," "Bought and Paid For" is this week's bill and "Under Cover" is underlined. The company includes Laurette Kelly, Carl the Wanderer, Daniel Hamilton, Charles Foster, George MacEntee, Forrest Zimmer, Charles Seel, Allie Aubrey, Carl Norman, Virginia Elwood, Verona Albertson and Beverly Bruce.

INTERNATIONAL'S LATEST PLAN.

There has been a revision of the contemplated plans for the reorganization of the International Circuit of popular priced theatres. As announced in VARIETY a few weeks ago, it was designed to reduce the circuit to some 12 or 15 weeks, with as many shows, playing the houses twice a season, and retaining only the theatres that yielded enough returns to the travelling combinations.

Since then there has been a meeting of the house managers and the producers, at which it was determined that not enough of the houses could stand repeats for all shows the same season.

It was finally decided to enlarge the list of houses to be retained and these, with the addition of Montreal and Toronto, maybe another house in New York City and also a theatre in Rochester, N. Y., to have enough time, by repeating such towns as can stand it, to round out close to 30 weeks next season.

Meanwhile all the theatres at present included in the circuit will continue as at present until the tail end of March when all the shows will either close or play one-night stands, and devote the entire 30 houses to stock for the following eight weeks, when producers will be encouraged to try out their prospective material for the following season, so that the promoters of the circuit can have a definite line on the value of the respective attractions offered. Included in the plan will be the establishment of some half dozen or more musical stock organizations.

The International people claim they had but 12 really bad weeks on their books and say that next season they will include only the houses that yielded a satisfactory weekly gross.

Among the managers who will produce for International next season are S. Z. Poli.

"How Hearts Are Broken" closes Saturday in Indianapolis.

"The Blindness of Youth," with Harry K. Blaney, is reported as closing. The piece was originally known as "In Walked Jimmy."

Chas. H. Brooke has assumed the management of "The Hour of Temptation."

"Jerry" with Nancy Boyer opened Monday at the Orpheum, Philadelphia. The piece played a few weeks on the one-night stands preparatory to the International Circuit opening.

INFRINGEMENT CASE HEARD.

William Harris, Jr., Grant Stewart and Robert M. Baker have been made defendants in an action brought by Burton E. Stevenson for alleged pirating of his copyright story, "Little Comrade," (which appeared in Munsey's Magazine in January, 1915) in their play "Arms and the Girl," produced at the Fulton and now on the road. The play was written by Stewart and Baker and produced by Harris.

The case was argued Saturday before Judge Mayer. Nathan Burkan, attorney for the defendants, contended the play and the story were based upon historical events and no infringement of the copyright law had been made. A decision will be handed down in a few days.

Hip Show Gets \$40,000 in Cincy.

Cincinnati, Jan. 3.

The gross receipts of "Hip, Hip, Hooray," at Music Hall last week, it is announced, were \$40,000, a record for Cincinnati. Matinees were given every day.

"Love Thought," Belasco's Next.

Another David Belasco play that is slated to reach the boards after the New Year begins is "The Love Thought," by Henry Irving Dodge. This piece was tried out about a year ago, but it since has been rewritten by Mr. Belasco, who reduced it from four to three acts.

NEW THEATRE OPENS OCT. 1.

The new theatre for which Rush & Andrews are to break ground March 1 is to be in readiness for occupancy on Oct. 1. The house will have a seating capacity of a little under 900, with a weekly gross money capacity of \$12,000.

Plans are being considered for a co-starring engagement of Arnold Daly and Mme. Nazimova as an opening attraction. The play under consideration is one of the Napoleonic period by the author of "The Master," with Mr. Daly in the role of the Emperor of France and Mme. Nazimova as Josephine.

ALCAZAR STOCK CLOSING.

San Francisco, Jan. 3.

Eva Lang and Jack Halliday, who returned to the Alcazar, after a short vacation, will bring their engagement to a close next week, when the house will change its policy to pictures.

These two with a few others from the company will head their own stock to be inaugurated at the Grand, Sacramento.

Miss Lang and Mr. Halliday have been re-engaged to head the Alcazar company, probably around Easter, when the present policy will again be in vogue. The management claims a shortage of successful stock releases the cause for disbanding the company at this time.

Nazimova in "War Brides" will be the opening feature at the Alcazar, at prices up to 50 cents.

SPORT HERMAN CUTS LOOSE.

Chicago, Jan. 3.

U. J. (Sport) Herman wound up his New Year's celebration with his name in the papers. Herman had not planned it the way it turned out, but as he came out of a fistic encounter at the Hotel Sherman the victor he has no general complaint to make.

According to the stories, Herman and his wife went into the Sherman and were entering the College Inn when a young man is reported having addressed them in a manner which Herman took as an insult. Herman swung a right and also a left or two.

The police were called and the Cort theatre manager persuaded that his fisticuffs had done enough damage for one evening.

The papers colored the affair considerably and had Sport knocking several of the department sleuths out of commission.

CORT SHOW OPENS.

Pittsburgh, Jan. 3.

The new John Cort production of "Johnny Get Your Gun," a farce written by Edmund Laurence Burke and Dorothy Donnelly, was presented for the first time at the Duquesne Monday. It is in a prolog and three acts and has a long cast.

In the company are M. A. Meyer, Harry Cuscedon, Bart Williams, John Ivan, Robert Homans, Louis Bennisson, Everett Butterfield, Billie Scott, Adelaide Rodriguez, Carl Massy, Tom K. Carliss, Roy Cochrane, Lorraine Frost, Ralph Nairn, Kate Mayhew, Rose Winter, Grace Valentine, Echlin Gayer, Edward Poland, Edwin Mordant.

"Flora Bella" Following Into Chicago.

Chicago, Jan. 3.

The next attraction at the Chicago according to report now that "Go To It" will close its stay here next Saturday night will be "Flora Bella." Its Chicago premiere is not set, but it will be shortly.

"Ragtime a la Carte" Rehearsing.

Jesse Weil, who controlled "Dingbat Family" last season, will start "Ragtime" next week with a new musical comedy entitled "Ragtime a la Carte," headed by Maudie Phillips.

It will open in the New England territory, bound for New York.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Holiday Period Huge Stimulus to Theatrical Business, with
Extra Matinees and Increased Prices. Broadway
Picture Business Trade Not So Brisk.**

Broadway has had its theatrical holiday feast, and it was a fattening one, with extra matinees with increased prices, although the festival season started off poorly with a light Xmas Day matinee. The early part of last week theatrical patronage eased up to an alarming extent but picked up and finished like a whirlwind, with the overflow still piling in on both performances New Year's. The larger of the ticket speculating agencies complained, however, last week. They were heavily "stuck" throughout and placed hundreds of their "outright buys" with the cut rate agencies.

According to reports the picture business along Broadway for the special feature films is not as rosy just now as it once was or looked, with business off for some of the special picture houses and expenses as high as they can be.

VARIETY's estimate of the box office receipts during Christmas week follows. It is necessarily in abnormal amounts through the season and is not a true gauge excepting relatively with the normal weeks:

"Ben Hur" (Manhattan) (9th week). Has two weeks more to go. Did \$14,000 last week. Has reached top figure at Manhattan of \$19,000 with one dollar scale. This revival has had the assistance of the Hearst papers under a special agreement, it is said, that guaranteed Hearst at least \$50,000. He in turn may have given a guarantee of some sort to secure that amount. Hearst papers have been widely "plugging" "Ben Hur." The Hearst system, it seems, is now extending to all cities where there is a daily Hearst publication, it giving a show taken in charge of for publicity a tremendous quantity of advance and current notices. An arrangement of a kind is said to exist between the Hearst publications and certain music publishers, the Hearst papers boasting popular numbers issued by publishers making the deal. "The Wanderer," a large production, is slated to follow "Hur" at the Manhattan.

"A Kiss for Cinderella" (Maude Adams) (Empire) (2d week). The Maude Adams engagement may be depended upon to draw capacity. \$12,000 last week.

"Big Show" (Hippodrome) (19th week). Very big week last week, one of the best of the Hip's present season. Between \$50,000 and \$55,000 through heavily attended matinees. School vacations. Previously business decidedly off. Expected to pick up again when Kellermann opens in an elaborate diving scene Monday, succeeding Pavlowa as the single attraction. There will be about 20 girls diving with the star and all the chorus will be on the stage at the time. The tanks, requiring nine minutes to set, will be on top of the stage. The largest tank, holding 11,000 gallons of water, will be emptied after each performance within two minutes.

"Captain Kidd, Jr." (C. & H.) (8th week). \$8,400 last week and going so well seems booked for real stay. Cut rates.

"Century Girl" (Century) (9th week). About \$9,000 last week and no one who saw the complete capacity houses the show played to, will doubt it. Previous high mark for this production \$38,000. An outright buy by the agencies for eight weeks ahead all the time.

The Century for the first time since built, now under the Dillingham-Ziegfeld direction, is making money. Present attraction will remain throughout season.

"Cheating Cheaters" (Eltinge) (22d week). \$9,700. The longest run so far of this season. Cut rates.

"Come Out of the Kitchen" (Ruth Chatterton) (Cohan) (11th week). Good week, \$9,500.

"Follow Me" (Anna Held) (Casino) (6th week). \$8,500 last week. Show will leave in a week or two. Never got started as a draw. Cut rates.

"Getting Married" (Wm. Faversham) (Booth) (9th week). \$11,000.

"Good Gracious Annabelle" (Republic) (10th week). \$8,800. Cut rates.

"Harp of Life" (Laurette Taylor) (Globe) (6th week). \$11,400. Did \$3,400 New Year's Day.

"Her Soldier Boy" (Astor). \$13,000 last week. \$2.50 regular, \$3 Saturday, top. Fell down badly New Year's matinee. No explanation. Taking the lead in public regard among musical plays in town.

"Gamblers All" (Elliott) (1st week). Opened Monday, will close Saturday. English importation and reported as "awful!" Cut rates.

"Little Women" (Park) (2d week). Revival for the holidays. Did something at matinees, little at night. \$3,500 on the week. Cut rates. "Merry Wives of Windsor" at Park next Monday.

"Little Lady in Blue" (Frances Starr) (Belasco) (3d week). About capacity. Miss Starr can take the credit.

"The Master" (Arnold Daly) (Fulton) (5th week). Did \$4,000 last week. Cut rates. Leaves to make room for "In for the Night" (Jan. 11).

"Mile-a-Minute Kendall" (Lyceum) (6th week). Show dropped away off after an attempt made to force it. Production is under Oliver Morosco's management, renting theatre. Morosco wanted to place seats in cut rate offices with theatre management objecting. Both sides consulted attorneys, although Morosco office denies the cut rate matter in toto. Show did \$4,200 at Lyceum last week. Moves to Princess Monday. "Her Husband's Wife" opens at Lyceum next week.

"Miss Springtime" (Amsterdam) (15th week). \$11,000, way below capacity of house.

"The Man Who Came Back" (Playhouse) (19th week). Over \$13,000 last week. Cut rates.

"Seremonda" (Julia Arthur) (Criterion) (1st week). Opened Monday and was treated badly by reviewers. Expensive production.

"Music Master" (David Warfield) (Knickerbocker) (13th week). Capacity.

"Nothing but the Truth" (Willie Collier) (Longacre) (17th week). \$12,700.

"Old Lady 31" (39th St.) (10th week). \$6,200 last week.

"The Yellow Jacket" (Harris). About \$3,200 at the matinees and \$6,500 gross on week. Has house for 10 weeks guarantee.

"Pierrot" (Little) (18th week). Played to about capacity all week, \$6,500.

"Snow of Wonders" (Winter Garden) (11th week). Had a terrific week for Christmas, with a Sunday night (New Year's Eve) turnaway sale at \$5 a seat. \$28,000 on week.

"So Long Letty" (Shubert) (10th

week). Going out in a couple of weeks. Cut rates.

"The 13th Chair" (48th St.) (7th week). \$10,500.

"Turn to the Right" (Gaiety) (21st week). \$9,700.

"Treasure Island" (Punch & Judy) (12th week). \$4,000.

"Upstairs and Down" (Cort) (15th week). \$9,000. Cut rates.

Washington Square Players (Comedy) (20th week). Doing but little. Cut rates.

"Shirley Kaye" (Elaie Ferguson) (Hudson) (3d week). \$12,000 last week, surprising show people who had seen the play. Big business held up this week.

Nora Bayes (Eltinge) (2d week). Playing Sunday nights and odd matinee days. Got \$1,300 opening Christmas Eve, about \$1,800 on three matinees during week and \$1,900 at \$3 a seat New Year's Eve. Miss Bayes giving entire performance. Tuesday matinee this week hardly anything. New Year's Eve showing considered remarkable for single woman, formerly vaudeville headliner, to draw that amount at \$3.

"Intolerance" (film) (Liberty) (16th week). About \$4,000 last week. House rented on guarantee four weeks at time for picture. "Have a Heart" (play) opens at Liberty next week, "Intolerance" moving out Sunday.

"A Daughter of the Gods" (Annette Kellermann) (Lyric) (12th week). Down to about \$8,000, expected decrease on picture that plays to high priced scale. William Fox has whole house complete, renting from Shuberts.

Big advertising, large orchestra and other expenses probably sending total cost of Lyric operation weekly to \$11,000, though some of this could be charged off for general advertising. Average lowest cost to play picture in Broadway house, \$8,000 weekly (when special film is exhibited and without figuring exhibition cost, not less than \$100 daily).

"20,000 Leagues Under the Sea" (Broadway) (3d week). Did over \$10,000 last week, house record. Universal film. While story does not carry, scenic portion of picture very strong.

"Joan the Woman" (Geraldine Farrar) (44th St.) (2d week). Not doing much and called a failure for New York, though Lasky film pronounced splendid, with Farrar in question as the selection for the title role. Location of house also against it. Farrar in her first picture took the house record for the Strand, New York, that theatre playing to \$22,000 the week the Farrar film was exhibited there.

Strand. Pictures. Doing very well, around \$11,000. It is claimed this house will show the highest average weekly profit of any picture theatre in America. Plays a regular program weekly.

Rialto. Same policy as Strand. Doing about \$10,000 on regular week.

New York. Playing a daily change of feature pictures, with Roof also open at nights, continuing at big attendance, with extremely large profits. House management, Klaw & Erlanger, splitting with Loew Circuit. New York never made as much money from any policy or attraction as since coming under the Loew direction.

Chicago, Jan. 3.

An estimate of the box office takings for current legitimate attractions are:

"Hit the Trail Holiday" (Grand). \$12,000. Looks like \$14,000 this week.

\$3,000 New Year's Eve. "Turn to the Right" follows in Jan. 14.

"The Boomerang" (Power's). Close to \$16,000 last week. Probably \$17,500 this week. Averaged \$15,000 for eight weeks. New Year's Eve, \$3,100, at \$5 top.

"The Kollies" (Illinois). Will go over \$22,000 this week if gait so far keeps up.

"Go To It" (Chicago). Will reach \$7,200 this week. Leaves Saturday, opening in Kansas City, Sunday.

CHORUS MEN "WALK OUT."

Boston, Jan. 3.

Nine chorus men walked out... of Arthur Hammerstein's show, "You're in Love," Saturday afternoon, and although the incident is of minor importance, it is interesting in light of the threatened White Rat strike which brought a rush of extra acts and managers to town. The chorus when paid Saturday afternoon objected to a charge for shoes. The show management claims the men have contracts calling for salaries varying from \$22 to \$30 weekly and that in all is the stipulation that the cost of shoes is to be deducted, just as the cost of shoes and stockings is taken out of the chorus girls' pay.

The men went in a body to one of the newspaper offices and that sheet ran a few lines on the matter Sunday. Very few people, however, knew about the argument and White Rats said it was news to them when asked about it. Eddie Clark, an officer of the Rats, wrote the play. The men were "thrown out" of the show and Hammerstein now says that the play will not further use a male chorus. Also that he didn't know what chorus men were for anyhow.

"You're in Love" has moved for the third time, opening at the Majestic Monday matinee and getting \$4,180 on the day, it being the first time that Boston has celebrated New Year's as a legal holiday.

STOCK-SHIFT.

Lancaster, Pa., Jan. 3.

The Oily Logsdon stock at the Fulton has been taken over intact by C. A. Yerker, manager of the theatre.

The company was installed by Henry Chesterfield, who held a contract with the theatre having a two weeks' cancellation clause.

Yerker served Chesterfield with a notice which took effect this week and immediately reengaged the same company.

ANOTHER WAITING.

Zellah Covington's "Heads Up," produced by Selwyn & Co., was given its initial tryout last week at the Lincoln, Union Hill. The piece is playing Baltimore this week and is waiting for a New York theatre.

"RUINED" REHEARSING.

Arthur Hopkins has placed "Ruined," by Clare Kummer, a new starring piece for William Gillette, into rehearsal at the Republic.

The company will open about Jan. 15. The title may be changed.

"Ruined" opens Jan. 12 in Atlantic City.

MARCIN FARCE UNDER WAY.

Edgar McGregor will place Max Marcin's farce, "Are You My Wife?" in rehearsal next week. Will Deming has been engaged.

"Beautiful Unknown" in Rehearsal.

The Shuberts latest musical play, "The Beautiful Unknown," has been placed in rehearsal. It was taken from the German and has Strauss music.

"Robinson Crusoe, Jr." (Al Jolson)

(Garrick). Opened Sunday night. Got \$12,000 first two days. Gave midnight performance Sunday. \$2,000 Tuesday night. \$5 New Year's Eve, \$3 other nights. Way over \$20,000 for this week from indications.

"Fair and Warmer" (Cort). Will go above \$10,000 this week.

"Fishing Sister" (William Hodge) (Princess). \$6,500 this week.

"His Bridal Night" (Dolly Sisters) (Olympic). New Year's Eve, \$3,400. Should reach \$10,000 on week. \$1.50 top.

E. H. Sothern (Blackstone). Between \$8,000 and \$9,000 with extra performance Sunday night.

SHOWS OUT OF TOWN

Chicago, Jan. 3.

All the shows, 2 legit and variety, profited by the holiday crowds. The biggest business, according to the ticket brokers, was done by Ziegfeld's "Follies."

The Al. Jolson show at the Garrick attracted big houses New Year's Eve and Day. The \$3 top thing is believed to be hurting "Crusoe" and the critics devoted nearly all their praise to Jolson personally.

"The Follies" at \$2.50 is in big demand. "His Bridal Night" (Dolly Sisters) is drawing very well at the Olympic and the show is advertised as the "only \$1.50 show in the Loop."

E. H. Sothern will take away profit on his Blackstone engagement.

"Fixing Sister" (Henry Hodge) is not doing badly at the Princess where the star outshines the play. "The Boomerang" is running at high pitch. "Fair and Warmer" seems to retain its drawing strength.

"Hit the Trail Holliday" (Fred Niblo) has no kick on the holiday returns at the Grand, while "Go to It" seems to have suffered through its removal to the Chicago from the Princess as it closes its Chicago engagement this week.

At the Strand is the "Mission Play," which came here with plenty of California backing, and the local critics commended the production.

Philadelphia, Jan. 3.

New Year's Day gave the theatres another big start Monday. There was not a seat to be had anywhere. All the legitimate theatres asked holiday prices, which means a slight advance. Keith's turned hundreds away at three performances, the first at 1.30, a special 4.30 matinee and the evening show at 8 o'clock. A luncheon was served for the artists, musicians and stage hands.

The four burlesque houses and nearly all the picture theatres, including the big ones on Market street, opened at midnight Sunday and were crowded during the morning hours and all day. They were forced to handle rough crowds, doors being torn off and considerable damage done to chairs and other equipment. The Globe at Broad and Market streets gave a midnight show and packed them in.

The "Cohan Revue" in its second week at the Forrest is playing to big business, and "Seven Chances" is getting a strong play at the Garrick. Leo Ditrichstein in "The Great Lover" comes next week. Mrs. Fiske is still at the Broad with "Erstwhile Susan" and doing well.

"Very Good Eddie" got a fine start with the holiday rush at the Adelphi and the papers treated the show fine. "The Blue Paradise" is doing good business at the Lyric.

The Walnut had Fiske O'Hara in "His Heart's Desire" to follow Chauncey Olcott and opened big New Year's Day.

"Intolerance," the Griffith picture, is drawing big at the Chestnut Street opera house. The "North American" panned it to a fare-you-well on its editorial page this week and announced all advertising for the picture had been refused. The panning helped business. The Strand, a new picture house, opened New Year's Day. It is far uptown. Clara Kimball Young in "The Foolish Virgin" was the opening feature.

San Francisco, Jan. 3.

"Fair and Warmer" is enjoying good business in its fifth and final week at the Cort.

Business is fair at the Columbia where "It Pays to Advertise" is the attraction.

"Never Say Die" by the stock company at the Alcazar brings fair returns. Annette Kellermann's feature film, "A

Daughter of the Gods," is drawing at the Savoy.

New Orleans, Jan. 3.

"Fair and Warmer" opened to capacity at the Tulane Sunday, with business continuing large.

Thurton is doing well at the Crescent. He is the first magician here in three years with his own show. Returns at the Lyric are the largest of the season.

Boston, Jan. 3.

The first American presentation of Harold Brighouse's comedy "The Odd Man Out" came Monday night at the Copley theatre by Henry Jewett's company of English Players.

"The Odd Man Out" will probably surpass Brighouse's previous success, "Hobson's Choice," as the theme is broader in appeal and does not depend so much upon characterization.

The theme is that of a modern Enoch Arden who returns to find his wife married and who exerts his hold to secure the marriage of his daughter to the man she loves instead of the money-match outlined for her by a designing mother.

The climax is unexpected, the complex situation being solved in the last act by the announcement by Enoch Arden he secured a divorce during his 17 years of absence in South America and now has a wife of his own and triplets.

The company does full justice to the comedy and will do much to strengthen the grip that Jewett's Players are getting upon the stock play-goers who miss John Craig's productions.

N. Y. CONVENTION LEADER.

New York entertained 663 conventions, involving 600,000 persons, who left behind \$20,000,000 in 1916, according to the statistics of the Merchants' Association.

This puts Gotham at the head of the convention cities and establishes a record exceeded only by San Francisco, which entertained 700 conventions during the exposition year. Chicago, which claimed the distinction up to this year and adopted as a motto "The Town Hall of the Nation" is outdistanced.

The Association estimates that in addition to the \$20,000,000 cash spent by visitors on amusements, hotels and merchandise in the shops, the conventions brought about business relations which will swell that total enormously.

23RD ST. PICKS UP.

A revision of box office scale which brings Saturday night's and Sunday's two performances down to 35 cents for the orchestra has caused an awakening of neighborhood interest in the 23rd Street theatre.

Last week's show of 10 acts, liberally advertised by the new house manager, Jeff Callan, brought increased patronage. Formerly the Saturday and Sunday prices advanced from 35 to 50 cents. The Grand opera house, the direct opposition a block and a half away was slightly under this.

With Callan's arrival a new scheme of billing was inaugurated, the space near the theatre being devoted exclusively to the 23rd Street house, instead of being divided with the Fifth Avenue.

Tab Going Through to Coast.

Chicago, Jan. 3.

Plans have been made for the Pepple & Greenwald "All Girl Revue" to play the Association-Ackerman & Harris houses to the Coast, the probable start being made Jan. 21 at LaCrosse, Wis. The coast trip, if it materializes, will no doubt result in other tabs making the western trip through Harry Miller's routings. John D. Proudlove will represent the P. & G. offices on the trip.

OBITUARY

Charles Pouchot, one of the best known of the eastern vaudeville agents, died at his home Jan. 3 after a short illness with pneumonia. Pouchot, at the time of his death was an agent holding a franchise with the United Booking Offices. The deceased first became connected with vaudeville when he was engaged as a stenographer by the Vaudeville Managers' Association, some 15 years ago. Later he left the managers' organization to become associated with H. B. Marinelli's office. When Charles Bornhaupt left the Marinelli employ Pouchot went with him and remained in business with Bornhaupt until five years ago, when he established his own agency.

widow survives. Her address is 248 West 46th street, New York.

Fred Warren (Warren and Dieterich) (formerly Warren and Blanchard) died at his home in Elmhurst, L. I., Jan. 2, from heart disease. He was 55 years old. A wife and child survive.

The mother of Katherine Klare Ward died Jan. 2 in the Home for Incurables, Newark, N. J., 78 years old. Interment was in Haverhill, Mass.

Mrs. Alice Murphy Ash, neice of the late Joseph Murphy, died late last week at her Brooklyn home, 58 years old.

William Healy, a stage hand at the Globe, died suddenly of acute indigestion Dec. 28.

The mother of Loney Haskell died in New York Dec. 31.

MONEY FOR THEATRICALS.

An unusual amount of easy money is lying around trying to find investment in show business at present. A promoter who put through a big deal during the last few weeks, combining a real estate and show business proposition, is responsible for the statement there isn't any trouble at all at present to get investors for theatre building promotions, the great difficulty being in obtaining sites for playhouses.

One of the big managerial firms that has a number of musical shows this season has outside capital in everyone of them, and at present there is one attraction on Broadway being "nanced by the author and another one in the distance, due to arrive in another week. A third passed out only a few weeks ago. The influx of millionaire authors anxious to get their plays on Broadway is in a large measure responsible for the manner in which the guarantees the managers are asking have jumped.

Another man of wealth who is behind a project for an all-star presentation of a piece by the writer of "Trilby," which was presented in England but never seen in America. This production may be presented later in the spring.

FIGHT FOR SMOOTH PAVEMENT.

The Broadway Association is directing its efforts to obtaining a smooth pavement for all of Broadway from the Battery up. At present there is in circulation a petition that is sanctioned by the Motor Truck Club and the N. Y. Teamowners' Association, asking that Broadway be given a granite block pavement below 14th street and a smooth pavement. Those representing the organization state that if the associations fight the measure they will retaliate by trying to have a granite block pavement on the Main Stem from end to end.

A special meeting of the executive committee of the association was held on Wednesday afternoon at which the threat of the rival petition circulators was discussed.

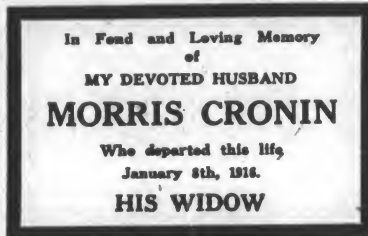
NICOLAI'S SHOW.

George H. Nicolai will produce and send out on the International Circuit a new play, "Pedro, the Italian," by James Kyle MacCurdy, now at Keith's Gotham, Brooklyn, in stock, who will play the leading role.

In the company will be Pearl Ford, Kate Woods Fiske among others.

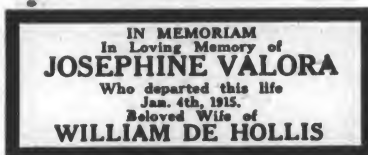
Leonce Perret Here.

Leonce Perret, the French picture director, was due to arrive from his native heath on Tuesday to enter the employ of Lewis J. Selznick. His first assignment will probably be the direction of the next Robert Warwick production.



Eric Blind, who played "Mr. Jarvis" in Cyril Maude's "Grumpy," died late last week in Reading, Pa. He was taken ill with pneumonia at the Academy there Dec. 22 and was removed to the local hospital. Mrs. Blind, who had come from Baltimore to care for her husband was too late to see him alive. Mrs. Blind, whose stage name is Frances Carson, is a member of the "Daddy Long Legs" Co. on the road. Mr. Blind had played parts in many important Broadway productions. Last fall he was in "Hush."

Henry Holtgrewe, 54 years old, said to be the strongest man in the world and who played occasional engagements in vaudeville and burlesque houses, died in Cincinnati Jan. 2, after a stroke of paralysis. He refused hundreds of offers to go permanently upon the stage. Holtgrewe could do a back lift of 4,600 pounds and his appearances were called "exposés of the professional strong men."



Lee M. Hart, for years identified with the I. A. T. S. E. of the U. S. and Canada died in Chicago last week. His funeral Thursday was one of the largest attended of Alliance men ever held. Among the Alliance executives present were President Charles C. Shay and Vice Presidents Crickmore, Seattle, and Donovan, St. Louis.

Stanislaus Stange, actor and author of many musical comedy books, including "The Chocolate Soldier," died in New York Tuesday, 55 years old. He leaves a wife and son. The author was a member of the Players and the Friars.

Frank W. Martineau, manager of "Ben Hur," and widely known as an agent, died last week at his residence, 132 West 45th street, New York, of gastritis. Mr. Martineau, who was 55 years old leaves his wife and two daughters.

Fred Tallman, an exhibition pool player, who has played engagements in many vaudeville houses, died Jan. 1, in the Polyclinic hospital, New York, of pneumonia, after a week's illness. A

AMONG THE WOMEN

BY THE SKIRT.

Brandt and Audrey, at the American, do a clever skating act. The girl appears in a purple velvet bodice and skirt of chiffon of the same shade. A two-ounce silver lace dress is the second change. Then there is a pink velvet coat edged in white fur. Mable Harper, calling herself a "nut," is aptly named. Miss Harper has a lot of fun with a ribbon bandeau. Her dress was a simple lace affair. The girl at the piano was the better dressed of the two. Her dress was of gray charmeuse. The four women of the Tyrolean Troubadours were becomingly dressed in native costume of black velvet with aprons and shawls of emerald green. The girl of Clark and Chapelle dresses badly in a gray suit faced in rose cloth. Paul Armstrong's old-time sketch "Woman Proposes," pleased the patrons of the roof. The four girls are clean-looking, especially the lead. Her dress was of white satin with a rose chiffon top. The hips were of bronze.

The Columbia theatre audience got its money's worth, for if there is one man in burlesque who gives a good show it is Frank Finney. The woman principals are alive and up to date. Ida Emerson, a good-looking woman of the matronly type with one of those well-corseted figures, was splendid in a navy blue chiffon. A gold hat had two black wings. A sport suit consisted of a skirt and sweater of yellow and white silk jersey cloth. Another dress was of white lace with tiny blue ruffles and the bodice of the blue also. Florence Mills' first costume was of purple sequins made with a harem skirt. In this dress Miss Mills looked old, but when she appeared a second later in a white tailored suit she was in the chicken class. Miss Mills made many changes, every one an improvement on the last. Another miss who spent a great deal of time changing was Mae Holden. Two of her costumes were lovely. One, a white dress trimmed in maribean and a navy blue soubrette dress. Another good-looking dress was of orchid taffeta over white lace. The chorus is sadly in need of clothes. One or two numbers could pass, but on the whole they were not only soiled but torn. The opening of the second act was the best-looking set. They were black satin made long and embroidered in gold. Large hats with feathers made a good effect.

The Palace show isn't any too good this week but the audience didn't seem to mind. Marion Weeks was in blue and silver, made in two silver flounces edged with blue net. How the act called "The Night Boat" got into the Palace is beyond me. Class goes with the name Palace and that act doesn't belong. Elsie Glynn appears in a black silk dress covered with a figured tulle. A change is made to a goblin blue silk made with a lace yoke and a sash of the silk. Clark and Bergman, always a well dressed act, have outdone themselves this trip. Miss Clark, after a nurse's costume, wears a white net and silver. The net over the silver petticoats is cut in innumerable points, each finished with a tiny ornament. A mauve net with a spangled panel back and front was exceptionally becoming to Miss Clark's blonde type. Still another change was a pale blue lace made in seven ruffles. Two pretty girls in the act are Minna Marlin and Louise Dale. Miss Marlin was in apricot charmeuse over gold skirts. Little Miss Dale was a real soubrette in a blue frock made very short. The bodice was of gold and had one sleeve also of gold. A good-looking blonde with A. Carr is Helen Sevilla. Miss Sevilla wears a blue velvet suit, changing to a dress of black velvet with surplice collar and cuffs of white linen. Anna Wheaton (with Harry Carroll) has a new dress for her opening song. It is chiffon at the hips with a wide hem of

blue and white striped material. The bodice has a standing collar around a low neck.

Frances Starr is a very nice good girl, but more interesting when she is bad on the stage. "The Little Lady in Blue," at the Belasco, would have been all right, perhaps, for one of our near-stars on Broadway. But it is a shame to foist such drivel on so clever an actress as Miss Starr. The period is a hundred years back and in the simple old-fashioned hoop skirts Miss Starr was very pretty. A blue silk was oddly embroidered in white. There were the poke bonnet, mitts and parasol to carry out the picture. In the last act Miss Starr wore a white organdie.

Mary Nash is doing her best work at the Playhouse in "The Man Who Came Back." The man is Henry Hull and a right good actor this young fellow proves to be. The entire cast has been so well selected one is assured of an interesting evening. Miss Nash as a cabaret singer wears a bright red net. In the last act for the minute she appears Miss Nash is in a black silk dress and a white hat.

Clark and Bergman have come into the Palace with a brand new act and a good one, too. Gladys Clark, looking prettier than ever, wears innumerable clothes, all of the fluffy lacy style. An orchid net is made over a pink foundation with panels of gold sequins. A white lace is made with three flounces and sides of net cut in points. Still another frock was of pale blue with a skirt ruffled to the waist line. The bodice was silver. Two young misses, Minna Bergman and Louise Clark (nieces of Mr. and Mrs. Bergman) were beautifully dressed, one in a short blue soubrette dress. The material was embossed in colored figures. The bodice and one sleeve were of gold cloth. The other dancing frock was of silver lace petticoats with an overdress of apricot satin caught up at the hips with yellow feathers.

The show at the Columbia last week called "The Hip, Hip, Hooray Girls," is above the average burlesque. If the women had better voices nothing more could be asked. Ben Pierce, the comedian, is funny in a quiet way. The dressing of the chorus is splendid. The opening has the girls in evening dresses, all in a variety of styles. Most are made with hoops. The smaller girls come on in short pink dresses trimmed with blue. Upstage they don mantles of orange and white stripes. Underneath are one-piece bloomer suits of cerise, green and pink. Good looking bloomer suits are of white satin with stripes of jet. High medic collars of white net and caps of jet are also worn. Then there were gray chiffon bloomers made very full and caught to the wrists. Lavender dresses were made with short skirts hooped at the hem. Pansies were used for trimming. Mauve velvet union suits were combined with cerise. Helen Vreeland wore a white dress made with a full skirt trimmed in crystal. Another pretty dress was of white taffeta with three bands of insertion topped with a tiny ruffle. The bodice had an old-fashioned berth. For her specialty Miss Vreeland wore pink chiffon. Tillie Storke has a good-looking gold dress. The lining is pink. Maybelle Mahlum is the best dressed of the women. Her clothes all look new. Miss Mahlum's first dress was mauve net embroidered in silver. A very neat suit had a white skirt with black stripes running around the skirt. A green coat had collars and cuffs of gold lace. The flat hat had an opening in the front with net set in to see through. A diving act was very well done by six good-looking girls who did several difficult dives.

CABARETS

"The Plaza Girl" opened the new Plaza restaurant at Flatbush avenue and Fulton street, Brooklyn, Dec. 27. The new restaurant is of three floors, with a cabaret or revue performance on each. It is a big place for Brooklyn, in the main district of the city and almost opposite the Ritz restaurant that has had a monopoly of the cabaret business over there for a long time. The Plaza proposition seems to be whether it can hold Brooklyn at home o' nights. Brooklyn's best have been coming over to New York for its after dark entertainment. The Plaza is roomy enough and its ballroom on the top floor, where the revue will give the midnight performance, is a very spacious place. The dining room below is for the dinner trade, the revue first appearing there at seven. The lower floor has a small dancing space and holds a cabaret show. For Brooklyn, where too much has not been seen in the cabaret revue line, "The Plaza Girl" may prove an attraction. "The Plaza Girl" was put on by Dan Dody. It has about eight principals, including a male trio, an orchestra of eight pieces led by Mel Craig and a chorus of 10 girls. Among the principals are Coral Melnotte, Jack McGowan, Ursa McGowan, Ruby Wallace, Harry Gailand, Zella Clayton, a Spanish dancing act and the Elk Trio. Several numbers are given that have no particularly novelty, although Miss Melnotte, by far and away the best performer of the show, looked very nice in a pajama costume and led her numbers excellently. Her working partner, Mr. McGowan, a presentable young fellow, was troubled with his voice at the opening show. Miss McGowan, a youthful and good looking girl, had animation, but the other women, including principals and choristers, failed to make any impression through looks or work. The numbers used were lively enough, two or three costuming schemes merited approval and a flag finale to pleasing music helped the revue along, perhaps to the satisfaction of Brooklynites. Saturday McGowan "walked out" without notice and before the first week had ended. He was replaced by Harry Dehnar. The "Elk Trio" also left, by request, with their brand new evening clothes that looked to have missed their right owners in the dressing room. Peterson, Fields and Morrison filled in the vacant places. For Brooklyn, though, and this may be all important, it's likely to be called a good free show. The Plaza restaurant will likely hang in the balance for a while, between the best and the ordinary trade, but whichever way it falls, it stands a good chance of making money.

New Year's could not have broken worse for the New York hotels and restaurants. Of the three nights from Saturday to Monday, Saturday was the best along Broadway. Yet the restaurant men did not so view it since Saturday is ever their big night. Sunday was rather uninteresting along Broadway until about 10.30, when the nearness of the incoming year livened the streets up a bit. Following police injunctions, however, nearly every place closed before two, including Jack's, a restaurant that has been opened 24 hours daily for years. One or two of the Broadway places after the regular closing hour served guests in private rooms. The excise law forbids the sale of liquor between midnight Saturday and 6 a. m. Monday. This section was applied to the after-midnight closing Sunday. Road houses just outside New York's city line profited by New York's rigid rules. These road houses were packed, several having been swamped with reservations and they stayed open as long as the crowd remained. In some of the small towns they are located in

there are no police at all. The New York situation was brought about by agitation over the Sunday-New Year's Eve. It is said a hotel proprietor expelled from the hotel men's association a few years ago accepted the opportunity to make the agitation more pronounced to secure his promised revenge upon the men who expelled him. Monday night (New Year's) was very mild, with Broadway ordinary in appearance through the preceding two days and the working Tuesday morning giving everyone a chance to dodge the restaurants' invitation to make Monday night the official celebration time.

The most popular attractions in Chicago cabarets are now the Jaz Bands or Orchestras, and every cabaret, regardless of its size, has a Jaz aggregation. Bert Kelly is credited with the introduction of the Jaz Orchestras in and around Chicago, Kelly featuring his own organization at the College Inn, beneath the Sherman House. Kelly also has placed Jaz orchestras in the Fort Dearborn Hotel, Grand Pacific Hotel and Al Tearney's cabaret on the South Side. The College Inn Jaz combination is probably the best of the local outfit with Kelly at the banjo and Gus Mueller playing the saxophone. Kelly's crew plays for the dances between the ice attractions which give the show proper on the floor rink. At Harry James' Casino on the North Side the Jaz band is also a big drawing card, but James has strengthened his amusement end there with a so-called Jaz band. The Jaz band is a Jaz band with a "Juggler" blowing base notes into an ordinary whiskey jug. The tone resulting resembles the music of a bass viol.

San Francisco ushered in New Year's eve Monday morning, the officials at a late date setting the celebration off until Sunday midnight, at which hour the cafes were permitted to serve drinks and open their dance floor. The hilarity, however, was allowed to last but two hours, the restrictions calling for drinks to be served not later than 2 a. m., with dancing to continue all night if desired. Permission was granted to those who paid for drinks before the hour to continue until such time as they clean up the remains, and still be within the law. Business all over town was very good, with reservations practically giving every establishment a capacity crowd before the festivities were under way.

Doraldina was to have opened at Reisenweber's last night, for an indefinite engagement, having left Montmartre Tuesday of last week. Negotiations were on between Doraldina and several shows, including the new production for the Coconut Grove on the Century Roof. Clifford C. Fischer, who operates Montmartre, alleges a three-year contract with Doraldina and may test the legality of her present engagement. The dancer made her first appearance at Reisenweber's and left there when receiving \$200 a week. She is reported returning for a weekly salary of \$600.

The Knickerbocker Hotel, New York, claims a business of \$43,000 in its restaurants during the three New Year's days, 950 bottles of wine were sold New Year's Eve, some running to \$12 (vintage) a bottle.

Jack Bustanoby has taken off Les Fleurs on West 45th street. Les Fleurs went into the hands of a receiver some time ago. It's a side street place seating about 300, with a low rental.

The Islesworth Hotel, Atlantic City, has an ice rink.

BILLS NEXT WEEK (JANUARY 8)

In Vanderbilt 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 Sullivan-Cosmopolitan-Associated Booking Company Circuit.
Theatres with "S-C" and "A-B-C" following name (usually "Express") are on the Associated Booking Office, "W. V. A." Western Vanderbilt Managers' Association (Chicago), "P." Pantages Circuit, "Low." Maroon Low Circuit, "Inter." Interstate Circuit (booking through W. V. M. A.), "Sun." Sun Circuit, "N. N." Niles-Nirdlinger.
SPECIAL NOTICE: The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions. The haste in which the bills are gathered prevents any attention being given these matters.

New York
PALACE (orph)
Louis Mann Co
B Clayton Co
Chlo Sale
Wheaton & Carroll
C Rochester
Miss Dore Celebrities
Chas Ahearn Tr
Isakara Japs
(One to fill)
COLONIAL (ubo)
Ellis & Bordon
Mack & Walker
Belle Baker
H Beresford Co
Moon & Morris
Bert Melrose
Hickman Shaw & C
Frank & Toby
ALHAMBRA (ubo)
Harry Green Co
"Rubeville"
Nostalgia
Mastie King Co
Milo?
Platel & Cushion
Van Liew S
De Forest & Kearns
Raymond & Wilbert
ROYAL (ubo)
Aus Crest
McShane & Hathaway
"Double Exposure"
Fisher & McCarthy
The Miracle
Joe Towle
Rock & White
(One to fill)
RYVINGDON (ubo)
Edna Goodrich Co
Jack Wilson Co
Hale & Patterson
Hunting & Francis
Roland Travis Co
7 Brakes
(Two to fill)
E O E (ubo)
24 half (4-7)
"Excelsior Models"

23RD ST (ubo)
24 half (4-7)
Newport & Strik
Infeld & Ray
Daley Leon
Orrin & Brew
R. F. Faulkner
AMERICAN (loew)
Geehan & Spencer
Belle & Mayo
Girard & Gardner
Armstrong & Ford
Pernikoff & Rose
Florence Rayfield
Barry McCormack Co
L Wolfe Gilbert
King & King
24 half
Luts Bros
Lewis & Norton
4 Musical Klees
Jerome & Carson
"Ankie"
Hanley Lum & S
(Three to fill)
LINCOLN (loew)
XIII & Dale
Clinton & Rooney
Taylor & LaCompte
"Bachelor Dinner"
Walter James
Jerome & Carson
24 half
John Higgins
Williams & Segal
Frankie Rice
"Harmless Bug"
Hoey & Lee
Gliding O'Mearas
7TH AVE (loew)
Carbray Bros
Nevis & Gordon
Camille Personi Co
Mabel Harper
Carl Damann Tr
(One to fill)
24 half
Henry & Lisle
Belle & Mayo
Helen Page Co

24 half
Geo W Moore
Sincilar & Hart
Camille Personi Co
Walter James
Marie & Lyman
"Bachelor Dinner"
Hess & Hyde
Hughes Musical S
BOULEVARD (loew)
J & P Regay
Harris & Lyman
Bell Boy S
The Crumwells
(One to fill)
Cornalia & Adele
Holmes & LaVere
Morris & Miller
Lady Suda Noy
Laype & Benjamin
Joe Dealy & Sis
Burns & Klees
"Every Man's Sis"
Frank Morrell
(One to fill)
24 half
Wayne & Warren
Gay & Wheeler
(Two to fill)
Lucille & Cookates
(Two to fill)
Brooklyn
ORPHEUM (ubo)
Houdini
Olive Wyndham Co
Clark & Bergman
R & G Dooley
"Jasper"
Primrose 4
Rettor Bros
Mr & Mrs R Dawns
BUSEWICK (ubo)
"Bride Gumbo"
Montgomery & Parry
Girl 1,000 Eyes
M & W Cutty
Chas Olcott
Harry Fern Co
George Lyons
The Dalmatians
PROSPECT (ubo)
24 half (4-8)
Les Valdes
Keeley Bros Co
De Leon & Davis
Ward & Wilson
GREENPOINT (ubo)
24 half (4-6)
Lull & Boggs
FORSYTH (ubo)
Page, Hack & M
Frank Crumit
Skelly Swain Co
Eleanor Fisher
Chas Howard Co
Chang Hwa 4
Rita Marie Orch
PIEDMONT (ubo)
Jura
Jones & Gray
Cunningham & Marion
Aus Blands
24 half
Ed Budge & Gardner
Betta Scala
(Three to fill)
O H (loew)
Zita Lyons
Ben & Hazel Mann
Hawthorne & Lester
Minette Duo
6 Stylis Steppers
JEFFERSON (ubo)
The Halkins
Davenport & Rafferty
Danden Troupe
(Two to fill)
24 half
Gordon & Day
Weber Reck & F
"When We Grow Up"
(One to fill)
Anstia
MAJESTIC (inter)
(8-9)
(Same bill playing
Auditorium, Waco,
10-11)
D'Amico
Wilfred Clark Co
Foley & O'Neill
Adelaide & Hughes
Linton & Lawrence
Loose & Sterling
Baltimore, Md.
MARYLAND (ubo)
Kennedy & Burt
Wm Gaxton Co
Blossom Seeley Co
Herbert's Dog
Galt Boys Band
Whitfield & Ireland
HIP (loew)
Lamb's Mannkins
O'Brien & Buckley
Francis Renault
"Whirl Song & Dance"
Cock & Lorens
Antonios
(One to fill)

Banger, Mo.
BLJOU (ubo)
Manning & Moore
Lillian's Dogs
Mand & Ryan
Whipple Huston Co
Bernard & Janis
Kittama Japs
Battle Creek, Mich.
BLJOU (ubo)
Sunday opening
24 half only
"Little Wives"
Beloit, Wis.
WILSON (wva)
(Sunday opening)
Ray Snow
(Four to fill)
Birmingham
STONE O H (ubo)
Noak & Phillips
John Nef Co
"When We Grow Up"
24 half
Lucille Savoy
Connors & Maxon
Wm Reynor Co
Birmingham, Ala.
BLJOU (ubo)
(Nashville Split)
1st half
Carlisle & Romer
Conroy & O'Donnell
Shannon & Annis Co
Herbert Clifton
The Duttons
Boston
KEITH'S (ubo)
Theo Kosloff Co
Julius Tannen
Aveling & Lloyd
De Leon & Davies
Meehan's Dogs
"Pinkie"
Brennan & Powell
The Lovelock
ORPHEUM (loew)
Sonis & Anthony
Mae Marvin
Sorority Girls
Rice & Francis
"Just for Instance"
Gould & Lewis
Berburt Tr
24 half
Belle & Eva
Loewy & Lacey Sis
Archer & Belford
Grey & Klunker
Fascinating Flirts
Jimmy Lyons
(One to fill)
4841 Bryant
THE CORNELL
Professional Rates
114-116 West 4th Street, New York City
Housekeeping Apartments.....\$7.50 upward per week
Single and Double Rooms.....\$4.50 upward per week
W. J. SMITH, Manager.

Farber Girls
Geo Nash Co
Howard's Ponies
Mijares
HARRY L. Mason
PANTAGES (p)
Elizabeth Cully
"Telephone Tangle"
Bellicaire Bros
Nan Grey
Aus Woodchoppers
Bobbie & Nelson
Camden, N. J.
BROADWAY (ubo)
24 half (4-8)
M & B Hart
Chas Riley
Kansasa Japs
TOWERS (ubo)
24 half (4-8)
Teechow's Animals
Mabel Johnston
Sam Lower Co
Walters & Cliff Sis
"Wanted a Wife"
Quincy, O.
LYCEUM (ubo)
Nelson Family
Kirby & Rome
Julia Ring Co
(Two to fill)
Champaign, Ill.
ORPHEUM (wva)
(Sunday opening)
Helm Yates
Gorman Bros
"The Tamer"
Oscar Lorraine
Revue DeVogue
24 half
"Junior Follies"
Charleston, S. C.
ACADEMY (ubo)
Ethel McDonough
Walsh & Bentley
Nichols Sisters
4 Faldrens
(One to fill)
(One to fill)
Ed Estus
Ray L Royce
Cecile Weston Co
4 Entertainers
(One to fill)
Charlotte, N. C.
PIEDMONT (ubo)
(Roanoke Split)
Lea Farrell Co
Dorothy Kenton
Billy Woodhall Co
Ward & Van
Kansasa Tr
Chattanooga
PRINCESS (ubo)
(Knoxville Split)
1st half
Fred Heider
Weston & Clare
Kelly Wilder Co
Kaufman & Lillian
Peggy Brennan & Bro

E. HEMMENDINGER 400 NEW YORK
Tel. 871 Jobs
Jewellers to the Profession

Urbana, O.
HIP (ubo)
Alex Bros
Loney Haskell
Bessie Rample Co
Carus Corner
Lewie Belmont & L
Ruth St Denis Co
Bentley & Norton
Bradna & Derrick
MILES (loew)
Thalario's Circus
The Turpins
Eva Shirley
J P Wade Co
Tom Kelly
H DeSeris Co
Cele. Springs, Colo.
ORPHEUM
(8-9)
(Same bill playing
Lincoln 10-13)
Raymond & Caverley
Clark & Rice
"Cranberries"
Frank Carman
"Fishing"
Sophie Tucker Co
Bert Fitzgibbon
Columbus, O.
KEITH'S (ubo)
Bicknell
Francis & Ross
Eva Taylor Co
Daisy Jean
Clara & Hamilton
Al Herman
La Argentina
(One to fill)
Cortland, N. Y.
CORTLAND (ubo)
24 half (4-8)
Field Barnes
Harry Paine
Dallas Tex.
MAJESTIC (inter)
The Faynes
Josephine Davis
Harry Girard Co
Low Madden Co
Raymond Bond Co
Comfort & King
Lee Farrell Co
Danville, Ill.
PALACE (ubo)
(Sunday opening)
Scamp & Scamp
Cervo
"The Elopers"
Roth & Roberts
Robbie Gordone
Edmonton, Can.
PANTAGES (p)
Dix & Dixie
Grace Edmonds
Maude Leone Co
Frank Fogarty
Berlo Girls
Mack & Veimar
Elizabeth, N. J.
PROCTOR'S (ubo)
24 half (4-8)
Castellain Bros
De Voe & Starsa
Maud Gibson
Flo & Frank Moore
Yates & Wheeler
Geo Auger Co
Elmira, N. Y.
MAJESTIC (ubo)
Zara Carmen S
"Girl From Milwaukee"
Gordon & Day
Ed Farrell Co
(One to fill)
24 half
Greta Von Bergen
Noak & Phillips
Mildred Mortimer
Jackie & Billie (Birds)
Essex, Pa.
COLONIAL (ubo)
Roubie Sim
Gonne & Albert
Haydn & Haydn
B E Clive Co
Diamond & Brennan
Toots Paka Co
Evansville, Ind.
GRAND (wva)
(Sunday opening)
Ovonda Duo
Harry Gilbert
"All Wrong"
Lane & Harper
Anderson Girl Revue
24 half
C & A Glocker
Paul Bawens
G Serenaders
Jimmy Lucas Co
"Lawn Party"

HOWATSON and SWAYBELL "A Case of Pickles"

DR. A. P. LOESBERG
1482 Broadway
Tel. 4653 Bryant

Bonner & Powers
R Coughlan Co
Saxo Sextette
4 Kaitiama Japs
Hall & Francis
Rowley & Taiton
1st half (8-10)
Moore & Gerald
Keele Langdon & W
"Harvest Days"
Bob Yocco
(Three to fill)
8TH AVE (ubo)
24 half (4-7)
Lamb & Marton
Fagg & White
M Courtway Co
Florrie Millerbach
Herr James Co
Chas Kenna
Dore Opera Co
Frank Westphal
Emigmarrell
1st half (8-10)
Keeley Bros Co
Winchester & Claire
"Holiday in Dixie"
Hazel Muller
"The Ours"
31ST ST (ubo)
24 half (4-6)
The Lyres
Belmont Sisters
NAT WIN GAR (ubo)
24 half (4-6)
Eddie Family
Orpheum Comedy 4
PROCTOR'S 58TH ST
24 half (4-6)
Victor Morley Co
G & E Forest
Everette & White
Miller & Lyle
Ranson & June
PROCTOR'S 125th ST
24 half (4-7)
Random 3
Winchester & Callire
Monaloue 6
Joffalo & Arnold
S Dolce Sis
"Motoring"
1st half (8-10)
Pining Ughers
Meredith & Snodder
Harry Cooper Co
Simmons & Bradley

Clark & McCullough
(One to fill)
GREVILLE (loew)
3 Norris Sisters
Fox & Young
Chase & LaTour
Helen Page Co
Lon Anger
Willie Bros
(One to fill)
24 half
Scott & Markoe
Miller & Kresko
Reed & Wright
Dorothy Burton Co
Eddie Borden Co
R Schmettan & Bro
(One to fill)
DELANEY (loew)
Cornalia & Adele
Buch Bros
Hess & Hyde
Harry Coleman
Hanley Lum & S
R Schmettan & Bro
(One to fill)
24 half
Carbray Bros
Wells Oxford 5
Mabel Harper
Adrian
Walter Percival Co
Clinton & Rooney
Carl Damann Tr
(One to fill)
NATIONAL (loew)
John Higgins
Robinson & McKlesick
Williams & Segal
"Harmless Bug"
Hoey & Lee
Hughes Mus 3
Stetson & Huber
Leonard & Louie
Lou Anker
Breen Family
(One to fill)
ORPHEUM (loew)
Reno
Cooper & Hartman
Clark & Chappelle
Miller & Kresko
Walter Percival Co
Annie Kent
Gliding O'Mearas
(One to fill)

ST JAMES (loew)
Belle & Eva
Flake & Fallon
Salvation Sue
Ferguson & Sunderl'd
(One to fill)
24 half
P George
Norwood & Hall
Holland Romance
Pecy Pollock Co
Johnson Howard & L
Brands, Can.
ORPHEUM (wva)
(Sunday opening)
1st half
(Same bill playing
Swift Current, 2d
half)
Bridgeport, Conn.
FOLI'S (ubo)
Venus
Billy Rogers
Baseball 4
Fentel Stark Co
Don Fulano
24 half
Ledd & Ledd
Quinn & Lee
Coyle & Morrill
Bernard & Lloyd
Navassar Girls
FLAZA (ubo)
Wilton & Marshall
Bissett & Scott
Norton & Ayres
"Sports in Alps"
24 half
Geo Buck
Marika & Carmen
Mr & Mrs Allison
5 Kantons
Buffalo, N. Y.
SHEA'S (ubo)
Alf Loyal's Dogs
Lockett & Waldron
Cartmell & Harris
Dorothy Grauville
De Bierra
Avon Comedy 4
(Two to fill)
Butte, Mont.
PANTAGES (p)
(12-17)
Catherine Duo
Anthony & Mack
Mr Chaser
S & L Burns
Bob Fitts & Bob, Jr
Calgary
ORPHEUM
Mme Chilson Ohrman
Foster Ball Co

Chicago
MAJESTIC (orph)
Eva Tanguay
Limeys Girls
Stuart Barnes
Lyrdell & Higgins
McConnell & Simpson
Duffy & Lorens
Neverelde's Monks
(One to fill)
PALACE (orph)
Dazle Co (New)
Fikyn Ardell Co
Orth & Dooley
Arthur Deacon
Louis Hardt
Ward Bros
Helene Davies
Kittaro Tr
(One to fill)
ACADEMY (wva)
(Sunday opening)
Dana Good & Funny
4 Kings
(Three to fill)
24 half
Maryland 4
Davenport Troupe
(Three to fill)
AMERICAN (wva)
(Sunday opening)
"Naughty Princess"
24 half
L & M Hunting
"Women"
Bob Hall
"The Elopers"
(One to fill)
WILSON (wva)
Robinson & Romaine
Creole Band
Golding & Keating
Willie Hale Co
(One to fill)
24 half
(Five to fill)
McVICKER'S (loew)
Chyo Co
Ward & Raymond
Schooler & Dickinson
Tom Davis Co
Bernard & Meyers
Ambler Bros
Cincinnati, O.
KEITH'S (ubo)
(Sunday opening)
Royal Gascolines
Bensee & Balrd
David Soperstein
Dainty Marie
Cole Russell & D
Edwin Arden Co
Swor & Avery
Conroy's Models

TOM KENNEDY and BURT
"Engaged, Married and Divorced"

CONTINENTAL HOTEL
LOS ANGELES and SAN FRANCISCO
Shanley and Furness ("Fifty-Fifty")

Fall River, Mass.
BIJOU (low)
 Lowy & Lacey Sis
 Gray & Klunker
 Fascinating Filtr
 Jimmy Lyons
 Arthur & Dickford
 2d half
 Mae Marvin
 Rice & Francis
 "Just for Instance"
 Gould & Lewis
 Bourd Tr
What, Mich.
MAJESTIC (ubo)
 (Sunday opening)
 (Saginaw split)
 1st half
 Permaine
 Browning & Deane
 C F Reiser
 "Gown Shop"
Fort Dodge, Ia.
PRINCESS (wva)
 (Sunday opening)
 Argo Virginia
 Fremont Benton Co
 Senate Duo
 Lamar Trio
 2d half
 Mile Paula
 Rae & Wynn
 Leaver & LeRoy
 Society Circus
St. Wayne, Ind.
PALACE (ubo)
 (Sunday opening)
 Dakleno & Flores
 Brent Hayes
 "Night Clerk"
 2d half
 Will Morris
 Fields, Kean & W
 Kane & Herman
 J T Ray Co
 Kene & Green
 Tennessee Ten
Galveston, Tex.
O H (inter)
 (1-5)
 (Same bill playing
 San Antonio 9-13)
 Togan & Geneva
 Voland Gamble
 S Miller Kent Co
 Briere & King
 "Tango Shoes"
 Keene & Williams
 Imper Jui Jitau Tr
Garry, Ind.
ORPHEUM (wva)
 (Sunday opening)
 Robinson & Romaine
 Willie Hale & Co
 Kane & Herman
 Tennessee Ten
 (One to fill)
Grand Rapids, Mich.
EMPERESS (ubo)
 Noack
 J & B Morgan
 H Herbert Co
 Knapp & Connally
 Geo Damerall Co
 Ed Dowling
 3 Bennett Sisters
St. Paul, Mont.
PANTAGES (p)
 (9-10)
 (Same bill playing
 Anaconda)
 Pauline
 Evelyn & Dolly
 Hugo Koch Co
 Virginia 4
 Goldsmith & Pinard
Green Bay, Wis.
ORPHEUM (wva)
 2d half only
 Ross Bros
 Rawson & Clare
 Bell & Fredo
 Harris & Nolan
Hamilton, Can.
TEMPLE (ubo)
 Nolan & Nolan
 Libonati
 15 Players
 Gerard & Clark
 Will Ward & Girls
 Fay 2 Coleys & Fay
 (One to fill)
Harrisburg, Pa.
MAJESTIC (ubo)
 Roeder & Dean
 Fields & Bernie
 T & B Moore
 "Midnight Polities"
 (One to fill)
 2d half
 Mable Fonda Co
 Sinclair & Casper
 Man Hunters
 Stone & McEvoy
Hartford, Conn.
POLIS (ubo)
 Chuck Haas
 Foster & Ferguson
 "We Us & Co"
 Van Bergon & Coeler
 Cheyenne Days
 2d half
 Levering 3
 Brandell & Bell
 J K Emmett Co
 Gene Green Co
 Venue
PALACE (ubo)
 Neher & Kapel
 Walton & Kapel
 "Casey The Fireman"
 Dori & Gillen
 Bruce & Dunbar
 Larry Reilly Co

2d half
 Two Totes
 Berlin Sisters
 Alice Nelson Co
 Fentel Stark Co
 (One to fill)
Hastinet, N. Y.
FEELBY'S (ubo)
 2d half (4-8)
 Those 5 Girls
 News & Erwood
 Marcellie
PALACE (low)
 Betty LaBond
 Fred C Hagan Co
 Henry Frey
 Hoyt's Minstrels
 2d half
 Brown & Jackson
 8 Dolce Sisters
 (Two to fill)
Hoboken, N. J.
LYRIC (low)
 Martin & Elliott
 8 Dolce Sisters
 "Honor the Mayor"
 Read & Wood
 Helene & Emillon
 Joe Dealy & Sis
 "Arm of Law"
 Hoyt's Minstrels
 (Two to fill)
Hornell, N. Y.
SHATTUCK O H
 (ubo)
 1st half (8-10)
 Virginia
 Connors & Maxon
 "Wedding Party"
Houston, Tex.
MAJESTIC (inter)
 O'Donnell & Blair
 Janis & West
 "Petticoats"
 Chief Caulpion
 Frederick V Bowers Co
 Schoen & Mayne
 Sylvia Loyal Co
Indianapolis, Ind.
KEITH'S (ubo)
 (Sunday opening)
 Leach & Jackson
 Marie Stoddard
 Capt Anson & D
 Burley & Burley
 Chas E Evans Co
 Bowman Bros
 "4 Husbands"
LYRIC (ubo)
 (Sunday opening)
 Alexander
 Beran & Flint
 Chas Mason Co
 Kate Watson
 Dudley Trio
Ithaca, N. Y.
STAR (ubo)
 Guri & Dolly
 "Surprise Party"
 2d half
 The Halkins
 "Wedding Party"
Jackson, Mich.
ORPHEUM (ubo)
 (tab)
 "Sufragette Revue"
 Same bill playing
 Battle Creek Sunday
Jacksonville, Fla.
ORPHEUM (ubo)
 (Sunday opening)
 (Savannah Split)
 1st half
 E & E Conrad
 Frank Mullane
 The Berrens
 Moore Gardner & R
 Rose & Ellis
Jersey City, N. J.
KEITH'S (ubo)
 (4-6)
 King Bros
 J & P Bogard
 G Coughland Co
 Crouch & Carr
 Van Bros
 Mammy Jenny's B'day
Johannstown, Pa.
MAJESTIC (ubo)
 Sheridan
 (Pittsburgh Split)
 1st half
 Jack Onit
 Bolger Bros
 Crouch & Carr
 (One to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
 (Sunday opening)
 (Lansing split)
 1st half
 Mystic Hanson 3
 Green McHenry & D
 Hat Stephens Co
 Hope Vernon
 Edwds "School Days"
Kansas City
ORPHEUM
 (Sunday opening)
 "Bride Shop"
 Alice L Doll Co
 Everetts Monks
 John Gelfert
 Maud Lambert
 Ernest Ball
 Dorothy Shoemaker Co
GLOBE (wva)
 (Sunday opening)
 B T Alexander Co
 Roger & Brockway
 Wm C Turner
 Moore O'Brien & O
 3 Falcons

2d half
 Wellington & Hill
 Hazel Heston Co
 Sam Hood
 (Three to fill)
PANTAGES (p)
 Rene Family
 Ward & Faye
 Herbert Lloyd Co
 Chinks
 Minnie Kaufman
 Nea Abel
 Rigianni & Vogliotti
Knoxville, Tenn.
BIJOU (ubo)
 (Chattanooga Split)
 1st half
 Lady & Escort
 Ethel Von
 Kelly & Pollock
 Ed Morton
 Selma Bratts
Kokomo, Ind.
SIPS (ubo)
 Chas Ledger
 George & Capitolo
 The Chatters
 Olson & Johnston
 Alexander Trio
 DeReno & Flores
 Lane & Harper
 Harold Yates
 Medlin Watts & T
 Werner Amoros 3
Lancaster, Pa.
COLONIAL (ubo)
 (4-6)
 Mary & Jack
 W J McCarty Co
 Anthony & Adele
 Patty & Cree
Lansing, Mich.
BIJOU (ubo)
 (Sunday opening)
 (Kalamazoo split)
 1st half
 Darto & Rialto
 Hays & Neal
 Herman Leib Co
 Earl & Edwards
 "Edge of World"
Lima, Neb.
LYRIC (ubo)
 (Sunday opening)
 Dickson & Deagan
 Bonnell Musical 4
 2d half
 Klass & Walman
 Allman Leader Co
Little Rock, Ark.
MAJESTIC (inter)
 Valentine & Bell
 James
 Brenda Fowler Co
 7 Lyric Dancers
 (One to fill)
2d half
 Ruby Cavalle
 "Honor Thy Children"
 Caliste & Conant
 Vuylseke Troupe
 (One to fill)
Longmont, Ind.
COLONIAL (ubo)
 (Sunday opening)
 Fiddler & Shelton
 Fields, Kean & W
 (One to fill)
 2d half
 "Vanity Fair"
London, Can.
MAJESTIC (ubo)
 3 Rianco
 Pictures
Los Angeles
ORPHEUM
 (Sunday opening)
 Bankoff & Gilrie
 Anna Chandler
 6 Merlins
 "Lots of It"
 Ernie Potts Co
 Lighter & Alex
 Savoy & Brennan
PANTAGES (p)
 Burke & Broderick
 "Mr Inquisitive"
 Hardeen
 Rucker & Winifred
 Isetta
 Senator F Murphy
Louisville, Ky.
KEITH'S (ubo)
 (Sunday opening)
 Pope & Uno
 Parish & Peru
 Will Oakland Co
 Sylvester & Vance
 "World Dancers"
 Alaska 3
 (Two to fill)
Lowell, Mass.
KEITH'S (ubo)
 The Houltons
 Grace De Winters
 Noel Travers Co
 Countess Nardin
 "Town Hall Folies"
 Hamilton & Barnes
 Gusmani 3
 (One to fill)
Madison, Wis.
ORPHEUM (wva)
 (Sunday opening)
 Karlell
 Tilford Co
 Miller Sisters
 Diving Nymphs
 The Sharrocks
 2d half
 Lew Hoffman
 Cross & Doris

J C Lewis Co
 Chas Seamon
 4 Kings
Marionette, Wia.
BIJOU (ubo)
 2d half
 Nings & Schuster
 Cobrad & Paul
 Mints & Palmer
Memphis
ORPHEUM
 French & His
 Chas Grapewin Co
 Kramer & Kent
 Clara Howard
 Fiorenzi Duo
 Frisco
Michigan City, Ind.
ORPHEUM (wva)
 (Sunday only)
 "Vanity Fair"
Milwaukee
MAJESTIC (orph)
 White & Cavanaugh
 7 Honey Boys
 Allen & Howard
 Adair & Stord Co
 Apple's Animals
 Dore & Halpern
 Wheeler & Dolan
PALACE (wva)
 (Sunday opening)
 Adroit Bros
 Chas Seamon
 Harris & Nolan
 Bell & Fredo
 J O Lewis Co
 Ross Bros
 2d half
 Kanawa Bros
 "What Hap Ruth"
 Slatko's Rollickers
 Freddy James
 Taylor & Brown
 (One to fill)
Minneapolis
ORPHEUM
 Dorothy Jordan
 Webb & Burns
 Corbett Sheppard & D
 Maria Lo
 H & A Seymour
 Hubert Lyer Co
 Flanagan & Edwards
GRAND (wva)
 Pedrial & Monks
 Carl & LeClair
 Harry LeRoy
 Colonial Belles
PANTAGES (p)
 Mahoney & Anubra
 Elizabeth Otto
 4 Sisters
 The Langdens
 Klein Bros
 Reynolds & Donegan
Montreal
ORPHEUM (ubo)
 Queenie Dunedin
 Edna Munsey
 Moran & Wiser
 Mrs G Hughes Co
 Bonita & Hearn
 Folles & D'Armour
 (Two to fill)
FRANCAIS (ubo)
 (Ottawa split)
 1st half
 The Christies
 Raynor & Bell
 Hong Kong Mysteries
 (Two to fill)
Moone Jaw, Can.
ALLAN (wva)
 1st half only
 (Sunday opening)
 Victoria Trio
 C Chalmor Co
 Kittle Flynn
 Crinolin Girls
Mt. Vernon, N. Y.
PROCTOR'S (ubo)
 2d half (4-7)
 Mullen & Rogers
 Simpson & Dean
 Louis Mann Co
 Mable Best
 Leightons
 Flying Mayes
Nashville, Tenn.
MAJESTIC (ubo)
 (Birmingham Split)
 1st half
 4 Kings
 Bernie & Baker
 Sherlock Sisters
 Skipper K & R
 "Girls From Starland"
Newark, N. J.
PROCTOR'S (ubo)
 2d half (4-8)
 Jack Wilson Co
 Marie Empress Co
 Harry Green Co
 "The Cure"
 "Night in Trenches"
MAJESTIC (low)
 Leonard & Louis
 Marie & Miller
 Lady Suda No
 "Truthful Liar"
 Eddie Borden Co
 Cycling Brunettes
 Brandt & Aubrey
 Robinson & McKisick
 Harry Coleman
 Hester Lint Co
 Bell Boy 3
 King & King
New Haven, Conn.
POLIS (ubo)
 Two Totes
 Zeno & Mandel
 Bernard & Lloyd
 Coyle & Morrell

Quinn & Lee
 Navasare Girls
 2d half
 Bissett & Scott
 Baseball 4
 Black & Tan
 Dori & O'Hare
 Chapsman Boys
 (One to fill)
BIJOU (ubo)
 Luddy & Luddy
 Marka & Catmen
 Graham & Randall
 Smith & Farmer
 Florentine Slagers
 2d half
 Wilton & Marshall
 Madison & Winchester
 (Three to fill)
New London, Conn.
LYCUM (ubo)
 2d half (4-6)
 Mammy Jinny's B'day
 Forster & Ferguson
 Downer Williams Co
 Curtis & Reading
 Gere & Delaney
New Orleans
ORPHEUM
 Mrs Lang
 Willing Bentley & W
 Walsh Lynch Co
 Alexander McFayden
 Bernard & Scarth
 Dancing Kennedys
 DeWitt Burns & T
New Rochelle, N. Y.
LOW
 Alice Cole
 Brown & Jackson
 2d half
 Allen & Francis
 Maud Muller
 Cook & Stevens
Norfolk, Va.
ACADEMY (ubo)
 (Richmond Split)
 1st half
 Yalbo Duo
 "Top Riders"
 Alex O'Neil & S
 Imp Cyclists
Oakland
ORPHEUM
 (Sunday opening)
 Clayton White Co
 Mr & Mrs J Barry
 Nellie Nichols
 "The Volunteers"
 Little Horner
 Ollie Young & A
 Fink's Mules
PANTAGES (p)
 "Bedding Party"
 Olive Briscoe
 Bell Ringers
 Smith & Kaufman
 Sigbee's Dogs
Ogden, Utah
PANTAGES (p)
 (11-13)
 Frer Baggett & F
 Horvick Dancers
 Stanuoka
 Howard & Fields
 Shepp's Circus
Omaha, Neb.
ORPHEUM
 (Sunday opening)
 Laura N Hall Co
 Whiting & Hart
 Benich Lemus
 Marston Gerald
 Halla & Fuller
 Josie Heather Co
 "Ankers"
EMPERESS (wva)
 (Sunday opening)
 Mile Paula
 3 Reynolds
 Hasey & LaRoy
 Hasiroff Troupe
 2d half
 Helen Beresford Co
 Berneville Bros
 Jere Sanford
 4 Casting Campbells
Ottawa, Can.
 (Montreal split)
 1st half
 Thomas Trio
 Coscia & Verdi
 Berrick & Hart
 "The May Circus"
 (One to fill)
Pasadena, N. J.
PLAYHOUSE (ubo)
 2d half (4-8)
 Chas Drew Co
 Helmar & Co
Patterson, N. J.
MAJESTIC (ubo)
 2d half (4-6)
 Canfield & Barnes
 Piquo
 Rosenetti
 Hopkins & Axtell
Pawtucket, R. I.
SCENIC (ubo)
 Linken's Circus
 2d half
 Hill & Acker
 Lew Welch Co
 Nelson Manning
 Milton & De Long
Perth Amboy, N. J.
CITY (ubo)
 2d half (4-6)
 Robins & Pal
 D Richmond Co
 Roberts & Fulton

Philadelphia
KEITH'S (ubo)
 The Rosaires
 Renee Florley
 Harris & Manion
 Van & Bell
 Alex Curt
 Dorey & Beugel
 M Macomber Co
 James J Morton
 H & E Puck
GRAND (ubo)
 Blanche Sloan
 Hager & Goodwin
 "Mr Detective"
 Work & Ower
 Jack George
 Stalke's Circus
ALLEGHENY
 Techow's Cats
 M & B Hart
 Bert Baker Co
 Joe Cook
 (One to fill)
BWAY (ubo)
 Falls & Falls
 J McWilliams
 Leroy Lytton Co
 "Mother Goose"
 (One to fill)
KEYSTONE (ubo)
 (1-6)
 Goldust
 Kahr & Walter & H
 Anger & King Sis
 Regal & Bender
 Fisher & Rockaway
 Musical Hodges
 WM PENN (ubo)
 2d half (4-6)
 Nip & Tuck
 Frances Nordstrom
 Pistol & Cushing
 "Top of Andes"
Pittsburgh
DAVIS (ubo)
 Lovornberg Sisters Co
 J C Nugent Co
 Steindel Bros 3
 Eddie Foy Co
 Jimmy Hussey Co
 3 Alex
 (Two to fill)
EAIRIS (ubo)
 Cassette & Rydelle
 Mildred Haywood
 Phil Dwyer Co
 Hawlet & Bellaire
 O'Neil Sisters
 Cora Simpson Co
 Fischer Luckie
 Coxey's Army
HERIDAN SQ (ubo)
 (Johnstown Split)
 (1st half)
 The Norvellos
 Joe Browning
 Keane & White
 Crawford & Broderick
Pittsfield, Mass.
MAJESTIC (ubo)
 2d half (4-6)
 Fraser Bunts & M
 Dori Marshall
 Martens Q Orens
Port Arthur, Can.
LYCUM (wva)
 1st half
 (Sunday opening)
 Yunsey & Arlow
 Wright & Davis
 Harry Sterling
 "Check Y'r Baggage"
Portchester, N. Y.
PROCTOR'S (ubo)
 2d half (4-6)
 Patty & Cree
 Farrell & Taylor
 Hodge & Lowell
 Rogers Hawaiians
Providence, R. I.
EMERY (low)
 P George
 Norwood & Hall
 Holland & Romance
 Percy Pollock Co
 Johnson, Howard & L
 2d half
 Sonia & Anthony
 Fiske & Fallon
 Salvation Sue
 Ferguson & Sunder-
land
Sorority Girls
Portland, Me.
KEITH'S (ubo)
 Elvera Sisters
 Adeline Francis
 4 Southern Girls
 Grace De Mar
 Adams & Murray
 Watson Sisters
 Jordan Girls
Portland, Ore.
ORPHEUM
 (Sunday opening)
 Phyllis N Terry
 Donohue & Stewart
 Burdella Patterson
 J & W Henning
 Milt Collins
 Flying Henrys
 Irwin & Henry
PANTAGES (p)
 What 4?
 Corell & Gillette
 Military Maids
 Herbert Brooks Co
Providence, R. I.
KEITH'S (ubo)
 2d half
 Hallen & Hunter
 "5 of Clubs"
 Leo Beers
 Arthur Sullivan Co

Donovan & Lee
 De Pace Opera Co
 Bob Albright
 "Garden of Surprises"
Reading, Pa.
HIP (ubo)
 Jack & Mary
 "Hoosier Girl"
 Leonard & Willard
 Phipps Wallace Co
 (One to fill)
 2d half
 Roeder & Dean
 Lee & Vennett
 "Girl From Amster-
 dam"
 Dorothy Mueher
 (One to fill)
Regina, Can.
REGINA (wva)
 2d half only
 (Same bill playing
 Saskatoon, Sas, 1st
 half)
Richmond, Va.
BIJOU (ubo)
 (Norfolk Split)
 1st half
 Lewis & White
 Kerr & Weston
 "What Hap Ruth"
 Fern & Davis
 Choy Hung Wha Tr
Roanoke, Va.
ROANOKE (ubo)
 (Charlotte Split)
 1st half
 Mable McDonald
 Kitney Taylor & Mc
 3 Bobs
 (Two to fill)
Rockford, Ill.
PALACE (wva)
 (Sunday opening)
 Fort & Urmis
 Kawana Bros
 Hufford & Chain
 Slatko's Rollickers
 Taylor & Brown
 2d half
 Adroit Bros
 Barry Gifts
 Wm Armstrongs Co
 Cassie Wilson
 Diving Nymphs
Rochester, Minn.
METRO (wva)
 (Sunday opening)
 Teddy & May
 Hans Hank
 Olivetti Moffett & C
 (Two to fill)
 2d half
 Strous & Becker
 Coulton & Darrow
 Tilford Co
 George Mack
 McRae & Clegg
Rochester, N. Y.
TEMPLE (ubo)
 5 Florimonde
 Althoff Children
 Dugan & Raymond
 Gue & Haw
 Dunbar's Darkies
 Allan Brooks Co
 Ponsello Sisters
 Mirano Bros
 Margaret Youngblood
Sacramento
ORPHEUM
 (8-9)
 (Same bill playing
 Stockton 10-11 and
 Fresno 12-13)
 Mason & Keeler Co
 Rena Parker
 Marie & Dugy
 "Miniature Revue"
 Morris & Campbell
 Eddie Leonard Co
 Russell & Ward Co
Saginaw, Mich.
FRANKLIN (ubo)
 (Sunday opening)
 (Flint split)
 1st half
 The Ferraros
 Lorraine & Eagle
 "The Family"
 Geo Morton
 3 White Hussars
St. Louis
COLUMBIA (orph)
 H Shons Co
 A & F Stedman
 "Discontent"
 Estelle Wentworth
 Walter Brower
 4 Readings
 Britt Wood
 Beeman & Anderson
St. Paul
ORPHEUM
 (Sunday opening)
 Elias Ryan Co
 Chas West & Sunshine
 Canfield & Walker
 Craig Campbell
 Arco Bros
 The Brightons
PALACE (wva)
 (Sunday opening)
 DuRocher & De Lee
 Carmen's Minstrels
 Fred Zebiede Co
 (One to fill)
 2d half
 Ernest Dupille
 Fremont Benton Co
 Coakley & Dunlevy
 Hayashi Japs
 (One to fill)

Salt Lake
ORPHEUM
 (Open Wed Night)
 (10-13)
 "Girl of Delhi"
 5 Baigian Girls
 McFar & Ardrie
 Nell O'Connell
 Kenny & Hollis
 Mme. Doria Co
 Bernard & Harrington
PANTAGES (p)
 Harry Hince
 Adonis & Dog
 Fernie 8
 O'Neil & Walmesley
San Antonio, Tex.
MAJESTIC (later)
 (9-13)
 (Same bill playing
 Galveston 7-8)
 Togan & Geneva
 Voland Gamble
 S Miller Kent Co
 Briere & King
 "Tango Shoes"
 Keene & Williams
 Imper Jui Jitau Tr
San Diego
PANTAGES (p)
 Leo & Mae Jackson
 Weber & Elliott
 Gilroy Haynes & M
 Primrose Minstrels
 Resistat
San Francisco
ORPHEUM
 (Sunday opening)
 Muriel Worth Co
 Al Sharpe
 Ronair Ward & F
 Parkes & Conway
 Stan Stanley 3
 "Age of Reason"
 Rooney & Bent
 Mayo & Tally
PANTAGES (p)
 (Sunday opening)
 Asaki Japs
 Wood Melville & P
 Howard & Ross
 John T Doyle Co
 Joe Whitehead
 3 Keatons
Sankatoon, Sas.
EMPIRE (wva)
 1st half only
 (Sunday opening)
 Jack Foris
 Waak & Manning
 Burton Hahn & M
 Howard's Bears
Savannah, Ga.
LYRIC (ubo)
 (Jacksonville Split)
 1st half
 Ham Tree Mule
 Nelmeyer & Kennedy
 Henshaw & Avery
 Pietro
 Wless Troupe
Schenectady, N. Y.
PROCTOR'S (ubo)
 (Booster Week)
 Teibor
 Long & Ward
 Montrose & Allen
 Emmott Devoy Co
 The Stanton
 Herschoff's Gypsies
 2d half
 Diamond & Grand-
 idler
 Sid Lewis Co
 Gallagher & Lewis Co
 The Maykaks
 Yates & Wheeler
 Eugene Troupe
Seranton, Pa.
POLIS (ubo)
 (Wilkes Barre Split)
 1st half
 Norman Bros
 Stephen & Brunelle
 Chas Drew Co
 Joe Reed
 L Steele & Chums
 "Fireside Reverie"
Seattle
 (Sunday opening)
 Orville Harrold
 Vallicetta's Leopards
 Imhoff Conn & C
 Martin & Fabrin
 Crest & Dayne
PANTAGES (p)
 Raymond
 Jubilee 4
 Herbert & Dennis
 "Red Heads"
 Vera Mercereau Co
Stenz Falls, S. D.
ORPHEUM (wva)
 (Full week)
 (Sunday opening)
 LaSalle Stock Co
South Bend, Ind.
ORPHEUM (wva)
 (Sunday opening)
 Will Morris
 L & M Hunting
 "Women"
 Clayton & Lennie
 Frank Stafford Co



The VAUDEVILLE MANAGERS' AND ARTISTS' BANQUET at Young's Hotel, Boston, January 2nd, 1917

Editorial in W. R. Hearst's "Evening Journal"

December 30, 1916

Friendly Advice to Vaudeville Actors—The Picturesque "White Rats."

Use Your Energy to Strengthen Each Other and Your Profession
—Avoid Quarrels Just Now.

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Among the men and women of the vaudeville stage there is a great deal of energy and power. Some of the ablest of the "legitimate" actors have come from the vaudeville ranks. Some of them that the public most highly esteem are still vaudeville workers.

In a profession that has so much energy and enthusiasm there is often also a good deal of restless dissatisfaction. This, we are told, is the condition now in an organization of vaudeville players known as the "White Rats."

A very good friend of the vaudeville workers informs us that these gentlemen and ladies of the stage are contemplating a gigantic strike, a sort of labor union "walk-out" which would empty the vaudeville theatres temporarily of their attractions and consequently of their public.

The friend of the actors who writes suggests that we give some advice to the people of the vaudeville stage—and we do it.

This is the advice: Work together, actors and managers, and increase your public. Do not fight one another at this particular time.

The thing for the vaudeville star to think about is not so much the trifling grievance of the hour as **THE COMPETITION OF THE MOVING PICTURE.**

The living actor in the end will come into his own. The moving picture, cheap and universal, will increase the desire to see and know the real actor, just as the one-cent daily newspaper has increased the demand for good books and expensive magazines. But for a while the man of the stage must suffer because the moving pictures invade the best theatres and monopolize them.

We advise the "White Rats" to remember that a big strike might very easily destroy a vaudeville

house and turn it into a moving picture house. But it might be a long time before that moving picture house would again become an institution in which vaudeville performers could earn a living.

The moving picture solves the manager's problem, and the moving picture is constantly increasing in popularity. Its success has not yet **BEGUN.**

There will, as we have said, be eventually a great demand for the living actor and actress. Vaudeville performers and all others will see days of great prosperity.

But **THESE DAYS** are days for thoughtful thinking.

The vaudeville act is no longer a theatrical **NECESSITY.**

A strike of the actors is not like a strike of street car conductors. Vaudeville is not something that the people **MUST** have. It can and will accept moving pictures instead.

And if any united action on the part of the workers should result in changing a great many theatres to moving picture houses, it might be very difficult to change them back, and many men and women might for months lose the opportunity to make a livelihood.

The interests of managers, actors, theatre owners, **OUGHT** to be the same.

If each does his best and treats the other fairly; if each devotes his energies to working for the public and entertaining the public, and no one wastes his time on an internal fight, **ALL WILL PROSPER.**

With a new year beginning, and beginning in very uncertain condition, it is advisable for all working bodies to concentrate their attention rather upon **CONTINUED REVENUE** than upon any display of organized power unless it be absolutely necessary.

This applies to vaudeville performers particularly.

DO NOT CLOSE THE HOUSES IN WHICH YOU EARN A LIVING. IT MAY BE A LONG TIME BEFORE THEY REOPEN FOR YOU.

"Variety," Dec. 29, 1916.

FRED MACE RESIGNS

Los Angeles, Dec. 27.

Fred Mace, the comedy picture star and a life member of the White Rats, has wired his resignation to the organization.

The following is the night wire Mr. Mace sent Dec. 20 to the White Rats:

As a life member of the White Rats I want to register my disapproval of the anarchistic methods pursued by the so-called International Executive Harry Mountford. You allow an Englishman to dictate to real American citizens and try to tell managers who have their good money invested how to run their theatres. There may be things which are not entirely equitable which I feel could be amicably settled between the actor and manager, but never by such bulldog tactics as employed by Mountford. Doubtless I will be very little loss to the White Rats, but as long as such agitators as Mountford belong I do not care to have my name associated with the club, so I hereby tender my resignation until such time as Mountford is ousted. After all he is posing as a fighter and I should think his own country would appreciate him at this time.

Fred Mace.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around

New York

Louis Mann and Co., Palace.
Mme. Doree's Celebrities (operatic)
Palace.

"Double Exposure," Royal.
Fred Fischer and Joe McCarthy, Royal.
"The Miracle," Royal.
Joe Towle, Royal.
Mr. and Mrs. R. Downs, Orpheum.

Gladys Clark and Henry Bergman and
Co. (3).

Songs.
18 Mins.; Three.
Palace.

This is the second week of Gladys Clark and Henry Bergman's new act for big time. Last week it played the Colonial. An added song now makes the turn's finish. It is about a violin, giving a faster ending than the former Hawaiian song and dance did, the Hula dance by one of the two young girls in the act also having been removed. There is marked improvement in Clark and Bergman since with Lew Fields' "Step This Way." Each has more finish, and Miss Clark is prettier, if that is possible, than she was when previously in vaudeville. During one of the numbers, when both principals are doing dope characters, Miss Clark rolls a cigarette while dancing, passing it to Mr. Bergman who smokes it. This is probably the first time in vaudeville a girl has rolled a cigarette on the stage. It may be of interest to vaudeville as well, that the Palace crowd Monday evening paid no particular attention. The turn opens with the Clark and Bergman's invalid chair idea from "The Trained Nurses," this serving for an opening only, after which the couple sing "Yaddie Kaddie," following it with "Shanghai" (the dope number). Then Mr. Bergman does "When They Grow Older," finishing this with a dance with each of the two young girls now in the act, and Bergman and Clark doing the exit dance. Cliff Hess at the piano meanwhile is announced by Bergman as the next number. Cliff singing his own "Blues" song and getting away with it, voice and everything. Afterward Clark and Bergman have "Luana Shore," their hit in "Step This Way" and the turn goes to its conclusion with the violin number, probably called "You Have to Pay the Fiddler." (A violin, though carried, is not played). The billing says "Gladys Clark and Henry Bergman in a song revue." "Song revue" billing has been used by Gus Edwards for years. The setting for the Clark and Bergman turn is attractive. The bit of dialog, mostly gags, used during the dope number is nicely written and everything is delivered in the Clark and Bergman adept manner. The act is a thoroughly entertaining one and the couple's most pretentious effort. When properly developed with a more lively finish that will give a singing and dancing ensemble ending, it can easily hold up any position. Monday at the Palace it had the undoubted handicap of opening the second part in the holiday rush. *Time.*

Mabel Harper.
Songs and Talk.
15 Mins.; One.
American Roof.

Mabel Harper is something new in the way of an eccentric comedienne, although laboring under the familiar billing line, "Just a Nut." The billing is the act's only deficiency and not worthy of retention as Miss Harper has ideas of her own, enhanced by a personality that bubbles over at all times with likeableness. Songs, patter and parodies, with the latter going over strongly. The patter is snappy and sure of results. The songs on the comic order have been well selected, and she is ably aided by a young woman pianist.

Paul McCarty and Elsie Faye.
"Suicide Garden" (Comedy).
24 Mins.; Five (Parlor).
Colonial.

Paul McCarty and Elsie Faye have been a two-act in vaudeville for some months. They lately came east. Both have been members of other vaudeville turns. Together they are appearing in a sketch by Herbert Moore, a Chicago writer. Its title, "Suicide Garden," is taken from the opening of the story that has enough body for the purpose of carrying the act completely through on it, also suffices for the comedy moments. But it's the departure for Mr. McCarty and Miss Faye they secured in the opportunity with this sketch that is going to attract attention to them from those who have known them in the past and the actual work they do from those who watch the members of the turn for the first time. Mr. McCarty has been a piano player; Miss Faye a singer and dancer. Now Mr. McCarty is a singing juvenile and Miss Faye a singing comedienne, with both dancing. Mr. McCarty plays the piano. But the concert grand is a part of the parlor set and McCarty merely sits down to it for one number in an easy style that doesn't place him in the straight piano playing class. Four songs are sung, three specially written. The first, a sort of rag dirge on contemplated suicide, a real lyric. That is done as a double. The other two are singles, both by Miss Faye and excellently handled, although the fault of the first three songs is that the tempo isn't varied, all running to a slow rhythm. The finish is in "one" with a fast rag and dance by both. The skit opens with Mr. McCarty and Miss Faye, friends, finding their respective affinities have left together for another party. Each distracted, plans suicide, and McCarty goes so far as to enter the garden with a revolver in his hand, shoots and returns to say he missed. Discovering the life destroying object of one another, they flirt and forget the deserters in admiration for each other. Mr. Moore has given the couple entertaining dialog of a quiet but pointed sort and it is delivered in that manner, that makes it very effective and keeps them in the picture. McCarty makes a good looking juvenile, with just about the right shading to his work. Miss Faye is coquettishly attractive in her role and the surprise is that after plying their lines of vaudeville endeavor apart so long, they should have at last found themselves in an altogether different style, when finally becoming a partnership in a new act. It's a real vaudeville number McCarty and Faye are giving and they are going to win the entire vaudeville approval with it, for each, and particularly Miss Faye, is displaying class in his or her playing. *Time.*

Five Young Americans.
Singers and Dancers.
13 Mins.; Full Stage.
Harlem O. H.

One of the hits of the show Tuesday, rather unusual for an act opening the bill. Four pretty girls and a boy in the turn. None can be much over 16, from appearances. They work well together, especially the girls, and the boy does some excellent solo dancing. It is a corking act for any small time show and it will fit on some of the big time bills very nicely. *Fred.*

Clover Leaf Trio.
Comedy and Songs.
11 Mins.; One.
Jefferson.

Two men with rube make-up and a girl working straight. The men open with singing and comedy talk. The girl joins and after more talk the trio harmonize on several numbers. The voices blend nicely, but the talk and comedy are weak. Fair small time. *Fred.*

William Ebs.
Pseudo Ventriloquist.
11 Mins.; One.
Harlem O. H.

William Ebs has elaborated into an act the bit Felix Adler first did and which afterward Fred Stone used as a ventriloquist burlesque in "Chin Chin." At the opening the stage is set in one for the usual act of this type. Table with the glass and decanter of wine, cigarette, etc. Then on walks the ventriloquist with a dummy. This dummy is quickly shelved for a boy on the stage in a suit case. A wise audience gets "on," but to the Harlem opera house patrons it looked genuine to the last. The ventriloquist got applause on his feat of drinking a glass of wine while the dummy was singing a number. When the final disclosure came the applause was redoubled, the audience evidently liking the manner in which they were fooled. In centers where Adler or "Chin Chin" hasn't played, Ebs can get away with the act in the big houses, but in the big town the small timers will about fit for him. *Fred.*

Chabot and Dixon.
Songs, Piano and Violin.
13 Mins.; One.
City.

The man is the feature with violin and piano playing. The girl serves to fill in with a couple of numbers displaying no great vocal ability but possessed of considerable ginger. The act is good small time for an early spot. *Fred.*

Jack Denny and Harry Sykes.
Songs and Piano.
15 Mins.; One.
81st St.

Jack Denny, formerly of Denny and Boyle, has teamed with Harry Sykes in a singing and piano act. The explanatory talk at the start serves to give the impression the men have endeavored to frame an act different from the usual. Their efforts in this direction are noticeable notwithstanding the act relies almost entirely upon popular numbers. The opening song is a tribute to Irving Berlin nicely handled and containing an idea along novel lines. Then a double is very big. The number could not be worked up to better advantage. Sykes is the number leader, with Denny at the piano. The act has sufficient life to succeed and the manner in which the numbers are out over should ensure it success.

Lamb and Morton.
Balancers.
11 Mins.; Full Stage (Special Set).
Harlem O. H.

This team evidently hail from Australia, as they say. They have a novelty in the manner of presenting balancing and strength feats. The two form a picnic party and before they get to the lunch the girl admires a bud in a tree and the man boosts her within its reach. This leads to a novelty routine made interesting because of the talk that accompanies it. The finish with some pedestal posing won applause. The act looks good for once around on the small big timers and then should get all the work that it wants on the small time. *Fred.*

Maybelle Best.
Songs and Piano.
15 Mins.; One.
Fifth Ave.

Maybelle Best is a diminutive "single" possessing a likeable voice and piano playing ability. For her vocal endeavors selections have been made from the popular, operatic and character catalogs with the operatic selected to terminate. Her voice stands her in good stead for the operatic medley which, although long, displays her pleasing powers. Her character number, an Italian-Hawaiian song, is novel. As a pianist she does nicely, with the turn framing up satisfactory entertainment.

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiere.

"Her Husband's Wife" (Marie
Tempest), Lyceum, Jan. 8.
"Have a Heart," Liberty, Jan. 9.
"In for the Night," Fulton, Jan. 11.

Bert Lealie and Co. (4).
"Hogan in Mexico" (Comedy).
19 Mins.; Three (Special Set).
Colonial.

"Hogan in Mexico" is the seventh of the "Hogan" series Bert Leslie has appeared in in vaudeville. The newest one at the Colonial this week is closing the first part of the performance. It looks like the leader of them and is drawing all the laughter Mr. Leslie could wish for. In it he is the canvasman of a circus playing in Mexico City. The open space between a couple of circus tents is the scene. Others are a ringmaster (J. Gordon Kelly), a woman rider (Helen Cantlon) and a Mexican general (Juen Villasona). The programed name for the general, Villasona, sounds like a part of the plot, although the player of it is a character actor, very ferocious and a large part of the piece. Steve Hogan is Mr. Leslie, a good natured man of all work about the circus, who kides the principals, jokes with the wild Mexican general and turns out some new slang along with some of the old, but not much of the latter, and the new matter is not so extravagantly phrased as has been the case often in the past with the "Hogan" pieces. The comedy results are just as certain, however, perhaps more so here, for the sketch takes a laughable comedy twist when Hogan goes inside the tent to fight the bull, he having been the indirect cause of a torador's murder. There are many bright straight lines in the dialog. Mr. Leslie handles this role faultlessly as he has the others, and is well supported, although Mr. Kelly seemed light on speaking voice for an announcer. This, however, was made the butt of a joke by Hogan. "Hogan in Mexico" is there easily. *Time.*

Three Belmont Sisters.
Songs and Dances.
12 Mins.; One and Full Stage.
81st St.

The Three Belmont Sisters are toe dancers whose daintiness in dressing and work stands them in good stead. The girls opened the show at the 81st St. the first half and even in the early position the audience took readily to them. It is an act that can be placed a spot later and succeed. The dancing is the predominating feature with one of the members singing pleasingly. The dancing is done by the trio and also by two of the members, giving the other a chance to change for the song.

Connolly Trio.
Dances.
15 Mins.; Full Stage (Special Set).
Fifth Ave.

A practiced hand has staged the dancing act of the Connolly trio, which consists of two girls and a male dancer. Away from the average dancing turn this trio stands a good chance of success. The man is the mainstay of the act, dancing with each of the girls in all but one number, an Oriental solo done by one of the girls. His best effort is a skating dance done in effective fashion. It closely resembles a dance of the same order done and claimed to have been originated by Maurice. The other dances are a waltz, tango and minuet. In each of these the young women are attractively gowned with the man in a tuxedo. The Connolly Trio has ability in each of its members, and with the attractive staging and dressing the act should secure suitable bookings.

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

Fagg and White.
Black Face.12 Mins.; One.
Harlem O. H.

The appeal in this act, from an applause standpoint, lies entirely in the surprise finish, where the first revelation is that the girl who sports a "high yellor" complexion is white, and then to make it twice as difficult, the wig is removed and the girl stands revealed as an "impersonator?" Prior to that point the act seemed just an ordinary small time turn, through the team following the usual routine, i. e., "what did you do when I took you to that swell banquet." The song numbers and talk were both put over to a dialect so accurate the majority mistook the duo for darkies. Then came the punch at the finish, the girl putting over the impression that she was a female impersonator. It's a good idea as a final applause winner.

Fred.

Minerva Courtney and Co. (3).

"Bob Bulger's Bride."

20 Mins.; Full Stage (Special Set).
Harlem O. H.

The sketch Miss Courtney is presenting may or may not be called "Bob Bulger's Bride," but that title will be as appropriate as any other for it. It was undoubtedly suggested by the vehicle in which she formerly appeared. The scene is in the bar-room of a western general store. The place is nothing more than a shack. The three male characters start the story without it getting anywhere, then the star arrives. She is a traveling saleswoman, handling everything from beauty cream to a steam radiator. Her mother has left her \$7,000 providing she marries the son of mother's first sweetheart. Old Coincidence steps into the picture. The one cowboy that shows up at the bar is the man, and of course this day is the last day that the girl has to make good and grab off the inheritance, all of which comes to pass. A comedy streak runs through the act that makes it very acceptable on small time, and the offering might squeeze past on some of the big bills in an early spot.

Fred.

Lillian Mortimer and Co. (4);

"Molly O" (Melodrama).

25 Mins.; Full Stage (Interior).
City.

Too drawn out, too talky and much over acted. In fact, so bad as a melodrama it is good for a few laughs. Nevertheless it is the type they want to see and hear in the houses that play to the audiences the City get, so why argue? The act could be cut seven or eight minutes and be a better small time offering for the operation. Three men and another woman in addition to the star in the act. The plot revolves about Molly O, alias Diamond Molly, triumphing over a detective. Great for the City theatre! At present the company is badly in need of someone to properly stage the skit.

Fred.

D'Leir.

Accordianist.

9 Mins.; One.

Jefferson.

D'Leir is just another piano accordianist. His routine is a little short and could be filled out with popular stuff. The boy seems to have personality and can play. It should be about time for one of the piano accordianists to break away from the cut and dried routine all of these acts have and confine himself wholly to popular melodies.

Fred.

Jack Morrissey and Co. (1).

Rones and Stock Whips.

11 Mins.; Full Stage.

Jefferson.

Jack Morrissey is assisted by another man and offers a brief exhibition of lariat spinning after which he shows many little trick usages a stock whip may be put to. There is also a bit of trick shooting. It is a nice small time opener.

Fred.

THE BOSTONIANS.

(COMEDY)

Frank Finney's 1916-17 organization delivers a first rate burlesque show at the Columbia this week. Finney is an amusing comedian, he has a capital collection of principal women, capable assistance in the fun-making end, a group of good-looking, active choristers and a stage mounting that is at all times bright and lively.

In one detail "The Bostonians" set a new record. Florence McQueen, the leading woman, carries off the prize for dressing, both for frequency of change in costume and for its elaborateness. At 9.15 she had paraded in five gorgeous frocks, and when the returns were all in at 10.30 the grand total had reached 15 or 16. The other principal women were lops and laps behind, but they, too, performed wonders in the way of changing clothes. May Holden, a superb, was a fairly close second, while Emma Harris trailed along in third place. The trio together distanced the whole burlesque field.

Their scheme of costuming gets away from the familiar flash of burlesque frock design, running to tones of quiet elegance at times. Miss Mills, of course, had little time between changes for the working up of "bits," but she did spread herself on a scene in which she played a lady-like "souse" with Finney. The pair put it over effectively. At other times the women confined themselves to the business of brightening up the stage with their sartorial splendors and did all of that, incidentally doing some first rate number leading that went a long way toward keeping the show alive every minute.

George S. Banks works with Finney as a staid boy in various guises, and, lest there be an idle moment on the stage, Sam Lee and Al Shaw break into the proceedings at every opportunity with their fast dancing, spreading their specialty through most of the show. Add to this that the chorus girls average high for appearance and activity, and are dressed well, and it is easily to be seen the evening has few gaps. A faint "story" runs through the pieces, but it is never allowed to take up time better devoted.

J. P. Griffith plays an old man, and his big voice furnished the foundation for many of the effective ensemble numbers, the organization not being conspicuous as to its vocal strength. It was largely due to Griffith and Minnie Harris, the operatic medley suggested doubtless by a similar arrangement in a recent musical comedy, got past very well, as an interpolated interlude in "one" to permit the setting of a full stage set. Another like interval was supported by Lee and Shaw's dancing turn.

Four full stage sets are in use. The starlings have been well taken care of, a particularly pretty picture being the opening ensemble for the second act.

Ida Emerson does nicely in several numbers and aids in occasional comedy scenes and numbers. Murray Bernard is the usual straight man, but has been rather shouldered out of prominence by the more than plenty of material in the show.

GIRL WITHOUT A CHANCE.

(INTERNATIONAL)

Carlotta (Hedda Laurent)
Zerlina (Ernest Hawkins)
Pietro Mazzetti (Fred Hubbard)
Jerry Sullivan (Floyd Coveil)
Tony Beroni (Walter Wilson)
Tim Kerrigan (William Rath)
Kelly (Birdie Wilbur)
Sue Burton (Burt Rae Gilbert)
Big Ann (Kathryn Marney)
Johnny Sharpe (Louis Ronsar)

"The Girl Without a Chance" is another International "white slave" melodrama, with nothing out of the ordinary to recommend it, unless it is that it discloses some crude thrills after the fashion of the mellers of a bygone day. The author, Whitnev Collins, has contrived to marshal his situations so that from time to time the action has foreboding climax.

One comes promptly at the end of each act. The motives of the characters are hopelessly stazy and their actions will scarcely bear analysis, but they do manage to involve themselves in scrapes which are theatrically emphatic. The slavers, for instance, lock up one of their victims in a brothel and try to starve her into submission. The heroine climbs a fire escape and enters the place to free her, leaving her brother, a big husky young man, to wait outside.

The leader of the slavers is Police Inspector Tim Kerrigan and he transacts all his white slave business while sitting at his desk in a police station. That hardly sounds reasonable. Nor is it entirely logical to have him receive his bit of business to talk business, while his principal enemy, the hero, who is a newspaper reporter, is loafing about within sound of the conversation.

Attendance at the Bronx theatre—this was last week when the holiday crowds filled nearly every theatre in town—was light. The audience Thursday night was unresponsive for the most part. There were scattered patters of hand claps or the "heroic" speeches, but the comedy scenes won the most.

The "fat" of the piece goes to Fred Hubbard as Jerry Sullivan, a comedy character who is continuously drunk, but always performing acts of kindness. He had all the good lines in the show and handled the part exceedingly well. The players make an organization considerably above the International average. William Rath did well as the brother of the Girl and Walter Wilson was effective as the "white slave" police official. Kathryn Marney played with assurance, but was rather plump for a suffering heroine.

The play is in three acts and a prolog. The first and the last settings, one an exterior and the other the parlor of the "red light" establishment, looked as though they might have cost some money. The other two sets, a police station and the home of the Girl, were cheaply put together.

AUTO GIRLS.

(AMERICAN)

Teddy Simons and James J. Lake have beaten the cost thing in the frampup of their burlesque show and still made it an amusing entertainment. To this end excellent chorus dressing, a short list of principals, both men and women, who work all the time, contribute the main part. It's a sure enough burlesque. It goes without saying that the pieces themselves are negligible as material, and it is by virtue solely of the rapid succession of acts, specialty and number, with a plentiful sprinkling of live stage backgrounds that carry the proceedings along.

Two specialties stood out above the rest. They were the turns of Carol Schroeder and Madeline Webb and Captain Barnett and Son. Miss Schroeder, who was the mainstay of the numbers, did a simple little song while suspended with her heels dangling just clear of the bald heads in the second row, the device being a variation of the Cooper boom which carried a swinging seat far over the audience, the apparatus being concealed by the usual flash of naked lights shining in the spectators' eyes.

The Barnetts' offering was a simple talking act involving not too clever exchange of repartee between the two midwits with a comedy tango for a finish. The little fellows were prior in the burlesque, also with "Kelly," worked up with the aid of all the other principals.

Miss Schroeder made a most engaging picture in tights, almost-tights and skirts of all lengths and of infinite variety. Also she has an agreeable voice and a thorough knowledge of how to work to an audience.

The other important person in the feminine division was Freddie Amiot, a plump pony with a delightful lip and oceans of ginger. Unhappily she is handicapped with a flat, bleating voice. One Fritzie Rudolph, otherwise in the chorus, was scheduled for a duet with Sam Mitchell, but it was Freddie who sang it. Either that or Fritzie worked the whole show under Freddie's name on one of those programs that was not much more passing than making the burlesque show leaders. Sam Lloyd must write 'em all.

Harry Seymour is principal comedian. He plays the familiar sort of burlesque "Dutchman" with a red nose and a purring "r" and resorts pretty frequently to the exchange of tangled talk with the straight man. In these passages he was not funny, but some of his "ad lib" stuff was good for laughs.

James J. Lake was the grotesque, nondescript sort of character in the first part, putting over a lot of heavy language and overdoing it badly, but when he presently blossomed forth as a straight worker he did exceedingly well and bolstered up the comedy. The latter fun-making was infinitely better than that of the early part of the evening.

The chorus is nicely dressed for the most part, a notable exception being an arrangement of pink tights and sweaters of a particularly obnoxious combination of bilious yellow and green. The finale of the show was as pretty as this was ugly. For that ensemble chorus, and women principals appeared in spotless, freshly laundered white tights while the men wore white dress suits. The groupings of the company against a turkey red plumb background was a first rate show. The show might have been as fastidious about the cleanliness of their tinted stockings and tights, but, alas, they weren't.

PALACE.

The Palace bill got shifted about Monday night, after having undergone a rearrangement different from the program lay out at the mainline. The first part at night was closed by Eddie Foy and his family in a new act, "The Old Woman Who Lived in a Shoe," which is little different from the other Foy Family turn excepting in the set and costuming. However, it furnishes the Foy with another act which is most important, and they got over well enough before the holiday capacity attendance. The early appearance of the Foy, it was said around the theatre, happened so as to give the children a chance to be in bed at a proper time.

Alexander Carr and Co., who closed the first half of the matinee, were second after intermission at night in their long sketch, "An April Shower," playing a return date at the Palace. Opening the second part (and a hard position that evening) were Clark and Bertram (New Acts), who got over early considering the late intermission, stagers. Wheaton and Carroll were closing, and "Pinkie," a new act to the Palace, closed the show.

Two or three of the turns got in about equally for high hit honors. One was Rockwell and Wood, "No. 4." It's a two-man act that never should have played small time, where it had to remain for a couple of years. They are pros and as "Two Noble Nuts" Navigating the Ocean of Nonsense." The comedian (George Rockwell) is a funny fellow with the material he is handling, and his partner, Al Wood, as the straight, works along with him. Rockwell has personality. He must have to keep up the steady talk he does throughout, until the couple go into a too long. The Palace showmen will set this act for all time, but they are just as good when repeating often at the American. Where

were the scouts then? They had to come into the Palace by way of the south and west. Another turn remaining too long was Marion Wehner, "The 3," with a "united voice" that had a nice personality behind it in this young girl, who was liked early but didn't know when to stop, letting the finish down badly.

"The Night Boat" came right after. It's a production act, comedy, by John B. Hymer, carrying six people and a special set. Even so that, all or either, doesn't make a big turn. The set, the story, irritatingly silly, with no cleverness to the dialog or situation, the basic foundation having been used to a greater or less extent in many burlesque shows, and the whole thing is trailed away down below what a Palace audience would call vaudeville fun. It may be the setting was depended upon, but this was neglected in the upper deck, for appearance, only a string of candlesticks lighted up the lower deck, and it seemed as though the drop had not been backed up properly, excepting for the centre entrance, as when the doors of staterooms opened on either side, the bare stage seemed to be on view. A spot light, supposed to be thrown from the top of the boat, came from the balcony. "The Night Boat" is lucky it got on the Palace stage as a regular act. It's best and about the only thing in its favor was the cast, the respective members doing all they were called upon, excepting it made the captain of an Albany night boat seem foolish when he had to announce he was going to bed while the boat was on its way up the river. If the boat was really moving toward Albany there was nothing beyond a horse's tail to indicate that. The story is of the flirtatious young wife of the elderly captain, going to New York on a shopping tour, "dirtling" with three men, all of whom buy her presents she suggests and they follow her aboard the boat, gathering outside her stateroom door, with the girl describing one to the other as a relative, and lying to her captain-husband about them all. It's the most monotonous playlet called comedy the Palace has had in seasons and seemed never-ending, with the finish pulling a light laugh through its suggestiveness.

Meehan's Dogs opened the performance. The leaping animals held firm attention at the conclusion of the turn. It's a clean looking dog turn that works fast and is free from any of the new fangled schemes of presenting such a turn.

ALHAMBRA.

Nine acts occupied a trifle less than three hours Monday, but the whole show moved smoothly and averaged high in entertainment value. Only one act, "Kisses," one of the two sketches which were introduced in the first half by the only error of selection in the bill, ran more than 15 or 16 minutes. Most were close to that desirable mark.

While the bill had not unusually strong comedy values, it was all good light entertainment and the laughs reached a climax in the nonsense of Billie Montgomery and George Egan's next to nothing. Where the laughs counted more strongly in the final summary of the whole program.

Frank and Tobie, dancers, are probably newcomers to the big time. The man and woman have a brightly arranged routine of steps with attractive costume changes and a novel hit of dance pantomime for a finish.

George Lyons (New Acts) was "No. 2" with his bare specialty. Harold Wood and Helen Stewart in "In Two Flats" had the first chance at the sketch try and did nicely. Charles Olcott found them fairly in the mood for his comedy bits at the piano, and was the first of three acts who used that instrument. He took the trouble to explain to his audience he had a cold and was using as much as possible in his repertoire to keep from singing.

William Garton and Co. in "Kisses" had none too easy a time of it in a swiftly moving show. The sketch is a little talky and lacking entirely in anything that could be called dramatic action. The interesting situation it develops and the snappy lines in which it is written hold the attention, but it was scarcely the number to take a central position in a fast-moving specialty bill.

Toney and Norman started off the second half with a swift getaway. Miss Norman's opening number is a splendid bit of comic lyric writing, and she delivers it with telling effect. For the spot it was just the necessary "kick" to pin the attention of a house settling back to attention. It did this at the outset and the rest was easy for the team. Some of their songs were snappy, and the costume changes and the final dance kept the pair going to a first rate finish.

Melville Ellis and Irene Bordoni had the feature position. There is a capital bit of polite entertainment. It has in unusual degree those attributes of sprightly fun and artistic background, and the two principals have worked out a highly satisfactory series of song and piano numbers.

Billie Montgomery's "nut" stuff was a riot. His material is along the lines he has made familiar and is just as funny as its predecessors. One novelty is the presence of a colored boy, dressed in plain uniform, who secures some startling musical effects from a harmonica. His ragtime has the go and jink that many a more ambitious musical instrument effect cannot approach. His appearance described as "a description of Virginia Fox hunt" was a really astonishing bit of music.

The Gladiators, two fine-looking athletes in a series of hand to hand feats, made a picturesque closing number.

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

COLONIAL.

The Colonial has a nifty variety bill this week, all light and all good, with several new acts to the Colonial's credit, besides one or two old ones. "Helen" is a new sketch. (New Act) in another "Helen" sketch.

The only defect in the layout, which held a very large dose of song, the way was in two mixed two-acts following one another, both on similar lines, although differently composed, and the similarity of composition may be guessed at when each had about the same marriage line, the boy asking the girl when they shall marry, and the girl, after hesitating, saying "tomorrow." The two double turns are Cartmell and Harris, "No. 3," and McCarty and Faye, "No. 4." This ordinarily would give the succeeding act much the worst of the arrangement, but it affected neither as a matter of fact, both scoring, Cartmell and Harris through their neat specialty act, golf link opening, concluding with song and dance, with the ladies doing very much for them, while McCarty and Faye go in from the start for class and general work, including dialog, singing and dancing, in a sketch called "Golfing Garden," by Herbert Moore. They keep the pace right to the finish.

"Golfing with Cupid," as the Cartmell-Harris new act is called, gives Laura Harris a better opportunity than she has ever had, and the young woman grasps it. Charles Cartmell is also nicely placed. A third character is employed, an elderly waiter, used both for effect and a stall for the single change in the turn from golfing outfits to evening dress by both principals. A bit of golf line doesn't seem much and technical golf talk shouldn't be wasted in front of a vaudeville audience, for it isn't well enough versed in the sport. Otherwise the dialog has some repartee of the cross fire sort that wins laughs. The numbers are well handled, particularly "Helen," and the act is a minute in length. In "Helen," with Miss Harris doing her boy opposite Cartmell's, is the best this couple ever owned, also a progressive one for them.

It's the McCarty and Faye act, however, of this week's program that will surprise the vaudeville regulars hereabouts. It is under New Acts.

Another mixed two-act and the headline was Stella Mayhew and Billie Taylor, second after intermission, likely the reason which placed the other duo of doubles together in the first half. The Mayhew-Taylor combination has changed one number that Billie Taylor sings, and the turn greatly pleased the Colonial through its entertaining quality. The second part was a bit of golf line, which mixes the moods in his act. He has a delivery often suggesting Ralph Hers, although Mr. Hers hasn't the comedy streak possessed by Mr. Hanson, who did extremely well in the not too easy position.

Next to closing were Whitefield and Irene with Leon Mureck and their rub skit, "The Belle of Blingville." Although a return date at the Colonial for an act carrying a "sign drop," the turn didn't appreciably suffer way down next to last, following all the singing, dancing and talking ahead. It's a sure fire the first time and looks good enough for a repeat all over, with the act capable of being easily changed, including reuniting on the drop with the characters remaining the same. Mosher, Haynes and Mosher, cydists, closed the performance.

The Retter Brothers opened the show and got over at the finish with the double from the floor, done by the straight, the program saying he is the only one known to perform this remarkable acrobatic trick without the aid of a device. The Retter doing it did it cleanly Tuesday night and the very large house knew what it was. The comedian got his on the wrestling burlesque and the act made a good start for the program.

Nonette, second, rather early for her, programmed announced Harris as an accompanist, but if Harris was in the house, he was hiding. Nonette appeared all alone, singing, playing, playing-singing, and seemed to stretch out the turn just a bit too long, waiting quite a while before putting on her Gypsy cap that didn't particularly identify her up there it seemed. Harris, however, broke so well in the Gypsy setting, he might go back to it altogether, for it was really that, with her violin, that put her in and kept her in the business.

Nobody demanded their money back because of no dramatic playlet on the bill. The Colonial has a new box office staff that will have that department running smoothly when it gets over its nervousness. Bms.

AMERICAN ROOF.

Not in a year has the American Roof held a crowd to equal Monday night's attendance. As near capacity as the Roof has played to prevailed, and a noticeable improvement in the working of the acts was evident in every instance.

Brands and Audrey opened at 8.30 with roller skating. The young woman also sings, getting away with it easily. The man is a clever skater but should eliminate his bored expression. De Vere and Malcolm, a male team, sang and did it well, receiving awards. One member is singing "Rolling Stones," a ballad with a punch, effectively put over in this instance. Gillella's Monkeys appeared No. 3, but lacked the snap of former days. The trip to the Roof undoubtedly upset the monkeys, who were not as frolicsome as usual. Mabel Harper (New Acts) took down one of the real big hits.

The Tyrolean Troubadours, a Swiss quintet, closed the first half with singing and dancing. The act is attractively staged, with the Swiss costumes giving the necessary flash. Clark and Chappelle opened after intermission in the skit, "The Saleslady and the

Porter." The man is a capable blackface comedian, the weight of the act resting upon him. His singing puts it over. "Woman Propose," a former big time offering, was the feature, placed second after intermission. The act was well appreciated by the audience, who let forth a volume of laughs. The cast is suitably fitted to the three-day houses, where the act should make an impression. Eddie Borden, assisted by Sir James Dwyer, took down a real hit next to closing. The Borden turn has plenty of life with both principals hard workers. Borden can always rely upon his dancing to finish strongly. The Carl Damann Troupe closed the show.

CITY.

The City had a jammed house for the first show Monday. The holiday crowd was out in full blast and by the time the show was half way through there was a line of standees four deep at the back of the house. The show was given in full measure, eight acts, a real feature, a Vim comedy and one, the episode of the "Hazardous of Helen." It was a little too much show with the crowd coming fast, for by the time the acts had run through their first show and the feature was still to come, the box office was forced to discontinue selling. Both the Vim comedy and the "Helen" picture could have been dropped from the bill.

Ellis and Ackerman opened the vaudeville getting laughs with their burlesque feats of strength. Chabot and Dixon (New Acts) following passing fairly well. The Metropolitan Trio, playing a return date within a few weeks, scored nicely. The comedy picture without a laugh in it followed.

Nat Carr, now doing his English number with a Hebraic dialect, was a bit with the City audience, especially the little suggestive stuff in his "Concertina" number. The comedian was running between the two films for the episode of "The Hazardous" followed him.

Fluke, McDonough and Scott offered a very talky sketch in "one." Lillian Mortimer and Co. in "Holly G" (New Acts) proved another talky affair. The show took a slump in this section, although the sketch got applause after it had been under way about 20 minutes.

Ashley and Allman, next to closing, suffered from the two foregoing acts, and it was a little while before the team managed to obtain the interest of the audience. But after once catching the attention they held to the last and won out on the two closing numbers.

Karl Emmy's Pets finished off the show. It was a bill decidedly below the standard of those usually presented at the City, badly laid out and playing badly.

The Pathe five-reel feature entitled "The Romantic Journey" closed the bill. Fred.

JEFFERSON.

It is hard to figure how the management got away with the overworking Monday for the second show. Shortly before four o'clock there were so many standees at the back of the house one could not move. The stairs were packed and the fireman, assisted by the theatre attaché, could not get those standing to move one way or the other. A policeman in uniform was present to prevent any sort of panic during the rush for the vacated seats after the first show was completed.

The holiday was responsible for the business, and Manager Cornelius Keeney should be commended in getting away with it as he did. He seems ahead in the line for commendation for the manner in which the Jefferson has improved in all ways under his direction.

The show contained seven acts and was run straight through, the Hearst Weekly being shown after the closing act. The usual five-reel picture being eliminated for the day.

Jack Morrissey and Co. (New Acts) opened the bill with vocal and stock whip exhibition work. The Clover Leaf Trio (New Acts) with a little comedy and singing held down the second spot, and Baker and Moore in "At the Soda Fountain," a comedy skit with a couple of numbers in a special act, pleased the audience. Both the man and the girl could hardly be heard at the rear, and the dialog was pretty generally a secret, although the numbers got over.

D'Leir (New Acts) proved another of the piano accordion acts. Coie and Denahy with whirlwind dancing were very well liked.

Harry Breen was the comedy hit, and the Singers Midget act the applause winner. Fred.

FIFTH AVENUE.

The Fifth Ave. packed them in at night prices Monday afternoon with a ten-cent bill that was run off in two hours without a picture interruption or intermission. The only addition to the acts being an ill song handled by Mable Burke.

In the ten acts every branch of variety entertainment was introduced, and apparently the holiday crowd was more than pleased. The Youngsters opened with a series of poses and strength tests by the man. The act is well staged and the routine runs through with snap. Greenlee and Drayton, colored boys, disclosed soft shoe dancing of considerable merit, together with songs. Their efforts were not passed unnoticed. Maybelle Best, and Eugene Blair and Co. (New Acts) followed in that order.

Hall and Francis gave the show the stamp of class, putting over a real hit from the start. The ill song came next, after which the Musical Germans took down another hit. The kid does his share in putting the turn over, with the other members hard and conscientious workers. The dancing girl is rather long for the line, she gets away with it handsily. Atrim and Vale and the Connolly Trio rounded out the bill in good style. Leo Valdes, with an illusionary act, also appeared to advantage.

BILLS NEXT WEEK.

(Continued from page 15.)

2d half
Jack La Vier
Lycium
Sharrocks
"Girl in Moon"
Roth & Roberts

Spekane
PANTAGES (p)
(Sunday opening)
Kinkadee
Travitt's Dogs
Jones & Johnson
Great Leon
Margaret Ford
Eckhoff & Gordon

Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
The Bimbos
Cooper & Smith
Schwartz Bros
Follis Sister & LeRoy
Strasser's Animals
(One to fill)

2d half
"Girl Worth While"
Caliste Contant
Springfield, Mass.
PALACE (ubo)
Norvaly Clinton
Mr. & Mrs. Allison
Musical Misses
S & H Everett
Gene Greene Co
Minstrel Revue

2d half
Weber & Kape
Davis & Walker
Florrie Millership
Melody Mon & Maids
Ingels & Reading
Kerlaks Pigs
PLAZA (loew)
Gerry Moore
Mercedes Clark Co

2d half
Bud Gray
Montrose & Allen
Pippino & Perry
Emmett Devoy Co
Canfield & Barnes
Hirschhoff Gypsies
CRISCHEN (ubo)
Lucille Savor
Granville & Mack
Wm Reynolds Co
Weber Beck & F
Horton & La Triska
(One to fill)

2d half
Virginia Dale
Lester Dale
"Trip of Pleasure"
(Three to fill)

81ST STREET.

The business at the 81st St. Tuesday night was light for that house, perhaps due to the holiday Monday, although the Riverside, less than a mile away, is now playing big time vaudeville.

The 81st St. still gives a five-act show, a feature picture and a film comedy. The picture entertainment is retained as the predominating feature of the 81st St. program.

The Three Belmont Sisters (New Acts) opened the show at 8.15 with dancing that caught on handily after which Jack Danny and Harry Sykes (New Acts) took down a good sized hit with songs. Thomas Swift and Co. in "Me and Mary," a novel playlet with comedy, proved its value. The piece has a decidedly unsatisfactory finish ending without the customary fond embrace. Mary Kelley as the girl possesses a voice of considerable merit, best shown with a number at the piano. After the intermission the feature picture, "The Female of the Species," with Dorothy Dalton, held forth for over an hour. Chas. Keady in "The Street Fable" restarted the vaudeville portion with his talk, which woke the people up again, and the Five of Clubs (at the Riverside last week) closed the vaudeville portion.

HARLEM OPERA HOUSE.

Great changes have taken place inside of the auditorium of the Harlem opera house within the past few weeks. Prior to Christmas the house was closed and within eight days reopened with paint inside from top to bottom, and 300 seats added to the capacity. To accomplish the latter, part of the apron was cut away. The platform of the orchestra, where three rows of seats have been added to two of the sections, a division made at the front of the balcony so as to improve loges, and the entire house resealed. Swift work? And Harry Swift and his efficient crew gets credit. The changes have added something like \$1,700 to the possibility of the great taking of the house a week. Judging from the manner in which the house filled on Tuesday night it won't be long before all the alterations are paid for out of the additional admissions.

A seven-act show (a little better than the usual), a Pathe Weekly and a five-reeler, with two ill songs comprised the program. There were two surprise acts on the bill. The first was Fagg and White (New Acts) and Wm. Ebs (New Acts), both scoring. Two other offerings on the bill were the openers and closers, the Five Young Americans and Lamb and Morton (New Acts).

The show got a corking start with the Young Americans, and this was followed by another hit scored by Fagg and White. Minerva Courtney and Co. (New Acts) in a comedy sketch were another hit with the Harlemites.

Last week's Pathe Weekly and two ill songs broke the vaudeville section after the sketch.

Dale Leon, who has changed her act somewhat and consequently moved nearer the big time class, opened after the ill songs. The little singer has cut out the changes and wears one very pretty little frock. A Bernhardt song that sounds like restricted material, is none too good. Her Herbert hit with the prima donna talk was enough to pull the crowd in. The crowd was not so strong. Although a little too long for the bigger houses it is good for laughs. Miss Leon was the second outstanding hit of the show.

Tate's "Motoring," a laugh from start to finish, and seemed entirely new to the small time audience. Wm. Ebs followed and Lamb and Morton preceded "Three of Many," the Triangle feature which closed the bill. Fred.

Tampa
PANTAGES (p)
Sterling & Marguerite
Joe Roberts
La Scala 6
Maire & Dawson
Winston's Lions

Terre Haute, Ind.
HIP (wva)
"Lawn Party"
Jimmy Lucas Co
8 Junior Leaders
Paul Bawens
C & A Glicker
2d half
Anderson's Revue
Cooper & Smith
"All Wrogs"
Harry Gilbert
Ovonda Duo

Toledo, O.
KEITH'S (ubo)
Frank Le Dent
Moore & Haager
Bob Dalley Co
Musical Johnsons
Caldwell & Lewis Co
Sally Edwards
"Prosperity"
Edna Jay
Emmett Welch Min

Toronto
SHEA'S (ubo)
Dunedin Duo
Holmes & Buchanan
Thos Swift Co
Baby Helen
Howard & Clark
Laurie & Bronson
4 Daughes
(One to fill)
Mages & Anita
Billy Brown
Parliam 3
Bryan Lee Co
Prescott
(One to fill)
YONGE (loew)
White, Mulialy & W
Dann
Howard & Sadler
"Paris Fashion Shop"
Laurie Ordway
Namba 4
(One to fill)

Trenton, N. J.
TAYLOR (ubo)
2d half (4-6)
Betts & Childie
Hartley & Pekin
Alice Nelson Co
Haager & Goodwin
"Fireless Reverser"

Troy, N. Y.
PROCTOR'S (ubo)
Gerard's Monks
Bob Warren
"Finders Keepers"
Yates & Wheeler
Havin & Thornton
Duffin Redway Tr
2d half
Ernie & Ernie
Peggy Brooks
Beaumont & Arnold
Roger & Co
Tiebon's Seals

Union, N. Y.
COLONIAL (ubo)
2d half (4-6)
Leonard & Willard
"Hoosier Girl"
Archer & Carr
Vancouver, B. C.
ORPHEUM
Plicer & Douglas
Trovato
Odva
Adal & Adolph
Myri & Delmar
Inez Macaulay Co
Allen Stanley
PANTAGES (p)
Gaston Palmer
Metro 5
Wilson Bros
Gruher's Animals
R & E Dean

Victoria, B. C.
PANTAGES (p)
Portia Sis 4
Cook Girls
"Suffragette Court"
Chisholm & Breen
Daniels & Conrad
Vancouver, Ind.
LYRIC (ubo)
(Sunday opening)
Thornton & Reid
Ralph Connors
Norton & Earle

Washington, D. C.
KEITH'S (ubo)
Fay Templeton
Jas J Corbett
Smith & Austin
Huffard & Chalm
V Berkere Co
Marion Weeks
Dan Burke Co
Melillo Sisters

Waterbury
POLI'S (ubo)
Emalina Tr
Black & Tan
"To Save One Girl"
Florrie Millership
Melody Mon & Maids
(One to fill)
2d half
Novelty Clintons
Norton & Ayres
Musical Misses
We Ua Co
Van Bergen & Gosler
Minstrel Revue

Worcester, Mass.
POLI'S (ubo)
Levering 3
Davis & Walker
J K Emmett Co
Engels & Reading
Kerlaks Pigs
2d half
Chuck Haas
Walton & Delberg
"To Save One Girl"
Smith & Farmer
Don Milano
PLAZA (ubo)
Geo Buck
Brandler & Bell
Alice Nelson Co
Berlin Sisters
5 Kantons

2d half
Emalina Tr
Foster & Ferguson
"Casey The Fireman"
Billy Rogers
Larry Reilly Co
Yonkers, N. Y.
PROCTOR'S (ubo)
Sid Baxter & Bro
Tom Mahoney
Adelaide Boothby Co
Tate's "Motoring"
Abb & Shaw
Clark's Hawaiians
2d half
The Lamards
Bob Warren
Burnham & Dove
Moore & Moore
Bill Morrison Co
Lady Alice's Pets
York, Pa.
O H (ubo)
Duffy & Daisy
Fred Weber Co
Man Hunters
Stone & Mayoy
"Camp in Rockies"
2d half
Gertrude Millington Co
Sylvester Family
Folly Francis & W
Kohan's Japs
(One to fill)

Youngstown, O.
HIP (p)
Gordon & Rice
Kelly & Galvin
George Earle Co
Rae E Ball
Jas B Carson Co
Big City 4
Paris
ALHAMBRA
Carlton
"Orange Packers"
Arthur P Ward
The Kamakuras
Freddy Force
Charlot & Josette
Madrigal
Lucy Dersymon
Jenny & Joe
G Lordy
(Two to fill)

Worcester, Mass.
POLI'S (ubo)
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Black & Tan
"To Save One Girl"
Florrie Millership
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Minstrel Revue

FILM BOOKING POOL PLANNED TO CONTROL 100-NIGHT CHAIN

**Twenty Prominent Exhibitors in Greater New York to
Organize Along Lines of Phila. Booking Offices.
Cash Pledges of \$500 Each.**

What promises to develop into one of the largest co-operative booking organizations, details of which will be made public as soon as complete plans now being formulated are perfected is in prospect.

About a fortnight ago some twenty of the most prominent exhibitors in Greater New York began holding conferences which finally culminated in a meeting last Thursday at Rector's. It was decided to organize along the lines of the Mastbaum Booking Offices of Philadelphia and pledges were received from the following who constitute the charter members: Mayer & Schneider, Hurling & Seaman, Henry Corn, Ward & Glynn, A. J. Wolf, Sydney Cohen, Isadore A. Edelstein, Samuel Morass, John Manheimer, Frederick Unger, and Samuel Lesselbaum.

These pledges consist of a cash payment of \$500 from each member towards a fund which will be used to guarantee deposits to film manufacturers and insure the stability of the enterprise.

It will also be one of the purposes of the new organization to book film and it is claimed they will soon be in a position to give two hundred days on any film selected. With such "time" at their command it is pointed out that they will give Loew and other chain theatres a battle for big attractions, especially with the big fund available for guarantees.

It is pointed out also that with such booking available, it is only a step further to manufacture their own film and after using it on their time first, to rent it to outsiders and divide the profits.

While the promoters are reluctant to talk it was learned they are amazed at the possibilities of the plan and are proceeding slowly so as not to strike an unexpected snag in the form of opposition from the Exhibitors' League or the manufacturers, until they are in a position to resist adverse action.

BLUEBIRD'S ANNIVERSARY.

Bluebird No. 52 will be released Jan. 15, Ella Hall then appearing as the featured player in "Her Souf's Inspiration." The second year of the program will start with "God's Crucible," on Jan. 22, an attraction Bluebird believes is the best production it has ever created. Plans have been made to increase Bluebird's usefulness to the exhibitor and his public during the coming year, but there will be no deviation from the policy that "The Play's the Thing."

Mme. Sarah Bernhardt, initiated the Bluebird series with "Jeanne Dore." Helen Ware, Tyrone Power, J. Warren Kerrigan, Mary Fuller, Hobart Bosworth, Carter De Haven, the Smalleys, Florence Lawrence and Violet Mercereau were names well known to the stage and screen that have appeared on Bluebird billing during the past twelve months. This, albeit, in spite of the fact that Bluebird abandoned the "star-system" early in its career.

Bluebird has been particularly generous to young players who have not previously been able to see their names in large type—players who have possessed merit but generally found themselves playing second instrument in the concert of screen powers. The most remarkable instance of speedy advance

has been in the case of Mary MacLaren, who was playing "maids" in Bluebird when Lois Weber began casting about for a girl to interpret the leading role in "Shoes."

Ella Hall had been a fine actress, worthy of recognition, for several years, before there came a leading part in Bluebird that exactly suited her. Miss Hall has been a valuable star in the series from her first appearance. Louise Lovely was an Australian girl who landed in America about the time Bluebird began releasing. Patrons and exhibitors of moving pictures have agreed that she was all her name implied, and she has been a Bluebird asset.

Myrtle Gonzales, Franklyn Farnum, Jane Gail, Marie Walcamp, Harry Carey, Ruth Stonehouse, Val Paul, Hobart Henley and George Hernandez, also Dorothy Phillips, are names well known to devotees of Bluebird and they have all benefited the program in their appearance. And when it comes to directors Bluebird believes that Lois Weber and Phillips Smalley, Rupert Julian, Joseph De Grasse, Jack Conway, Lynn F. Reynolds, Rex Ingram and other clever managers have shown an ability that has evidenced itself in Bluebird productions.

"Better plays, and still better plays," says General Manager Hoffman, "will keep Bluebirds growing in favor, will make money for the exhibitor and will please the public. Better players, better productions and better general equipment expresses the Bluebird policy for the second year—for we have a reputation to conserve, and a good reputation is not to be trifled with."

GENERAL'S PERCENTAGE PLAN.

The recent announcement of Benjamin Hampton, president of the General Film Co., that the General would hereafter release all its output on a percentage basis instead of a flat rate at so much per foot marks a radical departure in the policy of that company.

Since its inception General has purchased its film from the franchise holders of its company on the basis of 10 cents per lineal foot, irrespective of quality, with the result that some manufacturers made no effort to maintain a high quality, but just released film, depending upon the others to preserve the program. With the new system in force the weight is thrown upon the manufacturer instead of exchange. If the film is good it will book solid and the manufacturer will derive considerably more from it than if he sold it outright.

The basis on which the General will work, from reliable information, is 65-35, with the long end going to the manufacturer.

GOING AFTER IT BIG.

A campaign of advertising to boom the photoplay production of "Joan the Woman," now at the 44th Street theatre, has been launched on a most stupendous scale. Page and half-page copy is being employed in all the New York dailies, with a proportionately large appropriation for the trade papers.

The unique part of the campaign is the fact that each advertisement is specially written, no two being alike. It is understood to be bearing fruit at the box office.

TWO NEW FILM STARS.

Two prominent actresses have been signed up for the films the past week, Margaret Illington with Lasky, and Maxine Elliott with Goldwyn.

Miss Elliott is understood to have a contract with Goldwyn Pictures, calling for \$100,000 for ten weeks' work before the camera, irrespective of whether the producers can turn out one or two features in that period. The proposition was put up to Jesse Lasky, who could not see it at that figure.

One of the largest offers ever made to a legitimate actress was tendered to Laurette Taylor to appear in "Peg o' My Heart." This play is considered one of the best picture possibilities today. Miss Taylor is appearing in "The Harp of Life," at the Globe. Artcraft offered a fabulous amount for the picture rights of "Peg," as a vehicle for Mary Pickford, but the bid was declined with the information that the rights were being retained for Miss Taylor.

BIG FEATURE COMPETITION.

Chicago, Jan. 3.

Two neighborhood picture houses fought it out last week with big films and both claim to have made money notwithstanding the high rentals paid for the features. At the Circle (12th and Sawyer) the Balaban Brothers played "War Brides," and at the Gold, two blocks away, Bartelstein & Gold, proprietors of the theatre, offered "Civilization."

The Circle is reported having paid an even thousand dollars for the "Brides," having it for five days last week and two this, while "Civilization" is getting \$200 a day for its Gold exhibition.

The top price for "Brides" was 20 cents admission while the other house got a quarter top for its feature.

Three houses are reported as establishing record film rentals for outlying theatres.

LEDERER FILM CORP.

There has been incorporated at Albany the George W. Lederer Film Corp., capitalized at \$500, which has been formed with a nominal capital for the making of big features. George Backer, owner of the Godfrey Building, is president and treasurer; Lederer vice-president. On the board of directors are the names of three millionaires.

Work is to be begun immediately on the filming of an eight-reeler, entitled "The Sin Woman."

"INTOLERANCE" RECORD.

Chicago, Jan. 3.

It is estimated the Griffith film, "Intolerance," will draw \$16,000 to the box office of the Colonial this week, establishing a new film record for Chicago.

The new feature played to \$200 more Saturday, Sunday and Monday than "The Birth of a Nation."

KELLERMANN FILM BIG.

Chicago, Jan. 3.

The Kellermann film, "A Daughter of the Gods," has been a sellout at the Studebaker since Christmas eve, when it opened.

STATE RIGHT "20,000 LEAGUES."

Universal has decided to dispose of its "20,000 Leagues Under the Sea" feature on a state right basis. The picture did a tremendous business during its first week at the Broadway theatre, playing to a gross of over \$10,000, with a \$1 top scale in vogue for the evening performances only.

IVAN CO. SELLS ITS LATEST.

The Ivan Co. has sold the world's rights to its latest photoplay, "Lighten Thy Daughter," to Messrs. Winik & Broeck for a large sum of money, said to be \$85,000. The latter immediately disposed of New York state and Northern New Jersey for \$25,000 to the Merit Film Corp.

COLONIAL STUDIO BURNS.

The Colonial Studio on West 35th street, occupied by the Popular Plays & Players Film Corp., was totally destroyed by fire Wednesday and there were some narrow escapes for a number of the inmates. Bobby North, president of the Popular Plays & Players, in effecting some rescues, had his hair and eyebrows singed.

At the time of the conflagration, which started in the cutting room, there were stored in the vaults six negatives of Petrova productions, which were held for future release. As the vaults are buried in the ruins, it will be several days before there will be any opportunity of discovering whether they were injured. In the event they were it would mean a loss to the Popular Plays & Players and the Metro releasing company of approximately \$600,000. The studio itself was fully covered by insurance.

INTERNATIONAL QUILTS.

Announcement was made last Friday that the International Film exchanges had been merged with the Pathe exchanges and that all future International releases would be distributed through the Pathe offices. The announcement was no surprise as it was generally known that International had been dickering with several companies to handle its releases, they having suffered a loss in every one of their fifteen exchanges.

In releasing through Pathe, Hearst loses one of his pet ambitions, to lead in putting out the news in every form, it being a hobby to have his International News the first in the animated news line. The International News will now be merged with the Pathe and will be known as "The Hearst-Pathe News."

International released during its life, only four features, "Jafray," "Flower of Faith," "Ocean Waif" and "Jockey of Death," in addition to "The Mystery of Myra" and "Beatrice Fairfax" series. "Patria," which was scheduled for release Jan. 1, will be released through Pathe Jan. 14.

The remainder of the releases consisted of weeklies and topicals.

Reports vary as to the amount of money sunk by William R. Hearst in his International venture. One who is supposed to know, estimates it at \$900,000. Among the many expensive things done was the paying of Mrs. Vernon Castle \$2,500 a week for 16 weeks before she started posing for "Patria."

PICKFORD'S NEXT FEATURE.

Artcraft has purchased for \$15,000 the film rights to "Rebecca of Sunnybrook Farm," which is to be the next feature for Mary Pickford's eye, following "The Poor Little Rich Girl," on which she is at present working.

HERBERT BRENON ILL.

Herbert Brenon was confined to his home the early part of the current week, suffering from a severe attack of gripple. It was stated at his office that he was a very sick man.

John Barrymore has been engaged for the next Brenon-Selznick production, following "The Eternal Sin." He will have the stellar role in a photodrama based on Louis Joseph Vance's "The Lone Wolf." Work on it will be begun in a fortnight.

MORE VITA RE-ISSUES.

Taking a cue from the tremendous success of "My Official Wife," which Vitagraph recently re-issued, they have in contemplation the re-issuing of "413," a drama directed by Ralph Ince, and featuring Anita Stewart and Earl Williams. Vitagraph has been making an unusual splurge in advertising, the Heart publications carrying full pages on "Secret Kingdom" and "The Girl Philippa," in addition to the matter carried in the Saturday Evening Post.

NEWS OF THE FILM WORLD

All of the Chicago picture houses report splendid business for the year just ended.

C. A. Meade assumed charge of the Detroit Pathe office on Christmas day.

Amelia Summerville has been engaged by Goldwyn Pictures to play in the forthcoming Maxine Elliott release.

John A. Kent, recently with the Great Northern Film Corp., has joined the B. S. Moos forces in the capacity of sales manager.

Summonses were served on occupants of the Godfrey Building last week, charging them with smoking.

Unicorn Film Service Corp. this week filed an attachment for \$5,879.08 against the Am. Film Laboratories, Inc.

The Amalgamated Booking Offices, Chicago, which controls the booking rights to "Civilisation" for Cook County, Illinois, the offices reported paying \$20,000 for the privilege.

Marguerite Snow has been engaged by Artcraft to appear opposite George M. Cohan in his initial motion picture subject, "Broadway Jones."

Jane Cowl, one of the prominent stars of the spoken drama and known to millions as the heroine of "Within the Law" and "Common Clay," is to star in Goldwyn pictures.

A. E. Stone, for two years an executive at the Flying A Studio, has been appointed studio manager of the Vogue Film Co., in Los Angeles.

Herman F. Jans, who controls the Metro service in Northern New Jersey, has secured the rights for the same territory for the Lewis J. Selznick productions.

Allan Dwan has retired from the direction of the Norma Talmadge film productions. It is reported he has secured the services of Lillian Gish for a special production company bearing her name.

Jos. M. Schenck has engaged J. Herbert Frank and Florence Atkinson for the forthcoming Norma Talmadge film production of "Poppy."

Eric von Stroheim, late assistant to John Emerson, has been engaged as technical director for all Triangle productions in the east.

It is claimed that all authentic records for a single day's receipts at any motion picture theatre in the world were broken at The Rialto on New Year's Day, when \$3,471 was taken in at the box office.

Chicago exhibitors will get their first booking fling at the new Mary Pickford picture, "The Pride of the Clan," Jan. 8, although Jones-Linick-Schaefer made a pre-release showing at the LaSalle Dec. 30.

Arrangements are under way to secure a theatre in Chicago for the presentation there of "Joan the Woman" (Geraldine Farrar) which is now showing at the 44th Street theatre, New York.

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation, says that the definite announcements of his plans for the season will be issued in a very short time now.

Chester B. Clapp was installed last week as the comedy scenario editor with the Fox Company at Los Angeles. From Keystone-to-Universal-to-Fox is the record made by Mr. Clapp within the past month.

The first of the Francis X. Bushman-Beverly Bayne releases of the Metro's serial, "The Great Secret," was shown to Chicago exhibitors last week in E. E. Fulton's West Lake street projection room.

Ralph W. Ince is announced as the first of the directors to be engaged by the Goldwyn Pictures Corporation. He will begin work for the new company on its first production within a fortnight.

Among new film houses in Chicago is the Michigan (55th and Michigan bld.), owned by Lubliner & Trins, which opened Dec. 27 with "Civilisation" as the starter. The Ascher Bros. open their new Metropolitan theatre at 47th and Grand early this month.

Paul Powell is directing "The Girl of the Timberlains," Triangle-Fine Arts, which was written by Mary H. O'Connor. A. D. Sears plays opposite to Miss Talmadge. The supporting cast includes Clyde Hopkins, Beau Byrd, Wilbur Higby, Benjie Schuman, Joseph Singleton, F. A. Turner, Mrs. Talmadge and Charles Lee.

C. B. Price, formerly with the Mutual in Canada, has gone to Chicago to take charge of the Super-Pictures, releasing through Triangle. R. C. Seery, the Chicago manager of

the Triangle, last week moved the former offices of the T. from the 18th floor at South Wabash avenue to the fourth floor.

George B. Peck, who is handling "The Witching Hour" for Illinois, Indiana and Wisconsin, was formerly one of the principal members of the play producing firm known as the United Play Company. Just prior to entering the film game he was manager of the Grand, Rockford, Ill.

Of the big film spectacles, now playing the Chicago houses, the legitimate ticket brokers say that they sold a large number of seats for the Annette Kellermann picture at the Studebaker at fancy prices. The picture has been drawing unusually well since opening there Christmas eve.

William Fox's Hollywood studios, recently destroyed by fire, are fast being rebuilt. One side of the building, that facing Western avenue, is now so far completed that it has been possible for several offices to be re-established in it, while work on the rest of the place is progressing.

Each employee at the Strand was presented with a bonus check on New Year's Eve. Those receiving less than \$2,000 yearly salary received 10 per cent. of their yearly salary, and employees whose salary is over \$2,000 received 5 per cent. 116 employees were benefited through this bonus arrangement which is now an institution at the Strand.

Irene Howley will appear as co-star with Lonel Barrymore in his forthcoming Metro-Rolfe production, "Making Good," from the pen of C.anning Pollock and Rennold Wolf. "Making Good" is a five-act comedy-drama which George D. Baker will direct, to be placed in production the day after Christmas.

Foster Moore, at one time a member of the publicity forces of William A. Brady and H. H. Frazer, and for three years connected with George Kleine in both a publicity and selling capacity, has resigned from the K-E-S-E to become the general representative for the Mammoth Film Corporation in New York, New England and New Jersey.

After an absence of several weeks, due to illness, Claire Alexander is back in the cast of Cub Comedies as leading woman for George Ovey. Goldie Colwell, who assumed her place, will appear in the same picture in which Miss Alexander marks her return, but after that will play in another brand of Horsley productions.

The announcements and tickets for the fourth annual reception and ball of Local 908 I. A. T. S. E., the New York Moving Picture Machine Operators' Union, which is to be held Sunday, Jan. 14, at the Central Opera House, are out, and from all indications the "boys behind the projection guns" are going to surpass all previous efforts along these lines.

William A. Brady did a gracious thing this week in permitting one of his film stars, Montagu Love, to jump on to the Cyril Maude company to play his former role in "Grumpy," made vacant through the death of Eric Blind. This necessitated the cessation of activities on the new Kitty Gordon picture, "Haunting Shadows," but saved Maude from closing his show.

Paragon, on Wednesday, photographed a train wreck to be used in the otherwise completed production of "The Whip." It was staged at Greenwood, Delaware, on the Greenwood & Delaware Railroad, at a cost of about \$20,000. William A. Brady, Maurice Tourneur, two assistants and 10 cameramen took part, not to mention several box cars and an engine.

The California Motion Picture Corporation, which has heretofore limited its producing activities to adaptations from celebrated copyrights, has announced itself now on the market for original manuscripts. While the firm at present is producing only plays of five parts or over, it is ready, in anticipation of an early expansion into other fields, to consider unusual stories of any length.

In Rockford, Ill., theatrical circles, Arthur C. Charlesworth, stage manager of "The Birth of a Nation," is called a hero. On the last night of the local engagement he stuck through the performance, although suffering great pain from appendicitis. When the curtain fell he was taken to a hospital where he underwent an operation the next day. He is said to be doing well.

In addition to unusual drawings in the lithographs and other advertising matter, the Frohman Amusement Corporation have gotten up, as an advertising novelty to be issued with their production, "The Witching Hour," a novelty stand, being the dial of a clock, which measures four feet in diameter and stands five feet, six inches high. In place of the numerals on the dial, there appear the letters of the words "Witching Hour." The hands of the clock are movable so as to show the hour of the next performance of that production.



WORLD PICTURES BRADYMADE

William A. Brady

In association with

World Pictures

presents

Gail Kane

and

Carlyle Blackwell

in

"On Dangerous Ground"

From Burton E. Stevenson's famous novel, "Little Comrade."
Directed by Robert Thornby.

COMING METRO PICTURES

B. A. ROLFE
Presents

ETHEL BARRYMORE
in Charles A. Logue's

"The WHITE RAVEN"

Adapted and produced for Rolfe Photoplays, Inc., by
George D. Baker.

Released on the Metro Program Jan. 15th

SELZNICK PICTURES

HERBERT BRENON
Creator of The Photodramatic
Sensation of 1916...
NAZIMOVA in "War Brides"
Has Nearly Completed a
New Film Masterwork...

THE ETERNAL SIN
Starring The Brilliant American Actress
FLORENCE REED

SOLE DISTRIBUTORS
LEWIS J. SELZNICK EXCHANGES
BRANCHES EVERYWHERE

WARNING!

"The Garden of Knowledge"
WORLD'S RIGHTS
are owned by

ROBERT T. KANE
and
H. L. WALLICK

"Dupe" Prints of This Subject, That Were Stolen, Are Being Offered For Sale.

We Will Prosecute to the Full Extent of the Law Any Exhibitor or States Rights' Man Offering This Picture Without Our Authority.

Ernest E. Gagnon, of 1911½ Commerce St., Dallas, Tex., Controls "The Garden of Knowledge" for Louisiana, Texas and Oklahoma, and Bookings for These States Should Be Made Exclusively Through Him.

ROBERT T. KANE
H. L. WALLICK
1604 Broadway New York City

A CONTINUOUS

Coast to Coast Triumph

NEW YORK

"Exceeds any accomplishment of stage or screen."
—World.

CHICAGO

"Superhuman—the world's greatest show."—Examiner.

PHILADELPHIA

"A Griffith triumph; greatest in all respects than anything which has yet been accomplished."—Public Ledger.

SAN FRANCISCO

"Daring imagination of Griffith soars to riotous limits."
—Chronicle.

NOW PLAYING:

New York, 5th month at the Liberty Theatre.
Chicago, 2nd month at the Colonial Theatre.
Philadelphia, 2nd month at the Chestnut St. Opera House.
Pittsburgh, 2nd month at the Pitt Theatre.

10 OTHER ORGANIZATIONS ON TOUR

Breaking the Marvelous
"Birth of a Nation" Records Everywhere

(FOR INSTANCE: Gross Receipts, Chicago, Week End. Dec. 29, \$15,204.50)

D. W. GRIFFITH'S COLOSSAL \$2,000,000 SPECTACLE **"INTOLERANCE"**

Direction Wark Producing Corp.
General Offices, 807 Longacre Bldg., New York

THE MAN WHO FORGOT.

John Smith.....Robert Warwick
Mary Leslie.....Gerdia Holmen
Edith Mallon.....Doris Kenyon
Al Simpson.....Alex Shannon
Senator Mallon.....Ralph Delmore
Cong. Mannering.....Frederick Truesdell
Charles Waller.....J. Reubart
"The Man Who Forgot," a Paragon (World) release, directed by Emilie Chautard, story from book by John Hay, Jr., photographed by Lucian Talnguy, is a visualized lecture in favor of prohibition, and as such is entitled to the support of that portion of the populace. The story opens in an opium den in China, showing two men and one girl (white folks) in the clutches of the drug. The hero (Robert Warwick) determines to quit and decides to work his way back to civilization. So he goes to Cincinnati. You are then shown him arriving there a physical wreck, going to a mission and finally working out his redemption. But he is afflicted with aphasia and cannot remember who he was. He falls in love with an estimable slum worker, the daughter of a United States Senator, who is controlled by the Whiskey Trust. Five years later the other white man and white girl, who were in the opium den, are also in America and the hero is "framed" by the liquor interests, the unfortunate girl pretending she is the wife of the hero. As he cannot remember anything of his past life, he is in no position to deny the allegation. The poor girl, however, eventually makes a confession and everything comes back to the hero, and he is thus permitted to marry the girl he loves. Warwick discloses in this picture his versatility as an actor, his depiction of the physical wreck being excellently portrayed. The entire cast, in fact, from the standpoint of good acting, is an all-star one. Photography and direction excellent. A high-class World release. Jolo.

KING LEAR.

The value of Shakespearean plays upon the screen is questionable and in most instances in the past such photoplay productions have not proved box office magnets. But judged from an artistic standpoint the Thanhouser (Pathe-Gold Rooster) five-reel production of "King Lear" is deserving of almost unlimited

commendation. No effort has been made for sensational photography in the matter of mammoth battle scenes, but all of the mobs are lauded to give a genuine semblance of vastness. The costumes and settings are, of course, in the period. It is, however, in the casting that Mr. and Mrs. Thanhouser spread themselves and showed that really good actors are available. Frederic Wards in the title role contributed an interpretation of the part that can, without fear of contradiction, be set down as a classic. The roles of his three daughters were also in the hands of first rate artists, as indeed was that of the court jester. The absence of a program prevents the reviewer from naming these individuals and allocating to them the praise they so richly deserve. Jolo.

THE LAST SENTENCE.

The Edison scenario department was shy of material when that company was forced to produce "The Last Sentence," a five-reeler featuring Marc MacDermott and Miriam Nesbitt, adapted from the book of the same title by Maxwell Gray. As a book it must have been of the dime novel variety and as a picture is not worth that price. The story is of the old school melodrama with an abundance of snow scenes and a bad, bad villain. It is a story of the marriage of a man below his station in life which later brings about his desertion of his wife and their child. The child is brought up in humble circumstances and when old enough becomes a domestic servant. The son of the master of the house wrongs her and they have a child. She is charged with murdering the babe and brought before her own father, who is a judge. She is found guilty on circumstantial evidence. The baby is located shortly before its mother is to be electrocuted and the affair cleared by the marriage of the guilty son and the domestic. For a boring five-reeler "The Last Sentence" is A1. For picture entertainment it is N. G.

A WOMAN ALONE.

A five-part Brady made feature with Alice Brady as the heroines. It has no great dramatic values, but makes a mildly interesting story with an effective climax at the finale.

It tells the story of a girl, happy in her simple life on her uncle's farm who marries a young man neighbor and goes with him when he is made a station agent in a lovely prairie depot. Loneliness drives her to desperation when the philandering son of the railroad president, on a tour of inspection, sees her, and casts amorous eyes upon her. The dreariness of her situation drives her from her husband. Going to Chicago she seeks work in vain, the husband all the time believing she has followed the young millionaire. The latter does meet her and secures a job for her. It is only when the girl's mind goes back to her husband and she sends for him to bring her home, that the young man's true character is disclosed. He is making violent love to the wife when the husband arrives on the scene and this fight which marks the husband's entrance paves the way for the young millionaire's punishment and the complete reconciliation of the pair.

NORMA PHILLIPS IS BACK.

Norma Phillips, the star of the Mutual Girl serial, is returning to pictures having contracted with the World and starting her first feature for that concern this week.

NEW INCORPORATIONS.

The following charters have been issued in New York State:

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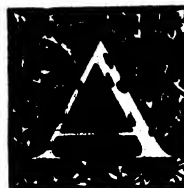
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Margery Wilson
in
"The Bride of Hate"
KAY BEE

A distinctive drama of the Old South.
A mystery play with its suspense predominant to the very end. Boldly presented, powerfully told, original and convincing.
Frank Keenan's most impressive characterization.

DOROTHY GISH
in
"THE LITTLE YANK"
FINE ARTS

She's a real live girl and she took a thrilling part in the struggle between the North and South. She was a border girl, torn between loyalty to the Union and love for a Southern officer. It's the different story of the Civil War, exciting and appealing.

Triangle Komedies
TWO
"Love Under Cover"
and
"The Pipe of Discontent"

They are clean, dashing, frothy; full of action, plot and hilarity.
A VALUABLE ADDITION TO THE TRIANGLE PROGRAM.

THE ISLAND OF DESIRE.

Bruce Chalmers..... George Walsh
Lella Denham..... Margaret Gibson
Miss Needham..... Anna Luther
Henry Sayers..... Herschel Mayall
Huan Yuck..... William Burress
Toml..... William Clifford
Toml..... Sam Searles
Hamuka..... Hector Sarno
Ella Sayers..... Marie McKee
Sam Sweet..... Willard Louis
Don..... Don

The Hawaiian craze that has been sweeping the country was sure to crop out in picture sooner or later, but it has remained for William Fox to beat most all of the other producers to it. There is a real touch of the

hula-hula in this film feature, which was produced from a story by J. Allan Dunn, scenarionist and directed by Otis Turner and photographed by Charles Kauffman. The scenes are laid in Hawaii and in a desert island of the South Seas, where the pearl fishing is good. It is a corking melodrama of the rip-snoorty type that will appeal most anywhere. George Walsh is the featured player of a good cast. There is only one fault with Mr. Walsh, his hair. He would undoubtedly be seen to better advantage after a visit to the barber's. The plot opens in Honolulu, where the hero is the Sunday editor of a newspaper. In taking an assignment from a fellow-worker who has been taken ill, he stumbles on the fact that a skipper of a trading schooner and his daughter have marooned themselves on an island where they have been gathering pearls

which seemed to abound in the waters surrounding the beach. Two adventurers have also stumbled on the fact. One a Chinese gambler and tong warrior and the other an Australian, who is running a dance hall dive in the slums of the city. The young newspaper man has won a reputation as a navigator and the three combine forces to obtain the pearls, with the Chinaman financing the trip. Once on the island, after a series of sea adventures, the hero falls in love with the mariner's daughter and decides to protect her interest in the pearls, after her father dies. There are a series of fights, but the hero finally ditches the adventurers on the island and makes his way homeward with the girl and the fortune in pearls. The picture will appeal wherever they like the desert island stuff.

Fred.

THE MAN OF MYSTERY.

David Angelo..... E. H. Sothern
Clara Angelo..... Charlotte Ives
Mrs. Branschaut..... Vida Varese
Baron Rocco..... Mr. Robert
Pietro Stroggi..... Brinsley Shaw
Signor Casa..... Mr. Siegel

Vitaphone produced "The Man of Mystery," a five-reeler, with E. H. Sothern starred. The title is the most conventional part of the picture, it giving the impression the feature is a cheap melodramatic affair, which is far from the fact. The story is laid in Italy. David Angelo (Mr. Sothern) is a prominent banker of that country. He is decidedly older than his wife, who was forced into the marriage by her mother, and lives a life devoid of love. After attending to some important business in Naples the banker journeys home via a route leading by Mount Vesuvius. While passing at the base of the volcano it spurts forth a volume of molten lava which falls upon the party and the banker is left for dead beneath the debris. He is rescued and taken to the home of a specialist, who performs wonders, which upon his recovery make a new man of him, so that even his own family would not recognize him. He decides to masquerade as dead, and even visits his home without being detected. He becomes connected with the financial department of the Italian government and by clever moves puts it on a sound basis. He also inspects his own household and discovers his mother-in-law as being a leader of a band of spies. In his rejuvenated state his wife falls in love with him, not knowing he is her husband. The finish brings about the rounding up of the band of spies and the reconciliation of husband and wife. The Sothern acting is the picture's main asset. In the early portion he plays a character part of considerable value and in the latter portion appearing as his natural self. Charlotte Ives is the leading woman and nicely fitted to the part of the wife. Vida Varese plays the mother-in-law in a convincing manner, with Brinsley Shaw playing the other role of note handily. With the Sothern name and a fair story this feature should make money.

FIGHTING FOR LOVE.

Sylvia..... Ruth Stonehouse
Jim..... Jack Mulhall
Ferdinand..... Jean Hersholt
Johnny Little Bear..... Noble Johnson
Bill Guard..... J. F. Briscoe
King's Favorite..... Ruby Marshall

"Fighting for Love" is excellent entertainment for the average picture fan and would make a corking plot for a comic opera show with, say, Will Rogers in the cast. The story is by Raymond Wells, scenario by Fred Myton, produced by Raymond Wells for Universal (Red Feather), to be released Jan. 8. A cowboy and his pet, a college-bred Indian, strike gold and determine to tour Europe. They ride into a small kingdom ruled by a young queen, who is wanted in marriage by Ferdinand, the dissipated king of an adjoining and equally small kingdom. Jim, the cowboy, climbs over the wall surrounding the queen's palace, to get a squint at a real queen, encounters her, but is not aware of her identity. He falls in love with her and she tells him that unless the queen marries the neighboring king they will be wiped out by war. Jim takes his Indian partner for a visit of inspection of the king's little army, returns and says his gang of Arizona roughriders, who fought in the Spanish war, would reduce them to a pulp. He cables for them, they come, they ride right through the enemy's lines, win hands down, and the queen capitulates, falling into his arms. The contrast between the wild, untamable Arizona cowboy and the gently reared queen makes for delicious comedy, but it is not explained what language they speak. Assuming that the queen's education was such that she was versed in English, isn't it reasonable to suppose that she was hardly conversant with the vernacular of America's western plains? But that won't hurt the picture any. It's good, clean entertainment, and that's enough.

Jolo.

THE LITTLE YANK.

Sallie Castleton..... Dorothy Gish
Captain Johnnie..... Frank Bennett
Major Rushton..... A. D. Sears
Lieut. James Castleton..... Robert Burns
Wilson Carver..... Fred A. Turner
Mrs. Carver..... Kate Toncray
Mrs. Castleton..... Albert
Mose..... Hal Wilson

The latest Triangle-Fine Arts, release, starring Dorothy Gish, is from the pen of Roy Sommerville and directed by George Siegmann. The story, as the title indicates, is one of Civil War times, full of all the usual battle stuff that goes with pictures of that type. The direction is fair, but some of the detail in tinting is bad. There is a little love story that runs through the picture, which is interesting, and it will satisfy the majority of film patrons. There are spots in the story that will tax one's credulity to a certain extent, and there is at least one laugh, where General Grant obligingly stops the war so that "the little yank" can cross between the lines of the opposing armies. We know it is General Grant because he had whiskers and a cigar stub in his mouth. The manner in which the army and others are attached to one army or the other pass to and fro between the lines seems hardly probable.

Fred.

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Carmen Phillips

Annette Kellermann
George Walsh
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Special super de luxe production.
11—CINDERELLA, with JUNE CAPRICE.
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Special super de luxe production.
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29—"ONE TOUCH OF SIN," with GLADYS BROCKWELL.

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"PRIDE OF THE CLAN."

Robert Warren Cook
The Countess of Dunstable Kathryn Browne Decker
Pitcairn Ed. Roseman
The Dominie Joel Day
Jamil Campbell Matt Moore
Margaret MacTavish, the pride of the clan, Mary Pickford

An hour and twenty minutes of Mary Pickford in the picturesque guise of a Scotch fisher maiden and as the centre of an interesting story make up a thoroughly satisfactory feature by the Artcraft Picture Corporation. The film was done under the directorship of Maurice Tourneur, and is marked by many incidental details which, perhaps, are not essential to the tale itself, but enrich the picture and go to the building of atmosphere. There is nothing sensational about the offering, but it has the strength of simplicity in the telling and picturesqueness of locale and character types. The bleak fishing village on the wind-swept island off the Scotch coast furnishes a quaint background. Miss Pickford is Margaret MacTavish, daughter of the head of the clan. The father is lost at sea, and the girl makes her home in his fishing boat, moored up to the shore. She is betrothed to Jamil Campbell, a supposed humble fisher lad of the village, who turns out to be the lost heir to the title of Lord Dunstable. His noble parents try to separate the young lovers, and Margaret, in despair, casts herself adrift in her father's old boat. The craft is about to sink with her, when Jamil, sailing nearby in his father's yacht, comes to her rescue and the lovers are reunited. In the working out of this simple, and not too original story, there are many excellent side lights. The kirk of the village is made the centre of an interesting series of character scenes, the religious life of the community supplies good genre studies, the local customs are worked nicely into the betrothal and courting scenes and two excellent incidental character types are shown. One is a non-religious fisherman, who is converted only when the danger of Margaret in her sinking boat brings him to his knees to pray for her deliverance, and the other is the Dominie. The role furnishes Miss Pickford with some charming scenes. Margaret adopts all the homeless barnyard and feral animals of the village and she cares for them in her deep-sea home. A delightful incident was her playing dressing up of a goat, a duck and a kitten to go through a marriage ceremony. One thing Miss Pickford and her advisers may be sure of, "The Pride of the Clan" will prove satisfactory to little Mary's army of women admirers in film fandom.

VERA THE MEDIUM.

The much discussed screen adaptation of Richard Harding Davis' novel, "Vera the Medium," which was made into a photoplay with Kitty Gordon in the title role, was shown on Tuesday of the current week at Loew's New York theatre, but none of the pictorial printing in front of the house carries upon it the name of producer, director or releasing firm or individual. It is just as well, if these folks have any reputation to make or sustain, for the reason that the entire affair is a grave error of judgment in photoplay making. It is asking much of exhibitors catering to the much-sought-for "family trade," to run a feature wherein is visualized a woman who wagers she will separate a loving husband and father from his family to become her lover; to have said husband caught embracing the woman, caught by his own innocent little 12-year-old daughter; to have "the woman" make the wager publicly, in an open gambling house—her body against \$1,000, calling for takers. True, Miss Gordon depicted the character to a nicety—the sort of adventuress who could call on a millionaire and ask him for \$50,000 to finance a musical comedy venture—but women and children, who form the bulk of moving picture patrons, are not likely to be overpleased with such a bald tale of adventuress love and lure. There is, in addition, considerable mawkish bidding for sympathy by having the woman give up the man at the pleading of the child, the coming of the man with whom she wagered, to exact his payment, her dressing in negligee for the occasion, motioning the winner of the wager to enter her boudoir, etc. That's pretty raw and vulgar picturizing.

Jolo.

THE GIRL PHILIPPA.

Philippa Anita Stewart
Warner S. Rankin Drew
Halkett Frank Morgan
Sister Ella Miss Curley
The Countess Billie Billings
General Deltile Captain Eyerman
Gray Ned Hay
Schmidt Stanley Dunn
Hoffman Alfred Rabock
Articot Jules Cowles
Madam Arlene Betty Young
Esser L. S. Johnson
Wildress Anders Randolph
The Greater Vitagraph has produced a corking good program feature in the latest Anita Stewart starring picture, adapted for

the screen from the novel by Robert W. Chambers, which ran in the "Cosmopolitan" recently. The story, which deals with the events leading up to the tremendous European world war, lends itself wonderfully to purposes of screen presentation and gives opportunity for adding all the necessary military glamour and permits of the introduction of a rattling battle scene, incidentally one of the best that has been shown recently. S. Rankin Drew, directed the picturization and played the lead opposite Miss Stewart, and, although he did not seem exactly the type that one visualized on reading the story, he played the role quite convincingly. The adapters of the story for the camera took from the suspense of the original tale by preceding the story proper with a prolog. This is faulty construction, for it immediately establishes the identity and assures the needed standing of the girl of the cabarets, a fact that should not have been revealed until later in the story. Otherwise the picture is one that will be a big money getter. The magazine story was widely read, the book sold tremendously, and this, coupled with the fact that the star is a general favorite should make "The Girl Philippa" one of the real hits of the new year.

Fred.

PIDGIN ISLAND.

John Cranford Harold Lockwood
Diana Wynne May Allison
Michael Smead Doc Pomeroy Cannon
Donald, his son Lester Cuneo
Uncle Billy Fred Wilson
His Wife Lillian Hayward
Lester Elsieah Zerr
Wah Sing Yukio Avyoma
In selecting Harold MacGrath's "Pidgin Island," the Metro chose a most fertile field for a feature film, still the results attained somehow fall short of what might have been expected. "Pidgin Island" has its good points; it has action and it has some splendid water scenes showing the breakers rolling onto the rock eroded shore of "Pidgin Island," which is in Lake Ontario, a short distance out from Kingston (Province of Ontario, Canada). Not so good are scenes in what is presumed to be New York's Chinatown, where Harold Lockwood as John Cranford of the U. S. Customs service, runs to earth a band of opium smugglers. In this section of the film, which has nothing to do with the main story, there is undeniable interest. Yet the scenes, which depict night time, while they

may convey the murky and lurid fog that the uninitiated associate with that section of the city, they are not photographically effective. After his coup of rounding up the gang, Cranford takes a vacation in and near "Pidgin Island," and there meets Diana Wynne (May Allison), who is a bit of a mystery, but who is also in the secret service of the customs. Cranford does not know this and both are suspicious of each other. Together they trap Michael Smead (Doc Pomeroy Cannon), who is there to engineer the smuggling of a large number of pearls. Smead, Diana then confesses, is her father, and because he was conducting a big gambling house when she returned home from convent, she had left home. But in the end she consents to Cranford's offer of marriage after first putting her father's life up as a barrier. While no reflection on Miss Allison's ability as an actress is to be inferred, she gave the impression of being too old for a girl just out of convent. However, that was early in the picture. "Pidgin Island" is a good average feature; it might have been exceptional.

THE SLAVE MARKET.

Ramona Pauline Frederick
John Barton Thomas Meighan
Firebrand Albert Hart
Anna Ruby Hoffman
Portuguese Joe Wellington Playter

Famous Players does not seem to have expended any unusual energy in the photoplay version of Frederic Arnold Kummer's play, "The Slave Market." The scrip calls for the depiction of the boarding by pirates of a sailing vessel and the capture of a Spanish maiden of gentle upbringing. All of which lends itself admirably to picturizing, but it seems to have been done in the cheapest manner possible. The band of pirates number about six or eight and the crew of the invaded vessel are about equal, numerically. The "big" scene in the legitimate stage version, as played by Florence Reed, was Ramona's (Pauline Frederick) killing of Firebrand. In the picture it is about the tamest kind of an affair. Miss Frederick, in fact, does not dominate at any time, whereas Miss Reed was starred, and practically sustained what little merit there was to the legitimate stage presentation. Then again the slave market is depicted with a comparatively small mob of bidders and but one other slave besides Miss Frederick. The whole affair partook of the flavor of "piking" Jolo.

THE ICED BULLET.

Horace Lee William Desmond
Donald Greene Robert McKim
Richard Deering J. Barney Sherry
Evelyn Deering Margaret Thompson
The Butler J. J. Dowling
Butler's Son Jerry Storm
Joe, Lee's Assistant Louis Durham
The Specialist J. Frank Burke
C. Gardner Sullivan has turned out a story that is full of mystery, has a good twist, combines a touch of detective work and proves an altogether pleasing feature picture. The five reels were produced by the Triangle-Kee Bee under the direction of Reginald Barker. William Desmond is starred in the production. The photography is good, the direction likewise, and the touch of comedy in the studio scene is immense.

Fred.

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MARGARET IVING and FELIX ADLER

AND COMPANY OF 22

Staged by Mr. Ned Wayburn

Dec. 11—Orpheum, Brooklyn
Dec. 18—Palace, New York
Dec. 25—Keith's, Washington
Feb. 12—Keith's, Philadelphia

Jan. 1—Riverside, New York
Jan. 8—Bushwick, Brooklyn
Jan. 15—Alhambra, New York
Feb. 19—Maryland, Baltimore

Jan. 22—Colonial, New York
Jan. 29—Keith's, Boston
Feb. 5—Keith's, Providence

and all U. B. O. Eastern houses and Orpheum Circuit to follow

PERSONAL DIRECTION, MR. E. F. ALBEE

NEWS OF THE FILM WORLD

Jack Goldberg, president of the Consolidated Motion Picture Industries Co., announces the completion of the greatest wild animal and educational pictures that were ever presented before the public. It is an entire evening's entertainment, with lecture by J. C. Hemment, the man who first introduced the famous Paul J. Rainey pictures in this country, which were taken by himself and co-workers. These new African Safari pictures are said to be interesting, artistic, educational pictures. Every scene shows nature's true colors, which were made possible through the autocolor process, the only process in existence showing pictures in their real tones, tints and hues. In order to photograph life on the equator as it really is two years' time was taken and \$100,000 spent. Arrangements are being completed to show these pictures on Broadway as soon as a theatre can be obtained.

Monday afternoon, the Standard, Lynn's new addition to the string of moving picture theatres, opened its doors for its initial bow to the public. The theatre is located on Western avenue, near Breed's Square, West Lynn, and is in the centre of a population of about 30,000. It is one of the finest photoplay houses in the East, and represents an outlay of \$75,000. It has a seating capacity of 850 and is managed by Mide W. Donohue, in the business for 35 years. He was formerly manager of Floating Bridge outdoor theatre, the old Lynn Museum and the Olympia. The Standard building is semi-fireproof construction, has five stores on the street floor and six offices on the second floor. The owners are Harry Standard, Joseph Skolnick and Isaac Greenberg, all widely known in Massachusetts theatrical circles.

Edward Farrell, manager of the Pathe Film Co. of Boston, is now owner of the Empire theatre, Salem, Mass., the sale being made on Dec. 29 by Arthur Koerner for about \$34,000. The theatre has a seating capacity of about 1,600 and was built in 1907 by Julius Cahn. It is assessed for \$35,000 and there is about 10,000 feet of land, assessed for \$28,100. The price paid was not made public, the sale being a private one, but it was

in excess of the assessed value. Harry Kates of Lynn, Mass., holds a lease on the property and is managing the theatre, playing vaudeville and pictures at the present time. The lease runs out about one year from now. Mr. Farrell, new owner, buys for investment and experimental purposes in a new photo scheme.

As a guarantee to all exhibitors using Vitagraph program releases and to assure them that the product never will fall them, regardless of season or circumstances, Walter W. Irwin, general manager of Vitagraph V-L-S-E has completed arrangements with Greater Vitagraph for a new system of releases. Henceforth all the Blue Ribbon box-office stars will be seen regularly in rotation every six weeks. The result is that, commencing in January, Anita Stewart; Earl Williams; Edith Storey, Antonio Moreno and William Duncan; Alice Joyce and Harry Mory; Peggy Hyland and Marc McDermott; and Lillian Walker and Walter McGrail will be available to exhibitors, and every sixth week the stars will return in the groupings just named.

William Fox acquired one new director, another film star, and several more photoplays in the course of the last week. The director is William Nigh, lately with the Metro forces, the star is Miriam Cooper, who has the leading feminine part in "The Honor System," the big ten-part Fox photodrama; and the new players include Ned Finley, Pearl Palmer, Ruth Thory and Edward Roseman, who will be in the first Nigh production, and Florence Crawford and Francis Carpenter.

A deputation of ministers called upon Hon. T. W. McGarry, Provincial Treasurer of Ontario, recently to ask that the film "Damaged Goods," which didn't pass the Censors some time ago, be allowed to be shown to an audience of soldiers who are training to go overseas, the suggestion being made that as a prescient against immorality it would have good results. The Treasurer didn't agree, he thought the harmful results outweigh the benefits.

A record sale has just been closed between the Lone Star Film Corporation and John Carlson for the rights to the Chaplin-Mutual Series for Scandinavia. The sale was negotiated and concluded by Chester Becroft, who is now operating as an independent exporter of films on a mammoth scale. This is the third Chaplin deal that Becroft has closed, each sale calling for a large sum of money.

McClure Pictures announces that "Fascination," starring Shirley Mason, supported by George Le Guere, will be the third of the "Seven Deadly Sins," the group of five-film features to be released through the Triangle exchanges. The seven are to be released at weekly intervals, beginning the latter part of January. H. B. Warner is to be seen as the star in "Wrath," one of McClure's "Seven Deadly Sins."

Dustin Farnum and William Desmond Taylor, who has been directing the former's photoplays for many months, have just been added to the William Fox forces. In acquiring Mr. Farnum and Mr. Taylor, William Fox takes his first step toward carrying out one important phase of his announced policy of making 1917 an epochal year for Fox Film Corporation's productions.

Big film makers are anxiously seeking Chicago theatres to place their features in for an anticipated "run," but at present they all seem to have their books well filled with tentative dates. Just as soon as arrangements can be made "The Witching Hour" will be shown here. Sherman & Elliott will bring in "The Crisis," as soon as Harry Sherman can land a house that he terms "right."

COAST PICTURE NEWS.

By GUY PRICE.

Hank Mann gave a New Year's Shin-Dig at his home, some fifty persons participating.

Dustin Farnum and Winifred Kingston have begun work with Fox.

The Whartons have returned East.

Jacques Jaccard is now in full charge of the filming of "Patria."

Marcus Loew and Jos. W. Schenck are disappointed because they cannot clash at golf on account of the rain.

Helen Cassidy expects to join Fox shortly.

A new stage has been erected at Fine Arts.

Louise Glau held "open house" at her bungalow on Christmas day.

Alma Reubens is an inveterate reader of French and Greek.

"The Crisis," Selig's latest, is at the Majestic. It is drawing well.

Harry Pollard once sang in a church choir, but he has reformed.

Dorothy Barrett is now doing press work for Yorke-Metro.

Carlisle Robinson leaves within a week for the East as publicity campaign man for J. Warren Kerrigan.

William G. Colvin is now with the Mabel Normand company.

IN JACKSONVILLE.

By F. D. RICHARDSON.

The Imperial theatre, a feature picture house controlled by S. A. Lynch's Enterprises, opened to the public Dec. 18. Business has been very good since the opening. Prices 5 and 10 cents. Lynch now controls the Arcade, Rialto, Imperial and Orpheum. The latter is a vaudeville house booked by the U. B. O.

Chas. Leach is in the city arranging to open a branch office of the Rialto Booking Office of New York. Mr. Leach has signed up Lynch's Enterprises for the territory.

The Regent Co. of Cleveland, Ohio, went on the rocks during the past week. It is rumored lawsuits will be started by some of the players to recover back salaries. Chas. H. Weston, erstwhile director of the "turkey" outfit, is still in the city.

Twoedleum, the Eagle comedian, raced five automobiles at Atlantic Beach Sunday in his autoped. A picture of the race was taken which will be used in a film in the near future.

The new stage of the Klever Pictures Co. studio is about completed. The stage is fifty by ninety feet and adjoins the present Than-houser stage on Ninth street.

"Civilization" is booked for a showing at the Duval the first week in January.

The Studio Club entertained the members of "Sweethearts" Monday night at the club rooms.

Carlisle Blackwell and a company of World players arrived in the city yesterday for a brief stay. They expect to be back in New York by the New Year. Mr. Knowles is directing the company.

A. Kessell, Jr., president of the New York Motion Picture Corporation and the Triangle Film Corp., is a visitor in the city. Mr. Kessell will remain here several weeks recuperating.

At the present time there are actively engaged in production work here the following companies: one company of World players, two Amber Star companies, one Regal, one Kalem, one Klever Picture players, two Vim companies, one Eagle, and one company of Technicolor players. Making a total of ten companies.

It is rumored that Rosemary Theby will leave the Vim company and cast her lot with the Amber players.

The Screen Club had its formal opening at the new club rooms Thursday night. A large gathering of players were on hand. Harry Meyers presided in the absence of Storm Boyd, who has been transferred to Los Angeles.

"Civilization" opens at the Duval Sunday, Dec. 31, for a week's stay.

O. A. Zengrell, cameraman for Kalem, has been granted a two weeks' vacation and has gone to his home in Montclair, N. J., to spend the holidays. During his absence Fred Henderson will turn the Kalem crank.

KARMIGRAPH NUMBER 12
PRINCE

KAR-MI

VAUDEVILLE'S GREATEST
ILLUSIONIST SAYS:

ESMDS-ACTS THINK THEY ARE ORIGINAL, BECAUSE THEY ARE DIFFERENT. WHEREAS, ALTHOUGH A HOUSE CAT AND A POLECAT ARE DISTINCTLY DIFFERENT NOBODY EVER MISTAKES THE ORIGINAL CAT TWICE, AND REMEMBER

"KAR-MI GETS THEM IN"

(Address VARIETY, New York.)

EVA TANGUAY

Offers

"I love her. For nine years she has been my dementia. Long may she rave."

ASHTON STEVENS



"Eva Tanguay is at the Majestic, where the bill needs her. She has new songs and new wear. Her honorable legs are as trim and taper as they were nine years ago when she struck the payroll of vaudeville, which has never quite recovered. She is the human autobiography. I have talked with folk who hold her to be as mysterious as a sphynx. She shakes a bale of yard-long Ostrich plumes that seem only as a single head-dress, and would, subdivided, completely costume Annette Kellermann for all the nine hundred and ninety-nine scenes in "A Daughter of the Gods." Then those incomparable white silk legs smiting the boards like drum sticks and a wild voice crying an aristocratic ballad that must have made Dear Old Mother whirl in her tomb. In a series of recalls she recited bits of verse. I love her. For nine years she has been my dementia. Long may she rave."—**Ashton Stevens.**

"The best act you have ever done."

—**Frederick C. Eberts**, Manager Majestic Theatre, Chicago.

"The best act you have ever had, and your wardrobe by far superior than ever before. I wish you were with us for three weeks."

—**Abe Jacobs**, Stage Manager, Majestic Theatre, Chicago.

Colonel Eva Tanguay is back once more where hearts are light in the two-a-day, and commands the bill this week at the Majestic. The Colonel finds the enemy heavily entrenched. She has only to don her glittering golden jacket and her milk-white tights and gallop once around the stage, and shake her hair over her face, and sound her famous war-cry and the audience is with her to the last man.

She is so happy to get back in her own nest again that she is happy through and through. The Colonel's voice never behaved so well nor the milk-white tights never capered so madly as last night at the Majestic. The Colonel's greatest charm was always her childish enthusiasm and her utter scorn of decorum and stage conventions, and these characteristics are more strongly recognized now than ever.

It is indeed a great pleasure to see the Colonel swing her arms like ten Billy Sundays and spin around the stage like a meteor as she triumphantly shrieked her stirring melodies.

The Colonel has many new songs this year. The audience was so delighted with the rejuvenated Colonel Eva, that it could hardly be persuaded to let her stop; and the Colonel's milk-white tights must have traveled six or seven miles around the narrow circle of the Majestic stage before the Colonel finally waved "Good-bye" and went back to her training quarters.—**Richard Henry Little.**

HARRY WEBER SAYS:
"I TOLD YOU SO."

"They're Off" For 1917

The Gong
Has Sounded
Let the Best Song Win

Chas. K. Harris, as usual, in the lead with a list of the best ballads and novelty songs ever turned out by any staff of song writers in this country.

Pick the Winner!

"MY LITTLE CHINA DOLL"

Oriental Serenade
A real novelty number, for real singers, by
real writers
VAN and SCHENCK and JACK YELLEN

"Let Him Miss You Just A Little Bit

(And He'll Think More of You)
A catchy single or double number. A real
hit, by three hit writers—CHAS. K.
HARRIS and VAN and SCHENCK

"She Comes From A Quaint Little Town in Pennsylvania"

The most unique, syncopated song success
in many years, by the well known writers,
BILL VANDERVEER and WILL J. HART

"You Came, You Saw, You Conquered"

The Ballad Beautiful in 12-8 Time
By CHAS. K. HARRIS
Comment upon this song is unnecessary.
It will speak for itself.

Also the reigning song success of America.
VAN and SCHENCK'S knockout hit.

"It's A Long Long Time Since I've Been Home"

By Josephine E. Vale

"Come Back (Let's Be Sweethearts Once More)"

By Chas. K. Harris
A real "live" ballad that will never die.

Also the following big song hits,
by the Hit Writer,
CHAS. K. HARRIS—

"ALL I WANT IS A COTTAGE, SOME ROSES AND YOU"

"THE STORY OF A SOUL" "SONGS OF YESTERDAY"

And JOS. E. HOWARD'S wonderful song
success

"LOVE ME LITTLE, LOVE ME LONG"

ALL PUBLISHED BY
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NEW YORK CITY

"THE BEST ACT I EVER HAD"—

"HOGAN IN MEXICO"

VIA ORPHEUM CIRCUIT

(Signed)

BERT LESLIE

And My Co-Author Is

ARCHIE COLBY

To All the Performers In General!

We are offering for sale over \$20,000 of our samples of numbers which we are to discard. These include the latest creations in Ladies' Hudson Seal, Mink and Musk Rat Coats, sets of every description and style; men's fur-lined coats and animal rugs. These will be sacrificed at prices far below the original cost of manufacture. You can make appointments by phone or mail.

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Special Discount to Professionals

Rector's will present a new revue Jan. 15, to be produced by Andre Sherri. Dolly Hackett is to be one of the principals. A vaudeville team has been negotiated for. The Fridowsky Troupe of nine Russian dancers has been engaged as a special attraction. Dore and Kavanaugh, The Gaudschmidts and Loubowska are to be retained. The revue has 12 chorus girls and many changes of costumes, four sets being used in the first number. The present Rector revue is in its third month.

Marco and Fanchon, the dancers at Shanley's, who played the Palace, New York, last week, could have secured a big time route, but preferred to remain on Broadway. They will double between Shanley's and the local vaudeville houses, besides playing clubs and the Winter Garden Sunday, expecting that will keep them fairly busy. A Chicago big time date for next week was turned down by the team (brother and sister).

EDWIN HOPKINS

MONOLOGUES AND SKETCHES
WRITTEN TO ORDER
Box 14, Times Sq. Station, New York

200 Chicago cafes are reported having defied the law in selling liquors New Year's Eve (Sunday) and developments are expected. According to the power of the mayor he can revoke the licenses of all offenders, which include the names of the Sherman, Morrison and Bismarck's Hotels, Friars' Inn, Heinly's bar and restaurant and nearly all the Chinese restaurants in downtown, Chicago.

E. G. Woods has severed his connection with the Portola-Louvre, San Francisco, transferring to the Newhouse, Salt Lake City. He intends opening the new establishment this month, with a girly floor show called "American Beauty Revue," eight principals. The show intact leaves here with him.

Blanche Merrill is officially announced as the lyric and music writer for the Coconut Grove on the Century Roof. "Eat and Grow Thin," as the midnight show has been named, may open a.n. 5.

Bill Halley, who has been singing at Shanley's for four years, expects to retire from the cabarets, to take up law practice in Hoboken, his home. Mr. Halley recently passed the bar examinations.

INTERNATIONAL CIRCUIT.

Next Week, Jan. 8.
"Bringing Up Father" (Co No. 1) Garden Kansas City Mo.
"Bringing Up Father" (Co No 2) Castle Sq Boston.
"Broadway After Dark" Bronx New York.
"Come Back to Erin" Lexington New York.
"Daughter of Mother Machree" American St. Louis.
"For the Man She Loved" Lyceum Pittsburgh.
"Girl Without a Chance" Grand Worcester.
"Gus Hill's Follies" Lyceum Detroit.
"Hour of Temptation" Lyric Memphis.
"Jerry" Majestic Jersey City.
"Little Girl God Forgot" Palace Toledo.
"Millionaire's Son & Shop Girl" Gotham Brooklyn.
"Mutt & Jeff's Wedding" (Co No 1) Orpheum Nashville Tenn.
"Mutt & Jeff's Wedding" (Co No 2) Lyceum Paterson.
"My Aunt from Utah" Poll's Washington, D.C.
"My Mother's Rosary" Opera House Brooklyn.
"Old Homestead" Walnut Philadelphia.
"Petro, The Italian" Orpheum Philadelphia.
"Pretty Baby" Crescent New Orleans.
"That Oother Woman" National Chicago.
"The Peddler" Park Indianapolis.

ROLAND TRAVERS

THE ILLUSIONIST EXTRAORDINARY

ORPHEUM, Brooklyn, THIS WEEK (Jan. 1).
NEXT WEEK, KEITH'S RIVERSIDE, New York.

DIRECTION, MORRIS & FEIL

"Thurston" Bijou Birmingham.
"Which One Shall I Marry?" Auditorium Baltimore.

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.

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A song with a wonderful melody. A world-wide hit with a sweet Hawaiian tune.

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The song hit of the Country

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A sensational Ballad

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A new Dixie song

WHOSE PRETTY BABY ARE YOU NOW—By KAHN & VAN ALSTYNE

Just like our Pretty Baby song hit

IF YOU EVER GET LONELY —By KAHN & MARSHALL

A corking good single or double number

I'M GLAD YOU'RE SORRY **A NEW BALLAD**

—By DAVE RADFORD and RICHARD WHITING

WHERE THE BLACK EYED SUSANS GROW

A NEW SONG—By DAVE RADFORD and RICHARD WHITING

BECAUSE YOU'RE IRISH

—By GUS KAHN and EGBERT VAN ALSTYNE

A new number by the writers of Underneath the Stars

THERE'S EGYPT IN YOUR DREAMY EYES

—By FLETA JAN BROWN and HERBERT SPENCER

SHE'S DIXIE ALL THE TIME COME IN AND HEAR THIS ONE

—By AL BRYAN and HARRY TIERNEY

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"BY THAT OLD FASHIONED OPEN GRATE"

The story of a winter evening.

By an open-grate fire in windy wintertime,
After a skate on the lake;
We'd gather around, all around the burning logs,
And each chap would learn his fate;
Then you'd treat the fellows to toasted marshmallows,
Served on a gilt-edge plate;
And then, if the fun failed, we'd all tell a ghost-tale,
By that old fashioned open grate.

"IF YOU PADDLE YOUR OWN CANOE"

In breezy, teasy, summertime.

☞ The moon has been sung to death. Here's one about the sun.

If you paddle your own canoe, in breezy, teasy summertime,
With a cute little peach from off the beach beside you,
Be sure you choose a very shady lake to paddle through,
Or the flirting sun is apt to steal your peach away from you:
He's wise—that Guy.
So you be sure and never catch his eye.
But paddle your canoe where the shadows cast their gloom,
If you wish a peaceful place to spoon.

A HAPPY NEW YEAR

A HAPPY NEW ACT

A HAPPY NEW AGENT

LEWIS-BELMONT-LEWIS

IN

"HIS ARTISTIC AMBITION"

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THIS WEEK (Jan. 1), DAVIS, PITTSBURGH, PA.

NEXT WEEK (Jan. 8), HIPPODROME, CLEVELAND

<p>Allison Mr & Mrs Altman David Alvarez & Martell (C) Alvin Mr & Mrs M Anderson Sis (C) Anger Mr (P) Anglim Thelma Anley Geo Argyle Wm Arliss Anita Armada Miss (SF) Armens (C) Armend Grace (C) Armon Von G (C) Astaire F & A Aubrey B S (C) Atherton Paul</p> <p>B</p> <p>Babbett Blanche Baker Mr & Mrs B Baker Lotta Bardon Frank Barlow Billy Barnes & Hamilton Barnette Camille Barnold Mr Barrison Philip Barry J Russell Barton Jack Bauler Henry (C) Baxter Ed (C) Beaumont Arthur (C) Bell Irene Bell Jessie (C) Belmont M (C) Belmont Grace Belmont Harold Beltrah R & Belle Bender Mable Bennet E</p>	<p>Bennett A (C) Bennett J H (C) Bennett Edna Bennett Laura (C) Bennett Miss Patay Bennett (P) Benson Miss Bennie (P) Berlin Dean (C) Bernard Dean (C) Bernard May (C) Bernard Vera Besley Daisy Beverly Marjorie Bingham Ollie Binns Frank Bird Margaret (C) Biron Alfred Black Rose Boland Reta Bordly Chas T Bostelle Jessie (C) Boyle & Patsy (C) Boyle Jack Boyne Hazel G Branner Martin (C) Braunstein Geo Brehm Kathryn (C) Brenner Dave Brierry M E (C) Brinson Alex Mrs (C) Britton Anne (REG) (C) Britton Frank (C) Broglie Jean Brough & Lyons (C) Brooks Billie Browning & Manning Brown Harry Brown Mac Brown Pete Bruce Madge</p>	<p>Buchman Wm (C) Buck Mrs Sidney Bunce Harry (P) Burke Bros & K (C) Burke & Burke Burke Ben Burke Eddie Burke Joe (C) Busch Julia (P)</p> <p>C</p> <p>Cady Fred Campbell Al (C) Campbell Jean Campbell Marion Cane Blanche Carew Mabel Carl Al (P) Carlton Alf (P) Carron Mary E Carr Harold Carson Miss Cate Walter H Charters Mr & Mrs S Chattree & Holiday Cherry Club (P) Chester C F (SF) Chester Marvin Christie Mrs R W Clancy Ted Clancy Frank Chair Roy Clark Maggie Clark Meta (P) Claudius Lillie Cleveland Bob (C) Cleveland Mrs Claude Clifford Billy Clifford Eddie Cline Mrs J Cole Florence (C) Cole E</p>	<p>Cole Chas Colman Claudia Collins Billie J Collins Guy Conlin Ray Conrad Mr & Mrs A (P) Cook & Ostman (C) Cook Olga Connell Pete Costello Bartley C Courtney Sisters Cox Eddie Coyle Tommy C Crawford Winnie Creighton J (C) Crooks Agnes Crosby Mr & Mrs J Cummings John Cutting & Rose (C)</p> <p>D</p> <p>Dalbriance Geo Dale Fred (C) Daly Dan Dareval James (C) Davidson Mr & Mrs H Davis May Davis Vivian Davis Warren (C) Decker Paul De Coe Harry De Grant Oliver Delores Laura (C) Del Rio Mona DeRosas Cats (C) De Schon Cuba (C) De Trickey Coy De Witt Harry Diamond Mr & Mrs J Dickinson Miss L Donahue & Stewart</p>	<p>(C) Donegan Parker Donnelly Miss T Donovan Lucille Dooley Bill (P) Dooley Mrs F Doria Mile Douglas Marion T Dual Clara (C) Du Bois Wilfred (C) Dunlay Mr & Mrs Wm Dunkin Lillian Dusy Mr & Mrs V P (P) Du Tell Frank Duval Annette Dwyer Leo (C) Dwyer Phil</p> <p>E</p> <p>Eddy Ruth Edwards Gus (C) Edwards Harry & D Edwardy Nell (P) Eicherbough C C (C) Eldrid Gordon (C) Elliot Opal Miss (C) Elkins Fred Ellcott Jack Emerson Eddie Emmett Mrs J (C) Ennis Geo V Erickson Guy A Esmerelda Edna Evans Bob Evans Elsie Evelyn Fay (C) Everett Edw Everett Louise</p> <p>F</p> <p>Fairchild Mattie (C)</p>	<p>Fairfax Anna Farnsworth Jane (C) Farnsworth Robt J Fawn Bertha Fellows Effie Fennel & Tysen Fern Richelleu & Fern Fernberg Anita (P) Field Sisters Figg C A Flannagan & Edwards Flath P Hans Flinn Florence Flynn & Howard Follett Bros Forbes Marion Ford Capt B C Ford Geo F Ford Mabel Foster Genevieve Fowler Cliff (P) Francis & Demar (C) Francis & De Mar (P) Francis Carl Frankel Ethel C Franklin & Violette (C) Franklin Nat & F (P) Franklin Trizie Fraser & Bunce Fredo Geo Freitag Eddie (C) Funsters Five (P)</p> <p>G</p> <p>Gaby Frank & B (P) Galloway Mrs (C) Gallon Mrs J (SF) Gallon Mr & Mrs J Garrette Elsa Gaylor Flossie (P)</p>	<p>Gehan Herb (P) Georgia Girls Gillon Earl (C) Gibson Hardy Gillen Tom Gillette Olga Gilman Mrs Gilmore Mrs Gilmore Barney Golding & Keating (C) Gomez Trio (C) Goodridge Geo (C) Gordon Blanche Gordon Elmer Gould Billie (P) Gould Fred Grannon Miss I Grant Mr & Mrs J (P) Graville Jack Graves John C Gray Earl Gray Thomas Grew Mr & Mrs W A Grey Helen Grey Marie (SF) Griffin Gerald (SF) Griffen Hazel Griffith F M (C) Griffith Fred M Grogan Clarence (C) Grogan Mrs C (C) Grossman David Grover F R (C) Guillon Mile (C) Gumm F A (C) Guise Jonnie</p>	<p>Hammond Irene (C) Hamilton Patsie Hanna Mark (C) Hanlon Alex Harmont Sallie (C) Harris & Nolan (C) Harris Mrs Bert Harris Edith (C) Harris Geo F Harris Grace Harris Mae (P) Harris Miss R D Hart Billie Hart Weber & H (C) Hattson Mrs Clara Haush & La Velle (C) Havel Arthur Havel Tommy Hawthorne Mr & Mrs (P) Headder Jack Heard Frank Henning Leo Henry Catherine Hiesing Eddie Hildinger Florence Hill Ed (P) Hills Mrs M Hilton Helen Hinsburg Mrs V Hixson May Hodgekins F L (C) Holgate W D Holmes Earl Holmes Harry Holton Geo A Hooker Chas Hopper Joe Horton Frank Houghton Frank (C) Houlton Paul & P (P) Howard & Scott</p>
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One of the Hits of the Bill at the FIFTH AVENUE THIS WEEK (Jan. 1)

DUKE CONOLLY

With
JUNE EDWARDS and GLADYS TAYLOR

IN THEIR NOVEL DANCE OFFERING

MRS. OTTO FIECHTL'S

TYROLEAN TROUBADOURS

Successful at the
American this Week
(January 1)

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EVE WASN'T MODEST TILL SHE ATE THAT APPLE

(WE'LL HAVE TO PASS THE APPLES AGAIN)

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"SOME ONE OUGHT TO PASS THE APPLES 'ROUND AGAIN"

AND UPON WHICH IS BASED BROADWAY MUSIC CORPORATION'S OVER-NIGHT NOVELTY SONG-HIT BY CHARLES McCARRON AND ALBERT VON TILZER, ALREADY THE TALK OF THE TRADE AND THE SENSATION OF EVERY ACT THAT HAS PUT IT ON, ENTITLED

EVE WASN'T MODEST TILL SHE ATE THAT APPLE

(WE'LL HAVE TO PASS THE APPLES AGAIN)

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Hurley Billie
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Ivy & Ivy (C)

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Jackson Belle
Jackson G M (C)
Jackson Miss G M
Jameson Edw
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Jerome Daisy

Jewell Madam
Johnson Ray
Johnston Mr & Mrs A
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Jones Edith (C)
Jones Mabelle
Jonathan
Jourdon Randall (C)
Joyce Billy

K
Kane Lem (C)
Kane Mrs Frances
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Kay Mandy (P)
Keane, Miss P (C)
Keating Larry (C)
Keane Theodora
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Kennell Mack (P)
Kenny Marion
Kene Keys & Melrose
King & Harvey (P)
King Blanche
King Gus
King Mrs S J (P)
King Mrs V R
Kinsella Teresa
Kirby & Rome

Kirk Ethel
Kitchner S (C)
Kleinberg H H (C)
Kleis Albert
Knight Bertha (C)
Knight Frank (C)
Kotha Gerdes (SF)
Kramer Miss M

L
La Mar Theima (C)
La Mar Thelma
Lamb Frank (C)
Lancton Iva
Lang Ed
La Pollita Miss
La Rue Babe
La Rue Ethel
Lebeuf & Mitchell (C)
Laurie Joe (C)
Lauren Ben (P)
La Vere Chas (C)
Laveen Sam W
La Vine Mrs Arthur
Lawton J A
Le Compte Nell
Le Duke Mr & Mrs F
Lee Miss Bobby (P)
Lefter Edith
Leighton Chas (SF)
Leonard & Dempsey
Leonard Jean
Le Roy & Hall
Leslie Geo W

Lester H B (C)
Lester Harry J
Levy Jack & Girls
Lewis Andy (C)
Lewis Anna
Lewis Jack (C)
Libby J Aldrich (C)
Light Anna (C)
Lindsay Roy (C)
Littlejohn F P
Long L. C. (C)
Lorenze Bert
Lothian Joseph
Louden Janet (C)
Louise Mlle
Lowell Mildred
Ludlow Mr F
Lyden Audely (C)
Lyte Mildred (C)

M
MacCarton Margaret
Mack & Williams (C)
MacClennan Kenneth
Mack Mr & Mrs K
Mack Mr & Mrs R
Macon Elsie (C)
Maier Hazel
Mansfield Dick
Marinette Alf (P)
Marsden Harry
Marshall Lew (C)
Marshall Betty
Martin Mr & Mrs B

Martin Miss M
Martin Wm
Massey John D (O)
Mason Mr
Mathews Donald Mrs
(C)
May Margaret
May Rosa
Mayor Mazie
McAuley Phyllis
McBride Mr & Mrs O
McBride Jack
McCloud & Carp
McCoy Jack
McGregor Juanita
McIntyre James P
McKay May (C)
McKinley Neil
McLean Alma
McLowen & Le Roy
(P)
McNamara Nellie (SF)
McNamara Teddy (C)
McNamee Noram (C)
Meade Thomas
Meiba Flo (P)
Melva Irene
Melville W J (C)
Mercedes La Petite
(C)
Meyerson Mildred
Mielke Emil (P)
Millan Jessie
Miller E P (C)

Miller Bob
Miller Cora M
Miller Miss R
Millette Ed
Millette I Geo
Mills Mr & Mrs Phil
(P)
Milton Frank
Minton Mrs H
Mitchell B A (O)
Mitchell John (C)
Mooney Jack (C)
Morehouse D (C)
Moore Irene (SF)
Moore Miss
Moore Billy B
Moore Snits
Morgan Lillith
Morrell Frank
Morrison Livingstone
Morris Melville
More Bond (C)
Morton Estelle
Moxley Nettie (P)
Mudge Leland
Mullen Miss Billie
Muller D S (C)
Munroe Mrs Roy
Murphy Margaret
Murphy Sen Fran (C)
Myers Edw (C)

N
Navin & Navin (C)

Nawn Tom (O)
Naylor Ethel (SF)
Nr Jo Edw
Neiso Craig
Newell & Most (C)
Newman W H (O)
Nicholas Sisters
Nickerson Ed C (C)
Nodel Edith (C)
Normand Florence
Normand Lester
Norton Jack (P)

O
Odell Tommy
Ohrman L C (C)
Oklahoma Four
Oids The
Oldfield J C (C)
Oliver & Dwyer (P)
O'Neil & Gallagher
Ordway Gean
O'Rourke Bert

P
Palmer Miss C R
Parmelee Lee (C)
Pariette Freda
Park Miss C (P)
Patterson Grace L
(Reg) (C)
Patty Don (C)

Payne Tom M (C)
Pearce H Arthur
Perkins Guy
Phison Mrs
Piquo Harry
Pittman Keith
Pos Alleen
Porter Edw J
Potosnak John Mrs.
Pressler Dolly V
Prevost Ed (P)
Prevost Anita
Prince & Deerie (O)
Prince Al

Q
Quinn & McGill
R
Rajah Co
Rambora Natacha (O)
Ramsey & Kline
Ramsey May
Rapoll Great
Raymond Gar (C)
Raymond & Temple
Raymond Claire
Reavis Ruth
Reed Joe
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Regal Mr
Reinhart Miss (O)
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Stanley Billy		Valli Muriel & A	Walsh E R
Startup Harry (C)	T	Valmont & Peynan	Walters Selma
Stemler Sallie		Van Dyke Paul	Walton Lottie (P)
Stirling & Love (C)	Tanner J J	Van Camps Pigs (C)	Walton R (P)
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CHICAGO

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CORRESPONDENCE

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

William Schilling is recovering from a recent attack of the grip.

William McGowan, manager, Lincoln Hip, has recovered a recent illness.

Ben Stern is busy greeting old theatrical acquaintances on the Chicago Rialto.

A. H. Woods returned to Chicago last week and arranged for ground to be broken on his new State street theatre in February.

The Playgoers' Club tendered the Washington Square Players a tea at the Hotel LaSalle Sunday afternoon.

Fred Lecomte, who has been quite ill in a local hospital and was recently operated upon for appendicitis, is out and around again.

Charles Leekins is reported as the "angel" for a road tour of the one nighters in this section of "The Little Lost Sister."

Leo Greenwood is recovering from a severe attack of rheumatism and has been working with his show under a big handicap.

Another one nighter with a "Girl" title has gone out with C. S. Primrose sponsor. It is called "One Girl's Experience" and has Edward Garretson handling the advance.

Samuel Baerwitz, now in New York, is suing Fred T. Stussie, owner Stussie's animal act, for \$200 alleged to be due on a former booking contract.

Lyn Harding, now playing with the Sir Herbert Tree company, is reported as joining the Washington Square Players shortly, the latter company now playing at the Playhouse.

Two more houses were added to Paul Goudron's books on the Association floor Monday when he booked in shows for the Star, Lincoln, Ill., and the Lyric, Broken Bow, Neb.

The Western Managers' Vaudeville Association has filed an attachment suit against Buster and Bailey, who are working local bookings for Frank Doyle.

Nan Halperin came in from Baltimore last week to take special treatment for her throat from the Halperin family physician on the north side.

Nellye de Onsonne has joined one of the western tabloid companies and is using another name to avoid any notriety the other one might give her.

Plough, Connors & Koffman stirred up East Chicago New Year's eve by giving a midnight performance in their Calumet theatre at that place.

Nate Erber, manager, Palace, Danville, Ill., was in Chicago last week. He reports business very good, a condition which for four years did not exist in Danville.

The Family, Lafayette, Ind., is going to srelve its present pop vaudeville policy for at least three weeks, starting Jan. 7, when Man-

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ager David W. Maurice will offer the Otis Oliver Players in repertoire.

Jack Kilroy, of the Saratoga Hotel, brought suit last week against Julian Loretta, of Hall's Musical Minstrels, for \$200 which Kilroy claims is due him for detective work done for Loretta.

Any number of independent booking agents have come into the business with the past few months, and any attempt to enumerate them would show that they have cropped out like mushrooms.

Arthur Beauvis, formerly of the Arthur Beauvis act, is no longer actively identified with vaudeville, having retired to operate a hotel at 18 West Erie street. Beauvis caters mostly to foreign performers playing Chicago.

When the new Howard on the north side is completed it will not open with vaudeville, although Vernon C. Seaver, the lessee, may inaugurate a variety program if the films fail to draw as expected.

Mitch Locali has booked in Carlos Sebastian and Dorothy Bentley and their symphonic orchestra for a special week at the Wilson Avenue, starting Jan. 8. With the dancers will appear Florence Cummings.

Little Babe Wilson, with the "All-Girl Revue," was the happiest kid imaginable when in Muncie the day before Christmas, Adelaide Melotte, in behalf of the entire company, presented the little girl with a handsome diamond dinner ring.

If present plans go through James (Fat) Thompson will form a vaudeville road that will have himself and wife, Janet Adair, and Foster Ball as the principal members, each presenting a separate act and closing with a skit in which they will work together.

Leonard Hicks not only had his name spread all over the fronts of the Chicago dailies last week upon his return from New York as to L. H. being the real advisor for Les Darcy, the Australian fighter, but on Saturday got his picture in as a special bargain.

Notwithstanding the report that T. Roy Barnes was quitting the "Katinka" and was returning to vaudeville, Barnes left with the show when it went to Kankakee, Ill., Monday for special performances prior to taking the road for some "one week stands."

Ray Whitfield, away from his books on the Association floor for the past week, is looking

VICTORIA
ROCHESTER
BIG FEATURE ACTS WANTED.
WRITE OR WIRE

over the theatres of the Interstate Circuit which he books. During his absence little Max Reichard, under Karl Hoblitzelle's personal direction, is handling the Whitfield books. Ray is expected to return this week.

Saving tin foil is becoming a pastime with the boys around the booking offices and agencies and the inveterate cigarette smokers are pooling with the wrappers in the cig boxes. When collected the foil will be sold and the money turned over to the American Hospital fund.

Jim Maroo no longer owns any part of the Kedzie (West Side), having disposed of his eight shares of the house stock to August Bunge, one of the Kedzie stockholders. Not long ago Maroo was informed he was no longer a privileged man as to door courtesies of the W. V. M. A. and U. B. O.

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Chester H. Rice got some newspaper publicity he wasn't bargaining for last week when Charles (Chick) Evans, national amateur and open golf champion, took in "The Boomerang," and in his special writings for the Chicago

MLLE. DORIA

is at present recovering from a serious operation she was forced to undergo in the St. Paul Hospital, Vancouver, B. C., and will shortly resume her American vaudeville dates.

HELEN SEVILLA

with

ALEX. CARR in "APRIL SHOWERS"

Examiner last week commented on the golf incident in the show as being worth while. Chick praised Arthur Byron for the way in which he handled his clubs.

'Tis reported that Dan Cotter, for seven years the treasurer of the Garrick, is to be elevated to the management of the Garrick for the remainder of the season now John J. Garrity, who resigned. For the present Sam Gerson will handle the western affairs of the Shuberts and will attend to the general publicity here for their attractions.

A suit is in court which if it is won by the complainants will establish a point in law as to whether an agency can be discharged by the owner of the theatre without giving any notice. Messrs. Joseph Hopp and Maurice Fleckles, owners, Barrison, Waukegan, Ill., have been sued by Attorney Leon A. Beresniak for a bill which he claims is due Rice, Bell and Baldwin upon a contract signed by Frank Q. Doyle which contract they refused to recognize.

COLONIAL (Norman Field, mgr.).—"Intolerance" (film) getting big money (sixth week).

CHICAGO (Frank O. Miller, mgr.).—"Go to It," not drawing as well as expected and move from Princess hurt it (sixth week).

CORT (U. J. Herman, mgr.).—"Fair and Warmer," plugs right along (twenty-first week).

COLUMBIA (E. A. Wood, mgr.).—"The Globe Trotters."

ENGLEWOOD (J. D. Whitehead, mgr.).—"Sept. Morning Glories."

GARRICK (Sam Gerson, mgr.).—"Robinson Crusoe, Jr." (Al. Jolson) opened Sunday night to capacity.

GAYETY (Robt. Schonecker, mgr.).—"Gaiety Girls."

HAYMARKET (Art. H. Moeller, mgr.).—"Dainty Maids" (stock burlesque).

IMPERIAL (Will Spink, mgr.).—"The Pedler" (Joe Welch).

ILLINOIS (Rolla Timponi, mgr.).—"Ziegfeld's Follies," capacity (second week).

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As far as can be discerned at present the new Rialto, the new Jones-Linick-Schaefer State street house, will open January 15 with a policy like that now in vogue at the Great Northern Hippodrome. The Rialto will be booked by the Frank Q. Doyle (Marcus Loew office) after the booking fashion in progress at McVicker's. According to the plans laid out the Rialto will play one reel of pictures, seven acts, four shows a day, on the "two shift" plan. The Rialto may be branded as opposition to the Hip, managed by A. H. Talbot and booked through the Association. The Hip has made money with its present policy and it is a matter of conjecture what effect the new Rialto will have within a stone's throw of the Hip.

AUDITORIUM (Cleofonte Campanini, gen. dir.).—Grand opera (eighth week).

BLACKSTONE (Edwin Wappler, mgr.).—"If I Were King" (E. H. Sothern), doing big business (third week).

COHAN'S GRAND (Harry Ridings, mgr.).—"Hit the Trail Holiday" (Fred Niblo), drawing profitably (third week).

LITTLE THEATRE (Maurice Browne, dir.).—Little theatre stock.

NATIONAL (George Warren, mgr.).—"The Daughter of Mother Macree."

OLYMPIC (George Warren, mgr.).—"His Bridal Night" (Dolly Sisters), getting big holiday business (second week).

PLAYHOUSE (Guy Hardy, mgr.).—Washington Square Players.

POWERS (Harry Powers, mgr.).—"The Boomerang," bangup business (eighth week).

PRINCESS (Sam Gerson, mgr.).—"Fixing Sister" (Henry Hodge), doing fairly well (second week).

STAR & GARTER (Charles Walters, mgr.).—"Midnight Maidens."

STUDEBAKER (Louis Jones, mgr.).—"Daughter of the Gods" (Anette Kellermann film) drawing big (first week).

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—A holiday and Eva Tanguay are a combination, and the answer New Year's Day was that the Majestic filled up every nook and cranny with folks that apparently got a lot of solid enjoyment out of the show. Eva was a whole host in herself and fairly radi-

Herman Bach

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ated her proverbial personality, but the remainder of the show was something to be reckoned with. Eva sure is a clever show-woman. She is a great box office card and demonstrated her drawing prowess has not waned one bit. Tanguay never stopped a second, but skipped, hopped, ran, skinned, breezed, raced and tore back and forth across the Majestic stage in all sorts of exaggerated outfits and scored a personal triumph undoubtedly gratifying to the cockles of her heart. Miss Tanguay is a stick of dynamite and a cyclone all rolled up in one, and with the Tanguay personality keeping abreast of the Tanguay pep there was never any doubt that she was the Tanguay of old the moment she whisked into view. She sang "How Do You Do?" "It's Funny What a Suit of Clothes Will Do," "Trapping," "Tanguay Regiment," "Tanguay Spells Success," "Thanksgiving Day" and "Draw in 'I Don't Care'" for good measure. Miss Tanguay's elation knew no bounds when about a half dozen magnificent floral remembrances were passed over the footlights. She wished everybody well in a "wishing bit." The Chicago men and women like Tanguay and that her popularity is no canard is to sit and watch them make a fuss over the comedienne. The Brads opened the show and held attention, notwithstanding

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the audience was just getting seated. Arthur Stuart Hull and Lillian Durkin, assisted by Eric Zardo, who thoroughly understands piano playing, did splendidly, although handicapped with the folks still coming in. Just why they

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had to have five lamps in their prop list is beyond conjecture. Charles Loew and Fletcher got along with his characterizations and impersonations. Burt and Johnston gave the comedy section a good boost, their music being highly appreciated. Hardworking pair and deserving of all they got Monday. George Kelly is back with his excellent "Finders-keepers," which not only teaches a good moral lesson but contains sufficient dramatic tension and poise to carry it along to a most successful conclusion. Riggs and Wiltche were a hit with their dancing. Allen and Howard got laughs, and they had the audience howling with their ludicrous comedy closing "bit." Laen appeared Tanguay next to closing. The Erna Antonio Trio, a man and two women, performed some daring feats in mid air, the man supporting the weight of both women on rings and trapezes. Good closer.

McVICKER'S (Jones, Lunick & Schaefer, mgrs.; agent, Loew).—Profiting by the Christmas Day experience and figuring out everybody had been up the night before greeting the advent of the new year, McVicker's did not start its daily show at its usual hour. The doors were not opened until about 12:30 and it was 12:46 before the first vaudeville act appeared. The show was started with a Metro travelog. Martyn and Florence gave the bill a good start. Miss Florence may be complimented upon the changes of dress she made, which is quite a trick for a juggler. Act made a splendid impression. Yorke, Rose and Tiny got to a lot of trouble to introduce a little pony, but the McVicker's holidayers seemed to enjoy the act considerably. Yorke and Rose could improve by a rearrangement of talk, much of it going to the discard. Franz Meisel, a violinist, worked bareheaded in front of a "street drop." Franz stood in one spot and fiddled away. Meisel needs to redress his "single," as the outfit he wore Monday made him look funny from the front. He is a good player but some of those head contortions were unnecessary. Meisel received considerable applause. "The Scoop" was enacted by three people who showed wild inclinations to shout their lines. The "surprise finish" proved a novelty to the McVicker's regulars. Dooley and Nelson did about everything imaginable but whitewash a load of coal, and of course Joe Dooley, who formerly worked with Miss Ethel, proved the stronger link through his versatility. The boys attempt too much singing. They get far bigger results with dancing. Burton, Hahn and Marts, two men and a woman, did some interesting contortions and acrobatics that were applauded. The act carries quite a setting. There was no questioning the big hit Eva Shirley scored with her voice. Miss Shirley registered impressively. One of the best feminine voices heard in McVicker's in a year. Quite a number of acts appeared after 2 o'clock that did not get into action earlier.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Minstrelsy and dancing formed the main ingredients of the New Year's Day dish at the Palace, and two large houses were on hand to partake of the feast. Dancing saturated the bill from beginning to end. It started with Beeman and Anderson on their rollers, the boys doing some fancy steps on the mat. These chaps gave the show a good start. The Three Du-Fur Boys were next. These boys did well after they have done considerable repeating in the local houses. Estelle Wentworth sang, once in the spotlight, when she played the piano accompaniment in darkness. The trick didn't seem hard, but she wore a decollette that had her arms and shoulders very much in prominence. Miss Wentworth reached her high notes effectively. The Seven Honey Boys listed for the third position were given the closing spot. Hermine Shone had "Mary Ann" and the audience appeared to obtain enjoyment out of the odd skit. Al and Fanny Stedman were a comedy laugh. White and Cavanagh impressed with their dancing. White did Joe Whitehead's act, or at least that part which is the piece de resistance of Joe's livelihood. Joe has been doing that "dance request" thing so long it's a pity a young feller like White should hop on to Joe's rockribbed stage asset. George doesn't need it but Joe does, and as youth should respect age, Joe being years the senior of the boyish looking White, George might let Joe see how much professional courtesy there is in vaudeville. Lew Dockstadter was next,

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just ahead of Honey Boys minstrels, but Lew found his monolog caught like a house afire. The Honey Boys were handicapped by the late position.

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—"The Age of Reason," with Vivian and Genevieve Tobin, found favor. Harry Kaye and Harry Tally, singers, exceptional returns. Ollie Young and April, ideal opener. Mr. and Mrs. Jimmie Barry, in "The Rubs," well received. Nellie V. Nichols repeated her success and The Volunteers went even better than last week. Stan Stanley closed to big returns.

PANTAGES.—The London Singing Bell Ringers have a neat arrangement and went big. "The Betting Bettys," a racy tab with Percy Chapman and Johnny Morris and a company of pretty girls, made a capital closer. It has been vastly improved by changes. Olive Erlace was well liked. Smith and Kaufman scored. Sigbee's Acrobatic Dogs was a splendid opening turn. Stanley and Burns have a first rate idea for a dancing specialty.

EMPRESS.—Madeline Sack passed satisfactorily. Seven White Blackbirds, entertaining combination. Bassell and Allen, enjoyable number. (Miss) Happy Harrison scored. Gypsy Meredith and Co. were cordially received. Willson and Sherwood appreciated. Great Pitroff scored a large sized success.

CORT (Homer F. Curran, mgr.).—"Fair and Warner" (5th week).
COLUMBIA (Gottlob & Marx, mgrs.).—"It Pays to Advertise" (2d week).

ALCAZAR (Belasco & Mayers, mgrs.).—Dramatic stock, "Never Say Die" (1st week).
WIGWAM (Jos. F. Bauer, mgr.).—Del S. Lawrence Dramatic Players (8th week).

PRINCESS (Bert Levey, lessee and mgr.; agent, Bert Levey).—Vaudeville.

HIPPOTRONE (Edwin A. Morris, mgr.; agent, Ackerman & Harris & W. V. M. A.).—Vaudeville.

SAVOY (Lurie & Sheehan, mgrs.).—Annette Kallermann in "A Daughter of the Gods" (1st week).

HIPPOTRONE.—The Hippodrome, one of the houses on the Ackerman & Harris circuit, situated directly opposite the Orpheum, gives a corking small time show besides a feature picture, and figuring the pop prices in vogue, the house appears to be getting an exceptionally good play. The house is in the heart of the business section. Turner and Grace opened with juggling, including a try with hats, umbrellas, pillars, plates, etc. Before a special drop in "one," which to a certain extent is of advantage, they appear to lose considerable through not possessing the required finish. While a good deal of the business continues done by the comedian proved humorous, it could stand a change, especially part of the hat business closely resembling the work done by Frear, Baggett and Frear. However, Turner and Grace do not derive the results from this piece of business alone as do the other boys, who are probably the best in their line offering that particular kind of entertainment. The greater portion of the work gone through with the couple working just about one-half as fast as the orchestra is playing. This might be remedied with ease, or else have the music follow the speed of their work. Tim and Marion Grace followed with talk and songs, having a rather poor opening that might be replaced. This couple appear to possess sufficient ability to offer a more entertaining routine. This is especially true of the male member, who has a tendency to drag himself about the stage in a peculiar manner, detracting considerable from his rather pleasing delivery while singing or talking. The bench and lounging about are uncalled for. The man appears to force himself over the footlights, conveying to the audience full confidence in himself, thereby partially taking away the looked for response from the auditors. The couple could routine the turn to better advantage, sticking more to singing, and dropping some of the talk, especially those gags traced way back. Their harmony is rather pleasing, although neither possesses an exceptionally good voice. The final dress worn by the woman does not look exactly right, especially when compared to the street clothes worn by her partner. The change is welcome, but it should be another street costume, instead of a semi-evening affair. If the evening dress is to be worn, then the man

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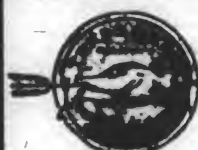


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really has nothing to handle but a straight role, consequently his efforts are rather limited, but his love scene and other bits did not properly register. This is also true about Miss McCallan, who often steps out of her character, occasionally recalling her oversight, returning again to her original role requiring a broken Spanish dialect. It is imperative she take special notice of this fault, which is far from being a minor detail in her work. William Leyla plays the "heavy," failing to put his lines over with the necessary punch. Maybe the sketch is awfully produced, with the members thoroughly not familiar with their respective parts. It needs rehearsing. A good deal might be now overlooked if that is the case. A short reel showing the wearing apparel of a local concern broke in at this time, followed by Hughes, Leyden and Hughes doing a musical and singing turn worthy of attention. These girls

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offer a pleasing routine, but too much is being given. The turn would be much better valued by the auditors if cut shorter and worked a trifle faster if possible. Too many solos, the one by the violinist especially comes in for particular mentioning through the noticeable comparison between her work and that of the harp player. The violinist slows

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should don evening clothes, and through this being unnecessary, the woman should use her own judgment in that end. George Clancy and Co. presented a light romantic playlet, "The Padre," by Ivan Ackerman, closing to fair returns considering the rather pretentious sets utilized in its unfolding. The piece is in two scenes, the first in "two" and the second in "three." The desired effect is not forthcoming from the second, no doubt due to the in-

closure of the opening set disclosing it from the front. The story is of little importance, the singing of Peggy McCallan and Sheridan Hall practically carrying the piece across, although its future outside of California, where in the story is laid, is problematical. George Clancy as the Padre appears to be the only one properly casted, the remainder of the cast continually falling away from their respective roles. Sheridan Hall as the Gringo

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up the turn at the time it should be moving fast. She is a fair rag player, but that appears to be her limit, and through this might confine her solo work to one rag number at most. The change of costume is also out of place. The harp player practically carries the turn single handed, her selection being exceptionally well executed. She also displays a good deal of showmanship in securing returns during her working, something noticeably lacking during the solo work of the violinists. The girl singing will no doubt be appreciated by the audience, for she has a personality with a good enough voice to score anywhere. They might try more singing, with a little harmony such as shown at this close with the violinists joining in. This would keep the act moving at a faster pace,

and also do away with some of the unnecessary walking on and off the stage. The girls should in time become a good act of its kind, for at present they at least leave that impression, and through reframing might attain a position in their particular line of endeavor. Ziska and Co. did a number of magic tricks intermingled with some unexpected comedy on the part of the other member doing a "prop" boy bit. Ziska got away with a number of tricks to good advantage easily putting them across successfully, through employing a good deal of lingo. At times, however, too much is indulged in, and at the conclusion of his turn, about three tricks were all that could be counted. Perhaps he figures more upon the comedy returns than those received on the part of his working. However, his turn is entertaining and amusing. The Four Casting Kaya closed exceptionally well with their trampoline specialty, drawing good applause with flying catches and the work of the comedian who appears to be satisfied with his laughs, instead of overdoing the greater portion of his bits. A feature picture closed. PRINCESS—Due to a local attraction last Thursday night (Dec. 28) the regular vaudeville program was reduced to three acts and a feature picture. Those present appeared to be contented with the cut, and could not wait for the local matter to take place. The

house was taxed to its capacity, and even long before the first show was completed, they were forced to wait outside, through every possible standing and seating place available being utilized. It looked as if every family within that neighborhood were there. Walsman and Porter offered a comedy talking skit in full stage, which, by the way, looked bare and cold. The couple would benefit themselves considerably and work under a less handicap by using a smaller stage set. It is one of those sick fellow ideas who puts it over on the nurse after she consents to marry him, if by chance he would get away with some particular stunt that was incomprehensible. Their judgment in delivery is poorly timed and through that are continually hindering themselves, thereby losing considerably by failing to properly register their talk. What situations present themselves cannot be commented upon, although the audience at times laughed at some of their comedy. Violet Marleau sang three numbers in lifeless fashion, none gaining any sound recognition. While possessing a fair voice that should aid her somewhat in securing engagements on the smallest circuits, her selections of numbers are particularly poor, with her stage presence and taste in dressing being two features that need immediate attention. The black pomps and light

stockings combined with light dress never did make much of an impression, and for stage purposes will seldom if ever get by. In action Miss Marleau is really amateurish at times, especially when taking bows. Her opening number fared well enough, the following (Spanish) being pitched way to low to derive anything from it, not a word of the lyrics being understood. Probably this was sung in Spanish, but then that could not even be detected. "Yaka Hula" allowed her to close her act, and that was about all. She tried a few shoulder movements during this, which might have been the cause for the little applause that allowed her to depart. Miss Marleau should immediately insert considerable "pop" in herself, dropping the first two numbers and handling nothing but ballads and semi-ballads, for which her voice sounds much better suited. In her present working she cannot look forward to any certain class of work, and it is a matter of opinion whether she was even capable of showing at this particular house. Milch and Martin closed the first show with a musical turn, consisting of a piano and a violin, that was exceptionally well received. The woman playing the violin was the cause of that through showing ability and speed from the opening. The present routine carries an overdose of medleys, the idea probably being

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to keep the turn moving at a good pace. The male member appears to be all rapped up in his playing, giving little or no attention whatsoever to the audience. He should loosen himself up, and pay a little attention out front, turning towards the audience occasionally even if he is forced to break forth with a "prop" smile. A parlor set could be used to advantage and a grand piano turned so that he would at least have a side view of the auditors; keeping both continually looking towards the front, which is a necessity in this style of offering. The man takes himself too seriously, although he appears to have a touch of class behind his playing. This, however, is useless through his seemingly conceited manner, so plainly visible to those present. The making of an entertaining piano and violin turn are there, but the proper staging and working is absolutely essential before they really are in a proper position to demand anything of importance.

The new theatre, corner Mason and Ellis, in course of construction, will be named the Casino. Oodles of rumors are continually flying about as to its future policy, and so far as could be ascertained nothing definite has been decided upon.

Bert Levey reports exceptionally good business at all of his houses, this statement being fulfilled by a recent visit to one of them.

"His last Battle," written by Walter Rivers, is at present being produced by him, with William Amadell, Ruth Sabille and Albert Van Antwerp, formerly with the Alcazar Stock Co. of the east.

The Jim Post Co. will close at the Hippodrome, Oakland, Jan. 7, when the W. V. M. road shows, after being broken up when arriving here, will move over to that house intact. The present policy held forth but a short time, although generally a vaudeville turn was added weekly.

The Cort in all probability will house the Bracale Grand Opera Co. around spring.

Julie Culp will have the distinction of being the first recital star to appear here the coming year.

James Gleason, who recently returned from the border, is doing a sketch at the Orpheum, Oakland, this week, entitled "She Wouldn't Believe Me." He is assisted by his mother, Mrs. Mina Gleason, and wife, Lucille Webster.

Dick Marshall, formerly assistant treasurer at the Cort, moved to the renovated Savoy where the Annette Kellermann feature, "A Daughter of the Gods," is being shown, acting as treasurer there. Victor Richesin will fill the Cort vacancy.

Charles Alphin is no longer connected with the Will King Co. at the Columbia, Oakland. Harry Bernard is looking after the producing end. Alphin left for Los Angeles, where he is expected to open another theatre.

The Waldorf Cafe, Oakland, was again permitted to operate by the city council, who recently closed it when it was reported disorderly women were overrunning the establishment. Hereafter unescorted women will not be permitted to enter.

An injunction filed by a nearby resident charging the Winter Garden (Ice Skating Palace) with imperiling her property and violating the fire ordinance and city building law, was denied last week. It was filed to restrain the operations of the rink, and was under way some time.

A suit for \$50,000 damages against J. V. Long for disfiguring her natural beauty so absolutely necessary in her moving picture work, was filed in Modesto last week by Mrs. Marie Clarkson. The accident occurred while riding in his machine and being bumped against the

hood. Her leg was broken and through the misfortune she claims she will be unable to obtain any salary, although her weekly income previous to the accident was \$30.

D. J. Grauman returned from New York. He says in the near future he will display some features that will make the coast exhibitors open their eyes.

Bob Hopkins, a local cartoonist, will shortly venture into vaudeville with a novel turn, basing his ideas upon the present happenings of the day and proving to be a sort of a news weekly. His billing will read "Hop, the Human Weekly."

"Experience" is booked to follow "Fair and Warner" at the Cort.

BOSTON.
 By LEN LIBRARY.
 KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Bessie Clayton's dancing production was headlined this week, although she did not loom up any too prominently on the program, which was an excellent one. The McIntyre's entered strong with their sharp-shooting act; Minnie Allen, fair; Bert Baker in "The Prevaricator," a riot; Haller and Hunter, good; "General" Ed Lavine, excellent; The Primrose Four, usual knockout; Gene Greene, assisted by Walter Ford, good; and the De Pace Sextette closing to an almost intact house.
 BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Pop and pictures. Excellent.
 BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Good.
 BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Frank pop and sensational pictures. Big gross. Fair net.
 ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Excellent.
 LOBBE (Frank Meagher, mgr.).—"War's Women." Fair.
 ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Biggest small time gross in New England.
 SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Good.
 GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop. Excellent.
 PARK (Thomas D. Soriero, mgr.).—Pictures. Big.
 MAJESTIC (E. D. Smith, mgr.).—"You're in Love" moved from the Plymouth Monday night for two weeks at this house where it is underlined by the new Kellermann film.
 SHUBERT (E. D. Smith, mgr.).—"The Passing Show of 1916" going strong. The Blossom-Herbert opera, "Hearts of Erin," comes in January 15 for what is expected to be a record run at this house.
 PLYMOUTH (E. D. Smith, mgr.).—Grace George in "Major Barbara" opened Monday night to a well-filled house. Will produce all her Playhouse successes during her indefinite engagement here.
 WILBUR (E. D. Smith, mgr.).—Emily Stevens in "The Unchastest Woman" opened Tuesday night of this week. "The Cinderella Man" having been held over for the New Year's business before being shipped to New York for a probable recasting.
 PARK SQUARE (Fred E. Wright, mgr.).—Last week of "The Great Lover" with Leo Ritchebain. "Canary Cottage" opens next Monday.
 COLONIAL (Charles J. Rich, mgr.).—Last week of Otis Skinner in "Mister Antonio." Fell off badly. "Pom Pom" opens next Monday, to be succeeded 22d by the "Cohan Review."
 TREMONT (John B. Schoeffel, mgr.).—"Chin Chin" on second week of its return engagement playing in capacity. "Miss Rorington" opens next Monday.
 HOLLIS (Charles J. Rich, mgr.).—"Pollyanna" picking up strong.
 BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—The Boston National Opera company, brought here Monday night by Max Rabinoff, struck a frost, the opening night's audience being discouragingly small. No

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 booking to succeed the opera has been made by McCarty.
 "CASTLE SQUARE (John Craig, mgr.).—"Bringing Up Father" (International) opened Monday to excellent business.
 COPLEY (G. H. Pattee, mgr.).—"The Odd

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Man Out," produced by the Henry Jewett Players. Reviewed elsewhere.
CASINO (Charles Waldron, mgr.).—"Billy Watson's Girlie Show." Good.
GAITY (Charles Batcheller, mgr.).—"Barney Gerard's Follies of the Day." Capacity Monday.
HOWARD (George E. Lathrop, mgr.).—"The Monte Carlo Girls." Excellent.

The Boston theatre (U. B. O.) housed 46 acts during the period when a White Rat strike was considered imminent. Manager Harris spent most of his time figuring how long the show would run if they were all on his program.

BUFFALO.

By W. B. STEPHANS.

TECK (John Olshe, mgr.).—"Canary Cottage," well received. Following "Hearts of Erin."
STAR (P. C. Cornell, mgr.).—"Justice," drawing nicely. Next, "The House of Glass."
MAJESTIC (Chas. Lawrence, mgr.).—"For the Man She Loved," doing fairly well. Next week, "Peg o' My Heart."
GAYETY (Chas. Taylor, mgr.).—"Ben Welch "Big Show."
GARDEN (Wm. Graham, mgr.).—"The Kentucky Belles," creditable burlesque. Receipts slightly above usual.
SHEA'S (Henry Carr, mgr.).—"Bill topped by Claude Gillingwater and Co. well received; Four Marx Bros., plenty of applause; Baby Helen, hit; Holmes and Buchanan, pleasing; Laurie and Bronson, very good; Ben Deely and Co., good one; Danube Quartet, nicely; Dunedin Duo, close.
LYRIC (H. B. Franklin, mgr.).—"Stellian Serenaders featured, Jack Kennedy and Co. Frederick and Palmer, very well; Monde and Sallo, clever; Vespo Brothers, exceptional; Camille Trio, good.
OLYMPIC (Bruce Fowler, mgr.).—"The Wedding Party," heading; E. Rowland and Loria Howard, well received; Kulierva Bros., good; Lillian Uro, pleasing; Detsel and Carroll, hit.
ACADEMY (Jules Michael, mgr.).—"Billy Bachelor and Co., Frank Nash, clever; McNabb and Farlardeau, hit; Baker, Sherman and Brannigan, good. Changed last half.

HONOLULU.

By D. L. MACKAYE.

Honolulu, Dec. 15.
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with slap-stick comedy and the emphasis on the chorus, has had to change to legitimate farce comedy, producing "Forty-Five Minutes from Broadway," "Jane," "Baby Mine," etc. Public support was dwindling to such an extent that obituaries were ready, but the change appears to have benefited the box office to an encouraging extent.

Dolly Bunch, soubrette, who has been in the Orient, is expected in Honolulu on Dec. 18, and will probably join the Ingersoll company.

Jean Maury, imported from the mainland to bolster up the Ingersoll company as leading man, played one or two performances, then once or twice more as a super, and finally disappeared from the cast.

"The Bronze Review" has disintegrated. Hen Wise's aggregation of colored talent having become scattered in an endeavor to capture enough money to return to the Coast. Four or five of the members are practicing Hawaiian airs and Hawaiian instruments, having rented the "opera house," former house of royal theatricals, for the purpose. They are booking out as a genius Hawaiian quintet and are learning enough of the language to pass as the real article in private as well as public.

Tim Moore, formerly of the "Bronze Review," is interpolating in the Ingersoll performances and has made himself popular enough to carry the show over a bad season.

"Peggy" Center, a local girl who became the protegee of Madame Melba and who was taken to Australia by the diva, has returned and will give a concert the first week in January with the assistance of Melba herself, who will act as her accompanist. The prima donna predicts a future for her discovery and has kept her in her company for months. Madame Melba is spending the two winter months in Honolulu.

LOS ANGELES.

By GUY PRIOR.

Carl Walker gave his annual Christmas party, about three dozen friends being present.

The Gamut Club Jinks were held as usual this year.

The theatres did a whopper business during the holidays.

"Intolerance" is playing one-night stands now, having closed a ten-week's run at Clune's.

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Auditorium. The picture did well at Venice this week.

The rainy season, now here, is expected to decrease the box office receipts.

Mr. and Mrs. Dubois, owners of the Symphony, will leave shortly for a trip to Honolulu.

R. W. Woodley has closed his Christmas gift campaign. Hundreds of children competed.

Frank Elliott has taken a bungalow in Hollywood.

Clarence Drown has recovered from his recent illness.

NEW ORLEANS.

By O. M. SAMUELS.

LYRIC (Low Rose, mgr.).—An entirely new stock burlesque company from that which opened the house is visible at the Lyric. Its institution comes just when New Orleans, "The Paris of America," has started its "holidaying," and the lid has been pried loose and buried through the stage door. At this season of the year, when thousands of visitors crowd into the city, little is restricted, not even the musical numbers. The current show, produced by John J. Black, is plentifully sprinkled with laughs, so many in fact that the house Sunday afternoon seemed a reverberant gale. The comedy, for the major part, is of the familiar brand and it is served with enough pepper to more than whet the appetite of the burlesque habitue who demands the risqué. The company boasts of 18 good looking, lively girls who are kept in tights a great part of the time. Mickey Markwood leads in the humorous end. He is a favorite at the Lyric, its patrons laughing at him and with him. A really funny fellow this Markwood, requiring only a producer and material to make him a possible asset for the best of revues. Black is an apt foil, his stage deportment betraying years of experience. Otto Oretta and Al Warren are the other male principals, each being efficient and capable. In the feminine division, Sue Milford stands out clearly. Miss Milford is pretty, reads lines well, inculcates ginger into her songs and is an altogether busy personage when on the stage. Mae Earle, whose assortment of gowns is superior to most actresses playing exclusively with stock companies, displayed ability in several scenes. Edith Graham and Queenie Wilson, the soubret, are thoroughly acceptable. Miss Wilson brought memories of Grace Hazard, resembling the diminutive vaudevillian greatly. The show at the Lyric this week is easily the best of the season.

ORPHEUM (Charles E. Bray, Southern Representative).—Nat Goodwin, headlining currently, lends vaudeville his humorous, irradiant wit. Princess Kalma and Sisters Campbell were tumultuously received. The former offered the best Hawaiian interlude so far disclosed locally. Spencer and Williams were welcomed for their fresh patter. Richard Warner wrote an excellent sketch, "Honor Thy Children," splendidly written and played. Seebacks furnished a sprightly closing number.

TULANE (T. C. Campbell, mgr.).—"Fair and Warmer."

CRESCENT (T. C. Campbell, mgr.).—Thursdon.

LAFAYETTE (Charles Melis, mgr.).—Stock burlesque.

ALAMO (Will Gueringer, mgr.).—Jimmie Brown's Revue.

"The Birth of a Nation," which played to \$16,000 during a return engagement of two weeks at Atlanta recently, is at the Tulane next week. A musical trifle called "Pretty Baby" will be at the Crescent.

The Orpheum's holiday week was the largest of the season.

Max Flack, erstwhile of vaudeville, and now leading the orchestra at the Cosmopolitan, was married to the daughter of a very wealthy man. The twin were made a present of \$25,000 and a home. Flack remarked after depositing the check that it was a long time since he received money without thinking of his agent.

The Lyric is advertising its offering with a jass band, which parades the principal thoroughfares about an hour before the performances begin.

Harry Schrieber is here for the racing season. Last season he won the Gentlemen Riders' Handicap.

PHILADELPHIA, PA.

By JUVENILE.

KNITH'S (H. T. Jordan, mgr.).—This house has been enjoying a remarkable run of business lately. The three shows given Thanksgiving Day hung up a new record for that day, according to the management. Christmas Day was marked with overflowing crowds, and the three shows given New Year's Day drew capacity houses at all three performances. Houdini headlined the New Year's week bill, and the escape artist is able to hold them in their seats as well as ever. Houdini is doing his water-torture cell trick again this season, but has elaborated on it by placing outside hands around the box. It's a great trick and made better by the splendid showmanship. Emma Carus is back with another new partner, this time Larry Comer, a big fellow who can sing and carry along his part of the comedy with Miss Carus, but the dancing no longer stands out as before. Still the "reduced" comedienne is a happy-looking and willing worker, has a couple of good songs, kids the audience into liking her stuff and they get away with a good-sized applause hit. There is a puzzle sketch on the bill, presented by Robert T. Haines and Co. It is called "Enter-A Stranger," and conceals a dramatic theme. So well is it concealed, however, that the audience is never able to get a clear glimpse of it, and despite that it is well handled, it leaves a trail of doubt behind. The fault is in the writing of the story, for the author has never clearly caught the idea he has been reaching for, and the sketch will never reflect credit on Mr. Haines. Jimmy Hussey also has a new partner for his act in William Worsley, and they do "The Fox

Hunters," a vehicle used by Hussey and Boyle. The boys managed to register a nice laughing hit with their crossfire chatter and Hussey's song, but if the latter intends to go along with this in vaudeville, it might be well for him to brush up something new in which Worsley will not have to stand for comparison with his predecessor. Edwin George was a big laugh-winner. He has not changed his routine, outside of a few side remarks which might have been localized, but this fellow is a clever comedian, his stuff is good and he knows how to use it to advantage. Merian's Canines furnished a splendid holiday feature. There is a lot of natural comedy injected into the act by the dogs, without any attempt on the part of the trainer to force it, and it brings big results. Smith and Austin have moulded a lot of burlesque bits into a great laughing act. It's a new sort of a "nut" comedy offering and it kept the big house in a roar of laughter. Moehene and Hathaway did fairly well with some singing and dancing. One dancing number by the pair and a Charley Chaplin bit by the girl, just about held the act up. They need something stronger for the finish. The Australian Creightons supplied an excellent opening act. They juggle cleverly and work up a good bit of comedy with their acrobatics. The Fathe Weekly had some good views.

COLONIAL (H. A. Smith, mgr.).—It's a strange bill in any of the popular price houses these days which does not have at

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A RIOT OVER THE ORPHEUM CIRCUIT

PHIL WHITE
in "LOTS AND LOTS OF IT"

caused the biggest excitement in San Francisco since the Exposition

DIRECTION, **LEWIS & GORDON**

least one musical "tab" on the program. Tom Brown's "Ching Lo Maids" is the headliner here this week. Others are Stain's Comedy Circus, Naimoa, an Hawaiian singer and dancer, Savannah and Georgia, blackface comedians, El Cota, xylophone expert. The Ford Travelogue and "The Love Thief" furnished food for the photoplay fends.

NIXON'S GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—A corking good bill for the holidays, headed by the Charles Abear Troupe of comedy cyclists. Others are Beau Troupe of comedy cyclists. Others are Beau and Co. in "Billy Barlow's Birthday." Lockett and Waldron, Gertie and Archie Falls and motion pictures.

MOON AND MORRIS

The Brooklyn "Bricklayers' Babble," Jan. 2nd, 1917:

A very ENTERTAINING bill is being presented at the ORPHEUM Theatre this week. There was also Pathe's Weekly and Moon and Morris. It was hard to judge which got the most applause, Pathe's Weekly or —

DIRECTION,
H. B. Marinelli.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—William H. Lytell and Co. in "A Night at the Club" headlined. Others, Bea Harney and Co., the Chinese Entertainers, Tivoli Trio, Three Jeanettes and the Fox picture, Valeska Suratt in "The Victim."

BROADWAY (J. Cohen, mgr.).—"The Island of Desire," a Fox film, is featured strong this week, supported with the following vaudeville acts: "Oh, Please, Mr. Detective," a musical "tab," Moscone Bros., Doris-Lester Trio in "The Breeze that Blew," Wells, Norworth and Moore, Jewell's Maikins.

ALLEGHENY (J. Cohen, mgr.).—The Fox film, Valeska Suratt in "The Victim," featured strong this week, with the following vaudeville acts: Maryland Minstrel Maids, Morris Cronin's Ten Merry Men, Willard Simms and Co., Bolger Bros., Phina and Picka.

KEYSTONE (M. W. Taylor, mgr.).—Five Musical Hodges, featured; Regal and Bender, Harry Anger and King Girls, Kohl, Walters and Henry, Fisher and Rockaway and their performing mule. Film feature, "The Absolute Black" of "The Shielding Shadow" series.

WILLIAM PENN (G. W. Metzel, mgr.).—"Wanted—A Wife," with Frank Harrison, Charlotte Taylor and Al Hurston featured the first half. Others were: Marie and Billy Hart in "The Circus Girl," Charles Reilly, Teachow's Cats. Film feature, "A Gamble in Souls." Second half: Francis Nordstrom and Co. in "All Wrong," featured, "To of the Andes," a musical tab, and others.

GLOBE.—This house opened a few minutes after midnight Sunday night with the following bill: "The Musical Festival," featuring the Manning Sisters; "On the Roof," a musical tabloid; Morris and Beasley, Monroe

IVANHOFF AND VAR VARA

RUSSIA'S
FOREMOST TENOR
AND PIANIST

In an Artistic Repertoire

BARDELL

Juggler Supreme

"A Little Different"

and Duffy, Lucky and Yost, Three Avalon, Robert Anderson and Co., Joe Keller, Gray and Wheeler, Equilla Bros., pictures:

CROSS KEYS.—Seymour Brown & Co. in "What's Your Name?" featured: Harry Sydell, O'Brien and Havel, Evans and Wilson, Jolly Johnnie Jones. Second half: Seymour Brown and Co., La France and Kennedy, Holland Sisters, Yamamoto Bros., pictures.

THE CLEVER MUSICAL COMEDY TENOR

BERT WAINWRIGHT AND Wm. H. WHITE & CO.

IN "A Holland Romance"

A MINIATURE OPERA IN ONE ACT BY GEORGE BOTSFORD

HIGH CLASS SINGING

COMEDY

SPECIAL SCENERY AND COSTUMES

"WILLISON and SHERWOOD" "THE TWO CANARIES"
U. S. O. — W. V. A.

Eastern Representative, ALF. F. WILTON Western Representative, WAYNE CHRISTY.

FLO AND OLLIE

SHERLOCK SISTERS

Entirely New Repertoire of Songs and Dances

See Billy Grady

IN VAUDEVILLE.

Ask Geo. Choos

"Brains and Ability Plus a Monocle"

Mr. PELHAM LYNTON

with Mrs. Langtry (Lady de Bathe) on her Opheum Tour

THE HIGHER CLASS OF BIRD AND ANIMAL ENTERTAINMENT

PAMAHASIKA'S PETS—Birds, Dogs, Cats and Monkey

LANG-MA-Y YER
LUM REEK

BILLY KINKAID

A REAL SCOT IN A REAL VARIETY ACT
PLAYING BEST IN VAUDEVILLE

Direction,
ROSE & CURTIS.

BEN RYAN AND DOLLY RYAN
 COMEDY DUO
 ENTERTAINERS OF THREE CONTINENTS
 EXPERT ECCENTRIC TERPSICHOOREAN DANCERS
 Booked solid W. V. M. A. Western Rep., JESSE FREEMAN. Eastern Rep., MARK LEVY.

Albertina Rasch
 U. S. O. and Orpheum IN VAUDEVILLE Direction, ARTHUR KLEIN

Bell-Thazer Bros
 THE WORLD'S CLASSIEST ATHLETES
 Direction — Tom Jones

AUSTRALIAN CREIGHTONS
 NOVEL ECCENTRICITIES
 HAPPY NEW YEAR TO ALL
 This Week (Jan. 1)—Keith's, Philadelphia. Next Week (Jan. 8)—Royal, New York.
 Direction, JENIE JACOBS.

KOKOMAYNIA CLUB
 One of our old members dropped in to see us last week and he was regaled with honors. The lucky member is Joe "Mama" of "The Broadway Belles." Good luck, Joe, and a Happy New Year.
 New members: Lane, Dobson and Horner, Eddy and Alana, Lew Price, Mae Briscoe, Betty La Bon, Orpheum Comedy Four.
 J. B. Crane opened with a new act Monday. The good wish of the Kokomaynias to you, J. B.
 We would like to hear from Ida Granson.
 J. T. returned to the fold New Year's Eve.
 Manny Kay, please write Jules a letter to VARIETY.
 The big Kokomaynias extend the holy wish on all members.

THE ORIGINAL IDEA



Andrew A. LAST CALL FOR LUNCH—SERVICE A LA CARTE Lenky Law
COPELAND and PAYTON'S
 FLORENCE FINLAY DINING CAR GIRLS MAMIE PALMER
 RAY WEBSTER LENORA BURKE
 BIG SONG HIT "MONEY" (Words and Music by Lou Payton)
 "Cooks" Booked Solid "Maids"
 Eastern Representative, Jack Flynn Western Representative, Harry W. Spingold
 Best U. S. O.—W. V. M. A. Wishes to All

LITTLE DIXIE HARRIS

A MUSICAL ACT OF DISTINCTIVE MERIT
JACK LEVY
 and the **FOUR SYMPHONY SISTERS**
 Presenting "A Study in Melody" ADDRESS VARIETY, NEW YORK.

KATHARINE DANA'S
"FISHERS FOLK"
 UNITED TIME

GEO. W. CARRIE
BARBIER, THATCHER and CO.
 In "THE WAY OUT"
 Booked Solid Direction, ARTHUR J. HORWITZ

ELIZABETH SHIRLEY
 With
RAYMOND BOND in "REMNANTS"
 Orpheum Circuit—Booked Solid.

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"

MCKAY'S SCOTCH REVUE
 Jack Wyatt says we have the best act of its kind in America. (O' course, min' ye, that is except one.) Tom.

HOUDINI
 Permanent Address, VARIETY, New York
 This Week (Jan. 1) Keith's Philadelphia
 Next Week (Jan. 8) Orpheum Brooklyn

HARVEY - DE VORA TRIO
 Direction, ARTHUR J. HORWITZ
 Address 306 Putnam Building, New York City

WALTER DANIELS AND WALTERS MINNA
 Laugh Getters
 MUSIC — SINGING — COMEDY — CHARACTER STUDIES

MAURICE BRIERRE AND GRACE KING
 Now playing Interstate Circuit
 DIRECTION, ARTHUR KLEIN

Direction, MORRIS & FEIL. BOOKED SOLID.
BELL AND FRED A
 W. V. M. A. THE SINGING LABORERS U. S. O.

Boston Journal, Dec. 26.
 With the appearance of Doyle & Dixon they make them laugh like McIntyre & Heath
 ALWAYS WORKING.
BEDDIE BORDEN
 Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

KLEIN BROS.
 Opening in Minneapolis for Pantages on short notice. We wish ourselves success.
 All letters unassigned will not be answered. Address, care of Pantages Circuit en route. Will be back in time for the warm weather.
 SO LONG BUNCH.

JOHN T. DOYLE and CO.
 NOW TOURING IN
"THE DANGER LINE" A Genuine Novelty
 Next Week (Jan. 7)—Pantages, San Francisco

Harry—HOLMES and LEVERE—Florrie
 PRESENTING THEIR COMEDY SKIT
"THEMSELVES"
 By TOMMY GRAY
 Booked Solid. Direction, ARTHUR J. HORWITZ

LITTLE JERRY
 THE SWALL-LOUT WITH THE BIGGEST VOICE IN VAUDEVILLE
 1/2 out of the 57

George M. Rosener
 The Representative Character Actor
 of American Vaudeville.

CORBETT, SHEPARD AND DONOVAN

3 BOYS WHO SING

This Week (Jan. 1)—Orpheum, St. Paul
Next Week (Jan. 8)—Orpheum, Minneapolis

Rep. Aaron Kessler



**Rich
McAllister**

PRINCIPAL
COMEDIAN

"STEP LIVELY GIRLS"
BREAKING RECORDS—THAT'S ALL

SAM and KITTY MORTON

With all credit to that paw author, Herbert
Moore, for corking new opening song and
the Best Routine of Dialog we ever had.

MAX HART, Pilot.

ELSIE MURPHY and EDDIE KLEIN

IN A BLEND OF
MIRTH, MELODY and MUSIC

Direction, Irving Cooper

BESSIE ZENA MORIN SISTERS



Touring Orpheum Circuit
This Week (Jan. 1)—Orpheum, Kansas City
Direction, HARRY WEBER



3 BENNETT SISTERS 3

Muscular
Maids in

Mit and Mat
Maneuvers

Direction
MAX E.
HAYES

35

J. J. M.

K.F.A.
E.V.D.

BEATRICE LAMBERT

American
Nightingale

In an Artistic Song Repertoire

Booked Solid

DOGSENSE

LADY
says:



We are in the South, which is solid for me,
anyway.

The Pusillanimous Negro Delineator Rawls AND Von Kaufman

(His Support)

FOR SALE—One pair of yellow shoes.
At Liberty. A T. C. Y. C. Treas.

SEE

Irving Cooper.



KAHL, WALTON and HENRY

This Week (Jan. 1)—Keystone, Philadelphia, Pa.
Direction, JACK HENRY.

Edw. E. Livingston

AGENT FOR ACTORS

7th Floor
Columbia Theatre Bldg.

"GREAT AGENT for GREAT ACTS
GOOD AGENT for GOOD ACTS
BAD AGENT for BAD ACTS

We hate to talk about ourselves, BUT—
we think he is a Great Agent.

ED. and IRENE LOWRY
THE KONSECKUTIV KIDS

Is He on the Back Page Now ? ? ?
A Bird in the hand is—Better than getting it
during one's act.
THAT MAKES THE

RUBBER

not the Pen, Mightier than the Sword.

Harry Sydel

"The Chow Chow Comedian"

Low Circuit.

Direction,

Mark Levy.

JAMES (FAT) THOMPSON

"An Affair of Honor"

Playing U. S. O. Time

Direction, Harry Weber

JANET ADAIR

"Song Definitions"

Assisted by

EMMA ADELPHI

Booked solid Orpheum, U. S. O. and
Interstate

Direction, HARRY WEBER



Vaudeville's
Most Artistic
Dancer

**Vera
Sabina**

Booked Solid
Orpheum Circuit

Direction,
MAX GORDON

They STOP the SHOW Wherever They Go. The Marvelous Duo Vespo CAN YOU BEAT IT!

Glad the holidays are over, yours,

PHENOMENAL ACCORDIONIST
AND
SINGER

VESPO DUO

MIKE

DONLIN

and MARTY

McHALE

IN VAUDEVILLE



BILLY

GEORGE

Lloyd and Britt

In a "Mixture of Vaudeville," by Ned Dandy
This Week (Jan. 1)—Albany and Troy, N. Y.

Direction, HARRY FITZGERALD



Mlle. La Toy's Canine Models

Vaudeville's Prettiest Offering
Booked solid—W. V. M. A. and U. S. O.
East. Rep., HARRY SHEA
West. Rep., JESS FREEMAN



Smart Entertainers
Sammy Sidney

Weston and Clare

This Week (Jan. 1)—Jacksonville, Fla., and
Savannah, Ga.

Next Week (Jan. 8)—Chattanooga and
Knoxville, Tenn.

Direction, MAX GORDON

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN.

CLAUDE CLARA Golding and Keating

Booked solid W. V. M. A.

Eastern Rep., ROSE & CURTIS

Western Rep., BEEHLER & JACOBS

Woodrow Wilson
is progressive.
So am I.

JOHNNIE REILLY

HOOP ROLLER BALL BOUNCER

AN ACT THAT IS DIFFERENT

DAISY JEAN

A Hit on Every Bill

U. S. O.

TRANSFIELD



SISTERS

W. V. M. A. Direction, BEEHLER & JACOBS.



McINTOSH
And His "MUSICAL MAIDS"

Sam Levy.
Care of Waterson, Snyder & Berlin.
Dear Friend:
We wish to thank you for your kind offer
volunteering to take the place of our cat.
We are compelled to reject your applica-
tion, as we were informed your appetite
is too robust.

Fred (Hank)

FENTON
and
GREEN

(and Cat)
In "MAGIC PILLS"
Personal Direction, MAX GORDON.

THE
BOX OFFICE
ATTRACTION
**Catherine
Crawford**
AND HER
**FASHION
GIRLS**



Direction, Arthur Pearson



This Week (Jan. 1)—Keith's, Indianapolis, Ind.
Next Week (Jan. 7)—Keith's, Louisville, Ky.

BILLY SCHEETZ
and
BETTY ELDERT

"Whittier's Barefoot Boy"

A CLASSIC IN "ONE"

Direction, NORMAN JEFFRIES.

When a mother of ten children sees an incubator, she looks indignant.—T. Roosevelt.



POPULAR MUSIC—
"THE KISS WALTZ"
(As Played on the
Mouth Organ).

**BILLY
BEARD**

"The Party from
the South"

Direction,
Harry Weber



**NOLAN
AND
NOLAN**



Jack Honan, the famous burglar, is at the Orpheum
Theatre, Montreal, with us this week. He wishes
to be remembered to all his friends. Regards to
Jack Mills. Kindly write.

This Week (Jan. 1)—Montreal and Ottawa
Next Week (Jan. 8)—Temple, Hamilton, Ont.
Agent, NORMAN JEFFRIES.

BELIEVING "MODESTY IS THE BEST
POLICY" I HAVE REFRAINED
FROM SAYING ANYTHING—
THUS FAR ABOUT—"CHALKOLOGY"
THE ACT IN THE SPACE. & NOW
I AM GOING TO BREAK THE RULE,
TEMPORARILY—& TO THIS AD.
FOR THE NEXT FEW WEEKS I
DIRECT THE ATTENTION OF THOSE
SHREWD BUYERS OF VAUDEVILLE,
WHOSE JUDGMENT PLACED
VAUDEVILLE AS AN INSTITUTION
UPON ITS PRESENT HIGH-
PLANE.
THESE ADVERTISEMENTS
WILL BE WORTH READING.
EDWARD MARSHALL
CHALKOLOGIST
(COMING: THE WILDFIRE GIRL!)

"MR. MANHATTAN"

Fred Duprez

Says:

Tips to Critics:
Roasteth not the poor actor,
for he may have a wife and chil-
dren dependent upon him.
And remember, as ye roast
him here, so shall ye also be
roasted in the hereafter.

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD

Permanent address, Marine Theatre, Marine, O.

**HOLDEN AND
GRAHAM**

Article 8th of Variety
Edition, 1908



**HOWARD
LANGFORD**

Principal Comedian with
"Katharine"
Direction, Chamberlain Brown

MARTYN and FLORENCE

V. B. O. A.

Say what do you think of our Agent's "Crazy
Quill"
Some Agent and Some Quill.

Personal Direction, Mark Levy

We take this opportunity to thank the following
good fellows for the pretty Xmas cards, telegrams,
etc., received by us Xmas week: Watson Sisters,
Dooley and Ruge, Lew Murdoch, Williams and
Walrus, Mr. and Mrs. Frank Stafford, Orth and
Dooley, Roach and McCurdy, Ed and Jeanette
Malie, Santly and Notion, George, Kitty and Dorothy
Casey, Innes and Ryan, Annie Kent, Maurice Abra-
hams, Mack Stark, Harry Pearson, Jimmy Fox, Jim
Bogart, Coy de Trickey, Harry Santly, The Maka-
renkos, Archie Lloyd, and last, but not least, Loney
Haskell.
P. S.—Special mention for Paul and May Nolan
for their kind gift.
Never knew we had so many friends.
May this be a Happy and Prosperous New Year
for each and every one of you.

**JIM and
MARION HARKINS**

Direction, Norman Jefferies

MESSRS. HUGHES AND SMITH
Present THE PINT-SIZE PAIR

**JOE
LAURIE and
ALEEN
BRONSON**

IN "LOST AND FOUND"

Now is the time to start to get into next
year's "SHORT" ROLL OF HONOR.
Kline Bros., Al. Herman, J. C. Nugent,
Al. Steadman, Tom Kennedy, Billy Halligan,
Will Morrissey, please SEND IN. Sizes 14
to 16.

Using a set of "LINES" in "2" doesn't
signify that one has an ANIMAL ACT.

SOMETHING

Unheard Of

3 FULL SALARIED WEEKS assembling
themselves TOGETHER CONSECUTIVELY
AND ADJACENT. The surest way to land
a Route is to hank hard on a Week Plant (7).

JIMMY FLETCHER

"The Dublin Dandy" (?)

Stoll Tour.

Direction,
MARK LEVY

BLACKFACE

EDDIE ROSS

Nell O'Brien Minstrels
18-17

Permanent Address, VARIETY, New York



**PAULINE
SAXON**

SAYS:

We can will good fortune for
ourselves, or so the new thought
has it fixed, and that's what
I've been doing; but I guess
I got my signals mixed.

IT IS HARD TO KEEP A GOOD MAN
DOWN.

BABE COOK

Coming East with an entirely new act.
Keep your eye on this one.

**MARTYN
and MACK**

THE SINGER AND THE DANCER

Playing Low Circuit

Direction, TOM JONES.

IF IMITATION
IS FLATTERY?

Then I have been
Flattered by

FRANK TINNEY

**JACK
WILSON**



Hallo, Lou Has-
call! Well! Well!
Well! Congratulations
on the new
addition to the
family. You can't
laugh at this any
more. When you
get tired carrying
the "dog-grip,"
"Precious" with
room with me
down here!
OSWALD.
WOODSIDE
KENNELS
L. I.
P. S.— Say,
Alice, I don't sup-
pose I'll ever get to
chum with your
high-toned hound.
"Ossie."



Apple-sauce,
Slap-stick,
Hoakum and Jazy
Slip it to 'em easy
And you won't get the Rags.

Walter Weems
Starring? Australia.

J. J. M.
35
EFA
EVD.

Clyde Phillips

Offers

That Beautiful Act

**MABEL
NAYNON'S
BIRDS**

One of the real meri-
torious features in vaude-
ville. An act in a class
by itself. Don't let any
person "kid you" for
there is no comparison.

See MARK MONROE
1493 BROADWAY



**BILLY
NEWELL
and
ELSA
MOST**

with
Menlo Moore's
"Joy Riders"

W.V.M.A. and U.S.O.



KEIT and DeMONT

With

IRWIN'S MAJESTICS

BESSIE LEONARD

The next best thing to being rich is to have
plenty of money.

ALFREDO

Address Care VARIETY, London

FRANCOLINI

DAINTY SINGING SINGLE

VARIETY, New York.

CAMERON SISTERS

THE HIT OF

OLIVER MOROSCO'S Musical Farce.

"SO LONG LETTY"

AT THE SHUBERT THEATRE, NEW YORK

Unanimous Opinion of Mr. Morosco and the Press

"Times"—

Dancers the only redeeming features of this musical farce. * * * There were two dancers, Dorothy and Madeline Cameron, who gave a splendid exhibition of dancing. They were, in fact, the redeeming feature of the evening.

"World"—

Charlotte Greenwood, Walter Catlett and Cameron Sisters lead in new musical farce. * * * Besides the dancing which belongs with the piece there are most skilful and daring interpolations by Dorothy and Madeline Cameron. One is tempted to say that Miss Greenwood, Mr. Catlett and the Cameron Sisters are the whole show.

"Evening Journal"—

Dorothy and Madeline Cameron, light-footed, supple-bodied dancers, had the exquisite joy of "stopping the show" with a fox trot specialty.

"Sun"—

The cleverest dancing is interpolated by the Cameron Sisters.

"American"—

Several wonderful dances are interpolated by the Cameron Sisters, and in a show less clever than "So Long Letty" these girls might have run away with all the honors. They are somewhat like the Dolly Sisters in style and hardly less attractive.

"Tribune"—

The Misses Cameron dance pleasingly.

"Herald"—

The Cameron Sisters, Dorothy and Madeline, who were seen here a year ago, were a popular feature with their dancing-back from their travels with quite a devilish air.

"Globe"—

(Louis Sherwin)

"There is some clever dancing by Dorothy and Madeline Cameron."

"Evening World"—

(Chas. Darnton)

Happily the Cameron Sisters dance cleverly and dress well.

"Variety"—

(Sime)

The only specialists in the performance are the Cameron Sisters, who dance prettily, have an important spot each time they appear as a result of their specialty touchiness, and got over easily, for they are attractive dancers as well.



TEN CENTS

VARIETY

VOL. XLV, No. 7

NEW YORK CITY, FRIDAY, JANUARY 12, 1917

PRICE TEN CENTS



IF YOU WANT TO WATCH AN AUDIENCE

“GO WILD”

GO TO

REISENWEBER'S

AND SEE

JONIA

“The Girl with the Diamond Eyes”

Most Beautiful and Genuine
Hawaiian Dancer

An Overnight Sensation

EXCLUSIVE MANAGEMENT

CHARLES BORNHAUPT

VARIETY

VOL. XLV, No. 7

NEW YORK CITY, FRIDAY, JANUARY 12, 1917

PRICE TEN CENTS

FAIRBANKS AT \$15,000 WEEKLY TOPS ALL PICTURE SALARIES

**Alternative—Eight Pictures Made by Douglas Fairbanks
Within One Year, to Be Sold by His Own Company at
\$200,000 Each. Has Many Offers, One of \$10,000
Weekly. May Break With Griffith Co.**

Douglas Fairbank has set the high mark for all theatrical salaries, probably the highest salary ever paid anywhere for anything, \$15,000 weekly for one year or more, reaching a gross annual salary of \$780,000.

This amount Fairbanks demands for his services before the film. He offers an alternative, under an agreement, to organize his own company and produce eight feature films within a year, himself as star, each feature to be purchased for \$200,000, or \$1,600,000 in all.

Many proposals have been made to Fairbanks by film makers. The highest amount reached by the bidders for his services so far has been \$10,000 weekly for two years (104 consecutive weeks).

Fairbanks has been "the" star of the Triangle Corp. and is claimed to be the biggest drawing card in pictures. His present contract is with a Griffith company. Fairbanks is reported dissatisfied with it through Griffith having failed to give the Fairbanks feature productions the personal attention promised by that director. One story is that Griffith has given no further attention to any Fairbanks release and never looked at one of the Fairbanks films before release excepting the first, when Griffith remained one day at the studio.

Fairbanks has been in pictures for about 18 months. He started at a salary of \$2,000 and has successively had increases until he now receives \$3,250 weekly, with his Griffith contract having about another year or so yet to run. Owing to alleged breaches of contract O'Brien, Malevinsky & Driscoll, acting for Fairbanks, notified the Griffith side of the contract Fairbanks would take steps to have the agreement set aside.

Before entering pictures Fairbanks was one of the leading light comedians on the American stage.

His present film offer of \$10,000 weekly equals the salary now being paid Charles Chaplin by the Mutual and the reported guaranteed amount Mary Pickford also receives. Geo. M. Cohan has received \$150,000 in advance for four feature films he is to appear in, with \$500,000 guaranteed him, without the

time necessary to complete the quartet of special films being so far determined.

Work on the first Cohan feature may commence this week.

In the statement sent out this week on behalf of Fairbanks defining his position with the Majestic Motion Picture Co., to which he is under contractual engagement, it said another violation of contract was through the Majestic billing actresses, in films with Fairbanks, to establish their names for value.

One clause of the Fairbanks-Majestic contract not divulged so far is said to give Fairbanks the right upon 30 days' notice to take six months leave from picture work. In this way the Fairbanks people are said to believe that by giving another similar notice when the first six months expire, his leave could be indefinitely postponed and in such a situation the courts would not be called upon.

Cravath & Henderson are representing the Majestic.

GOOD NATURED ANGEL.

Los Angeles, Jan. 10.
"Wild Bill" Weightman, Texas millionaire and auto racer, has taken a lease of the Burbank theatre and will produce musical comedy there.

Amusement promoting is a fad with Weightman. He does not expect to make it profitable and will be satisfied if he breaks even.

STRIKERS CLOSE THEATRES.

Cortland, N. Y., Jan. 10.
The Dillon Brothers, managers of the local theatres, have canceled all attractions booked for the remainder of the season through a strike of the local stage hands.

The Dillon house will play pictures for the remainder of the season.

LILY LANGTRY IN CUBA.

Lady de Bath, as Lily Langtry, the English actress, likes to be known, is to sail for Cuba Monday. She expects to make a brief tour of the island in the sketch in which she has been appearing in vaudeville in this country.

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

FORREST THEATRE COMING DOWN.

Philadelphia, Jan. 10.
A new theatre to cost \$1,000,000 is to be erected in this city to take the place of the Forrest, which is to be torn down to make room for a skyscraper. The announcement was made this week by Samuel F. Nixon. The location will probably be Sixth and Walnut streets.

The site of the present Forrest Theatre was recently sold to the Fidelity Trust Co. Mr. Nixon holds a ten-year lease on the Forrest property, but there is a provision which says if a future purchaser objects to a theatre being on the site, the lease is void. The Forrest was built 10 years ago and has made money.

When the property was sold two weeks ago it was reported an office building would be erected without interfering with the theatre, but these plans have been changed and the new purchasers insist that the Forrest be razed. The work, however, will not start until June, 1918.

"MISSION PLAY" RETURNS HOME.

Chicago, Jan. 10.
"The Mission Play" at the Strand failed to draw them in and it closed its Chicago engagement Saturday. Money was refunded on tickets for this week. The entire company and production was taken by the author and producer, Steven McGroarty, back to San Gabriel, Cal. It was here two weeks.

EXPECT BIG STOCK SEASON.

Several stock and road managers are making their plans for the coming summer season, which is expected to prove one of the biggest in several years.

TYLER'S NASH PLAY.

George C. Tyler has a play in which he is going to star Florence Nash. The completed script was delivered to the manager this week and accepted by the star-to-be immediately after the first reading.

BROADWAY'S NEXT CHANGE.

The Broadway theatre may again come under the control of Klaw & Erlanger next season. It is said the house is too expensive to operate successfully with a picture policy.

COST PERCY \$10,000.

Percy Burton's first American venture as a legitimate producer, "Gamblers All," which ran for one week at the Elliott, has cost him \$10,000.

K. & E.'S FARCE.

Klaw & Erlanger have accepted a farce by Fred Jackson, called "Under Suspicion." The piece is to be tried out in stock next week at the Lyric, Bridgeport, with David Herblin in the lead.

PICTURE PLAYING AND LEGIT.

How picture work affects the legitimate in a way not suspected was discovered last week when three men were summoned by one of the best known of producing managers who desired to cast the trio in a forthcoming show. All had been appearing before the camera for the past year or so.

When the question of salary came up, one man quoted \$1,000 weekly, the second wanted \$800, and the third, \$500, or a total of \$2,300 for the three. The top salary received by any previously in the spoken drama was just about half of what they demanded.

The manager in figuring up the cost of his cast, were the three to receive what they asked, discovered he would have to do capacity business to pay off the company alone.

BLOOD IN GOODRICH SKETCH.

The Edna Goodrich sketch played in vaudeville for a few weeks may continue with Adele Blood succeeding the present lead, although Miss Blood, who left "Mile A Minute Kendall" last week, has several attractive offers, one particularly so for a picture engagement which would keep her in New York.

Miss Goodrich opened in the sketch at the Palace and asked \$1,500 weekly for a vaudeville route. She was offered \$1,250 and accepted a couple of weeks at that figure, but is said to insist upon the original amount which the managers refuse to pay.

FRANK TANNEHILL'S COMEDY.

A comedy by an unnamed author calling for a cast of seven is to be personally presented and produced by Frank Tannehill, probably within the next two months. It is designed as a \$2 show for a Broadway theatre. The piece has a farcical complexion and may be called "The Register of the Road House."

Mr. Tannehill, after producing 14 shows for Gus Hill and himself since last July, is finished for the season with Mr. Hill's productions, and has six months to devote to his own pursuits.

DIPPEL'S "PEACE BABY" ANGEL.

It is rumored that the bankroll that is behind the new Andreas Dippel production of Earl Carroll's musical comedy, "The Love Mill," is of the "peace baby" variety, having been cleaned up in "the street" by the angel of the show during the recent flurry over the President's peace proposal note.

BELASCO HAS OTHERS.

David Belasco has two shows for production following "Alias Santa Claus," which goes in rehearsal this week. One is a Japanese play, starring Leonore Ulrich. It will be ready in March. Then follows "The Love Thought," to be seen in April.

IN PARIS

By E. G. KENDREW.

PARIS, Dec. 30.

The operetta by Ganne has been withdrawn from the Folies Bergere, and after two days dark the famous music hall started off with a vaudeville program Dec. 21, comprising an American sketch, "The Girl of the Far West," and "The Good Luck Girl" (also given at the Olympia). The latter act is similar to the "Balloon Girl," presented here by Marinelli, but in the form of a horse-show. The revue, which Dumien-Baratta-Volterra-Lemarchand intended to give, has been called off, but a similar spectacle may be mounted in February. Some of the girls have migrated to the Casino de Paris, where a revue is being given with Mistinguett, under the direction of J. Volterra, with Fabert as manager. Dumien appears to have retired from the combination, and the Brothers Volterra have taken over the lease, paying 100,000 francs cash.

The Casino de Paris is a white elephant, mainly due to its location and the lack of cheap seating accommodation. A new gallery is badly needed to make the house go, and this is not possible until a stronger stone frontage is built, the cost of which frightens speculators. For many years the Casino de Paris has not been able to continue under one management more than three months, by which time the angels get scared. It is reported that Dumien has put his foot down, got nicked feet, as the French say, and declines to furnish further funds for the venture. It is not a question of Naplu, as the British Tommy would explain it, but he is contended with the Olympia (a great success) and his rubber with the Folies Bergere. Naplu is a new word, as prevalent as Blighty, and coined by the boys at the front. It is derived from "Il n'y a plus," which is the phrase they invariably hear in the French villages when they try to buy whisky and other articles of personal comfort, and signifies the goods are sold out. The man who tries to write the history of the present war in the vernacular of the soldiers will have to supply his readers with a special dictionary.

The modest Punch and Judy has become militarized. Le Guignol de la Guerre is being shown daily by Gaston Cony in the Buttes Chaumont, one of the public parks of Paris. Punch's adventures with the Boches will interest young and old. George Sand once wrote that Guignol amuses the children and people with wit. The present side show of Cony (not on the Island) amply demonstrates this.

Frederic Febvre, an old member of the Comedie Francaise troupe, has passed away. Many well-known people are disappearing from the stage of life, with only a few obituary lines which would have occupied half a column in the daily press previous to the war.

Nelly Palmer, an English girl playing in Paris revues, died last week. She was fairly popular and appearing in the Folies Bergere shows for some time. She was married to Navarre, a French artist, and leaves a child.

Vasco, the mad musician, is on the sick list. He was unable to complete his engagement at the Olympia, and to appear at the Alhambra and Casino de Paris as arranged. He will be sent back to England as soon as able to travel.

New so-called revues have been mounted for Christmas audiences, at

the Ba-Ta-Clan, Casino de Paris, Concert Mayol and Eldorado, and business has been splendid at all places of amusements. Matinees were given Christmas Day and New Year's Day, following the Sunday shows, at all houses, with good receipts. After this flutter there will be a drop, as even in peace times, until March.

The only production of the week is a stage version of the "Crime de Sylvestre Bonnard," a delightful comedy at Theatre Antoine, but which is better in book form.

The theatres have not escaped extra taxation as was anticipated. It was at first believed that added war tax programs would be left to the future, but the extra-tax program has gone through at the current session. The music halls and film houses are called upon to bear the added weight. The new regulation assesses music halls 4 cents a seat on seats costing up to 30 cents; 8 cents from 31 to 80 cents; 12 cents from 81 cents to \$2, and 20 cents on seats costing over \$2. Legitimate houses pay less while the super-tax in moving picture theatres is graded on monthly receipts, viz. 5 per cent. on total less than 25,000 francs; 10 per cent. on 25,000 to 50,000; 20 per cent. between 50,000 and 100,000, and 25 per cent. over 100,000.

SAILORS MUST BE SEATED.

Theatre managers are likely to be more careful in their attitude toward U. S. sailors, following the conviction last week in Special Sessions, Brooklyn, of Adolph Gootman, manager, and Harry Traube, proprietor of the Olympic, Brooklyn, which plays vaudeville. The theatre is located a few blocks away from the Brooklyn Navy Yard.

Many theatre managers, particularly of burlesque and vaudeville theatres, complain that when a ship's in port the sailors call at their theatre, not always in a perfect state of sobriety, and demand admittance. Oftentimes intoxicated sailors have caused a disturbance in theatres and many houses seek to avoid trouble by carefully discriminating.

At the Olympic it was alleged the management refused to permit two sailors to take seats in a box after they had purchased box tickets. The sailors, Joseph Ramsey of the "Arkansas" and Edward Hall of the hospital ship "Solace," reported to a ship surgeon in the Navy Yard for examination as to their condition. Armed with a certificate setting forth they were not under the influence of liquor, the sailors returned to the Olympic and were again refused box seats. They caused the arrest of the theatre men. Secretary Daniels had the Department of Justice assign a representative to the case on behalf of the Na

Sentence was to have been passed upon the Brooklyn men yesterday. From three months to three years in prison and a fine of \$500 is the penalty.

OUT-OF-TOWN RECEIPTS.

Chicago, Jan. 10. "His Bridal Night" (Dolly Sisters) got \$12,000 last week at the Olympic at a \$1.50 scale.

Another A. H. Woods production, "Abe and Mawruss," at the Euclid Avenue opera house, Cleveland, drew \$13,500, the same show having gotten the week previously in Detroit \$15,000.

ALEXANDRA CARLISLE IN.

Alexandra Carlisle is to make her debut in vaudeville when obtaining a sketch to her liking. The star lately appeared in Boston in Henry W. Savage's "Take Your Medicine."

WILSON STAGING SIX REVUES.

London, Jan. 10.

William J. Wilson has started staging the first of a series of six revues, he is to do in partnership with the Moss-Empires. The company is being assembled in London, although the revue is to have its original presentation at the Olympia, Liverpool, which house is to be the production theatre for the entire series.

Mr. Wilson severed his connection with Albert de Courville some months ago to enter into the association with the Moss-Empires directors, who also control the London Hippodrome, the de Courville production house.

Arthur Voegtlin, who conceived all of the New York Hippodrome productions while that house was under the direction of the Shuberts, is Mr. Wilson's partner in the enterprise.

The date set for the Liverpool premiere is Feb. 15.

"PRIVATE SECRETARY" HISTORY.

London, Jan. 10.

"The Private Secretary" was revived at the Apollo, Jan. 6, which recalls that Sir Herbert Tree originally created the role at the Prince of Wales' and where, owing to its failure, the piece was removed to the Globe with W. S. Fenley in the part of the Rev. Robert Spalding. It made \$500,000 for Charles Hawtreay, its adaptor and manager, which was wasted in a racing stud.

LONDON SHOWS CLOSING.

London, Jan. 10.

David Devant concluded his season of matinees at the Ambassadors Jan. 6. "Hobson's Choice" closed its engagement at the Prince of Wales' Jan. 6. "The Belle of New York," played for evening performances only at the Strand, was withdrawn Jan. 6. The pantomime, "Babes in the Wood," scheduled for afternoon performances, is being given twice daily.

"Some's" 200th.

London, Jan. 10.

Andre Charlot's production of "Some" at the Vaudeville celebrated its 200th performance, Jan. 9, and is playing to excellent business.

"Amazons" with a Curtain Raiser.

London, Jan. 10.

Miss Horniman revived Jan. 8 at the Court Piner's "The Amazons," preceded by a new one-act play which teaches a deep spiritual lesson, with Welsh chapel atmosphere.

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



SAILINGS.

Jan. 17 (from Vancouver for Australia) De Vere and Malcolm, Frank Markley. Reported through Paul Tausig & Son, 104 East 14th street, Jan. 9, Waters & Morris and Ford & Urma (London), S. S. Kroonland.

FRED EMNEY DIES.

London, Jan. 10.

Fred Emney, who has been playing the role of Baroness de Bounce in the London opera house production of "Cinderella," slipped during a performance recently and, although seriously injured, pluckily continued the performance and also appeared the next day. He was then confined to his bed and died Jan. 7 as a direct result of the accident.

Emney was one of England's funniest comedians, achieving his greatest success in a vaudeville sketch entitled "A Sister to Assist 'Er," in which he enacted the role of a bibulous old woman. He received numerous offers to come to America with it, originally asking \$250 a week, but each time raising the price when offered contracts until his asking figure swelled to ten times that amount.

BUTT'S SHOW AT EMPIRE.

London, Jan. 10.

A. P. deCourville's sub-lease of the Empire from Alfred Butt expires Feb. 24 and Mr. Butt is preparing a production of his own to follow "Razzle Dazzle" there.

GOOD LONDON BUSINESS.

London, Jan. 10.

Owing to splendid weather, business is booming all around, many houses playing to capacity.

HICKS' SHOW SUCCESSFUL.

London, Jan. 10.

"Bluebell in Fairyland," the Seymour Hicks holiday production at Prince's is a success.

Hicks is preparing a revival of "The Catch of the Season" to follow.

NEW HIP REVUE JAN. 29.

London, Jan. 10.

"Flying Colors" will be withdrawn from the Hippodrome Jan. 13 and the new revue with George Robey and Shirley Kellogg will be presented there Jan. 29.

Robey retires from the Alhambra Jan. 13 and the revue at that house, "The Bing Boys Are Here," closes Jan. 27.

DORIS KEANE BETTER.

London, Jan. 10.

Doris Keane, recently indisposed, returned to the cast of "Romance" at the Lyric, Jan. 8.

Lily Brayton, out of "Chu Chin Chow" at His Majesty's for some time, owing to illness, returned to the cast Jan. 6.

MABEL COSTELLO MARRYING.

London, Jan. 10.

Mabel Costello is engaged to marry Capt. Field of the Canadian forces.

Hawtreay Producing New Comedy.

London, Jan. 10.

By arrangement with Alfred Butt, Charles Hawtreay produces at the Globe shortly, a new comedy by Moncton Hoffe.

Trying Out "Under Cover."

London, Jan. 10.

Laurillard & Grossmith, with Matheson Lang, are this week trying out "Under Cover" at Blackpool. It is scheduled for the Strand, Jan. 17.

In "See Saw."

London, Jan. 10.

Hugh Wright and Joan Morgan have joined "See Saw" at the Comedy Jan. 8.

BRITISH BOARD OF TRADE BARS AMERICAN ACTORS FROM LANDING

All Steamship Lines Here Notified of British Board of Trade Ruling. Obligatory for Artists to Obtain Consent of Board to Land in England. Actors Detained at Liverpool.

Monday the American steamship line and other companies in the trans-Atlantic passenger service were informed the British Board of Trade had placed a ban against the landing in England of all classes of artists, without first obtaining the sanction of that body. The steamship lines in turn have advised their agents of the notice, received by cable from abroad.

During the past week actors who have desired to sail have found difficulty in obtaining the necessary visa from the office of the British Consul in New York. Last Saturday one member of the theatrical profession, sailing on the "St. Louis," was detained until an hour before sailing time before his credentials were passed on, although he had secured his passports from the U. S. Government a week previous. It had been in the hands of the British authorities in New York for that length of time.

No reason is forthcoming for the sudden decision on the part of the British Board of Trade, although in certain quarters it has been voiced there has been an influx of a certain number of American acts abroad. These acts are supposed to include a number of turns "barred" in this country because of their activity in the recent White Rat fiasco.

At one of the steamship agencies, it was stated Tuesday, they had received advices from abroad that six artists had been detained in Liverpool for eight or nine days before being permitted to land.

The ruling, as far as can be ascertained, is that no acts will be permitted to land unless they hold contracts calling for their services in England, and then they will only be passed when the management engaging them will appear before the Board of Trade and request permission.

This may stop all acts going abroad on speculation. It is believed the ruling was brought about by the recent agitation started by the English artists, who claimed Americans were taking their employment away from them.

KEITH'S FEATURE SERIAL.

Commencing next week all the B. F. Keith vaudeville theatres will commence playing "Patria," the International's serial of 15 chapters, with Mrs. Vernon Castle starred. The first three chapters (seven reels) were exhibited Tuesday morning at the Palace, New York, for the information of all the Keith theatre employees.

The chapters (two reels) will run about 25 minutes each and close the show in the straight vaudeville houses. Some of the Keith small timers are now handling other serials and through that can entertain "Patria" but a day or so.

The Keith people depend upon the drawing strength of Mrs. Castle for the first film and hope succeeding chapters will maintain interest, though this seemed doubtful from the Tuesday morning showing when the many inconsistencies of the first three episodes turned serious moments into laughter from the experienced audience present. Wharton, Inc., made the film for the International and the Whartons have used the many expedients so familiar from the Pathe serials in the past, made by the same firm. Mrs. Castle merely

following in the revised film footsteps of Pearl White.

Through, the Loew Circuit having contracted for other serials, which would have prevented it from showing "Patria" just now, the International is said to have made liberal terms with the Keith offices to induce the Keith houses to play a serial, in many of the Keith theatres, for the first time. The Pathe-International are of the opinion they can profitably advertise "From the Palace, New York," in connection with the "Patria" release and have already heavily featured the Keith connection. The Keith interests are reported having taken an optional contract for the Castle display, which may be ended at any time.

Among the staffs of the Keith big time vaudeville theatres there is a difference of opinion over the advisability of allowing the serial to mingle with the straight vaudeville policy those houses are noted for.

The Loew Circuit has made a practice of playing feature films and serials for a long while.

PREPARING FOR BOARDWALK.

Assemblyman Samuel Green is drafting a bill, to be introduced at Albany during the present session, granting the city of New York that strip of beach at Coney Island which lies between high and low water marks and empowering the city to raise funds by direct taxation or otherwise, for the building of a boardwalk.

The strip is to be deeded to the city with the proviso that unless a boardwalk is erected, it is to revert to the state. That the beach lands are the property of the state was decided in the case of the People vs. The Steeplechase Association some years ago.

Last summer the court issued an order providing that all beach obstructions be removed, but the order is being fought by the Hubert Grant (Steeplechase) and Silver's bathing beach, both having started actions asking for a stay and maintaining their beach fronts had been deeded to them by the state. Whichever party wins, the boardwalk project may be indefinitely delayed.

DARCY OPENS TOUR.

Bridgeport, Conn., Jan. 10. Les Darcy opened his first American tour here tonight at the Park, a big advance practically assuring a capacity. The Australian boxer is under the direction of Freeman Bernstein, who has surrounded him with a "monster athletic carnival." Darcy spars with Freddy Gilmore and offers to take on any local boxer.

The remainder of the show consists of trick bicycling, juggling and wrestling. The top price for seats is \$1.

CORBETT'S STABLE.

Chicago, Jan. 10. It is reported here James J. Corbett has signed a new film contract and will shortly appear on the screen in a series of features. It is also understood that Corbett will own and handle a string of race horses on the eastern tracks next summer.

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

BECK'S SHAKE UP.

Chicago, Jan. 10. Martin Beck, before returning to New York yesterday, transferred the vaudeville office heads. Manager Charles Hammerslough and Assistant Manager Anderson were dropped from the circuit's staff.

It is understood Earl Sanders (now in the New York office) will replace Hammerslough as manager of the local office while William Carmody (son of Tom Carmody, booking managers of the Western Vaudeville Managers' Association) is mentioned as his assistant. Carmody is now in the local Missouri-Pacific Railroad office.

Charles Hammerslough succeeded Charles Beehler as local Orpheum manager when Beehler left to open an agency with his brother, Dave. Hammerslough had been Beehler's assistant for some time. He has had no other theatrical experience.

Earl Sanders is well known both in Chicago and New York. He was formerly press representative of the "Association" and was later appointed as that agency's eastern representative, having spent the last few seasons in the New York Orpheum offices looking after the "Association's" interests in the east. His vaudeville education in the New York office, under the guidance of both Mr. Beck and C. E. Bray, makes him a logical selection for the Chicago post.

DORALDINA'S \$50,000 CONTRACT.

The outcome of the tangle into which Montmartre and Reisenweber's became involved through Doralina, the dancer, was that Doralina received a contract from the Shuberts guaranteeing her \$1,000 weekly for the next 50 weeks, whether as the feature attraction at Montmartre (now named Doralina's Montmartre) or when in a Shubert production, vaudeville or otherwise engaged.

Reisenweber's offer is said to have been \$800 weekly, but no contract was signed. When Doralina left Reisenweber's some months ago she was receiving \$200 and opened there as the first Hawaiian dancer in New York for \$90 a week.

Other offers were made for her by several Broadway producing managers, and one was received from the Portola-Louvre (restaurant), San Francisco, of \$1,500 for Doralina and her orchestra.

Doralina is now under the personal management of Frank Sanders, formerly with Gertrude Hoffmann.

BUILDING OVER THEATRE.

Cincinnati, Jan. 10. The United Theaters Company has borrowed \$350,000 from the Provident Savings Bank and Trust Company, of this city, to build an office building on the site of Keith's theatre on Walnut street. Three notes were given, two for \$30,000 each, due in one and two years, and the third for \$290,000, payable in three years. A mortgage covering the theater property was given. The theater will not be disturbed, but a six-story structure is to be built around it. Property adjoining the house will probably be purchased.

FOYS BOOKED UP.

The vaudeville bookings for Eddie Foy and his family extend until Jan. 1, 1919, with but 18 weeks open until that date. The route gives the Foy a return date east and west. It was obtained through the act's agent, Harry J. Fitzgerald.

Author's Attachment Denied.

Mary Lee Wertheimer, authoress of "Noto," made an application before Judge Cohalan Monday, asking the attachment against her for the \$16,000, secured by George Blumenthal, be vacated.

The application was denied and the attachment will stand pending the trial of the suit which Mr. Blumenthal has instituted.

ORGANIZATION DIRECTORS LIABLE

Through the reported financial condition of the White Rats some comment was heard during the week on the possible liability of the directors of the Harry Mountford organization.

Directors of the Vaudeville Comedy Club are still being sued by creditors of that society. The latest service reported of the V. C. C. was a summons on Felix Adler last Friday.

With the White Rats Board of Directors practically delegating its full power to Mountford, the vaudeville people, when the Adler suit was heard of, wondered what the position of the White Rats directors might be through obligations incurred by the Rats.

Paragraph 11 of article 2 of the general provisions relating to membership corporations of the State of New York, reads as follows:

"The directors of every membership corporation, except a society, for the prevention of cruelty to children or animals, a corporation for the promotion of agriculture and which holds annual agricultural fairs, and a corporation formed for promoting or maintaining the principles of a political party, shall be jointly and severally liable for any debt of the corporation contracted while they are directors, payable within one year or less from the date it was contracted, if an action for the collection thereof be brought against the corporation within one year after the debt becomes due, and an execution issued therein to the county where its office is, or where a certificate of its incorporation is filed, be returned wholly or partly unsatisfied, and if the action against the directors to recover the amount unsatisfied be commenced within one year after the return of such execution."

The Vaudeville Comedy Club's directors were served by several creditors who forced two of the directors to go through bankruptcy, to avoid enforcement of judgments against them. One director, now an agent, had to settle the claims against him through the V. C. C. membership and the board after several examinations in supplementary proceedings. Other cases are still pending.

BLUMENTHAL'S SYRACUSE HOUSE.

Syracuse, Jan. 10. The Grand opera house here, formerly the home of Keith vaudeville, has been taken over by George Blumenthal who will conduct the theatre for vaudeville. He left for New York last night and may make a connection with the Loew Circuit for his bills.

Mr. Blumenthal came here two weeks ago to manage the Bastable for the Freeman Bernstein interests, who lost the house. The manager's manner of running the theatre impressed several local people in the short time he was here. He will play an eight-act bill at the Grand O. H., with a news weekly and a five-reel feature, three shows daily with a split. The house is being renovated and will open Jan. 22.

OTHERS SOUTH FOR LOEW.

The Marcus Loew Circuit announced this week two more stands in the South to commence playing Loew vaudeville, starting Jan. 29.

Birmingham and Memphis are the cities. Loew is playing the Grand, Atlanta, at present.

The same announcement stated that while the Loew vaudeville in the two new cities will be temporarily placed at first, immediate arrangements will be entered into to erect a new Loew theatre in each town.

Gotham Cost Kahn \$1,600.

The Gotham, Brooklyn, one of Ben Kahn's burlesque stock houses, which went over to the International Circuit some weeks ago, is said to have cost Kahn \$1,600 while he ran it.

STRIKE'S AFTERMATH FINDS CHICAGO CONDITIONS NORMAL

Vaudeville Managers Assn. Asked to Meet With Chicago Labor Union Leaders in Conference. What's to Become of Mountford is Leading Question.

Chicago, Jan. 10.

With the return east of John J. Murdock, Martin Beck, Pat Casey, Harry Weber and the several other New York vaudeville men who came here a month ago to prepare for any possible action by the White Rats in the widely predicted strike move, the interest in the situation has practically died out and Chicago vaudeville centers have once again assumed their natural condition. Messrs. Murdock, Beck and Casey returned to New York Tuesday afternoon accompanied by C. E. Bray who passed through here on his way to Boston from New Orleans. The local managers headquarters is now in charge of C. S. Humphrey.

James William FitzPatrick, president of the White Rats, is still at the Sherman House where the Rats have been headquartered since their invasion of the middle-west, Harry Mountford having journeyed east earlier in the week, apparently to address the closed meeting of the organization held at the New York clubhouse Tuesday night. It was rumored about town this week FitzPatrick had jumped to Seattle for a conference with Alexander Pantages, but this was smothered when FitzPatrick made his appearance around the Sherman House lobby.

A delegation headed by President FitzPatrick of the Chicago Federated Union called upon J. J. Murdock before his return, but Mr. Murdock advised them he had no authority to act for the Vaudeville Managers' Protective Association and referred them to the executives of that organization. The Rats endeavored to make capital of this "conference," many claiming it was solicited by the managers, but the labor people here wired the V. M. P. A. in New York last Friday, asking for the conference.

The chief local speculation on the vaudeville situation seems to be centered around the possible future of both the Rats as an organization and Harry Mountford, its International Executive, who for the second time has directed the destinies of the order to a point where its existence is seriously threatened.

There are many who advocate an immediate reorganization as the only remaining means to perpetuate the memory of the Rats' founder with an aim as well toward saving the charter with the A. F. of L. Just what will be done is problematical, but from this point it looks as though the Rats, under Mountford leadership, is permanently through and with the retirement of the managerial executives from active interest here the vaudeville colony is patiently sitting back to see just how Mountford will work in an effort to resurrect his reputation.

RATS' CHICAGO MEETING.

Chicago, Jan. 10.

At the closed meeting of the White Rats, held here last Friday in a North Clarke street hall, the attendance was decidedly light, the gathering numbering about 40 in all. There was none of the expected and predicted disturbances during the meeting, the local agents peacefully picking the hall, accompanied by a police guard stationed there at the request of the Rats officers.

One of the Potts Brothers temporarily threw the meeting into a state of excitement when he asked President FitzPatrick from the floor why the much discussed strike failed to take

place. Potts declared he had interviewed a number of organization members around town and everyone declared they wanted a strike and each in turn promised to live up to his organization obligation. The attending members seemed to support the view taken by Potts, and FitzPatrick found it rather difficult to appease the crowd with his usual oratory.

FitzPatrick spoke for an hour and a half, declaring the managers were being beaten without a strike. There were no other speakers.

FitzPatrick later claimed that John J. Murdock, representing the managers, held a conference Sunday with representatives of the Chicago Federation of Labor and the Illinois State Federation, the topic being the current situation. He failed to give any explanation as to the result of the conference nor did he explain why or at whose request it was called.

SUPERCEDING MOUNTFORD?

An inside report around Broadway this week said since the failure of the White Rats under the leadership of Harry Mountford to accomplish any of the many claims made for the organization by Mountford, that he was being superceded by someone who was named, but has hitherto been content to remain in the background.

No open assumption of authority had been taken on by the newcomer, the story said, but it was stated Mountford was now following his orders, which were also being given by him to President FitzPatrick, according to the report.

Not much credence was given the rumor and the ordinary White Rat members appeared to know nothing of any change in the executive power of their order.

Mountford returned to New York and attended the Tuesday night meeting, pains having been taken to spread about that "Mountford is in town and will be at the meeting tonight." The meeting amounted to about the same as the one at the Rats Tuesday night of last week, with the same crowd attending.

RESENT MOUNTFORD'S TITLE.

The last issue of VARIETY, carrying a story of the working of the White Rats' staff in Chicago during the recent strike movement attempted by Harry Mountford of the organization, caused somewhat of a stir among English professionals around New York, when they read Mountford had attached the title of "General Hindenberg" to himself, for other Rats or aids to address him by when giving or passing orders.

Mountford is an Englishman. The English in New York said it displayed a small sense of valty for Mountford to use the name of Germany's most famous general of the war rather than that of an English or French officer.

In the same issue was the advertised reproduction of the resignation of Fred Mace from the White Rats. This made the Mountford blunder more acute. Mr. Mace at the end of his resignation said: "After all he (Mountford) is posing as a fighter and I should think his own country would appreciate him at this time."

RATS' BOSTON MEETING.

Boston, Jan. 10.

The White Rats held a secret meeting here last Friday with Frank Shannon in the chair.

As usual, Geoffrey Whalen, the Rats' deputy organizer, was the principal speaker. Whalen informed the members present the Boston branch of the White Rats would have to be henceforth self-supporting. He discussed methods of that becoming possible. One member suggested a five per cent. tax on salary of all working members of the Boston branch. Whalen stated as there was no strike members could not be levied upon in that way, but he promised to do so when a strike happened. Whalen said the managers would tire of extra shows and the Rats would catch them napping.

Whalen said the New Year's trouble in and around Boston cost the managers \$14,000 and the Rats two dollars and eighty-six cents. The deputy organizer said 95 per cent. of the acts at the banquet tendered the artists by the managers last week were his men and that he had fixed some acts in Plymouth, Salem and Springfield.

Whalen devoted considerable time to panning VARIETY and claimed the story of Lillian Morley's resignation in VARIETY last week was an absolute falsehood. Nat Farnum declared Morley, of McCarthy Sisters, was O. K. Whalen advised all members to say they belonged to the National Vaudeville Artists, whether they did or not.

Will Beach spoke of the loyalty and poor attendance. There were 62 persons present, including nine women. These were of the customary home talent or "Coast Defender" kind. Beach claimed everything that happened was reported to the managers.

Ed. Keogh spoke of conditions in New York.

No enthusiasm was shown at the meeting, though Whalen strove hard to impress the members present everything was all right. He went so far as to try to make those in front of him believe he was responsible for the managers' banquet to the actors last week.

A copy of the Lillian Morley resignation, referred to in the above account of the White Rats meeting at Boston, is held by the VARIETY representative, who wrote the story in VARIETY last week, and he saw the original mailed.

RATS' FRISCO MEETING.

San Francisco, Jan. 10.

The meeting of the White Rats here last week was a very drab affair. It did not last over 40 minutes, with but 20 people present. About the only matter of consequence brought up was the reading of a letter sent out by the National Vaudeville Artists. It had no especial significance to White Rats.

The day following the meeting Barry Connors, the Rats' deputy organizer at this point, received orders from the Rats headquarters in New York to get advertising for the Rats paper.

"BLACKLIST" MADE UP.

Chicago, Jan. 10.

A "blacklist" has been made up for information of vaudeville managers. It contains the names of over 300 acts, but a brief few well known. The large percentage of "blacklisted" names are unknown outside of certain sections, where small time is popular, and many of the acts on the list have not worked regularly for a long while.

The acts "blacklisted" are principally those remaining members of the White Rats, attending recent meetings during the strike trouble or making their unfavorable managerial attitude pronounced in circles through which it was reported back to the managers.

A Chicago manager looking over the list said he could not make up a seven-act big time bill out of the turns on it.

RATS CHARTER IN DANGER.

Washington, D. C., Jan. 10.

The Executive Council of the American Federation of Labor is due to hold a meeting here about Jan. 20, at which the recent strike fiasco of the White Rats Actors' Union of America will come up for discussion. It is the belief in certain circles that as a result of the session the Federation may take the most unusual step for that body and revoke the present A. F. of L. charter of the W. R. A. U.

Inquiry in certain labor circles in New York has brought to light the fact that, without definitely committing himself, Samuel Gompers, president of the American Federation of Labor, has stated he was inclined to favor a move to strip the W. R. A. U. of its charter, which gave that organization union labor control of the theatrical playing profession at large. More recently a move which would split the power of the Rats' charter was proposed and this is said to have met with favor in labor circles, especially in the light of recent Rats events directed by Harry Mountford.

It is certain the Actor's Equity Association will have a representation at the Washington conference. Sometime ago this association made application for the right to lay before the American Federation its reasons for having a charter granted to the organization.

The consensus of opinion is that the White Rats, refusing in the past to permit a division of the powers of its charter, is now in a position where it may be willing to accept part of a divided charter under conditions to be submitted to the Executive Council. The W. R. A. U. not sanctioning the proposed step, it is believed the American Federation will revoke the charter, and grant individual charters to various theatrical organizations which have applied for them, each of these declining to be a branch of the Rats and subject to its charter.

The matter of the resolutions passed at the recent convention of the A. F. of L. at Baltimore will be of no effect, it is reported, at the Executive Council meeting, that body having full power by itself.

In the January "Equity" which is the official organ of the Actors' Equity Association, there is an article headed "White Rats-Federated Labor-Managers." In it the writer states the Actors' Equity Association wants autonomy if entering the American Federation of Labor and suggests the A. F. of L. charter for all actors be under the title of "The Federated Actors of America."

"Equity" also states the Actors' Equity Association is not in accord in many respects with the present policy of the leaders of the White Rats, adding "We are quite sure that our views will not accord with theirs when it comes to determining upon a far-reaching policy concerning the relations and inter-relations of the groups in the theatrical world."

The article mentions the matter of the Rats' charter which came up at the Baltimore convention and adds that nothing was done then, but that the matter is to come up again at a meeting to be held this month.

William Morris Rumors in Chicago.

Chicago, Jan. 10.

When William Morris reached here last week, rumors started anent his arrival, some connecting Morris with the White Rats.

A matter of collecting royalties via the court route against T. W. Gleason for "The Blindness of Virtue" some time ago appeared the real reason. The case was postponed.

While here, however, Morris met James William FitzPatrick of the White Rats and Fred Lowenthal, the Rats' attorney.

"Round the Circle" is the Gus Edwards Reisenweber revue opening the new addition of Reisenweber's, on Columbus circle, now a network of eating rooms. The Doralina Room (under the direction of Eddie Pidgeon) has the second floor (as large as the ground floor) and Paradise (presided over by Margaret Hawkesworth—only evening dress and one dollar at the door) occupies the top floor. Around the corner but in the same establishment are the other dining places for beeksteaks, etc., while the grille is below the street surface. Reisenweber's in the present quarters can seat at one time throughout the building between 3,500 and 4,000 people. In the ground floor room on the 8th avenue side, where the revue is given, a large space has been left for the dancers. It was on this floor the show was set, allowing comfortable room for the six principals, 16 chorus girls and six chorus boys, besides Dan Caslar and his orchestra. "Round the Circle" features Norton and Lee, with Marvel, the mute dancer, and has as other principals Marguerite Haney, Bobby O'Neill and Margie Dana. The De La Tour Twins could almost be classed as principals. They are of the chorus but lively little dancers, have special program mention and take part in the opening, a lyrical number written by Will D. Cobb, who composed the special lyrics for the Gus Edwards music. The opening is six chorus girls with the chorus boys seated at little tables spread in a row down the floor. After singing a number the floor is invaded by six show girls, who, the chorus boys sing are their wives, they leaving the chorus girls "flat" to walk out with the show girls. On top of this enter Ruby Norton and Sammy Lee, doing "Rastus Ragging the Humoresque," both working hard and both scoring the bit of the performance, Miss Norton adding to her portion through a "Fire-fly" number in the second part. Marvel in two dance solos ran a close second for his bits. The boy seems to be practicing continuously. Each time seen he is doing better work. That he is deaf and dumb is mentioned on the program. The orchestra followed Marvel very well. The first part (show in two sections) brought out no strength nor novelties, but the second part builds up and the show is giving a good finish through a continued medley of old songs being sung, choruses only, 16 of them, with the singers in costume often for the various descriptive numbers. It's an adapted idea from Claudius and Scarlet's "Days of 60's" in "The Midnight Frolic" on the Amsterdam Roof, but Edwards has done it without a sheet and using only popular numbers within the past 25 years. The Reisenweber audience is invited to join in the choruses, printed on the program. The old songs used were "The Sidewalks of New York," "Daisy Bell," "Two Little Girls in Blue," "Rosie O'Grady," "Annie Rooney," "Sunshine of Paradise Alley," "Schooldays," "I Don't Want to Play in Your Yard," "When You Were Sweet Sixteen," "I Can't Tell Why I Love You," "After the Ball," "Comrades," "My Pearl's a Bowery Girl," "My Best Girl," "The Bowery," "And the Band Played On." This number made one of the best stalls ever thought of for a revue, several of the refrains being repeated, and the bit running over 25 minutes. It ended with a chorus frequently used through the evening, reading, "So this is Reisenweber's, it's a great place I declare, where they meet you on the circle and they treat you on the square." "Won't You Take a Little Kiss from Me," led by Miss Norton and the choristers in striped candy dresses, closed the first part. During it little boxes of candy were thrown about, little, but still weighing enough to put an eye out if aimed right. "Just the Kind of a Girl" is the melodious number. Lee and Norton do a well dressed Russian song and dance. Mr. Lee literally worked his head off and got over in everything excepting "Kapt.

CABARETS

Kiddo" in which he had the assistance of Mr. O'Neill, a nice number leader without much to do, but the "Kapt Kiddo" thing, although it had the boys as "pirates," seemed quite impossible. Miss Haney led "When the Right Little Boy Rolls Around," also "I Want a Regular Man," opening the second part, a good "audience number." She and Mr. O'Neill did the "Kind of a Girl" song. The chorus girls are worth looking at and were nicely dressed, but are minus voices, this deficiency being covered up by the male chorus, all of good appearance and with voices. They should be used more in numbers. Almost any one of these chorus boys could lead a number. All of them did lead a chorus or so in the "When Old New York Was Young" finish. Norton and Lee got somewhat away from their usual line of work through a South American dance to the "Rio Janeiro" music, very good music, too, but the Tango, which the dance amounted to, has lapsed around here, particularly as it was placed next to closing in the routine, to be followed by Marvel's toe dance, in which he scored the hardest, his other solo having been inserted into the first part. Miss Dana did her simple dance called "The Dance of the Graces." With the performance more evenly balanced "Round the Circle" should prove quite agreeable to the early and late diners at Reisenweber's.

Clifford C. Fischer received \$35,000 last Thursday night for his interest in Montmartre, whereupon he turned the control of the restaurant over to the Shuberts, his partners in the enterprise, and left the place, that much gainer since opening there in the spring, plus a weekly salary of \$100 he drew for himself during the time. His investment had been less than \$3,000, upon reopening the Winter Garden building resort and naming it "Montmartre." When the Shuberts entered into possession they got in communication with Doralina, who had left Montmartre the week before and was to have opened at Reisenweber's (in the "Doralina Room") the same evening Fischer sold out. In selling Fischer passed over to the Shuberts the Doralina three-year contract held by him, the contract specifying Fischer must give the dancer work 30 weeks at least in each year. Doralina did not open at Reisenweber's. Attorneys convinced the latter place she could be restrained if attempting to do so. Shortly after, the newspaper advertisements carried an announcement that "Doralina's Montmartre" was under her direction. The chances are Doralina amended the original Fischer contract with the Shuberts, with the latest agreement giving her a percentage interest in the place. Reisenweber's 400 Club room, which had been renamed for the day or so, announced the disappointment to the large gathering there Thursday evening to witness Doralina's return to the New York place of her first success and then arranged for another attraction to open later. Almost as soon as he had disposed of Montmartre Fischer busied himself about plans to open his own cabaret restaurant along ideas he had laid out while operating Montmartre, and also got into negotiation with a dancer to be the feature of the new resort. Fischer's agreement with the Shuberts on Montmartre was a 50-50 division of the capital stock, but a 75-25 division of the profits, Fischer getting the large end. This led recently to legal proceedings between the Shuberts and Fischer, the former wanting the profits also 50-50, which Fischer would not agree to. He won in the court proceedings, after the Shuberts had vainly sought to secure the appointment of a receiver. The most of the \$35,000 Fischer received was ac-

cumulated profits of Montmartre, the corporation running the restaurant not having declared a dividend since formed.

Earl J. Cox, formerly one of the most prominent of the small circuit agents in Chicago, is now devoting practically his entire time to staging revues for the cabarets there. Cox is associated with the R. L. Phillips Enterprises and is handling, among several others, the revue playing Smiley Corbett's Lamb's Cafe. The cast includes Charles Well-er, Louise Carlton, Frances Avery, Lucille Palmer, Glory Hildebrand, La Rose Sisters and a chorus. Two shows are given nightly with an additional supper show during the evening. Martin Levy is supervising the City Hall Square Hotel, which is conducted in conjunction with the Lambs, both being owned by Corbett.

Police Inspector Daly raided the Strand Roof Tuesday night. The charge was it was a disorderly place and the raid was planned by the district attorney's office. An assistant district attorney stated to the newspaper men there had been many complaints about girls going astray through meeting young men in cabarets and the official stated the Strand's raid was but the first of several he expected in other New York restaurants. It has been reported around of late that there has been a laxity allowed in some cabarets. It was rumored about a couple of weeks ago a quiet investigation of the moral side of the cabarets was being conducted by one of the reform committees that had been active off and on for some time around the restaurants.

Maxim P. Lowe, through his attorney, Allan A. Deutsch, has began an action to recover \$3,900 from "Au Caprice" (formerly Bustonoby's 63d street cafe), which has E. M. Brauner as head of the controlling company. Lowe entered into a contract with Brauner to supply a cabaret show at "Au Caprice" for four weeks, at \$1,000 weekly, and \$100 was paid Lowe as a deposit. At the end of the first week, Brauner informed Lowe thereafter he would take care of the entertainment himself and neglected to pay \$900 the balance on the first week. Therefore Lowe sues for the sum plus the three weeks further contracted for. Brauner was identified with the first safe atop the Strand. Joan Sawyer is now at "Caprice" as the featured dancer.

The case of Victor Herbert against Shanley's was heard this week by the U. S. Supreme Court at Washington and a final decision is expected by the end of the month. It is the matter involving the right of cabarets to use copyrighted musical numbers without reimbursing or gaining permission of the composer. In the particular instance Herbert instituted proceedings against the restaurant when it allowed the score of "Sweethearts" to be sung from its stage or platform. The defence, which the lower courts upheld, was that no admission to Shanley's was charged and as no money had been made by such use of the music, placed on public sale, no injury was done the composer. Nathan Burkan argued for the plaintiff, Francis Gilbert appeared for the defendants.

Harry Delson is heading the show at the Central Inn in Chicago, the Central being one of the newer amusement places on Wabash avenue. At Benny Field's Cafe the show carries a number of vaudevillians including Jack Salisbury, Marjorie O'Rourke, Benny Davis, Charlie Thorpe and Fields himself. Harry Kranz has left the Green Mill Gardens, where he was featured, along with Patricola and her orchestra.

Cabaret engagements this week by Billy Curtis include Fridowsky Troupe (Rector's); Piatov and Leland (Au Caprice); Cosarin Orchestra, Jack Kraft, Mabel Height, Evelyn Sorell, Mabel Jones (Vogue); Pearl Eddy and Sister, Mahan Sisters, Dan Holt, Hazel Grey (Keeler's, Albany); Kapela Orchestra (Hotel Martin, Utica); Versatile Sextet, May Lockwood, Cavanaugh and Everett, Louise Taylor, Duke Rogers, Helen Atkins, Billy Foster (Pre-Catalan); Jack and Dolly Cornell (Sunset); Max Dinus Trio (Reisenweber's).

Patricola, probably the greatest cabaret attraction in America, left the Green Mill Gardens, Chicago, last week to begin a tour of the Pantages circuit. Patricola has been at the Green Mill for several years and until this winter was the sole attraction there despite that it is one of Chicago's largest amusement places.

Earl Fuller, of Fuller's Orchestra at Rector's, has made up the following list of popular dance music, in addition to pieces retained from previous lists, also furnished VARIETY by Mr. Fuller:

ONE-STEPS.—"How's Every Thing in Dixie," "I Want to Be Good But My Eyes Won't Let Me" (Remick); "Put On Your Slippers and Fill Up Your Pipe," "Have to Pass the Apples" (B'way); "Two Things to Do on a Rainy Night" (Shapiro-Bernstein); "Sweet Babetta," "Honest Injun" (Harry Von Tilzer); "Pink Pajamas" (Waterson, Berlin & Snyder); "Back to California" (Witmark); "Smile, Smile, Smile" (Chappell).

FOX TROT.—"They've Got Me Doing It Too," "Buzzin' the Bee," "Yaddi Kaddi Koo," "Dance and Grow Thin" (W. B. & S.); "Whose Pretty Baby Are You Now?" (Remick); "Pozzo" (Remick); "Just the Kind of a Girl" (Harry Von Tilzer); "Made to Order for Me"; "Pray for the Lights to Go Out" (Stern); "Whole World Comes from Dixie" (Shapiro); "Teasing the Cat" (Forster); "Her Soldier Boy," "You're in Love," "Girl from Brazil" (Schirmer); "Havanola" (Ricordi); "Turn to the Right," "Mississippi" (Jerome); "Hicki Boola Boo" (Broadway).

WALTZES.—"Flora Bella," "I've Loved Only Once" (Feist); "Come Back Sweet Dreams," "Bring Your Kisses to Me," "The Kiss Waltz" (Schirmer); "Erin Is Calling" (Jerome); "Fanny's Waltz" (Ricordi); "Missouri Waltz" (Forster); "Since You Have Told Me You Love Me" (W. B. & S.).

Lee Herrick's revue, "How Do You Do, New Orleans!" got under way at the St. Charles Hotel, New Orleans, as per schedule. It is a nifty little affair, containing eight girls of the broiler type and three principals. The latter are Raymond Wylie, Dave Mallon and Lucie Carter. At the opening performance, which attracted the elite of the town, Mr. Wylie, with his double voice, became an immediate favorite. Miss Carter, an attractive, fresh looking blonde, has personality and vocal ability, which spelled success for her. The costuming left little to be desired. Herick's revue will remain at the St. Charles until after the Mardi Gras festivities.

The contract which Carlos Sebastian and Dorothy Bentley had with the Bismarck Gardens, Chicago, has expired and the Gardens is to put on an all new and elaborate show under the stage direction of Edward Beck, of New York. Sebastian and Bentley plan vaudeville dates.

Maxim's will have a new revue next month, produced by Percy Elkeles, who has put on all of Maxim's shows. The new revue will have several novelties in staging and costuming. Maxim's new addition opened this week.

Mr. and Mrs. R. Downs, who are the dancers at the Hotel Borsert, Brooklyn, have engaged to dance this week as an act at the Orpheum, Brooklyn.

AMONG THE WOMEN

BY THE SKIRT.

Packed houses seem to be the order at the Palace. The current bill is entertaining. Louis Mann has a splendid vehicle in a sketch called "Some Warriors." Bessie Clayton's act has suffered in the loss of her first orchestra. The bunch she now has with her are very much 3rd avenue. Miss Clayton's dancing, however, remains as captivating as of yore. The first dance is done in an ankle length dress of white net heavily embroidered in crystal. A rose brocade velvet cloak and white fox collar are next shown. An orchid dancing frock was cut knee length. The skirt had a puff at the hips. For the final dance white knickers had a black lace skirt. Mel Craig is still mentioned on the program and is sadly missed. Muriel Window has a unique way of hiding her changes on the stage. A red velvet settee had two peacocks perched on either end. Behind this Miss Window makes her various changes. A pink and white striped dress had a soiled band of white fur. A yellow net was oddly trimmed with rows of tiny birds. This was followed by an eccentric bloomer costume. Then there was a soubrette costume of different shades of net with a huge rose leather fan at the back. Miss Window finished her act in a striped pongee in green and tan. Claire Rochester should discard the cloak right away. Underneath was a good looking dress of orchid net made with a panel of crystal in the same shade. The dress was the same model as worn by Gladys Clark (Clark and Bergman) last week at the Palace. Anna Wheaton in her second week at the Palace is wearing the same clothes.

The American Roof the first part of the week had a well put together bill. Girard and Gardner, that well known team, are still doing the "Dooley and the Diamond" act. Jessie Gardner wearing a neat summer frock of white trimmed in tiny ruffles. The girl of Armstrong and Strauss had on a good looking dress of lace with a sash of rose draped at the sides. A soubrette costume was of dark blue satin trimmed with red ribbons. Belle and Mayo are a clever pair. The girl is very good to look at. Her first dress was purple with gold bands piped in green. The sides had gold drapery. Another dress was of apricot net, much spangled in sequins. The dress also had a side drapery, this time in tiny net ruffles. Pernikoff and Rose are assisted by six girls, any one of whom is a better dancer than Ethel Rose, who seems too tall for aesthetic dancing. The girls looked very nice in hoop skirts of mauve taffeta cut in three ruffles. Large hats had long streamers. Ethel Rose's ballet dress was blue over yellow skirts. The girl in the Barry McCormack act was in a rose and white striped taffeta.

The much heralded picture "Panthea" has arrived in town. The advance reports were not exaggerated. The screen version is much more interesting than the stage "Panthea." Norma Talmadge as Panthea is all the role calls for. Miss Talmadge has taken great pains to dress the role properly and not once does she strike a false note. Velvet seems to be Miss Talmadge's favorite for gowns, as most of the dresses were in that material. An evening frock, however, was of black net and jet. Several fur trimmed cloaks were worn and there was a street suit with a superb set of sables. Ravishing negligees also played a prominent part in the star's wardrobe.

Mary Pickford's latest picture ("Pride of the Clan") tells a childish story that any child might have written, perhaps. But it serves its purpose in showing Mary at her prettiest, that is pouting and laughing and sometimes crying. There is but one thrill in the picture

and that is when Mary is taken from a sinking ship.

Evidently others besides myself found the Colonial program tiresome, as any number walked out on Belle Baker, who was next to closing. Three acts that seemed unending were Ellis and Bordoni, Mack and Walker and Harry Beresford and Co. The girl of Frank and Tobie (opening the show) has for her first costume a candy box. This young woman should wear tights and cover her knees. A dance called the society swing is done in a dress of shaded silk in green. Three more dances finish the act. The girl at the piano in the Heckman, Shaw and Campbell act wears a white net dress having a founce embroidered in silver with pink and blue flowers. The other girl is in gold lace with a metal bodice in a mauve shade. For no reason these misses change to green and violet stripe and purple and dark blue dresses. Nella Walker (Mack and Walker) wears a good looking tailored suit of apple green cloth and hat to match. Her new opening frock is black jet and tulle. White slippers looked very well with this gown. Irene Bordoni has two new frocks since at the Orpheum. One is a raspberry net with panels of brilliants on black velvet ribbons. The other is of a wonderful material in white silk with a silver stripe and small flowers. One sleeve is black net. A gold hat has geraniums. Isabe Mendosa (in the Beresford sketch) wears a summer frock of lawn made in ruffles. Belle Baker's one dress was of gold lace with sides draped in purple net. An apron effect was of green net.

Billy Watson's array of big chorus women have looks and voices. The enormous audience Tuesday evening at the Columbia were there to see the big girls and Billy Watson. Mr. Watson is amusing, but a little smutty at times. The costumes consist mostly of pink tights. One doesn't expect clothes at a Billy Watson show. But the women principals could dress a little more up to date. Margie Newell with a jarring voice comes the nearest to wearing real clothes. A black net worn by her was made in ruffles with a jet bodice.

MARRIAGES.

Keating Butler, ticket seller in the box office of the Victoria theatre, St. Louis, upon being left \$200,000 as his share of a grandmother's estate, announced he was secretly married in June to Mildred Bouck, chorus girl, cabaret singer, and at one time a member of a musical act playing vaudeville. Butler who also acted as treasurer of a show in which his nancee was touring surrounding states, kept the elopement a secret until the legacy was announced. Butler will receive an income of \$30 a week until he becomes 30 years old, when he will receive the principal. He is now 22 years old, and his wife is 21.

BIRTHS.

Mr. and Mrs. Jimmy Plunkett, Jan. 8, son.

NOT THIS SEASON.

At the offices of the American Burlesque Association this week it was said that circuit had practically decided not to add another house in New York during the season.

Several have been offered in the past few weeks, but none suitable.

A new house is reported secured to play the American shows next season. The name was not divulged.

KEEPING CASES ON MANAGERS.

Freddy James, who describes himself as "professional actor, juggling done reasonable," is keeping cases on the managers.

"The manager reports on acts," says Freddy. "I have devised a system by which the actor can report on the managers. Thus:

ACTOR'S REPORT.

Columbia Theatre, Davenport, Ia.
 "Theatre—good.
 "Audience—fine.
 "Dressing Rooms—good.
 "Manager—doesn't speak to the actors.
 "Orchestra—excellent.
 "My position—next to closing.
 "My first show—fair.
 "Bows—three.
 "Excuses—up all night to make jump.
 "Other acts—sociable."

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

IN AND OUT.

Clark and Bergman left the Orpheum, Brooklyn, bill Tuesday, after the names of Ray and Gordon Dooley had been placed in the outside electric lights, following the departure after the Monday matinee of the Orpheum's headliner, Mr. and Mrs. Downs. Clark and Bergman objected to the Dooleys in the lights instead of themselves. The Dooleys were next to closing, a position offered Clark and Bergman before they opened. After the headliner departed, Harry Daniels, manager of the Orpheum, ordered the Dooleys names up. Cecil Cunningham and the Rials substituted. Mr. and Mrs. Downs, who are Brooklyn's leading professional dancers (Hotel Bossert), found after the opening matinee for their first vaudeville engagement that they had not framed a vaudeville act.

"Phillip, the Great," trained chimp, booked for the Jefferson the first half, was out of the bill after the first show Monday and was replaced by the Delbridge Trio.

Monday morning Belle Baker's husband informed the booking office Belle Baker would not open that afternoon at the Riverside, pleading illness and offering to furnish one or more physicians' certificates. The booking office informed the husband unless his wife opened that afternoon her route would be removed from the books. She opened. It is said Belle Baker's husband objected to other than his wife being headlined. There are three headliners at the Riverside this week.

Julia Nash and Co. are out of the American bill this half, with the Agnes Scott Players in.

Finn and Finn left the bill at the Empire, Lawrence, Mass., after the matinee Monday, having received word a brother (Joe) was drowned in a skating accident in Boston. Worll and Purall substituted Monday night.

The Dunedin Duo, scheduled to play Shea's, Toronto, this week, decided not to chance the possibility of being detained for army service under the conscription act, Jimmie Dunedin being a British subject. Dunedin wired C. S. Humphrey in Chicago of the decision not to play and was notified by Humphrey that while the cancellation was acceptable, British subjects were playing through Canada continuously without any interference.

HATHAWAY AND McSHANE.

The pictures on this week's cover are those of Hathaway and McShane, who are playing return engagements around New York City at present, appearing during the current week at Keith's Royal, Bronx.

Miss Hathaway was formerly of musical comedy, having been featured under the direction of Lew Fields and the Messrs. Shubert. Incidentally she is the first woman to introduce the "swagger stick" in this country and was among the first to impersonate Charlie Chaplin.

Joseph McShane is a well known soloist and the two make an admirable combination for vaudeville.

They are being directed in their vaudeville tour by Harry Fitzgerald.

BOB HALL'S "JIM MORTON'S."

Chicago, Jan. 10.

Bob Hall has been engaged by Aaron Jones to do a sort of Jim Morton announcing and kidding stunt at McVicker's. If it turns out as expected Hall may be retained indefinitely, splitting his time between McVicker's and the new Rialto, scheduled to open next Monday. Hall is at McVicker's this week.

Broke Philly's Burlesque Record. Philadelphia, Jan. 10.

Arthur Pearson's "Step Lively Girls" broke the house record at the Casino New Year's Day, playing to \$3,660.10 on the day for three shows. The first show was given after Sunday midnight.

RAY and GORDON DOOLEY

(of the famous Dooley Family)

Next to closing at the ORPHEUM, BROOKLYN, this week (Jan. 8). After Monday matinee our names were placed in above sign. Direction, H. BART McHUGH.

Week Jan. 15—Alhambra, New York

Week Jan. 22—Riverside, New York

(Last New York appearance until May, 1917.)

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The dismissal by Magistrate Groehl of the summons issued against Harry Fitzgerald, who was charged with conducting an employment agency without a license and in violation of the Employment Agency law, appears to place what is known as the "vaudeville agent" in the exact position he always should have occupied. The title of "agent" bestowed upon the representative of a vaudeville act is a misnomer, likely handed down from the term of advance agent and first adopted by the vaudeville man as the quickest description. The title stuck, and without protest until recent years the vaudeville representative allowed the employment agency bureau to supervise his business. When the White Kats mistakenly believed it could regulate the "vaudeville agents" and had an amendment tacked onto the agency law in New York state, that opened a door partially shut through a wrong opinion, "agents" rushed through the open door until there seemed more agents than acts. Vaudeville representatives will continue to be unofficially called agents. The name has become so identified with them, it is a custom that will hardly likely ever be changed. An employment agency or agent is an intermediary, not a persuader. The actual employment agency is what might be called a place of exchange through which employers and employees may become known to each other and perhaps engage in a contract for labor, without necessarily seeing one another before the wants of either is made known to the other. The employment agency is really a directory of wants. A "vaudeville agent" is a persuader. Technically he books nothing with the manager, but attempts to persuade the manager to engage something he represents. This something is a vaudeville act. The engagement is then made through a booking office or clearing house maintained by one or more circuits. That booking office is the agency within the province of the Employment Agency law, and has recognized itself as such through procuring a license. The representative might not see a theatre manager, not interview nor persuade anyone to engage the act he represents but still place that act with a booking office. Where a person or corporation books direct for a theatre, he or it is an employment agency. The vaudeville representative is a representative in the true sense. He represents the act. The agency is but the go-between, enters the engagement and collects the commission charged for the service rendered. As well class the representative of a legitimate production who secures a route for his show on the one-nighters as an employment agent as to call the vaudeville representative one. The position is the same, for the show's representative usually books his attraction through a (legitimate) booking agency that is operating under an employment agency license, representing both

parties to the transaction (theatre and show) and charging a commission for the work performed. It is quite well understood in vaudeville a representative (or agent) of an act does considerable besides booking it. The agent is the adviser of the turn while under his direction. If the act did not care to pay over five per cent. commission which is charged by a booking office, it could book direct with that booking office instead of through a representative. The act, however, prefers a representative as it believes a representative will secure it more salary than could be obtained by booking direct, and that the agent will keep it working more steadily than it could do itself. The agent is always on the ground and the act traveling. The act makes a bargain with its representative, to pay it so much a week when working. Some acts do not. It has been known where an agent said to an act: "How much is the least you will take a week?" and upon the act replying, has made a bargain by saying, "I will represent you if I can keep all over that amount" or offering to split the surplus with the act. Acts make bargains with their representatives, not with the booking office that has a fixed charge, and when the act does business direct with the booking office but one charge is made, five per cent. In some instances when an act books direct with the booking office, the salary is made net and no commission charged. In the old days when the representative fairly clung to a five per cent charge it was not uncommon for an act to say to his representative: "Bet you \$25 you can't get me next week." No instance is of record where an agent ever lost a bet of that nature. From that it led to acts making out and out proposals of bonuses for a route and of representatives (or agents) demanding more than the fee formerly charged. One case this season is of an act offering a bonus of \$500 to the agent (or representative) to secure it a route of at least 20 weeks at a weekly salary of not less than \$300. Several agents turned down the offer, saying they didn't think they could place the act and did not care to waste time, but one agent did it, got his \$500, the managers thought they had a cheap act and the agent at the finish said if he had known the work necessary he would not have tackled the job for \$1,000. In that case it was a business proposition, satisfactory all around, and amounted to nothing more than a manufacturer of goods offering an extra inducement to sell them in a certain place, making new trade really, for this particular act wanted its route on the big time. The bargaining between acts and agents can never be stopped. One act may see another in its own line working, while it is continually laying off. The lay-off act is curious and nettled. It believes itself a better act than the other; then it goes farther and makes any kind of an offer to an agent to secure work. There are two kinds of agents or representatives, the good and the bad, and the bad is very bad, while the good oftentimes becomes bad, but legislation cannot control this condition, it must be the acts themselves. An agent meets a lay-off act, promises the act things he cannot achieve, and the act as a last hope accepts the promises, giving that "agent" an act to "represent." That act and another may be the only list the "agent" has, but it's a "list" and he then calls himself an agent. There are any number of that kind of "agents" and it is one of the reasons the big booking offices have grown so strict as to whom they will admit upon their booking floors to do business, for the "agent" of this class is like many an actor who can not work, he should never have selected vaudeville to work in. The rule seems to be the smaller the act the more anxious it is to advance through its representative and the more willing it is to pay a bonus, perhaps under the impression it will not receive enough attention otherwise.

"Bad managers" come under the heading of those who do not keep their contracts, failing to pay acts the agreed upon amount when due and trying to make money out of them during their stay in the theatre upon one pretext or another. When a manager of this class or type belongs to the Vaudeville Managers' Protective Association a complaint should be lodged against him to that organization through the actors' society the act may belong to. If the act does not belong to any organization it may lodge the complaint direct to the V. M. P. A. If the money grabbing manager is not a member of the V. M. P. A. the act had better have the case taken up by an attorney and write the facts to VARIETY. If all these gyping managers are given publicity every time they try to put something across, the publicity will either stop them from the practice or inform acts what managers to avoid. The acts knowing a manager bears a bad reputation for dealing might demand he deposit their salary in advance, some place outside his own town where the act or its representative would be certain to secure it. Publicity is about the best cure however. If acts will send us properly authenticated accounts, where we do not know the acts, VARIETY will publish the letters and let the managers get in their explanation afterward, if they have one.

When vaudeville settles down again the Vaudeville Managers' Protective Association might delve into that middle western situation. It's one that seems to have the managers and acts about equally to blame, but it's a condition that is the cause of much complaint.

The end of the war may and probably will bring about a shortage of vaudeville material in all warring countries containing that entertainment, as well as in America. The foreign situation appears to have been given some attention by Max Hart, the agent, who estimates the English native vaudeville turn will have been reduced at least 25 per cent. when the war ends, through casualties of variety artists who enlisted. The same basis of calculation by Mr. Hart decreases Germany's available native variety supply 40 per cent. Along the same lines through Germans not caring to play in allied countries and the artists of the Allies not going into Germany, the shortage in all countries will leave a wide open field for American turns abroad that have been over there before and can obtain immediate bookings. This will deplete the American market, for one of the reasons why the east this season has been able to secure such rattling good vaudeville programs may be that there are many stay-at-homes, although another reason may be the large number of American turns remaining east also. The demand on the other side for American acts will be extraordinary from indications. There has been a healthy market abroad for Americans since the war started, but the foreign managers have grown discouraged at their inability to obtain those most wanted. Many of the smaller turns have gone across and encountered so little competition in taking such good care of themselves in the foreign land that they have been booked ahead for a long while.

The matter of the agents is going to be taken up by the managers some day. It will have to be, judging from the number of agents that seem to breed with each week. A count in the United Booking Offices of the vaudeville agents doing business on both floors found 106 actual agents (not counting their assistants and employees who in some cases also have access to the floors). The small time hooking offices are proportionately overcrowded. Vaudeville should have agents. But there are agents and agents. Some agents are in the way, some agents make a way. It's the agent who does something for vaude-

vill that is to be retained at the final count. He must be a producing agent, not an act producing agent in the sense that he produces vaudeville sketches, but to produce new material for vaudeville. "Dig 'em up," as the expression goes. Almost any one can manage to secure an act or two by promises. It's our opinion there should not be a vaudeville agent working on a booking floor who could not sit down to a book and fill in a program. Else how can an agent without that knowledge know how to approach a manager who says he needs an act for a spot? The unknowing agent offers everything but what the manager wants, while the knowing agent, the one who could at least make a try at a book, merely assures the manager he has nothing to fit in, thereby saving time to both.

The Lynn Theatre, Lynn, Mass., has been reopened after being dark for six months. The house has failed to pay since Jeff Callan managed it four years ago and has been tried with all policies. The new ventures are Frank G. Harrison and Charles F. Atkinson, former manager of the Bowdoin Square, Boston. A mixed policy of legitimate bookings when they can be had, and vaudeville and pictures in the intervals will be the new policy.

An old action against Oliver Morosco, begun by Dorothy Walters, who was in one of the "Help Wanted" companies, has been settled out of court. Together with five others, Miss Walters' trunk was stole; from the company's baggage car and she claimed that it held personal property to the amount of \$1,800. Upon obtaining \$100, which is the minimum liability, from the Lehigh road, she began action against the producer.

A Syracuse paper, reprinting the story of Syracusans now in theatricals, published in VARIETY's Anniversary number, calls attention to Blanche Weaver, Charles Riegel, Selma Herman, Gertrude Epstein and Mason Mitchell as also residents who were not mentioned. Besides there may be Tom Barnes, the star of "Katinka," who could almost claim Syracuse as his home town. And Harry Ridings, one of the best known theatrical managers in the country, is a Syracusan.

Harry E. Marble, 16-year-old messenger boy of Lansing, Mich., became infatuated with Rose Wilton (Wilton Sisters) and followed her to Chicago. He learned James McKowen was her agent and called at McKowen's office Saturday to find out where Miss Wilton was stopping in Chicago. Sunday night he found her at the College theatre and Miss Wilton had to notify the police, who held the Lansing runaway until his father sent for him.

Marty Herman has become famous at the Friars through putting up \$20 to draw to a pair of fives in a \$2 game and making a deuce full, winning the pot. Marty thought another fellow was trying to steal it and counter bluffed with his pair. The other fellow had three tens. In another game at the Friars the same evening a player put up \$4 in a two-dollar limit and drew four cards, making aces-up and winning. Still they say there are some tough poker players around the Friars!

The Family, Williamsport, Pa. (re-named Majestic), formerly conducted by Walter G. Lanade, is now under the control of M. D. Gibson, who also has the Majestic, Elmira, N. Y. The two houses will split, five acts each used. Another house new to Billy Delaney's books in Dept. B of the U. B. O. is the Grand, Clarksburg, W. Va., splitting with the Camden, Parkersburg, beginning Jan. 22. Only two acts of the better grade will be given. With the additional theatres, Delaney now has 17 houses for which he supplies bills.

WITH THE PRESS AGENTS

Old friends of the late R. F. ("Tody") Hamilton met informally a few days ago and formed themselves into a permanent committee to secure funds to look after Mrs. Hamilton, his widow. She is now 60 years old, deaf and unable to support herself. Among other things it was stated that it was necessary to sell her furniture to pay for "Tody's" funeral. The committee includes Leonard Richardson, chairman; George M. Cohan, William A. Brady, E. F. Alden, Charles Dillingham, Bruce Edwards, Mark Luescher, Alf. T. Ringling, Henry Lowenthal, Louis E. Cooke. It is hoped to raise enough funds by private subscription, failing in which a monster benefit performance will be given at the Hippodrome on a Sunday night. The first donation was a check for \$100 by the Friars' Club.

Two organizations of amateurs have announced special performances for this month. The Stage Society of New York will play "As It Was in the Beginning," Giovanni's war drama, at the Gaiety the afternoon of Jan. 29, with Mabel Morrison and Richard Emmett. This is the play done on the East Side by Mimi Aguilera last year. The American Academy of Dramatic Arts will give its first performance of the year when it will present Jessie Lynch Williams' "And So They Were Married," and a new one-act playlet, "The Bracelet," by Alfred Sutrø, at the Lyceum this (Friday) afternoon.

E. H. Sothern came to New York suddenly Sunday, having closed his Chicago engagement on account of illness. Monday his physician announced that owing to ill health the act had quit the stage finally. Mr. Sothern had been playing in the interests of European war relief funds and had already turned over \$22,000 of profits. He had hoped to make the total \$50,000 before the end of his present tour. Mr. Sothern is 57 years old. At the end of last season he and his wife, Julia Marlowe, announced their retirement, but they undertook a season's tour this year for the war charity.

Nasimova opened an engagement in repertoire at the Princess Wednesday night under her own management and directed by her husband. The first production slated is "Cepion Shoals," a new American drama by H. Austin Adams. It is said the managers offered Emma Nasimova \$10,000 for anything but repertoire, but she insisted upon putting on a series of these plays, and the theatre owners couldn't see it.

One of the morning papers this week published a long denial of the engagement of Frances Starr to marry Amos Wright Lanchashire, son of Dr. J. Henry Lanchashire of 1015 Fifth avenue, New York. "The Lanchashires are my oldest friends in New York," said Miss Starr, "but I have no idea of giving up my work."

Thursday of next week an organization of actors known as the East-West Players will inaugurate a series of week-end performances at the Garden theatre. Four plays will be offered. They are: "The Stranger," by Peter Hirschbein; "Paul and Virginia," by James Rorty; "The Awakening of Narradin" and "Night."

The Shuberts have announced that they are to build a small theatre on West 44th street, which is to be known as the "Anna Held Theatre." The house is to seat less than three hundred and the price of seats is to be \$5 apiece. Miss Held is to make her appearance there next season in a series of small revues in French.

Alfred B. Henderson promises "An esthetic evening" at the Princess Sunday night. Agnes Granberg, Swedish pantomimist, will have a playlet and there will be folk, songs and music as well as readings.

The title finally decided on for the Mark Swan play, which the Bilton-Shesgreen Producing Co. is to stage, is "It." The opening is to take place at Atlantic City on Jan. 25.

The thirty-sixth annual dramatic benefit in behalf of the Actors' Fund will be held on Jan. 26. The Century theatre has been donated for the affair.

PRESS OPINIONS.

THE LODGER.

A comedy in three acts, by Horace Annesley Vachell. Produced at the Maxine Elliott's. Jan. 8. It is of good enough quality to have a permanent berth for it. —Herald.

The only possible excuse for the play is the very excellent and cleverly characterized performance of the boarding house mistress by Berit Mercer. —World.

Most of the English plays brought here this season have been ghastly failures, but the one presented unostentatiously at the Maxine Elliott Theatre last evening came

honestly by the plentiful laughter of genuine amusement which greeted it. —Times.

HER HUSBAND'S WIFE.

Farce by E. A. Thomas, produced first six years ago and revived by Henry Miller at the Lyceum, Jan. 8. Would that he (Mr. Miller) might stay there until his very own house is ready for him. But we doubt if he will with "Her Husband's Wife." —Herald.

The best excuses for its repetition at this time are that it is moderately amusing throughout its course, with a few occasions in the last act for hilarity and that it gives Marie Tempest another chance to demonstrate how irresistible is her combination of personal charm and skill as a comedienne. —Times.

ENGAGEMENTS.

William Harrigan and Roland Grimes ("Love o' Mike").

Maude Monroe and Charles MacNaughton ("Beautiful Unknown").

Gwendolyn Fiers ("Love Mill").

Orme Gaidara, Henry Stephenson, Cecil Yapp, Lawrence Grant, Emile Detramont, Mayne W. Lynton, Leslie Austen, Harry Hanton, Henry Crocker, Charles Edale, Herbert B. Kelley, Michele Bernal, Louise Coleman (with Jane Cowi in "Lilac Time").

Ferdinand Gottschalk ("Morris Dance").

Clara Louise Moore ("The Brat").

George Arlene for the James Kilgour part in "Mile a Minute Kandall".

Kathleen MacDonald ("The Great Divide").

Maude Hannaford and Robert Toms ("His Majesty Bunker Bean," replacing Florence Shirley and Jack Devereaux).

Leonard Wiley (as leading man for Cyril Maude for role vacated through the death of Eric Elin).

Ronald Squires (Winthrop Ames).

Florence Martin (Cohan & Harris).

Marguerite Armstrong ("Very Good Eddie" —Philadelphia).

Edward Reese (leads, Devereaux Players—Neighborhood Playhouse).

BOX OFFICE REPORTS TOO LOW.

The Anna Held management disputes the figures printed in *Variety's* last issue as to the business "Follow Me" did at the Casino during the holiday week. The attraction drew \$10,675.25, instead of \$8,500, as quoted, according to the management.

There was also a correction asked for the gross estimate of business done by the Kalman operetta, "Her Soldier Boy," at the Astor. It was quoted as \$13,000 gross, but the statements show the piece drew \$17,674. The New Year's day matinee brought \$1,847.

PUNCH AND JUDY CLOSING.

The Punch and Judy theater will close for the season when "Treasure Island" goes on tour Saturday. Many offers have been made for the house, but Charles Hopkins stated this week none would be accepted. He added that he had built the theater for the exclusive appearances of himself and wife and no attractions without them would be given there.

Mr. Hopkins is reputed to be wealthy.

HILLIARD'S REVIVAL.

Robert Hilliard is about to revive "The Pride of Race," in which he appeared at the Maxine Elliott last January. The piece is to be placed in rehearsal immediately, with Chicago as the objective point.

Shubert Managers in Chicago.

Chicago, Jan. 10. Louis Joseph, formerly manager of the Shubert, St. Louis, and who for the past season has been stationed for the Shuberts in Macon, Ga., has come to Chicago to personally manage the Chicago theatre.

Frank O. Miller, for years with the Shuberts, has severed connections with them and has returned to New York. He came west to manage the Chicago and was at that house until a few weeks ago.

Will Sanger will manage the Princess while Sam P. Gerson will handle the Garrick.

VAUDEVILLIAN PRODUCING.

Frank Keenan is to produce immediately and may star in "The Pawn," a dramatic play by Joseph Noel. The theme is built upon the imagined diplomatic intrigue between this country and Japan, but the action occurs in Washington.

The financial backing for the production has been supplied by Ezra B. Eddy, 3d, who is a vaudevillian (Eddy and Alain) and who recently came into a fortune, bequeathed by his late father, whose match and woodenware factory near Ottawa made him one of the wealthiest men in Canada. The cast calls for 15 persons.

It is understood Eddy will remain in vaudeville. Several of Mr. Noel's plays have been put on by the Shuberts, and he is co-author of "The Victim," now changed to "The Innocent Sinner," opening in Pittsburgh next week.

"EVERYMAN" ARTISTIC.

Los Angeles, Jan. 10.

Richard Ordynski in association with Aline Barnadall produced "Everyman" at the Trinity Auditorium this week, with Garrett Hughes in the principal role. The production is elaborate and the presentation an artistic triumph.

The verse for the American production was written by George Sterling.

PLAY AND CHURCH.

"Captives," a play by Edith Ellis, may soon reach production with Josephine Victor starred. The piece has been considered by several producers who have reached no decision because of the chance it might offend the Catholic Church. From one who read the play, that is problematical, and there is a chance that the church would come out in support of it.

Because of the managers' temerity, Miss Ellis plans to organize her own company to produce "Captives."

\$5 FIRST NIGHT.

First-nighters will have to pay \$5 per seat for the entire orchestra and the first balcony rows at the Shubert on the opening night of "For the Love o' Mike," which is scheduled for Jan. 15.

Elizabeth Marbury, who is co-producer of the musical show, with Lee Shubert, has practically taken all the available lower floor seats at that figure for distribution in society circles, where she has many friends.

Irving T. Bush, head of the Bush Terminals, is reported to have paid \$200 for two front row seats.

KLEIN ARRIVES.

Phillip Klein, son of the late Charles Klein, who is the London representative for A. H. Woods, arrived in New York Tuesday morning. He will be here for several weeks and will select an American cast for the London production of "Very Good Eddie," in which Robert Emmett Keane may play the lead.

This production is to be under the direction of Alfred Butt.

Wednesday Mr. Klein completed arrangements with Dave Bennett, who staged the original "Eddie" production, to go abroad to produce the London show.

New Comic Opera's Big Advance Sale.

Buffalo, N. Y., Jan. 10.

Jos. Weber's production of the new Herbert-Blossom comic opera, "Hearts of Erin," here this week, has had the biggest advance sale recorded this season. The opera is being well received.

From here it goes to the Shubert, Boston, opening Monday.

The opera will not be seen in New York this season, according to present plans.

No Cohan Revue This Season.

It is definitely settled George M. Cohan will not present a revue this season, Mr. Cohan devoting all of his time to pictures.

CORT'S RENT TENDER REFUSED.

San Francisco, Jan. 10.

After failing to act in a recent judgment for cancellation of a ten-year lease brought against John Cort by the Madison Realty Co. to recover back rent, Cort finally offered to pay the full amount due, including the present month's rental. This was refused by the attorney representing the plaintiff, who also declined to vacate the order secured Dec. 4, cancelling the Cort lease.

It is questionable whether the lease will be renewed under the former conditions, through Cort failing to pay the rent for the past six months. This has been the foundation for numerous rumors concerning the future house Cort will have here.

WILLIS WOOD BURNS.

Kansas City, Jan. 10.

Fire Monday caused \$60,000 damage to the Willis Wood theatre here. The stock company, which occupied the house, has disbanded.

The place was held under lease by a corporation, the principal stockholders being Nugent T. Flynn and E. E. Richards of New York. They are also heavily interested in the Baltimore Theatre Co.

It is barely possible the destruction of the house will have some bearing on the proposed movement of the musical stock company from the Park, St. Louis, to this city. This move was in contemplation by the management.

TREASURER'S ROLL WORRISOME.

A special meeting of the Treasurers' Club of America was held Sunday, the object being to decide what was to be done with the \$23,000 reposing in the club treasury. It seems that the box office men thought that all that coin should be earning more than three and one-half per cent, which it is bringing in a savings bank.

After agreeing the financial market was considerably upset, it was decided not to turn the money over for the present. The flourishing condition of the club is unusual since there are no dues. All members are required to sell \$75 worth of tickets for the annual benefit or sell an "ad" in the program for a similar amount. A rule limits membership to 100 and no new members are to be admitted without physical examination. Membership is accompanied with a death benefit of from \$250 to \$500.

Ralph Long and "Judge" Shaw were appointed to keep tabs on the bank-roll.

CRAIG GETS GARRICK.

In association with the Shuberts John Craig of Boston will use the Garrick theatre on West 35th street for tryouts of new productions. This is a matter of note with Mr. Craig, who has been the official source of Harvard College manuscript that eventually found public favor.

Craig of Boston has often produced new shows, through the medium of his Castle Square stock in that city or independently of that.

The Shuberts secured the Garrick some time ago, and turned it over to the French people for their own playhouse, while building them another on West 45th street. The latter will soon be finished.

BIGGEST AUTO WEEK.

Theatrical managers, as well as the managers of the Automobile Show, at the Grand Central Palace this week, state this is the biggest "Auto Week" New York has ever had.

At the Auto Show the officials say the trade alone took 150,000 tickets this year in excess of what they secured in previous seasons. All the hotels in New York did a turnaway business.

CHICAGO MANAGERS PREPARE FOR CHURCH REFORMERS' WAR

Religious Federation Advocating "Busybody Censorship" Enactment. Would Lay Managers Open to Interference from Public, and Called Menace to Theatres.

Chicago, Jan. 10.

The Church Federation of Chicago, headed by Mesdames Boor and Mathes, has prevailed upon certain Illinois Congressmen to introduce a measure at the coming session of the legislature which, showmen declare, carries a serious menace to Chicago theatres, as well as to amusement enterprises all over the state.

The bill is patterned after the abatement law advocated by Jane Addams, which, as construed by the courts gave any person the right to file a legal complaint against a theatre which he believed had given a performance which might be called indecent. It is believed the proposed measure would prove a serious embarrassment to theatre managers and might close up many theatres in this city.

The managers have just been informed and are making every effort to be ready to meet the situation. New York managers have been notified of development and are expected to give every aid to the campaign to resist passage of such a bill.

Klaw & Erlanger and the Shuberts have heavy interests in Chicago theatres. Burlesque people are agitated over the matter and the picture interests are aroused likewise.

An informal meeting of Chicago legitimate managers is scheduled for tomorrow at which the whole situation will be canvassed. Among those who will attend are Harry Ridings, Sam Gerson, Mort Singer (representing vaudeville), Harry Powers, E. A. Wood (Columbia Amusement Co., representing burlesque). Aaron Jones has promised his personal and financial support.

The picture industry already under the fire of the lawmakers is facing greatest inconvenience and will be called upon to contribute to the campaign.

The threat is the proposed enactment appears in the form of a "joker" and the thing was to have been "gumshoed" through the legislature. Sam Gerson was the first to discover the importance of the bill. He sent copies to the other managers, explaining its bearing on their business.

It is also reported the Church Federation has sought to have passed an ordinance increasing the theatre license fee from \$1,000 to \$2,000 and still hopes to put this through.

JANE COWL SURPRISES.

When Jane Cowl's new starring vehicle, "Lilac Time," is shown to Broadway it will contain surprises for the regular theatre goers.

Miss Cowl is to play an ingenue role, and the first five minutes of dialog is entirely in French. Miss Cowl is responsible for the authorship of the piece and the presentation will be made under the direction of Selwyn & Co.

BELASCO AGAINST AMATEURS.

Considerable comment was aroused over an article signed by David Belasco in last Sunday's "Herald" in which the producer risked the ire of the New York critics by roundly panning that group which has been giving elaborate praise to the amateur players who have been holding forth in several theatres.

Back of Mr. Belasco's remarks was the several columned yarn of one reviewer, in which a man once in Belasco's employ but reported to have

been discharged for incompetency and who is now heading his own company of so-called amateurs, was commended in wildly enthusiastic fashion.

Another point Mr. Belasco takes strong exception to was the starting of "a school for acting" by one of the amateur organizations.

The "Herald" used follow-up yarns on the argument and several persons identified with amateur plays came out with statements in rebuttal.

INTERNATIONAL CIRCUIT.

Stair & Havlin arranged with William A. Brady this week to take over "Little Women," which closed at the Park Saturday, and present it on the International Circuit opening Monday.

May Desmond, featured in "The Daughter of Mother Machree," has left the company and returned to New York. The show is said to have but two additional weeks booking.

"Pedro, the Italian" closes Saturday in Worcester, Mass., the company returning to New York to reorganize before again starting over the International.

"The Blindness of Youth," with Harry K. Blaney, closed Saturday in Kansas City. Blaney paid the railroad fares back to New York for all of the company. The players' contracts did not contain a clause to that effect.

John Eckhart has been appointed manager of Gus Hill's "Bringing Up Father."

"The Little Girl That God Forgot," John Bernero, manager, closes its International Circuit travels at Detroit next week.

"How Hearts Are Broken," an International show, direction Leffler & Bratton, New York, closed Saturday in Indianapolis.

Although Joe Welch, in "The Pedler," is reported having a good week at the Imperial, Chicago, last week, his company closes this week in Indianapolis.

"Lost In New York" closed Dec. 30 on the International.

CLOSES "CINDERELLA MAN."

Oliver Morosco's "The Cinderella Man" closed in Boston last week, company and production being returned to New York. Recast it may go over the one-nighters.

TRANSFORMING INTERIOR.

Morris Gest will transform the interior of the Manhattan to resemble a church for "The Wanderer." The show is to open "cold" in New York Jan. 23. The top prices will be \$1.50.

The idea of a theatre resembling a place of worship was first employed in London, when the Reinhardt production of "The Miracle" was presented there.

PLAY OR VAUDEVILLE.

Jess Dandy may become one of the stars under the direction of Corey & Riter.

If closed, a play entitled "The Lady We Love," in which Mr. Dandy appeared two years ago in Los Angeles, will be placed in rehearsal. It was written by Frank Mandel, responsible for Lew Fields' starring vehicle, "Bosom Friends."

Should the production deal fall through Mr. Dandy may arrange for a vaudeville tour.

DALY BUYS "THE MASTER."

Arnold Daly has bought "The Master" from the Henry E. Harris Estate, with the star reported to have interested Wall Street money. And the entire production moved to the Bandbox theatre, the company practically remaining intact. Daly referred to the new backing as his "good fairy" in curtain speeches at the Fulton last week, subtly panning the managers. His satire was rather bitter at times.

The opening performance of "The Master" at the Bandbox was big and there was a steady call from the ticket agencies.

Last week at the Fulton the show drew \$6,300 and was just a mite under that the previous week. Daly's faith in the play's possibilities of becoming a success seemed justified. The company has been indefinitely disbanded, it being said that if the star recovers it will be months before he will be able to play.

Daly was suddenly taken ill on Tuesday, an abscess on his intestines having burst and peritonitis setting in. He was operated on late Tuesday night at the Roosevelt Hospital and Wednesday he was reported in critical condition.

"MY HERO" FOR SUMMER RUN.

G. M. Anderson is figuring on bringing his musical comedy production, "My Hero," into the Longacre, following "Nothing But the Truth," in the spring, with a view to keeping the attraction in New York through the summer.

Last week the agencies bought for six additional weeks of the Collier show, making a total of 24 weeks in all. This buy carries the agencies up to March 3. It is figured that "My Hero" will come into the Longacre the following week. "Nothing but the Truth" is booked for five weeks on the subway circuit following that date, playing two weeks in Brooklyn, one in Newark and the Bronx and Standard.

It seemed likely Tuesday Robert Emmett Keane would be engaged as principal comedian for "My Hero."

Carter de Haven was signed for the production this week.

"UNCLE JOSH SPRUCEBY" REVIVED.

Chicago, Jan. 10. "Uncle Josh Spruceby" is going out again. Ed. Rowland, Jr., has organized a company and has persuaded Judge Kennedy, now in Indiana, to return to the stage and play his original role of Uncle Josh. The show opens Jan. 15. James Wingfield is giving it time.

"THE LIONESS" COMING OUT.

Chicago, Jan. 10. "The Lioness," adapted from Gertrude Atherton's "Perch of the Devil," by Rupert Hughes, with Margaret Anglin starring, will be produced by George Tyler at the Blackstone in February.

"CHICKENS" STARTING.

Poughkeepsie, N. Y., Jan. 10. The premiere of John Cort's production of "Mother Carey's Chickens" will be given here next Tuesday night. The piece is a rural comedy by Kate Douglas Wiggin and Rachel Carrothers, the dramatization having been done from the story of the same name which appeared in "The Ladies Home Journal."

The cast includes Marion Barney, who will do the title role (Mother Carey), Antoinette Walker, Corlis Giles, Lorin Raker and the two Eaton children, Doris and Charles.

Harry Hall Producing in India.

Harry Hall, for two years stage manager at the New York Winter Garden and later producer for the London Hippodrome, is now in Calcutta, India, where he is putting on revues for Bondman's Variety, Ltd., at the Empire theatre.

STOCKS CLOSING.

Chicago, Jan. 10. Two stocks couldn't make it pay in Sioux City with both doing business at the same time, so the Morgan Wallace Players will close there this week.

Manchester, N. H., Jan. 10.

The Edward Ornstein stock, here for several weeks, closes Saturday.

The Carol J. Day stock at the Warburton, Yonkers, N. Y., closed Monday. The closing was set for the preceding Saturday, but a Moose benefit was held at the theatre Monday night.

Mt. Vernon, N. Y., Jan. 10.

The members of the Frank Wilcox stock at the Little Playhouse have received two weeks' notice. The company recently reopened after the house had been dark for several weeks. The town is reported as being played out as far as stock is concerned.

Manchester, N. H., Jan. 10.

The Edward Ornstein stock closes Saturday, as it could not secure a renewal of the lease.

Newburgh, N. Y., Jan. 10.

Joe Payton closed his repertoire company here Saturday. Payton is reported as being ill. The business fell off the past few weeks.

STOCKS OPENING.

Elkhart, Ind., Jan. 10.

The Orpheum here, a United Booking Offices (vaudeville) house, booked from Chicago by Glen Burt, has gone temporarily into stock. That policy is not intended to be permanent, but the theatre's future has not been determined upon.

Washington, D. C., Jan. 10.

Manager Fred Berger of the Columbia has completed his plans for the annual spring season of stock musical comedy at his house. Clyde McKimley will be the stage manager of the company. Engaged are Leonard Hollister, Leona Stephens, Georgia Harvey and Vallie Belasco Martin.

UNEXPECTED BOOKING MIX.

Cancellations following the bookings a day or two previous put the press departments of several producing managers up in the air and contradictory statements appeared in the dailies. "The Brat" was to have followed "Gamblers All," which remained but one week at the Elliott, but "The Lodger" was hastily substituted when Oliver Morosco suddenly closed the Maude Fulton play, ("Brat"). "The Lodger" is to stay but one week, Gertrude Kingston bringing her Neighborhood Players back again to the Elliott for six weeks on a guaranteed rental basis. "Mile-a-Minute Kendall," slated to move to the Princess, but it was decided to send that play to Chicago to succeed "Go to It," which has gone on tour. Nazimova took over the Princess for four weeks, where she will present "Ception Shoals" until "Oh Boy" is ready for New York.

The consensus of opinion along Broadway Tuesday was that "The Lodger," rushed into the Elliott, opening Monday night on 48 hours' notice, was destined to be a hit. This came as a distinct surprise to all the wise ones.

Because the Morosco office didn't vouchsafe any information as to the future of "Kendall" up to Tuesday, Helen Lowell, one of the hits of that show, engaged to appear in the Andreas Dippel production of "The Love Mill."

Emily Stevens for "The Fugitive."

"The Fugitive" is a new dramatic piece, shortly to be placed in rehearsal by Oliver Morosco.

Emily Stevens (at present on the road in "The Unchastened Woman") is being considered for the leading role.

SHOWS OUT OF TOWN

Chicago, Jan. 10.

The legitimate shows as a whole seem to be holding up pretty well following the holiday harvest with its extra performances.

The ticket brokers reported a light slump in the heavy demand for seats for the Al. Jolson show at the Garrick.

"Ziegfeld's Follies" (Illinois) is running at high speed and a very brisk demand for tickets some weeks in advance. Little likelihood of the show falling down to any extent.

John Drew opened a two weeks' engagement at the Blackstone Monday. Undoubtedly stiff opposition hurt Drew's opening in a new play which Chicago knew little about. Several of the loop ticket booths were stuck with tickets for the "first night."

According to the claim of the house manager (Harry Ridings) it seems a pity to withdraw "Hit the Trail Holiday" (Fred Niblo) at the Grand next Saturday. "Turn to the Right" follows this Sunday.

William Hodge in "Fixing Sister" holds up surprising well at the Princess, according to the ticket brokers.

"The Boomerang" is going to take away a lot of Chicago money when it winds up its local engagement at Powers' which does not seem likely until early spring.

"His Bridal Night" (Dolly Sisters) getting a good steady play, with transients greatly interested.

The Chicago is dark this week with "Mile a Minute Kendall" announced to open there Jan. 13.

Plans are set for the Dillingham New York Hippodrome show and Sousa's band to open at the Auditorium Tuesday night, Jan. 23. Harry Askin is here in personal charge for the Dillingham offices.

Philadelphia, Jan. 10.

"The Great Lover" with Leo Ditrichstein and an excellent supporting cast furnished the only new offering of the week and opened very well at the Garrick. Sir Herbert Tree in "Henry VIII" comes next.

The "Cohan Revue" is still at the Forrest, but the business has dropped off and the show is not making the impression expected of it.

Mrs. Fiske in "Erstwhile Susan" is playing to fair business at the Broad.

"Very Good Eddie" has caught on at the Adelphi. "The Blue Paradise" at the Lyric is enjoying a fair run.

San Francisco, Jan. 10.

"Experience," the new show at the court, did big business, with a heavy advance sale. "Romance" has fair attendance at the Alcazar. "Twin Beds" is getting a play of medium size at the Columbia and the Savoy with the Annette Kellermann film, "A Daughter of the Gods" is doing well.

New Orleans, Jan. 10.

"The Birth of a Nation" at the Tulane is doing well. "Pretty Baby," featuring Jimmie Hodges Long, a favorite at the Alamo here, is attracting large houses. The Lyric show, above the average, doing profitable business.

Los Angeles, Jan. 10.

"The Bird of Paradise" is doing only fairly, but the returns are considered good considering that this is the sixth visit of the piece.

"The Crisis" is in its third week at the Majestic and doing fairly. It closes Saturday.

Syracuse, N. Y., Jan. 10.

Cohan & Harris's new comedy, "A Tailor-Made Man," will be given its premiere at the Empire Jan. 19. The play is in four acts, it having been adapted from Gabriel Dregely's "The

Well-Fitting Dress-Coat," by Harry James Smith.

In the cast are Bernard A. Reinold, Florence Martin, Grant Mitchell, Mona Kingsley, L. E. Conness, Bertram Marburg, Barlowe Berland, Harry Harwood, Lawrence White, Hattie Delaro, Lloyd Carpenter, Lotta Linthicum, Nancy Power, Frank Burbeck, A. P. Kaye, Gladys Gilbert, Howard Wall, John A. Boone, J. H. Greene, William C. Hodge.

Albany, N. Y., Jan. 10.

Lew Fields tried out his new comedy, "Bosom Friends," by Frank Mandel, staged by Robert Milton and produced by arrangement with David Belasco, at the Hall last week and scored a success. In a role in which comedy and pathos are skilfully blended, Fields achieved a fine characterization.

The star is supported by an excellent cast. Robert Hudson is sadly miscast. The cast includes Mme. Mathilde Cottrelly, Kathleen Comeys, Jean Shelby, Walter Walker, Helen Reimer, Frank Sylvester and Robert Hudson.

BARKER STAGING AMES PLAY.

Granville Barker, the English actor, in this country on furlough at present, is staging the Winthrop Ames production of "The Morris Dance." In the company will be Ferdinand Gottschalk, Robert Rendell, Cecil Yapp, Gerald Oliver Smith and Ronald Squires. The piece was placed in rehearsal Wednesday.

BUSINESS OFF SINCE HOLIDAYS.

Reports from over the country, excepting New York City, say the legitimate patronage has fallen off since New Year's, more so in the smaller than the larger towns, but the slump has been felt all over.

IDOL SHATTERED.

Los Angeles, Jan. 10.

The news that Warner Baxter, a reigning matinee idol here, is married has been made public by his efforts to secure a divorce. The decree has been refused by the courts and Baxter is mourning because the newspapers published the fact of his wedded state.

CHORUS MAN ACCUSED.

Los Angeles, Jan. 10.

Fred Ainsworth, chorus man, is under arrest charged with the theft of an automobile. A suit for the annulment of Ainsworth's marriage to Rheatha Watson, called the "too beautiful girl" who has been concerned in several Coast escapades, is pending.

Ainsworth sets up as defense of the theft charge that the automobile was his wife's and he had a right to use it.

RAILROAD JUDGMENT.

Louis C. Wiswell, through his attorney, Leon Laski, secured a judgment of \$360 against the Great Northern R.R. for failure to bring his "Common Law" company into Butte, Mont., Oct. 20, 1913 in time to give a performance. The action was for \$500. The judgment will be appealed.

Leibler's "Chute" Going On.

Theodore A. Leibler will place a new four-act drama, "The Chute," in rehearsal next week. Its authors are Theo. A. Leibler, Jr., and Adeline M. Leitzbach.

The piece is described as a play within a play and deals with the theatre.

C. & H. Have Dippel Farce.

Cohan & Harris have accepted, through Andreas Dippel, a farce by a German author. It is slated for spring production in New York. Florence Martin, one of the many "Pegs," has been engaged.

THEATRES NOW BUILDING.

Some details of the new theatres now in course of construction in New York City are as follows:

Sol Bloom is building at 240-246 West 43d street, to cost \$200,000. Selwyn & Co. are the lessees and Pereira & DeCosa, the architects. Seating capacity 1,100.

French theatre, 209 West 45th street, owned by J. J. Shubert, open about March 1. Herbert J. Krapp, architect, and Edward Margolies, general contractor.

William Fox, playhouse and office building, at 126-138 East 14th street, running through to 123-135 East 13th street, to cost \$300,000. Thomas W. Lamb, architect; Gissing Construction Co., contractor.

Marcus Loew's vaudeville theatre at 125th street, west of Seventh avenue, running through to 126th street, will seat 2,500, and the roof garden will seat 2,000. Thos. W. Lamb, architect; Fleischman Bros., general contractor.

"IF" IS JAP PLAY.

Rehearsals have commenced for "If," the melodrama with a Japanese theme, written by Mark Swan.

It is under the management and stage direction of Holbrook Blinn, and is scheduled to open out of town Jan. 22.

The leading roles have been given to (Miss) Sydney Shields and George Probert.

REALTY DEAL IN COURT.

The Cort Theatre Co., is seeking to recover \$5,000 in an action set for trial this week from John Margolies, real estate man.

The Cort Co. alleges Margolies undertook to secure a lease on property in West 45th street for use as the site of a Cort theatre, and accepted \$5,000 earnest of the agreement. This was in 1912. Margolies, the plaintiff declares, failed to provide the site. John Cort organized the John Cort Co., which secured another plot for his present theatre in 48th street and the 45th street deal fell through.

Now the Cort Co. wants its \$5,000 back together with expenses incurred in the 45th street negotiations.

STOCK COMPANY CHANGED.

St. Louis, Jan. 10.

The management of the Park theatre here has decided to replace practically the entire company, which has been appearing here in musical comedy stock. New York agents have been appealed to and asked to secure as good a company as possible.

SYDNEY HOUSES REOPEN.

Sydney, Dec. 10.

The theatres here controlled by J. C. Williamson, Ltd., reopened after having been closed since the middle of last month through the coal strike, which forced the lighting company to discontinue its service.

At the Criterion "Common Clay," in which Florence Rockwell, the American actress, has scored a distinct triumph, was resumed and business continues big.

Unions Condition for Information.

A legitimate manager's office this week requested the I. A. T. S. E. to give them information as to what towns in New York State a stage hands strike existed in and the union headquarters informed them that unless they would cancel their attractions in the towns the information would not be given.

The manager decided to let the local theatre managers notify him of conditions rather than agree to the demand of the union.

Urban Doing Pavlova Scenery.

Josef Urban is completing the scenic production for the series of ballets Pavlova is to present during her tour of South America.

TITLES CONFLICT.

An example of feature picture titles affecting legitimate productions is cited in the case of Oliver D. Bailey's "The Victim," which has been changed to "The Innocent Sinner."

William Fox released a picture called "The Victim" several weeks ago. Valeska Suratt was starred and the Bailey play was then given a new name, the producer treating the matter as a coincidence and not alleging piracy.

The play, which was written by Joseph Noel and Mr. Bailey, will open at the Duquesne, Pittsburgh, Monday. In the cast are Julia Dean, Thorlow Bergen, Frederick Truesdale, Edwin Holt, John F. Weber and Kate Blanche.

The play is dramatic and said to have been inspired through the recent blackmail exposures by federal authorities. The theme of the Fox picture is entirely different.

PHILADELPHIA'S NEXT.

Messrs. Mastbaum, Sablosky and McGuirk, interested in a chain of vaudeville theatres in Pennsylvania, booking through the Amalgamated, will erect a new vaudeville and picture house at Columbus avenue and Broad street, Philadelphia.

The plot is 187 feet on Columbus avenue and 175 feet on Broad street, with a building on its front that at present yields an annual rental revenue of \$19,000. These stores will not be disturbed. The theatre is to be erected in the rear of the present edifice, and will have a seating capacity of 2,800.

"OH BOY" OPENING.

Schenectady, N. Y., Jan. 10.

F. Ray Comstock and William Elliott will open a new musical play, "Oh Boy," here Saturday. The music is by Jerome Kern, while the book and lyrics are by P. G. Wodehouse and Guy Bolton. In the cast are Anna Wheaton, Marie Carrol, Augusta Haviland, Jack Gardner, Creighton Hale, Carl Lyle, Stephen Maley, Jack Merritt, Frank McGinn, Marion Davies, Heine Johnston, Mr. and Mrs. Carl Heisen, Edna May Oliver.

The show will stay out about four weeks before going into New York.

MOORE ACCEPTS.

Victor Moore has reconsidered his determination not to accept the re-nomination for the office of Angel of the Lights, and will head the ticket at the coming election. There will be no opposition ticket.

The plans of the Lights for the coming summer season include the installation of a soundproof rathskeller for the benefit of the "stay-lates." All of the grounds for sports will be in shape for the opening of the club house early in May.

SEVERAL RECORDS GONE.

The business done by the burlesque shows of the American Wheel New Year's week broke records in several cities for that circuit.

"Fair Unknown" Starts.

The Shuberts have selected New Haven as the place for the premiere of their Strauss operetta Jan. 29. The piece is rehearsing under the direction of Edward Temple.

In the cast are Sari Petrass, Maud Odell, Daisy Irving, John Goldsworthy, Charles McNaughton, Lionel Belmore, Ned Monroe.

"Harp's" Last Act Rewritten.

The last act of Laurette Taylor's play, "The Harp of Life," has been rewritten since Gail Kane left the cast.

Fourth Stage Manager So Far.

There has been a new stage manager engaged for "Old Lady 31" this week, the fourth thus far. The third incumbent was David Burton.

POSSIBLE V. M. P. A. BLACKLIST ANSWERS CLOSED SHOP THREAT

Mayne's Boast of Ten Houses Called "Hot Air." Sheedy Maintains Independence. Gordon Houses the Pivot. Quigley Raps Kollins.

Whether a "closed shop" condition actually exists in New England as claimed by Lester Mayne the next few weeks will tell. Mayne joined with Stuart Kollins in taking vaudeville houses into the Sheedy office. At the recent "scamper" of the White Rats at the Hub Mayne boasted he was leaving for New York the next day accompanied by eight members who had declared for a closed shop. The impression prevails, however, Mayne was merely delivering himself of some "hot air" since only two managers are known to have gone with him, one being Kraull of Newport.

The Vaudeville Managers' Protective Association will convene shortly to consider the matter. One plan will be to prohibit further booking of any act appearing for any manager subscribing to the "closed shop" and to bar those managers from obtaining bookings from the V. M. P. A. or its affiliates. This would virtually mean a "black list" by the V. M. P. A. managers of all those managers and acts playing "closed shop."

The success of Mayne's closed shop idea seems to rest at present with the Gordon Brothers who have seven houses booked by Sheedy. At the V. M. P. A. dinner in Boston last week one of the brothers said they would continue to book as at present, without playing favorites. Mayne and Kollins are identified with the Sheedy office and claim to have ten weeks' time, bookings to be given to White Rats only.

There has been some talk about that Frank A. Keeney might join with the Sheedy agency in declaring a "closed shop." Keeney now books his theatres in Brooklyn and Newark (two in all) through the B. S. Moss office. B. S. Moss is a member of the V. M. P. A., but Keeney is not. Were Keeney to join forces with Sheedy it would likely mean a change of booking base for him.

M. R. Sheedy refuses to discuss the situation other than to say Mayne is working for him and is to receive commissions only on houses which he brings into the office. Kollins suddenly quit the J. J. Quigley office Christmas Day, owing that office, it is said, about \$350, and then joined with Mayne. Mr. Quigley wrote VARIETY as follows:

Boston, Jan. 6.

Editor VARIETY:

In this week's VARIETY Stuart Kollins, who was formerly in our employ, stated he was booking the following theatres: Pay's, Providence, R. I.; Music Hall, Lewiston, Me.; Marlboro, Marlboro, Mass., and the Nashua, Nashua, N. H.

This is a falsehood on the part of this man, as John Quigley's Theatrical Agency, Inc., is booking those houses and they have never left us. I hardly think they will, just because Kollins desires to obtain some unfair notoriety.

I desire to say that while I was ill in bed during the week of Dec. 25, this Kollins tried his best to steal my houses away from me, but he did not succeed. Each and every manager we are booking is still with us and intends to stay.

Another important point I would like to take up. Kollins stated at the White Rats' New Year's party, held in Boston on New Year's Eve, that both he and Lester Mayne were with the Rats for a closed shop. When he made that

statement he was speaking for himself and the office he is now with and not for John Quigley's Theatrical Agency. I as president of that concern am fully capable of speaking for it.

I have always tried to be fair with all actors whom we booked and shall try to continue along those lines. We are not a closed shop and will continue to book acts of merit at all times.

John J. Quigley.

Two New England managers have advised VARIETY direct, contradicting the new Sheedy, Mayne & Kollins office that they have taken over the vaudeville bookings from the J. J. Quigley establishment in Boston.

J. W. Greely of the Music Hall, Lewiston, Me., and Rock & Hayes of the Marlborough theatre, Marlborough, Mass., declare that they will continue to receive their bills from Quigley.

Late this week a statement by one close to Sheedy somewhat cleared up the position of that agency. He said the Sheedy office was absolutely independent as it always has been and that the Sheedy agency had not declared for a closed shop and never would. It was pointed out Sheedy had many differences with the White Rats in the past and it was hardly tenable he would stand with them.

It was also emphasized that the Gordon Brothers were members of the V. M. P. A., and would not withdraw to take a chance on the closed shop idea. Regarding the position of Mayne, the Sheedy office declared his connection only extended so far that he was to receive commissions on the houses he might bring into the agency, but that he had no authority to use Sheedy's name in any way.

No Evidence Against Hazel Wood.

San Francisco, Jan. 12.

Hazel Wood was dismissed here last week for lack of evidence, after being brought back from Los Angeles to face a charge of receiving stolen goods from George Byrne, employed at the St. Regis apartments. Byrne, however, was held, charged with grand larceny.

Mark Murphy, well known of the vaudeville team of Mr. and Mrs. Mark Murphy, died Jan. 10 at 157 East 31st street after a short illness with a complication of diseases. Mr. Murphy was 62 years of age. He had been complaining for the past year, but was not stricken seriously until Saturday night. His last vaudeville appearance was in Los Angeles during February, 1916, when he toured the former Sullivan-Cosidine circuit. He was scheduled to open in a New York theater next month. Murphy was one of the better known of the former day thespians, his greatest stage achievement being in "The Coal Strike," in which he starred for many seasons. The funeral will be held from St. Peter's Church in Brooklyn, Saturday (tomorrow) morning. The deceased was a life member of the Elks.

Col. William F. Cody ("Buffalo Bill") died Jan. 10 after an illness of several weeks at his home in Denver. He was a veteran of the U. S. Army, having served in the Civil war, and later as a scout in the frontier Indian campaigns. He was with Gen. Nelson A. Miles as chief of scouts in the last big Indian campaign. Later he became a showman and toured the country with a Wild West Show, which bore his name. Last season he was with the Sells-Floto show as an extra attraction.

Nathan Davis, former animal trainer, died suddenly at the Jefferson Hospital, Philadelphia, Jan. 5. He was 70 years old. At the close of the Civil War he became connected with John O'Brien's Circus as an animal trainer and later joined the Cooper & Bailey Circus and later the Buffalo Bill Show. He is survived by a sister living at 3647 North 27th street, Philadelphia.

Kintchle Kilpatrick, the wealthiest woman in Australia, died from injuries received in an automobile crash near Melbourne. Mrs. Kilpatrick was the wife of Edwin E. Kilpatrick, the American showman, who accumulated a fortune in the British colony, and brother of Charles G. Kilpatrick, the one-legged cyclist. The latter received a cable of the death.

Fred R. Wren, 69 years of age, died at his home in Buffalo, Jan. 5. Wren was an old Shakespearean actor, having appeared at times with Edwin Booth and other stars of that day. He later became a favorite in Buffalo as a member of the Academy stock.

OBITUARY

John B. Baldwin, oldest member of the American Federation of Musicians, died in Cedar Grove, N. J., last week. He was 86 years old and was the first treasurer of the Newark (N. J.) Musicians' Union.

The father of Jimmie Dunn (Lorraine and Dunn) died New Year's Day, the result of a fracture of the skull sustained on Christmas when he was struck by an automobile.

S. Gurney Lapham, dramatic critic of the Syracuse (N. Y.) "Herald," died at the family home there January 4. Mr. Lapham was known to the theatrical profession all over the country.

Enice Lindsay, age 86, mother of William Lindsay, passenger agent of the Lehigh Valley, died Jan. 6, at the home of her son in Brooklyn.

The father of Bessie Mae and Daniel S. Babcock died Jan. 3 at the Providence Surgical Hospital, Providence, R. I.

The mother of Mabel and Edith Taliaferro, died late last week at St. Vincent's Hospital, New York, 47 years old.

The father and mother of Prof. W. H. Van Dorn ("Thermos"), both retired artists, died recently.

The father of Clyde Schafer ("A Trip of Pleasure") died of heart disease in Pittsburgh Dec. 25.

The mother of Charles Tyson died New Year's Day.

RAT BOND FOR SALE.

A decision last week awarded Edith Richards a half interest in a \$1,000 White Rat realty gold bond, in the possession of her divorced husband, Thomas Almond, and the security was ordered sold, with 50 per cent. being allotted to each. The litigants once appeared in vaudeville as Tom and Edith Almond and agreed to be equal partners in all business deals. After they were divorced Miss Richards asked for her half of the bond. Almond claimed he had bought it out of his personal savings.

Miss Richards lost another action in which she asked for the return of a diamond ring, valued at \$1,000, given her ex-hubby during their wedded life. Murry Bungard, of the James A. Timony office, argued for Miss Richards.

The White Rat \$1,000 bond offered at immediate sale for \$900, after the court rendered its decision.

Up to Wednesday night the bond had not been sold, although Almond advised his attorney that he would accept \$850 and the security had been offered at that figure to a downtown bond broker, who did not accept.

STRIKERS DISCONTENTED.

Oklahoma City, Jan. 10.

There appears among the musicians, stage hands and operators who have gone out on strike a discontent through the Quadruple Alliance, which also included the White Rats.

The striking stage people, other than the Rats, seem to want to "go it alone."

The managers remain firm in their determination not to recognize the Quadruple's demand for a closed shop, which is the slogan of the Rats and under which they entered the Alliance, but the managers have intimated they will listen to a separate plea for peace.

There is a probability the Quadruple Alliance may become a Triple Alliance, with the Rats eliminated, when overtures are expected to be made to the managers to negotiate.



PAT ROONEY, REX FAULKNER and STAN STANLEY

Playing a continuous three-cushion billiard tournament over the Orpheum Circuit. The above flashlight was taken at 5 A. M. in Brown & Hulen's Billiard Academy, Seattle. Mr. Hulen had the picture taken while the boys were waiting for play to start at 8 A. M., the house charging 60 cents an hour for sleeping on the table. Stan and Pat seem to be the fish, but Rex loses frequently. The cue pushers were able to pay the bill when they awoke, for each had a green back.

BILLS NEXT WEEK (JANUARY 15)

In Vaudeville Theatres

(All houses open Jan. 15 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 M A." Western Vaudeville Managers' Association (Chicago).—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. M. A.).—"Sun." Sun Circuit—"N." Nixon-Nirdlinger.
SPECIAL NOTICE: The number in which these bills are printed does not indicate the relative importance of acts nor their program positions. The haste in which the bills are gathered prevents any attention being given these matters.

New York
PALACE (orph)
Florence Moore & Bro
Willie Weston
Wright & Dietrich
Mae Bros & B
Violet Dale
"Patricia" (film)
(Two to fill)
COLONIAL (ubo)
"Girles Gambol"
Aveling & Lloyd
Yvette
"Girl 1,000 Eyes"
Berman & Powell
Catherine Powell
ALHAMBRA (ubo)
Rettor Bros
Derkin Bros
Bert Melrose
R & G Dooley
Hale & Paterson
M & W Cutty
7 Braachill
Wm Sisto
Remple Slaters
Primrose 4
(One to fill)
RIVERSIDE (ubo)
Alex Carr Co
Clark & Bergman Co
Chic Sale
H & E Puck
Leo Beers
"Pinkie"
Boudini Bros
(One to fill)
ROYAL (ubo)
Blanche Sloane
Jack Ryan Co
M & M Morris
Aveling & Lloyd
Emmett Corrigan Co
Jas C. Morton Co
Cecil Cunningham
La Sylph
H O H (ubo)
2d half (11-13)
"Holiday in Dixie"
Meredit & Snoozer

DENTIST TO THE PROFESSION
DR. A. P. LOESBERG
1482 Broadway
Fitzgerald Bldg.
Room 108
Tel. 4635 Bryant

Bud & Nellie Helm
Collins Elliott & L
Burns & Foran
5TH AVE (ubo)
2d half (11-13)
Moore & Gerald
Morris & Beasley
Excelent Models
French Girls
125TH ST (ubo)
2d half (11-13)
Harry Cooper Co
De Koch Tr
Sam Liebert Co
58TH ST (ubo)
2d half (11-13)
Fuller Sisters
Martha Russell Co
Starkley & Beasley
23D ST (ubo)
2d half (11-13)
Arthur Angel Co

NATIONAL (loew)
Brandt & Aubrey
Harry Coleman
Mimic World
(One to fill)
2d half
Cornelia & Adele
Virginia Ogden
Clark & Chappelle
O'Brien & Buckley
Clark & McCullough
Jerome & Carson
DELANEY (loew)
J & I Melba
"Reno"
Annie Ken
Helen Page Co
Chase & LaTour
Al Bryant Co
2d half
Morris & Miller
E J Moore

BERT LA MONT

ACT DOCTOR

506 Putnam Building
Let him fix it for you.

Ward & Wilson
Fagg & White
NAT WING GAR (ubo)
2d half (11-13)
Lillian Kingsbury
Marie Lavarr
Telegraph 3
AMERICAN (loew)
P George
Harrington & Lanster
Josephus Tr
Trindell & Esther
Hal Crane Co
Roe & Wood
Camille Personi Co
Hanley Lum & S
(One to fill)
2d half
J & I Melba
Leonard & Louie

Grace Dixon
Hoyt's Minstrels
(Four to fill)
ORPHEUM (loew)
Carbay Bros
Morris & Miller
Ben Smith
Dorothy Burton Co
Clark & McCullough
Rooders Tr
(One to fill)
2d half
Reed & Wright
Potter & Hartwell
Cook & Stevens
Mabel Harper
Hal Crane Co
(Three to fill)
ROSLAND (loew)
Stetson & Huber

TOM KENNEDY and ETHEL BURT
"Engaged, Married and Divorced"

Hendrix & Padula
Harry First Co
Maud Muller
Jerome & Carson
2d half
Brandt & Aubrey
Harry Coleman
Mimic World
AVE B (loew)
Robinson & McKissick
F & B Weninger
Gray & Graham
Walter Gilbert
Kluting's Animals
Burke & Burke
(Four to fill)
BROOKLYN
ORPHEUM (ubo)
Fay Templeton
M Macomber Co
"Night Boat"
Chas Olcott
"Hap to Ruth"
Ingels & Reading
Dunedin Duo
(One to fill)
BUSHWICK (ubo)
Edna Goodrich Co
VanRie Bergere Co
Mazie King Co
Edwin George
"Jasper"
Libonita
Dufty & Dalsey
Hopkins Artel Co
PROSPECT (ubo)
2d half (11-13)
Dunn & Beaumont Sis
Charles Kenna
Winchester & Claire
Consul
GREENPOINT (ubo)
2d half (11-13)
"Motoring"
Kramer & Howland
HALSEY (ubo)
2d half (11-13)
Morlarty Sisters
Raher & Rockaway
Sam Lowett Co
Merry Maids of Music
Fox & Graham
Hayes & Rives
BIJOU (loew)
Wells Oxford 5
Cooper & Hartman
"Harmless Bug"
Clark & Chappelle
Morat Opera Co
Hoey & Lee
Belmont Sisters
2d half
3 Norrie Sisters
Josephus Troupe
Harris & Lyman
The Criminal
Adrian
W & M Rogers
(One to fill)
DE KALB (loew)
J & P Regay
E J Moore
O'Brien & Buckley
Percy Pollock Co
Frankie Rives
2d half
Flake & Fallon
Williams & Segal
"Harmless Bug"
Maud Muller
Belmont Sisters
(One to fill)
PALACE (loew)
Handie & Miller
Burke & Burke
Lou Anger
4 Dordeens
(One to fill)
2d half
Robinson & McKissick
Wood & Hall
Gladys O'Maras
(Two to fill)
LOL ON (loew)
Cornelia & Adele
Seymour & Seymour
Farrell & Farrell
Florence Rayfield
Al Golem Tr
P George
Belle & Mayo
Lella Shaw Co
L Wolfe Gilbert
Buch Bros
WARWICK (loew)
Milloy Keough Co
Lutz Bros
(Two to fill)
2d half
F & B Weninger
"Kluting's Animals"
(Two to fill)

Brooklyn
ORPHEUM (ubo)
Fay Templeton
M Macomber Co
"Night Boat"
Chas Olcott
"Hap to Ruth"
Ingels & Reading
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Farrell & Farrell
Florence Rayfield
Al Golem Tr
P George
Belle & Mayo
Lella Shaw Co
L Wolfe Gilbert
Buch Bros
WARWICK (loew)
Milloy Keough Co
Lutz Bros
(Two to fill)
2d half
F & B Weninger
"Kluting's Animals"
(Two to fill)

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(One to fill)
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Handie & Miller
Burke & Burke
Lou Anger
4 Dordeens
(One to fill)
2d half
Robinson & McKissick
Wood & Hall
Gladys O'Maras
(Two to fill)
LOL ON (loew)
Cornelia & Adele
Seymour & Seymour
Farrell & Farrell
Florence Rayfield
Al Golem Tr
P George
Belle & Mayo
Lella Shaw Co
L Wolfe Gilbert
Buch Bros
WARWICK (loew)
Milloy Keough Co
Lutz Bros
(Two to fill)
2d half
F & B Weninger
"Kluting's Animals"
(Two to fill)

Atlantic, Ga.
FORSYTH (ubo)
Weiss Tr
Skipper Kennedy & R
Sherlock Slates
Wilfred Clark Co
Nat C Goodwin
Selma Bratts Co
BIALTO (ubo)
La Belle Williams
Ethel Von
4 Juvenile Kings
(Two to fill)

Atlantic, Ga.
FORSYTH (ubo)
Weiss Tr
Skipper Kennedy & R
Sherlock Slates
Wilfred Clark Co
Nat C Goodwin
Selma Bratts Co
BIALTO (ubo)
La Belle Williams
Ethel Von
4 Juvenile Kings
(Two to fill)

THE CORNELL
114-116 West 47th Street, New York City
(Just off Broadway)
Housekeeping Apartments... \$5.00 upward per week
Single and Double Rooms... \$5.00 upward per week
W. J. SMITH, Manager.

"Lady"
2d half
Weston & Claire
Walsh Lynch Co
F & L Bruch
Aus Blandes
O H (loew)
Antonios
Leonard & Dempsey
Wilmer Walters Co
Henry Frey
Cadets DeGawcoyne
Albany, N. Y.
JEFFERSON (ubo)
Marguerite & Hanley
Newhof & Helpe
2d half
Russell & Frey
Yates & Wheeler
Austin, Tex.
MAJESTIC (inter)
(15-16)
(Same bill playing
Waco 11-16 and Ft
Worth 12-21)
Togan & Genera
Voland Gamble
S Miller Kent Co
Brierre & King
"Tango Shoes"
Keene & Wms
Imper Jui Jitsus
Baltimore, Md.
MARYLAND (ubo)
3 Rosalind
Marion Weeks
Regal & Bender
Those 5 Girls
Clifford & Walker
Dooley & Rugel
Adelaide & Hughes
Merle's Birds
(One to fill)
HIP (loew)
B & H Mann
Lord Robert
Minetta Duo
Frolicking Girls
Armstrong & Ford
Bren Family
(One to fill)
Birmingham, N. Y.
STONE (ubo)
Eugene Le Blane

Baltimore, Md.
MARYLAND (ubo)
3 Rosalind
Marion Weeks
Regal & Bender
Those 5 Girls
Clifford & Walker
Dooley & Rugel
Adelaide & Hughes
Merle's Birds
(One to fill)
HIP (loew)
B & H Mann
Lord Robert
Minetta Duo
Frolicking Girls
Armstrong & Ford
Bren Family
(One to fill)
Birmingham, N. Y.
STONE (ubo)
Eugene Le Blane

5 Flormonds
Van Bros
2d half
Local Quartette
Keane & White
T & S Moore
Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
1st half
Claire Vincent
Gus & Haw
Chas Howard Co
Frank Crumit
Page Hack & M

Boston
KEITH'S (ubo)
Ellis & Bordoni
Bonita & Hearn
Marie Nordstrom
"Rubeville"
Eddie Carr Co
Bert Albright
McShane & Hathaway
Frank & Toby
"Garden of Surprises"
ORPHEUM (loew)
White Mullay & W
"Parle Shop"
Nevins & Gordon
"Holland Romance"
Laurie Ordway
Kineva Troupe
(One to fill)
2d half
Hess & Hyde
Saona Co
Ferguson & Sunderland
Salvation Sue
Bell Boy 8
Manola
(One to fill)
ST JAMES (loew)
Rice & Francis
Maurice Samuels Co
Kathryn Milley
Berbour Troupe
(One to fill)
2d half
Mae Marvin
Grey & Klunker
"Just for Instance"
Gould & Lewis
Archer & Belford

Bridgeport, Conn.
POLI'S (ubo)
Raymond Wilbert
Smith & Farmer
"Love in Suburbs"
Gene Greene Co
"What's the Idea?"
2d half
Lamb & Morton
Sheets & Eldert

Bridgeport, Conn.
POLI'S (ubo)
Raymond Wilbert
Smith & Farmer
"Love in Suburbs"
Gene Greene Co
"What's the Idea?"
2d half
Lamb & Morton
Sheets & Eldert

"To Save Girl"
Dunbar & Turner
Clark's Hawaiians
PLAZA (loew)
Two Fotos
Brandell & Bell
Greenley & Drayton
Fascinating Flirts
2d half
De Burg Sisters
Helen & Rice
Gordon & Kinley
Arthur Lavine Co
Buffalo
SHEA'S (ubo)
S & K Morton
Harry Green Co
Will Ward & Girls
Tom Edwards
Harry L Mason
Alhoff Sisters
"5 of Clubs"
Leonardi

Butte, Mont.
PANTAGES (p)
(19-24)
Pauline
Evelyn & Dolly
Hugo Koch Co
Virginia 4
Goldsmith & Pinard
Bay City, Mich.
BIJOU (ubo)
(Sunday opening)
1st half
(14-17)
(Same bill playing
Battle Creek 18-20)
Permaine
Browning & Dean
Harry Holman
C Frances Reinsner
"Gown Shop"
Calgary
ORPHEUM
Haruko Onoda
Ames & Winthrop
Miss Lettzel
Beatrice Herford
Riggs & Witchole
F Nordstrom Co
PANTAGES (p)
Dix & Dixie
Glad 2monds

Mystic Bird
Frank Fogarty
Berlo Girls
Mack & Velmar
Canton, O.
LYCEUM (ubo)
Johnny Smith Co
Frederick
Lids McMillan Co
Fisher Luckie & G
Mirano Bros

Champaign, Ill.
ORPHEUM (wva)
Kerell
Ovonda Duo
Dae & Neville
Jimmy Lucas Co
Tennessee Ten
2d half
"Girl Worth While"
CHARLESTON, S. C.
ACADEMY (ubo)
La Emma
Nelman & Kennedy
Mable McDonald
Kittner Taylor & McK
3 Bobs
2d half
Tilton
Fred Helder
Fred Hagan Co
Ward & Van
Rose & Ellis

Charlotte, N. C.
PIEDMONT (ubo)
(Rouoke split)
1st half
Eddie Hill
Frank Mullane
Lewis & White
4 Eastenders
Glad Sisters
Chattanooga, Tenn.
PRINCES (ubo)
(Knoxville split)
1st half
Willie Messen Co
Eleanor Fisher
Couray & O'Donnell
Pietro
4 Paldrens

Chicago, Ill.
MAJESTIC (orph)
Carus & Comer
Eva Taylor Co
Kaimar & Brown
Diamond & Breunann
Bradna & Derrick
McDonald & Rowland
Herschel Hendler
4 Readings
PALACE (orph)
White & Cavanagh
"Honor Thy Children"
Allen & Howard
Deunast & Colette
McDonald Montgomery
Hayden & Hayda
Apdaie's Animals
Meleta Bonconi
The Brightons
AMERICAN (wva)
Rawson & Clare
Follis Sls & LeRoy
Slatkos Rollickers
Freddy James
(One to fill)
2d half
Aerial Degraffs
Gorman Bros
Ned Nestor & S'hearts
Lane & Harper
Fillis Family
McVICKER'S (loew)
H & A Turpin
Hawthorne & Lester
Burrhans Review
Al Wohlman Co
Rigoletta Bros
LINCOLN (wva)
Aerial Degraffs
Pastime 4
Nestor & S'hearts
Bob Hall
Ross Bros
2d half
Otto Koerner Co
(Four to fill)

Cincinnati, O.
KEITH'S (ubo)
(Sunday opening)
Bicknell
Werner Amoros Tr
Toney & Norman
Eddie Foy Co
Jean Adair Co
Al Herman
3 Johns
EMPRESS (abc)
"Re-Male Clerks"
Gerald Mullane
Howard & Graff
Lillian Pleasants
Kerry & McGee
Ferris Wheel Girls
Cleveland
HIP (ubo)
Eva Tanguay
Julian Rose
Rae E Ball
Dugan & Raymond
Kelly & Galvin
(Two to fill)
MILES (loew)
Zita Lyons
Dooley & Nelson
Ward & Raymond
Mile Ansonia Co
Murray Bennett
"Bit of Scandal"

Cincinnati, O.
KEITH'S (ubo)
(Sunday opening)
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Toney & Norman
Eddie Foy Co
Jean Adair Co
Al Herman
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(Two to fill)
MILES (loew)
Zita Lyons
Dooley & Nelson
Ward & Raymond
Mile Ansonia Co
Murray Bennett
"Bit of Scandal"

E. HEMMENDINGER
NEW YORK
Jewellers to the Profession
Tel. 871 John

Col. Spagn, Col.
ORPHEUM
(13-16)
(Same bill playing
Lincoln 17-20)
Bert Levy
Louis London
Marie Flugibbon
Mullen & Coogan
Silver & Duvall
Stone & Kallaz
Sarah Padden Co

Columbus, O.
KEITH'S (ubo)
"The Headliners"
J C Nugent Co
Dyer & Faye Co
Sylvester & Vance
Emmett Welch Min
"The Stamped"
Sorletty & Antonette
(One to fill)
Dallas, Tex.
MAJESTIC (inter)
Frank Hartley
De Lisle & Vernon
McDevitt Kelly & L
R C Foster
Chip & Marble
E-kert & Parker
Morin Soters

Daanville, Ill.
PALACE (ubo)
"Junior Follies"
2d half
J & E Dooley
L & M Hunting
Kawson & Clare
Diero
Anderson's Revue

Davenport, Ia.
COLUMBIA (wva)
"Around Town"
2d half
Adroit Bros
Shirley Sisters
Elsie Williams Co
Roth & Roberts
"School Playgrounds"

Dayton
KEITH'S (ubo)
Frank Le Dent
The Sharrkoss
Kelly & Wilder Co
"Prosperity"
Marie Stoddard
Lewie Belmont & L
Mayhaw & Taylor
Musical Gormans

Edmonton, Can.
PANTAGES (p)
Morton Bros
Jungle Man
Amoros & Mulvey
Daisy Jerome
Harry Rose
"Motor Madness"
Elizabeth, N. J.
PROCTOR'S (ubo)
2d half (11-13)
Peacock Alley
Victor Morley Co

Decatur, Ill.
EMPRESS (wva)
"Girl Worth While"
2d half
Kartell
Misses Nelson
"Petticoats"
L & M Hart
Creole Band
Denver
ORPHEUM
"Girl of Deah"
Bernard & Harrington
Kenny & Hollis
5 Belguim Girls
Nell O'Connell
Mme Doria
McKay & Ardine
PANTAGES (p)
Farran Gattage & F
Horrell Dancers
Stanucella
Howard & Fields
Shepp's Circus
Des Moines, Ia.
ORPHEUM
(Sunday opening)
"Bride Shop"

Des Moines, Ia.
ORPHEUM
(Sunday opening)
"Bride Shop"

MELSHEIMER'S
Best Place to Eat in St. Louis.
Night and Washington
High Class Cabaret Dancing

Everest's Monks
John Geiger
Whiting & Burt
Cycling Brunettes
Raymond & Caverley
Tate's Fishing
Detroit
TEMPLE (ubo)
Elsa Ryan
Bert Baker Co
Moore & Haager
Farr 2 Colers & F
4 Holloways
Van & Belle
Scarpoff & VarVara
Mus Johnstons
ORPHEUM (loew)
Chas Thompson
Tom Davis Co

Fall River, Mass.
BIJOU (loew)
Ferguson & Sunder-
land
Salvation Sue
Bell Boy 8
Hess & Hyde
2d half
White Mullaly & W
Nevins & Gordon
"Holland Romance"
Laurie Ordway
Kineva Troupe
Fargo, N. D.
GRAND (abc)
The Muros
Love's Lottery
Bassett & Bailey

CONTINENTAL HOTEL
LOS ANGELES and SAN FRANCISCO
Shanley and Furness ("Fifty-Fifty")

STAGING ACTS and STAGE DANCING
Ad. Newberger
2307 BROADWAY, bet. 83rd and 84th St.
Tel. Schuyler 5200

- B & B Stanley
3 Harmony Kings
2d half
Holland & Jennie
Kane, Mason & S
Connors & Huyck
Alfred & Pasquale
(One to fill)
- Flint, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Saginaw split)
- Mystic Hanson
Green McHenry & D
Hal Stephens Co
Hope Vernon
Edward's School Days
- Ft. Dodge, Ia.
PRINCESS (wva)
2d half (16-18)
- International Girl
Casting Campbells
Embs & Alton
Coats & C'jacks
- Fort Wayne, Ind.
PALACE (ubo)
J & E Dooley
Diero
"Suffragette Revue"
2d half
C & A Glocker
C & M Dunbar
Kate Watson
Herman Leib Co
Jimmie Lucas Co
"Paradise in Honolulu"
- Ft. Williams, Can.
ORPHEUM (wva)
2d half (18-20)
- Gallerini Sisters
Holmes & Wells
Flo Adler & Boys
Mareano & D Bros
- Galveston, Tex.
OPERA HOUSE
(inter 14-15)
(Same bill playing
San Antonio 16-20)
- O'Donnell & Blair
Janis & West
"Petticoats"
Chief Caupolican
Fred V Bowers
Schoen & Mayne
Sylvia Loyal Co
- Gary, Ind.
ORPHEUM (wva)
Sunday opening
(14-17)
- Jack LaVier
Chas Mason Co
Roth & Roberts
(Two to fill)
- Grand Rapids
EMPRESS (ubo)
"New Producer"
Gladys Clark
Loney Haskell
Burt Johnston Co
Seabury & Price
(One to fill)
- Gt. Falls, Mont.
PANTAGES (p)
(14-17)
(Same bill playing
Anaconda 18)
- Elizabeth Cutty
"Telephone Tangle"
Bellicaire Bros
Nan Grey
Aus Woodchoppers
Bobbie & Nelson
- Green Bay, Wis.
ORPHEUM (wva)
2d half (18-20)
- Lew Hoffman
Barry Girls
Paul Bawens
Diving Nymphs
- Hamilton, Can.
TEMPLE (ubo)
Mrs G Hughes Co
Big City
CASINO (abo)
Berrick & Hart
The McIntyres
Bug Grey
- Harrisburg, Pa.
MAJESTIC (ubo)
Billy K Wells
"Girl from Amster"
The Meliettes
2d half
Fred Weber Co
E E Clive Co
Skelly & Sauvain
Dan Burke Co
- Hartford, Conn.
POLI'S (ubo)
3 Singing Types
Wood & Mandeville
Coyle & Morrill
Billy Rogers
Kerslate's Pigs
2d half
Richie & Clegg
Gertrude Barnes
"What's the Idea"
John & Mae Burke
3 Airfare
PALACE (ubo)
Lord & Fuller
Bisset & Scott
"Te Deum Ode Girl"
Black & Tan
Fred Ardath Co
2d half
Wilmer & Burke
Milton & DeLong Sis
Melody 4
Aki Japs
(One to fill)
- Hanston, N. Y.
FELONY'S (ubo)
Stanley half (11-13)
Howard & White
Hartley & Pecan
Golett's Mankeys
Saratoga, Pa.
PALACE (ubo)
Brown & Jackson
Mysterious Will
Alice Hanson
Morati Opera Co
2d half
Karlton & Kilford
Chabot & Dixon
(Two to fill)
- Hoboken, N. J.
LYRIC (ubo)
Greenley & Drayton
The Criminal
3 Dole Sisters
Lucille & Cockatoos
(One to fill)
- Geo W Moore
Mysterious Will
Alice Hanson
Morati Opera Co
(One to fill)
- Houston, Tex.
MAJESTIC (inter)
The Faynes
Josephine Davis
Harry Girard Co
Lew Madden Co
Raymond Bond Co
Gertrude Van Dyke
Leo Zarrell Co
- Indianapolis, Ind.
KEITH'S (ubo)
(Sunday opening)
Gordon & Rice
Nordstrom & Potter
Cole Russell & D
Daisy Jean
Bessie & Baird
Edwin & Arden Co
Jimmy Hussey Co
Alaska 3
LYRIC (ubo)
Lupita Perez
Godfrey & Henderson
Frank Stafford Co
Kane & Herman
Burton's Hawaiians
Inter. Falls, Minn.
GRAND (wva)
(Sunday only)
(Jan 21)
- Gallerini Sisters
Holmes & Wells
Flo Adler & Boys
Mareano & D Bros
- Ithaca, N. Y.
STAIR (ubo)
Holmes & Buchanan
"Trip of Pleasure"
2d half
"Girl from Milwaukee"
5 Florimonds
Jacksonville, Fla.
ORPHEUM (ubo)
(Sunday opening)
(Savannah split)
- Cunningham & Marion
Cecile Weston Co
Roy L Royce
Chung Wha 4
The Seabrooks
Jefferson City, Co.
GEM (wva)
The Lamonts
2d half
Anita Ariles Co
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan, St. Pitts-
burgh, split)
- 1st half
J & D Muller
Winchester
H Adler Co
The Crips
- Kansas City, Mo.
ORPHEUM
(Sunday opening)
"Forest Fire"
Clown Seal
Mr & Mrs G Wilde
Bert Leslie Co
Riggs & Ryan
Jone Heather Co
Bert Fitzgibbon
PANTAGES (p)
Mori Bros 3
Valentine Vox
"Nut Sundae"
Sherman Van & H
Clifford & Mack
Elise White
GLOBE (wva)
Johnson & Arthur
Morris & Leonard
Dunbar's Singers
Ross & Ashton
Treat's Seals
(One to fill)
- Monroe Bros
Grace McCormack
LeRoy & Harvey
Dickenson & Deagon
"Luck of a Totem"
(One to fill)
- Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
- 1st half
Parish & Peru
Lillian & Boreas
Nichols Sisters
Bernie & Baker
Ed Estus
- GRAND (abo)
Marah & Lawrence
Stanley & Farrell
(Three to fill)
- 2d half
Harry Brooks Co
Kittick & Sana
(Three to fill)
- Kokomo, Ind.
SIPS (ubo)
"Night Clerk"
2d half
"Junior Footers"
Lanesboro, Pa.
COLONIAL (ubo)
2d half (11-13)
- Jenks & Allen
Great Howard
Regal & Bender
McIntosh & Maids
Lincoln, N.Y.
LYRIC (abo)
Bowen & Bowen
Society Circus
2d half
Gladys Corriell
B & H Gordon
ORPHEUM (wva)
Savo & Co
Three Keynotes
Bernie Bros
Frank Bush
Four Reuces
Little Rock, Ark.
MAJESTIC (inter)
D'Amico
Foley & O'Neil
Rita Marie Arch
Linton & Lawrence
Lons & Sterling
2d half
Karl Karey
White's Circus
(Three to fill)
- Los Angeles
ORPHEUM (ubo)
(Sunday opening)
Mason & Keeler Co
Eddie Leonard Co
Flake's Mules
Mabel Russell Co
Irene Parker
Anna Chandler
Bankoff & Gilrie
Marie & Duffy
PANTAGES (p)
"Betting Bettys"
Olive Briscoe
Bell Ringers
Smith & Kaufman
Sigbee's Dogs
- Louisville, Ky.
KEITH'S (ubo)
(Sunday opening)
Marble Gems
Chas L Fletcher
Chas E Evans Co
Burley & Burley
Capt Anson & D
Swor & Avery
"4 Husbands"
Lowell, Mass.
KEITH'S (ubo)
Elvera Sisters
Adeline Francis
Southern Girls
Grace De Mar
Adams & Murray
Watson Sisters
Jordan Girls
Lillian Slagars
Earl & Edwards
Herman Lieb Co
Victoria 4
Darto & Rialto
2d half
LeVine & Inman
Fiddler & Shelton
"On the Veranda"
Ralph Commons
Robbie Gordone
- Nashville, Tenn.
MAJESTIC (ubo)
(Birmingham split)
- 1st half
Valentine & Bell
Newins & Erwood
McWaters & Tyson
Oscar Loraine
Betty Seals
Newark, N. J.
MAJESTIC (ubo)
Gilding & O'Mearas
Reed & Wright
Norwood & Hall
Storm & Marsden
Mabel Harper
2d half
Cooper & Hartman
"Reno"
Reed & Wood
Harry First Co
Chappelle & Vidocq
Gray & Graham
New Haven, Conn.
POLI'S (ubo)
5 Young Americans
Helen & Rice
Milton & DeLong Sis
Dunbar & Turner
Aki Japs
2d half
Raymond Wilbert
Greenley & Drayton
"Love in Suburbs"
Gene Green Co
Chinese Mus Enter
BIJOU (ubo)
Lord & Fuller
Sheets & Eldert
V & E Stanton
Clark's Hawaiians
2d half
Two Totos
Rilly Rogers
Pringres Wallace Co
Jenks & Allen
Kajivama
New Orleans
ORPHEUM
Els & French
- Barry Girls
W Armstrong Co
Diving Nymphs
Chas Wilson
Fills Family
2d half
Africain Sisters
Cross & Doris
Gladys Alexander Co
Morris Golden
Laten's Elephants
(One to fill)
- Minneapolis
ORPHEUM
Laura N Hall Co
Morton & Glass
Cantwell & Walker
Misses Campbell
Cals Bros
Musical Gerald
Scott Lassies
PANTAGES (p)
Leo & Mae Leifvre
Oakland Sisters
Bernard
Cedora
Friend & Downing
Rawls & Von Kaufman
GRAND (wva)
Victorio Trio
Catherine Chaloner Co
Kittie Flynn
6 Crinoline Girls
UNIQUE (abo)
Kanev Mason & S
Brooklyn Comedy 4
Connors & Huyck
Tom Brantford
(One to fill)
- 2d half
The Muros
Black & McCone
3 Harmony Kings
Dancing Ala Carte
(One to fill)
- Montreal
ORPHEUM (ubo)
Howard & Clark
"Motor Boating"
Donovan & Lee
Duffin Roday Tr
Wolf & Stewart
Dunbar's Darkies
(One to fill)
- FRANCAIS (ubo)
(Ottawa split)
- 1st half
Beaumont & Arnold
3 Vaganzas
La Polierica
(One to fill)
- Moore Jaw, Can.
ALLAN (wva)
(15-16)
- Jack & Foris
Weak & Manning
Burton Hahn & Martz
Howard's Bears
Mt. Vernon, N. Y.
PROCTOR'S (ubo)
2d half (11-13)
- Bob Yosco
J Francis Sullivan
Muskegon, Mich.
REGENCY (ubo)
(Sunday opening)
Lillian Slagars
Earl & Edwards
Herman Lieb Co
Victoria 4
Darto & Rialto
2d half
LeVine & Inman
Fiddler & Shelton
"On the Veranda"
Ralph Commons
Robbie Gordone
- Nashville, Tenn.
MAJESTIC (ubo)
(Birmingham split)
- 1st half
Valentine & Bell
Newins & Erwood
McWaters & Tyson
Oscar Loraine
Betty Seals
Newark, N. J.
MAJESTIC (ubo)
Gilding & O'Mearas
Reed & Wright
Norwood & Hall
Storm & Marsden
Mabel Harper
2d half
Cooper & Hartman
"Reno"
Reed & Wood
Harry First Co
Chappelle & Vidocq
Gray & Graham
New Haven, Conn.
POLI'S (ubo)
5 Young Americans
Helen & Rice
Milton & DeLong Sis
Dunbar & Turner
Aki Japs
2d half
Raymond Wilbert
Greenley & Drayton
"Love in Suburbs"
Gene Green Co
Chinese Mus Enter
BIJOU (ubo)
Lord & Fuller
Sheets & Eldert
V & E Stanton
Clark's Hawaiians
2d half
Two Totos
Rilly Rogers
Pringres Wallace Co
Jenks & Allen
Kajivama
New Orleans
ORPHEUM
Els & French
- Chas Grapewin Co
Kramer & Kent
Britt Wood
Florence Duo
Friscoe
Lunette Sisters
New Rochelle, N. Y.
LOEW
Hill & Dale
Belle & Mayo
Ethel M Hall Co
Ann Kent
Jessie Haywood Co
(One to fill)
- Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
- 1st half
The Ferrys
Wm Ebe
Violin Girls
Herbert Clifton
Kamasasa Japs
Wood Melville & P
Harold & Ross
John T Doyle Co
Joe Whitehead
3 Keatons
Ogden, Utah
PANTAGES (p)
(18-20)
- Harry Hines
Adonis & Dog
Perril 6
O'Neill & Walmsley
Omaha
ORPHEUM
(Sunday opening)
Sophie Tucker Co
Chile Sale
Alice L Doll Co
Williams & Wolfus
Frank Carmen
The Hyphen
Craig & Campbell
EMPRESS (wva)
Rothrock & McGrade
Gladys Corriell
Coats & C'jacks
Allman Leader Co
2d half
Rae & Wynd
Frank Bush
La Mase Trio
Oakdale, Ia.
ORIENT (abo)
2d half (18-20)
- Prickett & Lester
Melfield & Riddle
Los Espanozos Co
Dyso & Bann
"Night in Park"
Ottawa, Can.
DOMINION (ubo)
(Montreal split)
- 1st half
J Sullivan Co
Musical Notes
Donnelly & Dorothy
Gordon & Gordon
(One to fill)
- Patterson, N. J.
MAJESTIC (ubo)
2d half (11-13)
"Circus Evidence"
Thos 5 Girls
Hal & Francis
Ash & Shaw
Diehm
Philadelphia
(KEITH'S (ubo)
Herbert's Dogs
Hunting & Francis
Arthur Sullivan Co
Miller & Mack
Olive Wyndham Co
Montgomery & Perry
Jas B Carson Co
Belle Baker
"Sports in Alps"
Jas J Morton
GRAND (ubo)
De Voe & Statzer
Kennedy & Burt
Spencer Charters Co
2d half
Chas Reilly
"Camp in Rockies"
Oiga Minkha Co
WM PENN (ubo)
2d half (11-13)
"Camp in Rockies"
L Steel & Chums
Geo Auger Co
KEYSTONE (ubo)
2d half (11-13)
David & Hall Co
Walters & Cliff Sis
"In the Trenches"
B'WAY (ubo)
Asaki Japs
M & B Hart
Lander Bros
V Morley Co
(One to fill)
- ALLEGHENY (ubo)
"Mother Goose"
Antrim & Vile
Exile & Falls
(Two to fill)
- Pittsburgh
DAVIS (ubo)
Black and White
Walt & Diehl
Edna Aue
Ruth St Denis
Aus. Creightons
- MAJESTIC (ubo)
2d half (11-13)
Julia R Tracy
Britt Wood
Florence Duo
Teresa Kinella
SHERIDAN SQ (ubo)
(Johnstown split)
- 1st half
Crough & Carr
Campbell & Barnes
O Sweetheart
Ann Kent
Joe Ricardo
Leach Wallen 3
Pittsfield
HARRIS (ubo)
Cabaret Dogs
Harry Rose
Charles Holliday
Gertrude Magill Co
Joe Reed
Gotham Girls
Noha & Phillips
Derenda & La Due
Pert Arthur, Can.
LYCUM (wva)
1st half (15-17)
- Gallerini Sisters
Holmes & Wells
Flo Adler & Boys
Mareano & Dalton B
- Portchester
PROCTOR'S (ubo)
2d half (11-13)
- Jane Connolly Co
Aximes
Brooks & Taylor
Petticoat Ma.
KEITH'S (ubo)
The Houttons
Grace De Winters
Lucy Valmont Co
Joe Cook
Noel Travers Co
Hamilton & Barnes
Kittamur Japs
St. Paul
Petticoat Ma.
ORPHEUM
(Sunday opening)
Lew Dockstader
H & A Seymour
Pat Barrett
Geo Kelly Co
Frank Wilson
Gilbert Moffat & C
Hallen & Fuller
HIP (abo)
2d half (18-20)
- Alfredo & Pasquale
Anna E Fay
Kilkenny 4
Sarah Sedalla
(One to fill)
- 2d half
Draewe Hambo & F
Tom Brantford
Anna E Fay
Tudor Cameron Co
(One to fill)
- PALACE (wva)
Love & Wilbur
Walters & Walters
Anderson & Glines
(Two to fill)
- 2d half
Moran Sisters
"Magazine Girls"
Midton & Spelmeyer
B Bouncer's Circus
(One to fill)
- Salt Lake, Utah
ORPHEUM
(Open Wed night)
(17-20)
- Rae Samuels
Maryland Singers
M Lightner & Alex
"Lots of It"
Gautier's Toy Shop
Savoy & Brennan
6 Water Lillies
PANTAGES (p)
Leo & Mae Jackson
Weber & Elliott
Gilly Haynes & M
Primrose Minstrels
Resista
San Antonio, Tex.
MAJESTIC (inter)
(18-20)
- (Same bill playing
Galveston 14-15)
O'Donnell & Blair
Janis & West
"Petticoats"
Chief Caupolican
Fred V Bowers Co
Schoen & Mayne
Sylvia Loyal Co
San Diego
PANTAGES (p)
"Burke & Broderick"
"Mr. Inquisitive"
Hardees
Sucker & Winfred
Isotta
Senator F Murphy
San Francisco
ORPHEUM
(Sunday opening)
Phyllis N Terry
Donohue & Stewart
Donahue Patterson
Miniature Revue
Milt Collins
J & W Henning
Morris & Campbell
Clayton White Co
PANTAGES (p)
(Sunday opening)
Nancy Fair
"A-H-Abond"
Olympia Desval
Novelli Bros
Moss & Frey
Saskatoon, Can.
EMPIRE (wva)
2d half (18-20)
- Lew Fitzgibbons
Haley & Haley
(Continued on page 27.)
- Thornton & Reed
Bell & Fredo
La Mar Trio
Rockford, Ill.
PALACE (wva)
"Naughty Princess"
2d half
Kawana Bros
Chas Gibbs
Schwartz Bros
Cooper & Smith
"Smash Shop"
Sacramento
ORPHEUM
(15-16)
- (Same bill playing
Stockton 17-18 and
Fresno 19-20)
- Lottie Horner
"Volunteers"
Mr & Mrs J Barry
Irwin & Henry
Parkes & Conway
Neille Nichols
Oille Young & A
Saginaw, Mich.
JEFF'S STRANGERS (ubo)
(Sunday opening)
Flo Adler & Boys
(Split)
- 1st half
4 Roses
O'Neil & Gallagher
The O'Learys
Frances Kennedy
Irish Amer Singers
St. Louis
COLUMBIA (orph)
Bontaine
Ward Bros
Honey Boys
Duffy & Lorenz
Lyndell & Higgins
Kitaro Troupe
Neverdale's Monks
St. Paul
ORPHEUM
(Sunday opening)
Lew Dockstader
H & A Seymour
Pat Barrett
Geo Kelly Co
Frank Wilson
Gilbert Moffat & C
Hallen & Fuller
HIP (abo)
2d half (18-20)
- Alfredo & Pasquale
Anna E Fay
Kilkenny 4
Sarah Sedalla
(One to fill)
- 2d half
Draewe Hambo & F
Tom Brantford
Anna E Fay
Tudor Cameron Co
(One to fill)
- PALACE (wva)
Love & Wilbur
Walters & Walters
Anderson & Glines
(Two to fill)
- 2d half
Moran Sisters
"Magazine Girls"
Midton & Spelmeyer
B Bouncer's Circus
(One to fill)
- Salt Lake, Utah
ORPHEUM
(Open Wed night)
(17-20)
- Rae Samuels
Maryland Singers
M Lightner & Alex
"Lots of It"
Gautier's Toy Shop
Savoy & Brennan
6 Water Lillies
PANTAGES (p)
Leo & Mae Jackson
Weber & Elliott
Gilly Haynes & M
Primrose Minstrels
Resista
San Antonio, Tex.
MAJESTIC (inter)
(18-20)
- (Same bill playing
Galveston 14-15)
O'Donnell & Blair
Janis & West
"Petticoats"
Chief Caupolican
Fred V Bowers Co
Schoen & Mayne
Sylvia Loyal Co
San Diego
PANTAGES (p)
"Burke & Broderick"
"Mr. Inquisitive"
Hardees
Sucker & Winfred
Isotta
Senator F Murphy
San Francisco
ORPHEUM
(Sunday opening)
Phyllis N Terry
Donohue & Stewart
Donahue Patterson
Miniature Revue
Milt Collins
J & W Henning
Morris & Campbell
Clayton White Co
PANTAGES (p)
(Sunday opening)
Nancy Fair
"A-H-Abond"
Olympia Desval
Novelli Bros
Moss & Frey
Saskatoon, Can.
EMPIRE (wva)
2d half (18-20)
- Lew Fitzgibbons
Haley & Haley
(Continued on page 27.)
- A Nicholson 3
Beckwith Div Nymphs
Savannah, Ga.
BIJOU (ubo)
(Jacksonville split)
- 1st half
Carlisle & Rumer
Kaufman & Lillian
Joy Riders"
Ed Morton
Kenny Brenner Co
Schenebady, N. Y.
PROCTOR'S (ubo)
Swain & Swain
Jeffalo & Arnold
Fox & Ingram
Anna Clayton Co
Roger Grey Co
Lady Alice's Pets
2d half
Nolan & Nolan
Ernie & Ernie
Roach & McCurdy
"Finders Keepers"
Asania Students
Laurie & Bronson
Scranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
- 1st half
Queenie Duncin
Greene & Smith
Musical Misses
Eleanore & Carleton
Minstrel Review
Seattle
ORPHEUM
(Sunday opening)
Piller & Douglas
Trovato
Odava
Adair & Adelphi
Myrl & Delmar
Inez MacCauley Co
Allen Stanley
PANTAGES (p)
Kinkaid Kitties
Travitt's Dogs
Jones & Johnson
Great Leon
Margaret Ford
Eckhoff & Gordon
St. Louis
ORPHEUM (wva)
LaMazo Trio
Rae & Wynn
Magazine Girls
B & H Gordon
Halligan & Sykes
2d half
Mme Paula
The Reynolds
Grove Patis Co
Al Abbott
Ernest Evans Co
St. Paul, S. D.
ORPHEUM (wva)
Mile Paula
Leever & LeRoy
Al Abbott
2d half
Argo & Virginia
Monarch Comedy 4
Pedrin & Monks
South Bend, Ind.
ORPHEUM (wva)
G & L Garden
Lane & Harper
Jane Connolly Co
Bert Howard
"Smart Shop"
2d half
Chas Mason Co
Mack & Earle
Harry Gilbert
Sig Frans Tr
(One to fill)
- Springfield, Ill.
MAJESTIC (wva)
Will Morris
Princess Kalama Co
Spencer & Williams
Gorman Bros
"Revue De Vogue"
(One to fill)
- 2d half
Dan & Nellie
Oranda Duo
Tennessee Ten
Golding & Keating
Ross Bros
(One to fill)
- Springfield, Mass.
PALACE (ubo)
Chas Has
Berlin Sisters
Bassell 4
J K Emmett Co
Van Bergen & Goular
2d half
The Frithches
Manning & Moore
Black & Tan
Lillian Kingsbury Co
V & E Stanton
"Fashion Show"
J Martelle
Helen & Boreas
Grand Soana Co
Cummins & Harris
Sorority Girls
Ivory & Ivory
Betty Fields
Rice & Francis
Tasmanina 3
(One to fill)

NEW ACTS NEXT WEEK

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

Florence Moore and Brother, Palace.
James C. Morton and Co., Colonial.
"Girl With 1,000 Eyes," Colonial.
Jas. C. Morton and Co., Royal.
Emmett Corrigan and Co., Royal.
Jack Ryan and Co., Royal.
La Sylph, Royal.
Ethel Kirk and Peter Page, Royal.
"Venus" (posing), Royal.
Lelia Shaw and Co., Greeley Sq. (1st half).
Storm and Mardson, 7th Ave. (2d half).

Louis Mann and Co. (6).
"Some Warriors" (Comedy Drama).
31 Mins.; Full Stage (Special Set).
Palace.

Written by Clara Lipman and Samuel Shipman, called "A Satire in One Act" and staged by Louis Mann, who takes the principal role (that of Germany's composer, Richard Strauss). "Some Warriors," actually a comedy drama, is the first fun making neutral war playlet of the present times, over here. Miss Lipman and Mr. Shipman have evolved an amusing story while giving to it sentiment, satire and a punch. The punch is good for vaudeville, the satire is good for all and the sentiment is good for peace believers. Vaudeville will further like the war lesson with a laugh. It derides the militarist who knows naught else, placing him as a German against his superior in arms of the same country who still retains human instincts in the midst of the cannon's roar. The German general commanding respects the arts as represented by Strauss and Edmond Rostand (Robert Fisher), who are oddly thrown together at General Von Wahnhausen's (Harold Christie) headquarters in a barn somewhere on the scarred fields. Dyke Von Stolzen (Leslie Palmer) is the commander-in-chief, with a trained voice. He comes to the rescue of the composer and poet who are collaborating during a declared truce between the armies. Rostand is in French uniform, acting as a messenger for his general, visiting the Germans with a message for Von Stolzen that is delivered too late, the truce ending while the two former boon companions croon over their melodies and poetry. Strauss, joyfully injured on a finger while at the front, has been detailed by his general, to be the latter's valet, and is shining the general's shoes as Rostand appears. There are words between the four principals of the play (cast with men only), and the story teems with counter-balanced phrases to preserve neutrality. If a line draws applause from sympathizers with the Allies, there is a succeeding line to appease those leaning toward the Germans. And if the first line as uttered doesn't suffice, there appears to have been a second line of applause value held in reserve. Mr. Mann is giving an excellent performance of the German Strauss, very German in his homeliness and frankness of speech. Mr. Fisher, opposite, gets as much as may be gotten out of the Rostand role and situation, with the other speaking parts well placed, and with a peace ending. The sketch was first played at a Friars' Sunday night. There is a brilliancy to considerable of the dialog. The figure of Richard Strauss, shining shoes and cooking coffee because a fighting machine believes those who can not fight are useless seems to sum up a great deal in the awful living waste on the other side. For vaudeville "Some Warriors" is a capture, and with Mr. Mann leading, it cannot fail.

Stine.

Eugenie Blair and Co. (2).
"A Woman's Way" (Dramatic).
20 Mins.; Full Stage.

Eugenie Blair, who spent the first portion of the present season starring in the road production of "The Eternal Magdalene," is making her bow in vaudeville for the first time in several years in "A Woman's Way." At the start it gives promise of being nothing more than one of the commonplace domestic triangles. The piece turns out to be a surprise finish playlet, the climax coming too soon with the following business not having the punch to retain the interest, although another surprise is brought forth. The cast includes a husband, wife and the other woman. Husband makes violent love to the other woman. Wife appears and by indirect questioning endeavors to learn the true state of affairs. Her indirectness is finally thrown aside and a battle of words ensues ending with the trio deciding to kill themselves. Wife hands out pistols and the shooting occurs. After the flash of pistols the lights flare up. The other woman pretends to have fainted. She is revived and informed the affair was framed and the pistols contained blanks. Husband and wife tell the third party their scheme was to see if she would fall in love with him and how clever an actress she was. Man exits. Wife and woman congratulate themselves on how cleverly they have put it over on hubby and that the wife's play which had a similar situation would have to be produced by him with the other woman in the leading role. The first half of the playlet is very talky. There is no great interest in the early talk. The surprise idea readily enters one's mind at the commence-

ment of the shooting proceedings with the second surprise unexpected. The acting is well looked after, with Miss Blair as the wife being in midstage the major portion of the time and capably playing her role. The other two members fit, with the young woman attractive as to face and figure. "A Woman's Way" is a fair sketch which stands a chance of passing out of town where Miss Blair is exceedingly well liked.

Helen Jackley.
Acrobatic.
9 Mins.; Full Stage.
81st Street.

Helen Jackley has a neat little opening number, brightly dressed and for so simple a routine nicely handled. In the centre of the stage is set up a table from the side of which rises a metal step ladder about 18 feet high and guyed from the top. Miss Jackley appears in short white skirts and climbing half way up the ladder does a back bend and a drop to her hands to the table. The whole turn consists in making this curious back somersault from various heights on the ladder, varied by simple ground tumbling. The performer doffs the skirt and is disclosed as an extremely shapely woman in white tights. She goes into a simple bit of perch work, using a metal pole suspended from the flies, and then does a long drop from the ladder for the finish. The good looks of the acrobat and the bright dressing of the turn carry it through.

Leah M. Herz and Co. (2).
"I Wish I Knew" (Comedy).
16 Mins.; Full Stage (Drawing Room).
81st Street.

Leah M. Herz has achieved a first rate light little novelty in the form of a neat sketch, which forms a framework for the display of her graceful dancing. That, of course, is its only excuse. At the rise of the curtain a softly lighted drawing room is disclosed, the butler being seated at the piano. The husband and wife, newlyweds, enter from a party and surprise the musical butler. Husband explains that he kept the butler in his bachelor days because of his ability on the ivories, and tells him to go on playing. Wife disappears, while husband sits down, and presently, under the soothing influence of the music, goes to sleep. The dance music recalls to the dreaming husband certain girls with whom he has been in love and, presto! they appear in the person of Mrs. Herz and the pair do their dances, a tango, a Parisian step and a curious, interesting novelty in which the dancers appear to be skating. A pretty costume change goes with each. For Mrs. Herz's support it must be said that Leon Von Dell, the husband of the sketch, is a neat dancer, but not so good an actor, while Al Terry, the piano-playing butler, is a brilliant musician. The audience was impressed by his skill, even though his music was not the centre of attention. The whole arrangement, of which Mrs. Herz's clothes are an important part, is neat specialty entertainment, the sketch portion being reduced to the smallest possible limits to permit of the utmost display of the dancing. This scheme of mounting a specialty in a sketch is to

be recommended to players.

Scott and Christy.
Songs.
15 Mins.; One.
58th Street.

Joseph Scott, formerly of Alexander and Scott, is presenting a singing turn in white face assisted by a girl. The girl does not class with the straight man's former partner; he, a female impersonator, was a better stage partner for Mr. Scott, both as a performer and singer. Miss Christy has a small but pleasing parlor voice, and three changes of costume. Her enunciation is very bad and it was only with straining one could get an occasional inkling of the lyric she was singing. There is a little attempt at plot at the opening, with Scott waiting on the corner for his girl. She arrives late with an apology and an excuse. The acceptance of the latter leads to a double number, which got over fairly well. Miss Christy did a solo without return. A number by Mr. Scott with a bit of talk interpolated brought laughs rather slowly, but received some applause on the strength of his personality. A double then paved the way for an encore, an opportunity which the team grasped without any great encouragement. The closing number got over with greater effect than anything else in the act. The present frame up is not for big time. The team, however, can go along on the small time and pass nicely.

Fred.

NEW SHOWS NEXT WEEK

Legitimate Performances Announced for
Metropolitan Theatre.

"Love o' Mike," Shubert, Jan. 15.

Madame Doree's Celebrities (11).
Operatic.
24 Mins.; Full Stage (Special Drops).
Palace.

Madame Doree's Celebrities are Caruso, Destinn, Martinelli, Garden, Tetrassini, Plancon, Scotti, McCormack, Louise Homer and Farrar. That collection of singers in one opera troupe, said Madame Doree in a before-the-curtain announcement at the Palace (where the new act is playing this week) would cost \$25,000 weekly. To save the management a little money Madame engaged ten substitutes besides herself (at the piano) and she has the ten give their impressions of the \$25,000 lot of warblers. Whether their impressions coincide with your impressions seems a matter of indifference to the Madame. It's one of those you paid to come in and you had better listen while you are there things. Madame asks the audience to use its imagination, probably meaning to imagine the originals are before them and then believe everything is O. K. or A. K. But one's imagination must turn toward the actual singers who are giving their impressions and it will then wonder why the Madame didn't even save their expense, through employing a couple of phonographs for the use of Caruso, McCormack et al records. The imagination might even go farther and believe the phonograph records would have been a much better impression than her bunch of vocalists could or did give. Among the substitutes are Raoul Romito, who put on a clown dress and thought he was Caruso; Madame Gina de Sanctis as Destinn, Luige Maniero as Martinelli, Edith Sanders as Mary Garden, Joseph Cavadore as McCormack, Giulio Adami as Plancon, Hazel Sanborn as Tetrassini, Grace Lyon as Louise Homer, Rainmondo Scala as Scotti. In an ensemble finale Romito-Caruso stood in the back line. If that's his impression of Caruso, then Caruso has an 18-karat kick coming. A trio did the "Faust" scene with the aid of a picture screen, but another drop as a background looked very well and when the centre oval unfolded it was the cotton fields of Virginia everybody saw. They sang about Virginia also, nor "The Sunshine of Virginia" nor "Making Hay While the Sun Shines in Virginia," but another Virginia number. No one knew who published it, but the house liked it—the house liked the whole act. Perhaps that Doree's \$25,000 speech did get over. It looks as though Madame Doree will be able to send his troupe of impressionists over the vaudeville time, if the salary can be agreed upon. The vaudeville patrons may applaud it as they will any operatic high ranges, but the vaudeville regular, if he can keep awake and hear everything the Madame says, then watch the rest of it, will laugh his head off.

Stine.

Van Hampton and Schriener.
Songs and Talk.
16 Mins.; One.
81st Street.

Two men, comedian and straight, in the usual line of patter and songs. The comedian is round and cherubic. His efforts are not particularly successful, owing both to his inability to get what he has by way of material over and by his lack of suitable matter. The talk for the most part is the crudest sort of gagging. The pair have little vocal excellence, or if they have, they make no effort to secure results from it. The singing consisted of the comedian's occasional breaking into a burlesque ditty about "The Garbage Gentlemen's Ball." The whole act is forced, artificial fun.

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 "leaked material" from their theatres, when informed by the receipt of an investigation conducted by Variety:

MARCUS LOEW CIRCUIT (Jas. M. Schenck)	BERT LEVY CIRCUIT (Bert Levy)	PATHE CIRCUIT (Walter F. Kees)
FOX CIRCUIT (Edgar Allen)	SHKLA CIRCUIT (Harry A. Shk)	B. E. MOSE CIRCUIT (B. E. Mose)
MILES CIRCUIT (Walter F. Kees)	FEDER-SEKA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-BELMAN CIRCUIT (Sam Kahn)	ALOX CIRCUIT (J. H. Alox)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Brown)		U. S. V. M. A. (Walker J. Plimmer)

(INTERNATIONAL)

(COLUMBIA)

PALACE

COLONIAL

AMERICAN.

RIVERSIDE.

FIFTH AVENUE.

The show was opened by "Holiday in Dixieland," a colored ensemble of ordinary merit. It has in it people from Winchester and Clark County, and a few from the city. The 4-5 aged and young folks did not talk and sang some. Hazel Muller followed the monk and made a good deal of fun. Hazel Barker singing an animated song. After Miss Beryl sang "The Rose Tree," the show was closed by O'Rourke and Killion, who scored the second hit, solely upon the tenor's singing, and "The Cure," a sketch, was just before the Deacons girls. Most of the turns mentioned in this paragraph are under New Acts. Time

PROPOSED FILM TAX CALLED STRAW ON THE CAMEL'S BACK

**Exhibitors, Declaring Industry Already Carries Crushing Load,
Advance Convention Date to Jan. 23, to Resist Senator
Brown's Bill in New York Legislature.**

In an attempt to find additional sources of revenue, Senator Elon R. Brown, majority leader of the Senate introduced last Wednesday a resolution asking for the appointment of a committee to determine whether a tax should be levied upon the motion picture industry.

The resolution provides for an appropriation of \$5,000 as expenses, and limits the life of the committee until February 15, 1917. The resolution when introduced in the Senate was passed unanimously and a committee appointed immediately. The Assembly has yet to pass the resolution and when it does so a similar committee will be appointed and the joint body will sit for the purpose of taking testimony, in order to determine just how a tax shall be levied. There is no question but that there will be a big fight before this committee and all parts of the trade are now preparing data in connection with it.

The exhibitors are viewing this new legislation gloomily. One of the veterans in the business said:

"I wonder if the legislature knew that 90 per cent. of the theatres were not paying, whether they would have passed this resolution. According to License Department statistics there are 209 theatres less today than there were on April 1, 1914. The great majority of these theatres have dropped out of business in the past year due to a condition that will drive many more out this year. When the theatres were built most of them had a film service that averaged \$60 or \$70 weekly and the houses were built with this fixed film item in mind. With stars receiving fancy salaries the film bill has risen to average \$200 and \$300 weekly. In many cases admission prices have been slightly advanced, but the seating capacity has remained the same and gradually this unlooked for change in the business is driving the little fellow out. It must be borne in mind that 90 per cent. of the theatres in New York State are 'little fellows,' so that this tax seems absurd.

"To outsiders the business looks good, but every theatre, with a couple of exceptions, are for sale. The Rialto with its publicity saying they did more business in two days than any other theatre in a week, helps create the impression this business is a gold mine. I own four theatres and will sell them for 50 cents on a dollar if I can find a purchaser."

The committee will in all probability meet in the City Hall in New York, instead of in Albany as hundreds of witnesses will be called.

The Motion Picture Exhibitors' League of New York State issued a call for a convention to be held in Albany January 23 instead of the original call at Rochester, slated for the latter part of February. It is hoped to have a representative attendance present so that each delegate may be in a position to talk to his representative in the legislature on the ground.

Indications point to the liveliest ses-

sion of the lawmakers in Albany ever held as far as the film industry is concerned.

HAMPTON ISSUES STATEMENT.

Benj. B. Hampton has sent out a circular letter to exhibitors stating that General Film is not only going to release short subjects, but of varied lengths, up to 10 reels. He adds that he controls 50 per cent. of the common stock in G. F., which is the voting stock, and this is taken to mean that he proposes some drastic changes.

There is a strong suspicion in film circles that this announcement of the releasing of pictures of all lengths by G. F. is taken to mean that an alliance is in process of formation by which Vitagraph and K-E-S-E will release through the G. F. exchanges thereby bringing about a vast saving in "overhead."

BRENON'S CONDITION SERIOUS.

Up to five o'clock Wednesday afternoon Herbert Brenon, who is ill in Wilmington, suffering from typhoid pneumonia, was reported to be in a very serious condition, with "a toss up" whether he would pull through or not. Meantime all work on "The Eternal Sin," which he was directing for the Brenon-Selznick Co., has been suspended and Lewis J. Selznick is undecided whether to have the picture finished by another director or await the outcome of Brenon's illness.

WHY ANNETTE CAME.

Chicago, Jan. 10. All kinds of publicity was given Annette Kellermann upon her arrival here personally Saturday. The latest Kellermann film spectacle, "A Daughter of the Gods," is showing to crowded houses at the Studebaker, where she called and talked to the Saturday morning audience that had assembled.

Miss Kellermann was kodaked and interviewed right and left. Winfield Sheehan and Harry Leonhardt saw that due publicity was obtained.

Sheehan was scheduled to depart Monday for England by way of Quebec. Miss Kellermann came here on one fast train and returned to New York by another.

TIGHTEN FOREIGN BLOCKADE.

The blockade that has been maintained against the Central Powers by the allied nations has been tightened perceptibly since shortly before the holidays and those that have tried to get any film into either Germany or Austria have discovered this to their regret. Several film runners who have made a specialty of getting an occasional American made picture, especially comedy subjects, into the two countries, have been held up on their last trips and their copies confiscated.

COOK COUNTY APPROVES.

Chicago, Jan. 10.

Cook County commissioners investigating Griffith's "Intolerance" upon complaints that the picture misrepresented public charity and prepared to censor any phase that touched upon its misrepresentation, but the members of the county board saw the film and returned a verdict of "not guilty."

THOSE CHAPLIN RUMORS.

The annual Chaplin guessing contest is on again. Broadway and Los Angeles are as usual full of rumors of this contract and that, and last year's comedy of daily reports and airy millions is being repeated.

As related in VARIETY last week it has been circumstantially reported that Kessel & Bauman had signed Chaplin on a profit sharing contract with a guaranty of a million a year. Since then a half dozen similar rumors have been circulated, among them the report that Chaplin, with a treasury fat with the Mutual's \$670,000 for the contract now operating, will engage in production for himself.

From the Mutual's offices in Chicago comes no confirmation of any report and a statement to the effect that nothing is known there of any new Chaplin contract with anybody.

It is rather authoritatively reported that Mutual has offered Chaplin a renewal of his present contract, although some of the financial reports might indicate that this is slightly exaggerated.

A number of holders of stock in the Chaplin-Mutual concern, the Lone Star Corporation, have quietly marketed their holdings, without waiting on hope of any big division of spoils for the owners of the common stock, which was a bonus issue. This is taken to indicate that Chaplin is proving no vast bargain. It is said to be a fact that there has been but little increase in Chaplin bookings since July. Chaplin at a million or any considerable part of a million may be no bargain.

SEQUEL TO SQUAW MAN.

Edwin Milton Royle, author of "The Squaw Man," has written a sequel to his successful play of that name, in the form of a scenario, which is to be pictureized by Jesse Lasky, who screened the original piece. It is called "The Squaw Man's Son."

TORONTO'S NEW PICTURE HOUSE.

Toronto, Jan. 10.

Plans have been made public for a picture theatre with a capacity of 2,500 to be situated directly across the street from Shea's vaudeville theatre. The estimated cost is \$200,000. Building operations are scheduled to begin next month, according to the announcement of the promoters.

Stolen Prints.

New Orleans, Jan. 10.

Robert T. Kane and H. L. Wallick, owners of the picture, "The Garden of Knowledge," have been apprised that several of the prints of the picture have been stolen, and they are seeking to discover the party or parties offering the "dupe" film for exhibition purposes.



NORMA TALMADGE

Who is back from the west with her husband, Jos M. Schenck, after a wedding trip. Miss Talmadge, having finished her first picture, "Panthea," for the corporation bearing her name.

GOODWIN'S OWN CO.

New Orleans, Jan. 10.

Nat C. Goodwin announced here today that at the conclusion of his present vaudeville tour he will enter the picture field for a lengthy period. He is to be part owner and principal featured player in the Nat C. Goodwin Film Corporation, whose charter was filed last week under the laws of Wisconsin. The company is capitalized at \$350,000.

Interested with Goodwin in the concern are Francis McGovern, ex-governor of Wisconsin, and L. W. Pollard, with the Saxe interests in Milwaukee.

A studio is to be erected on Goodwin's ranch in California. The first production will be a massive affair, encompassing ten reels.

TWO TALMADGE DIRECTORS.

Joseph M. Schenck has entered into an agreement with Julius Steger, president of the Triumph Film Corporation, whereby the next screen appearance of Norma Talmadge will be personally directed by Julius Steger and Joseph A. Golden.

Mr. Steger has selected for Miss Talmadge a powerful story, based upon a well-known play of modern life, which will afford her splendid opportunities.

Mr. Schenck is also associated with Messrs. Steger and Golden in the production of a photoplay, of which Miss Evelyn Nesbit Thaw will be the star.

COLLINS SUIT SETTLED.

From Wall Street comes the information that the Collins suit against the Paramount Pictures Corporation to enforce an alleged option on its stock has been settled out of court, together with the purchase by Adolph Zukor of the Paramount stock held by W. W. Hodgkinson and Raymond Pawley.

The report from "the street" carries with it the statement that downtown interests furnished the money for the purchase.

It is understood one of the reasons for the purchase was to have clear title to Paramount and its producing companies so that a contemplated issue of stock for general sale to the public might be properly floated.

CHANGES IN FOX STAFF.

Charles Miller, formerly general booking representative for William A. Brady, who has recently occupied a similar post with the Fox Film Corporation, has resigned and W. C. Thompson and Joe Drum have retired from the Fox special press department.

All publicity work for the immediate future will be in the hands of Ewan Justice, "Randy" Lewis and H. T. MacMahon, who have already started in to boom "The Honor System," which is slated to follow "A Daughter of the Gods" at the Lyric about the middle of February.

MOSS SIGNS TWO STARS.

B. S. Moss has signed Doris Kenyon and Lois Meredith as film stars for his next two special releases, work on which is to begin immediately. Miss Kenyon will be featured in "One Hour" and Miss Meredith in "The Hands of the Law."

MAY SHELVE "BIRTH."

Chicago, Jan. 10.

The first big picture report to hit the photoplayhouse Rialto here Monday was that the "Birth of a Nation" Company had planned to recall the "Birth of a Nation" film and put it on the shelf for about three years, when it would be reissued.

Warwick's Leading Woman.

Anna Q. Nielsen has been engaged as leading woman for Robert Warwick in his next picture, "The Fires of St. Quentin." The engagement was entered into through the Chamberlain-Brown agency.

HUGE PICTURE EQUIPMENT CO. IN PROCESS OF FORMATION

**H. T. Edwards, President of Picture Theatre Equipment Co.,
Has Secured Options on Supply Houses and Signed up
Others. Deal to be Completed in Two Months.**

H. T. Edwards, president and treasurer of the Picture Theatre Equipment Co., is back in New York after a tour of the country, where he went to secure options on a number of supply houses in most instances, while in others to induce dealers to join the proposed combination of motion picture equipment people.

While no official announcement is ready, it is understood the combination has already reached a stage where its formation into one gigantic amalgamation is almost a certainty.

This week it was reported that members of a group of Chicago bankers were in New York for the purpose of "financing" the undertaking, but upon inquiry a gentleman vitally interested in the combine denied any bankers were at all associated with the venture up to the present time, with small likelihood of any outside capital being called in.

The promoters of the scheme, he said, were amply supplied with funds for putting the thing over, the complete working out of which would consume not less than two months more. He was very emphatic in his declaration that there was no intention of making it a stock jobbing venture and doubted if any stock would be offered for sale to any but the insiders who were promoting the combination.

VARIETY's informant was especially anxious to lay stress upon the fact that the price of supplies would not be increased, nor was there any disposition to "squeeze" purchasers. On the contrary, he added, it is intended to establish service stations where none are at present. He said:

"Outside of New York and a few of the other larger cities, when an exhibitor purchases a projection machine he must install it himself. It is our intention, as far as possible, to aid him in every way possible not only to start him off right, but to see that his daily projection is maintained at the highest efficiency point possible to his grade of equipment."

PROPOSED FILM ALLIANCE.

Several meetings were held the past week by the heads of two of the largest film distributing organizations with a view to amalgamating.

Up to date it has not been determined whether the proposed alliance is to take the form of an amalgamation of its producing companies or merely joining issues on the selling end.

FOREIGN SCREEN STAR HERE.

Tatjana Yrrah, a famous Slavic beauty, arrived in New York last week from Europe after having severed her contract with the German Flora Film Company, which was forced to discontinue operations because of the shortage of celluloid in the Central European countries, all of the available product having been commandeered by the Governments.

The producing company tried to hold the star to her contract claiming that they were not responsible for an act of the Government, but she obtained a release and came to America. She has been placed under contract for the next two years by Edward Lyell Fox, the American war correspondent, who will act as her personal representative. He is forming a producing company and will release features starring Tatjana Yrrah through one of the distributing organizations.

CLUNE'S NEW PRODUCTION.

Los Angeles, Jan. 10.

W. H. Clune's first production since "Ramona," called "The Eyes of the World," was made at the Auditorium. It is a filmization of Harold Bell Wright's widely read book of that name.

The production is big with a tremendously effective scenic opening, including both stage and camera effects. The picture story, while not spectacular, probably will be popular because of its romantic appeal. The acting is good, particularly that of Monroe Salisbury and the continuity is the best yet turned out by the Clune forces.

LOUISE GLAUM NOT SIGNED.

Culver City, Jan. 10.

Thomas H. Ince states there is absolutely no truth in the statement that Louise Glaum signed a contract with Famous Players-Lasky interests.

Marie Empress Club.

Milwaukee, Jan. 10.

A new motion picture club has been formed here with many prominent persons socially interested. It has been called "The Marie Empress Club," after the screen star who is regarded as the favorite picture actress here.

**TO THE
WISE EXHIBITORS
OF THE WORLD**


*I beg to call your attention to
the World regular program re-
leases below:*

Jan. 1—Alice Brady in "A Woman Alone."
Jan. 8—Gail Kane and Carlyle Blackwell in "On
Dangerous Ground."
Jan. 15—Robert Warwick, Gerda Holmes and Doris
Kenyon in "The Man Who Forgot."
Jan. 22—Ethel Clayton supported by Rockcliffe Fellowes,
Arthur Ashley and John Bowers in "The
Bondage of Fear."
Jan. 29—Marie Dressler in "Tillie Wakes Up."
Feb. 5—Alice Brady in "The Hungry Heart."

**Compare them with the so-called
special releases.**

Then reflect.

William A. Brady



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"The Reward of the Faithless"

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Booked through your local BLUEBIRD Exchange or
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DRIVEL OF THE FILMS

By J. A. MURPHY

The GooGoo Gum Co. has taken over the Fantod studio. The building, which has been idle during the past six months, will be converted into a chewing gum factory.

WANTED—Three directors—Five camera men—Fifty experienced actors—Ten high-class authors for scenario staff—Carpenters, scenic artists and technical men—Can also place financial director able to invest \$250,000—Address, Q. T.—Downtown.

The scenario department of the Fantod studio has been expanded. Three noted authors have been engaged and are working on program releases and features, under assumed names.

"Courting the Courtplaster" is the title of a delightful domestic comedy by Poynter Pensyl.

Kager S. Bivvel, director general of the Fantod studios, announces that production will be resumed as soon as alterations are finished.

Stephen Gaser has perfected a very simple appliance for diffusing the corrugations on the beveled edges of the spectrum. The invention consists of an oscillating pump which imparts a reciprocating motion to the geocentric pivots on the fasset and is flanged to engage in the gear of the flucus at a point where the barnacles jump through the sprocket holes in the itinerary. The device can be attached to any standard camera by riveting a wimmer on the back of the focusing card.

Nute Wunch, art director with the Assofoetida Co., enjoys the proud distinction of having once shook hands with Stephen Gaser.

Three masterpieces are now nearing completion at the Fantod studios.

Flytle Gadder and Stephanie Yog are not related although their names are very similar. Shadbark, O.—Ed Axel has purchased the Hub theatre. Improvements will be made.

West Bivins, Ind.—The Nutmeg theatre will be converted into a picture house. Improvements will be made.

Wockasocka, Ia.—The new Teepee theatre is nearly finished. Improvements will be made.

Peppergrass, Pa.—Celia Buff, head usheress at the Merrygo theatre, was married last Tuesday to Andy Left, door tender at the Pristine Picture Palace. Improvements will be made.

"The Frozen Cranberry" is in active preparation by the Hibiscus Co.

A meeting of the executives and employees of the Sclatica Co. was held last Thursday. After the reading of the treasurer's report showing the satisfactory financial condition of the company a banquet was served. Kager S. Bivvel, Krist Doble and Joe Snid addressed the assemblage. A collection was taken to pay the rent of the studio for another month.

"Testing Tadpoles"—Scientific—on same reel with "Maceration of Blacknitric Asbesticus"—Medical—Released Feb. 4. Nostalgia Co.

Evelyn Nesbit Operated On.

Evelyn Nesbit is at her home recovering from an operation for a nervous affliction. She will be fully recovered in time for her appearance at the Palace two weeks hence.

Mutual Film Corporation Announces Another New Mutual Star *The Fascinating Beauty* **EDNA GOODRICH**

IN ACCORDANCE with its policy of "Only Big Stars For Mutual"—the Mutual Film Corporation has signed still another celebrated actress—the fascinating beauty Edna Goodrich. Since the day of her debut in "Floradora" and up to the present, the public has paid homage to the beauty of this charming star. Her ability to portray difficult roles conclusively proves that her claim to fame rests not on beauty alone. Some of the most famous authors are supplying the manuscripts from which Miss Goodrich's plays will be prepared. The star will be afforded every opportunity for the display of her remarkable talent. The same "quality" atmosphere that has made "Tiffany's" unique, will mark each Goodrich production—causing it to stand out supreme and unequalled amid all other photoplay offerings. The title and release date of the first Edna Goodrich Mutual Star Production will be announced soon. Exhibitors are invited to confer with Mutual Exchange managers for complete information regarding the new Mutual Policy for 1917—"America's greatest stars in the world's greatest plays."

Mutual Film Corporation
John R. Freuler President
68 Exchanges in America

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AND
A NOBLE FRAUD



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AND
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RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

SCHENCK HAS ARBUCKLE.

The film comedian, Roscoe Arbuckle, will pass under the management of Joseph M. Schenck March 1, giving Mr. Schenck the managerial direction of two noted film stars. The other is Norma Talmadge.

A studio on West 48th street has been secured for the Arbuckle pictures. All preparations are made to launch "Fatty of the Films" under the new banner, the pictures he will appear in continuing to be comics.

As the principal fun-maker of the Keystone staff, after Chaplin left that concern, Arbuckle erected a huge following for himself as a screen comic. Mr. Schenck is reported to have opened negotiation with "Fatty" some time ago, to follow his current Keystone contract, shortly terminating.

The Arbuckle feature films will probably be distributed to the exhibitors through the Paramount and Artcraft service, although Mr. Schenck has arranged to place the Talmadge pictures via Selznick.

The first of the Talmadge-Schenck features, "Panthaea," was released last Sunday, appearing simultaneously in New York at the Loew theatres and Rialto. Heretofore the Rialto had declined to play any but an exclusive first week engagement of a feature film, often to the exclusion by the manufacturer or service of the 60 or 70 days Loew gives to first runs, the Rialto having been chosen, notably of late by the Vitagraph, for its prominence and desirability as a selling proposition for a successful film shown there. Mr. Schenck is general booking manager of the Loew Circuit. His stand on the Talmadge release was likely the cause of the Rialto being obliged to suspend its rule in the "Panthaea" instance.

On a previous release of a Selznick feature (Clara Kimball Young) when the Rialto made known its requirements to Lewis J. Selznick, that operator passed up the house in preference to the Loew Circuit's large number of days.

RESULT OF COLONIAL FIRE.

The loss by fire of the Colonial Studios, which was destroyed on Wednesday of last week did not prove as disastrous as was at first supposed. But two of the Petrova negatives stored there were partially injured and the total loss will total in the neighborhood of \$50,000, which is divided between five partners interested.

ROTHAPFEL'S RESIGNATION.

The fact that several dailies printed yarns to effect that S. L. Rothapfel had not resigned from his official position at the Rialto has led to some confusion, but the fact remains that he did resign as stated in VARIETY two weeks ago. At that time he severed his connection as secretary of the Rialto Theatre Corporation, as a director of it, and as manager of the theatre. His resignation in writing was accepted at a regular board meet-

ing. Since then he has been engaged to put on the shows at the Rialto and, although he has been given no contract as yet, he is to receive the same salary as before and in addition is to get 5 per cent. of the profits.

There is no question as to Rothapfel's cleverness in handling picture shows and their musical accessories. He is admittedly at the top of his class, but his temperamental flights have gotten him into hot water more than once. Rothapfel's original arrangement

was that in addition to salary he was to be given \$40,000 worth of stock in the company, \$10,000 to be turned over yearly for the first four years. He has already sold back to the corporation his first year's allotment, receiving for it \$2,500 in cash. The 5 per cent. of the profits takes up the balance of the stock he would have received. W. Forbes Morgan has been elected a director, succeeding Rothapfel, and Edwin H. K. Moosary, Jr., is now secretary of the controlling corporation.

MARY PICKFORD

in

"THE PRIDE OF THE CLAN"

(Staged by Maurice Tourneur)

**THE GREATEST MARY PICKFORD
PICTURE EVER PRODUCED!**

MARY PICKFORD'S new master-production indicates ARTCRAFT'S magnitude in the events of the motion picture future and marks the new ARTCRAFT policy of one supreme attraction each month.

"THE PRIDE OF THE CLAN" would be a notable motion picture achievement without MARY PICKFORD; with this incomparable favorite as its star, this photoplay will be recorded one of the biggest events of film-land.

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NEWS OF THE FILM WORLD

Helena Arnold, the Viola in "The Witching Hour" is supporting Ethel Barrymore in "Egypt" for Metro. Miss Barrymore selected Miss Arnold from photographs on file at the studio. When she saw the little Kentuckian personally, she immediately proceeded to have director Noble engage her. Miss Arnold will again play a little Southern girl.

Louis Maurice, general musical director here for Thos. H. Ince's "Civilization," has been engaged by Jesse L. Lasky to conduct the music of Geraldine Farrar's "Joan, the Woman" at the 44th Street Theatre.

H. C. Hancock has been appointed manager of the Mutual Film Corporation's New York Exchange. He is in charge of the Twenty-third Street Exchange and its subordinate branches.

A searchlight and a pair of trumpeters, the latter clad in coats of mail of the period, are being utilized to attract attention to the fact that "Joan, the Woman" is at the 44th Street. Leon Flynn is managing the attraction.

"The Pride of the Clan" (Mary Pickford) film withdraws from a two weeks' exhibition at the La Salle, Chicago, this Friday night, and on Saturday there the Kitty Gordon picture, "Vera the Medium," will follow.

Diana Huneker, sister of James Huneker, noted critic, author and musician, has joined the scenario department of Goldwyn Pictures, where she works in association with Margaret Mayo and Edith S. Ellis.

Alice Brady in "A Hungry Heart" will be the first Brady-made release by the World during February. This play, derived from the French stage, was directed by Emilie Chautard.

William L. Sherrill has bought the screen rights to George Bronson Howard's "God's Man," the book which is alleged to libel Magistrate Corrigan.

"The Witching Hour" is now playing the outlying Chicago houses with preparations under way to have it shown indefinitely at a loop house.

The Ivan picture "Enlighten Thy Daughter" will, in all likelihood, be the next feature to play Broadway. It will open about Jan. 15.

Harry Reichenbach is writing a series of slang articles for the "Photo Play Magazine." The first one, "The Big Fade Out," appears Feb. 1st. He has written one called "Feature Thy Son" which will appear in Munsey's later.

John W. Noble, who staged "The Awakening of Helena Ritchie," will stage a satirical sketch for the N. A. M. P. I. dinner Jan. 28.

John F. Bowman, who books Chicago and surrounding territory for "Patria," is a happy daddy, the stork bringing a baby girl to his home Dec. 7.

Goldwyn Pictures Corporation has signed Allan Dwan, who has just completed the first Norma Talmadge picture for the company bearing the star's name.

"The Defective," which was given a new play production in Chicago some time ago, has been made into a picture feature by a Chicago firm.

Ethel Barrymore's Metro-Rolfe production, "The White Raven," will be the feature attraction at the Rialto theatre, New York, for the week beginning Jan. 14.

Marie Dressler's Coney Island comedy, "Tillie Wakes Up," will be released next week by the World Film. Johnny Hines is in this picture with Miss Dressler.

Fanny Ward, Mae Murray and Blanche Sweet, of the Lasky forces, dressed some dolls for the big charity bazaar that was held in Chicago this week.

President John R. Freuler announces the closing of a contract with Edna Goodrich for her exclusive appearance in a series of big features to be released by Mutual.

Albert Capellani began on Wednesday the screening of the film adaptation of Eugene Walter's "The Easiest Way," with Clara Kimball Young in the leading part.

William Hale has resigned as publicity director of the Animated Advertising Co. and has been appointed manager of one of the Koller-mann "A Daughter of the Gods" films.

Edwin Carewe has left Metro and is now with A. H. Jacobs, directing Jane Grey.

George Fisher is a late acquisition to the American company.

Louis Green has been placed in charge of the K-E-S-E. branch at Buffalo.

"Mique" Coyne is now ahead one of "The Birth of a Nation" pictures in the middle west.

A new edition of "Damaged Goods," one of the most successful photoplays in the history of the industry, is announced by the American.

The Motion Picture News Co. has been awarded a judgment for \$138.13 against Charles Emerson Cooke, Inc.

Triangle will release a single reel Keystone every week with their drama, also releasing a two reel Keystone as a special.

COAST PICTURE NEWS.

By GUY PRICE.

Helen Holmes is planning another railroad serial.

Delia Frances Brodie is now a film directress.

Fred Church has recovered from his recent illness. He is still at the hospital, remaining for good measure.

Wedgewood Nowell is to become a director at Universal.

Cleo Madison gave a barbecue recently to the cowboys who have appeared in pictures with her.

Agnes Vernon has returned from Northern California, whither she went for the Christmas holidays.

Crane Wilbur spent his Christmas motoring through Southern California.

Vivian Rich is about again after an attack of pneumonia.

Olive Stokes Mix entertained Mrs. Vernon Castle at a dinner dansant during the star's stay here.

The rainy season has resulted in postponement of several film productions herabouts. Many have been idle at the studios as a consequence.

Fred Balshofer gave May Allison a Christmas tree for a holiday gift. Of course, there was something on it besides branches.

Mr. and Mrs. Dubois, owners of the Symphony, have gone on a two months' trip.

The Superba, in conjunction with the Los Angeles Ad Club, entertained several thousand orphans during the holidays.

Mary Miles Minter was here for over the holidays.

James Quirk of Chicago entertained the society of Motion Picture publicity people known as the Screamers at Sunset Inn, Wednesday night. Mr. Quirk has been here several weeks in the interest of a motion picture magazine. The following were present: Mr. and Mrs. W. E. Wing, Mr. and Mrs. A. F. Stator, Mr. and Mrs. M. G. Jonas, Mr. and Mrs. J. C. Jensen, Mr. and Mrs. Keeler, Mr. and Mrs. Kenneth McCaffey, Mrs. J. Pipp, Kenneth O'Hara, Mr. and Mrs. Guy Price, Mrs. Hoffman, Miss Viola Vale, Mr. James Russell, John H. Blackwood, Miss Mabel Condon, Mr. and Mrs. Rice Burroughs, Mr. and Mrs. Don Meaney, Mr. and Mrs. Harry Caulfield, Reed Heustis, Clark Irvine. Mr. Quirk was presented with a solid silver cigarette case.

Douglas Fairbanks has left for New York. He was accompanied by Benny Zeidman, who will act as his representative.

Fred J. Balshofer has selected a large tract of land in the heart of Hollywood, where the York-Metro general manager will build a new studio.

William E. Wing entertained for a number of motion picture friends last week.

Edgar Rice Burroughs is here assisting in the filming of his famous Tarzan stories.

Kenneth O'Hara has taken a bungalow during the visit of his mother and sisters from the East.

L. K. Straszewicz, famous Polish editor, is here to write photoplays.

Almost \$2,000 was netted by the movie benefit given at the Mason under the auspices of the Hollywood branch Coast Guards.

SELZNICK PICTURES

Harry Rapf
Presents
**ROBERT
WARWICK**

(by Arrangement with Klaw and Erlanger)
**"THE
ARGYLE CASE"**

By Harvey J. Higgins Harriet
Ford and William J. Burns

A GREAT DETECTIVE
STORY WITH A BIG
LOVE INTEREST

DIRECTED BY
RALPH W. INCE



Joseph M. Schenck
Presents
**NORMA
TALMADGE**
in
"PANTHEA"
By Monckton Hoffe

THE STORY OF A
LOVE THAT WAS
GREATER THAN
LIFE OR DEATH

DIRECTED BY
ALLAN DWAN

LEWIS J. SELZNICK
SOLE DISTRIBUTOR

COMING METRO PICTURES

COLUMBIA
PICTURES CORPORATION
Presents
LITTLE
VIOLA DANA
in Richard Barry's
Threads of Fate
A METRO wonderplay in Five great acts,
Directed by Eugene Nowland.
Released on the Metro Program Jan. 22

NEWS OF THE FILM WORLD

VARIETY was in error last week when it stated the Unicorn Film Service Corp. filed an attachment against the American Film Laboratories, Inc. The names of the parties were inadvertently transposed. It was the American concern which filed its claim against the Unicorn Co.

At an executive meeting of the leading motion picture producers of America in the Knickerbocker Hotel late Wednesday afternoon, the men who control the photoplay business of the country took a long step forward to counteract the growing demand for censorship of moving pictures. The meeting was called by D. W. Griffith for the purpose of outlining plans for establishing a better understanding of censorship and to express the attitude of the men most vitally concerned in the business towards this effort to outtrail their productions. Mr. Griffith outlined a new scheme which met with hearty approval and which resulted in the naming of a committee to form a new organization within the motion picture ranks of the country. This organization will be known as the Motion Picture Art League. The league, when formed, will establish standards by which future motion pictures are to be judged. The first of these standards will be the establishment of a rule by all the motion picture interests represented that from this time forward all naked figures will be barred from screen production. No figure of the human form will be permitted to be shown that is not draped in some manner and which is not seen upon the screen without a valid art object in the development of the plot of the story concerned.

In recently declining to compete for the services of a very prominent star who was in the market for a special release, William A. Brady said: "Probably there would be a large profit for the corporation in such an alliance. In fact I am convinced that there would be. But of its wisdom in the long run I am not so certain. Even and reliable excellence is what we are after. We have many reasons for the belief that the public has grown to look for precisely this quality when it sees a World-Brady-made announced, and that the condition is becoming more and more widespread every day. Why disturb such a situation by throwing all our energy and a fortune of our money

into a 'special' with a \$100,000 star, necessitating big fees from the exhibitors and increased prices at the box offices?"

Arrangements have been made between Lewis J. Seiznick and Harry Rapf, for the services of Leonce Perret, the famous French director, who has just arrived from Paris, to direct the new, big feature film with the Robert Warwick Film Corporation in the Parisian story, "The Court of St. Simon," by E. Phillips Oppenheim. The title will be changed. Anna Neilsen, Anna Little and Donald Gallagher will support Robert Warwick in this big feature. The company will start work on this picture Jan. 13. The "Argyle Case" has just been completed and is now being assembled.

Universal's magazine is one of the fast developing sellers on the market at present. The magazine though only a few weeks' old, is selling at the rate of 60 copies a week. The only other opposition in this line is the Paramount Pict-a-graph, which is recently showing real signs of life under the direction of William Hurst. After a bad start, the Paramount magazine is recovering ground and now is selling in the neighborhood of 30 copies per issue.

The picture managers in Fresno caused the latest restrictions to be handed out regarding posters displayed both in front of the house or billboards. In the future any "problem" plays or "sex" showings, will have their posters well looked after, for nothing "rude" or "suggestive" will be allowed to be shown outside of the theatre. Recently almost the same thing occurred in San Francisco, when the police ordered a number of art stores to take certain pictures out of their windows.

Nance O'Neill's return to the speaking stage will in nowise affect her work before the camera under the direction of Frank Powell. Mr. Powell recently placed Miss O'Neill under contract for a series of feature pictures to be made by the Frank Powell Producing Corporation and distributed through Mutual, the first of which, a picturization of Gertrude Atherton's novel, "Mrs. Balame," is now in process of production.

George W. Lederer has gone to Saranac Lake, taking with him a company of 27 peo-

ple to screen some snow scenes for the first picture to be released by his newly-formed producing corporation. It is headed by three stars, Irene Feawick, Rodio Davis and Clifford Bruce. Others in the cast include Sarah McVicker, Wellington Platter and Grace Elliott.

Vice-President and General Manager E. W. Hammons of the Educational Films Corporation of America has appointed Bert Adler as New York manager of that concern. Mr. Adler is a pioneer in the giving of children's shows and has been interested in straight educational film work for sometime. He was for many years advertising and sales manager of the Thanhouser.

Fred McClellan is managing the "Intolerance" picture which left the Liberty last Saturday. The picture gave a special performance at the Press Club in Washington for President Wilson on Monday and then continued on its trip. Several Pennsylvania towns will be visited, after which the picture will head straight south.

Dr. Frederick E. Cook, of North Pole fame, opens next Monday at the Cumberland, Brooklyn, with his moving picture lecture on his trip to the Antipodes, showing for the first time what are alleged to be the first genuine pictures of the wild men of Borneo. He is booked for two weeks at the Cumberland.

J. Warren Kerrigan is tied up for five years with a company which will feature him. As a preliminary he will tour the country and appear at some of the theatres where he is popular on the screen. He will carry a Universal feature with him and will speak briefly after "the show."

It seems to have been generally forgotten in the trade that Jane Cowl has been in pictures before. About three years ago she played the lead in the screen adaptation of "The Garden of Lies," by Justus Miles Forman, directed by Jack Pratt. Universal bought the negatives for \$5,000.

William Fox will release two productions for the week of January 22. Theda Bara in "The Darling of Paris," an adaptation of "The Hunchback of Notre Dame," and Gladys Coburn in "The Primitive Call." "The Darling of Paris" is Miss Bara's first pictureplay under the new Fox policy of 1917.

C. W. Jeffries has opened the Inter-State Film Corporation with offices at Des Moines. Arrangements have been made to handle the Bud Fisher "Mutt & Jeff" cartoon comedies and "The Marriage Bond," featuring Nat Goodwin, for Iowa and Nebraska.

Charles Ray has just signed a new contract with Thomas H. Ince to appear in Ray Bee features for the next two years. Ray is one of the very few film favorites who has acted under the same management since his entry into the pictures.

David Thompson, of the Metro forces, has left for Jacksonville, Fla., to arrange for the Metro-Rolfe companies headed by Ethel Barrymore and Viola Dana, whose next features will be partly photographed in Florida.

Beatriz Michelena, who forsook grand opera for motion pictures, has placed her resignation with the California Motion Picture Corp. to take effect immediately on the completion of "Faust", of which production she is to be the featured star. George F. Middleton, producing manager of the California organization, also has resigned.

The Globe, New Orleans, opened last week with Clara Kimball Young in "The Common Law" as the initial attraction. It is the finest theatre devoted exclusively to pictures in the south. It is finished in white throughout, has every modern device and the very best equipment. Herman Fichtenberg is operating the Globe. Carl Goldenberg is attending to the management. Will Gueringer, Fichtenberg's general manager, superintended the construction and attended to all the details essential to the theatre's institution.

Triangle has erected an "entire village" for the screening of the Fine Arts production of "Jim Bludso", in which Wilfred Lucas is being starred.

The management of the Strand theatre announces that they have signed a contract with Essanay whereby the Max Linder comedies will be presented at the Strand on exclusive release dates.

Kitty Gordon's new, World-Brady play, "The Haunting Shadow," probably will not be released until early next Summer, although it will be completed within the coming month.

The World Film play formerly called "A Movie Romance," in which Robert Warwick is the star, with Doris Kenyon in the leading feminine role, has been changed to "A Girl's Folly." The story is about a movie actor and a susceptible maiden who becomes desperately smitten with him.

There will be a "get-together dinner" of the members of the National Association of the Motion Picture Industry about Jan. 26. Arrangements for 250 covers are being made. Harry Reichenbach is chairman of the Committee.

NOW Playing Strand Theatre NEW YORK

Victor Moore

IN THE ONE-REEL
"KLEVER KOMEDY"

"Did It Ever Happen To You?"

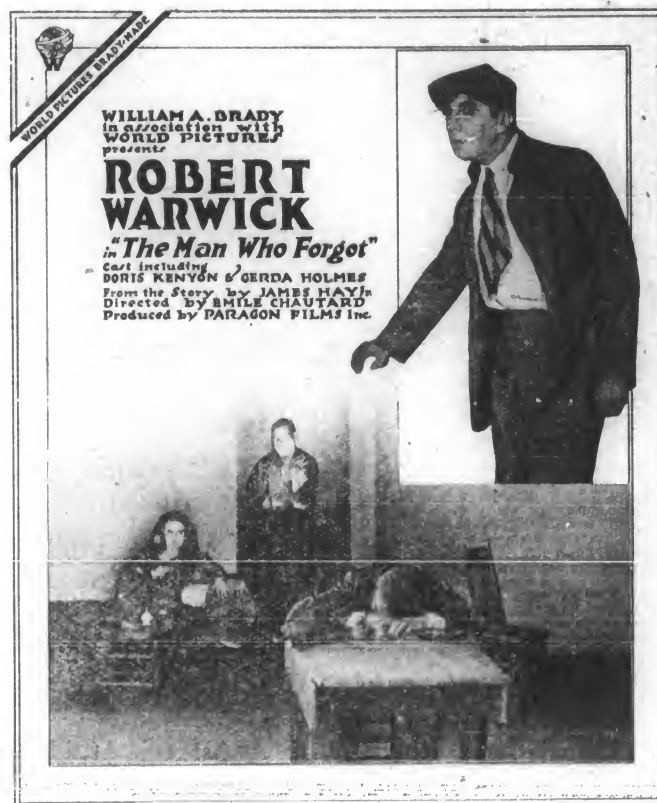
THESE REAL LAUGH GETTERS RELEASED EVERY
TWO WEEKS BY

Paramount Pictures Corporation

PRODUCED BY

KLEVER PICTURES, INC.

220 West 42nd St., New York City



NINA, THE FLOWER GIRL.

Nina Bessie Love
 Jimmie Elmer Clifton
 Fred Bert Hadley
 Fred Dorothy G. Connor
 Archie Dean Alfred Paget
 Dr. Fletcher Fred Warren
 Fifi Chandler Adele Clifton
 Lotta, her chum Rhea Haines
 Nina's grandmother Jennie Lee
 Mrs. Hicks Mrs. Higby

There are times when one wonders just what the "drag" is that certain authors have with the Triangle releasing companies. Within the last few weeks the Triangle releases have been away below par for that company, although they are, as program releases, ahead of a great number of the special releases that are turned out by some of the other companies. The reason for all this preamble is the latest Triangle-Fine Arts release, "Nina, the Flower Girl," which was written by Mary H. O'Connor, directed by Lloyd Ingraham, with Bessie Love as the star. There is a certain amount of pathos in the story, but in the main the style is just about a decade or so behind the times. It was one of those stories that was popular at the time that the greater number of scenario writers wore knee length "britches" or skirts, and of course if the writers stood still at that age, no one except the heads of the departments that accept their writings are to blame for the waste of film there is in turning out their tales in picturized form. This picture is more or less a miracle in the form that it is presented on the screen. After restoring the eight of the blind girl, the next step is taking a young man, who has, to all appearances, passed his majority and after taking a bump on his back, also curing what looked like a club foot through the earlier portions of the film. Of course little things like that go in the "movies." Bessie Love is a blind flower girl in the earlier portions of the story, her protector is a hunch-back newsboy, and she in her picturized paradise, the sightless one, mentally conceives that the hunch-back is a strong and husky youth with the broad shoulders that were the type in storeman clothes about ten years ago. When some wealthy folks take an interest in her and prepare to have her sight restored through an operation, thus destroying all her pictured illusions, the hunch-back decides that it is about time for him to commit suicide, and just as he is about to jump in front of a train, the "doc" that restored the girl's sight pulls him back and takes him to a hospital. For "suspense" the audience is not permitted to know what has happened to the boy. But when the time arrives for the once-blind-girl to marry the man who paid for the operation, the hunch-back walks out of the hospital with his back straightened and his leg lengthened and steps back into the story in time to take the girl away from her benefactor. In a great story for the houses that are in the "jit" class, but far from the real feature class for Broadway. Fred.

A MODERN CINDERELLA.

Joyce June Caprice
 Tom Frank Morgan
 Polly Betty Frendorgast
 Harry Stanhope Wheatcroft
 Mother Grace Stevens
 Father Tom Brooks

Florence Auer's story, "A Modern Cinderella" (Fox), which supplies a splendid starring vehicle for June Caprice, may or may not have been inspired by the fairy story. The title, however, is applicable since there is a similar situation, although the sunny Joyce (Miss June) of the film is far from the downtrodden drudge. Joyce is the younger of two sisters and the mother (Grace Stevens) is anxious to have the elder one, Polly (Betty Frendorgast) married off before it becomes plain that the fairer daughter Joyce is also of marriageable age. Anyhow Joyce sets up as her "Prince Charming," one of the two suitors for Polly's hands. This is Tom (Frank Morgan). So when Polly accepted marked attention from her other beau, Harry (Stanhope Wheatcroft), Joyce enters into a contract with Tom to make Polly very jealous, it being Joyce's apparent purpose to manage to effect an engagement between the pair. Tom falls into the plan readily with no thought at first that his affections are switching from the elder sister to the younger one. They go through a number of innocent, youthful escapades always designed to vex Polly, in which they are successful. Joyce is forbidden to come to the ball in the great hall of her home, but she dons her first evening gown, dashes down for a whirl around the floor with Tom and escapes, leaving one of her slippers on the star in approved Cinderella fashion. Finally Tom rescues her from the river, when Joyce purposely leaps overboard and when she is confined to her room, Tom realizes that it is Joyce he loves and not Polly. The latter realizes she is beaten and accepts Harry. Pretty of face and vivacious of manner, one cannot help liking Miss Caprice, and she has a smile that is more valuable than many other attributes. Her clever mimicking lifts this feature above the Fox standard. The direction by John G. Adolfi is good, as is the photography by R. B. Schellinger.

GRAHAM WITH LASKY.

J. C. Graham, who occupied the position of "assistant to the President" of the Mutual, has resigned and is reported to have accepted a similar post with Jesse Lasky.

THE BONDAGE OF FEAR.

Vesta Wheatley Ethel Clayton
 Dr. Jason Wheatley Edward Kimball
 Dick Mortimer John Bowers
 John Randolph Rockcliffe Fellowes
 Skinny Arthur Ashley
 Mandy Lee Frances Miller
 Rastus William Nash
 Jim, Skinny's pal George Morgan
 Maisie Elsa Bambrick

There are three points in favor of this picture. They are the star, Rockcliffe Fellowes, her principal support; and one scene which shows a fight. Against this the bad points that stand out are the story, which is poor; the majority of the supporting cast; the at-

tempts at comedy; the tinting and the assembling and above all the direction. The feature is a melodrama of the type that was popular with exhibitors and audiences about three years ago. "The Bondage of Fear" was written by Edwin Ivan and directed by Travers Vale. The three locations of the story are Virginia, New York and a mountain lodge up state. Vesta Wheatley (Ethel Clayton) is the daughter of a Virginia physician. She meets John Randolph (Rockcliffe Fellowes), a New York business man who has purchased a tract of land from her father. The two fall in love and marry, although Dick Mortimer (John Bowers) is practically killed. The newlyweds come to New York, settle down, and Dick follows sometime later,

sees his former sweetheart at a sparring rink and calls to see her, at her home, at her invitation. The smoldering spark of love is rekindled and he follows her and her husband to the mountains, where he awaits his opportunity to see her alone. The night he calls at the hunting lodge of the Randolphs, the husband is in New York. A burglar breaks into the place, and Dick, in trying to protect the wife, is shot and killed. The burglar then starts to blackmail, the wife, under the threat of exposing the fact that her lover was shot and killed in her bedroom. The wife proceeds to pay tribute to him, but finally when she is stripped of all her jewels, she in desperation shoots the blackmailer in her home. Fred.

New York Swept

JESSE L.

Geraldine Farrar

in Cecil B. De

"JOAN THE

By JEANIE

Now playing to capacity audiences, twice daily at

New York Newspaper Critics say:

SUN—Farrar triumphs as Maid of Orleans.

WORLD—A mute play that touches a genuine note of spiritual exaltation.

TIMES—This photoplay takes its place as one of the finest films ever produced.

HERALD—The whole visualization made it seem something more than a picture—it lived.

AMERICAN—A notable proof of what the cinema in the hands of genius can accomplish.

EVENING MAIL—It stands as the screen's most noteworthy production.

EVENING JOURNAL—Hats off to De Mille.

Produced by Cardinal Film Corpora

THE GARDEN OF KNOWLEDGE.

New Orleans, Jan. 11.
"The Garden of Knowledge" is in five reels, and was produced by Dal Clawson. It purports to impress that the eugenic theory has its mental as well as its physical aspect, and that where the mentality is discordant the effect will be unhappiness. It is startlingly frank. There is as a central theme the love of a young man for a girl. He promises to remain pure and his temptations by many and varied women are revealed. It might be called a study in the nude. Compared with it, "Neptune's Daughter," "Hypocrites," "Undine" and "Purity" seem overdressed.

O. M. Samuel.

A WIFE BY PROXY.

"Jerry" McNair.....Mabel Talliaferro
Morton Burbeck.....Robert Walker
Beatrice Uaden.....Sally Crute
Frederick Gaden.....Fred Jones
Howard Curtis.....Yale Eganer
The first requisite of a drama, whether it be comedy, "melo" or of any other calibre, is suspense. In "A Wife by Proxy," a Columbia (Metro) feature, story by John B. Clymer and Charles A. Legue, adapted and directed by John H. Collins, photography by A. A. Caldwell, starring Mabel Talliaferro, you know before 200 feet of the first exactly what the "clinch" will be. The construction is technically correct—so much so that it is of the style

approved by text books on playwrighting—not playwrighting—for these many years. There is the young Irish lassie who comes to America with humble garb and a bird-cage and after living at the rich man's home in comfort for an extended period, leaves the home of wealth, clad as she entered, with no given reason for her having boarded the clothes and bird-cage. You know all the time, even after she has boarded the steamship bound for her native heath, that "the hero" is going to catch up with her and take her back. A lot of good acting and an adequately classy production has been wasted on a poor scenario. Mabel Talliaferro's name will probably carry it through a trip over the program circuit.

Jolo.

THE PRICE OF SILENCE.

Senator Frank Deering.....William Farnum
Judge Vernon.....Frank Clark
Grace.....Vivian Rich
Dr. Keadle.....Brooklyn Keller
Henry McCarthy.....Charles Clary
Joe Dugan.....Ray Hanford
Jimmie.....Gordon Griffith

In what is said to be the first of the William Fox "Super De Luxe photodramas," William Farnum as Senator Frank Deering is starred in William Piggott's story, "The Price of Silence." This feature has evidently been picturized with a deal of care and is perhaps exceptional when averages are considered, yet it is a problem whether it attains its goal of being a "super picture" because of its topic—that of child labor—and because the love story that is intertwined, becomes befogged. Senator Deering, previous to the story, was the protégé of Judge Vernon (Frank Clark) and loves Grace, the judge's daughter, although how she knows it is a mystery, for he never acquaints the lady with the fact. Deering rescues Jimmie (Gordon Griffith) from the attack of his drunken father. Jimmie is a cripple, as the result of an accident in the factory in which the lad worked, and smitten with pity Deering adopts him. When he conceives the enormity of permitting child labor to exist in the mills, he sets as his mark, a bill abolishing it. Henry McCarthy (Charles Clary), a mill owner, calls on Deering when the bill is being considered and offers any sum for its suppression. This Deering indignantly refuses. But when the bill is in the hands of the committee with Deering's vote the balance of power, Judge Vernon dies. Then Deering discovers that the judge had borrowed \$100,000 from McCarthy depositing with the latter a package supposed to contain bonds, but which really are nothing but worthless pieces of paper. Thereupon Deering decides to kill the bill, accepting as a bribe from McCarthy the worthless package of securities. Then he denounces himself on the Senate floor and is sentenced to jail. His sacrifice is made to save Grace, "the woman he loves," from disgrace. But why the mystery, for Grace has become engaged to a young physician, and this Deering well knows. That a man would so act in the face of those conditions perhaps only the story writer of wild imagination can tell. Of course at the finish, Deering in his cell learns that the bill is passed, following his confession, and he smiles with satisfaction. It is a question as to whether the topic of child labor is not antiquated. Many of the states have passed child labor laws in recent years that have eliminated many of the evils of a score of years ago. The direction by Frank Lloyd is very good on the whole. However, when Jimmie is first injured, all that is shown is an abrasion on the forehead, while later he is seen as a hopeless cripple on crutches, with one leg dragging. At the time the judge dies Grace embraces both her fiancé and Deering, so that one is left in doubt which man she loves. The photography in the main is excellent.

DID IT EVER HAPPEN TO YOU?

The current week's show at the Strand holds one of the new single reel comedies done by the Kiever Comedies, Inc. (Paramount) with Victor Moore starred. In the present series for the Kiever studios Mr. Moore is said to have already made three previous pictures, although this is the first that the Strand has obtained. Incidentally in it for the first time the comedian has abandoned the "hick" type of character and portrays a gentlemanly type of person, only in this case the gentleman happens to be tipsy. He arrives home at some time in the early morning in a highly inebriated condition and forgetting that wife won't return from the country until the morrow, removes his shoes, climbs the stairs and carelessly reclines in bed fully adorned. Wife arrives in the morning, but hubby manages to make a getaway to the office, where he woos the ice cooler. He is coaxed by a phone call to attend the final party of a show girl and altho himself at home with the "directors' meeting" gag. On the way home again early in the morning, he takes a dare from fellow companions to drive off in a hansom cab and lands in a cell. When arraigned he recognizes the judge as a fellow lodge member, and when wife appears to identify a lot of silverware which the butler had tried to make off with but had fouled the police, everything was squared, with his better half none the wiser. This is a class of comedy which is better than the average and can be used as a filler without risk.

MAY INCREASE CAPITAL.

Richmond, Va., Jan. 10.

A called meeting of the stockholders of the Triangle Film Corporation was held in room 920, Mutual Building, in this city, Jan. 5. The object of the meeting was to take up the question of increasing the capital stock from \$5,000,000 to \$8,000,000. The stockholders will also consider the increase of the capital stock of the corporation from 1,000,000 shares of the par value of \$5, to 1,600,000 shares of the same par value. The Board of Directors, at an adjourned meeting on Dec. 16, authorized the change.

Off Its Feet

LASKY presents

as Joan of Arc

Mille's production

WOMAN"

MACPHERSON

the Forty-fourth Street Theatre, New York City

The Motion Picture Trade Critics say:

W. STEPHEN BUSH, Exhibitors' Trade Review—Perfection reigns supreme. It not only takes rank with the very best that has heretofore been produced, but in many respects it establishes new records.

GEORGE BLAISDELL, Moving Picture World—The great heart of the public responds to the wonderful appeal of the subject—great in its battles, in its pageantry, in its costuming, in the quality of its acting, in its photographic novelties.

PETE MILNE, Motion Picture News—Sweeping in its effect. A triumph for Geraldine Farrar, but equally a triumph for Cecil B. De Mille.

"JOLO," Variety—No one other than De Mille could have done as much.

tion, 485 Fifth Avenue, New York

THE RAINBOW.

Cynthia.....Dorothy Bernard
 Nell Sumner.....Robert Conness
 Dick Harcourt.....Jack Sherrill
 Betsy Sumner.....Eleanor Gist
 Baby Cynthia.....Jean Stuart
 Mrs. Palmer.....Marion Adams
 Mrs. Cynthis.....Jean La Mott
 Hollins.....Jack Hopkins
 Fellowes.....Conway Wingfield

Sherrill Feature Corporation offers for approval a screening of A. E. Thomas' successful play, "The Rainbow," which made Ruth Chatterton a star and served as a tellar vehicle not only for her but Henry Miller. It

is no disparagement of Dorothy Bernard and Robert Conness to say that, as film portrayals of the roles created on the stage by Miss Chatterton and Mr. Miller, they did not as completely depict the characters. This is impossible, for the reason that the psychology of the screen and that of the speaking stage are entirely different. But that they gave a most interesting conception of the situation between father and daughter, cannot be gainsaid. Then there was the good work of Jack Sherrill in the first of the six reels—a sort of prolog to the play itself, visualizing the reason for the estrangement between man and wife. It is a classy play, with fine, clean sentiment and the story holds.

Jolo.

GERMANY WANTS FEATURE.

There are several film men in this country, who have lately returned from abroad, who are trying to secure the rights to Griffith's "Intolerance" for Germany, Austria and Russia, to be exhibited in those countries after the war. They have been in negotiation with the Epoch Film Company, but have not been able to agree on terms as yet.

PANTHEA.

Panthea Romoff.....Norma Talmadge
 Baron de Dulsitor.....Roger Lytton
 Prefect of Police.....George Fawcett
 Gerard Mordaunt.....Earl Fox
 Secret Agent.....Murdoch McGuarrie
 Lieutenant of Police.....Count E. Von Stroheim
 Ivan Romoff.....Norbert Wicki
 Sir Henry Mordaunt.....William Abbington
 Gerard's mother.....Winifred Harris
 His sister.....Ilelen Palsey
 Percival.....Stafford Windsor
 Pablo Centeno.....Dick Rosson
 Dr. Von Reichstadt.....Frank Currier

"Panthea," the Norma Talmadge (Seisnick) screen adaptation of the Monckton Hoffe play of that name, held the unique distinction of being probably the first feature production to be simultaneously shown at the Rialto and New York theatres (within a stone's throw of each other) early this week. Had it failed to live up to its promise there would have been much weeping and wailing and gnashing of teeth in the vicinity of Times Square. But the contrary was the case, for both huge houses apparently played to overflowing audiences. Too much praise cannot be bestowed upon Allan Dwan, director, and Roy Overbaugh, cameraman, not to mention the star and the entire acting organization. As a production it is almost too realistic in the first part, which is a sort of prolog to what was originally the legitimate presentation. It visualizes the horrors of Russian nihilism with most agonizing details. The screen version of "Panthea" has been materially edited and is therefore more wholesome for general motion picture assimilation. For instance Gerald Mordaunt is a single man when Panthea elopes with him, instead of having abandoned a wife, and throughout Panthea remains a good woman, always pure in spirit and only sacrificing herself to the baron to secure a production of her husband's opera. A happy ending is also provided, showing the couple seated by a camp fire en route to Siberia with husband promising that her release will soon be secured through the powerful influence of her father-in-law. Panthea's sacrifice on the altar of love is admirably portrayed by Miss Talmadge, and her sweet, animated countenance was never utilized to greater advantage before the camera. Earle Fox as the leading man and Roger Lytton as the "heavy," were strong contenders with Miss Talmadge for stellar honors, which shows the good judgment displayed by the sponsors of the first Talmadge special release in surrounding her with the best available support. The atmosphere and scenic and costume detail were on a par with the intelligent handling of the remainder of the production. If future Talmadge special releases are of equal calibre as "Panthea," Miss Talmadge is certain to remain in the front rank of sensational drawing cards.

Jolo.

HER RIGHT TO LIVE.

Polly Biggs.....Peggy Hyland
 Mrs. Biggs.....Mrs. Costello
 Jimmy Biggs.....Bobby Connelly
 Janet Biggs.....Helen Connelly
 Alice Biggs.....Mildred Platz
 John Oxmore.....Antonio Moreno
 Daniel Hoadley.....John Robertson
 Hawkins.....Jack Ellis
 Mrs. Hoadley.....Eulalia Jensen

Greater Vitagraph is an "in-and-out" in the matter of feature productions. They release one or more excellent five part pictures and then offer for inspection a most conventional picture like "Her Right to Live." This is by Paul West, directed by Paul Scardon, photographed by Robert A. Stuart and is to be released Jan. 22. It has a very good cast, headed by Antonio Moreno and Peggy Hyland, the direction is excellent, no fault to find with the photography, but the story is of the calibre that prevailed some half dozen years ago, when manufacturers catered especially to the nickelodeon patronage. There is the inevitable court room scene, with all the evidence against the hero, charged with murder, the heroine climbing out of a window, rushing into the court room at the psychological moment and giving her evidence which frees the hero, and they live happily ever after. He is an artist, and rich; she, a poor orphan in rags; he makes a sketch of her as she is romping about with her little brothers and sisters, &c., and so on. It is all so "cut and dried," and you know everything that is going to happen long before it is visualized.

Jolo.

INCE'S 7-REEL COMEDY.

Within a couple of months Thos. H. Ince will release a seven-reel comedy with Mabel Normand the star. It will be called "Mickey."

The title was selected after two slips had been placed in a hat, one "Mickey" and the other "Patsy."

Mr. Ince among his intimates is called "Mickey."

Culver City, Cal., Jan. 10.

Questioned here regarding a report in New York that he proposed state-righting, all his future productions, Mr. Ince said:

"I know nothing of the rumor you mention. My regular program will be released through Triangle as in the past and any special features will be handled in the same manner as 'Civilization.'"

WILLIAM FOX

PRESENTS

WILLIAM FARNUM

IN

"THE PRICE OF SILENCE"

A Super De Luxe photodrama With a Human Interest Appeal. A Powerful Indictment of Child Labor Evils.

Directed by FRANK LLOYD.

Story by WILLIAM PIGGOTT.

Released January 8th.

THEDA BARA

IN

"THE DARLING OF PARIS"

Suggested by Victor Hugo's "The Hunchback of Notre Dame"—Showing the Incomparable Screen Star in a New and Fascinating Role.

Directed by J. GORDON EDWARDS.

Scenario by ADRIAN JOHNSON.

Released January 22nd.

FOXFILM COMEDIES

PRESENT

REAL COMEDY STARS

Here they are:

HANK MANN
 CHARLES ARLING
 HENRY LEHRMAN
 BILLY RITCHIE
 TOM MIX

ANNA LUTHER
 CARMEN PHILLIPS
 AMY JEROME
 ANNETTE DE FOE
 VICTORIA FORDE

and others.

A two-reel Foxfilm Comedy released each week, beginning January 15th.
 Independent of regular Fox program. Available for all exhibitors.

VIRGINIA PEARSON

IN

"BITTER TRUTH"

A photodrama of a woman's revenge

Written by MARY MURILLO.

Directed by KENEAN BUEL.

THE FOUR-LEAFED CLOVER

Is an omen of GOOD LUCK. By using one or more of these wonderful song successes you can't help but have GOOD LUCK for the balance of the season. Each a great big hit of its own particular style.



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ED. EDWARDS, Mgr.

BOSTON
218 TREMONT ST.
JACK LAHEY, Mgr.

BILLS NEXT WEEK.

(Continued from page 15.)

Toledo, O.
KEITH'S (ubo)
Nan Halperin
Geo Damerel Co
Hugh Hubert Co
Knapp & Cornalia
J & B Morgan
Louis Hardt Co
Maximilian's Dogs
Toronto
SHEA'S (ubo)
DeBiere
Avon Comedy 4
Dorothy Granville
Carmell & Harris
Lockett & Waldron
Claremont Bros
(One to fill)
HIP (ubo)
Lucille Savoy
Stephens & Brunelle
"When We Grow Up"
Coscia & Verdi
Zara Carmen 3
YONGE (low)
Dancing Mares

Corcoran & Mack
Tyler & St Clair
C & M Cleveland
Maud Leonal Co
Tom Kelly
Welch Mealy & M
Troy, N. Y.
PROCTOR'S (ubo)
Frank Wilton Co
Asania Students
Montrose & Allen
Harry Beresford Co
V Hampton & Shriner
French Girls
2d half
Swain & Swain
Joe Browning
Una Clayton Co
Jack Wilson Co
Roland Travers Co
(One to fill)
Vancouver, B. C.
ORPHEUM
Geo Nash Co
Mmo Chilson Ohrman
Harry L Mason

Poster Ball Co
Howard's Ponten
Miljares
Farber Girls
PANTAGES (p)
Raymond
Jubilee 4
Herbert & Dennis
"Red Heads"
Vera Mercereau Co
Washington, D. C.
KEITH'S (ubo)
Calif Boys' Band
Blossom Seely
Clark & Hamilton
Wm Gaxton Co
McCarthy & Faye
Harris & Weston
Kerr & Weston
Nina Payne Co
Winnipeg
ORPHEUM
Morgan Dancers
Maurice Burkhardt
Benny & Woods
Ryan & Lee
Hubert Dyer Co
Zeda & Hoot
Henry Keane Co

PANTAGES (p)
Mahoney & Auburn
Elizabeth Otto
4 Casters
The Langdons
Klein Bros
Reynolds & Donegan
York, Pa.
O H (ubo)
Mable Fonda Co
Dorothy Muether
Kelso & Leighton
Jack Marley
Dan Burke & Girls
2d half
O'Neill Twins
Marion Harris
"Glorious Asters"
Crawford & Broderick
Eppe & Dutton
Youngstown, O.
HIP (ubo)
"America First"
Smith & Austin
Lovenberg, Sls Co
J & M Harkins
Bob Dalley Co
Lew Holtz
Alex Bros

BURLESQUE ROUTES

Jan. 15 and Jan 22.
"A New York Girl" 15 Miner's Bronx New York 22 Empire Brooklyn
"Americana" 15 Gayety Milwaukee 22 Gayety Minneapolis
"Auto Girls" 15 Gayety Brooklyn 22 Academy Jersey City
"Beauty Youth & Folly" 15 So Bethlehem 16 Pottsville 17 Pottstown Pa 18-20 Grand Trenton 22 Star Brooklyn
"Behman Show" 15 Berchel Des Moines Ia 22 Gayety Omaha Neb
"Bon Tons" 15 Gayety Montreal 22 Empire Albany
"Bostonians" 15 Empire Newark 22 Casino Philadelphia
"Bowery Burlesquers" 15 Gayety Washington D C 22 Gayety Pittsburgh
"Broadway Belles" 15-17 Orpheum New Bed-

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MUFFS		SCARFS
\$25.00 Mole	\$25.00	
25.00 White Fox	30.00	
10.00 Dyed Blk. Skunk	10.00	
12.00 Raccoon	14.00	
45.00 Cross Fox	40.00	
12.50 Hudson Seal	12.50	
22.50 Poiret Fox	22.50	
20.00 Black Lynx	20.00	
35.00 Ermine	25.00	
45.00 Kolinsky	55.00	
20.00 Beaver	20.00	
55.00 Fisher	50.00	
25.00 Skunk	20.00	

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ford 18-20 Worcester Mass 22-23 Amsterdam Amsterdam 24-27 Hudson Schenectady N.Y.
"Burlesque Revue" 15 Gayety Pittsburgh 22 Star Cleveland
"Cabaret Girls" 15-16 Holyoke Holyoke 17-20 Gilmore Springfield 22 Howard Boston Mass
"Charming Widows" 15 Trocadero Philadelphia 22 Mt Carmel 23 Shenadoah 24-27 Majestic Wilkes-Barre Pa
"Cherry Blossoms" 15 Gayety Philadelphia 22 Olympic New York
"Darlings of Paris" 15 Standard St Louis 21-23 O H Terre Haute Ind
"Follies of Day" 15 Jacques Waterbury Conn 22-24 Cohen's Newburg 25-27 Cohen's Poughkeepsie N.Y.
"Follies of 1917" 14-16 O H Terre Haute Ind 22 Gayety Chicago
"French Follies" 15 Howard Boston 22-24 Orpheum New Bedford 25-27 Worcester Worcester, Mass
"Follies of Pleasure" 15 Star Brooklyn 22-23 Holyoke Holyoke 24-27 Gilmore Springfield Mass
"Ginger Girls" 15-16 Erie 17 Ashtabula Pa 18-20 Park Youngstown O 22 New Castle 23 Johnstown 24 Altoona 25 Harrisburg 26 York 27 Reading Pa
"Girls from Follies" 15 Star St Paul 21-23 Lyceum Duluth
"Girls from Joyland" 15 Englewood Chicago 22 Gayety Milwaukee
"Globe Trotters" 15 Gayety Omaha Neb 22 L O
"Golden Crook" 15 Casino Boston 22 Columbia New York
"Grown Up Babies" 15 Majestic Ft Wayne Ind 22 Buckingham Louisville
"Hasting's Big Show" 15 New Hurlig & Semon's New York 22 Orpheum Paterson
"Hello Girls" 15 Mt Carmel 16 Shenadoah 17-20 Majestic Wilkes-Barre Pa 22 So Bethlehem 23 Easton 24 Pottstown 25-27 Trenton "Hello New York" 15 Gayety St Louis 22 Columbia Chicago
"Hello Paris" 15 Newark 16 Zanesville 17 Canton 18-20 Akron O 22 Empire Cleveland
"High Life Girls" 15 Olympic New York 22 Majestic Scranton Pa
"Hip Hip Hooryay Girls" 15 Casino Philadelphia 22 New Hurlig & Semon's New York
"How's Sam Show" 15 Gayety Boston 22 Grand Hartford
"Irwin's Big Show" 15 People's Philadelphia 22 Palace Baltimore
"Lady Buccaneers" 15 Empire Cleveland 22-23 Erie 24 Ashtabula 25-27 Park Youngstown O

THE BOX-OFFICE RECORD SMASHER

LEONA LAMAR

The Girl with 1000 eyes

Draws 40,000 people to the theatre a week

Last week at the ORPHEUM, MONTREAL, BROKE ALL ATTENDANCE RECORDS since the house had been built, 14 years. OFFERED DOUBLE SALARY to hold over for second week, but could not cancel this week.

RETURN ENGAGEMENT at KEITH'S, PROVIDENCE, Xmas week, the BIGGEST XMAS WEEK BUSINESS in the history of the house.

Drew 6,009 PEOPLE IN ONE DAY at POLI'S, SCRANTON, Pa.

THE AUDIENCE MAGNET

The Greatest Drawing Card in Present Day Vaudeville

WATCH THE
ATTENDANCE →

BUSHWICK, BROOKLYN, THIS WEEK (Jan. 8)
COLONIAL, NEW YORK, NEXT WEEK (Jan. 15)

← WATCH THE
ATTENDANCE

Manager, W. A. SHANNON

Direction, HARRY WEBER

"Liberty Girls" 15 Columbia New York 22
Casino Brooklyn
"Lid Lifters" 15 Gayety Chicago 22 Majestic
Ft Wayne Ind
"Majestics" 15 Empire Hoboken 22 People's
Philadelphia
"Maids of America" 15 Lyceum Dayton 22
Olympic Cincinnati
"Marion Dave show" 18-20 Park Bridgeport
22 Colonial Providence
"Merry Rounders" 15 Columbia Chicago 22
Berchel Des Moines Ia
"Midnight Maidens" 15 Gayety Toronto 22
Gayety Buffalo
"Military Maids" 15 Lyceum Columbus 22
Newark 23 Zanesville 24 Canton 25-27 Akron
O
"Million Dollar Dolls" 15 L O 22 Gayety Kan-
sas City

"Mischief Makers" 15-16 Binghamton 17
Oneida 18-20 International Niagara Falls,
N Y 22 Star Toronto
"Monte Carlo Girls" 15-16 Amsterdam Amster-
dam 17-20 Hudson Schenectady 22-23 Bing-
hamton 24 Oneida 25-27 International Niagara
Falls N Y
"Pace Makers" 15 Academy Jersey City 22
Gayety Philadelphia.
"Parisian Flirts" 15 Gayety Baltimore 22
Trocadero Philadelphia.
"Puss Puss" 15 Corinthian Rochester 22-24
Bastable Syracuse 25-27 Lumberg Utica N Y
"Record Breakers" 15 Cadillac Detroit 22 L O
"Reeves Al" 15 Gayety Detroit 22 Gayety
Toronto
"Review of 1917" 15 Majestic Scranton 22
Gayety Brooklyn

"Roseland Girls" 15-17 Cohen's Newburg 18-20
Cohen's Poughkeepsie 22 Miner's Bronx New
York
"September Morning Glories" 15 Gayety Min-
neapolis 22 Star St Paul
"Sidman Sam Show" 15 Star & Garter Chi-
cago 22 Gayety Detroit
"Sightseers" 15 Gayety Buffalo 22 Corinthian
Rochester
"Social Follies" 15 Savoy Hamilton Ont 22
Cadillac Detroit
"Some Show" 15 Colonial Providence R I 22
Casino Boston
"Spiegel Review" 15 Empire Toledo 22 Lyceum
Dayton
"Sporting Widows" 15 Palace Baltimore 22
Gayety Washington D C
"Star & Garter" 15 Grand Hartford 22 Jacques
Waterbury, Conn
"Step Lively Girls" 15 Empire Brooklyn 25-27
Park Bridgeport
"Stone & Pillard" 15 Olympic Cincinnati 22
Star & Garter Chicago
"Sydell Rose" 15 Empire Albany 22 Gayety
Boston
"Tango Queens" 15 L O 22 Engelwood Chicago
"Tempters" 15 Century Kansas City 22 Stan-
dard St Louis
"Thoroughbreds" 15 Star Toronto 22 Savoy
Hamilton Ont
"Tourists" 15 New Castle 16 Johnstown 17
Altoona 18 Harrisburg 19 York 20 Reading
Pa 22 Gayety Baltimore
"20th Century Maids" 15 Gayety Kansas City
22 Gayety St Louis

"U S Beauties" 14-16 Lyceum Duluth 22
Century Kansas City
"Watson Billy" 15 Casino Brooklyn 22 Em-
pire Newark
"Watson Wrothe" 15 Star Cleveland 22 Em-
pire Toledo
"Welch Ben" 15-17 Bastable Syracuse 18-20
Lumberg Utica N Y 22 Gayety Montreal
"White Pat" 15 Buckingham Louisville Ky
22 Lyceum Columbus O
"Williams Mollie" 15 Orpheum Paterson 22
Empire Hoboken

INTERNATIONAL CIRCUIT.

Next Week, Jan. 15.
"Bringing Up Father" (Co No 1) Boyd's
Omaha, Neb
"Bringing Up Father" (Co No 2) Grand
Worcester, Mass
"Broadway After Dark" Lexington New York
"Come Back to Erin" Castle Sq Boston
"Girl He Couldn't Buy" Park Indianapolis
"Girl Without a Chance" Gotham Brooklyn

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"The Girl Who Doesn't Know"

Will Appear in Her

NEW VAUDEVILLE PRODUCTION

Produced under the direction of CON CONRAD

At

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Beginning

MONDAY, JAN. 15TH.

IS YOUR ACT STRONG AND HEALTHY
ENOUGH TO WORK?

HAVE YOU DOCTORED YOUR ACT
AND FIND IT STILL WEAK?

CALL IN A "SPECIALIST"

MAYBE THE APPENDIX OF YOUR ACT
SHOULD BE CUT OUT

OR PERHAPS IT IS ANEMIC FROM LACK OF COMEDY,
AND NEEDS THE TRANSFUSION OF NEW BLOOD INJECTED
INTO IT IN THE SHAPE OF COMEDY TALK, SITUATIONS,
OR A SPECIAL SONG.

CALL IN A "SPECIALIST"

EDDIE MORAN, M. D. (Money
Down)

"SPECIALIST ON COMEDY"

ROOM 1104

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CELEBRATION**BROADWAY'S**HIT
CELEBRATION**To the
Profession:**

Hits for Everybody—the comedian, the comedienne, the ballad singer, the coon shouter, double acts, tabloids, in fact, every style of singing act is well provided for in this remarkable collection of novelty songs. It gives us great pleasure to be able to cater to your needs so thoroughly at the beginning of the new year.

DOWN WHERE THE SWANEE RIVER FLOWS

The King of all Southern Songs, Al Jolson's famous hit in "Robinson Crusoe, Jr."

Words by
CHAS. McCARRON and
CHAS. S. ALBERTE
Music by
ALBERT VON TILZER

PUT ON YOUR SLIPPERS AND FILL UP YOUR PIPE**(You're Not Going Bye-Bye Tonight)**

The funniest song in years. Every line a laugh. Plenty of extra verses.

Words by
ED. P. MORAN and
WILL A. HEFFEN
Music by
ALBERT VON TILZER

EVE WASN'T MODEST TILL SHE ATE THAT APPLE**(We'll Have to Pass the Apples Again)**

Watch them flock in for this one. The biggest riot in years.

Words by
CHAS. McCARRON
Music by
ALBERT VON TILZER

THE HONOLULU HICKI BOOLA BOO

A new one by the boys who wrote "Oh, How She Could Yacki Hacki." A clean-up for any act.

Words by
LEW BROWN and
CHAS. McCARRON
Music by
ALBERT VON TILZER

TO ANY GIRL

The greatest novelty march song in years. Not even excepting "My Little Girl," by the same writer.

Words by LEW BROWN
Music by
ALBERT VON TILZER

IT'S THE IRISH IN YOUR EYE**(You've Got Me Going With Your Irish Ways)**

Don't overlook this great novelty Irish song. Pure sentiment, clean comedy lines, wonderful melody, and it's different.

Words by WILL DILLON
Music by
ALBERT VON TILZER

Oh, How She Could**YACKI HACKI WICKI WACKI WOO**

The Great Hawaiian Song that set the pace, and is still leading them all.

Words by
CHAS. McCARRON and
STANLEY MURPHY
Music by
ALBERT VON TILZER

DOWN IN HONKY TONKY TOWN

Any act that needs a fast rag song, can't beat this one. Some melody!

Words and Music by
CHAS. McCARRON and
CHRIS SMITH

Read What Washington Critics Think of "GUS HILL'S"

PRODUCTION OF "Kate Elinore" IN "My Aunt from Utah"

"EVENING STAR"

Washington, D. C., Jan. 9, 1917

"My Aunt from Utah," otherwise Kate Elinore, goddess of the grotesque, was welcomed by a large and laughing audience at Poll's last night. Her appearance in a menagerie of colors, with a spoon for a longhorne and an alarm clock on her wrist, was an instant relief remedy for "that tired feeling" and a brace for the blues. There was nothing intricate about Miss Elinore's fun-making; she played with the audience as a child plays with mud pies. And the audience simply loved it.

A suitable and necessarily energetic cast aided the star in her high jinks of fun. Whitlock Davis, as the nephew, and Marjorie Sweet, as Babe, his wife, with Donald Archer and Ethel Lloyd, as Lord and Lady Spottedwood, made up the arctic quartet of conspirators, and Lawrence Peterson, as the butler; Josephine Sabel,

as the singing Susette, and Waldo Whipple, as Babe's father, completed the cast, not counting the baby, who counted for a good bit in the play.

The songs were tuneful, the dancing breezy and the atmosphere of spontaneous enjoyment conveyed by everybody on the stage was a distinct and not always usual charm.

If Buddha be right in his estimate of the value of a "smile-maker," then Miss Elinore must be niched high up among dramatic missionaries, since she made a theatre filled with men and women forget world cares for a whole evening in a constant vein of happy laughter that ranged from giggles to guffaws.

WASHINGTON "TIMES," JAN. 8, 1917

When Kate Elinore walked out on the stage at Poll's last night, the audience laughed. And for more than two hours the laughing continued.

A case of mistaken identity on the part of the visitor from Utah causes the wives and husbands to be placed in many compromising positions and serves to draw innumerable laughs from the audience.

During the few short intervals that Miss Elinore's comedy is not in evidence several musical numbers are introduced.

"THE HERALD"

"My Aunt from Utah," a rollicking three-act farce, served to introduce Kate Elinore, whose art as a character comedienne is well known to theatergoers, to an audience that filled Poll's last night. There is only one Kate Elinore and her present vehicle gives her the fullest opportunity to display her laugh-making talents to the limit. The star is surrounded by a capable cast, which includes Miss Josephine Sabel, Whitlock Davis, Miss Marjorie Sweet, Waldo Whipple, Donald Archer and Ethel Lloyd.

"My Aunt from Utah" is a good cure for the blues and last night's audience liked the remedy.

WASHINGTON "POST"

Confessing to a lack of highbrow tastes and certainly being as tired as any business man in the city, we approached Kate Elinore's starring vehicle, "My Aunt from Utah," in a hopeful spirit of relaxation. Enough fellow citizens almost to fill Poll's seemed to be in a similar mood, and fortunately for all concerned Kate stumbled on the stage shortly after the rise of the curtain.

Kate Elinore's style is as individual as that of her gown, and "My Aunt from Utah" is modeled to her measure. The author thoughtfully does not disclose his name, but apparently the star wrote in her own part, for it gives her every opportunity to catch the laughs, as well as sing a song that advised us to "Bless It On Father and Mother."

Under Personal Direction, SAM WILLIAMS

SOME PARTY

The merriest party ever was given by Rac Samuels and friend-husband, Marty Perkins, to a flock of Orpheumites in Los Angeles, Jan. 4th.

THE CAST

Hostess—Rac Samuels.
Headwaiter—Marty Perkins.
Chef—Joe Bernard (who cooked and served the

Spaghetti).
The Chorus Girl in Distress—John Kenny.
My First Season in the Business—George McKay.
War Bride—Barry and Brenna.
Merry Villagers, Pasadena, etc.—Hazel Harrington.
Otto Arline, Vera Sabina, Lady Beach Ouseau, Frank Heile, Maurice Spitzer, Charlie Pierce, Sir Beach Ouseau, Guy Woodward.
Auld Lang Syne. Curtain.

Vera Sabina emphatically denies the rumor she is engaged to John Kenny. Mr. Kenny proposed but was rejected as Miss Sabina believed his proposal was prompted by the ammunition fired at the party.

"Hill's Gus Pollies" National Chicago
"Hour of Temptation" Crescent New Orleans
"Jerry" 15 Freehold 16 Asbury Park, 17 Somerville 18 Newtown N J 19 Stroudsburg Pa 20 Franklin Furnace N J
"Little Girl in Big City" Majestic Jersey City
"Little Peggy O'More" Palace Toledo
"Mrs. Murphy's Second Husband" Prospect Cleveland
"Mutt & Jeff's Wedding" (Co No 1) Lyric Memphis, Tenn
"Mutt & Jeff's Wedding" (Co No 2) O H Brooklyn
"My Aunt From Utah" Auditorium Baltimore
"My Mother's Rears" Bronx New York
"Old Homestead" Orpheum Philadelphia
"Peg o' My Heart" Lyceum Pittsburgh
"Pretty Baby" Bijou Birmingham, Ala
"That Other Woman" American St Louis
"Thurston" Bijou Richmond, Va
"When a Girl Loves" Gayety Louisville Ky
"Which One Shall I Marry" Walnut Philadelphia

Various names of actors and actresses are listed, including names like Adams Don, Adams Sam J, Adams Zella, Alarcons U (SF), Alberts Nat (P), Allen Minnie, Allen Victoria, Altman David, Alvarts & Martell (C), Atwin Mr & Mrs M, Anderson Al, Anderson Mabelle, Anderson Sis (C), Anson Joe, Argyle Wm, Arliss Anita, Armada Miss (SF), Armena (C), Armend Grace (C), Armon Von G (C), Aubrey B S (C), Aubrey Jack (C), Austin Mrs Fred, Babbett Blanche, Bailey Ralph, Baptiste Jack, Bardon Frank, Barlow Billy, Barnes Fred, Barrett Joe, Barrison Phil, Barton Jack, Batchelor Billy, Bauer Henry (C), Baxter Ed (C), Beatty Kathryn (C), Beaumont Arthur (C), Bell Irene, Bell Jessie (C), Belmont M (C), Belmont Ruth, Beltrah Mr & Mrs R (P), Bender Mazie, Bennett A (C), Bennett E, Bennett Edna, Bennett J II (C), Berlin Dean (C), Bernaud Dean (C), Bernard Vera, Besley Daisy, Beverly Sam, Binu Frank, Bird Margaret (C), Black Rose, Bordly Chas T, Bostelle Jessie (C), Bowdin Miss R, Boyle & Patsy (C), Boyne Hazel G, Braunstein Geo, Brown Kathryn (C), Brierty M E (C), Britson Alex Mrs (C), Britton Anne (REG) (C), Britton Frank, Britton Frank (C), Broglie Jean, Brouh & Lyons (C), Browning & Manning, Brown Benedict, Buchman Wm (C), Buck Sidney, Bunce Harry, Burges N B, Burke Bros & K (C), Burke Joe (C), Burwick Ruth, Butterfield Kathryn, Cahill Jack, Campbell Al (C), Campbell Jean, Campbell Marion, Cane Blanche, Cantlon Miss C, Carew Miss M (P), Cathcart Wm, Chellis & Lambert (C), Charlan & Charlan, Charters Mr & Mrs S, Chester C F (SF), Chester Marvin, Chester Queenie (C), Christie Mrs R W, Claire Doris, Clancy Frank, Clare Frances, Clarke Billy, Clark Bert (REG), Cleveland Mrs Claude, Clifford Billy, Clifton & Goss, Cline Mrs J, Cline Mr V E, Cohen Manny, Cole Florence (C), Cole Jessie, Coleman Mr M (P), Coley Mr & Mrs, Collins Guy, Colman Claudia, Connard & Edna Sisters (P), Cook Anita D, Cook & Oatman (C), Cook Olga, Cook W K, Cornell Frances, Cornell Pete, Cornetta Tony, Cox Eddie, Coyte Tommy C, Crawford Winnie, Creighton J (C), Cutting & Rose (C), Dalbrance Geo, Dale Fred (C), Dareval James (C), Davis Mack, Davis May, Davis Vivian, Davis Warren (C), Dayton, Dean Wanda, Decker Paul, De Coe Harry, De Grant Oliver, De Laine Muriel K, Dell Bert, Delores Laura (C), Denmore Vivian, DeRosas Cats (C), DeSchoon Cuba (C), Dewey Jack, De Witt Harry, Diamond Mr & Mrs J, Dickinson Miss L, Donegan Parker, Donnelly Miss Tene, Donovan & Lee (C), Draper Bert, Drew Miss Bea, Dual Clara (C), Du Bois Wilfred (C), Dunbar W E, Dupont Miss Teddy, Dwyer Leo (C), Eliot Opal Miss (C), Elizabeth Mary, Elkins Fred, Emmett Mrs J (C), Emmy Carl G, Empress Miss, Erickson Guy A, Eugene & Burley (C), Evans Hpb, Evans Elsie, Evelyn Fay (C), Everett's Monkeys, Everett Edw, Everett Louise, Everett Mr Pros, Fabian Geo (P), Fairchild Mattie (C), Farnsworth Jan (C), Farnsworth Robt J, Faust Victor, Fay Mrs Frank, Fennel & Tyson, Fern Richelle & Fern, Ferrie Mrs Wm, Field Sisters, Fillett Mille, Filth Josephine S, Fitzhugh Venita, Flannigan & Edwards, Flath P Hans, Flinn Florence, Follette & Wicks (P), Follett Bros, Forkins Marty (SF), Foster Genevieve, Francis Carl, Francis & Demar (C).

If East, West, North or South you go,
Be sure and take a bottle of DE MUTH'S HAIRGROW.

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Gould Madeline
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Granville Jack
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Gray Earl
Grew Mr & Mrs W A
Grew Wm A (C)
Grey Marie (SF)
Griffith F M (C)
Griffin Gerald (SF)
Griffin Hazel
Griffith Fred M
Grogan Clarence (C)

Grogan Mrs C (C)
Grossman David
Grover F R (C)
Guerite Laura
Guillon Mlle (C)
Gunn F A (C)
Gunn Frank T

Hyde Jenny (C)

I
Ingalls & Duffield (C)
Ingersoll Florence
Inness Mr & Mrs Chas
Ivy & Ivy (C)

H
Halliday Wm
Hamilton Miss Patsie
Hammond Irene (C)
Hanlon Bros
Harnot Sallie (C)
Harrab Roy
Harris Mrs Bert
Harris Miss R D
Harris & Nolan (C)
Hart Billie
Hart Weber & H (C)
Haslam Hazel
Hatton Mrs Clare
Haub & La Velle (C)
Havel Arthur
Havel Tommy

J
Jackson Belle
Jackson G M (C)
Jackson Miss G M
James Miss Frankie
Jarrett Mr & Mrs Guy
Jenks & Allen
Jennings Helen I
Jerome Mrs
Johnston Mr & Mrs A
E
Johnson W S (C)
Jolly & Wild
Jordan Leslie
Jordan Randall (C)

K
Kane Frances
Kane Lem (C)
Kane Robert
Kane Theodora
Keane Miss P (C)
Kelley Mrs Eddie (C)
Kelly Tommy
Kennedy & Moore
Kennedy Joe
Kling Chas
Kling Gus
Kling Hal
Kling Mrs V R
Kingsbury Nell
Kinsella Teresa
Kirby & Rome
Kitchner S (C)
Kleinberg H H (C)
Kleat Albert
Knapp & Murray
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Knox Bessie (P)
Kotha Gerdes (SF)
Kramer Miss M
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An Open Letter to Vaudeville Managers

Gentlemen:—

My wife and myself have just arrived from the West where we have been appearing in vaudeville for the past eight years. Our act is known as Harry and Etta Conley in "At the Old Cross Roads." During that time we have been playing almost continually for the W. V. M. A., but have never been east of Pittsburgh.

Imagine my surprise when I was informed a few days ago our act was "undesirable" because of the fact that my name was listed with acts that were antagonistic to managerial direction because of their affiliation with an Actors' Union. I have never been a member of the particular actors' organization in question, although previously, before the organization came under the dictatorship of an arrogant agitator, I thought that it would be of benefit to the profession in general. Subsequent events, under the agitator's direction, proved that misrule and strife are not the path toward an end that means the greatest good for the greatest number. Therefore I wish to publicly disclaim any association with the White Rats (my name having been placed among those who might hold membership in the organization, only through error and rumor).

My wife and myself have been booked by Rose & Curtis for the coming week in New York. We are now playing at Proctor's Leland, Albany, then Proctor's 58th Street on Monday, and are to appear the last half of the week at Proctor's 23rd Street. We would appreciate your reviewing our efforts at either theatre.

(Signed)

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Lebeuf & Mitchell (C)
Le Compte Nell
Le Duke Mr & Mrs
Fred
Leighton Chas (SF)
Lefter Edith
Lehmann Mrs J
Leonard Jim
LePage Collins (C)
Leslie Geo W
Leslie Mrs Roxie
Lester Harry J
Lester H B (C)
Lestro & Lester
Levelith Miss L
Lewis Andy (C)
Lewis & Weber
Lewis Anna
Lewis Harry L
Lewis Jack (C)
Libby J Aldrich (C)
Light Anna (C)

Lindsay Roy (C)
Littlejohn L
Littlejohn F P
Livingstone Mrs O M
Lockwood Gladys
Lottus Gladys (C)
Lohr Miss
Long L C (C)
Lorenze Bert
Lothian Joseph
Louden Janet (C)
Louise Mlle
Loveiland Family (P)
Lowell Mildred
Lubin Dave
Lyden Audrey (C)
Lyle Mildred (C)
Lyons Elta

M
MacCarton Margaret
MacClennan Kenneth
MacDonald Geo K
Mack & Williams (C)
Mack Mr & Mrs K
Macon Elsie (C)
Mansfield Dick
Marlon Sabel (P)
Marsden Harry
Marshall Lew (C)
Marshall Dot
Marshall Betty
Marshall Lew (REQ)

Martin Mr & Mrs B
Martin Miss Margie
Martin Wm
Massey John D (C)
Mathews Mrs Donald
(C)
Mayne Elisabeth H
McAuley Phyllis
McColgan Madge (C)
McCoy Jack
McEvoy Nellie & L
(REQ)
McGee Joe
McGregor Jaunita
McKay May (C)
McLean Miss A
McNamara Nellie (SF)
McNamara Teddy (C)
McNamee Norman (C)
Meade Thomas
Melville W J (C)
Mercedes La Petite
(C)
Merckies Vincent
Merrill Beatie F
Meyerson Mildred
Meyers Chas
Miller Jenete
Miller Bob
Miller Cora M
Miller H P (C)
Miller Miss R B
Milton & De Long

Minton Mrs M
Mitchell B A (C)
Mitchell John (C)
Mooney Jack (C)
Moore Irene (SF)
Moore Lucille (C)
Moore Miss
Morehouse D (C)
Morelle Beatrice
Morse Bond (C)
Morrill Hilda
Morris Melville
Mortimer R M (C)
Mudge Morton Trio
Mullen Miss Billie
Muller D S (C)
Munroe Mrs Roy
Murphy Mr
Murphy Geo
Murphy Margaret
Myers Edw (C)

N
Navin & Navin (C)
Nawn Tom (C)
Naylor Ethel (SF)
Nello Edw
Neleo Craig
Newhoff & Phelps
Newell Fred
Newell & Most (C)
Newman W H (C)
Newmans The (C)

Nickerson Ed C (C)
Nodel Edith (C)
Norman Lester

O
Oakland Vivien
Oldfield J C (C)
O'Neil Tommy

P
Palmer Miss C R
Parlatto Freda
Parmalee Lee (C)
Patty Don (C)
Payne Tom M (C)
Pell Robert
Phillbrick & De Vos
Philon Mrs
Poe Alice
Prevost Frank
Primrose Anita
Prince Al
Prince & Deerie (C)

Q
Quigs Lottie (C)
Quinn & McGill

R
Rajah Company
Ramona Natacha (C)
Ramsey & Kline
Ramsey & Kline (C)
Ramsey May
Randall Ruth

Rasmussen Chas (SF)
Ratla Mrs N A
Raymond Gertrude
(C)
Raymond & Temple
Raymond Claire
Raymond Marion
Reavis Ruth
Reed Joe
Reese Mr & Mrs J N
Regal Henry
Reinhart Miss (C)
Rempel Harriet & B
Renshaw Juno
Reynolds Earl
Rhodes Wm B (P)
Rhodes N
Richards C (C)
Richards Mrs S H
Richmond Estelle
Ridges Mrs Stanley
Riley Lillian
Roach & Hart
Robbins Jessie
Roberts Florence
Robertson Wm C (C)
Robbins Audrey (C)
Rogers Ida
Rohland Joe
Romm Harry A
Rooney J (C)
Rose & Ellis
Rosemont W L
Royer Archie
Ruft & Ruft

Ruston T B
Ruskin Jean
Russell & Held
Russell Miss B
Russell Miss Bunnie
Ryan Miss Bobby

S
Sahaya (P)
Sandberg H
Santall Rudolph (C)
Sawyer Della
Schwartz Fred
Schwartz W J (C)
Seville Sylvia
Seymour Hilda
Shay Allen B (C)
Sheldon Rose
Sherrow Bertha (C)
Shone Madeline
Silberman Helen I
Sliton Edw
Simmonds Murray (C)
Simpson Fanny
Simpson Georgia (C)
Simpson Mr (C)
Simpson Mr & Mrs R
Singer Beatrice
Smith Jack
Smith L A
Smith Marga (C)
Stafford J M (SF)
Stanley Billy
Stanley & Lea (C)
Stanton Val

Startup Harry (C)
Stemler Sallie
Sterling & Love (C)
Stern Miss Teddie (P)
Stewart Florence
Steward Fred (C)
St John & Reed (C)
Stokes Mel
Stone Pearl
Strauss Mr & Mrs R
Sutherland Jessie
Sutton Susie

T
Taylor & Arnold
Teederowits (C)
Tendebos Chief
Thomas Alma
Thillet A H
Tivolera
Tosart Arthur
Tracy Anna G (P)
Triz Helen
Tucker Nelson
Tudor Mr & Mrs A
Tuite Billy
Turner & Grace (C)
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U
Una Mlle (C)
Underwood Ethel
V
Vagge M

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Valli Muriel (SF)
Vallie Arthur & M
Valmont & Peynan
Van Camps Pigs (C)
Van Dyke Paul
Van Hoff Geo
Wayne Miss D
Vincent Mr & Mrs S

Vincent Sid (C)
Vinceths Two (C)
Violetta F A (C)
Vivian Edith (C)

W

Walker Nellie
Walmer Carl (C)
Walsh Alice
Waltham Alice

Wandas Billy (C)
Ward & Raymond
Ward Harry D
Warren Ruth (C)
Warren Warren
Waterman Miss Teddy
Watford Marcelle
Watson Pearl G (C)
Webb & Ingalls
Webb Teddy
Welch Beasie
Welsh Helen
Wentworth Lola (C)
Wentworth Lola
Weston Miss E
Weston Montague
White Billy & Ada
White Walter C
Wilbur Juggling
Willey Virginia
Williams Annie L
Williams Grace

Williams Harry
Will & Kemp
Wilson Daley (SF)
Wilson Louis & Co
Wilson Maud (F)
Windom Constance (F)
Wise Thos
Wood Mr & Mrs A E
Wood Ed
Wood Mr & Mrs F
Wood Norma
Woods Ralph

Y

Yettano Miss E
Young Bert
Yule Arthur

Z

Zeno Bob (P)
Zovell Albert

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.
Mark Vance, in charge.

Ray Whitfield is back at his Interstate books.

"The Unborn Child" opens Jan. 21 at the National here, before taking to the road.

Carlita and Howland have not dissolved vaudeville partnership.

Tulsa, Okla., recently announced a new theatre is about to be built in his town.

Everything is set for "The Katzenjammer Kids" to go out as a road show. It opens Jan. 20 at Kankakee.

CORRESPONDENCE

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

Tim Keehier is back after a long absence on the road.

Joseph Rose has joined the Sheehan Grand Opera Co. as musical director.

W. M. Smith, manager of the Empress,

Practically assured the new theatre at Columbus, Neb., will play Association vaudeville.

Evelyn Watson joined the Howard and Allen act at the Majestic, Chicago, Monday and worked the matinee without a rehearsal.

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ACADEMY
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BIG FEATURE ACTS WANTED.
WRITE OR WIRE.

Mrs. Al. H. Woods was in Chicago this week enroute to Los Angeles where she expects to spend the remainder of the winter.

Frank Ellis and Betty Caldwell left "The Naughty Princess" and have joined Menlo Moore's forces.

The Erie reports the best business in four years with its combined policy of picture and pop vaudeville.

Albertina Rasch, owing to illness, has been forced to cancel all bookings for the present and is at the Congress Hotel.

The local grand opera season closes Jan. 21. The usual "deficit" announcement is expected before Feb. 1.

Jack Howard, who has been ill in the American Hospital, has left the institution and resumed his vaudeville with his partner, Billy Howard.

Nan Halperin, who has been here resting up from a recent illness when she was forced to cancel part of her Baltimore engagement, resumed her bookings at Dayton, O., Monday.

Doc Holland has been walking around of late with a cane. Several reasons are advanced for the injury, but Holland says he knows he got it and that's all.

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The Al. Jolson show claims it did nearly \$28,000 at the Garrick for New Year's week, while the William Hodge show boasts of having done over \$12,000 New Year's week.

G. Schirmer (Inc.) beg to announce the publication of the big feature ballad

"THE MIRACLE OF LOVE"

A BALLAD BY FRANCK McKEE

Composer of the "CÉCILE" and "MILLICENT" WALTZES

WORDS BY MABEL McKEE



FRANCK McKEE

1.
The days were long and chill and drear,
No gladness came my heart to cheer,
About the earth I wandered aimlessly,
Until you came.
Then all was changed, the days were bright,
My skies were clear, my heart was light;
One glance from your dear eyes, and lo! a Paradise
My world became.

2.
The sky was overcast and gray,
A dusky gloom obscured the way,
My heart was lonely and I seemed
To live my life for naught.
The sun burst forth in golden pride,
The doors of Heaven opened wide;
You came into my life, and lo! a miracle
Your magic wrought.

CHORUS:

Sunshine for shadows,
Laughter for tears,
Singing for sighing,
Courage for fears,
Gladness for sadness,
Gift from above,
Wonderful mystery!
The miracle of love!

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THE SONG IS PUBLISHED IN FOUR KEYS: A flat (C-D flat [E flat]). B flat (D-E flat [F]). C (E-F [G]). D (F sharp-G [A]).

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New York



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The Parkway (North Clark at Diversey and Broadway), which thrived with its recent pop vaudeville and then went dark, reopened Monday with pictures under new management.

"When a Girl Loves," a brand new legitimate production, produced by Hamilton Coleman, opens on the International Circuit at Louisville Jan. 14.

Harry Askin is back in Chicago, lining everything up for the opening at the Auditorium of the New York Hippodrome show and Sousa's band Jan. 23.

Two of the biggest weeks ever chronicled by the Majestic and Palace were registered during the New Year's week. Of course a midnight show New Year's helped boost the figures.

Some uncertainty is felt in the success of the all-girl tabloid the first of which has been sent out on the Association time. Long jumps and consequent high railroad fares will, it is believed, interfere with its success.

Print George, traveling for the Association, is off on a long trip into the northwest. He is working on a plan to line up a chain of towns to play consecutive time in Nebraska and thereabouts.

When illness forced E. H. Sothorn to quit acting at the Blackstone last week the play, "If I Were King," was continued for the remainder of the week with an understudy in Sothorn's role.

Luellie Watson is reported as leaving the Dolly Sisters company shortly to offer a playlet, "Lotus" (written by herself), in vaudeville. Louise Closser gets her place with "His Bridal Night."

Cissie Transfield (Transfield Sisters), taken suddenly ill with pneumonia at the Wilson Avenue New Year's and who was removed to the home of Ines Bellaire (Hawley and Bellaire), is somewhat improved. The sisters have cancelled all time until Cissie recovers.

In last week's Chicago correspondence it was inadvertently reported that Jed Dooley was at McVicker's. The Dooley here with Bobby Nelson was Bill Dooley as Jed and Ethel Dooley are now playing the Loew Circuit. The reference should have read that Dooley was a brother of Jed.

Any time anybody is looking for trouble of a rough-and-tumble sort "they" can get it at the Indiana, where Walter Meakin says that he has a force of "bouncers" and "protectionists" that report for duty every night. Since Walter took charge there is no further rowdiness in the Indiana gallery.

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Although local newspaper announcement was made that the new Jones-Linick-Schaefer Rialto (State near Van Buren) would open Jan. 15, some labor trouble has bobbed up to delay the opening so that it will not be pos-



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They were seated in Fred Fischer's parlor grinding out a new hit when I dropped in on them unexpectedly. They sang and played several songs for me and put them over so well that I said, "Boys, if you go in vaudeville you'll be the biggest hit in any Keith house in the country."

This week the boys are playing B. F. Keith's Royal Theatre, Bronx. Monday afternoon they were No. 3 on the bill, Monday night they were moved down next to closing.

Boys, I have seen some acts go over in my time and without bragging I will say that they are the greatest novelty singing act in vaudeville.

Sincerely,

Arthur Klein.

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Most Beautifully Dressed Woman
on the American Stage

MELVILLE ELLIS, Designer

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at the Mack stores. The unusual qualities and the low prices prevailing during this sale have attracted the attention of the "wise" professional. The profession realizing the upward movement in the cost of materials and labor are buying NOW against the inevitable higher prices.

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NEW YORK CITY, N. Y.

able before Jan. 22. Among acts on the opening bill will be Bob Hall and Lew Hawkins. For the present no acts will be headlined.

The return of pop vaudeville to the College (north side) for one day only, however—Sundays—seems to be getting over nicely financially. Two Sundays have passed and

SOME XMAS PRESENT



EUNICE SCHWARZ, second daughter to
MR. AND MRS. FREDERICK SCHWARZ
Now two months old, weighing 13 lbs.

FRIENDS WELCOME

1848 Mount Hope Ave., New York

the shows, booked by Walter Downie, W. V. M. A., have drawn big houses. Ed Fitzpatrick, formerly manager of the Lincoln, is managing the College.

D. L. Swartz, operating the Windsor, is no longer sweet on tabs. Unless they are up to his personal approval next year he will not book a single one for the Windsor. Last week he said: "I'm off Churchill for life," referring, of course, to the latter's tabs. The last one, Swartz declared, was the worst that he (Swartz) ever played and honestly kept people away from his house.

Acts playing the Colonial, Logansport, Jan. 2, when it was destroyed by fire and who lost wardrobe and baggage, were Marie Gernaro, Harry Gilbert, Clayton and Lennie. Mrs. Clayton and daughter also lost some wearing apparel. The acts appeared at the Broadway that night in street clothes, Manager H. R. Byerly getting the house for his vaudeville shows booked for the Colonial. Byerly places his loss at \$2,000, with no insurance.

The new managerial and assistant managerial changes made by Jones-Linick &

Schaefer are now effective. Ben Anderson, formerly assistant of the Studebaker, was on duty as assistant manager of McVicker's Monday while William Rosenblum had gone from McVicker's to help Harry Marie operate the new Rialto. Norman Field, manager, Colonial, is also managing the LaSalle, with Mike Simonds as his assistant.

AUDITORIUM (Cleofonte Campini, gen. dir.).—Last week grand opera (ninth week). BLACKSTONE (Edwin Wappler, mgr.).—"Major Pendants" (John Drew) opened fairly well Monday night.

CORAN'S GRAND (Harry Ridings, mgr.).—"Hit the Trail Holiday" leaving Saturday night (fourth week), with "Turn to the Right" opening Sunday.

COLONIAL (Norman Field, mgr.).—"Intolerance" (film) has been doing capacity since opening (seventh week).

CHICAGO (Louis Judah, mgr.).—"Mile a Minute Kendall" opens next Saturday night.

CORT (U. J. Herman, mgr.).—"Fair and Warmer" continues to draw well (twenty-second week).

COLUMBIA (E. A. Wood, mgr.).—"Al Reeves' "Beauty Show."



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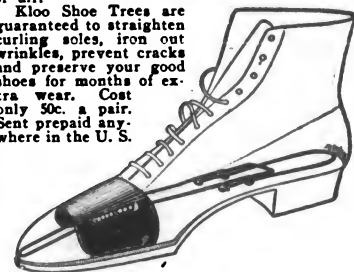
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547 W. 22nd Street, New York City

ENGLEWOOD (J. D. Whitehead, mgr.).—"The Americans" (burlesque).

GARRICK (Sam Gerson, mgr.).—"Robinson Crusoe, Jr." (Al. Jolson) returns not as big opening week but still well up (second week).

GAYETY (Robt. Schonecker, mgr.).—"Grown Up Babies" (burlesque).

HAYMARKET (Art. H. Moeller, mgr.).—"Burlesque."

IMPERIAL (Will Spink, mgr.).—"The Girl in the Cuckoo's Nest" (Maybelle Estelle).

ILLINOIS (Rolla Timponi, mgr.).—"Ziegfeld's Follies" capacity, big advance sale (third week).

LITTLE THEATRE (Maurice Browne, dir.).—"Little Theatre stock."

NATIONAL (John Barrett, mgr.).—"The Other Woman."

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"IN THE SWEET LONG AGO"

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"THOSE HAWAIIAN MELODIES"

This song can be used by any style of act

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By WILL A. DILLON, HARRY TOBIAS, ARTHUR LANGE

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(PLEASE LET ME BE THE LAST)"

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ness following the holiday celebrations and Christmas giving, McVicker's keeps up its large business much to the general satisfaction of J-L-S. Monday the house was practically filled by half past twelve. The show was light in point of makeup but at that rounded out satisfaction. In the early positions appeared Houghton, Morris and Houghton, Rosella Brothers and Jean Wardley and Co. Each was applauded in turn. The Wardley act depends on its slang and dramatic tension to carry it along. Ward and Raymond bagged the first big laughing honors of the Monday show and Ward's Dutch comedy antics and dancing were a host in themselves. The Melody Six pleased. The women dress alike and go in for straight numbers more than anything else. Of a quiet nature to be sure but effective in the main. The act has a vocal soloist with a splendid voice and her numbers were well received. Act might vary its program more. Bernard and Meyers pulled the show back into the comedy division again and were successful in bringing out laughs. Notwithstanding a recent illness of one of the members, the act worked hard and was amply rewarded by laughter and applause. The Three Ambler Brothers revealed an interesting line of hand balancing tricks, while Schooler and Dickinson did very well with their musical program despite its close proximity to the Melody Six, with a similar line of music. Schooler and Dickinson have changed a great deal in line of work since opening down east as "child prodigies." The young woman was in good voice and the young man put forth every effort to make his piano numbers score. The McVicker's crowd apparently thought well of their playing and singing, for they applauded vigorously. A switching around of the program and separating the musical acts further apart would not only have helped the show but the acts as well. After 2 o'clock appeared Tom Davies and Co. and Viola Duval.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Eva Tanguay moved over from the Majestic to the Palace Monday where she started out to repeat the big success she was at the Monroe street playhouse. Miss Tanguay found herself on "Bill" the has a barrel of comedy on just ahead, and it was apparently no trick for the peppery comedienne to capture the audience completely. Miss Tanguay showed her specially made wardrobe to the usual Tanguay advantage and

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 AN UNUSUAL CABARET OF EXCEPTIONAL MERIT (Continuous)
 Three Orchestras Including Famous Versatile Sextette

OLYMPIC (George Warren, mgr.).—"His Bridal Night" (Dolly Sisters), continuing to draw (third week).
 PLAYHOUSE (Guy Hardy, mgr.).—"Washington Square Players."
 POWERS (Harry Powers, mgr.).—"The Boomerang," no let up in b. o. interest (ninth week).
 PRINCESS (Will Singer, mgr.).—"Fixing Sister" (William Hodge), drawing profitably (third week).

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—Perhaps on paper the show didn't look very forte, but in the running it provided pretty good vaudeville entertainment. Dazie had the headline position and held it with distinction in a new act that enabled the dancer to display her talent to its utmost. The Majestic regulars voted it the best ballet pantomime Dazie has yet brought to town. Dazie received splendid assistance from Maurice Karakoff, Tadeusz Lobjka, Mlle. Gail Nameva and Edward Boring. Not the largest company Dazie has ever assembled for a dancing turn but one noticeably capable. Three Kitano Brothers in the opening position held the attention of those already seated with their clever risley work. Helene Davis appeared as a "single" in a clever conceit in which Miss Davis gave some pleasing impressions of the show girls of today and yesterday. Applauded. Arthur Havel and Co. did nicely with a comedy skit that is rather lightly constructed but seemingly written around Havel's line of comedy endeavors. A hard worker and he gets laugh where in less competent hands the role of Tommy Tucker would be missing. Arthur Deacon seemed to be suffering with a cold but did not let up in his efforts to score advantageously. Franklyn Ardell and Co. were a large sized hit. The Ward Brothers had hard going at first but pulled up nicely with their dancing. The act remains the same as presented here upon previous visits. Following Dazie's big act which pleased impressively Frank Orth and William J. Dooley appeared and offered their comedy playlet to laughing effects. Bill Dooley kept up the family reputation for doing funny falls and took some that looked as though they would twist his neck out of shape. Louis Hardt, the strong man and physical culturist, closed the show. Hardt has taken time to bring his act as much up-to-date as possible through style of working with his tall assistants and appears to be a pretty good show. Act ran slowly but few walked out when he got into his first "lifting trick."

McVICKER'S (Jones, Linick & Schaefer, mgrs.; agent, Loew).—Notwithstanding that one naturally looks for a slump in show busi-

ness every number in good voice. The condition of her voice showed that she passed through the Majestic strain in A1 shape. They sure like comedy at the Palace, and it seemed a good thing for everybody when the pressure let up toward the last and a classic dancing turn closed the show. McDermold's baboon opened the show and gave it a good start. Emily Frances Hooper and Herbert Marbury were second on the bill and were well received. Nice-looking pair and effective dancers. James Duffy and Mercedes Lorenze have their act in splendid shape now and made an excellent impression. McCon-

nell and Simpson in "At Home" found the audience just right for their farcical act, and they never went better in their lives. Miss McConnell had them roaring continually with her clowning. Stuart Barnes took up the comedy wave and kept it bounding high until Lyell and Kikking came along and added another comedy hit. Seemed like too much comedy heaped together, but the Palaceros appeared to have on their laughing clothes and were prepared to meet such an emergency. After Miss Tanguay's personal triumph the Linne's classical dancers closed the bill. Hans S. Linne directed the audience.

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Between 47th and 48th Streets, on Broadway

The featured dancer is Mile. Una, who is not only young and prepossessing but displayed a natural talent for the work. Her numbers were thoroughly enjoyed. One thing in Linna's favor is that he has collected a good-looking ballet, and they work in splendid harmony. There appears to be plenty of youth in the makeup of the turn. The audience showed appreciation of the act even in a spot that mitigated at the Palace. A noticeable thing was that none of the numbers, either by Mile. Una or the ballet, was overdone. They were short but effective.

WILSON AVENUE (W. H. Buhl, mgr.; agent, W. V. M. A.).—Not much comedy the last half, but what there was that Wilson audience sure ate it up. The houses may be mighty strong for songbirds with "mme" attached and the nightingales in evening gowns may draw money, but hand them comedy—light and frivolous or the slapstick kind—and they laugh their heads off. Anyway that was the exact status of affairs at the Wilson last Friday night. There was a prima donna on the bill, too, but a little act came along—little is known of the "team" outside the pop neighborhoods—and they "cleaned up" in all that vernacular implies. George and May LeFevre opened the show and held close attention in their dancing routine. Act closes with special scenery for the last dance—a Hawaiian number which was well worked up. They were applauded. Suzanna Lehmann—

THE CLEANEST ACT ON THE BILL

JOE TOWLE

is at the ROYAL, THIS WEEK (Jan. 8)

JOSEPH TOWLE

is at the COLONIAL, NEXT WEEK (Jan. 15)

LEO FITZGERALD, Vaudeville Broker

billed as the "California prima donna"—proved conclusively that it doesn't require a full stage for any of the vocalists with the high register nor any of those much-advertised upright pianos to please them at the Wilson. Miss Lehmann went about her business without any fol de rois or circus entrees, and pleased impressively. Good voice. Uses simple numbers. Selections well rendered. Some of our best known stage stars have used them, but Miss Lehmann showed how easy it was for her to warble them too. The Three Lyres combined their music and comedy to good effect, although H. C. Henderson, the blackface, had such a cold that he could barely talk. The boys made a hit and one a little speech in which he praised the orchestra for its bully work. Same speech he made at McVicker's, where praise for the musicians come from the press agent's announcements. Devine and Williams couldn't have had an audience "made to order" that would have accepted their funmaking any better. Their comedy patter and monkeyshines in "one" were a happy laughing hit. "On the Veranda" had its best moments when Jack Edwards was doing his acrobatic dancing and Dorothy Van was high kicking. Edwards and Van also offered an eccentric "double" effectively. Act carries its own setting.

ACADEMY (Joseph Pilgrim, mgr.; agent, W. V. M. A.).—Joe Pilgrim says give me a show like this one twice a week and I'll be satisfied. He referred to the bill for the last

half of last week, which was pleasing an audience that meant dollars and cents to the profit side of the ledger on the final count. Business for the last half was immense. Joe says he couldn't have done any better with Montgomery and Stone at ten cents. By that Joe meant they don't know the comedians in that neighborhood, but they do flock to see a pop show they like. Every act on the bill seemed to find favor, and that's going some for an Academy show. Rothrock and McGrade, in costumes befitting Ireland's musical daisies and dolls, opened the show nicely, their music being very well received. Fred and Aileen Vance not only made a splendid impression on their looks, but scored all the way with their bright, merry patter and songs. A pleasing act in all respects and one worthy of attention anywhere. Fred Vance is not only a handsome chap and handles his crossfire very well, but has a dandy voice. Miss Morrison had new warlike that bedited her at tractively and on appearance registered as well as she did with her voice and "bits" with her partner. New act for the Association that should not go begging for time. The Crutchfields carry a western prairie land drop, the man enacting a cowboy character that gave him a chance to display his skill with the lariat. The woman appears in charge of a motion picture camera and of course "shoots" the lasso expert in action with his ropes. There is talk leading up to the closing exhibition with the lasso which, for the most part, created laughter at the Academy. Barring an inclination to talk too loud and the usage of too many "say, sis" exclamations, are act got along nicely at the west side house. Adele Jason sang. That is her forte and at the Academy she became a big favorite and every number was applauded. The selection with the "plans" in the box was sure-fire. This kind of byplay sure catches 'em at the Academy. However, to the credit of this "plant" he showed that he had a good voice when he joined in on the chorus. "Moonlight on the Levee" brought a lively number of negroes to the stage in songs and dances and a brass band finish which put the act over a mile as far as the Academy regulars were concerned. A midget (female), used mostly to help bill the act in "front," acted as bandmistress.

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received. Al Shayne, billed as "The Singing Beauty," shows a notable improvement in his methods; scored. Ronald Ward and Farron, splendid showing. Cecil Parkes, boy violinist, and William Conway at the piano, were well received. Stan Stanley closed big. Mr. and Mrs. Jimmie Barry, "The Rubs," were liked. Pat Rooney and Marion Bent, and "The Age of Reason," with Vivian and Genevieve Tobin, repeated.

PANTAGES—Harden drew business by publicity campaign. John T. Doyle and Co., cleverly constructed bit of entertainment. Howard and Ross, well liked. Joe Whitehead, drew laughter with his "nut" comedy. Wood, Melville and Phillips, songs and patter, secured good returns. Oskai Japs, made a first-rate opening number.

EMPRESS—La Viva opened the show and passed muster. The Puppets, novelty, was liked. Three Melody Girls won exceptional returns. Charles Sweet, good. Arthur Guy Trio did moderately. Little Chile Elk and Co. pleased, and Van and Pierce were excellent. Mme. Giffis and Co. closed big.

CORT (Homer F. Curran, mgr.)—"Experience" (1st week).

COLUMBIA (Gottlob & Marx, mgrs.)—"Twin Beds" (1st week).

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ALCAZAR (J. Belasco & Mayer, mgrs.)—Dramatic stock, "Romance" (1st week).
WIGWAM (Jos. F. Bauer, mgr.)—Del S. Lawrence Dramatic Players (87th week).
PRINCESS (Bert Levy, lessee & mgr.; agent, Bert Levy)—Vaudeville.
HIPPODROME (Edwin A. Morris, mgr.; agent, Ackerman & Harris and W. V. M. A.)—Vaudeville.
SAVOY (Lurie & Sheehan, mgrs.)—Annette Kellermann in "A Daughter of the Gods" (2d week).

Through the courtesy of Sid Gramman, the prisoners in San Quentin were guests of an exceptional entertainment arranged especially for that day, through a number of acts appearing at the local theatres, gladly offering their services for the morning performance given. Although the prison, according to a statement handed out, is overcrowded, every-one of the inmates were allowed to witness the show, this only being possible through temporary galleries being built. However, they were not over strong and consequently at times, those seated upon them would feel an occasional sensation, and think the wood-work was about to cave in. This caused a row a number of times, giving the officials considerable trouble in trying to keep them quiet. The location soon became unpopular with some (around the 5th act), when part of it did finally give way, and a number of the boys took a quick jump to the lower floor. No one was hurt, but it took 15 minutes before everything resumed its original atmosphere. Those to appear were the Lark Trio (Burrworth, Archer and Leahy), Madeline Sack Dancing Tyrols, Freddie Lee, Gypsy Meredith and Co., Dresser and Wilson, Basil and Allen, (Miss) Happy Harrison and Co., Latens Sisters, and Pitroff, who successfully escaped from three perfectly good prison handcuffs placed upon his wrist by one of the prison guards. Pitroff experienced considerable difficulty in living up to his early remarks about freeing himself. After being forced to labor an exceptionally long time, he finally succeeded, and as a token of his ability the warden gave him a pair of handcuffs as a remembrance. Ad Santel also gave a wrestling exhibition.

A number of recent rumors as to the enormous business being done by Monte Carter heading a musical comedy stock company at the Oak Beach, were verified this week, through an arrest of Carter for overcrowding the house, and violating the fire ordinance by allowing people to jam into the aisles. He was bailed in \$100.

"Coffee Dan's," one of the most talked of sights in San Francisco, where it is a familiar sight to see society mingling with the working class, etc., had the distinction of having a song published about it called "20 Minutes at Coffee Dan's," based upon the idea of the act by the name playing the Empress last week. John D. Black (Three Chums) wrote it. For a local number with color, it's there, the lyrics practically explaining the entire situations and the sort of an establishment it is.

Milt Stevens, the traveling representative of the Joe Morris Music Pub. Co. has opened temporary offices in the Eller Bldg.

According to reports the S. S. "Maitai" went ashore after being out a few weeks. James Dunn is a passenger, having sailed from here to open on the Rickard's Circuit, Australia.

BALTIMORE.
By FRANCIS D. OTOOLE.
MARYLAND (F. C. Schanberger, mgr.)—Blossom Sealey and Co., headline really fine bill. The two men with her have a great deal to do with the bit the act makes. The Columbia Par. Band, composed of forty Cal-

ifornia boys, does well in playing and acrobatics. The Connolly Trio, closing the show, have the most attractively staged dancing turn seen here for several seasons, and as they dance well, the house remains intact for the final curtain. "Kisses," featuring William Gaston, is unusual. Lander Brothers have a singing and talking number. Fred Whitfield and Marie Ireland present "The Belle of Blingville"; Kennedy and Burt, singers; Edwin George, monologist and juggler, and Herbert's Trained Animals are also on the bill. **FORD'S** (C. E. Ford, mgr.)—The allegorical play "Experience" in its second week is even more packed than the first, and the house after the Monday night performance had been sold out for the rest of the week. **ACADEMY** (M. Henkil, mgr.)—Dark.
AUDITORIUM (L. McDonnell, mgr.)—"Which One Shall I Marry?" clean, wholesome drama, although overdrawn in some respects, and well acted, was appreciably received. Marguerite Henry and Almarworth Arnold in the leading roles leave nothing to be desired.

GARDEN (Geo. Schneider, mgr.)—The company of ten in "The Cabaret de Luxe" sing and dance with zest and carry away the honors. Daisy Harcourt is also far above the average in all respects. Trovelli, a shadow artist; Gruett, Kramer & Gruett have a fair skit; Stella Tracey and Carl McBride sing; Pauline Roma and Company present "Putting It Over"; Gilbert and Wilson dance, and Equilla Brothers are acrobats.
LOEW'S (Geo. McDermitt, mgr.)—Cook & Lorenz, tramp comedians, lead the other laugh getters this week and show class. Zermaline & Zermaline have a real musical treat. Francis Renault, a female impersonator, has everyone guessing for a while. Wilmer & Wilmer have a laughable comedy offering; O'Brien and Buckley; Lamb's Maxikins and the Antoinette.
CALACE—"Bewery Burlesques."
HOLLIDAY STREET—"Rialto Rounders."

BOSTON.
By BEN BERRY.
KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.)—One of the best bills this season, with Theodore Kosloff Co. in the best dancing production seen here in vaudeville in years. The Leavies opened on the wire with a snappy act; Brennan and Powell on their first time here, went so strong that they will probably have a better spot their next appearance; Meehan's Dogs, old act working better than ever; DeLeon and Davis, good; Connolly and Weinrich, new set and some new songs, excellent; Aveling and Lloyd, same act, riot; Julius Tannen, ideal petter act, going strong; "Pinkey," closing show, holding the house well.
BOSTON (Charles Harris, mgr.; agent, U. B. O.)—Pictures and pop. Good.
BIJOU (Ralph Gilman, mgr.; agent, U. B. O.)—Pictures. Fair.
BOWDOIN (Al Somerbee, mgr.; agent, Loew)—Wormwood's Monkey Circus heading the pop and picture bill.
ST. JAMES (Joseph Brennan, mgr.; agent, Loew)—Pop. Good.
GLOBE (Frank Mesger, mgr.)—The Pickford "Heartie Adrift." Good.
ORPHEUM (V. J. Morris, mgr.; agent, Loew)—Pop. Excellent.
SCOLLAY OLYMPIA (James J. McGuinness, mgr.)—Pop. Good.
GORDON'S OLYMPIA (Frank Hookallo, mgr.)—Pop. Big.
PARK (Thomas D. Soriero, mgr.)—Pictures. Excellent.
MAJESTIC (E. D. Smith, mgr.)—Last week of "You're a Lady." The Kalamazoo feature, "A Daughter of the Gods" opens Monday for a run.
SHUBERT (E. D. Smith, mgr.)—Last week of "The Passing Show of 1916." Did an unexpectedly heavy business. "Hearts of Erin" opens Monday for what is believed to be a run.
PLYMOUTH (E. D. Smith, mgr.)—Grave

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York City. Tel. Greasy 344.

George in "Mejor Barbara" going well second
week. Will offer other plays during her en-
gagement here.
WILBUR (E. D. Smith, mgr.)—"The Un-
chastened Woman," with Emily Elverson, open-
ed last Tuesday, proving a slight disappoint-
ment to those who expected it to be salacious.
Picked up a legitimate business by the end
of the week, however.
PARK SQUARE (Fred E. Wright, mgr.)—"Canary Cottage" opened Monday night to
excellent business and should do well in this
city.
COLONIAL (Charles J. Rich, mgr.)—"Pom
Pom" opened Monday for a short return en-
gagement, drawing big. "The Coban Revue"
booked in for Jan. 22.
TREMONT (John E. Schofield, mgr.)—"Miss Springtime" (new company) opened
Monday to a capacity house.
MAJESTIC (E. D. Smith, mgr.)—"You're a Lady"
opening Monday night.
BOSTON OPERA HOUSE (Lawrence Mc-
Carthy, mgr.)—Dark.
CASTLE SQUARE (John Craig, mgr.)—
Second week of "Bringing Up Father in Politi-
cs." "Come Back to Erin" next week.
COPLEY (O. H. Patten, mgr.)—"Ma and
Superman," produced by Henry Jewett's Dag-

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lish Players, opened big, as the city is undergoing a sort of Shavian revival augmented by the presence of Grace George. Next week Jewett will use "Dr. Wake's Patient." CASINO (Charles Waldron, mgr.)—"Star and Garter Show." Capacity. GAIETY (Charles Batcheller, mgr.)—"Liberty Girls." Good. HOWARD (George E. Lotthrop, mgr.)—"Broadway Belles." Excellent.

Roy Atwell is to assume the comedy role now played by Al Roberts in "You're in Love," and Roberts will return to John Craig's company now at the Garrick. Incidentally, "You're in Love" has been revamped so successfully that the second act would never be recognized as the one shown at the Boston premiere.

John Craig will take the Castle Square Jan. 22 to offer "Little Women" for the first time locally at moderate prices.

BUFFALO.

By W. B. STEPHANS.
GAYETY (Chas. Taylor, mgr.)—"Puss Puss" doing commendably. Next, "Sight Seers." GARDEN (Wm. Graham, mgr.)—"Jolly Girls," satisfactory.

MAJESTIC (Chas. Lawrence, mgr.)—"First appearance of 'Peg o' My Heart' at reduced prices. Following, "Busy Isy." STAR (P. C. Cornell, mgr.)—"House of Glass," clever drama. Next, "Hit the Trail Holiday."

TECK (John Olshe, mgr.)—"Hearts of Erin," new comic opera, cordially received. Following, "The Masquerader."

SHEA'S (Henry Carr, mgr.)—"De Biere, headlining; Cartmell and Harris, well applauded; Alf Loy's dogs, clever; Lockett & Waldron, good; Dorothy Granville, pleasing; Avon Comedy Four, hit; Clairmont Bros., closed nicely.

LYRIC (H. B. Franklin, mgr.)—"Harvey-De Vora Trio, featured; Harry La Del and Gotham Girls, second; Howard and Graf, nicely; Swan and O'Day, hit; Cleveland and Dowary, clever; George McFadden, well applauded; pictures.

OLYMPIC (Bruce Fowler, mgr.)—"Leo Kendall and 'Palm Beach Beauties,' headline honors; Gardner, Vincent and Co., exceptional; Bajourk Bros., good; Bob Tenny, pleasing; Philbrick and De Veaux, do well.

ACADEMY (Jules Michael, mgr.)—"First half headed by the Cevene Troupe; Heran and Douglas, good; Whirling Hogsans, clever; Granstaff and Davis, hit; Archless and Model, very good.

LOS ANGELES.

By GUY PRICE.

J. A. Quinn is to open a new film theatre on Broadway below Eighth.

The Burbank is reported closed again.

R. Barrochhi, personal representative for Lydia Lopokova, the Russian dancer with the Ballet Russe, emphatically denied this week the report that he had another wife in Europe.

Richard Ordynski, the director, is conducting rehearsals for "Everyman" on a local roof.

William Randolph is back in town.

Mrs. Vernon Castle has gone east, having finished "Patricia."

Richard Ordynski was host to a crowd from the Ballet Russe and a few newspapermen the other night.

NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Charles E. Bray, Southern representative).—Mediocre bill. Early section unusually dull. Dancing Kennedys open-

ing, are vigorous. Their incidental music should be fresh. Bernard and Scarth lack animation delivering their patter. Walsh, Lynch and Co. failed to register. Alexander Macfayden, good pianist. Mrs. Langtry gave the bill a semblance of class. Willing, Bentley and Willing, scored. DeWitt, Burns and Torrance, fine closing number.

GLOBE.—A. Seymoure Browne & Co. in "What's Your Name?" Harry Weston and The Carnival Girls; Franklyn Ardell and Players; Evans and Wilson; the Holland Sisters; Harry Sydel; Yamamoto Bros.; Great Sando, Jr., and Co.

TULANE (T. C. Campbell, mgr.)—"The Birth of a Nation." CRESCENT (T. C. Campbell, mgr.)—"Pretty Baby." LYRIC (Lew Rose, mgr.)—"Stock burlesque. LAFAYETTE (Charles Mills, mgr.)—"Plumlee's Musical Comedy Co. ALAMO (Will Guerlinger, mgr.)—"Jimmie Brown's Revue.

Charles E. Bray left for New York Monday. While there he will confer with other Orpheum dignitaries about the house to be erected here. It is announced active work will commence Sept. 1, and the theatre will be completed for the '18-19 season. Mrs. Bray accompanied her husband. Mr. Bray will be absent for a week, during which period Walter E. Katman is to be in charge of the Orpheum.

Mildred Gilmore was presented with a Stutz car for Xmas. It was a new one.

Opal Elliott, at the Orchard cabaret, was married the other day to George Norton, non-professional.

Wooden's "Bon Tons," a colored organization, is appearing at the Temple. Another colored company will appear at the Temple next week in a "white slave" drama.



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FLORENCE ROCKWELL

Opened her special six months' engagement in Australia as the star of the J. C. Williamson Dramatic Company playing "Ellen Neal" in "Common Clay" at the Criterion Theatre, Sydney, on November 18th.

Miss Rockwell has made a great success, as evidenced by her press clippings just received in New York.

"Telegraph" (Nov. 20)

Success of Miss Rockwell

Miss Rockwell possesses a charming stage personality, clear, dancing eyes, and musical mellow voice and her every word carried conviction. In the emotional scenes and particularly whilst undergoing a cruel cross examination by her own father, she poignantly evidenced the inwardness of her suffering, and her treatment of the light and shade of her part bespoke the artist.

"Times" (Nov. 19)

Miss Florence Rockwell, whose features are familiar from picture representations, is no novice, having attained a high position on the American stage, her name having been among the bright lights of the great White Broadway of New York, and she comes to us with a great reputation which she fully sustains. The part is not a star one and has mainly to rely on tour de farce in one or two places. This Miss Rockwell accomplishes and from beginning to end her art is in evidence.

"Herald" (Nov. 20)

As regards the acting, interest centered in the debut in this country of Florence Rockwell. This young actress from America played the exacting role of the humble heroine effectively both as to looks and skill. She rose admirably to an emotional occasion in the expression of the sadness and despair which gave absorbing interest to Ellen's story of her dull drab life. Miss Rockwell showed both feeling and art in her delineation of character.

"News" (Nov. 20)

Florence Rockwell who had impressed in the opening act, rose to heights in this portion of the play and in the police court scene, in which she is ruthlessly cross examined by Filson about her past. The new actress took full advantage of the opportunities as the badgered witness and made a striking success.

"Sun" (Nov. 19)

Miss Rockwell An Artist

In understanding of her art, Miss Rockwell is beyond fault finding. No actress we know in Australia could have revealed the character of "Ellen Neal" with more acute intelligence. The intolerable desire of a high spirited girl to escape from sordid life, her fierce determination that her son would not be submerged as she had been, her deeper malignity as her suffering grew worse—all these pathetic phases are shown by Miss Rockwell like a true artist. If she continues to show such comprehension, taste and talent she will be a delight to Australian playgoers. And all that she does she achieves without one moment of over exaggeration in her acting.

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WRITTEN TO ORDER

Box 14, Times Sq. Station, New York

Oleeson's Quintet is playing in the main dining room at the Grunewald.

Arthur B. Leopold, New Orleans' foremost theatrical lawyer, has turned impresario. He is offering Bernhardt at the Dauphine, 28-29.

J. Warren Kerrigan is lecturing in the principal film houses of the south at the instance of the film company with which he is associated. Kerrigan appears at the Globe here 18.

Robert T. Kane has sold the rights of "The Garden of Knowledge" for eight states to Ernst Boehringer, manager of the Triangle.

R. H. Logan, special representative of the Serial Producing Co., is here.

PHILADELPHIA, PA.

By JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.).—Jim Morton, once "The Boy Comic," buried his bulk into the proceedings this week, appearing in the role of an announcer. The staid Quaker-folk of this fair city didn't quite grasp the importance of the fat person's presence and didn't "get" his introductory remarks in the way we can imagine they did at some of the New York houses, but Jim was real funny and his chatter was an innovation here. The bill was an excellent one and the matinee crowd which almost filled the house found much to please them. Alexander Carr as the headline feature offered "An April Shower," a very clever bit of dramatic work, but several minutes too long. Carr, a character actor of exceptional ability, has not yet learned the art of condensing his work without injuring it, and there are several minutes when "An April Shower" drags out like a summer rainstorm. It's a clever sketch, splendidly played and was equally as well received here as on its first visit. The big applause hit fell to Bert Hanlon, a newcomer who was not heralded as a "knockout." This

LAMPINIS Bros.

ILLUSIONISTS COMIQUE

NOW PLAYING AUSTRALIA

Returning soon to the land of countless shows.

NOLAN and NOLAN

OUR NEW YEAR'S WAS A HAPPY ONE
We only had to do two shows, as we played the
ORPHEUM THEATRE, MONTREAL,
Instead of split week.

BOOKED SOLID.

Ask NORMAN JEFFERIES.

lean fellow just grabbed off the biggest kind of a bit for a "single" and left the audience calling for more after his last recitation. Some of his material and his manner of delivering it, suggests Ralph Herz, but this cannot be construed as a copy of any sort, for Hanlon has the material and knows how to make good use of it. He is about the best new "single" turn in the male set we have seen in some time. Johnny Dooley and Yvette Rugel were back with a new act. The set was so nearly all new that it seemed a pity Miss Rugel should sing the "Mio" song which was used in the old act and also with "Made in Philly." Dooley is going right ahead with his stuff and has a couple of corking good numbers. The Hawaiian song was a bit of a surprise and it carried them off to a big hit. There hasn't been a closing act able to hold the house seated like Mildred Macomber's water spectacle did on Monday for quite a spell. It was almost five o'clock when this act started, but most of the house was there when it finished, which is worth recording. There is a big improvement in the act since last seen. Miss Macomber is dancing superbly and the diving girls are really wonders. Another much improved act is that of Harry and Eva Puck, who have gone to the "song-plugging" thing in a distinctly different and satisfactory way. There is a lot of good material well handled by this pair, and Miss Puck, as usual, makes a most attractive appearance. They balance strong. Van and Belle have a novelty that

is sure-fire. After all the other boomerang throwers have been seen, this couple jump right into the very first position. They not only do clever work with the wooden implements, but get a lot of comedy out of their work without trying to be funny. The finish is worked up in corking good style and the act registered a genuine hit. Harris and Manion in "Uncle Jerry at the Opera" did very nicely with their comedy talk and singing, and the Three Rosalres gave the show a very nice start with their novelty wire act, which is prettily staged. The Pathe Weekly had some up-to-date views.

COLONIAL (H. A. Smith, mgr.).—The third anniversary of this house was celebrated this week and an excellent bill furnished for the patrons. The program has "Want-d—A Wife," a big musical tabloid, as its feature offering, with Frank Harrington, Charlotte Taylor and Hal Thurston as principals supported by a large and capable chorus. The plot is cleverly developed, the dialog and situations clean and crisp, and the musical numbers catchy and well handled. The supporting bill is well balanced, and the applause honors were liberally distributed. Carson & Willard have a lot of new dialect chatter which kept the Germantown contingent in a steady laugh. "Holding Out," a unique comedy sketch presented by Davett & Duvall, proved a big winner. The Tivoli Trio have a clever singing turn, and the Margdale Sextet were very well received in their Hawaiian numbers. Charles Reilly kept the house in a roar with

a good selection of Irish stories. Ferry, the frog-man, thrilled them with his remarkable contortion feats, while the Ford Travelogue and the Fox picture, Valetta Suratt in "The Victim," furnished good entertainment for the devotees of the screen. One year ago this house adopted the two-day form of entertainment with the Hippodrome idea of bill, with ten acts and the change of policy brought an increase in patronage.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Bobby Heath and his "Girlish Revue" furnished the headline feature of this week's bill. Others were: Bennett & Richards, Kennedy & Kramer, Brosing & Brown, Burke & Hopkins and the Fox film feature, "The Island of Desire."

ALLEGHENY (J. Cohen, mgr.).—"The Island of Desire," a Fox feature with George Walsh as principal, is headlined surrounded by the following bill of vaudeville: Teschov's cats, Marie & Billy Hart, Bert Baker & Co., Joe Cook and "The Mimic World," presented with a company of thirty.

BROADWAY (J. Cohen, mgr.).—William Farnum in the Fox picture, "The Price of Silence," featured this week with the following vaudeville bill: Falls & Falls, Jim Mo-

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

PALL MALL DEPOSIT AND FORWARDING CO.

Carlton St., Regent St., S. W., London

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THE BOOTERY

Women's Smart Footwear

For Street, Stage and Evening Wear
1500 Broadway 1st Floor Below
12th Floor Theatre
Mail Orders Promptly Filled

MEYER'S MAKE-UP GUARANTEED BEST MADE



MAX FORD
(Four Fords)

MAX

FORD

and

HETTY

URMA



And His 'Lip Pal
HETTY URMA

Jan. 22—Empire, New Cross, London, England

We can not all be big fish in the Ocean of Vaudeville, so let's just be satisfied to be in the swim.

European Representative, **WILLIE EDELSTEN**

HAGAN AND ROSS

A REAL SINGING NOVELTY BY REAL SINGERS

Direction, **MARK LEVY**

A RIOT OVER THE ORPHEUM CIRCUIT

PHIL WHITE

in "LOTS AND LOTS OF IT"

caused the biggest excitement in San Francisco since the Exposition

DIRECTION, **LEWIS & GORDON**

THE CLEVER MUSICAL COMEDY TENOR

BERT WAINWRIGHT AND Wm. H. WHITE & CO.

IN "A Holland Romance"

A MINIATURE OPERA IN ONE ACT BY GEORGE BOTSFORD
HIGH CLASS SINGING COMEDY SPECIAL SCENERY AND COSTUMES

THE COMIC OPERA BASSO

MOON AND MORRIS

"Prisoners' Welfare League Journal," Sing Sing, Jan. 10th
Moon and Morris entertained us here last week. They were welcomed by a lot of old friends.

We wish them many happy returns.

This Week (Jan. 8)—Colonial, New York

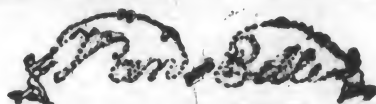
Direction - **H. B. MARINELLI**

ROLAND TRAVERS

THE ILLUSIONIST EXTRAORDINARY

THIS WEEK (Jan. 8)—KEITH'S RIVERSIDE, New York

DIRECTION, **MORRIS & FEIL**



This Week (Jan. 8)—Keith's, Philadelphia

FLYING MISSILE EXPERTS AND
BOOMERANG THROWERS

Closing the show last week at the
81st Street Theatre, New York, we took
four and five bows each performance.

We defy competition.

"WILLISON and SHERWOOD" "THE TWO CANARIES"

U. S. O. — W. V. A.

Eastern Representative, ALF. T. WILTON. Western Representative, WAYNE CHRISTY.

"Brains and Ability Plus a Monocle"

Mr. PELHAM LYNTON

with Mrs. Langtry Lady de Bathe on her Opheum Tour

BARDELL

Juggler Supreme

"A Little Different"

Williams, Le Roy, Lytton & Co., El Cota.
Jesse C. Mack & Co. in "Mother Goose."
NIXON'S GRAND OPERA HOUSE (W. D.
Wegefarth, mgr.).—"Oh, Mr. Detective," a
tabloid musical comedy headlined. Others
are: Staine's Comedy Circus, Work & Ower,
Colonel Jack Geirge, Hager & Goodwin,
Blanche Sloan.

KEYSTONE (M. W. Taylor, mgr.).—"A
Night in the Trenches" headlined. Others
are: Jack Walker and Cliff Sisters in "The
Travelling Man," Phina and Her Picks, David
S. Hall & Co., Helen & Rice, Nip & Tuck and
the film feature, "The Shielding Shadow."
WILLIAM PENN (G. W. Metzel, mgr.).—
First half: Five Musical Hodges; Harry An-
ger and King Sisters; Julia Curtis and Ed
Reading. Numbs Family and the film fea-
ture, Beale Love in "The Heiress of Coffe
Dam." Second half: "The Giant Fear" the
headliner; "Camp in the Rockies," William
Ebbs & Co., Lillian Stelle & Chums; film fea-
ture, "Truth Tulliver."

ST. LOUIS.

By REX.

"The Blue Paradise," the Viennese operetta,
made over with appropriate ragtime for
America, opened to an appreciative audience
at the Jefferson Sunday. Pleasing to the eye
as well as to the ear, the piece was unusually
well received here. "Birth of a Nation" next
week, return engagement.

"Hobson's Choice," at the Shubert-Garrick,
is well handled by a company of English play-
ers. Next, "Just a Woman."

"The Follies of Everywoman," the final
offering of the Park Opera Co., whose career
ended Saturday night after a run of 106
weeks. The theatre will be sold this week,
following an involuntary petition of bank-
ruptcy filed last week. The management,
which also controlled the Shenandoah and
Players theatres, both of which played stock
companies, are trying to make arrangements
to move the company to Kansas City. Several
of the chorus girls joined the "Hip Hip
Hooraay" company which closed here Saturday.

COLUMBIA (Harry Buckley, mgr.; orph.).
—Hermine Shone and Co., Al and Fanny Sted-
man, Oliver and Oip, Estelle Wentworth, Wal-
ter Brower, Jolly Jester, Four Readings, Britt
Wood, Beeman and Anderson.

W. E. WHITTLE

Ventriloquist

Columbia
New York

Sunday
(Jan. 14)

Managers and
Agents: LOOK
ME OVER.



GRAND (Harry Wallace, mgr.; w.v.a.).—
Nine acts and pictures.
STANDARD (Leo Reichenbach, mgr.).—"Frolics of 1917." Next, "Darlings of Paris."
GAYETY (Frank Parry, mgr.).—Sldman's
"Fashion Show." Next, "Hello, New York."
AMERICAN (Harry Wallace, mgr.).—"Daughter of Mother Machree." Next, "That
Other Woman."

THE HIGHER CLASS OF BIRD AND ANIMAL ENTERTAINMENT

PAMAHASIKA'S PETS—Birds, Dogs, Cats and Monkey

STILL A BIG SUCCESS AT THOMAS HEALY'S GOLDEN GLADES (6th Week)

BROADWAY'S
STAR

HARRY JOLSON

BLACK FACE COMEDIAN WITH THE OPERATIC VOICE

FOR VAUDEVILLE, **FRANK EVANS**

FOR PRODUCTIONS, **A. E. JOHNSON**

JOHN T. DOYLE and CO.

NOW TOURING IN
"THE DANGER LINE" A Genuine Novelty

This Week (Jan. 7)—Pantages, San Francisco
Next Week (Jan. 14)—Pantages, Oakland, Cal.

KOKOMAYNIA CLUB

What has become of our back page friends? We would like to hear from them.

Last week we had the honor of electing the following members: Noodles Pagan and Miss Kitty Carmen, Lucky and Yoss, and Billy Hardy and Bert Lehr who have donated a beautiful oil painting to the Club.

Regards to Joe Gutner, Jack Mills, Ed. Edwards and Willie Segal.
Our Password:
"Optzelebensheben"
Address mail care of VARIETY.

נאווועלטי
מינסטערעלם

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



MCKAY'S SCOTCH REVUE

Dear Jack: I think a hot-water bottle is better than a hot-air bag. Soft pedal makes sweet music. TOM

AUSTRALIAN CREIGHTONS

NOVEL ECCENTRICITIES

This Week (Jan. 8)—Royal, New York

Next Week (Jan. 15)—Davis, Pittsburgh

Direction, JENIE JACOBS.

KLEIN BROS.

Mr. Paul Keith and Mr. John Murdock signed their names to our menu card at the grand banquet in Boston last week. Some gathering, believe us.

The new 50-cent piece looks a bit like a silver-plated 20-dollar gold piece, but that is the only resemblance.

See the Point?

Pantages theatre in Minneapolis is beautiful—regular orchestra and a dandy stage crew. Laurie and Bronson, your "shots" will soon be on their way, for we want our names in your roll of honor. Size 14 1/2 and 15 1/2. Jean, the Habit is always thinking of you. Al sends his best, too. We don't stop shows; we keep 'em going.

A MUSICAL ACT OF DISTINCTIVE MERIT

JACK LEVY

and the FOUR SYMPHONY SISTERS

Presenting "A Study in Melody" ADDRESS VARIETY, NEW YORK.

KATHARINE DANA'S "FISHERS FOLK"

UNITED TIME

GEO. W.

CARRIE

BARBIER, THATCHER and CO.

In "THE WAY OUT"

Booked Solid

Direction, ARTHUR J. HORWITZ

Harry—HOLMES and LEVERE—Florrie

PRESENTING THEIR COMEDY SKIT
"THEMSELVES"

By TOMMY GRAY

Booked Solid.

Direction, ARTHUR J. HORWITZ

ELIZABETH SHIRLEY

With

RAYMOND BOND in "REMNANTS"

Orpheum Circuit—Booked Solid.

HOUDINI

This Week
(Jan. 8)
Orpheum
Brooklyn, N. Y.

Next Week
(Jan. 15)
Alhambra
New York

Permanent Address, VARIETY, New York

BEN RYAN AND DOLLY RYAN

COMEDY DUO
Booked solid W. V. M. A. Western Rep., JESSE FREEMAN. Eastern Rep., MARK LEVY.

KARMIGRAPH NUMBER 13 PRINCE KAR-MI

VAUDEVILLE'S GREATEST ILLUSIONIST SAYS:
SMASHED ANOTHER HOUSE RECORD AT PORTLAND LAST WEEK, PLAYING TO A BIG TURNAWAY BUSINESS ON MY OPENING DAY, AND ON MY CLOSING DAY TURNED AWAY FULLY A THOUSAND PEOPLE, WHILE THE LOBBY AND STAIRWAY WERE JAMMED SO FULL OF PEOPLE THE POLICE AUTHORITIES MADE COMPLAINT. IT SHOWS
"KAR-MI GETS THEM IN"

(Address VARIETY, New York.)

WALTER DANIELS AND WALTERS MINNA

Laugh Getters

MUSIC — SINGING — COMEDY — CHARACTER STUDIES

Direction, MORRIS & FEIL

BOOKED SOLID.

BELL AND FREDA

W. V. M. A. THE SINGING LABORERS U. B. O.

MAURICE BRIERRE AND GRACE KING

New playing Interstate Circuit

DIRECTION, ARTHUR KLEIN

Class B EDDIE BORDEN

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

Bell-Thazer Bros

THE WORLD'S CLASSIEST ATHLETES

Direction — Tom Jones

LITTLE DIXIE HARRIS

Albertina Rasch

U. B. O. and Orpheum

IN VAUDEVILLE

Direction, ARTHUR KLEIN

LITTLE JERRY

George M. Rosener

The Representative Character Actor
of American Vaudeville.

CORBETT, SHEPARD AND DONOVAN

3 BOYS WHO SING

This Week (Jan. 8)—Orpheum, Minneapolis
Next Week (Jan. 15)—Orpheum, Duluth

Rep. Aaron Kessler



Rich
McAllister

PRINCIPAL
COMEDIAN

"STEP LIVELY GIRLS"
BREAKING RECORDS—THAT'S ALL

SAM and KITTY MORTON

With all credit to that new author, Herbert Moore, for corking new opening song and the Best Routine of Dialog we ever had.

MAX HART, Pilot.

ELSIE MURPHY and EDDIE KLEIN

IN A BLEND OF
MIRTH, MELODY and MUSIC

Direction, Irving Cooper

BESSIE MORIN SISTERS



Touring Orpheum Circuit
Direction, HARRY WEBER



3 BENNETT SISTERS 3

Muscular
Maids in

Mit and Mat
Maneuvers

Direction
MAX E.
HAYES

J.J.M. 35 E.V.D.

This Week (Jan. 8)—Keith's, Philadelphia
Next Week (Jan. 15)—Keith's, Philadelphia
Week Jan. 22—Bushwick, Brooklyn, N. Y.
Week Jan. 29—Bushwick, Brooklyn, N. Y.

BEATRICE LAMBERT

American
Nightingale

In an Artistic Song Repertoire
Booked Solid

DOGSENSE

LADY
says:



I saw something the other day which was not sane to my mind, viz.: Farm all run down, a house without paint, a \$3,000 auto and a \$5,000 mortgage, all on the same ground.
P. S. re above—"Eat, drink and be rich even if the sheriff does come to-morrow."



KAHL, WALTON and HENRY
Working all the time for U. B. O.
Direction, JACK HENRY.

Edw. E. Livingston

AGENT FOR ACTORS
7th Floor
Columbia Theatre Bldg.

GREAT AGENT for GREAT ACTS
GOOD AGENT for GOOD ACTS
BAD AGENT for BAD ACTS

We hate to talk about ourselves, BUT—
we think he is a Great Agent.

ED. and IRENE LOWRY
THE KONSECKUTIV KIDS

BILLY NEWELL and ELSA MOST

with
Menlo Moore's
"Joy Riders"
W.V.M.A. and U.S.O.



A FISH STORY

Agent's Auto Runs Into Aquarium and
TURNS TURTLE
His Booking Book
Hurled Into The Air By The Collision,
Drops Into The Water and Five of His Best
Acts
Swim Away On Him.

Harry Sydel

"A Study in Hokus"

Loew Circuit.

Direction,
Mark Levy.

JAMES (FAT) THOMPSON

"An Affair of Honor"

Playing U. B. O. Time

Direction, Harry Weber

JANET ADAIR

"Song Definitions"

Adapted by

EMMA ADELPHI

Booked solid Orpheum, U. B. O. and
Interstate
Direction, HARRY WEBER

NUF SED

PHENOMENAL ACCORDIONIST
AND
SINGER

VESPO DUO

MIKE DONLIN

and MARTY

McHALE

IN VAUDEVILLE

WALLY IVANHOFF and the original KARL VAR VARA

RUSSIA'S
FOREMOST TENOR
AND PIANIST
Voice of Caruso and Volume of McCormack
In an Artistic Repertoire



BILLY

GEORGE

Lloyd and Britt

In a "Mixture of Vaudeville," by Ned Dandy

Direction, HARRY FITZGERALD



Mlle. La Toy's Canine Models

Vaudeville's Prettiest Offering
Booked solid—W. V. M. A. and U. B. O.
East. Rep., HARRY SHEA
West. Rep., JESS FREEMAN



Smart Entertainers
Sammy Sidney

Weston and Clare

This Week (Jan. 8)—Chattanooga and Knoxville, Tenn.

Next Week (Jan. 15)—Nashville, Tenn., and Birmingham, Ala.

Direction, MAX GORDON

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN.

CLAUDE CLARA Golding and Keating

Booked solid W. V. M. A.

Eastern Rep., ROSE & CURTIS

Western Rep., BEEHLER & JACOBS


I have raised my salary, not on account of the war, but because I am worth the money.

JOHNNIE REILLY

AN ACT THAT IS DIFFERENT DAISY JEAN

A Hit on Every Bill

U. B. O.

 Capt. Kidd was
an Amateur
when compared with some
Actors' live met.

Walter Weenis
"In-some-pence abroad."



McINTOSH
And His "MUSICAL MAIDS"

 **THE FACTS
IN A
NUT SHELL**
ORIGINALITY AND TALENT
BLENDED WITH WORK
AND PRACTISE, AND COM-
BINED WITH CLASS AND
SHOWMANSHIP, WITH A
HIGH VAUDEVILLE STANDARD
MEANS
PARISH-PERU
FRANK EVANS SUGGESTS QUALITY VAUDEVILLE.
This Week (Jan. 7)—Keith's, Louisville, Ky.
Next Week (Jan. 15)—Knoxville and Chattanooga.

**THE
BOX OFFICE
ATTRACTION**
**Catherine
Crawford**
AND HER
**FASHION
GIRLS**
Direction, Arthur Pearson

**BILLY SCHEETZ
-
BETTY ELDERT**
"Whittier's Barefoot Boy"
A CLASSIC IN "ONE"
Direction, NORMAN JEFFRIES.
Did you know there were over 1,000,000
sold?—Ingersoll.

**RAWLS
AND
VON KAUFMAN**
HAD
**SOME MUSKOGON NIGHT
IN CHICAGO**
Big Joe Roberts and Bobby Roberts, Mrs.
Ciucci (Mrs. Galli) and her Sphagetti, Sili
Galli, Bill Flemen, Middleton and Spell-
meyer, Pearl Bros. and Burns, Devine and
Williams, Fat Thompson, Geo. Ciucci, Clay-
ton and Lennie.—If we have missed anyone
it isn't our fault—
Who are we?—T. C. Y. C.

To some people
wedding bells are
only lemon peels.
**BILLY
BEARD**
"The Party from
the South"
Direction,
Harry Weber

**NOLAN
AND
NOLAN**
This Week
(Jan. 8)
Temple
Hamilton, Ont.
Agent
NORMAN
JEFFRIES

LAST WEEK A PHILADELPHIA
MERCANTILE HOUSE OFFER-
ED ME \$5000 A YEAR AND A
FIVE YEAR CONTRACT—THIS
OFFER MADE ME THINK,
I AM GOING TO COMMENCE
TO COLLECT DIVIDENDS ON
CHALKOLOGY SHORTLY—SO
I'M ELECTING TO STAND BY
THE GUNS OF MY EXTENSIVE
VAUDEVILLE INVESTMENT
I WASN'T CUT OUT TO
LIVE IN PHILADELPHIA ANYWAY,
EDWARD MARSHALL
—CHALKOLOGIST—

"MR. MANHATTAN"
Fred Duprez
Says:
Tips to Agents:
Charge the actor no com-
mission and he will know you
have a kind heart. Your office
expenses can be met by volun-
tary contributions donated by
grateful clients.

**THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.
REYNARD**
Permanent address, Marion Theatre, Marion, O.

 **HOLDEN
AND
GRAHAM**
ARTISTIC BITS OF
VERSATILITY
Direction,
NORMAN JEFFRIES

 **HOWARD
LANGFORD**
Principal Comedian with
"Kathink"
Direction, Chamberlain Brown

MARTYN and FLORENCE
V. R. O. A.
Say, what do you think of our Agent's "Crazy
Quilt"?
Some Agent and Some Quilt.
Personal Direction, Mark Levy

**WELCOME HOME to
FRINCE and DEERIE**
On our way East last week we stopped off at
Rochester and played Rummy with the following
Bumblers:
Score Cheater..... Bill McCallum
Never Won..... Tom the Treasurer
Oh, What Noise..... John O'Neil
Got a New Girl..... Ted Super Ellis
A great bunch eat at Callahan's; if you think
you're good—
**JIM and
MARION HARKINS**
This Week—Somewhere in Canada
Next Week (Jan. 15)—Hip, Youngstown, O.
Direction, Norman Jefferies

MESSRS. HUGHES AND SMITH
Present
THE PINT-SIZE PAIR
**JOE
LAURIE and
ALEEN
BRONSON**
IN "LOST AND FOUND"
Prosperous Times? OLD SHOITS are coming in
as fast as an ERIE (Standard Local) Train. Start
the New Year right—and then in; I'm waiting! How
about Nan Halperin, Stella Mayhew, Bonnie, Frida
Schell, Jennie Godack, Florence, Miriam, Joels,
Cecil Cunningham and Bessie Eldrid!
Who sent that diamond ring? Anonymous!

The TRUTH about theatrical
salaries
**BUGLE CALL AIR
SING BROTHER SING**
We can't get it up, we can't get it up—
But we know what's the matter!
We wish the Lord made salaries net,
Instead of PRO RATA
JIMMY FLETCHER
"The Aristocratic Athlete"
Stoll Tour. Direction,
MARK LEVY


BLACKFACE
EDDIE ROSS
Neil O'Brien Minstrels
14-17
Permanent Address, VARIETY, New York

 **PAULINE
SAXON**
SAYS:
We can will good fortune for
ourselves, or so the new thought
has it fixed, and that's what
I've been doing; but I guess
I got my signals mixed.

IT IS HARD TO KEEP A GOOD MAN
DOWN.
BABE COOK
Coming East with an entirely new act.
Keep your eye on this one.

**MARTYN
and MACK**
THE SINGER AND THE DANCER
Playing Low Circuit
Direction, TOM JONES.


**IF IMITATION
IS FLATTERY?**
Then I have been
Flattered by
NAT WILLS
**JACK
WILSON**

 Hello, Richards
and Kyle! Many
thanks for Christ-
mas greetings! Go-
ing to give me
a ride in that
"Dodge" next sum-
mer? Come down
and see us at
Auburndale!
OSWALD,
WOODSIDE
KENNELS
L. I.
P. S.—"Pa eat
the very piece I
wanted!"

A Columbus orchestra played "Il Trova-
tore" while a young Italian devoured 30
pounds of spaghetti.
After he had finished, they encored with
"Miserere."
Fred (Hank)
and
Harry (Zeks)
**FENTON
and
GREEN**
(and Cat)
in "MAGIC PILLS"
Personal Direction, MAX GORDON.

J.J.M. 35 E.V.D.
This Week (Jan. 8)—Keith's, Philadelphia
Next Week (Jan. 15)—Keith's, Philadelphia
Week Jan. 22—Bushwick, Brooklyn, N. Y.
Week Jan. 29—Bushwick, Brooklyn, N. Y.

Clyde Phillips
Offers
That Beautiful Act
**MABEL
NAYNON'S
BIRDS**
Constantly receiving praise
and compliments from people
in all walks of life. Even the
show folk standing in the
wings shake their heads with
wonder and amazement.
See MARK MONROE
143 BROADWAY

 Vasconover, S. C.:
"Mlle. Vera Sabina is so well
known to followers of classic dan-
cing that she hardly came as a
stranger. To those who saw her
she will always be remembered
pleasantly as an exponent of the
beautiful in interpretative dancing.
She was assisted by Mr. Maurice
Spitzer. The costumes for each
number were beautifully correct."
BOOKED SOLID
ORPHEUM and INTERSTATE
DIRECTION,
MAX
GORDON

KEIT and DeMONT
With
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VARIETY

VOL. XLV, No. 8

NEW YORK CITY, FRIDAY, JANUARY 19, 1917

PRICE TEN CENTS



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FLORENCE MOORE
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By **HALSEY MOHR**

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MACDONALD and HANLEY

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VARIETY

VOL. XLV, No. 8

NEW YORK CITY, FRIDAY, JANUARY 19, 1917

PRICE TEN CENTS

"WHITE SLAVE" DECISION GIVES "SPITE" AND "REVENGE" SCOPE

**Sweeping Decision Expected to Flood U. S. District Attorney's
Offices With Complaints. Transportation Important
Factor. Company Manager Liable Under Certain
Conditions. Status of Woman Concerned
Not Defined.**

The sweeping decision which upholds the validity of the Mann "White Slave" Act, handed down by the Supreme Court of the United States in Washington Monday, brings the prediction from several attaches of the Department of Justice and several prominent attorneys that there will be an influx of "shakedown" and "spite" cases in the United States Courts in the near future. The decision was construed to prohibit interstate transportation of women for "any" immoral purpose, including private escapades as well as commercialized vice.

There were three dissenting voices among the eight justices. The majority opinion written by Justice Day held that while Congress may have intended the law to prohibit only traffic in women for pecuniary gain, its plain terms included "interdiction of their transportation for any other immoral purpose." This makes the scope of the law exceedingly broad and leaves loop holes for any number of spite cases. Any woman who has traveled interstate with a man, either together, or as a member of a large organization, will have the grounds for stepping into the courts and starting an action on the strength of that travel, the case coming simply to a matter of veracity before the court and jury as to whether or not there was an immoral act committed.

There is also the possibility that some one (perhaps a relative or someone discarded) other than the parties directly concerned in the violation of the Mann Act, who bears ill will to either of the parties, could or would make a complaint to the Federal authorities and cause them to take action under the law. A case in point in this regard happened some years ago, when a well known actor who was traveling in the northwest just escaped arrest on a charge of violating the Mann White Slave Act, by contracting a marriage before the arrival of the U. S. Marshal with a warrant. The actor was traveling in a musical comedy and was interested in one of the chorus. Some one who had knowledge of the affair made a complaint and had the man not been

informed by a friend in time to secure a marriage certificate before the arrival of the officer, both would have been arrested. It has not been uncommon in the past before the Mann Act had been passed upon by the highest court for members of a family following domestic troubles or a parting, to threaten the male member with White Slave proceedings when gaining knowledge of some of the husband's movements. Wives have often been inspired to this proceeding by friends. In one instance it is stated a dismissed member (man) of a large film concern threatened his employer with White Slave prosecution following his dismissal and a threat of criminal action against him for misdeeds alleged while in the firm's employ. Nothing beyond the threats on both sides happened.

The danger in the application of the law, as it will have to be enforced in the light of the decision, is that anyone laying the facts of interstate travel before a United States District Attorney might obtain an indictment and though the defendant were not guilty there would be a number of weeks lost in disproving that fact.

The chapters of the law regarding interstate transportation are as follows:

Sec. 2. That any person that shall knowingly transport or cause to be transported, or aid or assist in obtaining transportation for, or in transporting, in interstate or foreign commerce, or in any Territory or in the District of Columbia, any woman or girl for the purposes of prostitution or debauchery, or for any other immoral purpose, or with the intent and purpose to induce, entice, or compel such woman to become a prostitute, or to give herself up to debauchery, or to engage in any other immoral practice; or who shall knowingly procure or obtain, or cause to be procured or obtained, or aid or assist in procuring or obtaining, any ticket or tickets, or any form of transportation or evidence of right thereto, to be used by any woman or girl in interstate or foreign commerce, or in any Territory or the District of Columbia, in going to any place for the purpose of prostitution or debauchery, or for any other immoral purpose, or with the intent or purpose on the part of such person to induce, entice, or compel her to give herself up to the practice of prostitution, or to give herself up to debauchery, or any other immoral practice, whereby any such woman or girl shall be transported in interstate or foreign commerce, or in any Territory or the District of

(Continued on page 13.)

BAYES WANTS VAUDEVILLE.

Notwithstanding declarations of eternal enmity and other things made by her when Nora Bayes lost her United Booking Offices time for refusing to do a third show Thanksgiving at Keith's, Philadelphia, without pro rata pay, Miss Bayes is again seeking vaudeville engagements.

Last week the Pat Casey Agency submitted a proposal to the U. B. O. that Miss Bayes would remove enough out of her evening entertainment (now being given at matinees at the Eltinge theatre) to provide a turn, for which she wanted \$3,000 a week.

The managers listened to the suggestion, but made no immediate reply.

Miss Bayes hasn't been doing much of late at the Eltinge. Her matinees have been only that in name. A. H. Woods thought of putting Miss Bayes out at the head of a vaudeville road show, with other acts to make up a full program, but this did not appeal to them as feasible on past performances, and a plan to "circus" Bayes as a single drawing attraction was voted down in the Woods offices.

WILLIE SOLAR'S THIRD.

Willie Solar has experienced his third cancellation this season from big time vaudeville, through an alleged sympathy with the White Rats recent strike failure.

Twice Mr. Solar was reinstated upon protestations the managers had erred in cancelling him, but each time came later further information of another infraction of the ground rules.

HOUSE AND ACTORS GUARANTEED.

Another example of the increasing tendency to demand house guarantees is that of "In for the Night," which opened at the Fulton last week. The play, by James Savery, received uniformly bad notices. Yet the house is guaranteed four weeks at \$3,500 weekly and the players also have four weeks' guarantee.

The author is said to be backing the show alone.

MUST IMPROVE TABS.

Chicago, Jan. 17.

The managers have called upon all the tabloid producers to improve the standards of their shows. William Friedlander has taken the initiative, visiting each of his shows this week and directing changes and improvements.

The other tab promoters are expected to follow suit.

Palace's Next Summer Show.

Chicago, Jan. 17.

The Palace, here, playing vaudeville, will entertain another musical show next summer, probably from the Winter Garden, New York.

WEBER BOOKING FAY TEMPLETON.

For the first time since playing in vaudeville Fay Templeton has a business representative, Harry Weber. The arrangement was closed this week.

Miss Templeton is a headline act and has played from time to time as a turn. She has a few weeks during the season already set for the big time. Mr. Weber will devote the usual attention to her future interests.

It was only a month or so ago the same Weber captured the business representation for Eva Tanguay, which was a distinct surprise to the inner side of vaudeville, with whom Miss Tanguay had always conducted her own negotiations for engagements. Under Weber's direction Miss Tanguay returned to vaudeville at her former salary, and has continued steadily since then. She is booked to appear in the big New York houses commencing Jan. 29.

"SIXTY CLUB" PARTICULAR.

The managing committee of the Sixty Club, said to be the most exclusive organization in theatredom, has taken upon itself the task of bringing members to the scratch regarding non-member guests at its affairs. This followed the objections raised by certain members at the last gathering held on New Year's Eve at the Ritz, when an unusual number of outsiders joined in the festivities. Certain wealthy men have obtained invitations two or three consecutive times, it is said, against the rules and offense was taken when those persons attempted to "frame dates" with several well-known actresses belonging to the club.

RING-WINNIGER ACT.

Philadelphia, Jan. 17.

It is said here that when "Cohan's Revue," now playing locally closes, there may develop from it a vaudeville act through Charles Winniger with the production appearing as a turn with Blanch Ring, who is now in Philadelphia pending future engagements.

George O'Brien, of the Harry Weber office in New York, has proposed the Ring-Winniger combination.

PASSES 74TH BIRTHDAY.

With 55 years on the stage to his credit James W. Dukelan had a gay party last week on the occasion of his 74th birthday.

He is the "Slim Jim" of Rolfe & Maddock's "Rubeville" in vaudeville.

Date Set for "Fair and Warner."

A. H. Woods will produce "Fair and Warner" in London, Feb. 24, in association with Alfred Butt. The leading roles will be taken by Iris Hocoy and J. C. Matthews.

BRITISH BOARD OF TRADE BAN PREVENTS ACTS FROM SAILING

Act Hold Contracts for Moss-Empires Forced to Postpone Trip Through Inability to Have Passports Vised. Cable Advices Show Feeling Against Male Aliens. English Worried Over Food Supply.

The British ban against American artists is holding Grey and Old Rose in this country, although having contracts calling for an engagement on the Moss Empires tour. They were to have sailed on the "St. Paul," but were unable to get their passports countersigned by the British Consulate in New York and on the advice of the consulate and of the steamship officials did not take passage.

It was explained to the players that under the new government rule theatrical managers are required to file a bond guaranteeing the neutral conduct of players entering the country and until this formality had been complied with and the information cabled to the British diplomatic agent at the point of proposed embarkation, passports could not be issued in complete form.

Grey and Old Rose were informed no word had been received in New York that the required bond had been filed, and until it had been received the consul could not act.

Among the other passengers leaving on the "St. Paul" was Mrs. Irene Castle, who sailed to meet her husband, Lieut. Vernon Blythe Castle, of the British Flying Corps, in London on furlough.

Cables received here Monday by the American representatives of producers in England advised that no acts of any sort be sent abroad. One producer who had arranged for a male quartet for a production to be staged in London next month cabled there is a decided feeling in England at present against any male acts from any alien country and stated not to send the act over.

Phillip Klein, who is here arranging for a company to present "Very Good Eddie" in London, has already cabled abroad to learn if there is any possible way of getting his organization into the country. Alfred Butt, who is to be the producer of the play in London, is making arrangements for the bonding of whatever American players go over.

The reason for the barring of aliens is brought to light by a newspaper correspondent who returned from England last week. It is the food supply that is troubling the English. It is stated German U boats are sinking on the average of four food ships a week in English waters.

Americans in London generally are being called for by the Board of Trade and questioned as to the nature of their business and how long they need to settle it. If one replies it will take anywhere from six to eight weeks, they are usually informed there will be a steamer sailing on a date about two weeks off and advised a reservation will be made for them on it and that their passports will be delivered to them.

Cables late last week brought the information several actors and newspapermen had been detained for over a fortnight before being permitted to land in England.

Another cable showed that an American actor, engaged for London, was not permitted to land and returned to America because he did not have his contract with him on his arrival in Liverpool.

London, Jan. 17.
Practically all negotiations for American acts by local managers has ceased, owing to the restrictions placed upon their entrance to England, the heavy

tax imposed upon salaries and the difficulty of making jumps, with baggage.

At the present time one must practically handle his own luggage, and trucks for scenery are hard to get.

Most of the touring legitimate shows are carrying little or no scenery, relying on house sets which, as everyone who has ever played here knows, are very scarce.

PINERO'S WAR PLAYLET.

London, Jan. 17.

A playlet by Arthur W. Pinero, entitled "War Economy," was successfully produced at the Coliseum Monday, with Lillian Braithwaite and Charles Lowe in the leading roles.

The bill includes Vesta Tilley, Mark Hambourg, Beattie and Babs.

"SEEING LIFE" AT OXFORD.

London, Jan. 17.

Ernest Rolls presented Monday night at the Oxford for an indefinite run a new revue called "Seeing Life." It has something of a plot, with lively music and good comedy.

The leading parts are handled by Hope Charters, Violet Lloyd, James Salter, Eric Masters.

Injunction Over Leading Lady.

London, Jan. 17.

Monckton Hoffer applied to the courts Jan. 12 for an injunction to restrain Charles Hawtrey from producing a play by that author, who objects to Hawtrey's selection of Winifred Barnes as leading lady.

"Long Legs" Now at 300th in London.

London, Jan. 17.

"Daddy Long Legs" celebrated its 300th performance at the Duke of York's Jan. 10.

Violet Melnotte Has a Farce.

London, Jan. 17.

Violet Melnotte has acquired a farce by J. H. Darnley for an early production in London.

Hicks' Free Shows for Soldiers.

London, Jan. 17.

Seymour Hicks has inaugurated a series of free Sunday evening concerts for soldiers at the Princess theatre.

MANCHESTER HIPPODROME
OXFORD STREET.

8-30 Twice Nightly, 8-50
Matinees: Monday & Tuesday, at 2-15

FRANK VAN HOVEN
America's
"Dippy" Mad Magician

MAARCK'S LIONS SETTLE.

A settlement has been effected between the New York Hippodrome and Maarck's Lions. It is said the foreign animal act received \$12,000 or \$13,000. The turn was engaged by the Hip for 20 weeks at \$1,000 weekly. It came over in the summer and opened in warm weather with "The Big Show." After the first performance the animals were taken out of the program. George Maarck, their trainer, has remained idle since. He brought suit to recover the amount due and the adjutant followed last week.

Maarck will probably put on the act in a New York vaudeville house, preparatory to booking it on a western circuit he has received an offer from.

REVOLVING STAGE AT HIP.

London, Jan. 17.

"Flying Colours" was withdrawn from the Hippodrome Jan. 13 and goes on tour with Dorothy Ward and Shaun Glenville in the principal parts.

Ned Wayburn is producing a new revue for the Hip, the principal scene being a revolving stage number, said to be similar to the one Wayburn staged at the Century in New York.

DeCOURVILLE'S "BIG SHOW" HIP.

London, Jan. 17.

A. P. DeCourville's "The Big Show," produced by Jack Haskell at the Liverpool Hippodrome Christmas, is such a pronounced success Moss Empires are seeking a London theatre in which to present it.

FILM OF "TANKS."

London, Jan. 17.

The official film of "The Battle of Ancre," showing the famous "tanks" in action, was presented to eager crowds at all the London cinemas Jan. 15.

SIR FRANK BENSON'S DEBUT.

London, Jan. 17.

Sir Frank Benson made his variety debut at the Brighton Hippodrome Jan. 15.

LIVERPOOL CIRCUS—SUCCESS.

London, Jan. 17.

The monster circus produced at the Olympia, Liverpool, is a big success. The company includes Grock, eccentric clown musician, and Van Hoven.

BOOK OF CHAPLIN.

London, Jan. 17.

Cassells will shortly publish "The Chronicles of Charlie Chaplin," written by Langford Rees, who is Chaplin's press agent here.

The list price is to be one shilling (25 cents).

BENSON BLIND.

London, Jan. 17.

George Benson, a mimic, suddenly went stone blind on the stage of the Empire, Dublin, recently. Specialists hope for a speedy recovery.

Charlot Will Produce Another.

London, Jan. 17.

Encouraged by the success of "Three Cheers" at the Shaftesbury, Andre Charlot and J. L. Sacks are arranging for the production of a new revue to be produced in London shortly.

Jack Straw in "Bing Boys."

London, Jan. 17.

Jack Straw has replaced George Robey in the cast of "The Bing Boys Are Here," now running at the Alhambra.

"Some" Reaches 250th Performance.

London, Jan. 17.

"Some," Andre Charlot's revue at the vaudeville, has passed its 250th performance.

Duprez's Sailing Date Set.

London, Jan. 17.

The touring "Mr. Manhattan" company closes its season April 28, after which Fred Duprez returns to America.

DARCY NOT DRAW EXPECTED.

The vaudeville road show tour of Les Darcy, the Australian champion, had not proved up to Wednesday the drawing card expected by the manager of the traveling performance, Freeman Bernstein. Up to that day, when Darcy was due to appear at a local athletic club in Philadelphia, when receipts of between \$4,000 and \$5,000 were hoped for, the best day the Darcy show had had was its opening one, at Bridgeport, Jan. 11. The exact gross could not be learned. One report said \$1,100 had been drawn in by the fighter, another \$200. The real amount is between those two figures, probably nearer the latter than the former.

Tuesday in New York it was said Darcy had signed to fight Al McCoy for the middleweight championship, which would give Darcy the championship of the world, if he wins. McCoy is not looked upon around New York as a formidable holder of the title, which he won on a fluke from George Chip, but McCoy has yet to be knocked out and for 10 rounds is a tough customer. Darcy is boxing in the show with Freddie Gilmore of Chicago. Gilmore is reported by those who have seen the pair in action to give Darcy plenty to do to protect himself even in the exhibition three rounds.

The management of the Orpheum, Newark, would not play the Darcy show yesterday (Thursday), causing it to lay off, although there was a story the police over there objected to boxing of any sort upon the local stage. If the Philadelphia stand did not pan out as expected, the show's future was problematical, according to one of Bernstein's intimates in New York.

The show is booked until Jan. 27, with the following dates: Jan. 1, Bridgeport; 12, Trenton; 13, Reading; 15, Atlantic City; 16, Ascatown; 17, Philadelphia; 18, open; 19, Altoona; 20, Johnstown; 22, Akron; 23, Wheeling; 24, Youngstown; 25, Canton; 26, Dayton; 27, Grand Rapids.

With the show are the Rosa Ranz Troupe, John Stone, Cardo Cicero, Three Armstrongs, Pendrone Bros., and a pair of wrestlers.

Tuesday it was reported the Darcy show had closed through the fighter's manager, O'Sullivan, returning to New York on business not connected with the performances. The report was wrong, however.

Bernstein is said to have gotten Darcy for 15 weeks under a guarantee, with a good-sized deposit to the pugilist, who was in need of money after coming over here on a slow trip from Australia. Bernstein alleges a direction over Darcy's fight engagements, but this is disputed, although Darcy has a contract clause giving him permission to withdraw from the show in case a fight is agreed upon that demands his immediate attention.

DEIRO'S GOING TO SUE.

Deiro, the accordionist, has instructed his attorney to commence a suit asking \$25,000 damages against the Victor Talking Machine Co., for the publication of a letter, printed in an advertisement placed in VARIETY by his brother, Pietro, in which the Victor people said they had engaged Pierot to make records for them when they compared his test records with those made by Deiro, claiming the Deiro records were not accurate. Deiro claims to have sufficient proof to offset this statement and will seek damages on the ground his reputation has been injured.

While traveling through Minnesota last month Deiro placed his two musical instruments, valued at \$1,000 in an upper berth of a Pullman car and during the night the steam radiator completely ruined the accordions. Deiro was forced to cancel four weeks of the Orpheum time to journey to San Francisco and have the Guerrini Co. repair the instruments.

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

POPULAR SHEET MUSIC PRICE GOING UP IF 10c. STORES RAISE

Talk of 5-10 Stores Becoming 5-10-15 Will Bring Increased Cost of Sheet Music at Wholesale. Publishers Now Getting Six Cents and Want Eight from "10-Cent Stores." Production More Costly Since War.

With the recent announcement of some of the larger five and ten-cent store syndicates dealing with the business during the year of 1916 there is contained a suggestion that during the current year the syndicates will endeavor to effect a 50-per cent. raise in some of their 10-cent articles, retailing them at 15 cents. While no mention is made of popular sheet music in the statement, the conclusion is that music will be numbered among the articles scheduled for an increase, principally because of the large amount of that commodity handled by the 5 and 10-cent stores.

One of the syndicates indicated an intention to style their chain 5, 10 and 15-cent stores. Some of the eastern music publishers look forward to this move as an opportunity to increase their wholesale price from six to nine or possibly ten cents, provided of course their product is included in the schedule of raised goods.

In discussing the situation with a VARIETY representative, one of the largest of the New York publishers said: "The 5 and 10-cent stores are beginning to feel the effect of the cost of production of some of their stock, but while the manufacturers of other goods have insisted on a proportionate wholesale price for their products as the increases in production cost have come along, the music publishers have accepted the increases in production cost, in addition to the heavy fee exacted by the professional singers, without taxing the retailer an extra bit in price. Rather than disturb the market the publishers have endeavored to decrease their overhead expenses even at the sacrifice of their own goods, but if the syndicates propose to place music in the 15-cent class, there seems to be no alternative for the publisher beyond a raise in wholesale price."

Since music has dropped down to a six-cent rate, with some publishers unloading at a half-cent less at times, the larger publishers have openly discussed the possibility of increasing the wholesale cost of popular music to 8 cents per sheet, but no individual or concerted effort along this line has been yet attempted. With the increase in paper cost the publishers adopted the scheme of printing on two sides of a sheet without the insert, and while this step saved a small percentage of cost the overhead expanded in other directions.

SUNDAY GETS \$90,436 IN A DAY.

Boston, Jan. 17. Billy Sunday's collections reached \$90,436 last Sunday night and he announced the tin pans will not be passed again until his final day here.

This \$90,000 is explained by the committee as being solely to cover the cost of constructing the huge Tabernacle and to defray the expenses of the campaign and the living expenses of the Sunday troupe which is an aggregation much larger in numbers than generally realized.

That Sunday has hurt local theatrical business is admitted. Directly opposite the Tabernacle is the Boston opera house, one of the finest structures in the country, and it has been dark for the past two weeks.

An appeal is being made all this week for a stupendous collection next Sun-

day, which is the day that the revivalist has set for his "personal offering."

Philadelphia contributed \$51,135.85, while Detroit gave \$46,102. One plea that is being made is for bank checks to be dropped in instead of cold cash, the revival agitators pointing out that in this manner a genuine autograph by Sunday can be obtained on the back of the check when it comes back.

Billy Sunday, who is at present in the midst of a six weeks' evangelistic meeting in Buffalo, is booked solid until July, 1919, which bookings do not include the customary Sunday vacation period during the summer.

At the completion of his Buffalo engagement the evangelist will hold a meeting in another upstate city before going to New York in April for a three months' engagement.

Following his New York appearance Sunday will go to Baltimore and later to Cincinnati. The last stand on his present route is Los Angeles.

HOUDINI'S PUBLICITY.

Houdini might be said to have been paralyzed at the great quantity of publicity he received in connection with the restoration of the "anonymous" gift to Bernhardt of a statue of herself, which was afterward found to have missed connections on the payment route.

Being virtually Continental himself and understanding how foreigners might look upon the affair, Houdini jumped into the breach, paid the widow of the sculptor the amount she wanted for the statue, \$360, and wired Bernhardt he wanted to present it to her with his compliments. The Madame graciously replied.

Meantime Houdini's press clipping bureau had been working overtime cutting out accounts. To date Houdini has received over 3,500 clippings of his interest in the Bernhardt statue.

Houdini's purpose was to preserve the standing of American players among European artists, who might have resented a slight to their idol, Mme. Bernhardt.

MARK MURPHY LEFT \$100,000.

Following the sudden death of her husband, Mrs. Mark Murphy has announced her retirement from the stage and will seek seclusion in private life at her home in East Sautauket.

Mrs. Murphy inherits everything left by the late comedian, whose fortune is estimated in the neighborhood of \$100,000.

Murphy, in addition to some valuable New England property, held extensive stocks in the Brooklyn Rapid Transit and also carried some steel stocks at the time of his demise.

MARRIAGES.

William G. Stewart, officially stage manager at the Hippodrome, New York, but now on tour with "Hip, Hip, Hooray," and Gladys Margaret MacDonald, a retired professional, at Kansas City, Jan. 11.

BIRTHS.

Mr. and Mrs. J. E. Jackson (J. Elmer Jackson and Evelyn Florence) at Greenville, Pa., Dec. 30, daughter.

Mr. and Mrs. Harry D. Matthews in Los Angeles, son.

GARDEN'S SECOND EDITION.

It may eventuate the Shuberts will decide to continue "The Show of Wonders," now at the Winter Garden, through until time to present the annual summer revue there.

If continued the current attraction will likely have a "second edition," at the time when the contracts expire of some of the present principals.

McIntyre and Heath may leave the show when their agreement runs out. James McIntyre returned to the cast this week following an attack of grippe that kept him indoors for quite some time, the blackface act meanwhile being out of the performance.

Among those carded to remain with the show for city and road are the Howard Brothers.

The preparations of the Shuberts for a new Garden production will likely, as far as they have progressed, be incorporated into the summer revue.

The Shuberts are said to have imported several novelty ideas from abroad for the next Winter Garden production. One of their stage managers (Alan Foster) returned from London last week.

One of the novelties is said to be the finale of the first act of "Chu Chin Chow," in London. This production is really an adaptation of the original "Ali Baba and the Forty Thieves." Another effect is reported to be a firefly idea, now in use at the Palace, London.

The Shuberts are already signing people for the first show of the Fall at the Winter Garden. Among those signed are Alfred Gerrard and Sylvia Clarke.

"SPREADEAGLED" HAS SKETCH.

Earl M. Pingree, the 2nd Field Artillery private who was "spreadeagled" at the Artillery armory recently with three other comrades, and who is now in the guard house at Fort Hamilton awaiting the investigation of that form of discipline, has decided to return to vaudeville immediately after his regiment is mustered out of government service.

Pingree has prepared a sketch based on the Mexican situation which he proposes to exploit. Prior to his enlistment, Pingree was well known in the vaudeville ranks.

TOM EDWARDS CANCELED.

Tom Edwards, the English ventriloquist, has received notice from the United Booking Office his route, following Toronto, Jan. 27, has been canceled. Edwards is reported to have had his name on the "blacklist" through being a White Rat.

SPER MARRYING.

Norman L. Sper, the Boy Scout lecturer playing the small time (vaudeville) at present as a war correspondent who shook hands with the Kaiser a year ago, and who was recently accused by a White Rat as being a managerial spy, filed marriage intentions at City Hall yesterday. He is to marry Freda E. Orth, a professional.

MANN DICKERING.

The only thing standing between eastern big time vaudeville and Louis Mann in "Some Warriors" is the salary to be decided upon. Mr. Mann is reported asking \$2,000 weekly for the playlet.

If peaceful negotiations are concluded between managers and star, it is expected the authors, Clara Lipman and Sam Shipman, will organize a "No. 2" "Warriors" cast, to go over the Orpheum Circuit in the west.

CHICAGO DIVORCES.

Chicago, Jan. 17. Fred G. Bigelow and his wife, Lil-Ean D. (Dollie DeVere) have been divorced in this city.

Rosie F. C. Smith (Rosie Mack) has secured a divorce in this city from her husband, Dennis E. Sullivan.

IN AND OUT.

The Harry Carroll-Anna Wheaton vaudeville combination separated in the middle of their last week's engagement at the Palace, New York, when Miss Carroll left for an up-state city to join "Oh, Boy." The Leightons replaced them in the Palace show.

Ethel Kirk and Peter Page are not at the Royal, Bronx, this week. They recently became a vaudeville team, and dissolved after playing last week in Philadelphia.

Bert and Betty Wheeler opened on the Loew Circuit this week, canceling their Proctor's, Yonkers, N. Y., engagement Monday as a result. The Loew Circuit will bill them as Gray and Wheeler.

"The Birthday Party," canceled at the Plaza, Hazelton, Pa., for the first half, through the illness of two of the principals.

Allen and Francis did not appear at Loew's, New Rochelle, N. Y., the last half of last week through illness. Boyle and Prown secured the spot. Maud Muller, on the same bill, was replaced by Phyllis Gilmore and Co.

Marie Nordstrom did not open at Keith's, Boston, Monday. Lloyd and Britt stepped in.

Inglis and Redding shifted from the Orpheum to the Fifth Avenue Monday. The Avolos substituted at the Orpheum.

Norwood and Hall were out of Loew's, Newark, N. J., the first half owing to illness. Mullen and Rogers replaced them.

Illness kept Chappelle and Vidocq away from the Lincoln Square the first half, their place being taken by Pearson and Rose.

Willie Weston retired from the Palace bill Tuesday afternoon having suffered an attack of ptomaine poisoning the night previous. Charlie Olcott at the Orpheum, Brooklyn, was delegated to replace Weston and played both houses for the balance of the week. Monday night Violet Dale left the bill, refusing to condense her act according to the instructions of the house management. She was not replaced.

James Cullen replaced Hayden and Hayden at the Palace, Chicago, Monday. They were late getting in from Winnipeg. Bert Kalmar and Jessie Brown appeared at the night show.

The University Four replaced Peterson, Fields and Morrison at the American for the second half this week. The trio opened at the Warwick, Brooklyn, Monday, for Loew, played that half out and were removed from the books.

FOYS IN COURT AGAIN.

Cincinnati, Jan. 17. Eddie Foy, at Keith's this week, is engaged in his annual comedy here. The authorities served notice on the theatre management Foy was offending the law because Eddie, Jr., aged 11, and Irving, aged nine, are "knowingly given away and disposed of in an employment service exhibition, occupation and vocation, contrary to law." The case was dismissed in the Juvenile Court this afternoon.

Foy was arrested on the same sort of charge last year, but the case was thrown out by Judge Yeatman, who found the Foy children were being well cared for, well educated and in the constant care and company of their parents. Assistant County Prosecutor Werning refused to prosecute the present complaint, holding the courts had no jurisdiction. Another attorney from the prosecutor's office was detailed.

BRADLEY SENTENCED.

Chicago, Jan. 17. George Bradley, charged with contributing to the delinquency of Katharine Beatty, a minor, has been sentenced to nine months in prison, while the girl is said to be dying.

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

PICTURE EXTRAS' LOCAL BREAKS AWAY FROM WHITE RATS UNION

Robert Dewey, Rats' Business Agent, Fails in Demand for Settlement of Salary Claim and Mountford Casts Him Out. Will Continue Employment Agency Business as "White Cats Club."

The Motion Picture Extra Players' Association, an offshoot of the White Rats Actors' Union, which did business at 234 West 46th street, directly across the street from the Rats' clubhouse, is being reorganized.

Robert W. Dewey was formerly the chief of the concern, drawing a salary from the Rats and being officially designated business director of the Extras' association. Dewey said this week that his salary was in arrears and late last week he made demand for settlement upon Harry Mountford.

The demand grew into a discussion more or less acrimonious and Mountford discharged Dewey. Later the Rats' International executive sent a crew of men over to the association across the street and they removed all the desks and other equipment, which had been installed when the Rats organized the concern.

Dewey scurried about for substitute furniture and announced that he proposed to continue the business at the same stand, only changing the elaborate sign on the windows from Motion Picture Extra Players' Association to White Cats' Club in the largest display letters the windows could accommodate. The Rats club windows command a fine view of the premises.

Tuesday afternoon the activities of the association, which acts as an employment agency for extra people used in pictures seemed to have been unaffected. The office was filled with callers and the employees of the place seemed to be busy.

Dewey wouldn't make public any of the details of his agreement with the Rats. "I'll say what I have to say about this affair," he declared, "when I get good and ready and then you'll have something of a sensation."

RATS' LIBERAL LAWYER.

Chicago, Jan. 17.

At the meeting (closed) of the White Rats here Friday night, the 50 members present received the impression from the Rats' latest attorney, one Meyers of New York, that he is very liberal. Several of the Rats sighed as they heard Meyers talk and wondered why Harry Mountford had not discovered him before.

Mr. Meyers said he had a few thousand dollars in the bank and the Rats could have it any time and that he is willing to work for nothing for the Rats if necessary. Meyers spoke for 20 minutes, but those few remarks would have been sufficient. He stated that his object in coming to Chicago was to confer with Fred Lowenthal, the Rats' Chicago attorney, regarding arranging for a conspiracy charge against the Vaudeville Managers' Protective Association, the United Booking Offices and VARIETY for circulating false rumors about the Rats.

Harry Mountford (alias "General Hindenburg") spoke in explanation of why the furniture and fixtures of the White Rats clubhouse had been chattel mortgaged. He said the furniture was mortgaged to prevent the Adrian Realty Co. from putting the Rats out of the building, but failed to explain how the Adrian Realty Co. could have done that. The White Rats Realty Co., said Mountford, mortgaged everything to the White Rats Actors' Union, which mortgaged everything to outsiders. According to information here

the White Rats Realty Co. mortgaged the furniture and fixtures and the White Rats Actors' Union had nothing, legally, to do with it. Mountford compared the mortgaging of the furniture and fixtures with a man mortgaging everything to his wife to beat a lawsuit. Mountford's explanation wasn't very lucid, according to the Rats who listened, and they thought he might have explained who had gotten the \$5,000 obtained upon the furniture, and what had been done with it.

Four delegates at the meeting were elected to the Chicago Central Federated Union.

James W. FitzPatrick, the president of the Rats, made his usual address, making it short.

After the meeting the members commenced to wonder why Meyers had been brought on to Chicago, with the added expense of his hotel bills, first class transportation and so forth. One member "guessed" that perhaps as Mountford could not secure a state-room on a limited train without buying two tickets and not having been accustomed since returning to the Rats to travel in any but a luxurious way, that he had brought Meyers along with him on a joy ride to prevent the second ticket going to waste. That sounded the most logical to those who had heard Meyers' conversational promises, all in the first letter, and they concluded as they dispersed that the attorney must have greatly enjoyed his railroad trip with Mountford. It being known they both reached here on the same train.

SIMONDS-CURTIS AGENCY.

Benny Simonds and Fred Curtis for several years connected with the Sheedy Agency are to sever their connections shortly to start a new vaudeville circuit.

The Grand opera house (New York), Dyckman, and Strand, Hoboken, will be booked by them.

DAVIS DENIES IT TOO.

A. H. Davis, manager of the Nashua, Nashua, N. H., adds his denial to that of several other New England managers of the statement from the Sheedy-Mayne-Kollins office in New York that he has shifted his bookings from J. J. Quigley to the three-cornered firm.

RATS IN CHICAGO.

Chicago, Jan. 17.

The White Rats' main executives, James W. FitzPatrick and Harry Mountford, are remaining in Chicago this week, talking to local union men, endeavoring to secure their support. The union people appear to cling to their first stand, that the moral support, as far as that goes, of the Central Federated Union of Chicago, will be given the Rats, but nothing more definite has been promised.

The Rats by Mountford may make up their minds there is nothing further to be secured in the union field and they may attempt as a last hope to "picket" a house somewhere around to see what effect it would have.

It's doubtful if Mountford would dare attempt another call for a "walk out" in any theatre in this section just now. The Rats' strength among working acts has waned so fast of late the operators of the organization seem to realize it. If a "peaceful picket" campaign is started it is expected to rival the Oklahoma City strike situation for general interest and action.

Mountford returned here last Friday from his trip to New York last week.

MACE'S RESIGNATION CORRECT.

The resignation of Fred Mace, sent to the White Rats by Mr. Mace in Los Angeles, is the one that appeared in VARIETY. Mr. Mace has been stopping at the Hotel Astor, New York, for two weeks or so.

Asked by a VARIETY representative if his resignation, as published, was the same sent to the White Rats, Mr. Mace said: "Why certainly it was. I sent the original message as a night letter over the Postal and took an exact copy of it, which was the copy VARIETY printed exactly as I wrote it."

"You must have the copy so why ask me about it?"

As an afterthought Mr. Mace said he may have changed the word "good" in the original message to "real" after taking off the copy, but that wouldn't alter even the expression of the sentence containing it.

FILM CUTS OUT ACTS.

The film, "War Brides," played this week on the Loew Circuit, has caused the usual eight-act program at the Orpheum and Delancey Street theatres to be cut to six turns, and the six-act programs at the De Kalb and Greeley square to five each.

BALTIMORE BUILDING.

Baltimore, Jan. 17.

E. E. Whitehurst, owner of the Garden which plays pop vaudeville booked by the Amalgamated (B. S. Moss), will start work on a new theatre next fall.

The new house will be given over to vaudeville and pictures.

BIG OKLAHOMA BUSINESS.

Oklahoma City, Jan. 17.

Though there has been a "theatre strike" ostensibly on here for weeks, the local theatres have never enjoyed as good business as they are now doing. The managers say it is the best in the city's history.

The Overholzer is playing a stock company to capacity, getting \$2,900 gross last week, a remarkable showing. The Liberty started the season with musical tab and vaudeville and continues with the policy to decided success. The Lyric is planting two bills of Interstate Circuit vaudeville weekly to capacity night attendance and large sized matinees. The Folly is doing the best of its long career, with vaudeville and pictures, while the Empress, Majestic, Dreamland and Strand are drawing well. The Metropolitan, the only unionized vaudeville and picture house in town is also doing an excellent business.

The past week has been uneventful in the strike matter, which involves the stage hands, musicians, operators and White Rats Actors' Union. Picketing is intermittently carried on against the Lyric and Liberty. No activity against the other so-called "unfair houses."

Some interest was created when it became known John Sinopoulo, although a resident in this country for many years, had been denied citizenship papers through having been but 19 years old when taking his examination for naturalization. Sinopoulo is a native of Greece. He will make another application.

SMALL TIME VERBAL WAR.

A verbal battle was held this week between a small time booking man handling western houses from New York and an agent who has access to his office, but has seldom placed an act with him.

The agent grew heated during the conversation and told the booking man he was playing a favorite, also apparently making it plain he did not seek acts for the west so much from the small time around New York as he wanted them from the big time.

Several other statements were made by the agent, who claimed he voiced the opinion of all the agents booking in that particular office. The other agents seemingly agree with their brother word-hurler.

An outcome of some sort is expected. The wordy war opened up an unsuspected condition in the respective booking relations, although the agents have made careful note of the different propositions as they arose.

V. M. P. A. MEETING.

The Vaudeville Managers' Protective Association held a meeting Wednesday, to which a call had been sent all the membership.

It was the first general meeting since the threatened strike of the White Rats was thwarted. Discussion of that affair was the principal topic.

Following the gathering it became reported the V. M. P. A.'s expense in beating the White Rats' strike engineered by Harry Mountford was around \$50,000, which included all costs of emergency acts for all circuits.

Several out of town members were in attendance. Mort Singer and Claude Humphrey from Chicago were among them.

FORM BOOKING CORPORATION.

A letter to VARIETY signed by Lester D. Mayne gives advice of the formation of the vaudeville office of Sheedy, Mayne & Kollins, Inc., the latter's full name being Stuart Kollins Masten. The new company is a Maine corporation with offices in Boston and the Sheedy agency as the New York representative. When asked about the new corporation M. R. Sheedy said it did not concern the houses already booked by the Sheedy office before Mayne and Kollins became affiliated.



PICTURE AND VAUDEVILLE STARS

A snapshot taken at Charlie Chaplin's studio, Hollywood, Cal., while Josie and Bobbie Heather were appearing at the Orpheum, Los Angeles. During the Los Angeles engagement of two weeks, the Misses Heather were entertained by Mr. and Mrs. Syd Chaplin.

In the picture, left to right, are BOBBIE HEATHER, MRS. SYD CHAPLIN, CHARLIE CHAPLIN, DOUGLAS FAIRBANKS, JOSIE HEATHER.

AMONG THE WOMEN

BY THE SKIRT.

I have had innumerable "discussions" with folks who have seen "Joan, the Woman" (which, by the way, is just about the finest picture I have ever seen), whether Geraldine Farrar is spirituelle enough as Joan. I think she is. Joan was a buxom peasant girl of physique to wear heavy armor. Such physical strength does not necessarily imply her lack of celestial divination nor does it argue coarseness of mentality. Miss Farrar's work in this picture is by far the finest thing she has ever done in her career, not excepting opera.

There have been many stage versions of "Cinderella," but none quite so sweet as Maude Adams' "A Kiss for Cinderella," at the Empire. The ball scene was skilfully done in a humorous vein. The characters were woven into Cinderella's dream very much as in the delirium of the "Poor Little Rich Girl." Miss Adams' ball gown was of a dull shade of blue, nun-like in its straight lines. The hem was embroidered in silver and silver slippers were worn.

Nazimova, at the Princess, is delightful in a rather sombre role. The play called "Ception Shoals" is typical of Nazimova. Her first entrance in a knee-length bathing suit with bare legs startled the audience, and they were prepared after that for anything in the way of shocks. The piece could easily have had a happy ending, but some people think they are not getting their money's worth unless Nazimova dies on the stage. The only other woman in the cast is Edith Spears, who should be pleased her name is on the same program with the great Russian actress.

Beulah Pearl at the American, first half, resembles Adele Blood or Louise Dresser. Miss Pearl has a distinctive style in dressing. A rose cloth coat, made full in back and belted in front, had cone and white buttons for trimming. As a widow Miss Pearl was very pretty. A handsome white net dress followed. Miss Golden (with the Gorden Bros.) appears in a satin cloak having gold cuffs and collar. Underneath is a white net dress in pointed flounces edged in silver braid. Her second dress was of white and embroidery with navy blue covering. The Josephas Troupe have a woman who does nothing in the act but wear a good-looking dress and pose. A tight-fitting princess gown of jet and steel over a gold petticoat discloses a good figure. The girl of Grindell and Esther is another giggler. Her clothes are of the inexpensive style; a white net had ruchings of pale blue and a bloomer dress of pink satin had an overdress of ecru lace. Camille Personi proves to be a pretty girl after discarding the Jap wig. Underneath a red kimono there was a white tailored suit, to which was added a becoming red hat. Mary Rogers (William and Mary Rogers) under a long ermine stole wore a yellow velvet dress. One side was of lace ruffles.

Monday's matinee at the Palace ran from 2.00 until 5.45. There isn't another theatre that could hold its audience in as the Palace did. It speaks very well for the house and the show. The first woman on the bill, Rene Dietrich (with Horace Wright) appeared in a cloak of shimmery blue material that had rose colored figures on it. Black fur trimmed the collar, cuffs and the hem across the back. The front of the cloak came to a point at the hem. Discarding the cloak it made an artistic covering for the piano. A white lace picked out in silver threads and made with a pointed flounce was the one dress worn by Miss Dietrich. The drop used by this couple was oddly painted to represent two fish bowls. Peggy Coudey (with Alan Brookes) needs to be coached in

making up and dressing. "Violet Dale in imitations." Miss Dale's imitation of May Vokes was the only one that could be called an imitation. A badly hung yellow dress was her single frock shown. Florence Moore is a host in herself and could get away with an act all by herself. Miss Moore appeared in a handsome cloak of apple green velvet trimmed sumptuously with fur. Underneath was a dress made of blue sequins. Another change was a pink silk having a silver figure, made in a balloon style skirt, slashed all around. The bodice was surplice. Viasta Maslova carried off the honors in the Theodor Kosloff ballet. This young miss proved that ballet dancing can be effectively done in modern party dress. The dress of white lace with a gold hem had a flounce of gold also. Mrs. Vernon Castle in "Patria" screens very well and comes up to expectations in dressing. The story is going to be some thriller before it ends, from the first chapter. Mrs. Castle is in a motor boat explosion and takes a dare devil ride in a racing car. Riding breeches are most becoming to this tall dancer. Milton Sills is a happy selection for leading man to Mrs. Castle.

Jack Conway has a bully good show ("Liberty Girls") at the Columbia. A cleaner show hasn't been at that theatre this season. There is one little dark haired girl in the chorus who will bear watching. She knows too much about dancing to remain in her present position long. The curtain goes up finding the girls in mauve moire coats trimmed in white satin and bone buttons. Underneath are dresses of yellow having pink waists and mauve sashes. A "Tennessee" number was effectively done in short dresses that shaded from the palest yellow to orange. Cerise sequins in bands were used in diamond form. "South Sea Isle" was done in short pants of black and white with one yellow leg. Mantles of purple chiffon hung from the shoulders. Dainty Dolly isn't miss-named. Her soubrette costumes were in the best of taste. A bathing dress was especially pretty. The material was in dark green and yellow stripes. Barry Melton, a stately brunette, appeared in a white and silver dress. A gold dress made in three flounces had blue net draperies. In an opera number Miss Melton wore black net picked out in silver threads. The bodice was girdled in red. Etta Joerns is another principal woman with a voice above the average heard in burlesque. Miss Joerns wore a white satin coat trimmed in cone. In the opera number her silver dress was most elaborate. The skirt was of cloth of silver while a tight fitting bodice extending to the knees was of solid steel. Still another dress was of gold lace in two flounces.

Money has been spent lavishly in the dressing of the new revue at the Garden restaurant. The chorus appear first in charruse chiffon over white satin short pants on which black birds are applied. One set of costumes especially handsome were of white satin. A leg was in short pants while the other in a short skirt trimmed in cone. Still another change represented baskets of American beauty roses. There were numerous changes. The Evans Sisters, the daintiest couple in cabaret, did one song in a blue chiffon old fashion hoop skirt. Garlands of silver and pink roses trimmed the skirt. The boy costume was in white satin, long pants and blue velvet blouse. Short mauve net over gold petticoats was another costume worn by these misses. Jane Le Brun looked well in a purple chiffon having a cerise train. Another dress worn by Miss Le Brun was of cerise velvet made with a long bodice and balloon skirt. Dottie Blair wore a dress consisting of nine

silver lace ruffles. Billie Wilson was in a bronze net with yellow velvet and bands of dark blue sequins.

Gus Edwards' new Reisenweber's revue is the best dressed big cabaret free show in town. There was no cheating in materials. They are of the costliest. Ruby Norton (with Sammy Lee), herself a good dresser, is fortunate in being surrounded as the star of the revue by so much splendor.

"It's the Nazimova picture bringing them in," said the manager at the Lincoln Square as he looked over the packed house Tuesday night. The captions of the "War Brides" film won the heartiest applause. Ethel Costello was No. 2 and wore a gold brocade cloak trimmed in cone and a large white lace hat. These were discarded by her after the first song, revealing a fluffy white net dress. The skirt had a silver lace flounce and the silver bodice had touches of blue and pink. Jessie Hayward has an amusing sketch with many smart lines. Miss Hayward would improve her appearance by wearing a regulation maid's uniform. Neta Johnson with three boys might dress more simply. Her rose net over white was too fussy.

The Durkin Girls are the first women on the Alhambra program this week. The girl at the piano looked well in a gold lace skirt having a long bodice of metallic cloth. The other girls wore silver dresses made in two flounces. This young miss-made a few other changes, but they were messy. Maryon Vadie (with Ota Gygi) does a nice toe dance in a black ballet dress. A dress to represent a rose was of rose satin in three flounces with petal panels of green. A dance called "Comique" was done in mauve satin with short pants and shorter skirt. Signa Paterson (with Frank Hale) shared the applause honors with Rae and Gordon Dooley. Miss Paterson is wearing the same wardrobe as earlier in the season. Ray Dooley appeared first in a yellow taffeta made very short. The skirt had two flounces and the bodice was belted with blue ribbon. Bessie and Harriet Remple have a sketch called "You." It is the same idea as Helene Lackaye's "Overtones." The Misses Remple's sketch lacks the class of the others. Harriet Remple wore a grey satin with a metallic cloth bodice.

The picture, "The White Raven" (featuring Ethel Barrymore) is the old story of revenge, but Miss Barrymore just fitted the role of the prima donna in it. A feature of the picture was the wearing of a soubrette costume by her. Many handsome evening frocks and house gowns were displayed.

MASON STAGING TWO ACTS.

Two vaudeville acts are being staged at present by Jack Mason. One is "The Colleens," Irish girls, who are to appear under the patronage of Lord and Lady Aberdeen, with Lady Agnese their director. The net proceeds of the turn are to be given to Irish charitable funds.

Mason's other act is a dancing one, with Rose La Hart, Saranoff (violinist) and Marion Stanford, a rag pianist.

Johnny Collins' "Split-no-split." McKeesport, Pa., has been added to Johnny Collins' booking sheets in the United Booking Offices. It is a Davis-Harris house and will play a split week, the bills not halving with any other theatre.

Mr. Collins says he can handle acts going and coming from east and west. He also books besides his several big timers Johnstown and the Sheridan Square, Pittsburgh, as a split week. McKeesport is on the map, just outside Pittsburgh.

First Time East in Eight Years.

Harry and Etta Connelly, after eight years in vaudeville, are making their first appearances in New York.

MAY WARD'S MIX-UP.

An echo of the recent trouble encountered by May Ward through one Sig. Wallace, who used several aliases and left far parts unknown with several pieces of Miss Ward's jewelry, was heard before Justice Scudder in the Supreme Court at Mineola, L. I., Monday.

Miss Ward appeared as defendant in a suit "for services rendered" by Henry C. Neworth, who was attorney for the missing Wallace when the latter was arrested on a warrant charging white slavery. Neworth asked judgment for \$1,800, alleging the defendant had employed him to defend Wallace.

At the time, Miss Ward deposited with Neworth a pawn ticket calling for a necklace valued at \$2,000. The reason that the case was not settled out of court was that Neworth retrieved the necklace, paying \$1,200, plus the accrued interest. He claims to have possession of the jewels and declares he is entitled to a lien upon them. The ticket was made out in the name of Freeman Bernstein, Miss Ward's husband.

A counter action by Miss Ward against Neworth, alleging unlawful conversion, was also heard at the same time, the actress' action being based on the fact the attorney without her consent obtained possession of the necklace. Decision in both actions was reserved.

Neworth is in the same office with Arthur G. Bache, who was originally mixed up in the Ward troubles. Miss Ward claims Bache was the attorney she employed to defend Wallace and that she holds a receipt from him for \$125, paid for services.

As far as is known the warrants against Bache and Paley Sanders, a vaudeville agent, charging them with conspiracy and issued in Bergen county, New Jersey, have not been withdrawn.

TRAUB FINED \$250.

Harry Traub, proprietor of the Olympic, Brooklyn, was fined \$250 in the Court of Special Sessions late last week, following his conviction on a charge of barring U. S. naval soldiers from box seats in the house, situated close by the Brooklyn Navy Yard.

Sentence was suspended in the case of Traub's manager, Joseph Gottman, convicted at the same time.

Before pronouncing sentence Justice McInerney read a communication from Rear Admiral Usher, commandant of the Yard, in which the officer urged the court to make the punishment of the offending managers adequate. Admiral Usher said he feared the effect of discrimination against the United States Naval uniform in view of the present agitation for preparedness, should the offense go unpunished.

LINE-UP REVISED.

Great Falls, Mont., Jan. 17. "Hippodrome" (Coast) vaudeville has become a permanency here, occupying the Palace theatre under the management of Leads E. Freeman. It was tried out for several months at the Grand.

The Grand now becomes the home exclusively of Pantages bills. Under the new arrangement Hippodrome vaudeville will play the Palace Thursdays, Saturdays and Sundays, while Pantages will occupy the Grand Tuesdays and Wednesdays.

SALLY COHEN RETURNS.

Next week is "break in" time for Sally Cohen and Eddie Garvey in one of the former Rice and Cohen vaudeville farces.

Miss Cohen is the widow of John C. Rice.

DUTTONS PART.

Chicago, Jan. 17. Ada Dutton, chorus girl, has been granted a divorce from Edward Dutton, stage manager.

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

"Seeing Broadway" is the newest and latest Garden restaurant (Broadway and 50th street) floor revue. Like its predecessors, it's a fast show; the best the Garden has yet turned out, and that's saying a good deal, for everything considered, there is none of the free shows that compare with the lightning entertainment given at the Garden in a space that ordinarily would not be used at all for an ensemble. The current Garden revue runs 40 minutes without stopping for an instant, either in activity or for an intermission. It's bang bang all the time, with succeeding artists or numbers walking on as the others finish, cutting out even the opportunity for applause and necessarily encores. At the Garden they never heard of an "encore." Ten principals and five chorus girls are the show proper. The numbers are lively, the principals and girls all personable and the dressing nice to look at always. Billy Arnold, of Arnold and Gannon, still at the Garden, designed all the costumes and staged the piece. He and his partner, Miss Gannon, lead several numbers, both working well and Miss Gannon showing a decided improvement as a performer. Most of the music has been especially written for this revue by Billy Lynotte, who sings his own ballad, "Georgia and You," that has a bit sound to it. "I Want to Join a Minstrel Troupe" (another of Lynotte's), led by Mr. Arnold, has a real swing, but the prize heart-breaker of this or any other season is Lynotte's "There Is Good and Bad in Every Married Man but the Best of Them Are Never on the Level." It's sung by Billie Wilson, the red-headed "nut" of the show, who keeps it gingery whenever she is on view. Lynotte was taken to task for exposing the inside stuff of the Married Men's Confidential Union. At first he said he wasn't married and it couldn't hurt him. Afterward he claimed he was married, but defied his wife to get him and said all other married men might be as wily. But to Harry Von Tilzer, Max Winslow and one or two others around, that song-confession caused blanched faces, for it seemed to be just aimed at Our Bunch. We asked Lynotte to throw it into the East River, but he said it was a cute idea and he would restrict it against the neighborhoods where we lived. After getting away with murder for years, to have a clubby lyric writer pull a thing like that, it's questionable if Von Tilzer, Winslow and Co. will ever again put anything else across without a new line of explanations. As for ourselves it's all off forever. We wanted Mr. Lynotte to change the title to "There Is Good and Bad in Every Married Man but Some of Them Raise the Devil," but he stood pat and left it to Arthur York, who manages the Garden. Mr. York thought the song would have a wonderful moral effect upon the community and agreed with its theme, saying he hadn't fallen yet, so there was no wife around to bawl him out. In a city like Syracuse that song will cut off the night vacations of the married men for six months after it is sung there. It spoiled the evening for Mr. Von Tilzer, Mr. Winslow and the others around and especially for Winslow, who had just returned from Havana with his telephone numbers arranged in tabulated form. There are only three published songs in the performance. Clara Martin, who was ill, came down in a taxi to just sing "Cute Little Way," from the Anna Held show, and then went right back home. Miss Martin did the song full justice, however, and the Held show might carry her along as Anna's understudy. The Evans Sisters made the opening song announcement, then danced, then sang and danced, looking good all the time, so good that if it hadn't been for Lynotte's awful breach of faith, one might have been tempted to ask their first names to identify the best looking of the two, a rather difficult selection (to square it). Jane Le Brun, new to the Garden and a very comely young

CABARETS

woman, sang a couple of ballads, one a "Rose" number she handled excellently. Arnold and Gannon led a pajama song in costume, and Phil Dolan, also new with this show, used a "Kind of a Girl" number to good effect. Miss Wilson did the "Monkey" song and Doty Blair had a "Dixie" song she got away with. Writing with Mr. Lynotte (lyrics) is Oreste Migliaccio (music). After the regular show The Ragadora Five cut loose as the dance musical combination to give the other orchestra an interval. The Ragadoras are as near a jazz bunch as anyone might want. It's Mooney and LeMaire's rag orchestra and they certainly do put the pep into the plunks.

Healy's Golden Glades (restaurant) show is almost a new performance through a change in the ice skaters and numbers. Jos. C. Smith, who takes care of the latter, has staged a number apropos of "The War Babies," satirizing the "war stocks." The girls are in pairs, one wheeling a "baby" in a perambulator, with the seated girls carrying placards saying "Bethlehem Steel," "Lackawanna Steel" and so on. It's a cute little idea all the way through in the manner done. Harry Jolson has grown popular at Healy's as the featured singing comedian of the cast. Wednesday night Mr. Smith put on the same floor an Esquimaux number, something along the lines of a similar bit of staging he did in "The Alaskan" some seasons ago. He has also added a single dancer, Spanish to the company. She is Santi and her solo dance, as directed by Mr. Smith, is oddly original in dress and execution. The originality might be called striking in both directions. A. E. Johnson, who handles the ice department of the show, has placed Baptie, the American fancy skater, among the principal rink performers. Baptie is making his presence felt, also keeping Paulsen and Neuss on edge all the time to vie with him. Baptie is a daring and showy skater, with plenty of speed for the sightly and lively work he does. The Healy rink is only 24x45, quite small for the soloists up there who have tricks in their routines. With Baptie, skating as a team, is Gladys Lamb, one of his pupils, and the couple make quite an impression, although not as experienced in this double work as Harry and Elsie Paulsen or the Neusses, Miss Lamb does a single. She is a comely girl with plenty of time before her to develop. Healy's Golden Glades now has some of the best known fancy ice skaters in the world, and for a restaurant to support three sets of star thrillers seems to say Thos. Healy doesn't intend any other place with an ice rink shall precede him in the march for local floc fame. From the future plans for Healy's it looks as though the Glades show there will have so much variety often changed it will be a continuous performance of new material.

Reisenweber's had its 60th anniversary Wednesday night, at which time it was expected the new revue for the "400 Club" room would be in readiness. It was staged by Gus Edwards with a chorus of eight specially selected show girls. Principals are Vilani, Rigoletto Sisters and Dinus, Dan Healy and partner (girl). The show will be called "The International Revue." Jonia and her sister, the Hawaiian dancers, in the room, are a part of the performance. Jonia is attracting considerable attention to her Hawaiian dances. She is being featured. Max Lowe left for Chicago Saturday to straighten out some trouble arising through Reisenweber's contracting to bring a Jazz Band from Windytown to its Hawke's worth room. The band is said to have been the one at the College Inn, Chicago, which claimed a contract with it and refused permission for the musicians to leave. Lowe booked in the

band, the first of its kind in New York. A saxophone and trombone are the important parts of the Jazz combination, according to reports, with the trombone aiming to make the music particularly fetching.

The Hippodrome ice rink, Minneapolis, with the largest indoor skating space (119x270) in the world, will hold speed races week Jan. 29, the principal contest, Feb. 1, being between Oscar Mathieson, who has all world's records from 500 to 10,000 yards, and Johnny Nilsson, the champ speeder of the middle west. The Minneapolis rink gave immediate action upon the submission by A. E. Johnson of Mathieson as a contestant, and Johnson will accompany his star to Minnesota. This race will mark Mathieson's debut into the professional ranks. The Minneapolis meet will probably be in the nature of preliminaries for the world's championships, likely to be held at Saranac Lake, N. Y., during February. Mr. Johnson, who comes from a skating country across the sea and is thoroughly up in ice matters, through handling the big feature skaters as attractions, believes that the next two years will see a speed ice skating fever strike this country, which is going to place the steel runners at their greatest popularity.

Cabaret chorus girls, after the raid on the Strand Roof last week, received strict orders in several restaurants regarding their conduct in the places before and after the performances. They were instructed to converse with no strangers in the establishment at any time. The cabarets allow people on the bill a discount on meals and many of the girls eat in the places before their first show. Sometimes a girl or two unescorted might find it hard to resist the opportunity of allowing someone else to pay their checks and the cabaret people think this might lead to a wrong impression if the reform societies had sleuths out, especially as the "John" who paid the check could turn out to be a detect.

The St. Nicholas Ice Rink, New York, has not been hurt by the opening of the new Broadway Garden rink, the St. Nicholas maintaining its record business of last season right along since its opening. The new Broadway has been doing quite well, especially through somewhat of an exclusive patronage that rents the place outright at times. The ice rink at St. Nicholas avenue and 181st street is a progressive establishment that has pushed its way to the front in the uptown district. The 181st street rink is a good self-advertiser, full of plans for promoting local interest and the rink people uptown are already planning an enlargement for next winter.

The Moltosia Wintergarden, Buffalo, is said to be one of the largest cabaret restaurants between New York and Chicago. It seats 800 and has room for dancing and an ice rink. Among the entertainers are Harry Glyn, and A. B. Conkwright with his autoped. The latter invites women patrons to try the machine and will raffle it off. Conkwright is under contract for four weeks. His partner was Agnes Dunne, but Conkwright declares she broke her contract with him by leaving without notice to return to New York. He is framing a new dancing turn with another partner. Richard F. Clark, violinist and Sylvia Wayne, comedienne, complete the show.

The Cocoanut Grove on the Century theatre roof was announced to open last night. "Dance and Grow Thin" is the title of the entertainment. Blanche Merrill wrote the words and music of the numbers. In the

company will be Gertrude Hoffman, Leon Errol, Harry Kelly, Van and Schenck, Will Archie, Elm City Four, Irving Fischer, Rita Boland, Doty Hackett, Mattie Burks, Gabriel and Hallow and a chorus claimed to number 60. Miss Hackett has been announced as engaged for the new revue at Rector's. Miss Burks was formerly of Lorraine and Burks in vaudeville.

The season at Havana points to one of the biggest in the history of the island and already the hotels are crowded, this being "open season for Americans." Since the war the Cuban capital has enjoyed prosperity, with the current season a climax. Isadora Duncan is appearing there at present and Pavlova sails for Havana Feb. 3. The scheduled Fulton-Moran fight is also bound to bring an influx. The proposed vaudeville circuit, giving 12 weeks in Cuba, has not yet been consummated. Races are being run near Havana.

Earl Fuller's Rector's orchestra has opened up a new field for cabaret combinations. It has an xylophone soloist (George Hamilton Green), who plays with the band, making the number of musicians nine in all. The xylophone in the Rector orchestra adds a touch of novelty and is of decided strength to the music. Fuller's combination has several specialists in ragging music and the orchestra interjects real ginger into the music. Mr. Fuller will place an orchestra of 10 pieces in the downstairs Rector's restaurant in a week or so.

"Paradise Lost" might be a better title for the top floor dancing club that Margaret Hawkesworth is conducting at Keisenweber's. A Russian orchestra furnishes the dance music and the hostess is the principal other attraction. The \$1 admission fee taxed at the door does not seem to be quite the thing over on the West Side, for one night last week when all the other rooms in the restaurant building were doing almost a capacity business "Paradise" was deserted.

Following the Police raid on the Strand roof the middle of last week the patronage there jumped to enormous proportions. The crowd of curiosity seekers who flocked to the place fairly swamped it. The management took large advertising space in the morning newspaper to make a public statement setting forth if there had been any traffic between women patrons and men visitors via the waiters, it was without the knowledge of the proprietors.

An American cabaret in Paris will become an immediate actuality after the war, according to Eddie Pidgeon, who has laid plans to proceed to the Parisian capital upon prospect of permanent peace, and starting the American venture. Europe has nothing approaching the real article in the American restaurant line, says Mr. Pidgeon, who imagines it means nothing more to get the place over than to provide an unadulterated replica of a Broadway high grade all-night entertainment.

As a result of an argument that started in the Lamb's Cafe, San Francisco, New Year's Eve, J. R. Buckley of Spokane died the following day from injuries sustained during the quarrel, while Harry McQuire (local resident) is charged with murder. It was a general fight, with several of the men engaged being somewhat injured. As a result of the death "Doc" MacDonald, owner of the cafe, was charged with violating the state closing law by selling liquors after hours.

Waterson, Berlin & Snyder have placed Blanche Merrill under contract. Miss Merrill has written several numbers for the Cocoanut Grove show. She is writing the songs for the new Evelyn Nesbitt-Jack Clifford vaudeville act.

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Vo. XLV. No. 8

Jake Lubin and family are at Lakewood, N. J., spending 10 days' vacation.

Low Porter is conducting the music publishers' nights at the Odeon, Annex and Orpheum, Yonkers.

Fred Bishop is staging the new Strauss opera, as yet unnamed, for F. C. Whitney.

Charles Purcell is leaving the Lina Abarbanell company in "Flora Bella" Saturday.

Natalie Alt has been booked over the Orpheum Circuit. She opens Sunday in Des Moines.

The Greenroom Club will have a beefsteak and smoker Feb. 4, when Sam H. Harris will be the guest of honor.

Larry Borie has taken the position left vacant in the Quigley Circuit office in Boston.

Dore and Halperin separated in Milwaukee last week. Robert Dore says he will appear alone in vaudeville.

Mrs. Henry Bossom, wife of the treasurer of the Columbia theatre was removed to the Polyclinic hospital this week to undergo a serious operation.

Willie Edelsten leaves for England Jan. 25. On the same boat will be Miller and Mack, booked by Mr. Edelsten for a tour abroad.

Florence Earl of "Very Good Eddie," now in Philadelphia, is ill with pneumonia and her role is being played by Louise Cook.

Gordon McNichol, son of Blanche Ring, has been appointed assistant treasurer of the Manhattan opera house.

A benefit fund for the use of the widow of Charles Pouchot was made up in the U. B. O. and turned over to her. Nearly \$1,000 was raised.

An "all-girl" vaudeville bill is being shown this week at Keith's, Lowell, Mass., and one will be given Feb. 12 (week) at the Colonial, Erie, Pa.

Aaron Laskin has taken over the Kempner theatre, Little Rock, Ark., where he is playing tabs and combinations.

R. Bisland, formerly connected with F. Ray Comstock in Atlantic City, has been appointed treasurer of the Princess, New York.

Matt Grau has secured the National theatre, Havana, and will present a season of comic opera there. The house has 4,000 capacity.

The engagement is announced of Louise Leon (formerly of Weston and Leon) and Milton J. Schwartz. Miss Leon's mother will give the couple a reception at the Hotel Ansonia, Jan. 21.

Louise Edwards, of Edwards and Louise, is slowly recovering from an operation in the New Haven hospital. She was taken to that institution from the Bijou theatre, New Haven, during Christmas week.

The Leibler Corporation, a new producing firm, is putting on "The Chute," a drama by Adeline M. Leitzback and Theo. A. Leibler, which will open about Feb. 1. The title may be changed before the premiere.

Kitty Harvey, of "Mr. Inquisitive," a "girl act" playing the Pantages Circuit, was taken ill while playing Oakland, Cal., and forced to withdraw from the act. She was expected to resume again in Los Angeles.

Edith Ellis, of the Goldwyn firm, has announced she will be ready to begin her venture at the new Town theater about Feb. 15. Meanwhile she is directing the rehearsals of a Moliere play for the Stage Society as well as a production for the Coburns.

Dick Staley has returned to the east, finally giving up all hope of ever securing any money return from the Humming Bird mine into which he poured a large amount of money. Mr. Staley may rejoin one of the Staley and Birbeck acts.

Charley (Kid) Thomas, a New York pugilist, is also a singer. When he found his arranged bout with Patsy Cline one evening last week would have to be postponed, Thomas stepped into the ring and sang, "Twas Only an Irishman's Dream."

Many artists' letters are going astray in Canada because of neglect of the new postal regulation which requires 3 cents on letters to the United States and 2 cents for postal cards. Under paid mail is sent to the Canadian dead letter office.

Fred McCloy, manager of the Columbus theatre, is recovering from an attack of laryngitis and will be able to attend to business as usual in a few days, according to Dr. Alexander A. La Vigne, of 129 West 46th street, the specialist, who is attending him.

Ex-Governor William T. Haines of Waterville, Me., will build in that town a \$50,000 theatre to be leased to and operated by the Maine Amusement Co., Albert S. Black, of Rockland, manager, which operates a chain of houses in Maine.

Henry and Walter Rosenberg have let contracts for the erection of a row of stores on Broadway, Long Branch, N. J., to occupy a plot 90 by 100 feet at a cost of \$50,000. The present plans call for a building only two stories high, but eventually the project will be expanded into a hotel.

Carewe-Carvel, heading "Peg O' My Heart" on the International Circuit, is the youngest "Peg" who has ever appeared in the role. She is only eighteen, and in addition is the authoress of the series of "O'Toole" stories that are running in the Munsey short story magazine.

The Associated Musical Bureaus (Max Brav, general manager) is a new concern made up of what were formerly the Music Service Bureau, Inc.; National Opera Co., Inc.; Metropolitan Costume Co., and Royal Opera Co. The concern proposes to organize and book musical comedies and other entertainments.

Jack Curtis, Max Winslow and Henry Waterson, Jr. returned Tuesday, after visiting Havana, remaining there for five days. They reported having lost only \$11 on the races, not missing a meal on the boats and seeing Paris for half of the original expense. They were so delighted with Cuba that the next time they are going to Honolulu.

Mme. Sarah Bernhardt cancelled Lynchburg, Va., Jan. 3, and played the Academy, Roanoke, instead. The Lynchburg manager and William F. Connor, Mme. Bernhardt's manager, could not agree on sharing terms. It was reported Connor wanted a 90-10 split, while the house manager declared he could not see anything for him in that division.

A fire in Closter, N. J., Monday morning destroyed over half of the business section but did not reach the Nemo theatre controlled by Jenie Jacobs and Pauline Cooke. It gives shows Wednesday and Saturday nights. The fire practically wiped the town off the map but it was said the theatre would still give shows on the same two nights weekly.

The Grand, Westfield, Mass., a new house, will be added to the books of the Loew office commencing Jan. 22, playing a five-act show, booked by Sol Turek, assistant to Jake Lubin. The Broadway, Springfield, Mass., will commence playing two acts in conjunction with its picture show next week, booked by Turek, who also books the Plaza in that town.

The following officers of Baltimore Local No. 36, International Alliance of Bill Posters and Billers, have been elected: Wm. Furman, vice-president; Dan Marks, treasurer; Charles Clark, financial secretary; Edward Raysinger, recording secretary, and Walter Redgrave, sergeant-at-arms. Raysinger was chosen to represent the local at the national convention in Boston, December, 1917.

Dixie Gerard was operated on at the New York hospital two weeks ago for appendicitis and is now on the way to recovery. Just before Christmas she was forced to leave "The Big Show" at the Hip with an attack of the same ailment, but resorted to the freezing method and returned to the cast. A later attack forced an operation. Vera Setta, Miss Gerard's understudy, has been handling her role.

The Dyckman (at 207th street and Broadway) has shifted its vaudeville bookings from Fred Curtis, of the Sheedy office, to Fally Marcus. The Dyckman plays a vaudeville program three days weekly, the remainder being given over to pictures. The house will shortly play split-week vaudeville. The Englewood, Englewood, N. J., is playing vaudeville two days a week, booked by Marcus.

When "My Home Town Girl" (Hyams-McIntyre) played the Jefferson, Hamilton, O., Manager Broomhall of the theatre attached the show after Perry K. Kelly, manager of the attraction, had insisted on a 70-30 settlement instead of 65-35, as the contract called for. Johnnie Hyams arbitrated the matter by deciding his manager was wrong and the contract spoke for itself. The held-up performance then proceeded.

Theatrical Protective Union No. 1, the local stage hands' organization, has increased its dues from \$6 to \$9 a year. The large expenses the organization is under is the reason given for the increase. The New York local had the lowest rate of dues of any of throughout the country.

Laurie and Bronson keep advertising for "shoits" in *VARITY*. They haven't received many "shoit" replies but did hear from a bookkeeper in Chicago who told the couple he needed "shoits" too, and if they had an oversupply to send them along. The keeper of the books confessed he had some laundry outstanding but the bill was too high to redeem. As Laurie and Bronson hadn't a spare "shoit" they sent him \$2 to lift the washing lien.

Springfield, O., is without a legitimate theatre, the Fairbanks having reverted to a picture policy. The reason is said to be a disagreement between the proprietor and Gus Sun, who supplied the road attractions, over sharing terms. Sun held out for 40 per cent, while the proprietors based their objections to this share on the contention that house management was becoming more and more expensive. Sun also runs a vaudeville theatre in Springfield. The Fairbanks formerly was in the Valentine chain.

Friends of May Wentworth, prominent in vaudeville for the past 20 years, have started an endless chain of letters to raise sufficient funds to have her removed from Bellevue Hospital, New York, where she was placed following an injury sustained in a three-story leap which she made to escape death in a fire. The recipient of each letter is requested to make five copies and send to five acquaintances, remitting ten cents to Geo. T. Keen of the Keen Kombuster Co., Elmhurst, L. I., who is supervising the collection. The chain ends with the number 50.

Julia Arthur sent cigarettes to the English army a month ago. Most of the packets reached the trenches in which was a regiment of Canadian troops, whose headquarters are at London, Ontario, that being Miss Arthur's birthplace. She received a letter of thanks and replied with a cablegram to Lieutenant N. F. Parkenson (who has figured in the war news a number of times), with the 22nd Howitzer Battery of the Canadian Field Artillery. The cable read: "Julia Arthur thanks you for the message of good cheer and prays God may guard and bless you all in the New Year.—Julia Arthur Cheney."

Jack Lewis is puzzled by the position taken by what he supposed were his partners in a New Year's Eve vaudeville concert at the Broad Street theatre, Newark, N. J. Lewis agreed to go in on the venture with Harry Shea and Joe Shea (not related). The understanding was each would supply an equal number of acts. Sunday afternoon (Dec. 31) Lewis left for Boston owing to the Rats-Managers trouble there, and did not complete his portion of the bargain, the other two furnishing the show and splitting the profits 50-50. When Lewis returned he asked Joe Shea where he came in. Joe first wanted to know if Lewis still declared himself in for gains or losses. Lewis decided he would take no part of it and was then referred to Harry Shea for information. Harry, without a smile, told Jack the net had been \$420 but that he had been declared out. Lewis then tore up to Joe Shea's with the \$420 statement, and Joe, as calmly, told Lewis the profit had been \$46, leaving Lewis still wondering how the affair turned out. He forgot to ask Harry Shea whether the \$420 was the whole net profit or just Harry's end. Neither Harry nor Joe will admit anything now excepting that Jack was properly declared out and afterward declared himself out.

WITH THE PRESS AGENTS

The committee of showmen and agents who have taken upon themselves the work of providing for the widow of the late R. F. ("Tody") Hamilton, has issued an appeal to the host of friends of the former dean of circus press agents, in the hope of creating a trust fund which will supply the widow with comforts and necessities out of the income. At her death it is proposed to turn the principal over to the Actors' Fund and the American Theatrical hospital. Contributions are to be sent payable to The "Tody" Hamilton Fund, Louis E. Cooke, Continental Hotel, Newark, N. J. Mr. Cooke, former general agent of the Buffalo Bill show, is treasurer. "There was probably no man in the amusement world," says the letter of appeal to donors, "better known than the late 'Tody' Hamilton. It was he who blazed the trail along which all succeeding press agents have followed. He started the idea of great newspaper display advertising of his enterprise, from which newspapers all over America have been profiting ever since. 'Tody' Hamilton was a genial, whole-souled optimist. He made no provision against his death. Therefore when he passed away he left nothing behind him but his reputation and a widow who is past 60 years of age, deaf and dependent upon her relatives—all of whom are distant—for her support. Mrs. Hamilton was forced to part with her most cherished possessions to pay for the funeral of the late dean of the press agents." Among the men who have interested themselves in her behalf are Mr. Cooke, Leander Richardson, publicity director for the World Film Corp., chairman of the committee, and Alfred T. Ringling, chairman of the finance committee.

Arthur Hammerstein's leap into the limelight with a letter of protest to the Fire Commissioner and the Commissioner of Licenses, regarding the Sunday performances that are being given in the restaurants, was considered in very bad taste along Broadway this week. Just what Mr. Hammerstein hoped to gain by his stand against Sunday shows is problematical. The move is most inopportune at this time when the theatrical managers were about to launch an effort for Sunday shows in New York. It may follow that the restaurant men, if they are at all hampered by the city officials on the strength of the Hammerstein letter, will start something in regard to Sunday theatricals as a retaliatory measure for the Hammerstein interference. Mr. Hammerstein at one time was the manager of a theatre in New York which gave Sunday shows. As Mr. Hammerstein has nothing to lose or gain in regard to the Sunday performances in New York at this time, therefore it is unusually bad taste for him to take this dog-in-the-manger attitude.

The Associated Press correspondent in Denver estimated 25,000 persons paid a last tribute to Col. William F. Cody while his body lay in state in the Colorado capital building last week. Among them were the governors of two states, legislators and notables from all over the west. On the "Buffalo Bill's" coat were the French Legion of Honor and the badge of the Grand Army of the Republic. With the members of the Colonel's family was "Johnny" Baker, the showman's associate in many enterprises. Funeral services were held by the Elks.

Mrs. A. H. Woods, wife of the manager, a few days ago telegraphed from San Francisco to Mabel McCane in Chicago asking her to be her guest on a yachting party which Mrs. Woods has arranged. Mrs. Woods has chartered an ocean going yacht, "Wood's" Chicago press agent says, and will take her guests to the Hawaiian Islands and from there to Panama.

The Washington Square Players gave a special performance Sunday night to an invited audience of "The Life of Man," a five-act drama from the Russian. The present bill of playlets is to be continued and the Players gave this special performance to live up to their promise to their subscribers to make so many productions during the season.

Edith Wynne Matthison, now playing in Sir Herbert Beerbohm's revival of "Henry VIII," will appear in "Rite of Man," by her husband, Charles Rann Kennedy, author of "The Servant in the House" and other plays, next spring. The piece is described as a modern comedy. Sir Herbert's tour closes the first week in February, returning to England.

The East and West Players have rented the Garden theatre, for a series of week-end performances the first of which was scheduled for yesterday. The organization has put on several pieces translated from the Yiddish.

The Actors' Church Alliance of America proposes to increase activities to include a dramatic agency and office to serve as a social center and a mail bureau.

"The Morris Dance," from Robert Louis Stevenson's "The Wrong Box," will have its first showing under Granville Barker's direction at the Little theatre Feb. 13.

"Pierrot the Prodigal" has two more weeks to run. Then it will have played 100 times

at the Little theatre, a record for a pantomime in New York.

"A Nigger in the Woodpile" is the new title to Harris Dickinson's play, first called "Down South," in which Willis P. Sweatnam will have the leading part. It is now in rehearsal.

Arnold Daly is still in Roosevelt hospital and is said by the doctors there to be out of danger.

The Diaghileff Ballet will give one performance in Chicago Jan. 28 at the Auditorium while passing through Sunday.

James J. Corbett's home at Bayside, L. I., was robbed a few days ago. Goods valued at \$5,000 were stolen.

Midnight rehearsals are going on at the Hippodrome of Annette Kellermann's act which goes on Monday.

The company organized with Margaret Anglin at its head to play "The Lioness," by Rupert Hughes, is rehearsing.

"Some Girl," with Carter De Haven and a big cast went into rehearsal this week.

PRESS OPINIONS.

"HAVE A HEART."

Musical comedy in two acts and three scenes, book and lyrics by Guy Bolton and P. G. Wodehouse, music by Jerome Kern. Produced at the Liberty Jan. 11.

Henry W. Savage's annual musical comedy offering is a fine bit of fooling. It is fresh, quite frequently witty, always tuneful, and generally a refutation of the belief of some managers that musical comedy must rattle along the old ruts.—Times.

The heart of "Have a Heart" should be beating merrily through many a week if there is any just reward in theatredom for the comedy which is without a slapstick feature, which is clean and bright to the finish, and which does not need a searchlight, for its jokes.—World.

"CEPTION SHOALS."

Three-act drama by H. Austin Adams, produced at the Princess, Jan. 10, with Alla Nazimova as its star.

It is an eerie drama, unusual and fairly engrossing for two of its acts—the first and third—and incredibly dull, expository, and gauche throughout the other.—Times.

In its morbidness, frankness and extravagance, and also in its underlying purpose, as well as in a certain picturesqueness, "Ception Shoals," Mme. Nazimova's first play, is exactly typical of her predilection as an actress.—World.

"IN FOR THE NIGHT."

Farce by James Savery, produced at the Fulton, Jan. 11.

The slight lameness of the farce was emphasized by a limping performance, marked by unusual contrasts of uncommonly good and uncommonly bad playing.—Times.

Sluggish farce which is well enough staged but only intermittently diverting. It betrays that it is a first experiment by its author which was produced before it was sufficiently rehearsed.—World.

LOVE O' MIKE.

Comedy with music in prolog and two acts, book by Thomas Sydney, lyrics by Harry B. Smith, music by Jerome B. Kern; produced Jan. 15, at the Shubert by Elisabeth Marbury and Lee Shubert.

"Love o' Mike" is a polite and smartly staged musical farce that is submitted as the logical successor to "Nobody Home" and "Very Good Eddie."—Times.

There were several details to the production of "Love o' Mike" that gave the new Marbury-Shubert musical farce a distinctiveness it could never gain from its title.—World.

"Love o' Mike" is an excellent musical comedy for a pair of beginners, but when that has been said there remains little else that may be stated in its favor.—Sun.

ENGAGEMENTS.

Harry Neville and Dorothy Desmond ("Peg o' My Heart"); Lola Dieges and Blanche Nesbitt ("So Long Letty"); Florence Stone ("The Brat"); Bertha Mann and Ramsey Wallace (leads, Morocco stock, Los Angeles); Lawrence Phillips, Maud Leoni and Alex Onslow ("Cinderella Man").

Jack Rose Lee ("Treasure Island"). Richard Bennett ("The Morris Dance") (Winthrop Ames).

Allice Gordon ("The Love Mill"—replacing Emma Janiver originally cast) (Andrew Dipfel).

Florence Mackie (musical stock, Shubert theatre, Minneapolis).

Eva Le Gallien ("In for the Night"—replacing Irene Osbert).

Harry Lambert ("The Toff") Harrison Grey (Lake).

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

INTERNATIONAL'S RECEIPTS.

That "Come Back to Erin," an International Circuit attraction, secured \$6,000 last week at the Lexington Avenue opera house, New York, brought some attention and comment to the gross played to this season by some of the International's shows. The Lexington is rented by the International for \$250 weekly, from the owners of the house. Previous to the "Erin" engagement, the house had been doing about \$2,400.

The Kate Elinore show did \$5,200 when playing recently in Kansas City, "Mutt and Jeff" got \$6,000 in Indianapolis, \$5,000 in St. Louis and \$7,000 in Kansas City; "Pretty Baby," \$4,400 at the Orpheum, Nashville; with the same show having averaged \$4,500 a week thus far on the circuit. Thurston, the magician, with his own show, has averaged \$5,000 a week, and "Mutt and Jeff" has an average of \$5,700.

"Bringing Up Father," ending last Saturday a two weeks' stay at the Castle Square, Boston, did \$13,000 for the period, at 75 cents top.

The International has decided upon 28 theatres and 28 attractions for next season, playing the shows 60-40 with the house, without exception, insisting upon a minimum expense for the attraction to get the .60 share. It is expected well known producing managers will have plays travelling over the International time next season.

Singer's Midgets as a road show will shortly open on the International. In March Harry Lukens' Circus, also giving a full entertainment, will go on the route, the season ending in April or May, when those houses not otherwise engaged will play stock.

"Pedro the Italian" has closed on the International. It may be revived.

"Little Women," with Jessie Bonstelle, opened Monday at Poli's, Washington.

Louis M. Granat has been appointed business manager for Nancy Boyer in "Jerry."

There is a chance that "Broadway and Buttermilk" may be sent over the International Circuit with a number of players who appeared in the original production. Some one other than Blanch Ring will head the organization.

Beginning next week Jake Wells will switch the International shows from the Bijou, Richmond, Va., to the Strand, that city, and the Bijou will return to the picture policy with "A Daughter of the Gods."

The Grand Opera House, Brooklyn, which has been playing International Circuit shows will switch its policy to stock inside of two weeks. Richard Buhler will be identified with the organization.

An attempt is also being made to persuade Leah Winslow, a Brooklyn favorite, to come east from Denver for the Brooklyn season.

Chicago, Jan. 17.

"The Daughter of Mother Machree" closes at the Imperial here Jan. 20. "My Mother's Rosary" concludes its season at the Lexington opera house, New York, Jan. 27.

STAGE MANAGER-DESIGNER.

The Annette Kellermann spectacle and aquatic offering, starting at the Hippodrome Monday matinee will have 40 girls in addition to the star, instead of 32 as first stated. The tank will be mounted with a cascades background, water flowing from the rocks to the tank and the swimmers sliding down the cascades into the pool.

The costume for the girls were decided on after competitive drawings were submitted, Tommy Dowd's design being accepted. Dowd is assistant stage manager at the Hip.

Jeanette Dupre in Business.

Jeanette Dupre, formerly in burlesque, has opened a ladies' shop at 124 W. 45th street, where she is showing the latest in gowns, lingerie and furs.

JOE ADAMS LANDS.

Aaron J. Rosenfield, known to professionals as Joe Adams when he conducted a cafe on 44th street, where it is said the innovation of charging \$5 per plate on New Year's eve was first sprung; slipped into town from the west last week. Some years ago Adams became interested in mining property near Helena, Montana and at various times he has come east to interest capital.

It now appears the mine, known as the "Cordaine" is on a paying basis, with Adams on the way to win himself a quarter of a million or more. Considerable capital is now reported back of the enterprise.

The object of Joe's visit was to have the "Cordaine" and another mine property listed on the Curb market. Also it is known he deposited with a well-known theatrical attorney the scenario for a motion picture, which he wrote, and a check for a large sum of money with instructions to employ a picture director and a company.

This feature film has to do with the exposure of fake mine stock selling and to show how a paying mine is really worked. The entire film will be made at the Adams plant near Helena, the company being sent from here for that purpose.

Whether the picture project has to do with stock selling isn't clear for to one person, who asked to buy some shares, Adams replied that there was none for sale.

The making of the film will probably entail an expenditure of over \$20,000.

STOCK BELOW 14TH STREET.

The Grand theatre at Grand and Christie streets, has been secured by Edward Relkin and Benjamin Laine who will install stock burlesque in it. The house is to have a seating capacity of 2,000, reopening in April with prices 20-50.

The Grand will be the first burlesque house below 14th street since the closing of Miner's Bowery.

LOCAL EXHIBITION SHOW.

Chicago, Jan. 17.

The next attraction scheduled for the Strand on South Wabash avenue is "Miss Chicago," to be staged under the direction of Hamilton Coleman for the Chicago Manufacturers' Association. The production will be in 20 scenes and will run along the basis of a style show. The local manufacturers have decided on this system as a method to boost "Chicago Made" goods.

Knox Wilson is the first principal engaged, having been signed for the two-week run at a weekly stipend of \$500. The show will rehearse one week and run two.

Hackett Considering "Master."

James K. Hackett may continue "The Master," which Arnold Daly's sudden illness brought to a close at the Bandbox last week. Hackett is to have the title role, his wife playing opposite, and is to present the play at the Criterion, four matinees weekly, according to the present plan. The matter will be decided this week. Edward Abeles will be in the cast.

Should the matinees prove successful, "The Master" will move into a Broadway house.

Daly and Hackett have been close friends for years. Before the play opened in New York, Mr. Hackett offered to buy a half interest but this the Harris Estate refused.

Mr. Daly is still in serious condition, although reported by his physicians progressing favorably.

Mark Lee Moves to Youngstown.

Mark Lee, who has been operating a burlesque stock company in Washington, has moved from that city to Youngstown, O.

Lee originally had a show on the Independent circuit and took the Washington house when that circuit suspended.

ETHEL BARRYMORE TO RETURN IN DRAMATIZED FILM FEATURE

Screen Scenario Impresses Star So Strongly that She Reverses Usual Order of Things. Will Appear in Picture Version and Later Star in Stage Adaptation.

For the first time since feature pictures came in, a play will be filmed first and then produced on the legitimate stage later.

Ethel Barrymore will create the precedent, according to her present plans. She will be filmed in "The Progression of the Johnsons," by James H. Morrison, immediately after finishing "Egypt," now being made, and next season Miss Barrymore will produce and star in the Morrison play.

The reason for this reversal of the usual procedure is that Morrison sold his work to the B. A. Rolfe Film Company, who had Miss Barrymore in mind. When the star read the scenario she liked it so much an arrangement was made at once for its presentation in the legitimate.

Miss Barrymore is in Jacksonville at present completing "Egypt."

"MASQUERADER" AT SHUBERT.

"The Masquerader," in which Guy Bates Post has been starring on the road for two months waiting for a New York house, is slated to come into the Shubert Feb. 5. "Love O'Mike" may then be moved to the Elliott. The latter piece, while musical, has no chorus, and is said to be a strictly \$2 show, in which case the Elliott would be the more suitable house. "Mike" won fair notices and it is claimed that it would have been a hit in a smaller theatre.

"The Masquerader" has been receiving corking notices on the road, the critics along the line freely predicting a long run for it after reaching New York. Its business too has been encouraging considering it has had no metropolitan showing. Last week in Detroit the show got \$8,100.

There was a controversy by the Shuberts and the ticket agencies over the refusal by some of the latter to make "Mike" an outright buy. Some of the larger ticket handlers bought quite freely for the first two weeks. An arrangement was finally made with the latter to handle the show for eight weeks, but to take but two weeks at a time.

CHICAGO BILLBOARDS HIT.

Chicago, Jan. 17.

By a decision of the United States District Court hundreds of billboards in residential districts will probably be torn down.

The case at issue was that of the City Can Co. against Thos. Cusack to enforce a city ordinance which requires that billboard owners must secure permits from holders of a majority of owners of frontage before they can erect display signs. Cusack appealed from an adverse decision in the lower courts.

Now the court has upheld the ordinance. This is regarded as a victory for the City club, which has been engaged in a "City Beautiful" campaign against the out of doors advertising men. Cusack has asked for a rehearing.

DEAL TOO BIG.

One of the best known Times square realty operators declares the story of a mammoth amusement enterprise on the Seventh avenue car barn site is a "wild" one. It appears that site is tied up by mortgages, in which are inter-

ested the companies controlling the subway, "L" and surface lines, and that it would take years to clear the title of these underlying mortgages.

The Seventh avenue car barn site occupies a plot 200 by 800 feet. To acquire the property would entail \$3,500,000, which is about the minimum and building upon the site would cost at least \$1,500,000 additional. That "downtown" money would be interested in such a venture (as outlined in Sunday's papers at considerable length) is not believed by shrewd operators, it being pointed out that the lesson of Madison Square Garden is hardly one to attract additional capital to a similar plan.

At the recent foreclosure sale of the Garden, the New York Life accepted a \$2,000,000 loss on the face of its mortgage, buying in the property. At the time it was erected, its location was considered as good as the car barn site is now.

The same site has been used before as the basis for an immense amphitheatre or "indoor circus" project.

CENTURY ON VELVET SOON.

It will take just about six weeks more for "The Century Girl" to turn the balance, if business keeps up to the present pace at Century and there is every indication that it will. During New Year's week the house and production figured jointly showed a profit of \$17,000. Last week with the auto show visitors in town was another record breaker for the piece. The running expenses of the theatre and show have been pruned down so that they now total approximately \$22,000 weekly.

The Messrs. Dillingham and Zeigfeld expended on the production and alterations on the house before it opened about \$203,000. Of this there is \$150,000 in the production and the balance in the theatre.

NASH PLAY SELECTED.

"To-Morrow's Child," by Fannie Hurst and Harriet Ford, is the play selected by George Tyler for the forthcoming starring tour of Florence Nash.

JOYCE'S MARITAL TANGLE.

Captain Selwyn Joyce, well known here some years ago as a press agent and stage manager, having been with the Shubert forces, returned from England a few weeks ago to find that his domestic affairs were in a tangle. He had been married twice. His second mate, Dorothy Schofield, who is in the Winter Garden show, obtained an annulment in New Jersey, principally by the testimony of his first wife, Estelle Thebaud Joyce, who is also said to be appearing in a Broadway production. Wife No. 1 then applied to Justice Geigerich for a divorce on statutory grounds in the case of Miss Schofield. Joyce failed to appear in answer and the decision is held under advisement.

To add to Joyce's troubles one of the dailies in its headline of the story of Joyce's duality of wives referred to him as a "veteran bigamist." His attorneys are Levy & Nemerov.

Joyce, though now an American citizen, hails from New Zealand. There, after serving in the Boer war, he married Miss Thebaud. Shortly after he came to this country and she followed. But at the time of his marriage with Miss Schofield he says he had searched for his first wife everywhere and since she had been missing for nine years, he was advised by House, Grossman & Vorhaus (then his attorneys) that she was legally dead and that it was unnecessary for him to obtain a divorce. According to law his second marriage is known as a "voidable marriage," and involves no criminal liability.

How the two wives came together is a mystery, though it is said to have been through the efforts of Miss Schofield's mother, who suspected Joyce of having been married before, saying that he "acted too domesticated."

FOX IN "ON THE QUIET?"

An engagement was made this week by G. M. Anderson of Harry Fox, to take the William Collier role in a revival of "On the Quiet," to be set to words and music by Ray Goetz and Jean Schwartz, according to report. No date was mentioned.

The Anderson production intended for a summer run at the Longacre, "My Hero," has been renamed "Some Girls." The Four Haley Sisters were signed for it this week.

"SQUAB FARM"—SHUBERTS.

Chicago, Jan. 17.

"The Squab Farm" by the Hattons, an unproduced play, has been taken by the Shuberts.

It was reported some time ago A. H. Woods had secured this piece.

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

"WANDERER" PLAYED ON APRON.

"The Wanderer," which opens Tuesday at the Manhattan, under the direction of William Elliot, F. Ray Comstock and Morris Gest (although it is said that David Belasco is also interested and that he has given the play considerable attention for the past two years), is the first big theatrical venture in a dozen years that has not been press agented.

The Manhattan is dark this week, that an addition to the stage may be built. This extension reaches over the orchestra floor, covering over all the seats as far back as the extent of the boxes. The boxes will not be used, all being covered with drapery. It is upon this enlarged apron the drama will be enacted, while the stage proper will be used for the scenes of which there are but two. The landscape vista of one is said to include a flock of real grazing sheep. The extension of the stage will lessen the house capacity, affecting the higher priced seats, but there will still be room for over 3,000, it is estimated.

"Der Verlorene Sohn" ("The Prodigal Son"), by Wilhelm Schmitz, is the foundation for "The Wanderer." When produced in Germany it was given in a circus, the production screened by gauze. By that arrangement the audience could see the drama, but vision did not penetrate the gauze hangings at the further side and one portion of the audience (circularly seated) was not visible to the other.

There is a general impression abroad that for the opening performance at least, "The Wanderer" is to be exceedingly daring. There is one scene where one of the principal women is said to leap into a bathing pool in the altogether and one of the male members of the cast immediately follows suit.

Another scene is to be a tremendous rain storm effect with the drop of the water to the stage being 55 feet. There will be a ballet said to number 100.

The production at the Manhattan is being staged by Ben Teal, the dances are by A. Kosloff and the music is by Amselm Goetzl. The scenic effects are by Stern, a Continental artist.

The full speaking cast has Nance O'Neil, Florence Reed, Beverly Stigreeves, Janet Dunbar, Sofia Koritz, Clara Blandick, James O'Neil, Charles Dalton, William H. Thompson, William Elliott, Lionel Braham, Pedro de Cordoba, Macey Harlan, Frederick Lewis, Sydney Herbert, Frederick Burton, Henry Duggan, Walter Gibbs, Edward Martyn, Joseph Morrissey, Ernest Cove, Franklin Pangborn, Harde Daube.

AL HAYMAN'S ILLNESS.

News of the critical illness of Al Hayman appeared in the dailies and that he had suffered a stroke of paralysis.

This was denied at the Frohman offices, at the head of which is his younger brother, Alf Hayman.

It was explained Mr. Hayman, who is retired though he maintains an office in the Empire theatre building, has been suffering from a nervous complaint known as Parkinson's disease for the past five years and has been subject to similar attacks.

His present condition is reported not to be serious.

CHARITY PERFORMANCE LEGAL.

The action of the City of New York against Anna Pavlova, Toto and the management of the Hippodrome charged with giving a theatrical performance on Sunday, Dec. 3, came to trial in the 57th Street Court Wednesday and the defendants were discharged.

The action was the outcome of a performance given on that date for the benefit of the Hebrew Infant Society, for which the artists donated their services.

Nathan Burkan, attorney for the defendants, contended that as the performance was for charity the Sabbath law had not been broken.



Ezra-EDDY and ALAIN-Francis

Who are showing the patrons of the UNITED BOOKING OFFICES theatres how to "EAT AND GROW STRONG" under the direction of ROSE & CURTIS.

SHOWS OUT OF TOWN

Chicago, Jan. 17.

Beats all how the legit holds up in Chicago. All report big returns, with others claiming capacity.

There are several new shows in town, with others to follow. "Mile a Minute Kendall" opened nicely at the Chicago Saturday, but has not been the draw expected since then.

"Turn to the Right" had its Chicago premiere Sunday and there was an enthusiastic first night audience.

The new ones shortly to appear are "Hip, Hip, Hooray!" at the Auditorium Jan. 23 and "Arms and the Girl," which supplants the John Drew company at the Blackstone Sunday.

The biggest money getters now in town are "The Boomerang" (Powers), the Al Jolson show (Garrick) and Ziegfeld's "Follies" (Illinois). Substantial claims are being made for "Fixing Sister" at the Princess and "His Bridal Night" (Dolly Sisters) at the Olympic. "Fair and Warmer" (Cort) is the oldest of the lot, and keeps up a demand.

Philadelphia, Jan. 17.

No changes in the bills at the legitimate houses this week. The "Cohan Revue" at the Forrest and Mrs. Fiske in "Erstwhile Susan" at the Broad are in their final weeks and have about played themselves out.

Business is very big at the Garrick where Leo Dittrichstein in "The Great Lover" is packing them in for his second week. Beerbohm Tree comes Jan. 29 in "Henry VII." Raymond Hitchcock in "Betty" will be the Forrest attraction next week and George Arliss in "The Professor's Love Story" will come to the Broad.

"The Blue Paradise" is holding on at the Lyric to fairly good business and "Very Good Eddie" is crowding the Adelphi. Nothing is underlined at either house.

San Francisco, Jan. 17.

The Annette Kellermann film, "A Daughter of the Gods," continues big at the Savoy. "Experience" in its second week at the Cort has heavy receipts. "War Brides," the Nazimova film, had a good opening at the Alcazar and the outlook is favorable.

"Hit-the-Trail Holiday" had an exceptionally good opening and the advance sale is promising.

New Orleans, Jan. 17.

"The Birth of a Nation" is playing to light business in its final week at the Tulane.

"The Hour of Temptation," melodrama, is running along to profitable patronage at the Crescent.

Returns are satisfactory at the Lyric.

Schenectady, Jan. 17.

"Oh, Boy!" slated for the Princess, New York, was shown at the Van Gurler Saturday. It still lacks a good deal to make it a Princess theatre success.

Anna Wheaton carries the burden of the entire piece. She scored a personal hit. Others who were liked were Marie Carroll and Stephen Maley.

The book, particularly as to its comedy, is good, but the piece, reversing the usual rule with musical comedy, is short in catchy numbers. "An Old Fashioned Wife" is the best of the score. The production is elaborate.

In the cast are Jack Gardner, Creighton Hale, Frank McGinn, Augusta Haviland, Edna May Oliver, Jack Merritt, Jeanette Cooke, Patrice Clark, Evelyn Crieg, Margaret Mason, Anna Stone, Helen Peck, Catharine Hurst.

ACTION AGAINST LEGISLATION.

Chicago, Jan. 17.

Unless some quick movement is made by the Chicago and Illinois managers and theatre owners, the proposed enactment which would enable a passerby to

register a complaint and in turn have every theatre in Illinois closed, as reported in *VARIETY* last week may be introduced in the Illinois state legislature next week.

A meeting of some of the Chicago managers to have been held last Thursday did not materialize and it will be held Thursday or Friday noon of this week.

Sam Gerson, manager of the Garrick, has a final draft of the bill in his possession and declared it was up to the managers and owners to formulate an immediate line of action that would result in the bill being tabled or modified so that it would not be so sweeping in its enactment against the theatres.

Among those making an effort to get some sort of concerted action against the proposed measure is E. A. Wood, manager of the Columbia.

A committee of Chicago's most active managers may journey to Springfield next week and try to sidetrack the bill.

OWNER'S BOX LIMITED.

With the final signing of the lease of the new Morosco theatre on 45th street, being erected by the Shuberts, the request of J. J. Shubert that a box known as the owner's box be at his disposal on all occasions was slightly altered when the Morosco interests decided they would have to limit his possession of the box to certain nights in the week.

The Morosco is billed to open Feb. 15, but may open Feb. 5 (when it will be finished) by Morosco's "Canary Cottage."

BROWN'S LONG-TERM CONTRACTS.

Chamberlain Brown is issuing a new form of contract that gives him the exclusive personal representation of artists for production work. During the last week he has signed to act in that capacity for five years: Burford Hampden, Auriol Lee, Georgia Harvey, Mabel Berra, Tyler Brooke, Jack Squire, Sue MacManamy, Dave Ferguson, Aveling and Lloyd and Jack Deveraux.

TWO FEB. 5.

Two shows will be brought into New York Feb. 5 for metropolitan approval. They are William Gillette in "A Successful Calamity" and Jane Cowl in "Lilac Time."

It is practically settled Jane Cowl, who, under the Selwyn management, opened in "Lilac Time" at Newark Monday, will come into the Republic Feb. 5, "Goodness Gracious Annabelle" taking to the road at that time.

UNION BLACKLISTED THEATRE.

The Cortland theatre, Cortland, N. Y., operated by the Dillon Brothers, has been "blacklisted" by the I. A. T. S. E., owing to the refusal of the management to give in to the demands of the local stage hands.

The house plays pop vaudeville and an occasional road show. The vaudeville is now being given with a non-union crew with practically all of the traveling attraction dates canceled.

Mack's New Play Open Feb. 5.

Willard Mack is to appear in his play, "Alias Santa Claus," which David Belasco is producing. It opens in Washington, Feb. 5.

Others in the cast include Edwin Mordant, Margerie Moreland, Edward Mack, Constance Molineaux.

Clay Clement Takes Elmore.

Clay Clement, leading man of the stock at the Elmore, Bronx, has taken over the house on a percentage basis with the owners.

The theatre will be under Clement's management, commencing Jan. 22.

CORT'S NEW SHOW HELD OVER.

Pittsburgh, Jan. 17.

John Cort's production of Lawrence Edward Burke's farce comedy, "Johnny Get Your Gun," was held over at the Duquesne (also Cort's) for its third week, although scheduled to move Saturday to make way for Oliver Bailey and Joseph Noel's piece, "The Innocent Sinner," renamed from "The Victim."

"Johnny Get Your Gun" is a laughing hit here. It got \$6,800 last week at \$1 top. The play may move into the Princess, Chicago, if a New York house is not obtainable.

The premiere of "The Innocent Sinner" has been postponed until Monday next.

ACTORS' FUND STATEMENT.

Disbursements of the Actors' Fund for December amounting to \$5,142 are published in a statement by the president, Daniel Frohman. They include relief to destitute \$1,516; hospital and other cases, \$1,608; maintenance of Actors' Home, \$1,473; other items of aid to sick and destitute, \$540.

The president's statement sets forth that for the month expenses exceeded receipts by \$3,608. During the four weeks covered the Fund cared for an average of 150 persons a week.

"THE CHEATERS" FOR MISS REGEL.

Dorothy Regal has named her new crook playlet by Tom Barry "The Cheaters." It is in rehearsal.

The piece has five characters and two scenes.

GILLETTE'S STOCK HOUSE.

Langdon Gillette, manager of the Washington Square Players, has secured a lease on the Gloucester theatre, Gloucester, Mass., commencing July 1, for a summer stock.

A company is to be recruited by Olly Logsdon.

INJUNCTION DENIED.

Judge Mayer in the United States District Court Monday, in a lengthy written opinion, denied the application for a preliminary injunction to restrain William Harris, Jr., Grant Stewart and Robert M. Baker from presenting "Arms and the Girl."

The action was brought by Burton E. Stevenson, novelist, who alleged that the play was an infringement on his novel, "Little Comrade."

Max D. Josephson appeared for the plaintiff and Nathan Burkan for the defendant.

Feb. 5 Moving Date for Held Show.

Arthur Hammerstein's musical show, "You're In Love," will come to the Casino, Feb. 5, Anna Held taking to the road at that time. There was an outright buy by the ticket agencies for the Held show for eight weeks. The tickets run off this week.

Miss Held and "Follow Me" will next play Philadelphia, then going over the Shubert big city time, and perhaps to the Coast.

Edeson's "Brother's Keeper" Goes Out.

Norfolk, Jan. 17.

Robert Edeson in "His Brother's Keeper" reopened his road tour here Monday.

The company is booked for about three weeks and a half, headed through the south, with New Orleans as the objective.

In this cast at present are Robert Edeson, Marie Louise Benton, Robert Lowe, Wilfred Lytell, Jessie Mueller, Ada Nevil, Hallett Bosworth.

Bernhardt Wanted \$2,000 Guaranteed.

Tampa, Fla., Jan. 17.

The engagement of Mme. Bernhardt was canceled for this city, through refusal of the Bernhardt management to accept a guarantee of \$1,000 for a single performance. It asked \$2,000.

TOO MANY MATINEES.

Just before Charles Hopkins decided to hold "Treasure Island" in at the Punch and Judy for an additional two weeks, members of the cast were sent for to sign new contracts covering the coming tour.

The contracts apparently called for the same amounts as last season, but after the signatures were affixed, it was discovered there was a joker inserted allowing matinees at the option of the management and without extra pay. As a matinee daily for this and next week is being given, there was a wave of resentment and the result was that eight players handed in their notices.

MUSICAL SHOWS MEETING.

Chicago, Jan. 17.

Looks as though musical show rivalry will be on in February. The Al Jolson show at the Garrick is doing a tremendous business, and at the Illinois Ziegfeld's "Follies" is packing them. The New York Hip show and ballet starts at the Auditorium Tuesday night, while Feb. 18 is set as the Chicago premiere of "Sybil."

IBSEN'S "WILD DUCK" PLAYED.

Henrik Ibsen's "The Wild Duck" was presented for the first time in America at the Irving Place theatre Wednesday last week and created an impression. The role of Hjalmar Ekdal, who insists on telling the truth about everybody, was capably done by Rudolf Christians. It is the play Nazimova wanted to produce a short while ago, she enacting the part of Hedwig, a 12-year-old girl.

In addition to "The Wild Duck," another new piece will be presented this week in "His-Late Excellency" by Rudolf Presber and Leo Walter Stein.

STOCKS OPENING.

New Britain, Jan. 17.

The Russwin Lyceum, opened Monday with stock by the Walter Naylor Co. "Rolling Stones" is the initial offering. In the organization are Virginia Perry, Dorothea Antel, Philip Quin, Ralph Murphy, Margie Dow, Orrin Burke, Harry K. Hamilton, Irene Antel, Victor Becroft and Vincent de Vito, scenic artist. "Baby Mine" is underlined.

SHOWS CLOSING.

Chicago, Jan. 17.

John Drew is to close his season in "Major Pendennis" here Saturday. The show will not continue any further.

"The Shepherd of the Hills" closed last week in the middle west.

McGREGOR'S 3 SHOWS.

Edgar McGregor is rehearsing the Max Marcin farce, "Here Comes the Bride," which is "Are You My Wife?" renamed.

After this piece is staged McGregor will undertake the production of "Friend Martha." McGregor also accepted a farce by Ethel Watts Munford entitled "Ah, I'm Sick Abed." He expects to do it late in the spring.

SHOW FOR NEXT SEASON.

Cohan & Harris have been so decidedly impressed with "A Tailor-made Man," which had its dress rehearsal Tuesday, that they have decided not to bring the production into New York this season, but to make it one of the early arrivals next season.

Meantime the show will open out of town and proceed to Chicago, where it is to remain for a run during the current season.

Lefler Booking Harris Shows.

George Lefler, one of the company managers for the William Harris, Jr., productions, has been appointed booking manager of the firm, his office being added to the Harris suite in the Hudson Theatre Building.

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.

Newport, R. I., Jan. 14.

Editor VARIETY:

In VARIETY Jan. 12 mention is made I was one of two managers who went with Lester Mayne from the Quigley office.

I have made no change in my booking arrangements and do not propose to as long as I am getting results from the Quigley office.

H. A. Kaul,
Manager Colonial.

Aurora, Ill., Jan. 11.

Editor VARIETY:

I understand Al and Fannie Steadman are using a "bit" of having lights out as Mr. Steadman steps on stage to take bows.

I did this originally (with spot instead of foots, which is too similar to admit of a difference) at the Maryland theatre, Baltimore, Jan. 26, 1914.

It was an accident of the operator, but at the suggestion of the Empire Quartet, who were on the bill, I have kept this bit in ever since.

If Al and Fannie Steadman have a prior claim to this, I will take it out. Otherwise I would request that they do so.

I think there must be some misunderstanding over the ownership of this bit, as I am sure Al Steadman would not use it if he knew it belonged to me, and I make an effort to use nothing to which any one else has a claim.

Morris Golden.

(The Yiddle with the Fiddle.)

WHITE SLAVE DECISION.

(Continued from page 3.)

Columbia, shall be deemed a felony and upon conviction thereof shall be punished by a fine not exceeding Five Thousand Dollars, or by imprisonment of not more than five years, or by both such fine and imprisonment, in the discretion of the Court.

Sec. 3. That any person that shall knowingly persuade, induce, entice, or coerce, or cause to be persuaded, induced, enticed, or coerced, or aid or assist in persuading, inducing, enticing, or coercing any woman or girl to go from one place to another in interstate or foreign commerce, or in any Territory or the District of Columbia, for the purpose of prostitution or debauchery, or for any other immoral purpose, or with the intent or purpose on the part of such person that such woman or girl shall engage in the practice of prostitution or debauchery, or any other immoral practice, whether with or without her consent, and who shall thereby knowingly cause or aid or assist in causing such woman or girl to go and to be carried or transported as a passenger upon the line or route of any common carrier or carriers in interstate or foreign commerce, or any Territory or the District of Columbia, shall be deemed guilty of a felony and on conviction thereof shall be punished by a fine of not more than Five Thousand Dollars or by imprisonment of a term not exceeding five years, or by both such fine and imprisonment, in the discretion of the Court.

Section 4 provides that in the event that should the woman or girl in the case be under eighteen years of age then the penalty shall be a fine of \$10,000 or ten years' imprisonment.

In handing down the decision the Supreme Court did not decide the status of the woman in the case. Whether the woman involved becomes technically an accomplice as was argued in behalf of the three defendants on whose appeal the decision was handed down, was not definitely decided by the court. The decision did, however, make one point extremely clear, and this in a great measure may to an extent eliminate the danger of spite cases. In part, in disposing of that feature, the opinion stated:

"It is urged as a further ground of reversal of the judgments below that the trial court did not instruct the jury that the testimony

of the two girls was that of accomplices and to be received with great caution and believed only when corroborated by other testimony adduced in the case.

"While this is so, there is no absolute rule of law preventing convictions on the testimony of accomplices if juries believe them.

"Much is said about the character of the testimony adduced. It is enough to say there was substantial testimony tending to support the verdicts rendered in the trial courts."

Prior to the decision handed down this week the offices of the United States District Attorneys in several districts of the country did not accept the law as applying to other than commercialized vice. In other sections, the absolute letter of the law was accepted and enforced. This was especially true of the District of California and Illinois.

Several months ago VARIETY received a query from an actor, who was traveling with a girl partner, to whom he stated he was not wedded, as to the application of the Mann act to his particular case. At the time practically all the U. S. officials interested were awaiting the decision which was handed down this week, and the opinion then given VARIETY by a member of the U. S. District Attorney's staff for Southern New York was withheld from publication for that reason.

At present, in the event of any act of immorality being committed he would be held guilty in the eyes of the law, under the Mann Act, on the complaint of the girl or some one else and the matter would go before the Grand Jury, where an indictment would be asked for, when the man might be arrested and held for trial.

Any producer or manager of any traveling theatrical company or act, who knowingly permits two members of any organization under his management to travel from state to state posing as man and wife although not legally married is also fully liable under the law, because of his providing the transportation for them.

Several theatrical lawyers requested by VARIETY for an opinion on the subject refused to be quoted, but stated their belief was that there were certain infractions of the moral code that might not come under the exact letter of the law.

In speaking for his firm Frederick E. Goldsmith of Henry J. and Frederick E. Goldsmith, stated where there was a partnership agreement between two members of an act, as to the expense of transportation and where the two members divided the salary after the expenses were deducted, the law would not stand up under those circumstances. It was also stated by Mr. Goldsmith that where the members of an act were traveling from place to place under contract to appear in theatres the law could not hold that they were traveling primarily for the purpose of committing an act of immorality, and that there was a doubt if the law would hold on that point.

A literal translation of the law means that if a vaudeville act or any team with a female partner in which case the man purchases a ticket for her or gives her the money to purchase the ticket, or even tells her where she might buy a ticket, and after reaching the destination an immoral act is committed, he is guilty of a violation of the law. No subterfuge as taking a receipt for the money with which the ticket was bought and then deducting it from the salary, is legal, and the receipt will only be evidence that he did furnish the money.

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

OBITUARY.

Henry Bergman, character actor well known in Broadway productions, died last week at his home, 300 West 49th street, New York. He was 58 years old. During his 35 years on the stage he had supported Henrietta Crossman, William H. Crane, Viola Allen, Nat Goodwin and others. He was a member of the Lambs and the Masons.

Mrs. Emilie Kiralfy Brenaeur, one of the three Kiralfy Sisters, famous years ago as dancers, and a sister of the Kiralfy Brothers, producers of spectacles, died late last week at her home, 242 East 53d street, New York. She was 63 years old and is survived by a husband and son.

In Loving Memory of Our Dear
MOTHER
Mrs. S. C. Hartwell
Who passed away
January 8th, 1914.
Gone but not forgotten.
Her Loving Daughters,
EFFIE and FRANKIE;
and Son-in-Law, **W. G. POTTER.**

Charles H. Dawley, 45 years old, an actor and tenor, dropped dead on the stage of the Central opera house, New York, while singing a solo at an entertainment. His home was in Bogota, N. J.

Sadie Hartwell, former wife of Frank Hartwell, of Chicago, and mother of Effie Hartwell, (Potter and Hartwell) died Jan. 8, at the Bellevue Hospital, New York, from a complication of diseases. She was 54 years old.

Frank I. Nugent, tenor, who had sung in several quartets playing vaudeville, died last week in the Bay Ridge, Brooklyn, sanitarium, following an operation. He was 41 years old and lived in Brooklyn.

In Memory of My
DEAR MOTHER
MRS. F. A. KIRKPATRICK
Who died
JANUARY 15, 1913
ETHEL KIRK

Minnie Lee, an actress, died Monday in the Polyclinic hospital, 31 years old. She lived at 246 West 43d street. Burial was taken in charge by the Actors' Fund.

George Parlow, one time manager of the Kimbark, Chicago; Lyric, Superior, Wis., and Lyric, Springfield, Ill., died last week in Chicago of heart disease. Parlow was 37 years old.

Jules Ettlinger died Jan. 16 at the Mt. Sinai Hospital, New York, following an operation for appendicitis. Deceased was 26 years old.

The father of Richard Taber died Jan. 14 in Oceanport, N. J.

The father of Mrs. Kate Carter (Carter and Waters) died Jan. 16 in Buffalo.

The father of Gertrude Morgan died Dec. 31 at the age of 77.

THORNTONS WITH POLI.

James and Bonnie Thornton are scheduled to begin a four-week engagement over the Poli Circuit next Wednesday and at the conclusion of that tour it is possibly they will take up a route of the United time in the east. The Poli engagement was arranged direct.

The Thorntons recently played over the Loew Circuit, but left at the 86th Street theatre when Jim refused to add his monolog to the third show.

TOMMY'S TATTLES.

By Thomas J. Gray.

That Christmas jewelry now begins to look like exactly what is Christmas jewelry.

This talk of peace has stirred up a lot of interest with all the acrobats.

Theatre manager out west has a three-piece orchestra when he plays vaudeville acts and seven pieces when he plays pictures. The dancing masters have decided that "The Toddler" is to the next popular ball room dance.

Have you ever heard Mothers speak of their Daughters?

"My girl has too much sense to do anything like that."

"Aren't you silly. She's too young to think of marriage."

"I travel with her because she's so lonesome, not because I don't trust her."

"I must say the managers treat her very nicely."

"She's had everything she wanted since she was a child."

"I don't open her mail, but she shows me all of her letters."

"Her Father never pays a bit of attention to her."

"When I was her age I looked exactly like her."

"Some people take us for sisters."

"She's so different from other girls."

The stage is such a gay old place, You see a smile on every face, The smile is brightest on the day, The manager says "Here's your pay."

When you read about all the Theatrical Hundred Thousand-Dollar Law suits and all the Million-Dollar Movie Corporations it's hard to believe money is so hard to get.

Broadway restaurant has ex-prize-fighter singing in cabaret. The singers say he is a fighter and the fighters say he is a singer.

As it looks now show people will have to wait until the baseball season opens before they can see a strike.

The new half-cent pieces the Government is going to coin will come in handy for small time acts when they go to pay the agents' commission.

If they should find out who's responsible for that leak in Washington what 'good will it do? Hammerstein isn't here any more to play that kind of fellows.

NEW ACTS.

"The Question" is the title decided on for the new Aaron Hoffman sketch in which Sam Mann is to appear. The comedian has been waiting for two years for this vehicle to be completed. It was originally called "The House of Hate," and has a cast of six.

"Married by Wireless" with Queenie Williams, Daisy Wilson, Jean Patterson, William Pollard, Fred Garland and Chester Brothers, produced by Chester Pollard (Harry Weber).

"The Substitute Model," by Junie McCree, with Robert LeSueur, Harry Huguenot, Fay Baker, Mabel Vanet, Edith Vegina (Olly Logsdon). Staged by John Nash.

"The Sesame of Love," originally produced by Maxim P. Lowe, has been rewritten by Darl McBoyle and will be added to Singer's Midgets road show, under a new title.

Emily Ann Wellman and six people, in sketch (George O'Brien—Harry Weber office).

Mabelle Lewis and Jessie Feiber in "Ye Motor Inn," sketch by Herbert Moore (Wm. Woolfenden).

Dorothy Regel and Co. in "The Girl Who Made Good," five people, now rehearsing.

Olga, dancing violinist, new act arranged by Sammy Wilson.

BILLS NEXT WEEK (JANUARY 22)

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-Consolidated Booking Company.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U B O." United Booking Offices—"W V M A." Western Vaudeville Managers' Association (Chicago)—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. M. A.)—"Sun." Sun Circuit—"N N." Nixon-Nirdlinger.
SPECIAL NOTICE: The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions. The haste in which the bills are gathered prevents any attention being given these matters.

New York
PALACE (orph)
Kooloff
Montgomery & Perry
Wm Morris Co
"Jaspe" Tr
Miller & Mack
(Two to fill)
COLONIAL (ubo)
Herbert's Dogs
Quigley & Fitzgerald
Remple Sisters
I & B Smith
"Seacock Alley"
Regal & Bender
Edna Goodrich Co
Primrose 4
"Patricia" (Film)
ALHAMBRA (ubo)
Dunedin Duo
McShane & Hathaway
"Garden of Surprises"
"Leo Heers"
C & F Fisher
Grace De Mar
"Grillies Gambol"
"Patricia" (Film)
RIVERSIDE (ubo)
Lohme & Sterling
Muriel Window
Moran & Wiser
R & G Dooley
E Nesbitt Co
Howard & Clark
Mrs Gene Hughes
Blossom Seeley Co
"Patricia" (Film)
5TH AVE (ubo)
2d half (18-21)
Emille Sls
Kraemmerer & Howl'd
Pascoo Alley
Burns & Foran
The Intruder
125TH ST (ubo)
2d half (18-21)
Sara Saxite
T Linton & Girls
Bud & Nellie Heim
Lillian Calvert
Simmons & Bradley
Valdos
Goldie 3
1st half (22-24)
3 Arlers
Holden & Herron
Jackie & Billy
McIntosh & Maida
Col Jack George
58TH ST (ubo)
2d half (18-21)
Hallen & Hunter
Tierney 4
Graham & Randall
Clark & Lewis
Frank Shields
H O H (ubo)
2d half (18-21)
Hirschhoff's Gypies
Shorty De Witt
Mr & Mrs Allison
Enlightenment
23RD ST (ubo)
2d half (18-21)
Granville & Mack
T P Dunn
June Mills
Stewart Sisters
1st half (22-24)
M J McAlvey
Chadwick & Young
Jewell's Manikins
Warren & Frost
Nellie Allen
Ingils & Reading
McCabe Lewin & P
Nelson & Waring
AMERICAN (loew)
3 Synopators
Cummins & Seebam
Chase & LaTour
Reynard's Creation
Florence Rayfield
Storm & Marsden
Nat Carr
"Reno"
(One to fill)
2d half
Kubelick
Guran & Newell
Ferguson & Sunder-
land
Clifford & Wells
Harry Coleman
Mimic World
(One to fill)
LINCOLN (loew)
Rice & Francis
Helen Page Co
Percy Pollock Co
Potter & Hartwell
2d half
"Reno"
White Mullary & W
Sinclair & Hart
Harry First Co
Mabel Harper
Cook & Stevens

7TH AVE (loew)
Clinton & Rooney
Chabot & Dixon
"Harmless Bug"
Lucy Lucier 3
A Golem Tr
(One to fill)
2d half
Stetson & Huber
Minetta Duo
Rice & Francis
Tom Davies Co
Nat Carr
Potter & Hartwell
GREENEY (loew)
White Mullary & W
Peterson Fields & M
Elliott & Mullen
Robt O'Connor Co
Maud Muller
Rondas 3
(One to fill)
2d half
3 Synopators
Gould & Lewis
Fascinating Flirts
Harry Syddell
Josephus Tr
(Two to fill)
DELANCEY (loew)
Kubelick
Guran & Newell
Williams & Segal
Harry First Co
Clark & McCullough
Gliding O'Mearas
(Two to fill)
Brandt & Aubrey
Grindell & Esther
Nan Hewins Co
Bernard & Lloyd
Al Golem Tr
(Three to fill)
NATIONAL (loew)
3 Norris Sls
Sinclair & Hart
Gould & Lewis
C Personl Co
Mabel Harper
Buch Bros
2d half
Piquo
Clinton & Rooney
The Criminal
W & M Rogers
Sorority Girls
ORPHEUM (loew)
Leonard & Louis
3 Creighton Girls
Frankie Rice
R & M Rogers
Bernard & Lloyd
Sorority Girls
Walter James
4 Dorcenes
2d half
Parise Duo
Harris & Lyman
Buch Bros
Hilda Snee
Lillian Mortimer
Mullen & Elliott
Chappelle & Vidocq
Barnold's Dogs
BOULEVARD (loew)
Ferguson & Sunder-
land
The Criminal
E J Moore
Equillo Bros
(One to fill)
2d half
Cooper & Hartman
Florence Rayfield
"Run for Instance"
Adrian
Roeder Tr
AVE B (loew)
Flake & Fallon
Godfrey Matthews Co
Putnam & Lewis
Josephus Tr
(One to fill)
2d half
Norwood & Hall
"Blt of Scandal"
Tierney 4
Bell Thazer Bros
(One to fill)
Brooklyn
ORPHUM (ubo)
(Anniversary bill)
Frank & Toby
Renee Florigny
Bert Melrose
Benita & Horan
Volterre Co
7 Bracks
M Nordstrom
Carmell & Harris
Jack Wilson Co
"Porgy" (Film)
HUSKICK (ubo)
Rutter Bros
Flavilla
Brennon & Powell
Rudloff
Bob Albright

Altoona, Pa
ORPHEUM (ubo)
Rosa Roy
Alvin & Williams
Lewis & Feiber
Capt Geo Auger Co
2d half
"Every Man Needs"
Dorothy Muehrer
"Frodoe Rivera"
Ann Arbor, Mich.
MAJESTIC (ubo)
La Vine & Inman
L & M Hunting
Gaylord & Lancton
Mack & Earl
"Sept Morn"
2d half
Permaine
Browning & Dean
Harry Holman Co
C Frances Reiser
"Gown Shop"
Atlanta, Ga.
FORSTH (ubo)
4 Paldrens
Gue & Haw
Ed Morton
Emmett Devoy Co
Bernie & Baker
Willling Bentley & W
Riding Duttons
RIALTO (ubo)
Ed Estus
Neiman & Kennedy
Nichol Sisters
4 Entertainers
Will Morrissey Co
2d half
Mack & Wms
Damico
Bierre & King
Mable McDonald
The Vernons
441 Bryant
Professional Rates
THE CORNELL
114-116 W 47th Street, New York City
(Just off Broadway)
Housekeeping Apartments.....\$7.50 upward per week
Single and Double Rooms.....\$5.00 upward per week
W. J. SMITH, Manager.

2d half (25-27)
Mystic Hanson 3
Green McHenry & D
Hal Stephens Co
Hope Vernon
Gus Edwards Co
2d half
Pictures
Beloit, Wis.
WILSON (wva)
Teddy & May
Rome & Wager
"Song & Dance"
Binghamton, N. Y.
STONE (ubo)
Marguerite & Hanley
Frank Terry
3 Mus Misses
Bissett & Scott
Curtis & Reading
Birmingham, Ala.
BIJOU (ubo)
(Nashville Split)
1st half
Lillian & Borgs
Cunningham & Marion
B'way Review
Kramer & Kent
Weiss Troupe
Boston
KEITH'S (ubo)
Mosher H & M
De Forest & Kearns
Edwin George
Victor Morley Co
Lloyd & Britt
Deli & Britt
Milo
4 Marx Bros Co
"Patricia" (Film)
ORPHEUM (loew)
Swain's Animals
Overholt & Young Sls
Laurie Ordway
Dorothy Burton Co
Hoy & Lee
Fogarty's Revue
(One to fill)
2d half
Brandell & Bell
Maud Leonia Co
McCloud & Karp
Bellevue, Pa.
Nan Grey
Ald Woodchoppers
Bobbie & Nelson
Calgary
ORPHEUM
Morgan Dancers
Martha Parkhurst
Benny & Woods
Ryan & Lee
Sarinoff & Sonla
Zeda & Hoot
Henry Keane Co
PANTAGES (p)
Morton Bros
Jungle Man
Amoros & Mulvey
Daisy Jerome
Harry Rose
"Motor Madness"
Camden, N. J.
TOWERS (ubo)
2d half (18-21)
Florence Millership
"Night Hawks"
Flying Venus
Wilkins & Wilkins
Canton, O.
LYCEUM (ubo)
Francis & Kennedy
Holmes & Buchanan
Gordon Eldrid Co
Pietro
Geo Damerel Co
Cedar Rapids, Ia.
MAJESTIC (wva)
(Sunday opening)
Two Blondes
Shirley Sisters
Elsie Williams Co
Patricia & Meyers
"School Playgrounds"
2d half
Adroit Bros
Chas Mack Co
Cooper & Smith
Devine & Williams
Sung Fong Ling
Champaign, Ill.
ORPHEUM (wva)
Davis & Kitty
Heras & Patterson
Franklyn Ardell Co
Darrell & Hanford
Slatkos Rollickers
2d half
"Night Clerk"
Charleston, S. C.
ACADEMY (ubo)
John Le Clair
Lewis & White
"Ham Tree" Mule
Chung Wha 4
La Belle & Williams
Fern & Davis
Kanzazawa Japs
(Two to fill)
Charlotte, N. C.
PLEINCOFF (ubo)
(Roanoke Split)
1st half
Tilton
Hawalian Duo
Fred Heider
Hermaine 2
(One to fill)
Chattanooga, Tenn.
PRINCESS (ubo)
(Knoxville Split)
1st half
Valentine & Bell
Carlisle & Homer
Nevis & Erwood
Frank Crumit
Page Hack & M
Chicago
MAJESTIC (orph)
Olive Wyndham Co
Morton & Glass
Jimmy Hughes Co
Alan Dinehart Co
Ethel Hopkins
Campbell & Walker
Britt Wood
Alice L. Doll Co
"Patricia" (Film)
PALACE (orph)
Nat C Goodwin
Sarah Padden Co
"Bride Shop"
Mullen & Coogan
Milliscent Mower
3 Ankers
Sherman & Uttry
Thiesen's Dogs
ACADEMY (wva)
Van Horn & Ammer
Rome & Wager
Carlita & Howland
Kawana Bros
(One to fill)
2d half
C Christensen
Molly Mads
(Three to fill)
AMERICAN (wva)
The Blimbs
Trix Oliver
Dae & Neville
Joo Welch
"Smart Shop"
Guy Baldwin 3
Jordan & Meyers
Schwartz Co
Joe Welch
Morgan's Curious
AVENUE (wva)
Chas Mack Co
Three Lyres
McRae & Clegg
Arnold & Florence
Hickok & Gage

Bellevue, Pa.
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Ald Woodchoppers
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Page Hack & M
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Morton & Glass
Jimmy Hughes Co
Alan Dinehart Co
Ethel Hopkins
Campbell & Walker
Britt Wood
Alice L. Doll Co
"Patricia" (Film)
PALACE (orph)
Nat C Goodwin
Sarah Padden Co
"Bride Shop"
Mullen & Coogan
Milliscent Mower
3 Ankers
Sherman & Uttry
Thiesen's Dogs
ACADEMY (wva)
Van Horn & Ammer
Rome & Wager
Carlita & Howland
Kawana Bros
(One to fill)
2d half
C Christensen
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(Three to fill)
AMERICAN (wva)
The Blimbs
Trix Oliver
Dae & Neville
Joo Welch
"Smart Shop"
Guy Baldwin 3
Jordan & Meyers
Schwartz Co
Joe Welch
Morgan's Curious
AVENUE (wva)
Chas Mack Co
Three Lyres
McRae & Clegg
Arnold & Florence
Hickok & Gage

Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
"Sunnyside Bay"
2d half
Kartell
Patricia & Meyers
"Women"
Bert Kenny
"Revue Devoque"
Dayton
KEITH'S (ubo)
Edwin Arden Co
"At the Party"
Capt Anson & D
Swor & Avery
Tony & Norman
Daisy Bros
Bolger Bros
Bicknell
Decatur, Ill.
EMPERESS (wva)
(Sunday opening)
"Night Clerk"
2d half
Davis & Kitty
Owens Duo
Franklyn Ardell Co
Bison City 4
Rosa Bros
Denver
PANTAGES (p)
Harry Hines
Adonis & Dog
Pereira 6
O'Neill & Walmsley
Des Moines, Ia.
ORPHEUM
(Sunday opening)
Bert Leslie Co
Nalalie Alt
Mr & Mrs G Wilde
Linne's Girls
Bert Fitzgibbons
Alex Kidd
Brent Hayes
Detroit
TEMPLE (ubo)
Belle Baker
Avon Comedy 4
David Saperstein
Marshall Montgomery
Bradna & Derrick
Wilson & McNally
Pislet & Cushing
Hooper & Marbury
Detroit
TEMPLE (ubo)
Belle Baker
Avon Comedy 4
David Saperstein
Marshall Montgomery
Bradna & Derrick
Wilson & McNally
Pislet & Cushing
Hooper & Marbury
Staging Acts and Stage Dancing
Ad. Newberger
2307 BROADWAY, bet. 83rd and 84th Sts.
Tel. Schuyler 8280

2d half
Love & Wilbur
Follis Sls & Laktoy
Chas Mason Co
Chas Wilson
(One to fill)
KEEZE (wva)
Three Barton
Folette & Wicks
Jas Thompson Co
Chas F Seamon
Mrs Eva Fay
2d half
McRae & Clegg
Mrs Frank Farnum
Royal Gascolines
(Two to fill)
LINCOLN (wva)
Guy Baldwin 3
Frank C Burton Co
Lane & Harper
James Cullen
Merrian's Canines
2d half
Titix Oliver
Neal Abel
Jas Thompson Co
Willards Tem Music
(One to fill)
WILSON (wva)
Frawley & West
Follis Sls & Laktoy
Mrs Frank Farnum
Neal Abel
Royal Gascolines
2d half
3 Barton
P Oukralni Dan
Elsie White
Mrs Eva Fay
(One to fill)
WINDSOR (wva)
"Naughty Princess"
2d half
The Blimbs
Electrical Venus
Chas F Seamon
Bull Bear Co
(One to fill)
Cincinnati
EMPERESS (abc)
Sprague & McNeece
Morris & Sherwood
Harry Brownes Co
Pislet & Cushing
Halligan & Coombs
Kitties' Band
Cleveland
HIP (ubo)
Eddie Foy Co
Julia Ring Co
Ashley & Allman
Lorenberg Sls Co
Lou Holts
Leach Wallen 3
Merlene's Dogs
Pur One to fill)
PRISCILLA (sun)
3 Shelvey Bros
Nancy Barring
Natalie Sls
R Rancous Co
W & E Cherling
Colo. Springs, Col.
ORPHEUM
(22-25)
(Same bill playing
Lincoln 26-27)
Girl of Delbi
Barnard & Harrington
Kenny & Hollis
5 Deligum Girls
Nell O'Connell
Mme Dorla
McKay & Ardine
Columbus, O.
KEITH'S (ubo)
Frank Le Dent
Kelly & Galvin
3 Bennett Sls
J & B Morgan
"Prosperity"
Julia Rose
Maybaw & Taylor
Alaska 3
Cortland, N. Y.
CORTLAND (ubo)
Bob Tenney
2d half
T & S Moore
Palfrey Hall & B
Dallas, Tex.
MAJESTIC (inter)
The Norrells
Bernard & Scarth
Gibson & Gulan
Kajiyama
Cranberries
A & F Steadman
De Witt Burns & T
Danville, Ill.
PALACE (ubo)
(Sunday opening)
"Gid Worth White"
2d half
Transfield Sisters
Weber Beck & F
"Petticoats"
Katie Watson
Frank Stafford Co

TOM KENNEDY and BURT
"Engaged, Married and Divorced"

Edmonton
PANTAGES (p)
Maboney & Auburn
Elizabeth Otto
4 Casters
The Langsons
Klein Bros
Reynolds & Donegan
Hagena, N. Y.
MAJESTIC (ubo)
Charles & Halliday
J. Reed
Lida McMillan Co
"Town Hall Follies"
2d half
Jack Layler
Raynor & Bell
"Finders Keepers"
Yates & Wheeler
Imperial Chorus 2

Edna, Pa.
COLONIAL (ubo)
D Burke & Girls
Aveling & Lloyd
Hyman Adler Co
W & M Cutty
Marie Stoddard
Revolving Collins
Evanston, Ind.
GRAND (wva)
"Vanity Fair"
2d half
Will Morris
Wm Armstrong Co
Princess Kalana Co
Spencer & Williams
Josephson Tr
Fall River, Mass.
BIJOU (low)
Tyler & St Clair
"Maid of Japan"
Belle & Mayo
The Cromwells
(One to fill)
Overholt & Young Sls
D Burton Co
Vinton & Buster
Fogarty's Revue
(One to fill)
Fargo, N. D.
GRAND (abo)
Anna E Fay
McGreedy & Doyle
Azel Christensen
Carl & Carr
2d half
Drawee Hambo & F
Anna E Fay
Cushman & Burke
Tudor Cameron Co
Fond du Lac, Wis.
IDEA (wva)
Brandon & Taylor
Jack Baxley
Fort Dodge, Ia.
PRINCESS (wva)
(Sunday opening)
Rothrock & McGrade
Dunlap & Verdin
Dudley 8
2d half
"Around Town"
Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Lupita Perea
Weber Beck & F
Chas Wilson
"Jr Follies"
2d half
Balsar Sisters
C & M Dunbar
F & E Mosart
Baker Sherman & B
Ray Snow Co
Long Tack Sam
Al Fields Co
8 White Hussars
Ft. Williams, Ont.
ORPHEUM (wva)
2d half (25-27)
(Same bill playing
Inter Falls (25 only)
Freemont Benton Co
Ernest Dupille
Hayashi Japs
Galveston, Tex.
OPERA H (inter)
(21-22)
(Same bill playing
San Antonio 24-27)
The Faynes
Josephine Davis
Raymond & Bond Co
G Van Dyke & Bros
Harry Girard Co
Low Madden Co
Leo Zarrell Co
Grand Rapids, Mich.
EMPRESS (ubo)
Nan Halperin
Dugan & Raymond
Shannon & Annis
Burley & Burley
Dyer & Faye
Louise Hardt Co
Archie Onli & D
Gt. Falls, Mont.
PANTAGES (p)
(23-24)
(Same bill playing
Anaconda 25)
Dix & Dixie
Grace Edmonds
Myrtle Bird
Frank Fogarty
Berio Girls
Mack & Velmor
Green Bay, Wis.
ORPHEUM (wva)
2d half (25-27)
McGoda Tate Co

Taylor & Brown
James Cullen
"Girl in Moon"
Hagerstown, N. Y.
ACADEMY (ubo)
2d half (18-21)
Hoxa Koy
Wilson Franklin Co
Fred Weber Co
Hamilton, Can.
TEMPLE (ubo)
La Patricica
Donnelly & Dorothy
Musical Noses
Donovan & Lee
Wolf & Stewart
Tlay May's Circus
Harrisburg, Pa.
MAJESTIC (ubo)
Dorothy Mueher
"Every Man Needs"
Lee & Bennett
"Fireside Riviera"
2d half
Keefe Langdon & W
Kelso & Leighton
Crawford & Broderick
Capt Geo Auger Co
Hartford, Conn.
POLIS (ubo)
Raymond Wilbert
Frankie Heath
Pingree Wallace Co
Filipino Quintette
2d half
Davis & Wallace
Stone & Hayes
Goldust
PALACE (ubo)
Lamb & Morton
Helen & Rice
Dean Players
Ernie & Ernie
Clark's Hawaiians
2d half
The Old
Loughlin & West
"Love in Suburbs"
V & E Stanton
Mile Doree Celebri'ts
Hawleyton, N. Y.
FEELEY'S (ubo)
2d half (18-21)
Dot Marsell
La Burns & Lee
Laverne Barker Co
Jack Onri
"Fireside Revue"
PALACE (low)
3 Brittons
Howard & Sadler
Burke Tooley Co
3 Willie Bros
Mr & Mrs Phillips
Johnson & S'hearts
(Two to fill)
Hoboken, N. J.
LYRIC (low)
Robinson & McKissick
Odolone
Mr & Mrs Phillips
Norwood & Hall
Johnson & S'hearts
2d half
3 Brittons
Burke Tooley Co
3 Creighton Girls
3 Willie Bros
(One to fill)
Houston, Tex.
MAJESTIC (inter)
Frank Hartley
De Lisle & Vernon
McDevitt Kelly & L
Dorothy Brenner
Eckert & Parker
Morin Sisters
Indianapolis
KEITH'S (ubo)
(Sunday opening)
Jean Adair Co
Ponsello Bros
Warner Amoros Tr
Wood & Wyde
Al Herman
4 Danube
Kirby & Rome
Marble Gems
LYRIC (ubo)
(Sunday opening)
Freehand Bros
Rawson & Jackson
Rawson & Clare
Victoria 4
Croole Band
Ithaca, N. Y.
STAR (ubo)
T & S Moore
Palfrey Hall & B
2d half
Marguerite & Hanley
"Town Hall Follies"
Jackson, Mich.
ORPHEUM (ubo)
(Sunday opening)
Primaire
Brown & Dean
Harry Holman Co
C Francis Reiser
"Gown Shop"
2d half
Laving & Inman
L & M Hunting
Gaylord & Lancton
Mark & Earl
"Sept Morn"
Jacksonville, Fla.
ORPHEUM (ubo)
(Sunday Opening)
(Savannah Split)
1st half
La Emma
Ward & Van

Fred Hagan Co
Kinner Taylor & McK
3 Bobs
Janesville, Wis.
ARCADE (ubo)
2d half (25-27)
Black & McCone
6 Royal Hussars
(One to fill)
Jersey City
KEITH'S (ubo)
2d half (18-21)
McIntosh & Maids
Leon & Adeline Sls
Clay & Atkins
Simmons & Bradley
Jack George
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq Pitts-
burgh Split)
1st half
John A Sparks Co
Emigmarelle
Sylvester & Vance
Harvie & Manion
Dare Bros
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Lansing split)
C & A Glocker
Fiddler & Sheldon
"On Veranda"
Ralph Connors
4 Bards
Kansas City, Mo.
ORPHEUM
(Sunday opening)
Sophie Tucker
Halligan & Sykes
Frank Carman
Newhoff & Phelps
Raymond & Caverly
Bert Levy
McConnell & Simpson
PANTAGES (p)
(Sunday Opening)
O & J Evans
Joe Quo Tai
James Grady Co
"On the Woman"
Warren & Templeton
Kenosha, Wis.
VIRGINIAN (wva)
Dawn June
Pauline Saxon
(One to fill)
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga Split)
1st half
Johnson
Oscar Lorraine
Skipper Kennedy & R
Cecile Weston Co
The Grand (abo)
Ellie Hawallane
Musical Kuehns
Cree
(Two to fill)
2d half
Rodero
Weston & Young
Sutcliff & Marks
Jon Flynn
(One to fill)
Kokomo, Ind.
SIKE (ubo)
G & L Garden
Evyan & Flint
Van & Carrio Avery
Singing 4
(One to fill)
2d half
"Sufragette Revue"
Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Kalamazoo split)
1st half
4 Roses
O'Neill & Gallagher
The O'Learys
Francis Kennedy
"Maid of Killarney"
Lima, O.
ORPHEUM (sun)
Austin & Bailey
"Divorce Question"
Barney & Robinson
Roy & Arthur
2d half
A Borella Co
Heron & Arnsman
Hall & Durham Co
Patsy Doyle
Lincoln, Neb.
ORPHEUM (wva)
La Maze Duo
Rae & Wynn
Carmen's Minstrels
Al Abbott
Pedrini & Monks
Little Rock, Ark.
MAJESTIC (inter)
E & D Ford
Adolpho
Claire Vincent Co
Parish & Peru
La Mont's West Days
2d half
Dancing Minstrel
Keene & Williams
"Tango Shoes"
Voland Gamble
Logansport, Ind.
COLONIAL (ubo)
Carl Clayton

Kate Watson
Ross Bros
2d half
"He's in Again"
London, Can.
MAJESTIC (ubo)
The Freshetts
Pictures
Los Angeles
ORPHEUM
(Sunday opening)
Nellie Nichols
Mr & Mrs J Barry
Irwin & Henry
"Volunteers"
Muriel Worth Co
Olle Young & A
Eddie Leonard Co
Mason & Keller Co
PANTAGES (p)
Ask Japs
Wood Melville & P
Howard & Ross
John T Doyle Co
Joe Whitehead
Hardeen
Louisville, Ky.
KEITH'S (ubo)
(Sunday opening)
Daisy Jean
Travitta Bros
Arthur Deagon
Cole Russell & D
3 Johns
Bensee & Balrd
Fenton & Green
Gordon & Rica
Lowell, Mass.
KEITH'S (ubo)
Nelson & Nelson
Walters Cliff Co
Eddie & Ramaden
Steindel 3
Dunbar's Darkies
Meehan's Dogs
Madison, Wis.
ORPHEUM (wva)
Work & Ower
Barry Girls
"Lawn Party"
Freeman & D Co
"Girl in Moon"
2d half
Coleman Goets Co
Chas Gibbs
Tennessee Ten
Elsie Williams Co
(One to fill)
Marquette, Wis.
BIJOU (ubo)
N & S Kellog
George Mack
N & L Russell
The Professional's Original Name
CONTINENTAL HOTEL
LOS ANGELES and SAN FRANCISCO
Shanley and Furness ("Fifty-Fifty")
Marion, Ind.
LYRIC (ubo)
Fields Keene & W
Canaro Co
2d half
Wellington & Hall
(One to fill)
Mason City, Ia.
CECIL (abo)
Prickett & Lester
Ray Lawrence
(One to fill)
2d half
Kathleen Kia Ya Ya
Bassett & Bailey
(One to fill)
Marshalltown, Ia.
CASINO (abo)
2d half (25-27)
Howard Stillman
Trolley Car Duo
Salsbury Family
(One to fill)
Memphis
ORPHEUM
E B Fontaine Co
Honey Boys
Ward Bros
Duffy & Lorenze
Edw Dowling
Nevervelde's Monks
Kittaro Troupe
Milwaukee
MAJESTIC (orpb)
Laura N Hall Co
Kaimar & Brown
Williams & Veitfus
Craig Campbell
Haydn & Haydn
3 Brightons
Pielot & Scofield
PALACE (wva)
(Sunday opening)
McGoda Tate Co
Chas Gibbs
Columb Goetz Co
Otto Koerner Co
Tennessee Ten
(One to fill)
2d half
Lew Hoffman
Work & Ower
Walters & Walters
"Sweet Sixty"
Freeman & Dunham
Fred Zabelie Co
Minneapolis
ORPHEUM
Olivett & Offett & C
Embs & Alton
Geo Kelly Co
Lew Dockstader
Whiting & Burt
Everett's Monks
Clara Morton Co
BRAND (wva)
(Sunday opening)
Jack & Forie
Wack & Manning
Burton Hahn & M
Howard's Animals
PALACE (wva)
Moran Sisters 3
"Magazine Girls"
Middie & Spellmeyer
Casting Campbells
PANTAGES (p)
(Sunday Opening)
B "Sweda" Hall Co
Patricola
"Bachelor's Dinner"
Taber & Greene
Samoy
UNIQUE (abo)
Drawee Hambo & F
Adnac Trio
Holland & Jeanie
Tudor Cameron Co
Stoddard & Hynes
2d half
Alfredo & Pasquale
B & B Sls
Mimio Four
7 Joyous Joys
(One to fill)
Montreal
ORPHEUM (ubo)
Bonner & Powers
Una Clayton Co
3 Hickey Bros
World Dancers
Geo Rosener
Claremont Bros
Bud Grey
FRANCAIS (ubo)
(Ottawa split)
1st half
The Naglys
Mahoney & Rogers
Big City 4
(Two to fill)
Moore Jaw, Can.
ALLAN (wva)
(22-23)
(Same bill playing
Swift Current 25)
Lew Fitzgibbons
Haley & Haley
A Nicholson 3
Beckwith's Nymphs
Mt. Vernon, N. Y.
PROCTOR'S (ubo)
2d half (18-21)
Wells Northworth & M
E Farrell Co
Clayton & Lennie
De Pace Opera Co
Muskegon, Mich.
REUBEN (ubo)
(Sunday opening)
The Ferraros
Lorraine & Eagle
F & E Mozart
Geo Morton
8 White Hussars
2d half
"Frat Boys & Girls"
Nashville, Tenn.
MAJESTIC (ubo)
(Birmingham Split)
1st half
Kaufman & Lillian
5 Viol. Girls
Joy Riders
Weston & Claire
4 Wire Kings
Newark, N. J.
MAJESTIC (low)
Wayne & Wobson
Hendrix & Padua
"Just for Instance"
Adrian
Roeder Tr
(One to fill)
2d half
Carbray Bros
Chas & LaTour
"Harmonies Box"
Clark & McCullough
Rondas 3
(One to fill)
New Haven, Conn.
POLIS (ubo)
3 Singing Types
Gordon & Kinley
Countess Nardina
J K Emmett Co
Stone & Hayes
Kerslak's Pigs
2d half
Lomb & Morton
Moore & Gerald
"Save One Girl"

Frankie Heath
Fred & Arthur Co
(One to fill)
BIJOU (ubo)
Riebe & Clegg
Davis & Walker
James Teed Co
Ward & Cullen
Mme Doree Celebrities
2d half
Greta Van Bergen
Morlarty Sisters
Bob Quigley Co
Melody 4
Prince Carmine
New Orleans
ORPHEUM
H Shone Co
Estelle Wentworth
"Discontent"
Walter Brower
Celeste Constant
Garden of Aloha
Beaman & Anderson
New Rochelle
LOEW
P George
Cooper & Hartman
Lottie Williams Co
Maud Tiffany
Norfolk, Va.
ACADEMY (ubo)
(Richmond Split)
1st half
Rowley & Tointon
Roy L Royce
The Frolickers
Frank Mullane
Peggy Bremen & Bros
Oakland
ORPHEUM
(Sunday opening)
Donohue & Stewart
Burdella Patterson
J & W Henning
Imhoff Conns & C
Rooney & Bent
Morris & Campbell
Lambert & Fredericks
PANTAGES (p)
Nancy Fair
"All Aboard"
Olympia Desval
Nouvel Bros
Moss & Fry
Ogden
PANTAGES (p)
(25-27)
Leo & Mae Jackson
Weber & Elliott
Gilroy Haynes & M
Primrose Minstrels
Resista
Omaha, Neb.
ORPHEUM
(Sunday opening)
Clown Seal
John Geiger
"Fishing"
Marie Fitzgibbons
Riggs & Ryan
"Forest Fire"
Rice Elmer & T
EMPRESS (wva)
Nada Kesar
Bowen & Bowen
B & H Gordon
Society Circus
2d half
Flynn & McLaughlin
"Right Man"
Dunlap & Verdin
8 Mori Bros
Oakhurst, Wis.
MAJESTIC (wva)
Lew Hoffman
Brandon & Taylor
Oaklawn, Ia.
ORIENT (abo)
2d half (25-27)
Van Alatine Bros
Ray Lawrence
Brooklyn Comedy 4
(One to fill)
Ottawa, Can.
DOMINION (ubo)
(Montreal Split)
1st half
Carl Waters & Henry
Toots Paka & Co
Smith & Farmer
Peppino & Peru
Paterson, N. J.
MAJESTIC (ubo)
2d half (18-21)
Transformation
Marie Lavarr
Quigley & Fitzgerald
Chadwick & Young
Hans Roberts Co
Philadelphia
KEITH'S (ubo)
Jordan Girls
Kerr & Weston
Wm Gaxton Co
Ellis & Hordoni
Watson Sisters
Adelaide & Hughes
Julius Tannen
Rath Bros
"Patricia" (Film)
Holland (ubo)
Wm D Hollis Co
Hugh Wray
4 Maykay
Antrim & Vale
Calif Boys' Band
KEYSTONE (ubo)
(Week of 15th)
Nevering Tr
Hartley & Pekin
HOWATSON and SWAYBELL
"A Case of Pickles"
LAUGH BROKERS
John F Clarke
Dinkins Wild & E
"Hoosier Girl"
WM PENN (ubo)
(Week of 14th)
"60 Miles from away"
Hallen & Hunter
Wilkins & Waucus
Night Hawk
Willard Simms Co
Abeorn Tr
Sidney & Townley
Pittsburgh
HARRIS (ubo)
Lucille Savoy
Little Virginia
Carl Statzer Co
Francis & Rose
John Neff
Privately Girls
Stevens & Branelle
Zara Carmeu J
DAVIS (ubo)
"America First"
Clark & Hamilton
Whitfield & Ireland
A Sullivan Co
Lauder Bros
Flying Venus
Marion Weeks
The Sharrons
SHERIDAN Sq (ubo)
(Johnstown Split)
1st half
Mirano Bros
Brown Harris & B
Davenport & Radfery
Raymonde
"Yankee" & "Dixie"
Portland, Me.
KEITH'S (ubo)
Flying Majors
Simpson & Dean
M & B Hart
Bernard & Janis
Florentine Singers
Gusman 3
Portland, Ore.
ORPHEUM
(Sunday opening)
Pincer & Douglas
St. Louis
COLUMBIA (orpb)
"Four Husbands"
"Hon Thy Children"
Allen & Howard Co
Orth & Dooley
Girl from Milwaukee
Diane
Arco Bros
EMPRESS (wva)
White's Circus
Elsie White
J C Lewis Jr Co
Eddie Borden Co
Frank Stafford Co
2d half
Original Barretts
Maley & Woods
Herman Leib Co
Goldstein & Keating
Colonial Belles
GRAND (wva)
Grace Hanson
Bollinger & Reynolds
Miller Sisters
Leap Year Girls
Darn Good & Funny
Lyric Dancers 7
Sig Frenck
St. Paul
ORPHEUM
(Sunday opening)
Wheeler & Dolan
Cates Bros
The Hyphen
Scott Lassies
Rita Mario Orch
Meredith & Snoser
Moore Gardiner & R
HIPP (abo)
The Muros
3 Harmony Kings
7 Joyous Joys
(Two to fill)
2d half
Prickett & Lester
Adnanco Trio
Holland & Jeanie
Azel Christensen
Fortune Seekers
PALACE (wva)
Richard Wally Co
Bell & Fredo
Tilford Co
Four Rubins
Wood's Animals
2d half
Gus Erdman
Otto Koerner Co
Dudley Trio
(Two to fill)
Salt Lake
ORPHEUM
(Open Wed night)
(24-27)
Bankoff & Girile
Bill Pruitt
Anna Chandler
Rena Parker
Miniature Revue
Mario & Duffy
Geo Fisher Co
(Same bill playing
on page 28.)

NEW ACTS NEXT WEEK

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

"Peacock Alley," Colonial.
Evelyn Nesbitt and Co. (New Act),
Riverside.

Alan Brooks and Co. (3).
"Dollars and Sense" (Comedy-drama).
37 Mins.; Full Stage (Special triple set)
Palace.

Alan Brooks in his new playlet "Dollars and Sense," written, staged and played by himself, has found an apt successor to his former comedy vehicle, giving vaudeville in addition something uncommon in the way of a triple set. With a cast of four, including himself, Brooks offers what might be termed a condensed comedy drama, running through a complete story based on the immortal domestic triangle, the scenes depicting the home of the girl, Helen (Peggy Coudray), the husband, Billy (Irving Dillen), and the other man (Mr. Brooks), the fourth character shouldering the role of Brook's valet, a Jap programed as M. Nishi. The action opens in the center scene (Brook's apartments) when the principal arrives home engrossed partly in alcohol and partly in thoughts of the girl. He professes a desire to sit and think and his thoughts wander around to the introduction of the second scene (Helen's apartments) eight years back. The proposal and acceptance of Billy is shown and the scene reverts back to the present time with the couple eight years married. Billy has been financially ruined on a stock tip. The girl, whose God is money, flares up and deserts him, her departure shifting the scene back to the center set. She arrives at 3 A. M. and endeavors to convince Jack, (Mr. Brooks) that she always loved him, etc. Meanwhile, through the kindness of Jack, Billy's fortune is replenished and he too visits Jack to thank him. He finds Helen there. The complications are adjusted through a demonstration of diplomacy by Jack, and the pair depart reconciled while Brooks reclining in a large chair, yells for high-balls, realizing that he is almost sober for the first time in eight years. Mr. Brooks proves in this production that he is, in addition to an able light comedian, a clever originator, but Brooks would be far better appreciated with a larger supply of comedy at hand. The periodical relapses into dramatic atmosphere might better be replaced with philosophical comedy that Brooks has built his vaudeville rep. on, for even he cannot display emotion in one breath and a light comedy role in another. Between the two the light comedy has the vaudeville preference. The cast seems entirely capable with the Jap doing exceptionally well. The girl answers the type and role demands to the letter. While the playlet consumed 37 minutes in its unfolding it never dropped the tension, but at that it would be interesting to note the difference with Brooks eliminating his emotion and replacing it with the sort of comedy he can do so exceedingly well. *Wynn.*

Adrain.
Singing Trio.
14 Mins.; One.
City.

Adrain was billed at the City as a "novelty." The only novelty about the act that could be noticed from the front was that the billing was misleading, for Adrain (if that is the name of the black face comic) carries two others with him, and the trio, after they get started, offer several numbers. The act opens with the black face doing a very poor impression of several of the better known cork comics and finally dragging what appear to be four stage hands from the wings. Two of the quartet are evidently members of Adrain's trio and the others merely stall. Of the former one has a fair tenor, which betrayed a distinct huskiness Monday night. *Fred.*

Marie Empress.
Character songs.
22 Mins.; Full Stage (Special Set).
31st Street.

Marie Empress has returned to vaudeville in America after an absence of about six years. Her previous venture lasted but two weeks, the first being at Young's Pier, Atlantic City, and the second at Hammerstein's. On both occasions she headlined the bill, but more because of her wonderful advance publicity campaign rather than anything else. At the time Miss Empress was a new arrival from England, where she was said to have been a favorite in the Halls. Since that time Miss Empress has devoted herself more or less to appearance in pictures, having been featured in vampire roles in several of the bigger productions. Her return to vaudeville is marked by the fact that she is carrying a group of four assistants. Con Conrad is at the piano for the four numbers done, and in addition plays piano bits by himself. The other three assistants are used to lend a comedy finish to the act and this they do with a vengeance. Of the selections that Miss Empress sings the first is the worst and should be cut immediately. It is supposedly a French soubret song, but Miss Empress doesn't get it over. The second, after a change, is a song about "Mary" who came from the country and went into the films and finally married the director, after which she wished that she was back on the farm again. It is clever and rather well put over. The third number finds the star offering a male impersonation in evening clothes. She is a good looking and smart appearing "boy" of the English Johnny type. Her number for this is one about the vagaries of the English

Florence and Frank Moore.
Songs and Comedy.
37 Mins.; Full Stage.
Palace.

The Moore combination (Florence and Frank) came to the Palace this week for their metropolitan debut under a rather severe handicap, following the Kosloff dancing production at the Tuesday night show and because of the enforced rearrangement of the running order being delegated to close the program. This may have necessitated their prolonged repertoire, at any rate it failed to lighten their burden. But on their showing, notwithstanding the setback, they proved that under normal circumstances they can stand up among the list of prominent feature acts. Florence Moore is simply Florence Moore, long since acknowledged one of the best comedienne in or out of vaudeville. Brother Frank's capabilities are quite as well known, although a bit more limited, but Frank shows up much better in this vehicle than formerly. Florence Moore is not the easiest woman in the world to "feed" running through a continual string of ad lib comedy, but Frank is gradually learning the angles of his new connection and with a few weeks' work it seems reasonable to believe he will feel quite as much at home as he did in the Morton-Moore turn. The new turn is mostly song with the pair alternating solos, a Mr. Stillwell at the piano accompanying them. Frank opens with a comedy number, well delivered and accompanied by a short dance and some by-work with Florence coming next with a parodied operatic selection. Then follows "Tipperary" with the key being raised after each chorus. "Higher in Hawaii" led by Frank and bolstered up

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiere.

"The Wanderer," Manhattan O. H.
Jan. 23.

Leona La Mar.
"The Girl With 1,000 Eyes" (mind-
reading).
28 Mins.; Three.
Colonial.

As a "mind reading" or thought transference act, Leona La Mar is following several of a similar nature. The effect is the same, notwithstanding the exact manner of working. With Miss La Mar there is an elderly man who walks through the audience, soliciting questions to be whispered to him. The question and the answer are spoken by the blonde girl, blindfolded, upon the stage. She is forever stretching out with her hands, grasping the air in semi-circles, as though reaching for the questions or the answers. If cueing is done, the La Mar combination has perfected an excellent system, for the public, and there isn't much doubt but that the Colonial audience Monday night was mystified. The usual questions are put, marriage, engagement, lost sons, and topical, just now of the war. Leona predicted the war would last four years. She added as a comment she had predicted the war a year before it started, while at Buckingham Palace. (There is a Buckingham Palace in London—Alfred Butt's Palace there is another institution.) Leona also said the Deutschland is on its way here and is having a rough trip but will land. Also once while petulant she addressed the man in the aisle thus: "It must be more quiet, Daddy, or I won't work." That was a wholly voluntary bit of information from Leona, as no one had asked Daddy if it were too noisy for the medium. An entirely new bit of thought transference in the turn was when the man in the aisle asked the girl to describe the first eight people seated on a side row. This she did minutely. The exchange of conversation did not contain enough cues for this. After the eight had been passed on, the girl was told to describe the next one, which she did. Later three more in a row in a centre aisle were also described. This might suggest a rather large twice a day expense account for the act, to the skeptical. Leona, when ending her turn, told the audience she was supposed to "work" only 20 minutes and had worked 28. That was correct, less one minute, up to that time, so if Leona doesn't wear a wrist watch (though blindfolded) she is a fine judge of pace. For the finish the announcer stated that on Friday afternoon there will be a special performance to answer questions from women, to be delivered in sealed envelopes, giving the women time to carefully think out their questions. There was no sealed envelopes around Monday night. Nor were any questions written on paper. Everything was "passed" in the manner the Zancigs first did it over here. The Leona La Mar act as framed should become an attraction in the smaller cities. It's a question whether the present time is opportune for an act of this sort to follow the others in the very big houses, with any degree of success, other than as an interesting turn and perhaps vital to those who believe in it. In the other towns it can draw and as "drawing power" means the most to the turn, it should play only where it believed the best results could be gained. *Sime.*

"Holiday in Dixieland" (10).
Songs and Dances.

A group of colored boys and girls, about the usual assemblage, who sing and dance, with the comedian standing out, for his dancing. Customary fast dancing finish. Small time. *Sime.*

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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)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keeffe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keeffe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Alon)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Brown)		U. S. V. M. A. (Walter J. Plimmer)

language as spoken in this country, touching particularly on the slang expressions. This number can be worked up to a hit with a little more application. The final number is with Miss Empress as a "boy" at the seashore, not much at first, but when the three different types of bathing girls are brought in there is a howl of laughter from the audience. The first is a dainty appearing blonde, rather cute; the second a girl of Charlotte Greenwood proportions, and the third (who also appears to be a girl at first) could easily apply for the job of fat lady with the B. & B. show. The final comedy jolt is the disclosure that the stout person is a female impersonator. The act looks good enough to be worth featuring, after the opening number is eliminated and something of greater strength substituted. *Fred.*

Rowley and Tointon.

Dances.

13 Mins.; Full Stage (Special Drop).

A black drop with the spot light upon it against which this man and woman dance, dressed in all white. The dances are not out of the ordinary, but the opening one goes back to first principles in vaudeville dancing and may be liked through that. The girl does a Scotch number on her toes rather well, but the finish, following a short picture reel that gave the girl time to change, called "A Dancing Nightmare," means nothing and didn't get much more. It's a small time turn the way it is. *Sime.*

with a line of comedy talk in which Florence appears in a grass dress is next, a Berlin melody following, after which Florence did "Me and My Gal" the turn closing with another comedy number. As it stands, running 37 minutes, the routine should be shortened. At least two numbers should be eliminated with the running time not exceeding 25 minutes. And Frank might drop the "prop" laugh. The act should not be judged on the Palace showing because of the aforementioned handicap for it seems a certainty Frank will eventually master his situation and after that the act is cinched. The Palace voted them a round hit. *Wynn.*

La Sylph.
Posing.
8 Mins., Full Stage.
Royal.

La Sylph is typically an opening or closing act on any bill, posing in a frame erected in the center of a full stage picture sheet while standing on a small platform: projected through the center of the sheet proper. A frame is constructed through the projection of a moving mass of many colors, artistic in itself, but done oft before in various ways. La Sylph is continually in tights. The subjects are massed about her from the stereopticon machine and earned occasional applause. It's a pretty act, in fact they're all pretty. And unless they become as common as modern dancing acts there should be work for them all, including La Sylph. *Wynn.*

Emmett Corrigan and Co. (3).
"Mrs. Eastman's Brooch" (Dramatic).
 19 Mins.; Full Stage-(Interior).
 Royal.

In selecting a new dramatic sketch, Emmett Corrigan has shown a preference for the crook variety, offering the conventional burglar story in a somewhat different manner, but not adding sufficient novelty either in its construction or rendition to eliminate the natural handicap provided by the very fact that it is a crook playlet. The scene shows a boudoir in a home that has just been the scene of a daring burglary. The hostess has lost a valuable diamond brooch. The guests have been requested to submit to a search and John and Mary (Mr. Corrigan and Florence Hackett) along with several of the other guests are remaining with the victim overnight. John is a reformed thief, known to the police as Drop Morgan. His wife is unaware of this. She steals the trinket, but John does not find this out until she is about to retire, when her guilty actions arouse his suspicion. She confesses. A man representing himself as chief of police phones he is coming up to search the room. He arrives. John recognizes him as an old partner. The old partner is impersonating the chief in order to cop the jewel. John gives it to him. He leaves. The expected shots are heard and the expected news that he has been killed is received over the phone. Mary and John are automatically exonerated and Mary is automatically reformed. John reformed years previous. Emmett Corrigan must have a rather weighty opinion of his individual reputation to figure on big time vaudeville for this particular skit. It is merely cheap melodrama, roughly slapped together and, what is more surprising and even disappointing to many who know Corrigan's past performance, coarsely played. The intruder couldn't pass as a police chief in a blind man's home. Corrigan's performance of the role was loose and lacked the expected and essential light and shade. The climax was weak and the situations equally weak. If it goes through Corrigan's name will carry it.
 Wynn.

Ryan and Franklin.
Piano and Songs.
 13 Mins.; One.
 Royal.

Jack Ryan (formerly Ryan and Tierney) has doubled with Arthur Franklin, pianist, in the conventional two-man piano and song turn. The combination lacks the essential "kick" for big time classification, Franklin running somewhat short on stage personality when contrasted with Tierney and the repertoire runs far below the standard expected of a singer with Ryan's reputation and ability. The routine is comprised strictly of popular numbers, ballads alternating with light comedy songs all rendered by Ryan, with no double vocal effort, the pianist accompanying each number and offering a medley for the piano solo. Ryan "booted" the lyrics of one song, but stalled through nicely, although the error forced a perceptible handicap on the performance. Ryan can deliver a number, looks good and has a following in his particular line, but the present turn will not sustain the "rep" he has taken several years to construct. It may carry the couple around the smaller houses, but looks all wrong both for the big time and Ryan.
 Wynn.

Hanley, Lum and Smith.
Rathskeller Trio.
 11 Mins.; One.
 City.

The routine of numbers runs generally to the ballad and rap-ballad type. Six are sung, four with "back home" stuff. The act is very small time, with the harmony much on the "jazz" order because of the baritone, who seemed to be altogether off.
 Fred.

"The Cure" (5).
Comedy-Drama.
 25 Mins.; Five (Special Set).

"The Cure" is a John B. Hymer sketch that sounds so far away from Mr. Hymer's customary style it is almost startling to connect it with him. The playlet is full of ideas and for the most part has been well constructed. It often gives big promise, but sags immediately and at present goes toward a finish that merely prolongs without helping the ending. The piece has comedy, emotion and a slap at quack "women specialists." Its cast is quite capable with one possible exception and that exception may be a matter of personal opinion. A physician decides in order to obtain real money, he should become a specialist for the women and does so. Of engaging personality he is soon overrun with women patients, which brings about jealousy on the part of his wife. To cure her he engages a female private detective who becomes friendly with the wife and enacts a scene with the husband in his office, overheard by the wife, in which the husband declares his only love is his home. The wife orders her false "friend" to the street, absolving her husband and begging his forgiveness. There is much incidental business and the complications are worked out in the nature of a surprise. In view of his following remarks on fidelity and since the wife could only hear and not see, the husband's inclination to "fall" during the alluring talk of the detective did not afterward ring true either way. The sketch should be liked on the big time. It can be cut in running time with a rearranged finish.
 Bime.

Joe Towle.
Nut Piano Act.
 16 Mins.; One.
 Colonial.

There isn't enough originality in Joe Towle's nut piano act for the biggest houses. A trip over the big small time may improve him sufficiently to make the larger theatres later, and that's where he should be content for a while. At the opening two stagehands roll the piano on. One is Towle, who remains in the uniform throughout. A bit of comedy with the announcement cards started the act, Towle placing the one on the right side of the proscenium, it being the wrong name (of an act there last week), then putting on his own card, but upside down. Customary "nut" talking breaks in while Towle plays a few bars at a time on the piano, he later inviting selections from the audience, playing the one air for all, then giving an imitation of a moving picture house piano player, and taking his bows to lowered foot-lights. The piano seems to be Towle's excuse. The picture bit on it is Violinsky's. The bows to lowered lights was likely suggested by Joe Jackson's drop business.
 Bime.

Ely's Revue (7).
Minstrel.
 20 Mins.; Three (Special Drop).

Four girls and an interlocutor in white face and two corked end men. San Ely is one of the ends. The Jeanette Sisters are a couple of singers and La Chester does a toe dance. The names of the others were not caught when the interlocutor announced them, excepting "The Darktown Trio," quite as bad as all the rest. As a minstrel act it doesn't commence to qualify. La Chester drew some applause through her toe work. In comparison with the others she is a star, but in other company might not shine so brightly. After the opening matinee the act was sent to open the show. It's a very small time affair and seems to have been built that way, since in the 20 minutes the girls do not change costume. It wouldn't make any difference if they did and perhaps that's the reason. The finish of it will hold the turn up on the small time.
 Bime.

James C. Morton and Co. (2).
Comedy.
 16 Mins.; Full stage.
 Royal.

James C. Morton (formerly Morton and Moore) has added two women (his wife—Mamie Diamond—and daughter) to the former Morton and Moore specialty, reconstructing the vehicle to fit the new combination through the elimination and addition of "bits" here and there. The daughter appears but a single moment or two, the bulk of the responsibilities being rather evenly divided between the elder couple. Since the turn proper is well established, the only existing doubt rested in the possibility of Mrs. Morton's covering the absence of Moore, and after the Monday night performance at the Royal this doubt was completely shattered. With a capable woman sharing the comedy honors with the very capable Morton, the skit assumed an entirely different shade. It provided a touch of "class" that only femininity can give to vaudeville art and yet the comedy remained in its entirety. Mrs. Morton is the very personification of "pep" and personality and her appearance registers up to expectations. With work she will develop the regular finish of the turn, but regardless of this Miss Diamond had scored sufficiently well up to that point Monday night to insure the success of the act anywhere, any time. With all due respect to the acknowledged ability of Mr. Moore, one cannot consistently conclude a review of the present Morton act without registering the opinion that it shows a decided improvement, not because of the respective capabilities of the two, but because of the prominent presence of that single thing that makes vaudeville possible—woman.
 Wynn.

Julia Nash and Co. (3).
"Liz" (Comedy-Drama).
 18 Mins.; Full Stage.
 City.

Julia Nash has a gem of a slang sketch in "Liz." The star role is that of the slangy older sister, who is the self-constituted protector of the pretty younger sister. Both are employees in a department store, but the younger girl has had the advantages of a boarding school education, while the older sister and the old Tad type father stunted themselves. The act opens with the Tad sitting in his shirt sleeves with his red flannels showing through. He has been drinking. The older girl is the first to arrive home from the shop. The dialog in this section carries comedy that gets over, with the girl upbraiding her father for his three-day souse. The younger girl arrives. She has a date for that evening. Confesses to her older sister it is with the son of the owner of the department store. The older girl immediately lets her imagination run riot. To her mind there is only one thing the young millionaire is after, for young millionaires do not take shop girls to road houses without an object. When the Y. M. arrives she slips him a fine call, only to be proven all in the wrong, for his intentions are "honorable." He said so himself. The finish lets it down a bit, but there is big time class to the sketch.
 Fred.

Hazel Muller.
Songs.
 9 Mins.; One.

Hazel Muller is a tenor singer. She is a brunette, much after the style of many of the deep voiced female vocalists. Singing a few numbers at the Fifth Avenue, in which her enunciation was as marked as her rather pleasing voice (for a girl), Miss Muller got a little something and might prove of value on the small time, unless she can manage to fake some way of getting on big time, as others in her line have.
 Bime.

Bessie and Harriet Remple and Players (2).
"You" (Satire).
 17 Mins.; Full Stage.
 Alhambra.

Harriet Rempel has written a satire disguised as a morality playlet, which with her sister, Bessie, and two male players, is interpreted. The basic idea is apparently exactly that of "Overtones" first presented by the Washington Square Players and now played in vaudeville by Helene Lackaye and Co. The action takes place at Claremont on the Drive. There, seated at a dining table, are a young woman and man, she deftly angling for a husband, while he weakly attempts to ward off impending matrimony. These two characters are programmed as "Everygirl" and "Everyboy." The set is displayed through parted curtains. In the folds are "Everygirl's Realself" and "Everybody's Realself," their faces alone being visible, lighted by their stream spots. After each parry and reply by the couple in the room the "realselfs" make comments, giving the right thoughts of the two. The girl lands the boy, and to clinch him she makes an elopement out of the affair instead of a month's engagement. In the meantime the "realselfs" from the curtain predict disillusionment, surely to come within a year. The playlet is mildly diverting. The characterization of "Everyboy" left the impression it was amateurish, in fact the acting throughout was little beyond that. If comedy was tried for in the dialog, it failed.

Maryon Vadie and Ota Gygi.
Violin and Dancing.
 12 Mins.; Full Stage.
 Alhambra.

Gygi has been in vaudeville for several seasons, hailing from Spain, and being considered a corking violinist. Maryon Vadie is of the Vadie Trio, and having lately been married to Gygi the present offering is probably the result. That Gygi has intentionally made his playing secondary to Miss Vadie's dancing may not be his idea, but that he makes no serious effort to display his class with the bow, is evident. Five numbers were offered, three of them dances by Miss Vadie with music by Gygi and a piano accompanist. The two violin solos were much liked, but nevertheless Gygi's playing did not show the brilliancy and style he is capable of. One of Miss Vadie's numbers was a toe dance. All were neat, but not exceptional. The act was accorded liberal applause, considering that the audience was cold. With Gygi displaying his class, they will enjoy a much greater success.

St. Clair and Dixon.
Songs, Talk and Dancing.
 16 Mins.; One.
 Hamilton.

Two men in the usual straight and comedian combination. The straight man appears in evening clothes, the comedian being in neat sack suit on his entrance, but presenting changing to evening clothes likewise. Their early talk runs to rather labored gagging, but the singing does nicely and from midway of the routine to the finish they have an idea. It begins with a light comedy number, the refrain of which is something like "Give Me Back What I've Lent You and Return My Sweetheart Too." The lyrics are partly recited in a quarrel bit, during which one of the men goes off and returns to the other most of his clothes, piece by piece, until he is reduced to a hat and a long overcoat from beneath which his pantsless legs show. Follows a reconciliation between the two and a final verse for an exit. The pair look particularly well in evening clothes and work hard. Better exchange of cross fire talk at the beginning would vastly improve the act.

LIBERTY GIRLS.

The show at the Columbia this week is "The Liberty Girls," headed by Jack Conway, the Irish comedian. It's a Drew & Campbell production and has a book written by Mr. Conway called "Riley's Vacation" running in two parts, with two vaudeville acts happening right after intermission.

The story is well enough carried along to last throughout the performance, which slightly drags at the commencement and toward the ending. Midway, however, there is entertainment contributed by Mr. Conway principally, as he has been surrounded with a well balanced company of part players.

In writing the book Conway did not altogether depend upon old business and gags. The dialog has a freshness at times that is reflected in the situations and it also is a freshness for burlesque. The talk often though, has a source to suggest it contains laughs, and the people who handle it do so capably. The Ford Sunday gag is such a good one for a burlesque show it should be left alone and to Conway. In the early part of the performance and before Mr. Conway first appears as Riley, a wealthy Irishman, the action and dialog are centered around the principal's support. Into this is injected some "cheese" and "submarine" talk that the Columbia audience Tuesday evening greatly liked.

The musical numbers are about equally divided between popular songs and ballads, also popular, more or less. The 18 choristers are dressed well and average fairly for looks, but the back line is full of shirkers on work. The staging of the girls must have had something to do with this. Even at this day a stage director could run this show by taking the girls under instruction for a few days. The disparity in the activity of the smaller set of choristers against the larger girls is so marked it hurts the song numbers, also their leaders, especially since one of the number leaders (Dainty Dollie) only can lead with spirit, putting dancing into her singing. The other well known Dainty Dollie, that "Dainty" makes it harder. Miss Dollie looks good enough as a brunette and gets through with what dancing she does, considering there is little real dancing, if any, in the performance, but to call a soubrette "Dainty" before she appears augurs something that Dollie can't live up to. Just Dollie something or other would be much better, and let the Dainty he looked on by the audience, if it's there.

One of the numbers, made a "chorus number," with short recitations by each girl and led generally by Jim Collins (the straight), and a very good one throughout is "The Fraternal Orders of America," with each girl representing some well known lodge. The girls were first in favor, with the Masons second and the Red Men third. The verses for this have not been overwell written. If the number is held over for next season, which it might be by recasting, a new set of lyrics for each lodge should be secured. That was the end of the first scene of the first act, the second scene being in "one," the exterior of a stage door, and the final scene, the bare stage of the theatre, on which is given a dress rehearsal of a burlesque.

This run to an excellent finale, when a woman plant in an aisle uproariously laughs at Conway's make-up as the king. The orchestra leader remonstrates with her, the "house manager" walks down the aisle to restore order and the company is closed in in the confusion, afterwards exiting through "one," making faces as the disturbance they do so. It's the final finale to that planned by the late Frank Wiesberg and used in the first show he produced on the Columbia Circuit, of which Mr. Conway was a member. As it is one of the best finales ever devised for burlesque, Mr. Conway might respect the original of it by mentioning the fact on the program, unless he purchased the outright from Wiesberg and is under further obligation to that poor fellow or his memory.

Mr. Conway as an Irish comedian has a quiet but thoroughly effective method. Pantomime enters almost as largely into his work as anything else. He indulges in a little slapstick and is messy with a champagne bottle, but Conway gets comedy out of everything he goes after, and affords steady amusement when on the stage. Mr. Collins is of no little assistance to the star and the company. He carries himself very well and has a speaking voice that helps. Arthur Mayer, as a German, perhaps taking the cue from Conway's style, also gets over and the restraint of action for effect is also, followed by Mike Puglia as an Italian, who, with comparatively little to back him, has faltered over a laugh and made the minor role loom up quite strongly. Mark Thompson had a small bit as a sous and Ed. Griffin, early took care of a blackface role fairly well. Messrs. Puglia, Frank Leonard, Griffin and Thompson composed the Liberty Four, one of the olio acts. They must have formed themselves from the troupe and could hardly call themselves a singing quartet anywhere outside of it. The other olio turn was the Three Bulwiga Girls on the wire, billed as "A Taste of Vaudeville," which it was, without making the house any bungler.

The principal women of the show are alongside the men as support. Etta Joerns looks well and whomsoever, and sings nicely when she doesn't pitch her voice too high, which may be a fault of an orchestration. Barry Melton, besides looking a prima donna, which she is not, is a big part of the plot, playing opposite Conway. Miss Melton got the individual bit of the show in her "Bullin" the Jack" number, done alone by her.

The number hit was "South Sea Isle" also led by Miss Melton. In this the girls wore attractive striped costumes. The girls could have had watermelon costumes for the "Nash-

ville Tennessee" song led by Miss Dollie. They would have looked better than those worn. Mr. Leonard sang a ballad as the second song on the list and "Good Little Girl" was substituted for a programed third number. In the first part, Mr. Conway did the only song of the evening called "Hippodrome." It was very rough lyrically as referring to the Hippodrome, New York. The opening of the second part was a medley of popular songs that covered that field, with Miss Joerns in this division also singing several Irish airs. Up to 10.30 the show had not put on a Hula number (other than "South Sea Isle") or dance and they should boast about it in the advance billing.

The settings, while full stage exteriors, always looked in good taste and added to the appearance.

There shouldn't be any hard topics to head-quarters this season on "The Liberty Girls." If all the Columbia shows stood up as well, burlesque would never have to worry. *Time.*

BIG REVIEW OF 1917.

In the construction of his "1917 Review," playing the American Burlesque Circuit, Henry P. Dixon (Broadway's soft-toned arbitrator) displays more than the average weight of show-sense, having provided all the essentials of successful burlesque without any representation of reckless expenditure. Dixon apparently believing that in burlesque, "the book's the thing," conferred with those two merry quippers, Jim Morton and Felix Adler, and the result is something resembling a bunch of originality, although it is apparent the original script has been banged about somewhat to provide the admission of some "favorite hits" by the principals.

There is nothing about the production that could possibly be taken for a "flash," but the Dixon show is giving a good comedy performance and on the American wide comedy must predominate if one would carry a profit balance at the conclusion of the season.

Mr. Dixon has selected an unusually good looking aggregation of choristers, several capable number leaders, which they do, and surrounding them he has principals who outshine in the manner of ability a good many casts on the other wheel. His musical score is well chosen, running mostly to popular numbers, with an occasional special song, and the wardrobe, mostly tight, is as good as the best and much better than the majority.

The opening brings the girls on first in single and double file, without delay, following through the rendition of an introductory number, each individual announcing her role, the "bit" concluding with the stage crew and spot-light man introducing themselves in the order named.

Then comes the story, one of those mistaken identity affairs told somewhat differently and arranged to include rather neat scene with a future studio setting. Of the principals, four stand out in conspicuous prominence and this quartet aided with proper material can carry any production through on a comedy basis. Florence Brooks tops the list from a genuine standpoint of ability, although Harry Levan, Claire Devine and Charlie Warren are probably better known in burlesque circles. Miss Brooks is a character woman, one of those who linger in your thoughts after the final curtain. She makes no bid for pretentiousness, but her every move is that of a seasoned artiste and with it she has a voice that alone should elevate her to a higher spot than the American circuit. She demonstrated her versatility in the burlesque during a "souse" hit with Levan. It stood out as one of the best sections of the show and monopolized the comedy honors without interference. A short while later she staged a burlesque operatic number with Levan that temporarily stopped the show. Burlesque could stand some more character women of the Brooks type for she earns her results on legitimate ability without a single gesture approaching the suggestive line.

Levan is a clever comic, short of stature, but "wise" on burlesque angles. He knows how to handle a situation and works particularly well with Miss Devine, with whom he staged a piano enclatity, Levan playing to Miss Devine's vocal work. Miss Devine scored during the moving picture scene. Joe Dixon working opposite as a "dope," his character representing Mack Sennet in the cast list. Charles Warren, he of "Quo Vadis" fame, worked into the show as a scene stealer and provided a fair share of the laughs. Alie Mason, Charles Saxon, Lettie Bolles, Dody Morris and several other of the chorus alternated in leading numbers, but to the quartet above-mentioned went the bulk of the honors.

Mr. Dixon can justly boast about this production. Always remembering it was built for that particular circuit, and Dixon being one of our very best showmen, he doubtless if the merits of the show will go high. It should get Dixon some money and leave an impression favorable enough to allow a return next season without a single change. *Wynn.*

BROADWAY AFTER DARK.

(INTERNATIONAL)

Jimmy Roach.....Mr. Gates Austin
Ray St. John.....Miss Ma. Buschman
Macklin Benven.....Miss Gale Satterlee
Melba French.....Miss Louise Ferguson
Stephen Rockwell.....Mr. John Barrett
Violet LeClair.....Miss Rita Lawrence
Victor Manning.....Mr. O. M. Williamson
Johnny McAbene.....Mr. George Reynolds
Franklin Manning.....Mr. Archie Forsyth
Ada.....Mr. Chas. Bopp
Cokran.....Mr. Ralph Wood

"Broadway After Dark" has most of the faults that plague medrassa as built about the "bright lights," that is to say its senti-

ment is sloppy and its atmosphere is false, but the play offered on the International Circuit under the sponsorship of the Acme Production Co. (Hulton Powell, general manager) is theatrically effective.

It is difficult to accept the yearnings of a trio of ladylike strollers on the easiest way for a life of domesticity away from the cabarets and the theatre and it is altogether too much of a feat to swallow the pure love offered to one of the trio (whose rent is paid by a Wall street broker) by the hero, the hero having complete knowledge of this irregular system of domestic finance.

In spite of all of which the play does undeniably grip and hold attention because its dramatic elements have been skillfully marshaled. There is no subtlety about the methods, but W. C. Herman, the playwright, gets his results. It is the variety sort of theatrical juggling, but done deftly. The climax of the third act will serve as an example. The action takes place in a red and white cabaret, where the villain (he's the broker who tries to force the hero back to his arms) frames up the hero by planting a roll of money in his pocket and then bringing about his arrest for theft. As the plot is about to be sprung, the heroine switches out the lights, secures the villain's revolver and when the lights come on again she has command of the roomful of plotters and manages her lover's escape. The whole scene for melodrama with a "punch" is cleverly managed and gives the act a capital curtain. There are other effective situations of the same sort and the final act is an interesting series of swiftly moving intrigue.

Violet LeClair, the heroine, is described as "one of the many," meaning that she is an out-and-out, Ray St. John is described as a chorus girl, while the third member of the trio is Melba French, "a milliner." Violet, with her melody, is a first rate comedy character, but the other two have occasional light moments when they are amusing.

In like manner the hero, who is the familiar "young Westerner," is a puppet, but the playwright has created two first rate comedy characters. One is a tired business man who plays generous provider for Ray, the chorus girl, and the other is Jimmie Roach, a raktine piano player who is always seeking a chance to display his talent, but never quite puts it over. The pair contributed the two best comedy characters the International has disclosed this year.

The company makes a satisfactory organization, playing nicely together without any one member attaining conspicuous excellence, but no one falling far below the acceptable average. The production fits the grade of players. The four settings furnish enough background for the story. Nothing has been slighted, although apparently economy has been observed in the frame up of the production. As for example the heroine's living room setting has a painted bookcase, which subsequently does duty in the equipment of a hotel writing room.

PALACE.

With the program somewhat handicapped through the desertion of two of its feature "angles," business maintained the capacity mark during the earlier part of the week notwithstanding. Little Weston was forced to return from the line-up Tuesday afternoon, suffering from an over-dose of rich food, and the temperamental Violet Dale was reported peeved anent managerial instructions as to the length of her specialty. Tuesday night she failed to appear. Charlie Olcott, from the Orpheum, Brooklyn, program, was selected for the breach, appearing in third spot. Her more than stage of the damage. This forced a rearrangement of the running order, bringing Florence and Frank Moore to the closing position, with the Patria film following.

Maxine Bros. and Bobby opened after the pictorial review. This combination seems as familiar to the Palace audience as the house staff. It's good "silent," but repetition doesn't help it.

Wright and Dietrich were second with a "straight" singing turn, opening with a rather novelty introductory number and proceeding through a routine of well-picked ballads. Miss Dietrich's solo scored an individual hit and the pair closed the show with a specialty nicely.

Charlie Olcott was in the third spot. His routine is singularly good, especially the descriptive travesty built around the usual musical comedy. It is strongly suggestive, however, of the number introduced by Cecil Cunningham at the Royal this week, the one selecting a musical comedy and the other a light opera for the scene. Alie Brooks and Co. (New Acts) closed the first part with the classical Kosloff and his aggregation of terpsichorean sharks opening the second portion of the bill. Kosloff is a fever with the Palace patrons. They seem to dote on his specie of art. And Klis-bing has been to contribute it. His return brings an accompanying orchestra. The stage along with a new set. The dances are as formerly with Kosloff and Maslova prominent at all times. The production was thoroughly appreciated, likewise the principals.

Florence Moore and her brother Frank (New Acts) came to meet, closing the vaudeville show proper, with the Mrs. Vernon Castle picture holding them in to the exit march. *Wynn.*

COLONIAL.

The weather, "The Girlies" Gambol" and "Patria" all helped to pack the Colonial Monday night. It was snowy but nice outdoors, and that the people wanted to see the Mrs. Castle serial-Chapter One was visually testified to when they remained for it, closing the performance.

Closing a vaudeville show with a serial is going to be a certain way to discover its worth, at the first, third or tenth chapter. The Keith houses, in changing their policy could on a future picture, picked a good one in the Castle serial, for they were certain of an opening for it, through the Castle fame. It will hardly draw any new picture fans, however, for the dyed-in picture watchers won't pay the Keith vaudeville price just to see one film. They will prefer to wait its release into the regular picture houses. But the early chapters of the serial may draw in some new moviegoers from those who always want to see the Castles, together or singly, in any kind of a way. And judging from the Colonial hill this week, if the vaudeville regulars don't care much for the continued film, they can walk out on it, already having seen previously a vaudeville supply.

Though the Colonial program this week, while having enough quantity, isn't even a drop of wit, it does give anyone raved over the bill. Its headline, "The Gambol," was liked because of its higness and flash. There has been little change of moment in the turn. Felix Adler continues to give his vaudeville act in it to allow for the girls' changing. Margaret Iving, the star of the production, is very considerate, not being hogish at all, which is unusual as it gives everyone else a chance. Paul Fawley now only leads the numbers, and the two specialties are also retained. Richard De Mar and Lulu Swan in their skating impersonation dance are very timely in this winter time, and Hazel Moran, handles lariat very well. It's a large act for vaudeville and quite imposing in people and production.

"The Gambol" closed the first part, giving it a chance to get all possible out of the spot, and Yvette opened the second part. Yvette, as a violinist, now like Nonette, also sings. Yvette sings and fiddles. In a special setting that she is seen posing in when the turn opens. Yvette did not set anything on fire. One reason may be she tries too hard. The girl ran to the line-up, offering to sing, but she works that doesn't get enough to keep in the act. She especially mugs when playing rags on the instruments. As rags make the best thing she does, that is what she should stick to, but when Yvette encounters the competition of so many other rag violin players there's no more novelty in it. As a singer Yvette should commence training all over again, although her salvation might be to cultivate a double voice. It may have been noticed in all double voiced vocalists that one voice is very bad. In this perhaps is the solution to those singers now in vaudeville with bad voices, and the good lordy knows there are plenty. Yvette didn't get much applause but she got a bouquet that perhaps a music publisher sent. It looked to be on condition to the deal offering to send Miss Iving. After was Leona La Mar, "The Girl With 1,000 Eyes" (New Acts). "See All! Knows All! Tells All!" the program said. That "Tells All" sounds ominous, but let's hope Leona uses judgment. Her announcer kept on telling how he would give \$1,000 to anyone who could catch Leona tripping and for other things. It sounded as though the "1,000 Eyes" had gotten into their minds and everything is one thousand with them. Another hope is that the thousand goes for salary also.

Opening the show was Catherine Powell in dances with a change in view setting scheme. Miss Powell pulls through in the position, aided by her toe work and appearance. She seems rather a large girl, and it's a somewhat big number for the first offering sent. A recommendation for us. Following were Brennan and Powell, the parlor sinners, who are holding up the "No. 2" spot and could help themselves perhaps still more if paying regular money to a vaudeville director for ideas in their singing turn. Next came Joe Towle (New Acts). Aveling and Lloyd were next to closing. *Time.*

ALHAMBRA.

This is "winter carnival" week with ten acts instead of the customary nine. That with the first installment of the "Patria" serial brought capacity Monday night. The show started at eight promptly, which in spite of the extra act brought the serial on at ten forty-five, this lasting until after eleven.

The first section of the show, comprising six of the ten acts, moved with considerable speed, reaching a climax with the Frank Hale and Signa Paterson turn, which closed the intermission in whirlwind fashion. This pair headed off easily, and held their position, securing the bit of a show that was most productive of applause. The stunts of the musical sextet with its dancing leader and its Hawaiian member, who had a singing specialty to himself, were appreciated, but the work of the dancers remained paramount. For one so stockily built Hale certainly "throws a mean bin." The lightning-like whirling of Miss Paterson in the "Tornado," the finish number brought the biggest applause of the evening.

Marion Vadle and Ota Gyzl (New Acts), on in fourth spot, presented a turn along similar lines to the Hale and Paterson act. Sandwiched in between were Rae and J. Gordon Dooley, whose sprightly efforts did much to hold up the speed and class of the forenoon bill. Gordon is billed as "standing, sitting, sliding, slipping comedian," and that pretty well describes his work. Their fast finish, a burlesque on a cabaret, with Miss Dooley dressed as a boy, sent them over big.

The Durkin Girls (New Acts) in second position created a very favorable impression. Both present a bit of personality and dress

with taste. "When Hiram Got a Flash at Broadway" by the pair was cleverly done. Bert Melrose fitted perfectly in No. 3, and though he seemed a long while working up his exceptional table fall, he gathered plenty of laughs all the way. The Retter Brothers started proceedings with an excellent somersaulting exhibition.

Opening after intermission came that unusual fast working combination, the Seven Bracks, who appear to be as good in vaudeville as in the circus tent. Their speedy ruse work with some exceptional tricks caught the audience to a nicety. They were followed by William Sisto, who had changed places with the Dooleys after the matinee. Sisto with his "Italian Statesman" monolog gathered the laughs in good measure, but failed to score as he had in the earlier spot.

Next to closing were Bessie and Harriet Remple and players with a sort of morality playlet, with a satirical vein, entitled "You." The theme unfolded is that of a young couple at an inn, the girl angling for a husband, while the "real" subject of the two spoke at intervals from the retired cushions of the set, their faces alone being illuminated. The turn was only mildly diverting.

The peculiar framing of the bill was shown by the fact that the Primrose Four closed the bill, although there were two acrobatic acts (three counting Melrose). The quartet added the singing that was missed in the early portion and, considering their late spot, did excellently.

Practically the entire house remained seated for the first showing of "Patria," featuring Mrs. Vernon Castle.

81ST STREET.

It does not seem as though the advent of the Riverdale within 15 blocks of the 81st Street, with big time shows, had had any effect on the business of the latter house. Judging from the attendance there Tuesday night. Incidentally a great many of the house managers about the town might get a line on how their ushers should comport themselves by taking a trip to this house and watching the manner in which the attaches handle an audience. They are a set of unusually polite and courteous young men. The entire atmosphere about the theatre is ultra-smart and could be copied to advantage by a great many theatres.

There was the usual five-act bill with the news weekly, a five-reel Triangle feature and an educational subject. The house seemed to be a little top-heavy Tuesday evening, although the orchestra was filled almost to the rear row. After the first Morton opened with their acrobatic balancing novelty, and were greeted with applause. Leo Burns and Thomas Foran with their songs and dances fared well in the second spot. This team of steppers are of the Doyle and Dixon type, although they do not pull all of the stuff originated by the latter. They held up the show with their last foot work.

Marie Empress (New Acts) with a novelty singing offering ending with a comedy smash closed the first part.

"The Little Yank," with Dorothy Gish as the star, was the Triangle feature that was shown immediately after intermission. It received applause at the finish.

The second part held Orren and Drey in mimicry, which got a number of laughs and quite some applause. Les Valdes, a comedy mystic offering, was a near riot. It preceded the specially culled news events in film which closed the show. Fred.

ROYAL.

The Royal program carries four new acts of the eight scheduled this week, with but one of the quartet offering anything resembling a surprise, although another, La Sylph (New Acts), came entirely up to expectations in her posing specialty.

The surprise came along in the second section when James C. Morton and Co. (New Acts) appeared to offer the former Morton Moore turn. They cleaned up one of the big hits of the evening, sharing the top honors rather evenly with Cecil Cunningham, who followed next in order.

Miss Cunningham did but one of the programmed numbers this week. The "Irving Berlin's Childhood" remains in opening spot and seems qualified to be retained with the new repertoire. A vocal burlesque on a comic opera follows and might be dropped. It's too long, too pointless for its length, and while Jean Havez has built it apparently expressly for Miss Cunningham, it doesn't offer her the proper opportunity to exploit her genuine ability. But the third and final number, a historical sketch, "The Girl in the Right Direction" and developed into what is probably the greatest special number Miss Cunningham has ever listed in her repertoire. This in itself practically constitutes an act and at its conclusion the principal was forced to a speech of acknowledgment. With the Berlin song, the rag and any of the former numbers, preferably the vaudeville training song, Cecil Cunningham is prepared for anything vaudeville can offer her.

Blanche Sloan opened with her flying rings, offering a thrill at the finish with her break-away swing over the audience. Miss Sloan retains a youthful appearance and agility that make her capable for the time and the forebears her up for the forebears of her particular specialty.

Ryan and Franklin (New Acts) followed, with Moon and Morris in their dancing turn next in line. They gave the show its proper start and the speed accumulated by them was aptly maintained by Aveling and Lloyd (also at the Colonial this week) with their sidewalk chatter. The boys walked off to a rousing

hit, making way for Emmett, Corrigan and Co. (New Acts), who had a dramatic sketch.

The intermission followed with James C. Morton and Co.; Cecil Cunningham and La Sylph making up the balance of the bill.

For a closer the Castle film serial, "Patria," sufficed keeping them in with little or no trouble. The regular pictorial review opened the show.

But the house this season, the layout being nicely balanced in every degree and arranged to bring out its greatest entertaining qualities. The show ran along a big time groove and while it did not carry a "big name" every specialty scored and the entire lot aimed successfully for general results.

The night show played to capacity with a small number of standing room and back rail.

Reddington and Grant opened with their bounding net turn, "Bounce Inn," offering a routine of decidedly good tumbling in the net, the routine being cleverly mixed with the usual pantomimic comedy. The twists in mid-air approached a sensational point and the solo work of the men was thoroughly appreciated. This team stand mighty close to the top of the list in their particular line of work.

Rowley and Young were second on the bill with an eccentric song and dance specialty, the team dancing gathering the best returns. They make a neat appearing team and while their singing is not as good as their dancing they should find work with little or no trouble, dancing all over the small time circuits where dancing still rules.

W. E. Whittle, the ventriloquist, scored one of the big hits of the evening, showing something a bit different from the average in his act, given in "two." Whittle manipulates the figures well, has built up a good routine of comedy dialogue and clinches the hit at the finale by playing a cornet and carrying on a conversation through the dummy simultaneously.

Julia Nash and Co. in a slang sketch found the Columbia audience particularly receptive, the principal's role gathering a continuous string of laughs. The situations are well arranged to emphasize the comedy lines and Miss Nash is thoroughly capable for the role. A comedy character man gives the skit a touch of contrast does the other woman. The theme is well chosen and its rendition properly regulated. As comedy sketches go, this stands out nicely and should pass muster.

Lloyd and Britt in the next spot landed their usual score with talk and songs, and the Scotch finale quickly relieved all doubt as to their success. Victor Morley and Co. followed, with a hit in their skit and found the way to the hit of the evening. A new Colonel carries the part successfully. The girl is particularly pretty, wearing several attractive kowns and the Sergeant stands out as an apt opposite for the light comedy role assumed by Morley. As a vaudeville playlet, it is well balanced and excellently done.

Dave Roth, a pianist, who also sings, dances and plays a variety of instruments, was next to closing and wound up with an act to his credit at the finale. Roth seems a trifle self-conscious in his work, but delivers notwithstanding, his "rag" playing corking up a safe hit at once. But the best "hit" in his specialty brings memories of its originator, Violinsky. Roth gives an illustration of a "movie pianist." Violinsky, who introduced the "idea," does it right. Roth does about as good as the average copyist could. He should never try it.

The Bonnie Sextet of Scotch instrumentalists closed the show with a setting that earned applause in itself, the musical work holding in the majority of those present for the pictures which wound up the performance.

Wynn.

FIFTH AVENUE.

Capacity business appears to have become a permanent feature of the Fifth Avenue, where they are standing them up nightly with a nine-act show. The Proctor house is now getting 50 cents for half of the orchestra, with the remainder going for 35 cents. The entire house was sold out Tuesday night with a row of standees during the entire evening.

The Arleys, balancing, opened. The trio specializes with pole work, doing it handily. The flag finish does not come up to some of the other work done in the routine. Hager and Goodwin (New Acts).

Toby Claude and Co. captured a success with an offering decidedly different from the rest. Miss Claude had an easy time with her numbers, with which she was ably aided by William Smythe. Ingile and Reading gave the show considerable comedy, but the audience did not appear to warm up to the offering. Undoubtedly the stage hand idea has somewhat worn out its welcome. Ingile tried decidedly hard, and for his own work secured a steady stream of laughs. A news weekly followed.

Arlio and Trevette, operatic selections, found an attentive audience. The young woman offers an impersonation of Anna Held singing "I Want to Be Good, But My Eyes Won't Let Me," doing nicely with the number.

Harry Tate's "Motoring" has a new boy as the tough robber. He is somewhat larger than his predecessor and not as polished in the part. Remainder of the cast appears the same.

Harry Carroll, singing a number of his own numbers, took down an easy score. Carroll went through his work with speed. Mirsch-off's Gypsies closed the show. The act has some good dancing that helps to put it over.

HAMILTON.

Monday night's more than capacity audience was in part attracted by the weekly dance contest, but the crowd also came to see the Washington Heights establishment in the most friendly mood and aside from the amateur steppers found the entertainment provided thoroughly satisfactory.

It is possible that a switch of the Connolly Trio (New Acts) to a better position than first at the night performance would have proved the change a success. The bill. They were on shortly after 8 o'clock, but did well even under the handicap of position.

Later on "The Scoop," the usual sketch, lowered the tempo of a fast-moving show slightly, not that the offering itself fell particularly short, but a straight talking number, unless it is remarkably good, always has the effect of lessening the speed in an entertainment made up of singing, dancing and comedy turns.

When George M. Cohan wrote "Seven Keys to Baldpate" and put over his surprise on the audience in the last act, all the sketch writers appear to have murmured to themselves, "How clever!" In the case of "The Scoop," there is no earthly reason for having the action of the playlet disguised as a discussion of a story the players are writing. It adds nothing to the effect and does take something away by muddling up the whole business. The sketch is mediocre and the players, with the possible exception of the comedy member who works very hard, is mediocre, too. The same thing may be said of the vast majority of small time playlets. That style of act seems to be necessary to the bookers' idea of good entertainment, but material appears to be scarce.

St. Clair and Dixon (New Acts) and Rita Gould, with several sumptuous gowns and semi-sentimental ballads made a clean-up. Miller and Vincent are back with their novelty singing and talking act called "In the Cool of the Evening."

Gordon and Day, man and woman in comedy bicycle act, were the closing feature. The man is fairly funny, but his untidy tramp make up is of the type which is happily fast disappearing. However, in this case the dainty picture of the comedian's girl assistant, goes a long way toward making the same of the many appearances in white lights at the finish of the act when she does a simple routine of bicycle riding feats, she was a lovely picture.

HARLEM O. H.

One of the most entertaining shows the Harlem opera house has held for quite a spell and one that would shape up with the best of pop shows, was on for the first half. The house was good but the calibre of show should have drawn capacity. There was one drawback that caused the bill to sag in the middle and that was the two-reeler of Elia Wheeler Wilcox, entitled "Lord Speak Again." For a comedy sketch, the white light at the scenario made the film entirely out of order.

One of the best things Tuesday night was the act of Wayne, Marshall and Candy billed as "The Intruder," which is not a sketch (New Acts). "Consul the Great" was the feature. The monk came at the finish, doing 17 minutes and never working better. His stunts brought laughter from the moment he rolled out on his skates. But perhaps the most amusement was furnished by the monk's astonishing trick of giving the "bird" to his trainer, and indeed to himself, especially after he had "played" one of the musical instruments.

Fred and Anna Pelot with their comedy juggling, on second, were the first to wow the house. They worked up the audience-appealing act excellently and might have stopped right there. June Mills and Co. followed and did even better in laugh getting. June is a plump person with a sense of humor just right for pop audiences. She hasn't a voice but doesn't need one, for she has her own style in putting over numbers that brings home the bacon. A male assistant helped her solo from the orchestra pit and had a bit of dialogue with her from there.

Larry Reilly and company of four was another featured act, and they more than delivered with an Irish playlet with a whisp of stepping and display of Reilly's voice.

John Dunsmare, the baritone, followed Sol Levoy's ill song, and though that was after the fashion of him, he landed nicely. But he didn't have it easy at first. Ward and Wilson, two men with a rather good talking routine and several songs for a finish, were on next to closing and just following the hit of "The Intruder." They, too, went big. The Hon. Francis P. Bent started the show with an ill lecture on Mexico which was liked immensely.

CITY.

Four of the acts on the bill at this house during the first half were featured in the billing. They were Homer Lind and Co., Mlle. Bianca, Julia Nash and Co., and Adrain. There were the usual eight or nine songs and a seven-reel feature, augmented by an Essayan comedy that was a sorry affair. The entertainment proved a delight to the audience which packed the house.

Waistka and Understudy (New Acts), a trained seal offering, opened the bill to applause. Chapelle and Tribble (New Acts) caught both ends of the audience in the second half. Homer Lind and Co., the latter consisting of a girl violinist, followed. The offering is one of the usual of the sketch variety in which Mr. Lind has been seen from time to time. He essays the role of a former opera star who is a music teacher, the girl a prospective pupil, who turns out to be the daughter of his former sweetheart. The sketch, although just a little too long at

present, will do nicely for the majority of the big time houses. The music portion wins the applause while the sketch interest comes in "Landing the Count," was the title of the Essayan comedy that split the bill after the Lind act. There wasn't a laugh in it.

The Mlle. Bianca dance divertissement has been much improved since at the Fifth Avenue several weeks ago. Several stereoscopic effects have been added. The one last seen to lie in the orchestra, which does not carry the needed punch at the finish of each number to carry the impression to the audience that the number is finished and it is time to applaud.

Hanley, Lum and Smith (New Acts), a male trio of the rathskeller type, managed to put over several songs, winning an encore for themselves. Julia Nash and Co. are the house for the full week. "Lis" (New Acts) is the vehicle presented for the first three days, and "Arbitrating Lis" is billed for the last half. Keno, Melrose and Keyes were next to closing and were forced to ask for applause before the audience granted it.

Adrain (New Acts), billed as a novelty, closed the show. The only novelty here is the fact that a singing trio of men is billed as one.

Baby Marie Osborne in the Pathe-Balboa feature, "Joy and the Dragon," closed the bill. Fred.

AMERICAN ROOF.

What the Roof show lacked in quality the first half was made up in speed. The nine-act show was run up in approximately two hours with not a single lagging moment.

P. George, "The Musical Chef," opened, displaying his ability on several musical instruments. George adds considerable variety to his work, finishing strongly with string instruments. Gordon Brothers and Golden did little except work hard with a poor routine. The boys should patch up their dancing, which contains nothing that will attract attention. The girl appears to be satisfactory in the song division, but does not possess an exceptional voice.

The Josephos Troupe, a circus combination, scored with rapid acrobatics. The act has a capable flyer and a ground tumbler who puts his work over with a bang. The female member has little to do other than look whimsical. Grindell and Esther (New Acts) also placed themselves in the hit column.

Hal Crane and Co. in "The Lash," a dramatic sketch, closed the first half. Crane is a capable dramatic lead and for the small time, fine. The playlet has a touching effect on the hearts of the audience, and for the pop house, it is a good thing.

Seulah Pearl (New Acts) opened after intermission with songs, after which Camille Personi and Co. in "Butterfly Love," a Japanese operetta with a bit of plot, proved an interesting number to the bill. The singing helped the turn along nicely with the stage setting also coming in for attention. Camille and Mary Rogers in a comedy skit, "It Didn't Take the First Time," by Felix Adler, did very well next to closing. The couple have a neat way of delivery. The Carrs with juggling closed the show. The turn's opening shows some good electrical effects with the men proficient in their line.

23RD STREET.

A capacity audience at the beginning of the night show sat through a two and half hours of good smiling entertainment. Apparently they have begun to come to the 23d Street at the 25-cent scale for a ten-act bill.

Reeder and Armstrong, two men in evening clothes, who beat up a pair of pianos, work fast and get a good deal out of the speed of their routine. Billy Kinkaid, Scotch singer and heavy-weight equilibrist, is old-fashioned in his feats and the showmanship displayed in their presentation.

DeNoyer and Danie have their soda water fountain setting and the same routine of talk and song. DeNoyer has a funny bit or two and his partner does nicely with her songs; Tom Linton and Co., with the "The Girl in the Right Direction" sketch, is old-fashioned in their look-alike gingers and four or five principals can gather no better stuff for a 20-minute turn than the poor clowning and pointless talk that fills the intervals between songs, costume changes and dances. These three departments are well taken care of, but the sketch itself is not. However, the act made a big flash with its pretty plump girls, statuesque woman leader and the final number involving the passing of cotton "knowballs" from girls to audience and back again. The several dances by two men were worth while also.

Rogers and Whalen, two men in conversation, being done in last position satisfactorily. Their exchange of repartee is always entertaining, thanks to the droll methods of the tall comedian, a genuinely amusing worker in a quiet way. They get a first-rate exit with the number and business having to do with a partnership quarrel and exchange of loaned clothes, word for word and business for business, they have done this week at the Hamilton by St. Clair and Dixon.

Enigmamelle went its course and got applause at the finish, although it is a rather thin illusion and has nothing spectacular about it. The buzzer and the high brow lecture (extremely well delivered, by the way) do much to make the box get over the act.

Jane Ward and Billie Cullen, next to closing, got away nicely with a simple routine of songs, pianolo, the act being aided by the absence of talk of which the bill had a deal too much, in spite of the absence of a sketch. La France (New Acts), who was a walker, a woman and a young man, closed the bill acceptably.

PICTURE DIRECTOR PROTESTS AGAINST CUTTING OF FEATURE

Mary Pickford's "Pride of the Clan" Edited to Make Strand Show Shorter, Director Tourneur Says, and Objects to Practice by Exhibitors.

The matter of cutting features by exhibitors, principally managers of big picture houses on Broadway, has for some time caused a deal of perturbation, not alone to well known directors, but to producing companies as well. These directors set forth the fact that a big feature is the result of several months' labor and thought, and when finally released to the exhibitor it has been subjected to expert editing and is really a finished, polished production. The producer naturally considers further elimination by the exhibitor a waste since the footage then disposed of really represents a loss of time and money to them.

Directors in voicing their grievance maintain that the first showing at a Broadway theatre is a most important event and that when a feature is cut by the house manager a harmful effect, which might attain, reflects back upon them. They further claim that this cutting is done merely that the time of the performance may be confined into a two-hour show, and as there are other films shown besides the cutting is necessarily slapped onto the feature. That this should be eliminated and that instead of slashing it when a feature runs over the allotted five reels, the manager should in preference do away with one of the single reels.

That the sentiment against film cutting by managers is becoming more pronounced was evidenced by the objection voiced to *Variety* in the form of a letter from Maurice Tourneur, who directed the last Mary Pickford picture, "The Pride of the Clan," which was shown at the Strand last week. Mr. Tourneur claims the feature was turned over to the Strand with a footage of 6,600 feet and that only 5,500 feet were exhibited. The loss of the 1,100 feet to him meant a reckless cutting and he believes that by so doing the feature lost coherence, which was a direct reflection upon his endeavors as a director. He pointed out the injustice of tampering with features, comparing them to literary work of well known authors, and calling attention to the fact that publishers would not change the text or wording of a story without the author's permission. This privilege he thinks should be accorded the director of the feature film.

There is some justice to Mr. Tourneur's claims, but that he is altogether correct is questionable. Harold Edel, manager at the Strand, was asked about the footage elimination of the Pickford feature and presented with Tourneur's claims. He firmly denied that any injustice had been done the picture.

"It is true," he said, "that the Pickford picture was cut, but by so doing we improved it at least twenty per cent, and I'll leave that to a jury that we so did. It is true that our show is confined to about two hours, but that we injure a feature by cutting has never been maintained.

"After all we must be the judges of what our patrons want and certainly we are going to give them the very best and therefore if by cutting we can improve a picture there surely cannot be any objection raised. In the matter of 'The Pride of the Clan' the portion removed concerned the character of an atheist who meant nothing to the picture or concerned the story in the slightest. And as the film was too long, we eliminated that character. But that we in any way injured the fea-

ture or marred the story isn't correct. The fact that the atheist character was cut out probably brought on Mr. Tourneur's ire, but I insist that by so doing we were able to add value to the feature.

"Regarding Mr. Tourneur's comparison of a feature with a literary composition let me say that if he will consider the amount of slashing accorded the scenario of 'The Pride of the Clan' or the cutting necessarily done by directors on all scenario manuscripts, perhaps he will see that we are not the only ones in the industry who eliminate to obtain efficiency."

Other directors and manufacturers, when spoken to on the subject of excision by exhibitors, protested vehemently against the practice, taking the stand that the exhibitor had no more right to cut a picture than the manager of a legitimate theatre to edit a theatrical attraction playing his house.

There would seem to be but one way of putting a stop to the practice, i. e., the insertion of a clause in the agreement between distributor and exhibitor.

DORIS KENYON IN "ON TRIAL"

Doris Kenyon left yesterday for the west, where she will star with Henry B. Walthall in the Essanay's seven-reel production of "On Trial."

About four weeks will be spent by Miss Kenyon on the feature, after which she will return to New York to take up her contract with Lasky to star in the next Lou Tellegen film Lasky produces.

GENERAL FILM'S ACTIVITIES.

General Film will shortly adopt a new policy of releasing its film to exhibitors. Heretofore it has been the custom to make a uniform charge for all releases irrespective of quality, the price being gauged according to age. Now General will eliminate footage as a factor, quality being substituted as the standard by which a charge will be made.

General will also shortly announce a big newspaper publicity campaign in conjunction with the release of several featured single reels and series, besides the special releases they have in contemplation, the first of which will be Rex Beach's "The Barrier."

General is practically sold out on service for the first time in several years.

CANADIAN FILM CO.

Toronto, Jan. 17.

The Canadian National Features, Ltd., with an authorized capital of \$500,000, head office, Toronto, will commence the actual taking of pictures Feb. 15. Among the actors engaged are William Rilev Hatch, Clifford Bruse, Frederick Lewis, Fred Tidmarsh, Marguerite Snow, June Day and Director Barry O'Neil.

COVINGTON HIP BURNED.

Cincinnati, Jan. 17.

The Hippodrome, Covington, Ky., a moving picture theatre, owned by Nordmever & Berding, was destroyed by fire Monday, causing a loss of \$45,000. The conflagration was due to defective wiring.

Buffalo, Screen Club Holding Ball.
Buffalo, Jan. 17.

The local Screen Club will hold its annual ball Jan. 29 at the Elmwood Music Hall.

FIGHT FOR SUNDAY OPENING.

From all appearances the forthcoming convention of Empire State exhibitors, to be held in Albany, Jan. 23-25, will be the largest gathering of bona fide exhibitors ever held in the state.

Picture interests are wide awake to the peril of adverse legislation and the convention has been timed to go into session when the lawmakers will have convened for the discussion of the various bills affecting the picture industry, so that by their presence in personal opposition they may make their strength count.

The most important legislation is the direct tax, by which the lawmakers hope to assess the industry about \$2,000,000, and the Sunday opening, bearing on which there are six bills pending.

The former, a Senatorial measure, passed the Senate unanimously and a committee was appointed to investigate the proper means of assessing the tax. In the Assembly a rider was tacked on including all theatres in addition to picture houses and a committee was appointed to act in conjunction with the Senate committee. The Assembly rider was defeated in the Senate, so that when the combined committee will take testimony the Assembly committee will have power to investigate all theatres, while the Senate committee will confine its task to delving into the picture industry.

From a well informed source it is regarded that this combined committee is unconstitutional as all members do not possess the same power. The committee has engaged quarters at the Murray Hill Hotel, New York, and will start taking testimony this week. Several of the most prominent men in the industry have been requested to appear.

The Sunday opening legislation presents a serious aspect as in some quarters it is regarded a fact that the Legislature will trade the Sunday opening if the Tax Bill is passed without opposition.

It is to lend strength to this fight that the exhibitors will meet simultaneously, with the holding of public hearings on the question before the committees appointed by the Legislature. Certain church interests, headed by Canon Chase, of Brooklyn, will appear in opposition and a large fund has been gathered to help him in the fight.

The picture houses are slowly contributing their three cents per seat tax and a battle royal is looked for.

The Bender case, still pending before the Court of Appeals, has as yet not been placed upon the calendar for argument and in the interim a new case will be made without the conflicting detail involved in the Bender action.

It is the intention of the film men to have an exhibitor open his theatre Sunday in the section affected by the decision of the Appellate Division of the Third District and after he is arrested, to sue out a writ of Habeas Corpus and take the matter up to the Court of Appeals, purely on the merit of Sunday opening.

CASH DISCOUNTS.

Vitagraph and Pathe have adopted the policy of giving a 10 per cent. discount on the cash prepayment of an entire serial in advance, the idea being to save bookkeeping and prevent cancellations, besides attracting additional business.

BLANCHE SWEET QUILTS LASKY.

Blanche Sweet has retired from the Jesse L. Lasky Co., where she received \$1,000 a week and was being offered to other producers this week. Report has it she will probably enter a co-starring arrangement with a man picture star to appear in special feature releases.

FIRE IN GODFREY BUILDING.

A fire broke out in the basement of the Godfrey Building Wednesday afternoon. Unfortunately none of the films stored in the building was destroyed.

NEW MUTUAL-FROHMAN CO.

Mutual and the Charles Frohman Co. have completed the organization of a \$2,500,000 company to make pictures for distribution through the Mutual Film Corporation. A number of the Frohman stars have been placed under special picture contracts and operations are to begin at once.

It was one of Mr. Frohman's principles, strictly adhered to all through his long managerial career, to deal fairly with the authors who wrote to him and to see to it that they were always promptly and well paid for their work. The new corporation will pursue the same policy with reference to the authors of the plays to be put into pictures. At regular intervals they will be given full and complete statements of the receipts upon which their royalties are based, just as they are when they write for the legitimate stage, and all payments to them will be made up with the promptness that Mr. Frohman made the rule of his offices. For the first time in the history of the film business the author will be given full complete weekly statement of the receipts upon which his royalty is based.

Work on the first of the Frohman-Mutual pictures will begin in New York about February 1. Announcement will be made later of the title of the play and the name of the star who is to appear.

The Famous Players-Charles Frohman Company, a combination formed by the Famous Players Film Company and Charles Frohman three years ago, for the purpose of presenting the dramatic properties controlled by Charles Frohman on the screen, has been discontinued.

The stock in the Famous Players-Charles Frohman Company controlled by the Charles Frohman Co., which is today operating the theatrical affairs of Charles Frohman, has been transferred to the Famous Players Film Co.

OPPOSE PETITIONS.

Chicago, Jan. 17.

Although there is no special law against theatres remaining closed in Oak Park on Sundays they remain so, but an effort is now afoot to have a referendum vote at the April election deciding the question legally. Managers and picture house operators went to the village clerk's office last week with what they thought was a duly signed petition for such a ballot but an investigation shows that the petition, signed by 2,700, did not specify that a referendum election was desired, and now it will have to be done all over again. Meanwhile the Y. M. C. A. and church folks have gotten wind of proposed Sunday amusements and they will get up a petition of their own against the movement.

TO CURB PIRACY.

Chicago, Jan. 17.

Two alleged "film pirates" were enjoined yesterday by Judge Landis from making alleged "copies" of film and offering them for sale throughout the land.

A suit for injunction was begun yesterday by Attorney Stuart Shepard in behalf of H. L. Wallick and Robert T. Kane of the Classic Film Co. against Louis Weiss and Fred A. Peck, owners of the Twentieth Century Film Co. of New York. Messrs Weiss and Peck are film renters but the complainants avow that they make "copies" over night and within a week are offering them for sale. The petitioners assert the defendants obtained possession of a seven-reeler, dealing with eugenics, and made "copies" of it. Judge Landis granted the restraining order.

MURRAY HILL RENAMED.

The Murray Hill theatre on East 42d street has been renamed the 42d Street theatre and will reopen tomorrow (Saturday) with a Loew Circuit picture policy, changed daily, at a moderate scale of admission. The opening feature will be "God's Crucible."

NEWS OF THE FILM WORLD

Doris Kenyon denies the announcement in last week's Variety to the effect that she had been engaged by B. S. Moss to star in "One Hour," claiming she is under contract to Lasky. The news was supplied by Mr. Moss, and upon inquiry it develops Miss Kenyon had agreed to work for him in "One Hour" provided the picture was completed by Feb. 6, when she begins her engagement with Lasky. After Moss had supplied the information to Variety it was found he could not complete his feature by the aforesaid date, and the deal fell through.

The Fox Film Corporation has just printed what is probably the largest sheet ever assembled, devoted to press comment on a single theatrical production. It measures 60 inches in width by 40 inches in depth and is required to contain only a small portion of the reams of an enthusiastic newspaper comment on William Fox's million dollar picture beautiful, "A Daughter of the Gods." In the three cities in which the spectacle was first revealed—New York, Philadelphia and Pittsburgh.

B. L. Rothapel of the Rialto, has begun a series of stories for the weekly picture supplement of the Evening Mail, the last issue holding a story justifying his (Rothapel's) alleged extravagances. It is understood that he is paid but a nominal sum for his literary efforts. By an arrangement with the paper, the extra copies of the supplement from the week previous are given away at the Rialto on Sundays. About 1,000 copies are available.

J. L. Kempner has been in Chicago for several days in conference with midwest film men and consummated a big deal with Aaron Jones (Jones-Linick & Schaefer) where the Central Film Co. (operated by J-L-S) has bought the states' rights to Kempner's big film, "The Masque of Life" for Illinois, Michigan, Kentucky and Indiana. Kempner plans a trip to the Pacific Coast before returning to his offices in the Candler building, New York.

"Crime and Punishment," the first Arrow Gold Rooster Play on the Pathe program since "The Woman's Law," will probably be released the last week in February. This

announcement is of more than passing interest since Derwent Hall Caine, son of Hall Caine, the famous author, and himself a famous actor, is the star of the play which is adapted from the well known book by Feodor Dostoevsky.

The unique distinction is enjoyed by Fox Film Corporation of having shown the President of the United States his first photoplay, "A Daughter of the Gods," in a motion picture theatre, and of just having signed a great-grand-niece of the first President of the Republic. The new acquisition with the distinguished ancestry is Eleanor Washington, who will soon appear in a forthcoming William Fox production.

Arrangements are under way to send out a road company of "The Crisis" through the west, with others to follow in territory that has not been sold on the states' rights plan. "The Crisis" is owned by Elliott & Sherman and W. N. Selig. It will be kept out of Chicago until a desirable loop theatre can be secured on a long lease. Selig has gotten out a lot of special advertising for the big film.

The Ascher Brothers are still adding to their Chicago picture theatre chain. On Jan. 20 they open their new Metropolitan (41st street and Grand boulevard), seating 1,700, playing daily features. The Met will be personally managed by Harry Ascher. Sometime in March they will open another new one—the Chateau, seating 2,200, which will be located at Broadway and Grace street.

Up to Wednesday of the current week nothing was settled regarding the future of Douglas Fairbanks' film activities. He has had "nibbles" from almost all of the important manufacturers and distributors, among them an offer of \$10,000 from Lasky and a proposition from Universal to distribute his pictures free of cost; that is, to release his pictures and pay him 100 per cent. of the intake.

The Mutual has Charlie Chaplin under contract to make twelve features for the company, and no matter what outsiders may say and think the M. heads declare Chaplin remains with it until next summer and that there may be some surprising news after that

period. Meanwhile the M. declares that it is overboard with Chaplin orders. The next release, "Easy Street," is out Jan. 22.

William Sheer, whose business is the placing of film artists, was awarded a judgment of \$250 against W. L. Hinckley, an actor, on Monday last. It was shown that Sheer arranged a six months' contract with Kane for Hinckley, who afterwards "jumped" to the Goldwyn forces. Hinckley was served with a summons in the present suit, one morning while he was abed.

Among the executive chiefs in the Chicago office of the Fox film corporation is one Jack E. O'Toole, a handsome, breezy Irishman, who prior to his film activities was a professional ball player and later an umpire. He admits that he was "rotten" at both jobs. Expressing his opinion of pictures is a job direct in his line.

E. Alexander Powell, former war correspondent, has been given a three-week contract to appear at the Rialto, beginning Sunday. He will give a fifteen-minute talk in addition to showing some new war films lately arrived from France. Mr. Powell will appear twice daily. His reputed weekly salary is \$750.

At a special meeting of the Reel Fellows' Club of Chicago last Friday, at their rooms atop the Band Box theatre, the installation of officers was held and some interesting plans made for the ensuing year. The principal officers inducted into service were Ralph O. Proctor, president, and E. A. Hamburg, secretary.

Bob Kane, who deals in pictures extensively on the state rights' plan, has been in Chicago for the past week or so putting over some picture contracts and getting the Chicago exhibitors to be on the lookout for his latest film acquisition, "The Garden of Knowledge." Bob is a familiar figure on the Chicago photoplay Rialto.

Frank Redfield, former manager of the Chicago Fox film offices, has been placed in charge of the new Vitaphone offices in Milwaukee. Frank was in Chicago during the week end in conference with S. E. Abbott and W. E. Banford, who have charge of the Chicago offices of the Vita.

Manager Weil has established himself as a live wire manager through his success with the new Castle theatre, State street, Chicago. He had "Snow White" (Marguerite Clark) for a full week last week and on Saturday morning made a hit with the kids by letting

them in before 1 p. m. when accompanied by adults.

"This a Chicago report" that the Michigan film right to "Civilization" for the next five years have been sold by J. B. Grainger, representing Thomas Ince, for \$22,000, which is claimed to be the top price in that state for a feature film. Grainger would not tell who the big buyer was for reasons he declined to divulge.

Adolph Klaubner, formerly dramatic critic for the New York Times, has been engaged as casting director for the Goldwyn Corporation. Mr. Klaubner has occupied a somewhat similar post with Selwyn & Co. for the past year or so in connection with that firm's legitimate enterprises.

Just a few names of screen stars: Louise Lovely, Arline Pretty, Blanche Sweet, Bessie Love, Lillian Peacock, Muriel Ostriche, Eleanor Crowe, Mona Darkfeather, Fritzi Brunette, Betty Schade, Irene Howley, Ethel Tetre, Louise Glaum, Lillian Gish and Doris Fawn.

The Ivan Company has made money with its film presentation of "The Girl Who Did Not Care" on its three weeks' exhibition at the Band Box, Chicago. This is the film that the New York censors banned but was given a clean bill of health by the Chicago censorship authorities.

The unexpected has happened. When Lubliner & Trinz took over the new Covent Garden (north side), Chicago, everybody shook their heads and told them it "was suicide." They put in pictures and today is one of the best patronized houses in Chicago. Has a noticeable automobile trade.

Aaron Jones says that no features will be introduced in films at the new Rialto, opening in Chicago Jan. 22. At the early morning shows a comedy film will be presented each day. Fox, through the Chicago offices, has landed the contract for the Rialto.

At the annual election of officers of Metro, the following officers were chosen: Richard A. Rowland, president; Louis B. Mayer, first vice-president; James B. Clark, second vice-president; Joseph W. Engel, treasurer; J. Robert Rubin, secretary and general counsel.

The Movie Inn, Chicago, George E. Powell, manager, was among the places that were named by City Prosecutor Miller as violating the 1 o'clock closing law New Year's eve. A suit against all the big cafes is on the Chicago court calendar.

READ THIS EDITORIAL

January 20, 1917

Vol. 15, No. 3.

MOTION PICTURE NEWS

The War and the Picture

"JOAN the Woman" is a great picture. Many authorities say that it reaches the high-water mark of picture production. As such we delight to point to the artistic recognition it so plainly deserves.

But we believe it greater in one other respect than faultless production. The producer has hit upon a theme of tremendous timeliness. This picture may, in brief, become a great shaping force in this remarkable era of the world's civilization.

We know here, if only faintly, of war-racked Europe and we can surmise what must inevitably follow this terrible human cataclysm. Dr. John Mott, lately returned, puts the situation in a nut shell when he says: "Today there isn't a selfish man in all Europe."

Patriotism and religious fervor—a great coupled wave of twofold emotion—will sweep all Europe after the war. Its reflection will be had here—inevitably. Such a force is too elementally great to be confined by continents.

It is just this great human emotion that "Joan the Woman" splendidly, powerfully, thrillingly typifies. This picture will fire, ennoble and sway multitudes; it should exert its influence in no unlimited way; if it does the motion picture will outdo the mightiest work ever accomplished by a free press.

The Canadian Vision Widens

BROAD mindedness has unfurled its banner in Canada!


Geraldine Farrar, whose films were barred from Canada because she once sang in grand opera in Berlin, is now *persona grata*. The Canadian censors have decided to lift the embargo on Farrar films, and we heartily congratulate whoever led these gentlemen to the light.

WM. A. JOHNSTON.

JESSE L. LASKY NOW PRESENTING "JOAN THE WOMAN" TO CAPACITY AUDIENCES TWICE DAILY AT THE 44 & STREET THEATRE, NEW YORK PRODUCED BY CECIL B. DE MILLE

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in "The
Bondage of Fear"

Cast including
ROCKLIFFE FELLOWES
ARTHUR ASHLEY
JOHN DOWERS
Directed by
TRAVERS VALE

MOVING PICTURES

NEWS OF THE FILM WORLD

The second of the new Max Linder comedies will be entitled "Max Wants a Divorce" and will be released by Essanay thirty days after his first one, "Max Comes Across," hits the public houses.

The Goldwyn Co. has signed Robert W. Chambers for a series of original scenarios. In addition, Goldwyn obtains the exclusive right of screening any or all of Mr. Chambers' novels not hitherto picturized.

The management of the Strand has increased the salaries of its uniformed employees, with the understanding they shall not accept gratuities. The experiment will be watched with interest.

Since the Mutual moved from New York to Chicago Terry Ramsaye has done some corking press publicity for the M. Not a week passes that he isn't landing some big stuff in the Windy City papers.

Some bully good publicity is hitting the Chicago papers nowadays for "Intolerance" (Colonial) and the Annette Kellermann picture at the Studebaker. Both films are doing immense business.

Chicago exhibitors are in receipt of the first fire prevention bulletin to be issued by the National Association of the Motion Picture Industry (Times Building, New York) under the caption, "Stop the Fire Before It Starts."

C. B. Price, western division manager, McClure's Pictures, has come to Chicago to organize a campaign for "The Seven Deadly Sins" series of five-reel pictures that will be released through the Triangle.

As an "extra feature" at the Majestic, Chicago, the Mrs. Vernon Castle film, "Patricia," is being offered all this week. The Hearst papers played up the fact most prominently.

Sam Harris is at present looking over the northern section of the Ackerman and Harris Circuit having left here last week. He is expected to arrange for new houses while away.

Harry A. Sherman (Sherman & Elliott) got some local publicity during the week end on the story that unless he could land a house in Chicago to show "The Crisels" that he would build a new theatre.

The Billy Roche that is seen daily around the Band Box theatre, Chicago, is the same Billy Roche that used to manage the Columbia in that city.

Robert Kane took the 20th Century to New York Monday where he plans to put through several big film deals that he now has under way.

H. A. Spanuth, formerly with the Central Film Co., has been in the east of late exploiting that new photoplay proposition of his, the Commonwealth Film Corporation.

The exhibitors of Illinois are planning some big things for their 1917 convention next summer which will be held in the Coileum.

Paul Gulick was married to Kathryn Bowman Jan. 14 at the Marble Collegiate Dutch Reformed Church. They are "at home" at 355 West 55th street.

Alan Dwan is organizing several of the Goldwyn producing departments. He will begin work on the forthcoming Maxine Elliott film in about a month.

Walter Law, the Fox film player, is undecided whether to give up riding in the subway, and buy his own machine, or put the \$400 in the bank.

Hughy Mack, who is one of the original screen artists for the Vitagraph, leaves that concern at the end of this week. He has not yet signed up with another company.

In the George Kleine offices, Chicago, may be found Merle Smith, who predicts some big things for the picture game, especially in this section.

"The End of the Tour," starring Lionel Barrymore, will be released by Metro, Feb. 5. It is a theatrical story—a romance of the "one night stands."

Fred Grant Young has been engaged by the William Fox Company to go ahead of the Western "Daughter of the Gods" film, which opens in Denver.

Kitty Kelly is no longer doing film reviews for the Chicago Tribune. She is covering staff assignments, while Mae Tinee is in charge of the film news.

Chicago seems to be fairly deluged with sex plays and the newest to hit the Windy City is "Are Passions Inherited?" which opened Monday at the Bijou Dream.

The "no one under 21 admitted" sign surely works overtime in Chicago. It is out at the LaSalle during the two weeks' exhibition there of "Vera the Medium" (Kitty Gordon).

The opening week's receipts of "A Daughter of the Gods" at the Savoy surpassed that of "Intolerance" upon its opening week at the Columbia.

Sydney Drew, accompanied by his wife, was an interested spectator at the Rialto Monday evening of the comedy written and acted by himself.

Leander Richardson, publicity director for World Film, was confined to his home the early part of the current week with an attack of bronchitis.

Charles Ray has signed a new contract with Thomas H. Ince to continue under that director's management. He received a number of other very flattering offers.

J. H. Kilgour has been engaged by Lewis J. Selznick to play his original part of Brockton in the Clara Kimball Young screen version of "The Eastest Way."

Nicholas Dunaew has recovered from an attack of ptomaine poisoning, and his director, Rex Ingram, is starting on a new five-reel Universal feature, "Flowers of Doom."

Efforts are being made to obtain a loop theatre, Chicago, for an indefinite exhibition of the feature, "The Libertine."

Managing Director Harold Edel of the Strand is the father of a nine-pound baby. It was born Tuesday.

Otto Friedman has been in Chicago of late trying to get a big house to show a feature he has in tow. Otto is from Minneapolis.

McVicker's, Chicago, is still using the Metro travel pictures at its Monday day shows.

The weekly payroll estimate of "Intolerance" companies now playing as well as the executive staff runs over \$50,000.

Edwin Stanley has been engaged by Julius Steger to play the lead in the next Norma Talmadge production.

Harry T. Morey has been chosen for the leading male role in the forthcoming picturization of "Within the Law."

Reported in Chicago that everything has been set for Ruth Roland to head her own company.

Harry Leonhardt, of the Chicago Fox film offices, was called to New York last week by the severe illness of his mother.

"The Honor System" is scheduled to follow "A Daughter of the Gods" at the Savoy, San Francisco.

Helen Maier, a moving picture actress, fell from the back of a camel while being screened at Venice, Cal., and was badly hurt.

William Selig has been out of Chicago for several days on matters pertaining to some new film making.

The next Brady-World picture is "The Hungry Heart," with Alice Brady as its star.

Lillian Walker has left the Vitagraph Co. and will shortly announce new connections.

GOLDWYN PICTURES



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WORLD PICTURES BRADY-MADE ARE WHAT YOU NEED

FANNIE WARD.

Unlike Ponce de Leon, who could not find the Fountain of Youth, Fannie Ward did find it. How, when or where she never has told. But when the youth and adult picture fans of the country see Miss Ward in Lasky pictures and declare that she cannot possibly be more than 20 years old, there is no use disputing her claims to perpetual girlhood.

Every little while Miss Ward comes back to Broadway from far away California, where the magnificent home she occupies in Hollywood, not far from the Lasky studios, is one of the show places of the state. And every time Miss Ward steps on the Great Pavement her friends remark she is younger than ever. So she is.

Miss Ward was a star of the stage both in New York and London before most of the present day stars were able to walk by themselves. She appeared in the Broadway theatre in musical comedy when it was a new playhouse. She starred at Wallack's theatre, since razed, when it was the centre of the theatrical district. Her annual trips to and from Europe were ever the occasion for long interviews with the New York ship-news reporters on the latest styles in Paris, the latest fad in London, the latest sensation in Berlin and Vienna. Fannie Ward is more than a star of the stage and screen. She is an institution.

She was born in St. Louis, although she doesn't brag about it.

Two years ago Miss Ward made her debut as a screen star and since then she has appeared in a dozen Lasky pictures. Her acting in "The Cheat," a Cecil B. DeMille production, stamped her as one of the foremost players before the camera in America. She has done everything from comedy to tragedy and her popularity grows with each and every picture.

Next week her latest release, "Betty to the Rescue," an original story, will be shown here.

Her contract with the Lasky studios still has a long time to run.

Miss Ward's pictures are on the front page of the current issue.

REVIVE BUFFALO BILL FILM.

Chicago, Jan. 17.

Essanay plans to reissue about the last of the month its film feature in which one of the principal figures is Col. William L. Cody (Buffalo Bill). This is the historical record in which Major General Miles and U. S. regular troops took part in battle scenes on the Western plains.

CHASING TAX EVADERS.

The Internal Revenue Service has detailed a squad of inspectors drafted from North Carolina to ferret out evaders among the motion picture exhibitors, who have failed to pay the special revenue war tax. A report has it this special squad has recovered in penalties and evaded taxes an amount reaching into five figures.

TRIUMPH HAS NESBIT.

Evelyn Nesbit has arranged with the Triumph Film Corp. to make two features in which she is to be starred.

SPECULATING ABOUT GOLDWYNS.

Widespread speculation is being indulged in by motion picture producers and exhibitors as to the distribution plans of the Goldwyn Pictures Corporation.

Announcing ambitious plans for production on a large scale, the Goldwyn officers have to date given no clue as to their intentions with regard to releasing, except to deny that any distribution plans had been effected.

VARIETY has information that the

plan of granting territorial franchises to high-class distributor-showmen, upon which the Paramount was organized, may be followed by the Goldwyn people.

At the Goldwyn offices it was stated that "it is still too early to make any announcement of our plans for distribution."

Phillip Klein, the London representative for A. H. Woods, who also is interested in the film exhibitions given at the Philharmonic Hall, London, has

practically completed an arrangement with the Goldwyn Company to show their features in England. The deal is to be closed some time this week.

CHAPLIN FILM POSTPONED.

Mutual announces a further postponement of Chaplin's next release, "Easy Street," the postponed date being Feb. 5. No reason was assigned for the change.

WILLIAM FOX

PRESENTS

THEDA BARA

the incomparable

in

"THE DARLING OF PARIS"

Suggested by Victor Hugo's "The Hunchback of Notre Dame"

Directed by J. GORDON EDWARDS.

GLADYS COBURN

and an all star cast of Fox Players

in

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LOVE AFLAME.

Betty Mason Ruth Stonehouse
Jack Calvert Jack Mulhall
Rockland Jean Herscholt
Martha Nita White
Mason Raymond Whitaker
King's Favorite Fronzie Gunn
Cannibal King Noble Johnson
Universal has turned out a rather cute five-reel comedy in "Love Aflame." It is not indeed a fantastical travesty. The story is by Raymond Wells, scenario by Fred. Myton, produced by Raymond Wells, photographed by R. E. Irish. It revolves about the adventures of two young people, one a youth, who wagers he will reach Constantinople without money and without the aid of a woman; the other a girl, who runs away from her father to avoid

marrying a man her father selected for her husband. The girl attires herself in boy's clothes and then encounters the youth, who is unaware of her sex. The adventures they meet up with make for excellent entertainment if one isn't too critical in analyzing the probabilities. Jolo.

GOD OF LITTLE CHILDREN.

Harry R. Raver sponsors "God of Little Children," a five-reeler featuring Alma Hanlon, released by Art Dramas, Inc., and made by Apollo Pictures, Inc. Harry Chandlee is responsible for the story of the familiar crook order. Mary Keene (Alma Hanlon) is the aid of a crook named Robert Moran (Chas. Hutchinson) who uses her on fre-

quent occasions on jobs for his own personal gain, the most important of which is the marrying of her to John Ingalls (Bigelow Cooper), a wealthy lawyer, and forcing her to give him a weekly settlement. The crook is finally forced to leave town owing to his operations and wants the girl to go with him. She is in love with the man she married and the crook sends another aide to kill him. The finish comes with the killing of the two male crooks in the home of the lawyer and the usual happy ending for husband and wife. There are several interesting twists to this crook story that hold the attention. Miss Hanlon is a capable leading woman in both looks and acting. The remainder of the cast has been well chosen with a production of satisfactory weight rounding out the picture in good style.

TILLIE WAKES UP.

Tillie Tinkelpaw Marie Dressler
Mr. Pipkins Johnny Hines
Henry Tinkelpaw Frank Beamish
Mrs. Luella Pipkins Ruby de Kneiser
Mrs. Nosey Ruth Barrett
Mr. Nosey Jack Brown
Those who are fond of the sort of horse-play with which Marie Dressler is identified in the pictures may secure some entertainment out of "Tillie Wakes Up," a Peerless (World) feature, written by Mark Swan, directed by Harry Davenport, scenario by Frances Marion. In it Miss Dressler is called upon to portray a meek wife whose husband neglects her. She determines to "cut loose" and accepts the invitation of a neighbor's husband, who is an excellent foil for the comedienne's bulk, to visit Coney Island. The comedy arises through the couple becoming entangled in the various catch-penny devices prevailing at that resort. These are ludicrous enough in themselves but hardly sufficient to sustain interest for five reels. This is more or less ingeniously provided for by counterplots and the flashing of a number of cleverly written comedy titles. The name of the star should help to put this feature over for the World program service. Jolo.

JOY AND THE DRAGON.

Baby Marie Osborne is the featured member of the cast that appears in this five-reel Pathe-Barboa feature. The story is one of melodramatic trend with the youngster playing the role of a sea waif, who runs through a series of adventures that finally land her with the black sheep of a wealthy family, who is trying to make good in a rough mining camp. The kiddie becomes his companion and her influence regenerates the youth so that he can return to his folks. The appeal is mostly through the delightful personality of this little girl and the decidedly cute manner in which she manages to enact the role assigned to her. From a feature standpoint the picture can be played anywhere because of the fact that the women will all fall in love with the kiddie. Beyond that the melodramatic touches through the yarn hold the interest. The photography is good and the direction fair. Fred.

COAST PICTURE NEWS.

By GUY PRICE.

Frank Elliott has another dog. One he calls "Whiskey," the other "Soda."

The Lasky people have practically completed their new studio offices and stage.

Fannie Ward has started a new picture at Lasky's. Jack Donn is, of course, her leading man.

Herbert Rawlinson did a Chautauqua stunt at the Garrick one night recently. He got several encores.

Arthur Shirley denies that the Hollywood Photoplayers Club has become extinct.

Ken O'Hara, Inceville's premier press agent, has given up his bungalow. It was a pipkin and Ken hated to go back to the apartment.

Louise Glaum has resumed work at Culver City.

John Burton has signed a year's contract with Morosco film company.

Herbert Standing has resigned at the Pallas studio.

The Town and Country Club is now catering almost exclusively to movie people.

Otheman Stevens is covering the state legislature for the Examiner, and is stationed at Sacramento.

Several Morosco players followed Dustin Farnum and Frank Lloyd to Fox.

W. A. S. Douglas, of the Universal New York office, is here.

Hank Mann is still recovering from his New Year's Eve party.

Harvey Gates, scenario writer, is now a papa. The child is called Harvey, Jr.

Agnes Vernon has resumed screen activities after a trip to San Francisco.

Marjorie Daw is back with Lasky again.

Here's a philanthropic gent. His name is David A. Curry and he is showing films of the Yosemite at a local theatre free.

Charlie Murray has purchased a dog-house and some pups to go with it.

The Screen's Greatest Star's Greatest Characterization!



in

"THE PRIDE OF THE CLAN"

(Directed by Maurice Tourneur)

Now Breaking-Box Office Records

Released by

Artcraft Pictures Corporation

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VIRGINIA NORDEN

A MODERN MONTE CRISTO.

Doctor Emerson.....Vincent Serrano
William Deane.....Thomas Curran
Virginia Deane.....Helen Badgley
Virginia Deane.....Gladys Dore
Tom Pemberton.....Boyd Marshall

The title tells the story of this Pathe Gold Rooster in five reels, directed by Eugene Moore. Vincent Serrano makes a first-rate principal, making his points without grimace or strut, while the story is a melodrama packed with action. Indeed there are moments when the action is strained for effect, as though the Pathe contributors had gotten into the habit of rough-shod play carpentering by reason of staging blood and thunder serials. However, the feature will hold thrills for the less discriminating fans, for it surely puts over a smashing finale. The plot: Dr. Emerson is ruined by a friend, William Deane, who is his rival for love of a maid. Emerson disappears for years, a la Monte Cristo, and returns fabulously rich, intent on revenge. He gets Deane aboard one of his own ships (Deane is an unscrupulous ship-owner), which is expected to sink, and holds him in a cabin while the hulk gradually settles into the water. The film leaves the fate of the two men to the imagination of the audience. The film has some pretty photography and the direction and staging is excellent.

INFIDELITY.

"Infidelity" is an Erborgraph production in five reels featuring Anna Q. Nilsson and Eugene Strong released by Art Dramas, Inc. Ashley did the directing. The story is based upon one of the milder meanings of the word infidelity having as its central figure an artist who accuses his wife of infidelity and takes a prison sentence of 20 years for killing a man, a crime which he did not commit, in order to sever all relations with his spouse. Upon the expiration of his term he takes no steps to locate his wife. Later a reconciliation is brought about by the couple's daughter who, ignorant of her relations, had attended an art class conducted by her father. The first reel of the picture dates back 20 years and is used mainly as a prolog with neither of the two leads appearing until the second part. With the story taking on a more modern aspect the interest increases. The production end has been nicely handled with Miss Nilsson and Strong a capable juvenile leading couple. As a program picture "Infidelity" has sufficient worth.

GOD'S CRUCIBLE.

Lorenzo Todd.....George Hernandez
Warren Todd.....Val Paul
Dudley Phillips.....Frederick Montague
Virginia Phillips.....Myrtle Gonzales
Oracle Jack.....Jack Curtis
Wilkins.....Edward J. Brady
Bobby.....Francis Lee
Ira Todd.....Harvey Griffith

The main criticism with "God's Crucible," a Bluebird, written and directed by Lynn Reynolds, is the title. It indicates too clearly the manner in which the story ends. This may not be apparent to the average picture "fan," who, after all, are the ones that count. It is the story of an irascible, apoplectic millionaire who had had a hard time of it in his youth and who, in later years, developed into a "grouch" with a love for but two people—his son and a boyhood friend. He quarrels with both and as a consequence is extremely unhappy. His metamorphosis takes the form of comedy drama. The role is excellently played by George Hernandez, who contributes a characterization that should greatly enhance that screen actor's reputation. There are one or two minor defects, such as a police magistrate wearing a uniform coat and a man unable to recognise his son just because the youth isn't shaved. But, all things considered, "God's Crucible" ranks with the best of the Bluebird releases. Jolo.

BITTER TRUTH.

Anne.....Virginia Pearson
Graves.....Jack Hopkins
Judge Marcus.....William H. Tooker
Martha Marcus.....Alice May
The "Parson".....Sidney D'Albrook
One of the latest Fox features, which is in six parts, stars that brunette beauty, Virginia Pearson. That the picture fails to climb above the average appears to lie in a faulty scenario—either that or Mary Murillo's story, "Bitter Truth," exaggerates the characters. Certain it is that the tale lacks cohesion and smoothness. Anne (Miss Pearson), the daughter of a worthless father and apparently brought up in the slums, is caught in the home of Judge Marcus (William H. Tooker) where she has gone to warn Graves (Jack Hopkins), who is rifling the safe, that he has been framed by his fellows. Both are sent "up the river" by the judge, Anne getting a year and Graves four. Upon her release Anne is next seen as the confidential clerk in a concern. The transition from the poor, ragged girl to

one of neat clothes and polished manner, is surely a sudden one. In her heart Anne harbors revenge for the judge and succeeds in making his acquaintance in spectacular fashion by leaping overboard from an Albany-going boat. Judge Marcus takes much interest in Anne and manages to bring her into his home as companion for his wife, Martha (Alice May), who is one of those individuals who stood still while her husband climbed upward. Marcus has become candidate for governor and Anne sees the chance of bringing ruin to his chances by way of a scandal for the two have become attached. But when the moment of exposure arrives, Anne discovers she loves the judge and instead of exposing him, lays bare a plot to ruin him, thus putting to route the schemer of the opposition party. Then she departs with Graves, who has been released from jail. Miss Pearson has not done as good work as she is capable of. Her love scenes with the judge are not sincere. Her embraces are distinctly vampirish, while one has been lead to believe that her feeling for him is on a much higher plane than that of a "vamp." Five reels instead of six are plenty.

LITTLE SHOES.

David Noel.....Henry B. Walthall
Rosalind.....Mary Charleson
Vasil Arloff.....U. K. Haupt
Abel.....Patrick Calhoun
Valdes.....Victor Benoit
Benito.....B. C. Turner
Essanay's production of "Little Shoes" is one of those things that is "sure fire" for the Henry Walthall fans, of which there are many. It is an ideal scenario for that "roll dem eyes" screen favorite, who is at his best when he is pictured as afflicted with a "hidden sorrow." In this instance he is given one with a vengeance, plentifully garnished with absorbing romance of the brand that appeals to the shop girl and the smaller salaried stenographer. It must not be inferred from the above that "Little Shoes" is a poor picture; on the contrary, it is a very good one and is sure to find favor with the average person who pays ten or fifteen cents for "filum" amusement. The story is pure and sweet, the basic idea being almost poetically romantic of the "Cinderella" persuasion, but dishd up with modern types. Eleanor M. Ingram, the scenarist, and Arthur Berthelet, the director, showed they are adepts in fitting Mr. Walthall with just the sort of screen vehicle that best suits his style of picture acting. Oh those irresistible eyes! Jolo.

ENVY.

(First of the "Seven Deadly Sins.")
Betty Howard.....Ann Murdock
Eve Leslie.....Shirley Mason
Adam Moore.....George Le Guere
Stanton Skinner.....Lumsden Hare
Eve's foster mother.....Jessie Stevens
Eve's foster father.....William Wadsworth
Rocco Irwin.....Robert Cain

The McClure Pictures Co. here offers a straight-away drama which is interesting as a drama, but does not enforce the moral lesson to be expected from the title. Very little of the tale has to do with Envy. Ann Murdock is featured with Shirley Mason and George Le Guere, a trio of capable screen players. It has much scenic beauty and a wealth of melodrama with a "punch," not to speak of the very agreeable picture of the slender Miss Murdock several times in a boudoir negligee of black knickerbockers, and once again in an Annette Kellermann bathing suit. The scenario is very loosely put together, so that at the finish the spectator is left to work out in his own imagination the punishment of the villain and the disposition of the complicated love stories. For the screen does not show these details. The story: Adam Moore falls in love with Eve Leslie, a country girl. Later he is infatuated with Betty Howard, a reigning stage star, whose doctor tells her she will live only two years. Eve envies Betty her fame and power over men, but when Betty comes to her home to regain her health, Eve cares for her. With Betty comes Stanton Skinner, millionaire man-about-town. He plots Eve's ruin, carries her away to his yacht and is about to work his will upon her when the arrival of Betty and Adam frustrates his plans. There is a whole of a battle between a hired gunman and the millionaire in the yacht's cabin, and some other water scenes which grip interest. But the fans will want to know what happened to the characters after the film ceases. Richard Ridgely, director; photography by George Lane.

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METRO
PICTURES



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THE BARRIER.

Meridy.....Mabel Julienne Scott
John Gayford.....Russell Simpson
Dan Bennett.....Howard Hall
Necia.....Mabel Julienne Scott
Lieut. Burrell.....Victor Sutherland
John Gale.....Russell Simpson
'Poleon Doret.....Mitchell Lewis
Ben Stark.....Howard Hall
Rinalda.....Edward Roseman
"No Creek" Lee.....W. J. Gross
Alluna.....Mary Kengervan Carr

"The Barrier" is a two-hour adaptation for the screen of Rex Beach's novel of the same name offers, among its manifold points of excellence an unusually good example of a long and complex story that is well knit and coherently presented as a unified narrative. The scenario of A. Gli-Spear, modifying the original tale ever so slightly, has brought its stirring incidents to serve the purposes of the screen. Too often the complications of a novel become chaos on the screen, but in this case the story progresses from a definite start through its advancing stages to a climax that comes it with the beginning and every stage is not only supported by its momentary interest, but it carries the tale along on its appointed course toward the finale. No picture novel comes to mind that has been so well translated to the cinema medium. Indeed many scenarios written for the films do not so well obey the rules of directness and cohesion. To summarize the general effect: all the romantic appeal of the novel is present; the players are uniformly good; the feature is full of clever bits of stage management and fine bits of direction; its action is carried on at top speed and it has all the wild beauty of scenic setting that could be desired by an imaginative reader of the book. There are battles, fistfights, intrigue and all the dramatic clashes that the story of the Alaska wilderness pictured, adequately visualized and the best of it is that these exciting incidents are so ordered that they lead with increasing interest to the denouement. Two excellent character portrayals were offered by W. J. Gross as "No Creek" Lee, the hoodoo mining prospector, and Mitchell Lewis as the half breed, "Poleon Doret." It was the latter who figured

in a particularly fine bit of sentiment when, as the honest but unhappy lover he bid farewell to his sweetheart and went paddling off in his canoe carolling a merry song. Isabel Julien in a dual role was eminently satisfactory, perhaps the best thing about her being that she suggested neither in appearance nor in method the familiar "movie heroine." Russell Simpson was the John Gayford, a fine, big manly but simple figure. If the film has a fault it is that it has no suspense and its ending is apparent in prospect before a hint should be given. It was directed by Edgar Lewis while the photography was handled by Edward Earle. Special music by Sol Levy and Fred O. Hanks contributed a pleasing incidental at the private exhibition given late last week at the Broadway theatre. A program note sets forth that the film is offered by the Rex Beach Pictures Co., R. W. McFarland, general manager.

WEBB SINGING PICTURES.

George R. Webb, after a silence of a couple of years or more, gave a public demonstration to the trade at the Cohan & Harris theatre last Sunday night. Unless there was some very good reason for the very poor synchronization, his "singing pictures" are no further advanced than when last exhibited, and it may be confidently asserted that the silent drama is still safe. The Hepworth Co., an English motion picture concern, two years ago presented singing pictures at the London Pavilion in the form of a 15 minute turn. They were rather well done, but failed to attract any undue attention, which would indicate there is no crying demand for entertainment of this sort. Some of the Webb offering was so far out of time that in one instance it was necessary to shut it off entirely to curb the derisive laughter. Other portions of it, on the other hand, were almost perfect. The entertainment, which ran for about an hour and a half, was divided into three parts. The first was made up of short bits by Carroll Johnson rendering "Whistling Jim"; "William Tell" overture by a xylophone player; an English comic singing and whistling "Whistle and the Girls Come Around"; a banjo solo; Nat Willis in a few

jokes and singing "The Old Oaken Bucket." Part 2 was a sort of song scene to give George MacFarlane opportunity to render three or four numbers. They were quite effective. For the third section the music was operatic, consisting of excerpts from "Pagliacci" and "Carmen." An orchestra essayed to play with the records, but did not always succeed in keeping time. Jolo.

THE WHITE RAVEN.

Nan Baldwin.....Ethel Barrymore
"The Stranger".....William B. Davidson
John Blaisdell.....Walter Hitchcock
Sylvia Blaisdell.....Ethel Dayton
Arthur Smithson.....George A. Wright
Mrs. Smithson.....Viola Fortescue
"Bill" Baldwin.....H. H. Pattes
Opera Impresario.....Mario Majeroni
Five-reel dramatic subject, with Ethel Barrymore, produced by Roife (Metro); directed by George D. Baker from a story by Charles A. Logue. The photography is credited to Arthur Martinelli. A loosely constructed story takes more than a reel to get well started, but thereafter progresses interestingly enough. It has to do with a girl, Nan, brought up in a western mining camp, coming to the city to win fame as an operatic star and wreaking vengeance upon the man who, years before, had ruined her father. The love interest is supplied by a subordinate branch of the tale, involving "The Stranger" (William B. Davidson), who comes to the mining camp where Nan is a dance hall singer and who, in return for her promise to give herself to him upon his demand, supplies the money for her campaign for operatic honors. When Nan's vengeance is about to be accomplished word is brought to her that "The Stranger" demands the fulfillment of her pledge, and she returns to the wilds only to find that the man whom she has come to love in New York was none other than "The Stranger" of the mining camp in disguise. Another branch of the narrative has to do with the fortunes of a humble clerk who had befuddled Nan's father in his misfortune and who receives his reward from the girl's hands when the world is at her feet. All these various elements go to make up a five-reel feature that is rich in material

and which holds attention when once it gets moving. The direction is good and the story has many clever "bits." For example, when Nan's father's partner turns him away stripped of his fortune, he presents him with a five-dollar bill and recommends that he buy a revolver with it to put himself out of the way. When, years later, Nan brings about the man's ruin, she has the same bill to give him when he pleads for aid.

GREAT EXPECTATIONS.

Estella.....Louise Huff
"Pip".....Jack Pickford
"Abel Magwitch," alias Provis.....Frank Losee
Joe Gargery.....W. W. Black
Mrs. Gargery.....Marcia Harris
Miss Havisham.....Grace Barton
Mr. Jaggers.....Herbert Prior

Louise Huff and Jack Pickford are costarred in this Famous Players production of the well-known Dickens novel entitled "Great Expectations." The picture was released by the Paramount this week. The story is of the type that this English author is famous for, and incidentally one that has lent itself rather well to picturization. There is one thing certain about the feature, if the average picture house manager will make enough fuss about the authorship of the picture story, he will be assured of the attendance of patronage of a type that will be unusual and augment his regular picture followers. This is a great point in favor of the story. Incidentally the tale itself hangs together rather well, although it seems that it would have been just as easy to kill the escaped convict in the first reel as in the last, but then, of course, there wouldn't have been any story. However, the production is very well done, the English atmosphere of several scores of years ago is well maintained throughout and the cast is one that is capable of acting the roles assigned. Miss Huff is a charming Estella and Jack Pickford as "Pip" didn't seem to have the pip at all. Frank Losee, as the escaped convict, however, stood out as the best actor in the cast. The picture should prove a money maker almost in any class of house. Fred.

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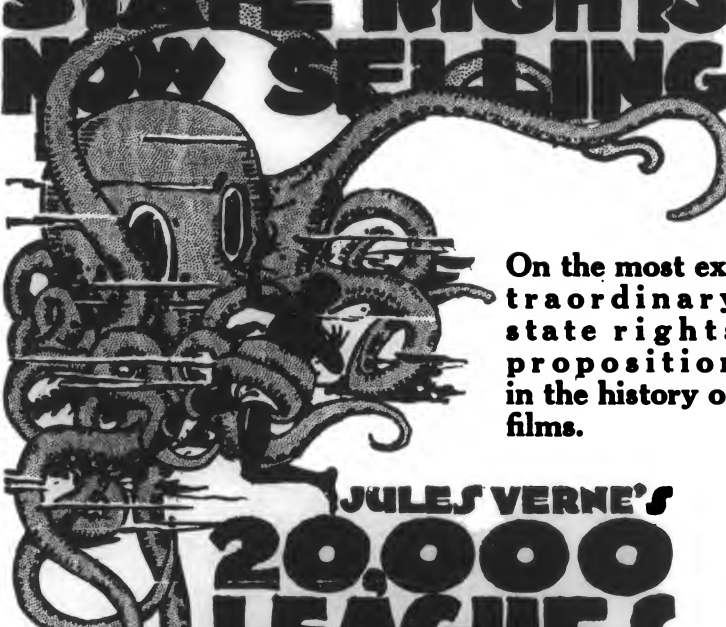
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Keith's Alhambra, New York
Keith's Royal, New York
Keith's Bushwick, Brooklyn
Keith's Prospect, Brooklyn
Keith's Greenpoint, Brooklyn
Keith's Monroe, Brooklyn
Keith's Madison, Brooklyn

The Keith theatre in Boston
and ALL the Keith theatres in
Greater New York.

MOVING PICTURES

BILLS NEXT WEEK.

(Continued from page 15.)

PANTAGES (p)
Burke & Broderick
S. Keatons
Rucker & Winifred
Isatta
Senator F. Murphy
San Antonio, Tex.
MAJESTIC (Inter)
(24-27)
(Same bill playing
Galveston 21-22)
The Faynes
Josephine Davis
Raymond Bond Co
O Van Dyke Co
Harry Girard Co
Leo Madden Co
Leo Zarrell Co
San Diego
PANTAGES (p)
"Betting Bettys"
Olive Briscoe
Bell Ringers
Smith & Kaufman
Sigbee's Dogs
San Francisco
ORPHEUM
(Sunday opening)
Orville & Harold
Cressy & Dayne
Willing & Jordan
Mme Donald Ayer
Martin & Frabini
Valencia's Leopards
William N Terry
Milt Collins
PANTAGES (p)
(Sunday opening)
Willard Bros
What 4?
Corelli & Gillette
Military Ma
Herbert Brooks Co
San Antonio, Tex.
EMPIRE (wva)
1st half (22-24)
(Same bill playing
Regina 25-27)
Yunsey & Arlow
Wright & Davis
Sterling
"Check Baggage"
Savannah, Ga.
BIJOU (wva)
(Jacksonville Split)
1st half
Ethel Von
Walsh Lynch Co
Black & White Revue
Conroy & O'Donnell
Bett's Seals
Schenck, N. Y.
PROCTOR'S (ubo)
"Dog Watch"
Von Hampton & S
Roland Travers Co
Lockett & Waldron
2d half
"Breath of Old Va"
French Girls
Canfield & Barnes
Joe Browning
Sorelli & Antoinette
Jessie Standish
Scranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Welton & Marshall
Force & Williams
Musical Misses
Doc O'Neil
5 Kantons
Seattle
ORPHEUM
(Sunday opening)
Geo Nash Co
Mme Chilson Orman
Harry L Mason
Foster Ball Co
Howard's Ponies
Mirages
Farber Bros
PANTAGES (p)
Chinese Duo
Anthony & Mack
Mr Chaser
S & L Burns
Bob Fitz & Bob Jr
Sioux City, Ia.
ORPHEUM (wva)
(Sunday opening)
"Around Town"
2d half
Pedrini & Monk
Al Abbott
Carmen's Minstrels
Shirley Sisters
Cathryn Challenor Co
Sioux Falls, S. D.
ORPHEUM (wva)
(Sunday opening)
Robinson & Romaine
"Right Man"
Jere Sanford
International Girl
2d half
DuRocher & DeLee
Tilford Co
(To be filled)
South Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
"Suzette Revue"
2d half
Carlita & Howland
Geo Morton
Dae & Neville
Medlin Watts & T
"Lawn Party"

Brent Schreiber & H
Dooley & Nelson
4 Chicks
Everyman's Sister
Billy Dale Co
4 Valders
Trenton, N. J.
YALLO (ubo)
2d half (18-21)
Seigel & Franklin
Diamond & Daughter
Leonard
Leonard & Willard
Murphy & Klein
L & Drew

Troy, N. Y.
PROCTOR'S (ubo)
"Breath of Old Va"
Edna Aug
Kennedy & Burt
Darius Bros
Joffe & Arnold
De Forrest & Church
2d half
"Dog Watch"
Roach & McCurdy
Diamond & Daughter
Nolan & Nolan
Fox & Ingram
Vancouver, B. C.
ORPHEUM
Beatrice Herford
Nordstrom & Pinkham
Wallace Galvin
Ames & Winthrop
Mme Leitze
Haruko Onuki
Riggs & Mitchell
PANTAGES (p)
Kinkaid Kilties
Travitt's Dogs
Jones & Johnson
Great Leon
Margaret Ford
Eckhoff & Gordon

Victoria, B. C.
PANTAGES (p)
Raymond
Jubilee 4
Herbert & Dennis
"Red Heads"
Vera Mercereau Co
Virginia, Minn.
LYRIC (wva)
(10-21)
Harris & Nolan
"The Tamer"
Fitch Cooper
B Bouncer's Clr

Washburn, Minn.
KEITH'S (ubo)
Simmons & Bradley
Raymond & O'Connor
Gen Ed Layne
Wright & Delrich
"Night Boat"
Willie H Wakefield
Stuart Barnes
Ruth St Denis Co
Waterbury, Conn.
POLI'S (ubo)
De Bruy Sisters
Jones & Gray
V & E Stanton
"Love in Suburbs"
Gene Green Co
"What's the Idea"
2d half
Rikoma
Orlin & Drew
Intruder
Nardina
Ward & Cullen

Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
"Up to You J Henry"
2d half
Four Renes
Follette & Wicks
Chas Grapewin Co
Harry Gilbert
"School Playdays"
Watertown, S. D.
METRO (wva)
Edna Dreon
DuRocher & DeLee
2d half
G & K King
International Girl
Westfield, Mass.
GRAND (loew)
McNeil & Pepper
Alice Cole
Archer & Belford
2d half
J Martelle
Gray & Graham
Tasmanian 8
Wheeling, W. Va.
VICTORIA (sun)
Irving & Montrose
Noble & Brooks

Winnipeg, Man.
MAJESTIC (ubo)
Jack Lavier
Raynor & Bell
E & Clive Co
Yates & Wheeler
Imperial Chinese 2
2d half
Charlites & Halliday
Lida McMillan Co
"In Honolulu"
Winnipeg
ORPHEUM
Tempest & Sunshine
Dorothy Jardon
Corbett Sheppard & D
Hallien & Fuller
Flanagan & Edwards
Mia
Watt & Winter
PANTAGES (p)
Leo & Mae Lefevre
Oakland Sisters
Bernardi
Cedora
Friend & Downing
Rawls & Von Kaufman
Worcester, Mass.
POLI'S (ubo)
Two Ticks
Loughlin West
Intruder
Moore & Gerald
Ruberville
2d half
Raymond & Wilbert
Cummings & Shelly
"What's the Idea"
Gene Green Co
Filipino Quintette
PLAZA (ubo)
Greta Van Bergen
Willie Fields
Black & Tan
Milton & DeLong Sis
"Wedding Party"
2d half
Fred Rogers
Helen Rice
C Dean Players
Jenks & Allen
(One to fill)

Benny Harrison Co
Geo McFadden
3 Ladell Sisters
2d half
Frederick & Palmer
Roberts Stuart & R
S Bros & McKay
6 Cycling Galvins
(One to fill)
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Levering Trio
Lee & Bennett
Haager & Goodwin
McCormack & Wallace
Leonard & Willard
Man Hunters
Williamport, Pa.
MAJESTIC (ubo)
Jack Lavier
Raynor & Bell
E & Clive Co
Yates & Wheeler
Imperial Chinese 2
2d half
Charlites & Halliday
Lida McMillan Co
"In Honolulu"

Winnipeg
ORPHEUM
Tempest & Sunshine
Dorothy Jardon
Corbett Sheppard & D
Hallien & Fuller
Flanagan & Edwards
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Filipino Quintette
PLAZA (ubo)
Greta Van Bergen
Willie Fields
Black & Tan
Milton & DeLong Sis
"Wedding Party"
2d half
Fred Rogers
Helen Rice
C Dean Players
Jenks & Allen
(One to fill)

Yonkers, N. Y.
PROCTOR'S (ubo)
H Beresford Co
Roger Gray Co
Gorgette & Capitola
Diamond & Daughter
Joe Towle
Lord & Fuller
2d half
W Simms Co
Havlin & Thornton
B & N Helm
Alvin Bros
(Two to fill)
York, Pa.
OPER HOUSE (ubo)
Keele Langdon & W
Long & Ward
2d half
Alvin & Williams
Lewis & Felber
Golet Harris & M
Youngstown, O.
HIP (ubo)
The Brightons
Eber & Diehl
Hugh Herbert Co
Knapp & Cornalia
Violinsky
E Welch Minstrels
Leigh & Jones
Conroy's Models

Paris
ALHAMBRA
Rialdos
Carlton
Sisters Urma
Mlle Fauvette
M Chevalier
Campbell & Baisden
Daly & Healy
Kamakuras
2 Dinnies
(Two to fill)

Paris
ALHAMBRA
Rialdos
Carlton
Sisters Urma
Mlle Fauvette
M Chevalier
Campbell & Baisden
Daly & Healy
Kamakuras
2 Dinnies
(Two to fill)

Paris
ALHAMBRA
Rialdos
Carlton
Sisters Urma
Mlle Fauvette
M Chevalier
Campbell & Baisden
Daly & Healy
Kamakuras
2 Dinnies
(Two to fill)

BOSTON'S BUSY FILM WEEK.

Boston, Jan. 17.

From a box office standpoint, the opening day of the "Patria" serial was a decided success. Keith's, the only big time house in Boston, had featured the premiere serial episode in extensive advertising and the Boston theatre, a Keith pop auxiliary, was also given similar publicity, Hearst's "American" (evening) naturally plugging the film to the skies for a week in advance.

The usual publicity came through court action in Judge Jenny's session in the Suffolk County court. A petition for an injunction was brought against the Pathe Exchange by the Fenway, Beacon and Bowdoin square theatres to prevent the Keith and Boston houses from exclusively showing the film that afternoon.

It was claimed that the International Film Service had granted contracts which conflict with the Pathe contracts, now that Pathe and the International have merged. The court ruled in favor of the Keith contracts which are for the 15 episodes, asserting that a greater harm would be done if the defendant was enjoined from allowing the production on the larger contract.

Immediately after the ruling, the film was released at the two theatres, the Keith audience having been held for 15 minutes at the end of the show awaiting the court's verdict.

The small theatres that lost their petition announced through their attorneys that further legal action will be taken on the grounds the tangle over the conflicting contracts was avoidable and that they have suffered a heavy financial loss as a result of the exclusive release to Keith in Boston.

The Kellermann-Fox film, "A Daughter of the Gods" opened Monday night at the Majestic to a genuine sell-out at a \$1 top, hundreds being turned away. A private exhibition was given Sunday night. It was expected that drastic cuts would be ordered, but City Censor John Casey reported that all his personal activity concerns is the following of the cuts in the original ordered by the National Board of Censorship and Review. "These cuts have been lived up to," he said, "and nothing more will be done unless some citizen files formal complaint with the Board of Censors. In that case, the board will view the film and pass judgment."

The agitation among the Irish societies against the film "Whom the Gods Destroy" was successfully started in Boston Monday, but fell flat when the city's official Censorship Board reviewed the picture and announced that nothing was found to censor. The film was shown Monday at the Beacon and the Scollay Olympia and the papers gave a fair amount of publicity to the formal protest filed by a dozen branches of the organization known as "The Friends of Irish Freedom." The local board of censors comprises Mayor James M. Curley, Police Commissioner Stephen O'Meara and Chief Justice Wilfred Bolster of the municipal courts.

"NO MORE" SAYS SCHENCK.

"I have the two greatest stars in pictures, one dramatic (Norma Talmadge) and the other, comic (Roscoe Arbuckle), and I do not intend to undertake the management of any other," said Joseph M. Schenck this week.

The next Talmadge picture is now being cast at the Schenck 48th street studio by Roland West. Arbuckle will reach New York about Feb. 22, immediately after the expiration of his contract with Keystone, and the Schenck forces will commence their first Arbuckle release about March 1.

BRENON MAY RECOVER.

Wilmington, Del., Jan. 17.
Herbert Brenon, dangerously ill here with typhoid fever for the past three weeks, is doing as well as can be hoped for, the crisis (21st day) being next Sunday. He has thus far managed to hold his own.

CONCERNING JOAN THE WOMAN.

Something of the mystery which has surrounded the disposition to be made of Cecil B. DeMille's eleven reel photoplay, "Joan the Woman," in which Geraldine Farrar appears as Joan of Arc, and which is playing to big business in the Forty-fourth street theatre, was cleared away yesterday, VARIETY learns, in the report that the picture was to be sold on the state's right basis.

After an enthusiastic opening it took the Joan picture several days to find its audience, but the crowds have been coming bigger and bigger. In the three weeks of its engagement at the Forty-fourth street, it has played to more money than any other attraction in the house this season over the same period of time. The option of lease is said to have been taken up and Joan will stay sixteen or twenty weeks if not longer.

The picture carries the name of Jesse L. Lasky and Cecil B. DeMille, although the production was made by the Cardinal Film Corporation. Exhibitors who are tied to the Paramount program have wondered how they were going to get this Lasky picture. It is learned that instead of release through Paramount exchanges it is being sold on state's right plan. Some of the territorial offers are very big. There are representatives of foreign countries in New York also bidding for the picture.

Cardinal Film is spending a world of money in newspaper and bill-board advertising exploiting the film from an entirely new angle, accentuating the story of Joan of Arc over and above the name of the star and the producer. The New York Evening World on Monday ran a big type head-line across the front page advertising that the story was running in its columns as a serial. The publicity and advertising of the picture is being handled by John C. Flinn.

Los Angeles, Cal., Jan. 17.
Cecil B. DeMille's eleven part picture, "Joan the Woman," opened to a tremendously enthusiastic audience of film folk at the Majestic theatre here last night. Critics and experts praised it as one of the greatest achievements of the films. DeMille was present and was congratulated.

Lively Venice-on-the-Coast.

Venice, Cal., Jan. 17.
Venice, noted for years only because it was a circus winter quarters, has got itself on the map for keeps.

It is estimated there are 200 picture studios located in the city and its environs; Al. G. Barnes has his circus wintered here; the city has four theatres (one with 4,000 capacity), two devoted to vaudeville; two amusement piers running all year round and 19 cafes and cabarets.



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Archie Bell says:

"The world has had people on it for at least seven thousand years. Eva Tanguay is the first of her kind. It will take another seven thousand years to duplicate her."

"Eva Tanguay looks younger than she used to look. She has a better brace of songs than she had the last time she was here. The audience filled the big Hippodrome yesterday and there was a line at the box office that one might expect when Barnum and Bailey's show was in town. The biggest sale the Hippodrome has had in three years. She holds the Hippodrome record for big attendance in any given week of vaudeville." Manager Royal said: "We are thinking of opening an extra box office to take care of the crowds. She paces the stage like a ball flipping back and forth over a tennis net. Eva is Eva. According to the belief of scientists the world has had people on it for at least seven thousand years and she is the first of her kind to gladden the hearts of men. It is not absurd to believe that after Eva passes from the stage (may the day be long delayed) it will take another seven thousand years to duplicate her. From all of which it may be observed as before, that the writer considers Eva Tanguay a commanding personality, a lady of very superior talents, a genuine artiste. She completely triumphs in attempting to entertain her public. Very few artists on the stage could hold an audience alone for the time that the program allots to her. When the managers of the circuit in New York see the box office statements for this week they'll be glad B. F. Keith started vaudeville. Eva Tanguay is an equatorial sunburst."

—ARCHIE BELL, Cleveland "Leader."

CLEVELAND "NEWS"

"Eva, gosh ain't she great. If Eva should ever get a rheumatic pain in one of her sprightly limbs or a kink in one of her whirling arms where would she be? Eva has never started her farewell tours nor will she start them judging from the tumultuous and torrid reception she received Monday at Keith's spacious Hippodrome. Miss Tanguay made a distinct and dynamic hit. We have never seen the comedienne when she was so gorgeously or generously arrayed. As a varied tinted hen-pheasant (or was it an azure-tinted cuckoo), she was quite stunning. Erratic Eva is the entire show."

J. P. W., CLEVELAND "PLAIN DEALER"

"Eva Tanguay demonstrated at Keith's Hippodrome yesterday that her drawing power in vaudeville doesn't wane as the seasons come and go. Two big audiences saw her perform and enjoyed her antics. It may have been sheer curiosity that prompted the unusual interest, but whatever it was it fills theatres. Eva Tanguay is a vaudeville institution. She originated a new sort of entertainment of which only she is the master, and as such she is worth seeing. You will never have another quite like her and whether or not you are glad afterward you have given her your time. Still she is entitled to it. She is a curiosity in amusement and shouldn't be missed."

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BURLESQUE ROUTES

Jan. 22 and Jan. 29.

"A New York Girl" 22 Empire Brooklyn 1-2 Park Bridgeport.
"Americans" 22 Gayety Minneapolis 29 Star St. Paul.
"Auto Girls" 22 Academy Jersey City 29 Trocadero Philadelphia.
"Beauty Youth & Follies" 22 Star Brooklyn 29-30 Holyoke Holyoke 31-32 Gilmore Springfield, Mass.
"Behman Show" 22 Gayety Omaha Neb 29 L O.
"Bon Tons" 22 Empire Albany 29 Casino Boston.
"Bostonians" 22 Casino Philadelphia 29 Miner's Bronx New York.
"Bowery Burlesquers" 22 Gayety Pittsburgh 29 Star Cleveland.

"Burlesque Revue" 22 Star Cleveland 29 Empire Toledo, O.
"Cabaret Girls" 22 Howard Boston 29-31 Orpheum New Bedford 1-3 Worcester Worcester Mass.
"Charming Widows" 22 Mt Carmel 23 Shenadoah 24-27 Majestic Wilkes-Barre, Pa 29 So Bethlehem 30 Easton 31 Pottstown Pa 1-3 Grand Trenton, N. J.
"Cherry Blossoms" 22 Olympic New York 29 Majestic Scranton Pa.
"Darlings of Paris" 21-23 O H Terre Haute Ind 29 Gayety Chicago.
"Follies of Day" 22-24 Cohen's Newburg 25-27 Cohen's Poughkeepsie 29 New Hurling & Seamon's New York.
"Frollics of 1917" 22 Gayety Chicago 29 Majestic Ft Wayne Ind.
"French Frollics" 22-24 Orpheum New Bedford 25-27 Worcester Worcester Mass 29-30 Amsterdam Amsterdam 31-3 Hudson Schenectady N. Y.
"Follies of Pleasure" 22-23 Holyoke Holyoke 24-27 Gilmore Springfield 29 Howard Boston Mass.

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"Ginger Girls" 22 New Castle 23 Johnstown 24 Altoona 25 Harrisburg 26 York 27 Reading Pa 29 Gayety Baltimore Md.
"Girls from Follies" 21-23 Lyceum Duluth 29 Century Kansas City Mo.
"Girls from Joyland" 22 Gayety Milwaukee 29 Gayety Minneapolis.
"Globe Trotters" 22 L O 29 Gayety Kansas City Mo.
"Golden Crook" 22 Columbia New York 29 Casino Brooklyn
"Grown Up Babies" 22 Buckingham Louisville Ky 29 Lyceum Columbus O.
"Hasting's Big Show" 22 Orpheum Paterson 29 Empire Hoboken.
"Hello Girls" 22 So Bethlehem 23 Easton 24 Pottstown Pa 25-27 Grand Trenton 29 Star Brooklyn.
"Hello New York" 22 Columbia Chicago 29 Gayety Detroit.
"Hello Paris" 22 Empire Cleveland 29-30 Erie 31 Ashtabula Pa 1-3 Park Youngstown O.
"High Life Girls" 22 New Hurling & Seamon's New York 29 Empire Brooklyn.
"Howe's Sam Show" 22 Grand Hartford 29 Jacques Waterbury
"Irwin's Big Show" 22 Palace Baltimore 29 Gayety Washington D C.
"Lady Buccaneers" 22-23 Erie 24 Ashtabula Pa 25-27 Park Youngstown O 29 New Castle 30 Johnstown 31 Altoona 1 Harrisburg 2 York 3 Reading Pa.
"Liberty Girls" 22 Casino Brooklyn 29 Empire Newark.
"Lid Lifters" 22 Majestic Ft Wayne Ind 29 Buckingham Louisville Ky
"Majestic's" 22 People's Philadelphia 29 Palace Baltimore Md.
"Maids of America" 22 Olympic Cincinnati 29 Columbia Chicago.
"Marion Dave Show" 22 Colonial Providence R I 29 Gayety Boston
"Merry Rounders" 22 Berchel Des Moines Ia 29 Gayety Omaha Neb.
"Midnight Maidens" 22 Gayety Buffalo 29 Corinthian Rochester.

"Military Maids" 22 Newark 23 Zanesville 24 Canton 25-27 Akron O 29 Empire Cleveland.
"Million Dollar Dolls" 22 Gayety Kansas City 29 Gayety St Louis.
"Mischief Makers" 22 Star Toronto 29 Savoy Hamilton Ont.
"Monte Carlo Girls" 22-23 Binghamton 24 Oneida 25-27 Inter Niagara Falls, N Y 29 Star Toronto.
"Pace Makers" 22 Gayety Philadelphia 29 Mt Carmel Shenadoah 31-3 Majestic Wilkes-Barre Pa.
"Parisian Flirts" 22 Trocadero Philadelphia 29 Olympic New York.
"Puss Puss" 22-24 Bastable Syracuse 25-27 Lumberg Utica N Y 29 Gayety Montreal.
"Record Breakers" 22 L O 29 Englewood Chicago.
"Reeves Al" 22 Gayety Toronto 29 Gayety Buffalo.
"Review of 1917" 22 Gayety Brooklyn 29 Academy Jersey City.
"Roseland Girls" 22 Miner's Bronx New York 29 Orpheum Paterson.
"September Morning Glories" 22 Star St Paul 28-30 Lyceum Duluth.
"Sidman Sam Show" 22 Gayety Detroit 29 Gayety Toronto.
"Sightseers" 22 Corinthian Rochester 29-31 Bastable Syracuse 1-3 Lumberg Utica N Y.
"Social Follies" 22 Cadillac Detroit 29 L O.
"Some Show" 22 Casino Boston 29 Grand Hartford.
"Speigel's Revue" 22 Lyceum Dayton 29 Olympic Cincinnati.
"Sporting Widows" 22 Gayety Washington D C 29 Gayety Pittsburgh.
"Star & Garter" 22 Jacques Waterbury Conn 29-31 Cohen's Newburg 1-3 Cohen's Poughkeepsie N Y.
"Step Lively Girls" 25-27 Park Bridgeport 29 Colonial Providence.
"Stone & Pillard" 22 Star & Garter Chicago 29 Berchel Des Moines Ia.

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"U S Beauties" 22 Century Kansas City Mo
20 Standard St Louis.
"Watson Billy" 22 Empire Newark 20 Ca-
sino Philadelphia.
"Watson Wrothe" 22 Empire Toledo 20
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Albany.

"White Pat" 22 Lyceum Columbus 29 Newark
30 Zanesville 31 Canton 1-3 Akron O.
"Williams Mollie" 22 Empire Hoboken 29
People's Philadelphia.

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Next Week, Jan. 22.
"Bringing Up Father" Imperial Chicago.
"Broadway After Dark" Gotham Brooklyn
"Come Back to Erin" Grand Worcester Mass
"Girl Without a Chance" Majestic Buffalo
N Y
"Gus Hill's Follies" American St Louis Mo
"Hans & Fritz" Lyceum Paterson N J
"Her Unborn Child" National Chicago
"Little Girl in Big City" Auditorium Balti-
more Md

"Millionaire's Son & Shop Girl" Opera House
Brooklyn
"Mutt & Jeff's Wedding" (Co No 1) Bijou
Birmingham Ala
"My Aunt from Utah" Walnut Philadelphia
"My Mother's Rosary" Lexington New York
"Old Homestead" Majestic Jersey City
"Peg o' My Heart" Park Indianapolis
"Pretty Baby" Bijou Richmond Va
"That Other Woman" Garden Kansas City, Mo
"Thurston" Poli's Washington D C
"When a Girl Loves" Orpheum Nashville,
Tenn
"Which One Shall I Marry" Orpheum Phila-
delphia

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Miss Irene Bordoni

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was completely dressed by Mme. Kahn

The following note is self-explanatory

SIME'S review at the Riverside,
December 29th, 1916

RIVERSIDE

The class of the bill was indicated by the Melville Ellis-Irene Bordoni turn, opening the second part. Mr. Ellis has done wonders with Miss Bordoni. As a dresser, she seems to outstep all the other vaudeville dressmaking advertisements, for Bordoni wears her clothes as though they were accustomed to her as she is to them. **And they are some clothes!** The act is in excellent shape, with Mr. Ellis having tacked on a brief monologue in the form of a "speech" that is very cleverly constructed.

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Mark Vance, in charge.

Aaron Jones announces that the Rialto will positively open Jan. 22.

Agnes Yale has withdrawn from Lore and Yale, replaced by Dorothy Hayes.

Louis Judah (not Joseph) is the new manager of the Chicago theatre.

Eleanor Sutter replaced Betty Caldwell as prima donna with "The Naughty Princess" last week.

Eddie Marshall, best known professionally as the "chalkologist," is in town this week at the Hippodrome and while here is getting out the second edition of "The Chalkologist," which he issued for the first time last week while playing the Orpheum, Des Moines. Eddie carries a second-hand press, several fonts of type, brass rule, regist, leads and other necessities of a printer's outfit, as well as a chalk plate engraving plant, and he not only writes every bit of copy for his four-page pamphlet but draws all of the cartoons

CORRESPONDENCE

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

Kitty Flynn has been booked for a tour of the Fuller Circuit in Australia by Roy D. Murphy.

The American Hospital announces that Fred Nible has endowed a room in the hospital in memory of his wife, the late Josephine Cohan.

The Majestic, Kankakee, Ill., is going to play Association vaudeville, starting next week with Walter Downie booking.

C. F. Anderson is back on duty at the Majestic following injuries from an automobile accident which laid him up for a time.

Joe Milton, of the Haymarket burlesque stock, has severed connections with the Meeler company and has been succeeded by Leo Stevens.

Negotiations for the transfer of the Plaza, now playing pop vaudeville and pictures, into new hands for a similar policy, by different parties, have been called off.

The dramatic sketch, "Blanche," featured in the olio of Sam Williams' "Girls from Joyland" burlesque show, after playing 22 weeks, was withdrawn from the show in Detroit Jan. 6. The reason advanced was that it made the show too long.

Although Earl Sanders is in charge of the Chicago Orpheum offices it is not settled Sanders will remain here permanently. The impression gained credence that Charles Hamerslough was "fired," but this is untrue as attested by the personal statements of Martin Beck and Hamerslough, who resigned. Unless he returns to theatricals he will undoubtedly take up other business pursuits.



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GARRICK (Sam Gerson, mgr.)—"Robinson Crusoe, Jr." (Al. Jolson), capacity lower floor (third week).
GAYETY (Robt. Schoonesker, mgr.)—"The Lid Lifters" (burlesque).
HAYMARKET (Art. H. Moeller, mgr.)—"The Night Owls" (stock burlesque).
IMPERIAL (Will Spink, mgr.)—"The Daughter of Mother Machree."
ILLINOIS (Rolla Timponi, mgr.)—"Ziegfeld's Follies," capacity (fourth week).

"Arms and Girl" (Cyril Scott) opens next Sunday night.
COHAN'S GRAND (Harry Riddings, mgr.)—"Turn to the Right" opened to capacity Sunday night.
COLONIAL (Norman Field, mgr.)—"Intolerance," top speed (eighth week).
CHICAGO (Louie Julah, mgr.)—"Mile a Minute Kendall" got away to nice start Sunday night.
CORT (U. J. Hermann, mgr.)—"Fair and Warmer" still drawing profitably (twenty-third week).
COLUMBIA (E. A. Wood, mgr.)—"Max Spiegel's "Merry Rounders."
ENGLEWOOD (J. D. Whitehead, mgr.)—"Girls from Joyland" (burlesque).

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LITTLE THEATRE (Maurice Browne, mgr.).
Little Theatre stock.
NATIONAL (John Barrett, mgr.)—"Gus Hill's "Follies."
OLYMPIC (Geo. Warren, mgr.)—"His Bridal Night" (Dolly Sisters), drawing well (fourth week).
PLAYHOUSE (Guy Hardy, mgr.)—"Washington Square Players"
POWERS (Harry Powers, mgr.)—"The Boomerang" (tenth week).
PRINCESS (Will Singer, mgr.)—"Fixing Sister" (William Hodge), shows surprising strength face much opposition (fourth week).
STAR & GARTER (Chas. Walters, mgr.)—"Sam Sidman's Show."
STUDEBAKER (Louis Jones, mgr.)—"Annette Kellermann film, very big.

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ORPHEUM (Fred Henderson, gen. man.; agent direct.)—"Phyllis Nelson-Terry got big returns. "Miniature Revue" opened acceptably. John and Winnie Hennings were well received. Clayton White and Co. in Roy Atwell's sketch, "Peggy," scored. Burdella Pat-

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person in art poses, made a first rate closing number. Morris and Campbell were replaced by Muriel Worth. Milt Collins, applause hit. Donahue and Stewart scored.

PANTAGES—"All Aboard," good tab production, featuring Ethel Whiteside with Bob Harmon, Jack Ellsworth and Ardeile Cleaves. The Olympian-Desvall trained horses and dogs were a big closing number. Novell Bros. splendid opener. Nancy Fair, corking single. Moss and Frye, comedians, a big hit. Walsh and Rand, popular and operatic selections, pleased. The 11th chapter of "A Lass of the Lumberlands" film feature.

EMPRESS—"The Freshman," entertaining. Stein, Hume and Thomas, applause. Fairman and Furman, big returns. Gordon Highlanders, novel features in musical routine. Isabella Miller and Co., interesting. Madison and Nasse pleased. La Paiva, opening number,

passed. Heuman Trio closed, good. CORT (Henry F. Curran, mgr.).—"Experience" (2nd week).

COLUMBIA (Gottlieb & Marx, mgrs.).—"Hit-the-Trail Holiday" (1st week).

ALCAZAR (Belasco & Mayer, mgrs.).—"Nazimova in 'War Brides'" (1st week).

WIGWAM (Jos. F. Bauer, mgr.).—"Del S. Lawrence Dramatic Players" (88th week).

PRINCESS (Bert Levy, lessee & mgr.; agent, Bert Levy).—"Vaudeville."

HIPPODROME (Edwin A. Morris, mgr.; agent, Ackerman & Harris & W. V. M. A.).—"Vaudeville."

SAVOY (Lurie & Sheehan, mgrs.).—"Annette Kellermann in 'A Daughter of the Gods'" (3rd week).

HIPPODROME.—When taking into consideration the scale of prices at the Hippodrome, that house is offering an exceptional

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program, the best reason for the capacity business always there. The location may be somewhat responsible. Emil Willie and Co. (company a male assistant) were carded to open the show, and did well enough under the circumstances. They present a novel bar arrangement, but it does not allow them to infect any noticeable speed almost essential in a "dumb" acrobatic turn. The whirling finish brought forth some appreciation. Dresser and Wilson, man and woman, do the familiar dance formations, doubles. The solo work by both is the best, each having a distinctive style of dancing, intermingled with a couple of comedy steps. Mabel Spencer and Co. in a comedy skit entitled "Putting It Over on Father," was very pleasing. While the idea is time worn, sufficient comedy was derived from the many situations and it should continue indefinitely around these parts. The

ANNOUNCEMENT

We are still appearing nightly at ZIEGFELD'S "MIDNIGHT FROLIC" (31st week) and are temporarily resting after 16 consecutive weeks in New York Vaudeville—a record that stands alone.

Return engagement for two weeks at Orpheum Theatre, Brooklyn, early in February. Return engagement of two weeks at Royal Theatre, New York, to follow.

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VERSE

Boys, boys, listen to the news
That will make you grab your Sunday
clothes and shine your shoes.
I just saw the cutest bunch of joy
That is bound to steal some mama's boy.
When you meet this little girl I'm telling
you about,
You'll run to Mother and you'll shout:

This song is a positive sensation. The laughs are so big that you have to wait for them, with melody that you just can't get away from. Great for either man or woman. Also great double versions for boy and girl and two men. Don't overlook this sure fire hit.

CHORUS

Just the kind of a girl
You'd introduce to your Ma, to your sister
and your Pa,
She can turn bad men into saints, she never
paints.
On August thirty-first this little maid was
so forlorn
Because you see she'd dread the coming of
September Morn.
Just the kind of a girl you'd love to make
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playlet would be a wonder if properly costed and other little incidentals, such as clothes, etc., well looked after, but the way everything is arranged, the small houses is the best it possibly can hope for. A weekly pictorial was followed by the Dancing Cronins, rather hurriedly inserted in the bill. They do a number of dances in an acceptable manner, although the man's fantastic manners detracts considerable from the value as a whole. The woman shows considerable ability and practically carries the turn single handed. She might be more careful with some of her movements during the "Salome" number. A sailor's horn-pipe number served for the closing bit, and was rewarded with sufficient applause. Mitch and Mitchell did exceptionally well with a musical and talking turn, faring above the ordinary, mostly due to their playing. The black face comedian put across a couple of good laughs. He should continue to draw his usual laughs, and considering the business, he does get quite a bit at that. The "straight" has a dandy appearance. The Bonomor Arabs closed the show with a bang. Ground work, away from the work usually witnessed by other troupes on the same order, can be seen, and every member simply whirls about the stage in such a manner that the best audiences in the country cannot help but appreciate the extraordinary showing of this troupe. A special drop in full stage representing a desert scene, with everyone in Arab

CATHERINE POWELL

America's International Dancer
THIS WEEK (Jan. 15), COLONIAL, New York.
Week Jan. 29, Alhambra, New York

costume, lends a touch of class that is also recognised.

A bill was framed in Sacramento last week by representatives of the many counties whose exhibits were destroyed at the time the fire in the main pavilion practically cleaned out all of their holdings at the State Fair last fall, to be presented to the State Legislature so that their losses amounting to approximately \$57,000 be returned.

In an attempt to further increase their flash the management of the Bary, where the Annette Kellermann feature, "A Daughter of the Gods," is being shown, strung a row of incandescents over the entire street, giving the house a dandy appearance, which cannot help but be noticed within a reasonable distance.

Attractions returning eastward via the northwest are still experiencing trouble with routes due to conditions prevailing at Portland.

Ida Gold closed last week with the "Candy Shop," expecting to leave shortly for the east.

"Lilac Domino" was forced to lay off prior to opening here, through losing the week at the Columbia, "Twin Beds" landing the contract a few days in advance. It is reported "Lilac Domino" drew excellent business on the one-nighters en route from Los Angeles.

The Geisen interests at Oakland purchased "Fair and Warmer" for towns covering their circuit.

After a six-week stay, Lee Parvin, advance man for "Fair and Warmer," left for the homeward trip.

Bakersfield opera house has a new manager in W. F. Crabill, a former baseball player. Bakersfield is contending with opposition this year through Taft, Cal., purchasing shows at a figure higher than Bakersfield will offer.

Fred Emerson, stage director of musical companies, while here as stage manager of "It Pays to Advertise," was extended an offer to produce a summer musical show at Oakland the coming season. Mr. Emerson was at Elmira, N. Y., last summer.

Carrying a set of resolutions in his inside pocket, Walter Duggan has started an active campaign for "Hit the Trail Holiday," which is showing indications of piling up the season's best advance sale at the Columbia. As a side issue Duggan has prepared a scenario for "Dutch" Leonard, Red Sox pitcher, entitled "Dutch Leonard Strikes Out Fate with One Pitched Ball." A California picture concern has purchased the scenario.

Road attractions are now playing the T. and D. theatre at Watsonville, Cal., instead

of the opera house, due to increased patronage.

Lute Phelps made his first appearance on the Coast in twelve years as manager of "It Pays to Advertise."

The Columbia is slated to play but one film engagement this season, "The Crisis."

Reports come from San Jose that the new manager, J. F. Moore, is turning the town into one of the best one-night stands on the coast.

Dorothy Spinney will appear for one performance only at the Alcazar in "The Iphigenia in Tauris."

A. B. Ellsworth, traveling representative of M. Witmark & Sons, arrived from the south, reporting a slight prosperity wave throughout that part of the country according to the sheet music being sold. He will remain here about a week.

Cyril Maude in "Grumpy" is headed toward the coast and is expected to open here shortly.

Mabel Burke has joined the Wigwam players who are offering musical comedy for a short time. She recently returned from Australia. Jessie Arnold has ended her stay at the Wigwam, leaving for the north to join another company.

Johnny Morris of the "Betting Betty's" on the Pantages Circuit has started suit for divorce against his wife, professionally known as Maudie Clark.

"It May Be Your Daughter," the first state right picture that ever played the St. Francis on a percentage basis, so arranged through

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BALTIMORE.

By FRANCIS D. OTOOLE.

MARYLAND (P. C. Schanberger, mgr.).—Marion Weeks leads the four headliners of this week's bill, which is of the classy kind, as they all have been since the rationing began to fall on. Adelaide and Hughes are here for the first time in two years and score nicely in their series of ballets. Johnny Dooly and Yvette Rugel announce their intention of getting away from the "old stuff," which they have no trouble in doing. Emmet Devoy presents the sketch "The Call of Childhood," pleasing in its simplicity. Regal and Bender, excellent

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and daring tumbling, which are marred by the old line of humor in between. Other numbers were Clifford Walker, Three Rosalires, Merille's Cockatoos, Five Girls, who were badly handicapped, being placed in the opening position.

FORD'S (C. E. Ford, mgr.).—"The Flame," stupendous and elaborate, like the other works by the same author (Tully Macbail), depending mostly on its staging and its scenic effects for results. A fair sized audience Monday evening, and it was well received.

AUDIENCE (H. Henkil, mgr.).—"Fair and Warmer" returns and the outlook is for a prosperous stay. Same cast as before. Madge Kennedy and John Arthur in the leading roles.

AUDITORIUM (International Circuit).—Kate Ellmore plays here again in "My Aunt from Utah," and handles the role of the eccentric spinster in a manner to keep the laughter almost continuous.

LOEW'S (Geo. McDermott, mgr.).—Lord Roberts, tiniest funmaker in the country, heads the eight-act bill. Extremely clever. "The Moonbeam Follies," musical comedy: Duo, Armstrong and Ford, Breen Family, five-reel feature.

GARDEN (Geo. Schneider, mgr.).—A musical comedy, "What's Your Name," that gets over big, has position of honor. Harry Finney, Joe Kettler and Co., Dave Kindlers, Lane, Plant and Timmons, Holden and Marrow.

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BOSTON.
BY LEO LEBERT.
KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—"The first 'Patriot' episode cleverly put over as a freak headliner on a really meritorious bill at this first-class house Monday and Monday night was genuine capacity. Melville Ellis and Irene Bordon, legitimate headliners, Miss Bordon going even better than on her last appearance. The Ellis scenic investiture looked rather ragged Monday night. "Oklahoma Bob" Albright went big, his unfeigned woman accompanist taking the edge off the Ellis pianola that came two numbers later. Felix Rush and Jere Delaney in "Rubeville" nearly stopped the show with their sure-fire finale. Frank and Tobie opened fair; McShane and Hathaway, fair; Eddie Carr and Co., did well; Lloyd and Britt filled in at "H" on the bill, having trouble in the place; Bonita and Lew Hearn with their old act, excellent; Joe Fanton and Co. able to work to full advantage as "Patriot" closed the show and the Fanton troupe benefited.
BOSTON (Charles Harris, mgr.).—"Patriot" and a four hour film and pop program one of the best small time shows of the season at this U. B. O. house.
BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—"Pictures. Fair.
BOWDOIN (Al Somerbee, mgr.; agent, Loew).—"Freak pop. Good.
ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—"Pop. Excellent.
ORPHEUM (V. J. Morris, mgr.; agent, Loew).—"Pop. Big business.
SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"Pop. Good.
GORDON'S OLYMPIA (Frank Hookallo, mgr.).—"Pop. Excellent.
PARK (Thomas D. Soriero, mgr.).—"Pic-
tures. Big.
MAJESTIC (E. D. Smith, mgr.).—"The Kellermann film, "A Daughter of the Gods," opened Monday night, well advertised, capacity to a \$1 top.
SHUBERT (E. D. Smith, mgr.).—"Hearts of Erin" opened Monday night. Capacity.
PLYMOUTH (E. D. Smith, mgr.).—"Grace George still using "Major Barbara" for her third week. Next week she will use Barrie's "Hail an Hour" and Sardou's "Divorcement."
WILBUR (E. D. Smith, mgr.).—"Emily Stevens in "The Unchastened Woman." Fair.
PARK SQUARE (Fred E. Wright, mgr.).—"Canary Cottage" going strong on its second week.
COLONIAL (Charles J. Rich, mgr.).—"Last week of "Pom Pom," doing well. The Coban Revue comes in next week for a run.
TREMONT (John B. Schoffel, mgr.).—"Miss Springtime" (new company) second week. In for a run.
HOLLIS (Charles J. Rich, mgr.).—"Pollyanna" going fair.
BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—"Dark.
CASTLE SQUARE (John Craig, mgr.).—"Walter Lawrence in "Come Back to Erin," with "Little Women" underlined for next week.
COLEY (G. H. Pattee, mgr.).—"Dr. Wake's Patient" produced by the Henry Jewett English Players. Not up to high standard of previous productions. Special matinee Wednesday of "Man and Superman" and "A Woman of No Importance" underlined for next week.
GAYETY (Charles Batcheller, mgr.).—"Sam Howe's Show. Excellent.
CASINO (Charles Waldrop, mgr.).—"Golden Crook." Good.

BUFFALO.
BY W. B. STEPHENS.
GAYETY (Chas. Taylor, mgr.).—"Sight-seers," drawing satisfactorily. Next, "Midnight Maidens."

GARDEN (Wm. Graham, mgr.).—"Mirthful Maids" and Princess Nasama, doing nicely.
CADEMY (Jules Michael, mgr.).—"Split week, headed by Bernard, Flannery and Carmontell, well received; Bristol's Wonders, clever; Porter Trio, good; Blanche LaDue, pleasing; Charbone Brothers, close well.
MAJESTIC (Chas. Lawrence, mgr.).—"Buay Izzy," clever musical satire. Follow-
ing, "Girl Without a Chance."
TECK (John Oshel, mgr.).—"Guy Bates in "The Masquerader," powerful drama well received and drawing nicely. Next week, Robert Mantell.
STAR (P. C. Cornell, mgr.).—"Fred Niblo in "Hit the Trail Holiday," to capacity business. Following, "A Tailor-Made Man."
SHERA (Henry Carr, mgr.).—"Splendid bill with headline honors equally divided between Sam and Kitty Morton and Will J. Ward and Girls, both heartily received; The Larneds, open nicely; Althoff Sisters, do well; Tom Edwards, good; Harry Lester, plenty of ap-
plause; Harry Green & Co., hit; Five of Clubs, close the bill cleverly.
LYRIC (H. B. Franklin, mgr.).—"Barlow's Circus billed big; Otto and Olivia, juggling, do nicely; Nancy Barringer, pleased; John G. Sparks and Co., good; Gray and White, clever; Three Natalie Sisters, very good; pictures.
OLYMPIC (Brutus Fowler, mgr.).—"Levit's "Mirth and Melody Girls," well applauded; Dellasio, novel; Elliott and Payne, hit; Bryan Lee and Co., excellent; Housh & Lavelle, good.
FAMILY (H. B. Franklin, gen. mgr.).—"Second week of "The Libertine," record business at increased prices.
Charlie Taylor is around again after a very serious illness.
"The Perils of Our Girl Reporters," a feature serial, has been introduced at some of the local theatres.

LOS ANGELES.
BY GUY PRICE.
Sid Grauman is certain to get the new film house at Third and Broadway.
Frank Lowry will do the press work for the Burbank musical company.
Ann Andrews was given fulsome praise for her work in "Everyman."
James Barnes, manager, back with the "Intolerance," was in the city last week, having run over from San Bernardino before starting across the Arizona desert.
James Anderson, Cluen's Broadway manager, got a new suit of clothes for Xmas. And then he proceeded to lose his trousers. He needs 'em.
George H. Davis, manager of the Alcazar in San Francisco, was a visitor last week.
Donald Bowles is due home from the Antipodes around Jan. 15.
Winifred Bryson is considering a stock offer from a northern city.

NEW ORLEANS.
BY O. M. SAMUELS.
TULANE (T. C. Campbell, mgr.).—"The Birth of a Nation."
CRESCENT (T. C. Campbell, mgr.).—"The Hour of Temptation."
LYRIC (Low Rose, mgr.).—"Stock burlesque.
LAFAYETTE (Charles Mells, mgr.).—"Pinnee's Comedy Co.
ALAMO (Will Guerlinger, mgr.).—"Jimmie Brown's Revue.
ORPHEUM (Chas. E. Bray, Southern Representative).—"An average program contains Grapewin and Chance, who stand out

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cessful. Kramer and Kent are wading knee deep in hokum. Lunette Sisters closed.

Albert Spaulding plays at the Athenaeum 22. Alma Gluck sings at the same auditorium 29.

Rose Stahl in "Our Mrs. McChesney" comes to the Tulane next week. For the same period Nell O'Brien's Minstrels will be at the Crescent.

Early attractions at the Tulane include John Drew, Otis Skinner and Cyril Maude.

Local cabarets have had restriction imposed by the latest police order.

Harry B. Loeb will shortly present the Boston Grand Opera Co. at the Lafayette.

It looks as if the Hippodrome will remain closed for the balance of the season.

J. Warren Kerrigan opens at the Globe Thursday for an engagement of three days. He will lecture.

E. L. Richards, Al Shear and Nat Sobel are to erect ten mammoth suburban houses in New Orleans. The first, called the New Carrollton, is under construction.

"Pretty Baby," starring Jimmie Hodges, gave an extra matinee at the Crescent Friday, the show grabbing the house record for the season. A like condition has been experienced in other southern cities. Hodges is a different sort of "nut" comedian and seems destined for big things.

PHILADELPHIA, PA.

By JUVENILE

B. F. KEITH'S (H. T. Jordan, mgr.).—The addition of the "Patria" picture with Mrs. Vernon Castle featured to the regular vaudeville bill, gave too much for the patron's money, but it was a great show, that played like a winner from start to finish. Despite that, the show ran unusually long; there was plenty of action and lots of good laughing material in it, so that it was running on high-speed gear at all times. The one break in the comedy chain was the delightful poem-playlet, "The Sweetmeat Game," in which Olive Wyndham made her first appearance in vaudeville here. This is a sketch classic and played to perfection. Miss Wyndham gives splendid treatment to the role of a Chinese girl, and she is cleverly supported. The stage atmosphere and picture is there, too, and those who have read any of Ruth Comfort Mitchell's "Night Court" poems will be delighted to see one of them in this very excellent playlet. Belle Baker was one of the big applause bits of the show. She did five songs Monday afternoon and could have done another. Only two of the lot were used by her the last time

she was here, and they went well enough to prove the advisability of holding on to them. James B. Carson was back with a new "tab" production, not as good as "The Red Heads," in which he made himself a prime favorite here last season. The present vehicle is fast, nicely staged and contains a good idea for his style of comedy work, but it is too long. The audience knows there is to be a display of the girls in fancy rigging and Carson makes a mistake in keeping this until the very last minute of the act. There is ample room for cutting without injuring the plot. Carson is a hard worker, a likeable person and is well supported. Billie Montgomery and George Perry have joined the army of "nut" acts with a riot of burlesque that had the audience rolling around in their seats. Billie is still playing the same number on the piano that he used in the act with Florence, and it would stand a change, but the rest of his stuff is handled with good results. The audience stood for about 25 minutes of this pair at the matinee and were still laughing when Montgomery did his last comedy bow. Arthur Sullivan has a new playlet, a sort of a slang classic with a cleverly-concocted theme nicely worked up to a sentimental finish that gives it a nice touch. Sullivan does a good bit in the character part of a fellow who "gets his" easy, but falls for a bit of the "home love" stuff and decides to do his share toward helping Mary run the flat. They liked the sketch here very much. Hunting and Frances are still distributing "Love Blossoms" at the same flower stand and doing a nice business with them. It seems as if the pair are sticking too close to the talk, for there is a noticeable drag in the center of the act. Miss Frances, an attractive girl, is doing a banjo number, and it is not so effective as the guitar, especially just at this time when the guitar and Hawaiian music are so popular. It's a good finish, however, and the act scored nicely. The best-looking acrobatic act we have seen in some time is "Sports in the Alps," in which seven men go through a great routine of springboard and aerial tumbling. Their three and four-high figures are corkers and cleanly executed. The boys aim for a picturesque novelty with some pretty stage setting for an opening, but do little with it and get down to their acrobatics quickly, then it is all there. Miller and Mack, a couple of Philadelphia boys, according to announcement, danced their way into favor after starting poorly with a weak opening song number. The "Patria" picture was shown in two sections, two parts to open the show, and the third to close. It was asking a lot for the audience to wait for that third part at 5.15, and few of them struck. The entire picture closed the show after the first matinee. It is a question how the vaudeville audience in this house will take to a serial picture, but Mrs. Castle's name ought to draw.

COLONIAL (H. A. Smith, mgr.).—"Oh, Mr. Detective," a tabloid musical comedy with Bobby Woolsey, Bert Gardner and Bettie Ev-

IF YOU ARE LOOKING FOR NATURAL HITS

HARRY VON TILZER

is the boy to hand them to you. Look back over the year of 1916 and see who had the natural hits and who had the manufactured ones, and that goes for right now at the present time. We have the only two natural hits on the market. Songs that are going absolutely on their merit. If you are looking for great songs that will make good for you whether a ballad, a novelty or comedy song, write us and we'll deliver the goods to you

THE ONLY NATURAL BALLAD HIT ON THE MARKET

"THERE'S SOMEONE MORE LONESOME THAN YOU"

with the greatest poem ever written. You can hear the boys whistling it everywhere in New York City. It's going to sweep the country. Lyric by LOU KLEIN Great for quartettes. Anybody can sing it. Music by HARRY VON TILZER

THE ONLY NATURAL HAWAIIAN SONG HIT ON THE MARKET

"ON THE SOUTH SEA ISLE"

This song is going bigger than ever. Great for singles, doubles or quartettes. Also a beautiful obligato.

OUR TWO GREAT NATURAL COMEDY SONG HITS

"SOMETIMES YOU GET A GOOD ONE AND SOMETIMES YOU DON'T"

Lots of extra verses

"WITH HIS HANDS IN HIS POCKETS AND HIS POCKETS IN HIS PANTS"

Great extra verses

OTHER
GREAT
SONGS

"SHE ALWAYS DID THE MINUET"

"YOU WERE JUST MADE TO ORDER FOR ME"

"THROUGH THESE WONDERFUL GLASSES OF MINE"

HARRY VON TILZER MUSIC PUBLISHING COMPANY

222 West 46th Street, New York City

MEYER COHEN, Business Manager

BEN BORNSTEIN, Professional Manager

and in the principal roles headlines the bill this week. Others are: Fagg and White; Robert O'Connor & Co. in "Four Times a Year"; Dane, Platt & Tommons; Three Janettes; Floyd and Mable Mack; Richard DeHollis and Co. in "The Admiral's Return"; the film feature, "The Island of Desire."

NIXON (F. G. Nixon-Nirdlinger, mgr.)—"Wanted—A Wife," with Charlotta Taylor, Frank Harrington and Al Hinton in the principal roles, headlined this week, surrounded by the following acts: Adra Ainslee and Co. in "Kiddy"; Carson and Willard; El Cotta; Elliott and Mullin; the film feature, June Caprice in "The Modern Cinderella."

NIXON'S GRAND OPERA HOUSE (D. W. Wegfarth, mgr.)—"Biga Mishka and Her Troupe of Russian Dancers featured. Others: Devote and Statzer; "A Camp in the Rockies"; Spencer Charter, Irene Myers and Co. in "The Hermit"; Charles Reilly; Kennedy and Burt and motion pictures.

ALLEGHANY (J. Cohen, mgr.)—"William Farum in the Fox feature, "The Price of Silence," is featured this week with the following vaudeville acts: J. C. Mack & Co. in "Mother Goose"; Falls and Falls; Richards and Kyles, and Antrim and Vale.


BROADWAY (J. Cohen, mgr.)—"Virginia Pearson in "The Bitter Truth," a strong film feature, headlines this week with the following vaudeville bill: Victor Morley & Co. in "A Grand Army Man"; Beaumont and Arnold; Marie and Billy Hart; Landers Bros., and Ashra Japs.

GLOBE (Sablowsky & McGurk, mgrs.)—"Bert Lamont and His Cowboys" top the bill this week. Others are: The Ten Collegians; "Conner and Dixon; Harry English and Co. in "The Evil Hour"; Hadden and Norman; Stella Tracy and Carl McBride; Frevelo; "Ward 22"; Lillian Watson; the Ioleen Sisters and pictures.

WILLIAM PENN (G. W. Metzel, mgr.)—"First Half," "Sixty Miles from Broadway," a tabloid musical comedy, featured Barker Sisters; Cunningham Sisters. Morris Tolin and Gorman are the principals. Others are: Rex Adams in "The Night Hawks"; Charles and Adelaide Wilkins; Hallen and Hunter and pictures. Last half: Charles Ahearn's Cycling Comedians headlined with a varied vaudeville bill and the film feature, "The Weaker Sex."

KEYSTONE (M. W. Taylor, mgr.)—"Arthur West and Co. in "Hoosier Girl"; Billy Wild and Eddie Barr; Clayton-Drew Players in

What Shall I Do
With That Spot?



Levey
CLEANSER AND DYER
Gowns cleaned or dyed in 24 hours.
45TH STREET AND BROADWAY

travesty; Hartley and Pean; John F. Clark; Welling-Levering Trio and the first episode of "The Great Secret."

SEATTLE.

METROPOLITAN, MOORE, TIVOLI.—Dark. ALHAMBRA (Orpheum vaudeville).—Week 8, Willing and Jordan, pleased; Cressy and Dayne, hit; Lambert and Fredericks, pleasing; Imhoff, Conn & Corenne, good; Orville Harold, merited applause; Vallecita's Leopards, held closing position well.

PANTAGES.—Week 8, "The Red Heads," up to standard of the usual girl acts seen here; "A Romance of Old Egypt," featured; Herbert and Dennis, laugh provoking; Hip Raymond, a clown, acceptable; the Jubilee Four, colored, liked; Mme. Ellis, mind reader, good satisfaction.

OAK.—Monte Carter Musical Comedy Co. in "Iszy's Dream," good business.

ORPHEUM.—Wilkes' Players in splendid production of "Three Twins."

PALACE HIP.—Gordon Bros. and Co., mildly interesting; Von der Voors, liked; Powder and Capman, good; Jean McElroy, good harpist; Two Loves, failure as larlat manipulators; Du Mals and Floyd, excellent; Evans-Lloyd Co. heads Thursday's bill with "The Alternative"; Allegro, pleasing violinist; Georgialis Trio, sensational sharp shooting; George Harada, meritorious bicycle offering; Edmunds and La Velle, pleased; Frances and Norde, a vaudeville surprise.

LYRIC.—Burlesque.

GRAND.—Tokio Trio, Japanese, violinist and two vocalists, new act that registered fairly well; violinist is very proficient; vocalists do well on two numbers but fail to harmonize on others; neat Japanese and American costumes. Geo. T. Morey has a splendid ventriloquist act and is also a banjo player; Hayes and Wynn were encoored; too clumsy an act for this time; Imperial Trio, men, unjustly placed in opening position, un-

stinted applause for their comedy and harmony numbers; Bulger-Mansfield Circus, pleased; the circus act was held over for the last half; Ben Beno, good gymnast; Three Halls, man and two children, song and patter, popular; Billie Little, liked; McCloud and Runyun, pleased.

LIBERTY, CLEMMER, COLISEUM, STRAND, REX, COLONIAL, MISSION.—Class A Pictures.

Tyson and Tyson, formerly of the Four Von Staats, are playing eastward over the Fisher-A. B. C. Circuits.

The Abram-Johns Company have returned to the Grand after a week's stay at Manager Joe St. Peter's Rose theatre in Everett. This company is putting on dramatic tabs.

John Cooke, former local manager for Sullivan & Considine, has gone to Vancouver, B. C., as manager of the Wilkes' stock organization at the Vancouver opera house (formerly Empress).

Franklyn Bogardus, a stock actor well known on the Pacific Coast, underwent an operation at the Providence hospital Saturday for appendicitis. He is reported doing nicely.

The Imperial Trio, Frank Graham, bass, Howard Jensen, tenor, and Bob Smith, second tenor, will play the new Kellie-Burns circuit after completing Puget Sound dates.

Dean Worley, local manager of the Orpheum, has been promoted to general manager of the Wilkes houses in Salt Lake City, Vancouver and Seattle.

Bert Mansfield ("Montana Bert") has formed a partnership with Corliss Bulger. The enterprise is known as the Bulger-Mansfield Circus. Prior to the holidays the show played under canvas.

Wm. Blask and R. D. Wakefield have formed a vaudeville partnership.

It is reported the local Tivoli will reopen soon as the home of musical comedy.

Edward Milne, local manager for Pantages, was elected president of the Washington State Theatre Managers' Association here at their annual election of officers. Several matters of local and state import were brought up and discussed, but no formal action taken concerning them. The other officials elected were: Joseph Muller (Palace Hip), 1st vice-president; Eugene Levy (Grand), 2d vice-president; Edward J. Fisher, secretary; J. Von Herberg, treasurer; J. Q. Clemmer (Clemmer) assistant treasurer.

Phil Levy, manager of the Ansonia Amusement Co., Butte, was a business caller Monday and Tuesday. He reports theatrical business as flourishing in the Montana cities. His wife accompanies him this trip.

The Bijou, Missoula, Mont., has been sold. This house plays the W. V. M. A. road shows two days a week and the Fisher vaudeville the remaining time.

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

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THE BOOTERY

Women's Smart Footwear

For Street, Stage and Sporting Wear

1800 Broadway New York City

Mail Orders Promptly Filled

THE HIGHER CLASS OF BIRD AND ANIMAL ENTERTAINMENT

PAMAHASIKA'S PETS—Birds, Dogs, Cats and Monkey

HAGAN AND ROSS

A REAL SINGING NOVELTY BY REAL SINGERS

Direction, MARK LEVY

A RIOT OVER THE ORPHEUM CIRCUIT

PHIL WHITE

in "LOTS AND LOTS OF IT"

caused the biggest excitement in San Francisco since the Exposition

DIRECTION, LEWIS & GORDON

THE CLEVER MUSICAL COMEDY TENOR

THE COMIC OPERA BASSO

BERT WAINWRIGHT AND Wm. H. WHITE & CO.

IN "A Holland Romance"

A MINIATURE OPERA IN ONE ACT BY GEORGE BOTSFORD

HIGH CLASS SINGING

COMEDY

SPECIAL SCENERY AND COSTUMES

MOON AND MORRIS

"Garbagemen's Weekly," Jan. 10th
We understand that Moon and Morris, who are playing the Royal this week, have been offered a long contract in AUSTRALIA. We wish the Boys luck and hope they will stay there.

Next Week, WASHINGTON

Direction - H. B. MARINELLI

ROLAND TRAVERS

THE ILLUSIONIST EXTRAORDINARY

DIRECTION, MORRIS & FEIL

"Brains and Ability Plus a Monocle"

Mr. PELHAM LYNTON

with Mrs. Langtry Lady de Bathe on her Opheum Tour



ALBOLENE

"Stars of the stage have made it the rage"

"I am using Albolene every day and find it surpassing. It cuts the paint nicely and does not irritate the skin."

STELLA MAYHEW.

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in 1/2 and 1 lb cans. It may be had of most druggists and dealers in make-up. Sample free on request.

McKESSON & ROBBINS

Manufacturing Chemists

91 Fulton Street - New York

The Monte Carter musical comedy at the Oak theatre is now in its 18th week.

Jack Sheehan has recovered from a two weeks' attack of la grippe, and is again in the cast at the Orpheum.

John Mulgrew has written a new single for Danny Ahearn that looks like a winner in manuscript form. Danny will start out over the W. V. M. A. route from Chicago next week. The act has been registered with Variety's Bureau.

Fred Green has joined the Abram John Players at the Grand theatre in this city.

Two Japanese vocalists and a violinist have

BUHLA PEARL

In Sunny Songs and Sayings

LOEW CIRCUIT

Direction, MARK LEVY

AT HOME This Week (Jan. 15th)

JOSEPH TOWLE

COLONIAL THEATRE, New York
RIGHT WHERE I BELONG

Ask LEO FITZGERALD

THE CLEANEST TOWLE IN VAUDEVILLE

formed a trio captioned the Tokio Trio and are making quite a hit on the Coast. Harry Inouye is the violinist; George Hikida and James Misauchi the singers.

E. F. Solos, a Nebraskan, has purchased the Dream theatre, Kent, from Russell Atkinson.

Winette Groesbeck, after several years' absence from vaudeville, is back on the Coast with an instrumental offering known as the Suthbeck Trio. Billy Sutherland and Miss Groesbeck are the other members.

VALDO and CO.



Just Arrived in the East.

Hindu Hokum

with

PIVOT and JAZBO (Laughter)

PETE MACK, Chief Yogi.

Wm. Lucifer is again in vaudeville.

TAMPA, FLA.

By O. B. JONES.

TAMPA BAY CASINO.—Dark.

SPANISH CASINO.—Mancini Grand Opera Co.

TAMPA THEATRE.—Dark.

STRAND.—Triangle features, music.

BONITA.—Mutual movies, Texas Quartet, Ripples Orchestra.

ALCAZAR.—Paramount pictures.

GRAND.—World playboys.

UNDER CANVAS.—Edna Park Stock Co., 15-16-17, "The Girl from Out Yonder."

"Stop, Look and Listen." With Al White and a well balanced supporting Co. played the

EARLE S. DEWEY and MABEL BILLIE ROGERS

got Two RECORDS New Year's Week

The following is a letter received from the Managers at Quincy, Ill.:

To DEWEY and ROGERS and Their "Around the Town" Co.:

We want to thank you for bringing to us your show Jan. 1st week and for giving us the RECORD for any one day's business and RECORD for any week's business ever done at the Orpheum Theatre, Quincy, Ill. May you always prosper. Sincerely,

HOEFFLER & MCCONNELL, Mgrs.

C. M. and W. J. Romig have organized a minstrel act known as Romig Brothers' Minstrels. Heretofore the boys have been in the musical comedy field. Seven people are in the act, which includes a seven-piece band. Harry Macey and W. J. Romig are the end men.

The Orpheum, Portland, has been renamed the Broadway. Edward James, former manager of the Majestic, that city, is the new manager. He will run the house as a combination vaudeville and picture theatre.

A new theatre at La Grande, Ore., has been added to the Fisher circuit. This breaks the jump between Pendleton and Baker City.

There is a noticeable improvement in the arical conditions in the west according to reports of several managers in this city.

The Lyric has changed hands.

Ed Harrington is playing this territory with a musical tab, "The Yachting Party." Fred Cutler, Faye Smith, Muriel Mora and Mr. Harrington comprise the cast.

Tampa Bay Casino 11-12 to capacity at \$1.50 top. With a possible exception of "Sari," it was by far the best of the season's bookings.

Hundreds of people are arriving daily for the So. Fla. Fair and Gasparilla Carnival, which opens Feb. 2 and continues through to Feb. 9.

The Edna Park Stock is on its 6th week under canvas.

The Washburn Shows, following a two weeks' engagement here, have gone into winter quarters at West Tampa.

Mgr. Adams of the Tampa Bay Hotel has secured Madam Loe Scovell, dancer. Madam Scovell will give a series of artistic exhibitions, assisted by her company, during the present season of the famous Tampa Bay Hotel.

The Texas Quartet opened for Mgr. Catron of the Bonita Sun, 14.

THEY'RE GOOD, THEY ADMIT IT

Actors
Authors
Agents
Managers
Critics
Church-goers

KIMBERLY

AND

ARNOLD

EDWARD S. KELLER, Palace Theatre Building, New York

JOHN T. DOYLE and CO.

NOW TOURING IN
"THE DANGER LINE" A Genuine Novelty

This Week (Jan. 14)—Pantages, Oakland, Cal.
Next Week (Jan. 22)—Pantages, Los Angeles, Cal.

KOKOMAYNIA CLUB

Just to get the members acquainted with the boys of the Novelty Minstrels:
END MEN
Harry "Fidgety" Meyers, Manager;
Jules "Special" Hummel, Editor.
INTERLOCUTOR
Jack "Nut" Hoffman, (J. O.).
CHORUS MEN
Jerome "Kissie" Tobin,
Ben "Monk" Burke.
Regards to all members of the Kokomaynia Club.
Would like to hear from all Members.
Address Mail care of VARIETY.
"Opeslehoukslebooya"
From Harry A. Meyers.

THE ORIGINAL IDEA



"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



MCKAY'S SCOTCH REVUE

The first and only ragtime Bagpipe Band in America. A feature with MCKAY'S SCOTCH REVUE.

AUSTRALIAN CREIGHTONS

NOVEL ECCENTRICITIES

This Week (Jan. 15)—Davis, Pittsburgh

Next Week (Jan. 21)—Keith's, Cincinnati
Direction, JENIE JACOBS.

KLEIN BROS.

Don't stop shows, but keep them going.
"See the Point!"

Harry and Rose Langdon have some act. All regular people on our bill, for instance: Langdons, Reynolds and Donnegan, Elizabeth Otto, Mickey Feely and Wife, Donahue and Auburn, and of course the KLEIN BROS.

Some folks can spy you out of coin and make you like it, and some can give you coin and make you sore; but there are few who can tell you the truth about yourself and still retain your FRIENDSHIP. "SEE THE POINT!"

Into Canada rode the KLEIN BROS.

A MUSICAL ACT OF DISTINCTIVE MERIT

JACK LEVY

and the **FOUR SYMPHONY SISTERS**

Presenting "A Study in Melody" ADDRESS VARIETY, NEW YORK.

KATHARINE DANA'S "FISHERS FOLK"

UNITED TIME

GEO. W.

CARRIE

BARBIER, THATCHER and CO.

In "THE WAY OUT"

Booked Solid

Direction, ARTHUR J. HORWITZ

Harry—HOLMES and LEVERE—Florrie

PRESENTING THEIR COMEDY SKIT
"THEMSELVES"

By TOMMY GRAY

Booked Solid.

Direction, ARTHUR J. HORWITZ

ELIZABETH SHIRLEY

With

RAYMOND BOND in "REMNANTS"

Orpheum Circuit—Booked Solid.

HOUDINI

This Week
(Jan. 15)
Alhambra
New York

Permanent Address, VARIETY, New York

BEN RYAN AND DOLLY RYAN

COMEDY DUO
Booked solid W. V. M. A. Westerns Rep., JESSE FREEMAN, Easterns Rep., MARK LEVY.

PRINCE

KARMIGRAPH
NUMBER 14

KAR-MI

VAUDEVILLE'S GREATEST
ILLUSIONIST SAYS:

"ANY FOOL CAN KNOCK, BUT IT TAKES A WISE GUY
TO DELIVER THE GOODS."
THAT'S WHY

"KAR-MI GETS THEM IN"

(Address VARIETY, New York)

WALTER DANIELS AND WALTERS MINNA

Laugh Getters

MUSIC — SINGING — COMEDY — CHARACTER STUDIES

Direction, MORRIS & FEIL

BOOKED SOLID.

BELL AND FREDA

W. V. M. A. THE SINGING LABORERS U. S. G.

MAURICE

BRIERRE AND KING

New playing Interstate Circuit

DIRECTION, ARTHUR KLEIN

Class B EDDIE BORDEN

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

BELTZER BROS

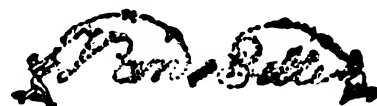
LITTLE DIXIE HARRIS

Albertina Rasch

U. S. G. and Orpheum

IN VAUDEVILLE

Direction, ARTHUR KLEIN



Philadelphia said an excellent bill at Keith's, week of Jan. 8th.

WHY? Because Van and Belle were in the middle of the program—No. 8 Position—with their thrilling and big laugh-producing novelty.

CORBETT, SHEPARD AND DONOVAN

3 BOYS WHO SING

This Week (Jan. 14)—Orpheum, Duluth
Next Week (Jan. 22)—Orpheum, Winnipeg

Rep. Aaron Kessler



**Rich
McAllister**

PRINCIPAL
COMEDIAN

"STEP LIVELY GIRLS"

BREAKING RECORDS—THAT'S ALL

ELSIE MURPHY and EDDIE KLEIN

IN A BLEND OF
MIRTH, MELODY and MUSIC

Direction, Irving Cooper

BESSIE MORIN SISTERS



Touring Orpheum Circuit
Direction, HARRY WEBER



**3 BENNETT
SISTERS 3**

Muscular
Maids in

Mit and Mai
Maneuvers

Direction
MAX E.
HAYES

W. E. WHITTLE



Ventriloquist
Sensational Hit
at the
Columbia
Last Sunday
(Jan. 14)

J.J.M. 35 E.V.D.

This Week (Jan. 15)—Keith's, Philadelphia
Next Week (Jan. 22)—
Bushwick, Brooklyn, N. Y.
Week Jan. 29—Bushwick, Brooklyn, N. Y.

SAM and KITTY MORTON

With all credit to that new author, Herbert
Moore, for corking new opening song and
the Best Routine of Dialog we ever had.

MAX HART, Pilot.

DOGSENSE

LADY
says:



Good sense and nonsense are so similar that
the dividing line cannot be sure sometimes.
P. S.—If you want to know more about me,
ask NAT SOBEL.



KAHL, WALTON and HENRY
Working all the time for U. B. O.
Direction, JACK HENRY.

THE LOWRY'S

THAT THEIR NAMES IMPLY

Exceptional
Dancer
Witty
Amusing
Remarkable
Diversity

Irresistible
Resembling
Eva (The Cyclonic)
Naturally
Effective

BILLY NEWELL and ELSA MOST

with

Menlo Moore's

"Joy Riders"

W.V.M.A. and U.B.O.



John! Bring Home a
Container and Pretzels.
I don't think
President Wilson

has seen My Act At The Cosmos Theatre,
Washington, this week. If He Did, I expect
To Be Exiled Any Moment.

Will Sunday Never Come? ? ?

Harry Sydell

"The Merange Mechanic"

Loew Circuit Direction, Mark Levy.

JAMES (FAT) THOMPSON

"An Affair of Honor"

Playing U. B. O. Time

Direction, Harry Weber

JANET ADAIR

"Song Definitions"

Assisted by

EMMA ADELPHI

Booked solid Orpheum, U. B. O. and
Interstate

Direction, HARRY WEBER

MIKE DONLIN and MARTY McHALE IN VAUDEVILLE

WALLY IVANHOFF and the original KARL VAR VARA

RUSSIA'S
FOREMOST TENOR

AND PIANIST

Voice of Caruso and Volume of McCormack
In an Artistic Repertoire

SHERLOCK SISTERS



United Time
This Week (Jan. 15)—Forsythe, Atlanta
Direction, GEO. CHOOS and BILLY GRADY



BILLY GEORGE

Lloyd and Britt

In a "Mixture of Vaudeville," by Ned Dandy

This Week (Jan. 15)—Keith's, Boston

Direction, HARRY FITZGERALD



Mlle. La Toy's Canine Models

Vaudeville's Prettiest Offering
Booked solid—W. V. M. A. and U. B. O.
East. Rep., HARRY SHEA
West. Rep., JESS FREEMAN



Smart Entertainers
Sammy Sidney

Weston and Clare

This Week (Jan. 15)—Forsythe, Atlanta, Ga.
Next Week (Jan. 22)—Nashville, Tenn., and
Birmingham, Ala.

Direction, MAX GORDON

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN.

CLAUDE CLARA Golding and Keating

Booked solid W. V. M. A.

Eastern Rep., ROSE & CURTIS

Western Rep., BREHLER & JACOBS

SOMEWHERE IN CANADA JOHNNIE REILLY


This Week (Jan. 15)—

Auditorium, Quebec, Can.

AN ACT THAT IS DIFFERENT DAISY JEAN

A HIT on Every Bill

U. B. O.

 Capt. Kidd was an Amateur when compared with some Actors' I've met.

Walter Weenis

"In-some-pence abroad."



McINTOSH
And His "MUSICAL MAIDS"



This Week (Jan. 15)—Knoxville and Chattanooga
Next Week (Jan. 22)—Majestic, Fort Worth, Tex.

While in Chicago last week the T. C. Y. C. congregation gave a party every night for

RAWLS
AND
VON KAUFMAN

If you have meat, do not put your knife on your plate (if same has butter on it). Wasn't the noodle soup good? Pass the chopped livers. Guess where we ate supper to have all of this good stuff?

Minneapolis 14th — Winnipeg 22nd
Pantages Circuit L. COOPER.

BILLY SCHEETZ
and
BETTY ELDERT

"Whittier's Barefoot Boy"
A CLASSIC IN "ONE"
Direction, NORMAN JEFFRIES.
Linsed Oil must be kept oiled or else it will crack.—Chem Isst!

MESSRS. HUGHES AND SMITH
Present THE PINT-SIZE PAIR
JOE

LAURIE and
ALEEN
BRONSON

IN "LOST AND FOUND"
Ed. Marshall says "VARIETY Ads bring returns." Well, maybe they do; but I haven't received an "OLD SHIRT" this year. This may get me one from SIME!

Here is hoping that Fred Fenton, Beale Midrid and Nan Halperin have all recovered from the grip. Aleen has and is looking forward for something else—maybe an "OLD SHIRT"!

A girl doesn't like to be kissed by a strange man; and yet it is a strange man who doesn't like to kiss a pretty girl!

BILLY BEARD

"The Party from the South"
Direction,
Harry Weber

NOLAN
AND
NOLAN

Laurie and Bronson are on the bill with us this week again.
Friends, if you have any "old shots," kindly send them in, as I have none. The one I had I sent to the laundry.
Best wishes to Fay, Two Coleys and Fay; Libonati, Cyndie McNutt, and Will Ward and Girls. Hope we will soon meet again.
This Week (Jan. 15)—Temple, Syracuse, and Proctor's, Schenectady, N. Y.
Next Week (Jan. 22)—Proctor's, Albany, and Troy, N. Y.
Agent, NORMAN JEFFRIES.

KNOW ME—KNOW CHALKOLOGY!
I CAME TO THE BIG-TIME
A COUPLE OF YEARS AGO
AFTER TEN YEARS OF DARN-
STORMING, SMALL TIME AND LY-
CEUM WORK WHERE I CARTOON-
ED, MAGICKED, MIND READ, HAND-
CUFFED AND SPOOKED. I
ALSO PRESS AGENTED AND
MANAGED A FEW REAL ONES.
THROUGH THIS MELTING POT
I CAME WITH CHALKOLOGY.
THIS IS SHOWMANSHIP
BORN.
EDWARD TAGGASHALL
—CHALKOLOGIST—

"MR. MANHATTAN"
Fred Duprez
Says:
Tips to Electricians:
When the actor asketh for a
"spot," drowneth him not in a
"flood."
American Representative,
Sam Baerwitz
1493 Broadway, New York

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD

Permanent address, Marion Theatre, Marion, O.

HOLDEN and
GRAHAM

ARTISTIC BITS OF
VERSATILITY
Direction,
NORMAN JEFFRIES

HOWARD
LANGFORD

Principal Comedian with
"Kathala"
Direction, Chamberlain Bros

Everybody loves it—
Agents want it—
Managers crave for it—
We have it in our Act—
Our ad is always in it.

MARTYN and FLORENCE
Vaudeville's Best Opening Act
Personal Direction, MARK LEVY

ATTENTION
When you play MONTREAL, Mr. ARTHUR SCHALEK, Rep. of VARIETY, will call on you. Give him a REGULAR WELCOME. One of the Most Obliging Gentlemen I ever had the pleasure of meeting. —Fortally, it is a great pleasure. There are only TWO of us LEFT.
Ed. Marshall, take heed and don't knock Philadelphia, as you know one of the Best Baggage Smashers "wet am" comes from the City of Brotherly Love and FOUR-DOLLAR CLUBS.

JIM and MARION HARKINS
Direction, Norman Jefferies

In London
Ladies have taken the place of Men. It is Common to see Lady Barbers, Window Cleaners, Conductors and
LADY MOTORMEN
But there is one thing a Woman can never Do, i. e., Houdini's Straight Jacket Release; Hanging Head Downward (in Public).

Jimmy Fletcher
Stoll Tour Direction,
Mark Levy

THE
BOX OFFICE
ATTRACTION

Catherine Crawford
AND HER
FASHION GIRLS

Direction, Arthur Pearson

IF IMITATION
IS FLATTERY?
Then I have been
Flattered by
ROONEY and BENT
JACK WILSON

BLACKFACE
EDDIE ROSS
Neil O'Brien Minstrels
14-17
Permanent Address, VARIETY, New York

 **PAULINE SAXON**
SAYS:
I never was so broke before.
My last, lamented out is gone.
I ought to earn a lot of wealth
with a NEEU to spur me on.

IT IS HARD TO KEEP A GOOD MAN
DOWN.

BABE COOK
Coming East with an entirely new act.
Keep your eye on this one.

MARTYN and MACK
THE SINGER AND THE DANCER
Playing Loew Circuit
Direction, TOM JONES.

 Hello,
Carl Walker!
How is it by you?
I heard the "cat" died!
"cat" is have missed your New Year's party.
Regards to the "judge" and the bunch!
P. S.—Got a dandy offer for pictures. Charlie wants me to work with him. May see you on the Coast soon.
"Oswald."

WOODSIDE KENNELS
L. L.

ANSWERS TO CORRESPONDENTS
ANXIOUS MOTHER.—The simplest way to cure your little boy of sucking his thumb is to remove it.
FORENSIC.—If powder puffa continue to raise in price, your idea of a boycott is very good. Our only suggestion to take its place is a small whisk-broom.
I. O. U.—We have no idea what the horse fly was doing in your mush. It may have just dropped in for a bite to eat.

Fred (Hank)
FENTON
and
Harry (Zeke)
GREEN
(and Cat)
In "MAGIC PILLS"
Personal Direction, MAX GORDON.

J.J.M. 35 E.V.D.

This Week (Jan. 15)—Keith's, Philadelphia
Next Week (Jan. 22)—
Bushwick, Brooklyn, N. Y.
Week Jan. 29—Bushwick, Brooklyn, N. Y.

Clyde Phillips
Offers
That Beautiful Act
MABEL NAYNON'S BIRDS
The rare and wonderful features in this act make it distinctive. It interests and pleases the elite.
See MARK MONROE
1493 BROADWAY

 Los Angeles "Times"
Mlle. Vera Sabina's "Fantastic of the Dance" is brilliantly staged and costumed. Mlle. Sabina proves herself a spirited and talented dancer as well as a very pretty girl.
BOOKED SOLID
ORPHEUM and
INTERSTATE
DIRECTION,
MAX GORDON

KEIT and DeMONT
WITH
IRWIN'S MAJESTICS
BESSIE LEONARD
SEZ
The next best thing to being rich is to have plenty of money.

ALFREDO
Address Care VARIETY, London
FRANCOLINI
DAINTY SINGING SINGLE
VARIETY, New York.

AFTER AN ENGAGEMENT OF
Four Triumphant Weeks at The Palace Theatre, New York
Started on ORPHEUM CIRCUIT, playing
Three Weeks in San Francisco **Three Weeks in Los Angeles**



THEODORE KOSLOFF

Premier Danseur of Imperial Ballet of Moscow and Petrograd, with

VLASTA MASLOVA

and Kosloff's Own Famous Russian Orchestra.

By Public Demand Booked for Two Weeks (Jan. 15 and Jan. 22) at Palace Theatre, New York
Direction, ARTHUR KLEIN.

TEN CENTS

VARIETY

VOL. XLV, No. 9

NEW YORK CITY, FRIDAY, JANUARY 26, 1917

PRICE TEN CENTS



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

We take pleasure in announcing one of the most marvelous
new ballads ever placed before the American public

“INDIANA”

By **BALLARD MACDONALD** and **JAMES HANLEY**

Two Other Terrific Successes

The Wonderful Novelty Sensational Hit Rag

“They’re Wearing ’em Higher in Hawaii”

By **JOE GOODWIN** and **HALSEY MOHR**

A Marvelous Sentimental Song Hit

“WAR BABIES”

By **BALLARD MACDONALD** and **JAMES HANLEY**

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

CHICAGO
Grand Opera House Bldg.

'FRISCO
Pantages Theatre Bldg.

VARIETY

VOL. XLV, No. 9

NEW YORK CITY, FRIDAY, JANUARY 26, 1917

PRICE TEN CENTS

RATS LOSE BOSTON FOOTING; ITS ONLY AGENCY DISCONTINUED

**William Wolf Withdraws from Paragon Booking Agency,
Which May Be Combined With Mardo Office. Move
Leaves Rats Slim Outlook for New England
"Coast Defenders."**

Boston, Jan. 24.

The White Rats lost its much-heralded exclusive booking office this week when William Wolf withdrew from the Paragon Booking Office at 230 Tremont street. He left the office in the hands of Agnes Kane and it is believed she will merge with Fred Mardo's booking office.

The Sheedy, Mayne and Kollins, Inc. Booking Office matter seems to be settling down, the idea being that Lester D. Mayne and Stuart Kollins Masten are booking as White Rat agents such acts as are still sticking by the W. R. U., some here of the "coast guard" type. The list of theatres issued as having been taken from J. J. Quigley and Mardo is no longer taken seriously.

Mardo this week secured the Allston theatre in the Brighton district and will probably take over what business Agnes Kane has although she is considering several offers.

MORE SPY STUFF.

Two flashily dressed women have been canvassing the agents' offices along Broadway for the last ten days, their ostensible business being the peddling of neckties.

An agent in the Gaiety Theatre building identified them as agents of the reform committee of New York citizens who were responsible for the raids on the Strand Roof garden and other places a short time ago. He spread the word among his confreres and the necktie peddlers gave up their visits to the offices.

The assumption is that they were seeking evidence against anyone who tried to start any "office stuff."

AUDIENCE'S "SUNDAY" PETITION.

The management of the 81st street theatre is obtaining signatures to a petition for a liberal Sunday law for theatres.

FOOTBALL STAR'S ACT.

Chicago, Jan. 24.

Bart McComber, who captained the Illinois football team this past season and considered about the biggest man in football in the west, has decided to enter vaudeville as a single. He is now

in Chicago getting his act together. Hazel Ray, in the local office of Waterson, Berlin & Snyder for six years, will be the accompanist.

Harry Spingold has the act's direction.

"BUTTERFLY'S" RECORD FIGURES.

"Poor Butterfly," according to the Victor Talking Machine people, has captured the record for advance order sales.

The Hippodrome hit has swept the country like wild fire and the talking machine people say that they have orders for 35,000 instrumental and 55,000 vocal records of the selection before it is on the market.

DARCY'S CLOSING LOOKED FOR.

The Les Darcy vaudeville road show under the management of Freeman Bernstein is expected to close daily.

The end of the tour was looked for after the disappointing attendance in Philadelphia Wednesday of last week, but the troupe continued, with no notable increase of interest by the natives in the Australian boxer's stage exhibition.

MARCH FAIR IN GARDEN.

March 7-10 at Madison Square Garden will be held a big fair, to be called the "Vacation Association circus."

Sam McCracken will run it and the show is being booked through Charles Bornhaupt.

KEENEY AGAINST "CLOSED SHOP."

The Frank A. Keeney Circuit this week, through its general manager, Ray Owens, issued a denial of the recent reports Keeney was about to leave the Amalgamated Agency (B. S. Moss) and follow a "close shop" policy in response to the desire of the White Rats.

The statement said Mr. Keeney has no intention of placing his houses with Sheedy, and that he (Keeney) is opposed to the "closed shop" in vaudeville.

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

KEITH'S AT 160TH STREET.

Within the next week or two it is possible an announcement will be made by the Keith interests of an intention to build a new theatre in the neighborhood of 160th street and Broadway, located a quarter-mile south of Wm. Fox's Audubon and 15 blocks above B. S. Moss' Hamilton theatre, also only a mile away from Moss' proposed new theatre at 181st street. The movement is being fathered by local capital willing to post the necessary cash provided the United Booking Offices franchise is forthcoming. No statement could be procured from the Keith office nor the United Booking Offices, but when pressed for a confirmation or denial they seemed singularly silent.

Two years ago it was rumored a Keith theatre would be erected in the same neighborhood, but the report was smothered before published. With the Riverside theatre playing to continual capacity, the Keith interests, realizing the possibilities on upper Broadway, have looked to the northern section since that district has of late years been chosen as a select residential section. The Audubon, since its opening, has been recognized as one of the best paying sites in New York as a vaudeville property, while the Hamilton is said to be one of the best of the Moss string of theatres.

KEITH'S "PATRIA" \$50,000 DEAL.

The agreement between the B. F. Keith and F. F. Proctor theatres to present the International-Pathe serial, "Patria," with Mrs. Castle, will reach the gross sum of \$50,000.

The specific rate is \$40 daily for the films use in all Keith and Proctor theatres, they having agreed to take it for the entire run of the weekly chapters, 15 in all.

TANGUAY OPENS GALLERY.

Cleveland, Jan. 24.

Keith's Hippodrome opened its gallery last week for the first time this season, it becoming necessary during the engagement of Eva Tanguay who was then heading the Keith bill.

The house had a turnaway several times during the week.

NO CANADIAN CONSCRIPTION.

Oswald Lux, English player, just back in Canada from the European trenches, declares English turns playing in the United States need have no fear of taking Canadian dates, for there is no risk of being involuntarily called into the war service.

"There is not yet, nor is there in sight," he says, "any such thing as conscription in Canada. Conditions in England have nothing to do with the Dominion."

"ADVERTISING" CIRCUS.

The Frank P. Spellman Auto Circus, technically called "The United States Circus Corporation's Million Dollar Circus," that was at first suspected of having stock selling for its principal object, now appears to have had an advertising project tacked on.

Press matter sent out on behalf of Spellman goes into the matter of the tires that will be used on the auto trucks, although it doesn't mention what make of engine will pull any of the auto trucks off the lot on a wet night. Circusmen say this is most important and smile at the idea of an automobile circus moving over the country to make jumps on time in soggy weather.

The press matter tells of the firms that will make the tires, trucks and trailers. The trailers are to hold the animals, paraphernalia and employees.

Spellman was recently elected president of the Showmen's League, composed of outdoor amusement promoters that held most of its membership from among carnival and street fair people, with some summer park purveyors also in. The league gave an advertising dinner at the Hotel Astor and any number of those present mentioned it for several days afterward. Just how Spellman talked himself into the presidency wasn't made known, but it is now said he is going to resign the office shortly.

Whether the presidency of the Showmen's League with the advertising adjunct helped the sale of stock in the Auto Circus has not yet been made public, although up to a recent date Spellman was making very liberal offers of commission to salesmen who could get cash for the Auto Circus stock.

V. M. P. A. ASSESSMENTS.

Following the general meeting of the Vaudeville Manager's Protective Association last week it was reported the managers' association had decided to assess the theatres of its members to make up a deficiency on its expense account.

The assessments according to the same story were \$400 for the big theatres and \$200 for the smaller houses, although some of those in the latter class where it was known business had not been too abundant so far this season, were not notified of the assessment.

The V. M. P. A. will hold its regular monthly meeting hereafter on the first Tuesday of the month.

AUTHORS' SONS COLLABORATING.

Luke Thomas, son of August Thomas, and Sydney Smith, whose father is Harry R. Smith, are collaborating on a play to be produced by the Shuberts.

LONDON THEATRES PROSPEROUS DESPITE WAR AND BAD PLAYS

Even Heavy Burden of Taxation Imposed Upon Stage Fails to Force Deficit Upon Managers. "Hobson's Choice" Called Play of the Year.

London, Jan. 12. Another chapter in the history of London theatres has closed. 1916 presented few plays which will live in the future, but in spite of the mediocrity of productions theatres and variety houses have made money. The output of plays for the last year has been much as before the war. Of new plays (drama, comedy and farce) there were 45, 11 musical plays, and of revivals and pantomime 25, while at Drury Lane, Comedy, Apollo, Ambassadors, Shaftesbury, Kingsway, Garrick, Playhouse and vaudeville one or more revues were presented, which are not included in the plays of the year.

Among the successes in January were, "Please Help Emily," at the Playhouse, which gave 213 performances, proving that Charles Hawley and Gladys Cooper could attract even at a none too popular theatre. Some people assert that Gladys Cooper is the biggest draw among all the actresses on the British stage. "The Tiger's Cub" also proved a success at the Garrick, but the most memorable feature of the month was the announcement of the Chancellor of the Exchequer's intention of taxing tickets for all entertainments. February made a capital start with Dion Boucicault's production of "Caroline" by W. Somerset Maugham, which for some weeks played to capacity, but suddenly dropped to nothing; and yet it would have been accounted a good comedy even in a year of good comedies in pre-war times.

March brought forth several winners, including Sir James Barrie's "A Kiss for Cinderella," produced by Gerald du Maurier at Wyndham's; H. B. Irving's production at the Savoy of Walter Hackett's "The Barton Mystery," was given over two hundred times. This month saw the introduction of Raymond Hitchcock to London audiences in "Mr. Manhattan" at the Prince of Wales' theatre. April brought many productions, the best remembered being "Disraeli" at the Royalty, "The Show Shop" at the Globe, and "The Mayor of Troy." All had splendid first night receptions, but failed to attract. May was also a busy month, but produced few successes. "The Boomerang" at the Queen's theatre, and "Fishpingle" at the Haymarket gave promise, but failed. The only real success being "Daddy Longlegs" at the Duke of York, which continues to attract good audiences. June can claim one of the most human plays of the year in "Hobson's Choice," still running at the Prince of Wales' theatre.

July saw nothing of note, and we must skip to August 24, when "High Jinks" appeared at the Adelphi, and continues to draw packed houses. "Chu-Chin-Chow," at His Majesty's, also belongs to August. September also produced some successes, notably, "The Old Country" at Wyndham's; "Her Husband's Wife" at the New; "The Misleading Lady" (Playhouse); "Potash and Perlmutter in Society" (Queen's); "Theodore and Co." (Gaiety), and "Best of Luck" (Drury Lane). The Gaiety missed George Grossmith's great personality—jacked up—but has a comedian in Leslie Henson, of infinite variety. October saw few productions and none of great merit; but November saw the opening of Bertie Meyer's new theatre, the St. Martin's, under the management of Charles B. Cochran, with a musical play "Houp-

La." His experience of guinea stalls proved a failure.

Last of all December has given two notable successes in "London Pride" at Wyndham's, and "Three Cheers," the long promised Harry Lauder revue at the Shaftesbury, 1917 has seen a further advance toward the disappearance of the pit. The Playhouse, St. Martin's and Shaftesbury have taken the lead. The big variety houses, Alhambra, Empire, Hippodrome, Palace, Coliseum and London Opera House have only stalls on the floor space. Oswald Stoll acquired the London Opera House, built by Oscar Hammerstein at the cost of \$750,000, for \$175,000, but so far has lost a good deal of money, although there are distinct possibilities of the pantomime "Cinderella," with charming Ella Retford in the cast turning the tide in favor of this hitherto unfortunate house.

Two of the most pleasant episodes of the dramatic year have been the well-deserved Knighthood bestowed upon Sir Frank Benson, the prince of Shakespearean missionaries and enthusiasts, and the success of H. B. Irving at the Savoy theatre. Since the palmy days of Gilbert and Sullivan Opera at this theatre, no manager has succeeded until H. B. Irving took over the reins of management. His strong personality, and wise selection of plays has brought back the old time popularity of this once famous theatre.

SALARY FOR CHARITY.

London, Jan. 24. Mary Anderson is at the Coliseum next week in the balcony scene from "Romeo and Juliet," her salary to be presented to the combined war charities.

Margaret Morris' dancers appeared at the Coliseum Monday afternoon in a new ballet, composed by Miss Morris.

Finck Again Conducting at Palace.

London, Jan. 24. Herman Finck has returned to the Palace after a long rest and is once more in the conductor's seat.

POPULAR HIPPODROME

Twice Nightly: 8:30 & 10:30
Monday, April 24, 1917

MARY MAYFREN THE FRENCHMAN	FRANK VANZ HOVEN
ROLAND CARTER	JOHNNY FULLER
4 CARLTONS	GEORGINA BERRY
JOE ELVIN	SANDY WHITE
INCLUDING COSTS	CHAS. COHAN

FORMER PRIEST IN PLAYLET.

London, Jan. 24. Rev. A. J. Walden, former vicar of Brixton, and author of the variety sketch, "Should a Woman Tell," is making his stage debut at the Victoria Palace this week, playing the padre in a playlet, of which he is part author, entitled "Nature's Call."

Many resent the former priest appearing in a problem play asking the question should unattached girls answer nature's call for motherhood.

LONDON THEATRE SHORTAGE.

London, Jan. 24. Unprecedented demand for theatres in which to make new productions by the leading producing managers.

Among those seeking playhouses for that purpose at present are Frederick Harrison, Robert Courtneidge and Herbert Jay.

"LOUISE" IN ENGLISH.

London, Jan. 24. Sir Thomas Beecham, who is conducting a season of grand opera in English at the Aldwych, produced this week "Louise."

It is a great success, the English version retaining much of the original French charm.

"UNDER COVER" DOESN'T STRIKE.

London, Jan. 24. "Under Cover" was produced at the Strand Jan. 17, but scarcely realized expectations. It is voted a cleverly constructed mechanical play, with little human interest, splendidly played by Matheson Lang, James Carew, Jessie Winter and others.

3 DAILY AT PALLADIUM.

London, Jan. 24. The Palladium has reverted to three shows daily, made up of variety turns, and is doing splendid business.

DIES AT 93.

London, Jan. 24. Mrs. John Billington, described as "the mother of the stage" here, died Jan. 20, aged 93.

BUTT'S OFFICIAL POSITION.

London, Jan. 24. Alfred Butt, at the invitation of Lord Devonport, has accepted an important position in the Food Controller's Department.

AUTHOR AND ACTOR AGREE.

London, Jan. 24. The litigation between Monckton Hoffe and Charles Hawtrey over the selection by Hawtrey of a leading lady not acceptable to the author, has been settled and the Hoffe play will shortly be produced at the Prince of Wales'.

New Matter in "Chu Chin Chow."

London, Jan. 24. Oscar Asche presented Jan. 22 at His Majesty's a second edition of "Chu Chin Chow," with several new scenes and numbers.

STAGED WEDDING.

Chicago, Jan. 24. Roy D. Murphy doesn't pose as a press agent, yet he has staged a wedding that will give the Fuller Circuit, Australia, some publicity that none of the Fuller chiefs knew anything about in advance. He booked Vernie Kaufman for the Circuit and she was to have been married in San Francisco the day before sailing (Jan. 8) to a Walter Plank, but Murphy prevailed on her to wait until the boat was crossing the equator and then have the ceremony performed. The nuptials will be performed by the captain of the boat.

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

IN LONDON.

An interesting spectacle of a retriever dog living on the most amiable terms with two majestic lions is to be seen at the World's Fair, Agricultural Hall, Islington. The animal, form part of the famous private collection of J. Tyrwhitt-Drake, a wealthy collector, who has lent his animals for public exhibition for the first time. When the lions were seven months old they were very apathetic and showed little interest in life. A puppy was introduced whose animated spirits and frolics soon proved to the feline specimens that life was worth living and they readily joined in the frolics. The trio have lived in perfect harmony for the last five years.

Charles B. Cochran will present an elaborately revised new version of "Pell Mell" at the Ambassadors shortly, entitled the "New Pell Mell." A new playlet will be interpolated, entitled "Search Me," in which Delysia—much protesting—submits to the intensive investigation of an American customs officer, produced by Lee Colmer—known in America as Lee Kohlmar; also a pageant of old line operas in which fifty people will appear.

When Charles Hawtrey by arrangement with Alfred Butt, produces a new comedy by Monckton Hoffe at the Globe Theatre, he will be supported by Winifred Barnes, Lydia Bilbrooke, Patricia Lowe, Mona Harrison, Edmund Maurice, Sydney Paxton, Tom Heslewood, J. H. Brewer and Sydney Valentine.

The cast of "Under Cover," to be produced at the Strand, Jan. 17, includes Matheson Lang, James Caren, Jessie Winter, Hilda Bayley and Margaret Bannerman.

GEO. ABEL DEAD?

London, Jan. 24. George Abel, according to report, died suddenly the end of December while playing in a provincial town.

George Abel was an English comedian, who some years ago, while in New York, proposed the transportation of the daily newspapers from the publication offices to the various depots, in auto trucks. Several of the dailies entered into an agreement with Abel and he formed a company, disposing of stock in it to many actors. Abel was obliged to suspend operations some time after through the expense of keeping up the autos exceeding the original estimate, making the venture unprofitable, but his plan has since been followed by all the papers which now operate their own trucks for that purpose.

Though Abel was reproached by some of the losing stockholders in the venture, his scheme was practical as was afterward proven and his mistake, through being somewhat in advance of the time, was a mathematical one, caused through the absence of a precedent to base figures upon.

GERMAN COMEDIAN KILLED.

Berlin, Jan. 5. The German comedian, Paul Berkers, whose name was a household word in this country, was killed in action upon his second day at the front.

Reeves Reinstated.

Billie Reeves, whose route on big time was canceled recently when the managers learned he was a member of the White Rats-Actors' Union, has been restored to the United Booking offices books, opening next week in Yonkers.

He has resigned from the Rats.

ALEC KNOWLES DIES.

London, Jan. 24. Alec Knowles, the popular press agent for Drury Lane, is dead.

NATIONAL VAUDEVILLE ARTISTS VOTE TO ADMIT LAY MEMBERS

Club's House Warming Discloses Fine New Broadway Quarters to Big Gathering of Players and Vaudeville Managers. Chicago and Boston to Have Branches.

Another important event was recorded in vaudeville history last Saturday when the National Vaudeville Artists celebrated the opening of their richly furnished club rooms occupying an entire floor in the building on the south west corner at 48th street and Broadway. Throughout the entire afternoon and night members and visitors were coming and going and before Sunday's dawn had arrived it was estimated that upwards of 2,500 people had inspected the rooms.

Centrally located, the club rooms have been arranged and furnished in splendid fashion, the floor being partitioned to divide five large rooms including the ladies' reception room, gentlemen's lounging room, billiard and pool hall, the dining room and the committee room. The offices of the organization are located in the rear, adjoining the committee room, while a service kitchen has been constructed just behind the dining room.

There was no reception or entertainment accompanying the opening, the various reception committees meeting the members and visitors and showing them around the premises after which they were invited to make themselves at home. During the afternoon and evening Messrs. Keith, Albee, Murdock, Loew, Moss, Fox and other members of the Vaudeville Managers' Protective Association including Pat Casey (who is business manager of that organization) called to offer their congratulations and to assure the N. V. A. officers of their continued support and cooperation in all organization affairs. Several hundred congratulatory telegrams from all over the country were posted in the main hall.

The club rooms will be opened continually for members, Secretary Henry Chesterfield having direct charge of the organization with C. Faulhaber supervising the floor.

The opening of the club was generally noticed by all the New York dailies. The N. V. A. has as members about all the principal vaudeville players, men and women.

It has been about decided to establish branches of the N. V. A. in Chicago, San Francisco and possibly other of the larger cities. These branches will be rooms of sufficient size to accommodate the number of artists estimated to be at those points weekly, and will have the same feature of club life as the New York headquarters.

Several old time artists who have seen all organization club rooms for years were surprised at the thoroughness of the N. V. A. equipment, also its polished solidity, and were not loath to give audible voice to their thoughts. One of the best known of vaudeville acts, McIntyre and Heath, placed theirs in a letter which appears on another page on this issue.

Last Monday the organization insignia was selected and distributed to visiting members. It's a triangular shaped button with the letters N. V. A. designed on its face in gold and the year date (1917) inscribed in black on the top. The first two buttons were purchased by Clark and Verdi.

During the week the interest evidenced by artists frequenting the club rooms brought forth a suggestion that an addition of another floor be made to the quarters. This was taken under consideration.

Tuesday at a meeting of the club was

discussed the advisability of admitting lay members. It was brought up through the many lay people visiting the club rooms during its opening requesting to know if they could become members. It was decided to admit the lay people, without voice or vote, at annual dues of \$25. Among the lay members will be managers and agents. The professional members pay \$10 yearly dues.

HYSTERICAL-MAKING BILL.

The Royal, Bronx, management was worried early in the week through the laughter-making proclivities of the current vaudeville program in that house.

Up to Wednesday five women had been carried out of the orchestra at different performances through going into hysterics from laughter. The worries of the management concerned the possibilities of damage actions against the theatre, if after results developed from the women's hysteria.

The press agent for the theatre concedes the laughter and even mentions the acts causing it, but doesn't want the damage thing made too strong in the notice.

COPS BALK AT LABOR.

Lynn, Mass., Jan. 24. Special policemen detailed to the local theatres propose hereafter to do nothing but plain policing. They won't sift ashes in the boilers, do family washing or scrub floors.

The manager of the Standard asked the man on guard there to lend a hand at the ash sifting when he was not busy preserving order. He refused and took his case to Police Chief James Gaffney, who as a result of the affair issued this ukase:

"These men are hired to preserve order and with that their duty ends."

NONETTE HURT.

Injured in a collision with a taxicab between the Orpheum and Majestic theatres, Brooklyn, last Sunday night, Nonette, the violinist (who was doubling between the two houses for the day) has been confined to her Brooklyn home since, with the physicians watchful for symptoms of concussion of the brain.

KELLERMANN AT HIP.

Surrounded by a gorgeous setting of a miniature Niagara and a grotto, Annette Kellermann Monday replaced Pavlowa as the star attraction in "The Big Show" at the Hippodrome.

While the music played and singers sang as a host of made up fish and flying fairies did twists and turns in the grotto and mermaids swam about in adjoining tanks, Kellermann did her dives into the center water receptacle.

The whole is called "The Queen of the Mermaids" with Annette the Queen.

It's the most imposing set Miss Kellermann has ever had upon the stage and doubtlessly exactly the sort of a mounting she always wished for. The diving portion is an added attraction that should be of benefit to the show and box office.

In the remainder of the production that is about the same are the two song hits of the Hip, "Poor Butterfly" and "Hello, I've Been Looking for You."

"SOWERGUY'S" NEW ACT.

James A. Murphy, of lasting vaudeville fame, through his humorous "Adam Sowerguy" stories in VARIETY some years ago, is contemplating a return to vaudeville, in a sketch written by himself.

Mr. Murphy for the past four seasons has been indulging in pictures, directing most of that time. During the past year he again drew attention to his keen sense of humor among the picture trade through his apt satirizing, also in VARIETY, of the vagaries of the picture business, the Murphy articles having been labeled "Drivel of the Films." Permission to reproduce them in picture magazines and dailies were often received while they were running weekly.

HARRY SINGER COMING EAST.

Chicago, Jan. 24. The Palace, Chicago, is losing Harry Singer who leaves this week to go to the Orpheum Circuit's headquarters in New York.

Mort H. Singer will look after the direction of the Palace hereafter, with Ross Behene the business manager of the house. Mr. Behene has been the treasurer.

MANAGER WALTER VERY ILL.

Charles Walter, manager of the Star and Garter, is in a precarious condition at his home in this city. During his absence Richard Brower has been acting as manager.

Engaged for Garden.

So far reported are Chic Sale, Franklin and Green, Johnny Dooley (and perhaps Yvette Rugel), and Clark and Bergman engaged for the next Winter Garden show.

IN AND OUT.

Clark and Hamilton refused to go to Pittsburgh this week to play the Davis, through "See America First" being billed over them. Bob Dailey and Co. filled in at the Davis for the Monday shows, with Brice and Gonne replacing the dissatisfied act for the remainder of the week.

Joe Fanton and Co. were replaced Monday at the Alhambra by Emerson and Baldwin.

MARRIAGES.

Frank Jerome and Emily Carson, in Jersey City, Dec. 28.

Ruth MacHuge (Wilcox, Goode and Hale) Jan. 3 in the Church of the Holy Communion, New York, to John H. Adams of the United States Vaudeville Manager's Association.

Gladys MacDonald, formerly of "The Cohan Revue," to William G. Stewart, stage director of "Hip, Hip Hooray!", in Kansas City, Jan. 17.

BIRTHS.

Mr. and Mrs. Harry Thriller, daughter.

Mr. and Mrs. Vivian P. Whitaker, son. Mr. Whitaker is now of the Aircraft Pictures Corp. managerial staff. He was formerly a Poli manager. "Aren't you glad the baby was not born in Waterbury," wrote Eddie Darling in his note of congratulation.

ALBAUGH GRAND STOCK CLOSED.

Youngstown, O., Jan. 24.

The session of Mark Lee's stock company at Albaugh's Grand was a brief one, the mayor ordering the house closed last week after hearing reports about the show. There were 12 chorus girls, one comedian and three principal women with the troupe. Nearly all the women were cooch dancers, and that's about all the entertainment provided. It was also the cause of the closing.

It's reported Albaugh's Grand has been taken over by Feiber & Shea of New York.

MONTH AND NO CHANGE.

No change in the route of the American wheel has been made within the past month. This is the longest time the circuit has remained intact since August.

The present route is figured as final for the remainder of the season.

WILBUR MACK & NELLA WALKER.

Wilbur Mack and Nella Walker on the cover of this issue, are establishing a precedent this week at the Palace, New York, the top rung in the vaudeville ladder, playing their third engagement as headliners at this house in six months.

Their offering is "A Pair of Tickets," a farce with music by Wilbur Mack, the author of many standard acts in the two-a-day, among them being the vehicles of Brown and Barrows, Forrester and Lloyd and a new act for Ben Deely, soon to be shown.

Miss Walker, whose sartorial creations are always of interest to her fellow players and her public is showing for the first time a stunning new tailor made model for the Palace engagement. Like all her other gowns, it is by Hickson. In their support are Albert Hocky and Charles Hepler.

The couple are the originators of the "flirtation act" in vaudeville. Mr. Mack holds another distinction, his claim on the title of champion actor-golfer.

The act goes from the Palace to the Riverside, then to the Alhambra and Orpheum.

Ashton Stevens, dramatic critic of the Chicago "Examiner," said of the players and their sketches:

"Sophisticated fooling, spry and witty lines that sink into the tired system like paprika. Their talk is as slick as satin and as dangerous as a safety razor."

Personal direction of Harry Weber.



MABEL McCANE

Who will appear in A. H. WOODS' three-act operetta, "THE GIRL FROM CIRO'S," to be produced by Mr. Woods toward the end of February.

MATTER OF TOO MANY AGENTS UNDER MANAGERIAL NOTICE

Rumor Says Vaudeville Men Managers Noticing Large Numbers of Commission Men and Looking for Plan to Simplify Agency Situation. Seeking Information Regarding Them.

The matter of too many agents in vaudeville is receiving managerial attention, according to rumor this week. It said the vaudeville managers were on the lookout for a system through which the present number of commission men could be reduced to a reasonable size.

One of the plans proposed is reported that of learning what agents during the past two years or so have been disloyal to the office they have booked through, and in what ways other than would be considered as "legitimate" in their own good dealings have they deceived the booking offices, either for their own good or against the interest of the booking offices which the offenders really represent in their capacity as bookers for acts.

This plan will be carried out, it is said, if the managers find they can secure the information. Along with it will be another line of action to adjust those agents as worth retention who have proven during the same period they have been "hustling" to bring new material to vaudeville.

There are few vaudeville agents who could dodge either of the plans, if the system to uncover information is made complete enough, and the managers appear aware of that fact.

The agency matter has received considerable publicity of late through court proceedings to test the official designation of a vaudeville agent and also from the large crop of "agents" who overcrowd all the booking offices' floors.

Several agents for a long while have believed sooner or later the "outside booking men" would go through a selection with those picked held by the larger booking agencies under a yearly salary agreement, but from the reports this does not seem to have been given serious managerial attention. The first thought of the managers sounds more like an intention to minimize the agents numerically, giving only such of them as have proved loyal and enterprising the privilege of "booking on the floor."

RATS IN NEW YORK.

The White Rats in New York and its clubhouse are now under the direction of Francis J. Gilmore, formerly a traveling representative of the Rats. It is reported the executives of the order, Harry Mountford and James W. FitzPatrick, both in Chicago, have advised the New York end it must be self-supporting, the same information given the Boston branch of the Rats recently.

Whether the Chicagoans could furnish any financial aid to the Rats in New York is a matter of doubt among local members, who seem to have an idea Mountford wants to make Chicago his permanent headquarters for as long as he can, knowing he can command more strength, and, through that, perhaps more money in contributions from members in the middle west as dues than he could in New York. The advantage of being able to get along more cheaply without the clubhouse expense to be looked after is another consideration by Mountford, it is said, who hopes through that to last until he can establish himself in some way out in Chicago, where he can at least maintain a semblance of authority over what may be then left of the Rats membership.

A report in New York this week said

the Rats here expect within the next two or three weeks to know definitely just where the organization stands with Mountford at the head of it. It must go one way or another within that time, also according to the story told, the New York Rats have had to do some fast work of late to gather in enough money for current disbursements.

At the Tuesday night meeting of the Rats, a resolution was introduced to change the constitution of the organization, giving the Board of Directors the privilege of changing the membership fee at will. This was believed to be a move by Mountford (to whom all the power of the Board has been delegated) to raise the yearly dues, obliging the present members to pay the increased tax, at the same time giving the impression the organization is independent of new members as a blind.

During the evening a wire was read from Mountford saying something was going to happen soon in New York and for the members to keep on their toes.

Gilmore during his speech said if acts had been loyal the strike at Oklahoma City would have been won instead of lost, thus contradicting his chief, Mountford, who has steadily insisted the strike out there had not been lost by the Rats. [Gilmore was in charge on the ground, during the Oklahoma trouble.]

Robert Henry Hodge made a speech telling the members present how the threatening attitude of the Rats had cost the managers money, saying VARIETY had admitted it cost the managers \$50,000 and if VARIETY admitted that, it must have been five times as much (or \$250,000). Exact expense account as submitted before the members of the Vaudeville Managers' Protective Association last week \$54,000.)

Edwards Davis, who was thought to have disappeared from vaudeville, he not having appeared in a successful sketch for the past two years, having played but a week or so during that time, also made a speech imploring the members to be loyal and issuing some vague intimation of what might happen shortly.

A White Rats' ball was proposed for St. Patrick's Day night, March 17 (two days before the chattel mortgage for \$5,000 upon the White Rats' clubhouse furniture and fixtures becomes due, March 19).

A card of invitation was sent out generally by the Rats this week (not to members only) for a "Good Fellowship Scamper" at the clubhouse last night (Thursday). The card announced there would be "Dancing and a Cabaret."

The public entertainment thing weekly was thought to be a move against the new club rooms of the N. V. A. (opposition to the Rats) or as a possible expedient to revive the cash bar trade in the clubhouse.

During the Tuesday night meeting many members remained downstairs in the grill, seemingly having no concern in the meeting just above them.

JANITORS' WAGE SCALE.

Chicago, Jan. 24.

A wage increase is what the janitors in small theatres outside "the Loop" have demanded, according to late developments. They receive 12 cents per seat per month. The executive committee of the Flat Janitors' Union has been instructed to compile a new wage scale.

RATS LAY MEMBERS INVITED.

The White Rats last week sent out an invitation to the lay members of the clubhouse (not organization) asking them to meet Monday night at 8 p.m., in the clubhouse, to discuss ways and means of bettering the service.

Its a plan of the Rats to increase the revenue of the club house bar and restaurant through securing a larger attendance of those who have more money to spend than the Rats has had of late.

Hardly any lay members attended the meeting.

"Lay members" were permitted to join the White Rats' Club during the reign of Will J. Cooke as business manager. Dues were assessed at \$10 yearly.

OLYMPIA'S NEW POLICY.

Lynn, Mass., Jan. 24.

The Olympia here, the largest of the Olympia Theatres, Inc., is about to inaugurate a new policy with an increase in price to 25 cents and one night weekly devoted to amateur performances.

The amateurs will be under general charge of Sam Cohen, of Boston, called New England king of the amateurs. Charles Benson, of Boston, will be the new local manager. The advertising and publicity will be handled from the Boston office. The Sheedy New York office will book the vaudeville under personal supervision of William Craig, of New Haven. Vincent J. Cohee, for 8 years manager of the Lynn Olympia, will retire from the amusement business and enter a new enterprise, while Publicity Director Horatio H. Murphy, Jr., will go into newspaper work.

BROADWAY, PHILADELPHIA, SOLD.

Philadelphia, Jan. 24.

Mastbaum, Sablosky & McGuirk, who control vaudeville (booked by the Amalgamated—Moss) and picture houses in Pennsylvania, have purchased the Broadway, South Philadelphia, for \$270,000, and will take possession about Feb. 8.

The Broadway, now playing United Booking Offices vaudeville, is located at Broad and Snyder avenue. Seats 2,100.

NEW BUSINESSS SCHEME.

Chicago, Jan. 24.

The Victoria, a pop vaudeville theatre, is trying to increase business through giving each child at the Sunday matinee a free ticket for a night performance during the week.



MAGGIE CLINE

THE IRISH QUEEN, celebrating the 27th anniversary of "Throw Him Down, McCluskey" at the Palace Theatre, New York, this week (Jan. 22). She received a tremendous ovation upon her appearance Monday night and was tendered a reception befitting the President. America's foremost vaudeville institution, Maggie Cline, Direction, M. S. BENTHAM.

RATS TALKING TO UNIONS.

Chicago, Jan. 24.

The White Rats executives now here are still talking to the local union people in an endeavor to enlist their support, morally and financially.

The union men approached are reported to have informed themselves of the latter possibility and have not grown enthusiastic over the protestations and claims of the Rats leaders. The local people seem to see that in lending their moral support, whatever it might amount to, they would finally be called upon to also furnish financial assistance, possibly to uphold their own efforts.

The leaders among the labor party in the city have been inquiring to learn why the Rats, if as strong as alleged by them, did not accomplish more in the Oklahoma City strike matter, which the Rats are reported to have virtually abandoned. That was a strike with the labor unions of Oklahoma City also concerned.

Harry Mountford appeared for the Rats at the regular meeting of the Central Federated Union last Sunday and the trend of his requests sounded as though he wanted the Chicago unions to declare an "unfair" boycott against certain theatres he would name, these theatres to be picketed by union men rather than members of the Rats' union, which would save the Rats this expense. The C. F. U. Sunday meetings are open ones and Mountford spoke to about the same men he had previously addressed on the similar subject. Accompanying him were James W. FitzPatrick, Joe Birnes and Durkin, an actor.

Mountford told the union men an unlawful combination of vaudeville agents made \$8,000,000 yearly in illegitimate commissions. He asked that unions post notices in their halls of unfair theatres (to be named) and ask members not to frequent those theatres. Mountford told the gathering 85 per cent. of all vaudeville actors were White Rats and would "walk out" of theatres if ordered. He is not reported to have told the union men of the recent White Rats' strike failure.

The labor people around here apparently have the private opinion the Rats should take care of their own grievances and do not exactly understand the persistency of Mountford in bothering them.

White Rat members are saying Mountford must make this union connection to save the organization from going overboard, as he is looking to the direct union connection for future financial aid that is very likely to become pressingly necessary shortly.

NEW CHATTANOOGA HOUSE.

Chattanooga, Tenn., Jan. 24.

A new theatre to play vaudeville and replace the present Majestic will open here next Labor Day. It is to be called the Tivoli, and will seat 1,600. The Signal Amusement Co. is building it. The same corporation has the present vaudeville house, with bills furnished through the United Booking Offices, New York.

RIVERSIDE'S NIGHT LINE.

Though the latest Keith New York big time vaudeville house, Riverside, is having some trouble bringing the matinee attendance to the point its management wants it at, the night business there has been terrific since opening as a Keith property. Each night the Riverside has a line from the box office to the street and around the corner.

TRYING VAUDEVILLE.

Chicago, Jan. 24.

After playing pictures for five years, the President, controlled by the Ascher Brothers, is to offer pop vaudeville, five acts on a three "split" basis, starting Jan. 28, the shows booked by Walter Downie, of the W. V. M. A. The President is at 55th street and Calumet avenue.

COMPOSERS SOCIETY ENFORCES ROYALTY ON COPYRIGHT RULING

U. S. Supreme Court Decision Provides Full Protection for Creators of Music. Society Will License Cabarets and Hotels.

Immediately after Justice Holmes of the Supreme Court of the United States decided Monday copyrighted songs or music could not be used in hotels, cabarets or restaurants, without the permission of the publishers and composers, or the payment of a royalty to the holders of the copyright, Nathan Burkan, attorney for the American Society of Composers, started to inform the hotel and restaurant men that they would have to cut out certain numbers from current revues. Mr. Burkan stated he would protect the interests of the Composers' Organization to the fullest extent and that while the society had no intention of holding the hotels or restaurant men for infringements committed pending the decision, they would expect to receive a royalty for the performances given at present.

When the Circuit Court of Appeals reversed the decision of the District Court, in the cases of the John Church Company against the Hiliard Hotel Company, which conducts the Vanderbilt, and Victor Herbert et al against the Shanley Company, there were in existence 136 licenses issued by the American Composers' Society to as many hotels, restaurants and cabarets in Manhattan alone, giving these establishments permission to perform numbers, and that monthly return to the society was \$1,250.

The case of the Church Company against the Vanderbilt hotel (House, Grossman & Vorhaus, attorneys for the Church Co.) was for the performance there by the orchestra of John Philip Sousa's march, "From Maine to California," and the Herbert vs. Shanley case was for the singing of the song, "Sweethearts," from the operetta of the same name.

In handing down his decision reversing the Circuit Court of Appeals, Justice Holmes stated that:

If the rights under the copyright are infringed only by a performance where is money taken at the door, they are very imperfectly protected. Performances not different in kind from those of the defendants could be given that might compete with, and even destroy, the success of the monopoly that the law intends the plaintiff to have. It is enough to say that there is no need to construe the statute so narrowly. The defendants' performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. It is true that the music is not the sole object, but neither is the food which probably could be got cheaper elsewhere. The object is a repast in surroundings that to people having limited powers of conversation or disliking the rival noise, give a luxurious pleasure not to be had from eating a silent meal. If music did not pay it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough.

John Cavanaugh, president of the Restaurateurs' Ass'n, after he had been informed of the decision, said the restaurant men would have to make the best possible terms there were for the losers, the cases having been carried to the court of final resort and decided against them.

The law under which the decision was handed down is the Act of March 4, 1909, being "The Copyright Law of the United States of America." Section 25 of the law says, in part:

That if any person shall infringe the copyright of any work protected under the copyright laws of the United States such person shall be liable:

(a) To an injunction restraining such infringement;

(b) To pay the copyright proprietor such damages as the copyright proprietor may have

suffered due to the infringement, as well as all the profits which the infringer shall have made from the infringement, and such damages shall in no other case exceed the sum of five thousand dollars nor be less than the sum of two hundred and fifty dollars and shall not be regarded as a penalty.

In providing specifically for the damages in the cases of infringement of musical compositions, the law is as follows:

Fourth. In the case of dramatic or dramatic-musical or a choral or orchestral composition, one hundred dollars for the first and fifty dollars for every other subsequent infringing performance; in the case of other musical compositions, ten dollars for every infringing performance;

In addition to the damages that the copyright holder may obtain the act also provides that the infringer may be heavily fined or sent to a Federal prison, in Section 28, which reads as follows:

That any person who wilfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one thousand dollars nor more than five thousand dollars, or both, in the discretion of the court.

It is quite possible that the publishers of what is generally known as "popular music" will also become active because of the decision and take up the matter. The decision covers the matter of vocal or instrumental copyrighted music so completely a publisher could restrict a number to one or more singers upon the professional stage.

CLARICE VANCE HERE.

Clarice Vance, who has been west for some time, is about to return to vaudeville with a routine of character numbers. Miss Vance returned to New York this week and indicated her intention to resume vaudeville activities.

Hulu Dances in Havana's Show.

Havana, Jan. 24. The vaudeville troupe from the States headed by Sylvester Schaeffer opened last week at the Payret for a four weeks' engagement.

This week the house added four Hulu dancers, Rose Waterman, Bounes Sisters and Mae Bell La Pellatru.

Jake Wells Opening Grand, Macon.

Atlanta, Jan. 24. The Grand, Macon, a Jake Wells theatre, started vaudeville Monday. It will split the week with the Rialto of this city, each playing five acts and both booked by Jule Delmar in the United Booking Offices, New York.

AMONG THE WOMEN

BY THE SKIRT.

When the Riverside theatre at 96th street has a regular staff the house will rank with our best. It is large and roomy and comfortable. The ladies' retiring rooms on the two floors are done in dainty furniture and hangings. The ushers aren't very attentive (I had to find my own seat) and Tuesday afternoon there weren't enough programs. The house wasn't packed, although a good matinee crowd for that neighborhood. The opening act, Lohse and Sterling, finds the girl on the ring in a white and green striped suit. Muriel Window registered a hit in the second position. Ray and Gordon Dooley weren't their usual riot, but did very well. Evelyn Nesbit has great confidence in her voice. She is now doing three songs. In front of a blue and terra cotta drop Miss Nesbit sings a flower song in a white charmeuse ankle length dress. The skirt is draped over a silver petticoat, and flowers in garlands and bunches are used for a trimming. The drop is raised on a coconut grove with a monkey in a tree. A song is then sung by Miss Nesbit in a tan cloth dress, having a black tie and sash. A large black hat is trimmed with osprey. Before the drop again she sings in an ermine cloak trimmed in tails and a chinchilla collar. A slow dance is done in a black velvet coat trimmed with leopard skin. Underneath is a costume consisting of pants made in three puffs caught up with diamond chains. The applause at the end of the act wasn't noisy, but it was persistent. Mrs. Gene Hughes has changed the vampire in her act much to the betterment of it. The present young woman wears a blue velvet suit trimmed with blue fox. Her evening dress was of cerise velvet and bodice of purple sequins. The train was lined with gold. Mrs. Hughes has discarded her symphony in green for a gown made from the same model, but in a mauve metallic cloth. A fan in the same shade and a velvet cloak in a deeper shade of violet add to the picture. A pleasant tableau in the finale of the sketch, when the three women take a bow in handsome cloaks of mauve purple and pale blue.

Several years ago VARIETY had an Ideal Bill contest. If this week's Alhambra show had been entered it surely would have taken the prize. I don't remember sitting through as smooth a show this season. The bill opens with the Dunedin Duo, the young woman wearing a dress of rose net. She then goes into black velvet knickers. Miss Dunedin was her prettiest in an extremely short dress of flowered silk made in two ruffles. Arria Hathaway (with Jos. McShane) wears a fine looking green velvet dress that came under the arms and buttoned on to the white bodice with large buttons. A clever imitation of Charlie Chaplin as done by this young woman was spoiled by being a little bit too long. A short white dress worn by her was of tiny net ruffles, the bloomers being also

to match. Fannie Usher (with Claude) has certainly grown up. Her kid is as fascinating as ever despite her avoirdupois. Grace DeMar is well groomed in a white chiffon dress banded at the hem with a heavy cord, giving the effect of a hoop. Blue velvet ribbon forms a square neck bodice. The "Girles' Gambol," with Margaret Irving featured, was well received at the Alhambra.

"The Golden Crooks" at the Columbia this week is the Billy Arlington show. There is very little else that matters besides Billy Arlington. He is ably assisted by Frank Dobson. When these two comedians hold the stage the house is convulsed. The chorus means nothing. Hardly a number got applause. The three women, Eleanor Cochran, Mable Reflow and Dolly Meyden, did their share. Miss Cochran wore one handsome dress. It was cloth of gold over lace petticoats and was trimmed in diamond bands. A messy bit is done with a bunch of celery with Miss Cochran as the centre of it. The finger marks of the comedians were plainly seen on this young woman's back. Miss Meden has several roles. Her voice shows wear. In a specialty number her pink satin dress was trimmed with cone. A muff and cape of the same fur were also worn. Miss Reflow's first dress was of the two silver flounce variety. The first costumes worn by the chorus were the only ones worthy of mention. They were of pale blue velvet cut knee length. The trimming was of white fur.

At the American first half the girl of Chase and LaTour wears a coral velvet cloak with a white fox scarf. Underneath is a dress of mauve net over a silver foundation. The bodice of silver lace hangs straight from the shoulders. Marietta Craig in a playlet, with seven people (all country types, excepting herself), wears a one-piece dress of gray cloth. Florence Rayfield wore a pretty dress of small ruffles. Each ruffle had a heading of silver. A flop hat wasn't becoming. A second change of costume is to a green taffeta hung with tiny velvet ribbons caught up with red flowers. In singing one number this young woman uses jestures that would put an aesthetic dancer to shame. Storm and Harrtom have an odd sketch. The man doesn't utter one word. The woman scolding the husband for coming in late keeps up a constant nagging until her voice begins to get on your nerves. Her gown was of dark blue net over silver.

Edna Goodrich should not be blamed I suppose for wearing her ermine coat (that must have cost at least \$15,000) on the stage and off, particularly off as it is commencing to grow familiar in the Broadway restaurants. But I suppose also a coat of that kind ought to be displayed on Broadway rather than on Fifth avenue, where expensive coats are common.

Gladys Hulette may never set the picture field afire, but she does as well as some who are starring. In a feature called "Her New York," Miss Hulette is girlishly pretty as a farm girl. As a city girl a number of simple one-piece dresses were worn, also an evening dress of lace made with a hoop.

Harison Ford should be starred in "The Mysterious Mrs. M." film. Mary MacLaren is featured but doesn't have as much to do as Mr. Ford. The story is well told and many handsome scenes are presented, also good looking interiors. Miss MacLaren's clothes are in the summer lingerie style.

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



THE BEAUTY CONTEST
STAN STANLEY

AL SHAYNE

JOE WHITEHEAD

Through each claiming the distinction of being the "HANDSOMEST" man, started by an argument while playing on the Coast, they are tried to have it to a popular vote of their friends and enemies (no enemies, because all are loved by the general profession and their beauty alone assures them safety). Therefore each candidate will publish the individual names and correspondence of those who voted, at the close of the contest (four weeks from this date of publication).

The winner will receive a \$20 gold piece, deposited with Francis Patrick Shanley of the Continental Hotels, San Francisco and Los Angeles.

CONGRATULATIONS

TO VAUDEVILLE ARTISTS
IN GENERAL
ON THE OPENING OF THE NEW

National Vaudeville Artists, Inc. CLUB HOUSE

A large number of our members were present at the opening, and were highly pleased with its importance; also the completeness, beauty and practicability of the new club rooms.

It is the first opportunity the managers have had during their entire vaudeville careers to mingle freely in the club rooms of the artists who play their theatres. It gives an opportunity to assist in carrying out the important reforms in our line of business, as far as both the artists and the managers are concerned. Such a condition can bring nothing but good results.

Any betterment of the general interest will be given the greatest consideration and assistance by us, in bringing about the many reforms and benefits which the artists and the managers may want to mutually agree upon for the welfare of vaudeville: such as a contract satisfactory both to artists and the managers; an Arbitration Committee for the benefit of vaudeville artists; an insurance fund to guard against old age and death, and other beneficial steps which conditions may suggest from time to time.

The opening of this Club marks a new era in vaudeville, and we want the artists to fully believe that the managers are not only desirous, but anxious to bring about this much talked of improvement in our business, thus ensuring a closer relationship between the artists and the managers.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

VARIETY

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Vol. XLV.

No. 9

Janet Beecher has returned to "Fair and Warmer" in Chicago.

Jack Stern, formerly with Feist, has joined the staff of William Jerome.

The Piedmont, Atlanta, has been renamed the Rialto.

The Orpheum, Jacksonville, Fla., has been renamed the Arcade.

Julia Edwards left "Step Lively Girls" Saturday.

The Mile. Dazie act will first appear in New York, at the Palace, Feb. 5.

Guy Megley, formerly of Two Megleys, is with the Flying Corps of the French Army.

Bud Irwin of the B. S. Moss office has been confined to his home for the past week by illness.

Lafayette Hemmindinger, the theatrical jeweler, is engaged to marry Minna Block, non-professional.

Carl Alberte has resigned as manager of Norumbega Park on the Charles River, near Boston.

Fred Hayden (Haydn and Haydn) is critically ill in St. Vincent's hospital, Erie, Pa.

Al Knapp (Knapp and Knapp) is seriously ill at St. Luke's Hospital, New York.

Ivy Troutman returned to "Sere-monda" Wednesday, after being ill a week.

Silvo Hein may make a production of "Peter Ibbetson" during the coming spring.

The new Emery theatre, Providence, playing Loew vaudeville, is expected to open Feb. 5 to 12.

Madelyn Shone was seriously injured in a street car accident in Cleveland last week.

George Peck, general manager of the American Burlesque Ass'n, was home early this week through illness.

Dan F. Hennessy is now at San Diego, Cal. He will remain there until about March 1.

Hiram K. Moderwell has severed his connections with the Arthur Hopkin's office.

The sixth annual ball of Local 35 of the I. A. T. S. E. will be held Feb. 24 at the Amsterdam Hall.

The Orpheum, Allentown, Pa., reopened Jan. 22, with an increased capacity. It plays vaudeville, five acts on a split week.

Helen Lee is leaving "Good Gracious Annabelle" to join her husband, Nigel Barrie, who is in Florida doing pictures.

Johnny Lester has sailed for England to assist William J. Wilson, the American stage producer, now over there.

Frederick Perry has been selected as leading man for Blanches Bates when she appears in a new play by Paul M. Potter. Rehearsals will begin shortly.

"Blutch" Cooper bought a seven-passenger Buick last week, and hopes to spread it into a Packard next year "if they don't catch me," he says.

George Summers, a stock manager in the Northwest, has left the Empire, Edmonton, Canada, and taken to the road again with "In Walked Jimmy."

Joe Raymond remains at Ward's Island, where he is reported comfortable and as well as may be looked for.

Billy Mahoney (Brady and Mahoney) is in the Catskills recuperating, having lately recovered from a nervous breakdown.

T. W. Dinkins, burlesque producer, was reported in a serious condition with pneumonia early this week in his Brooklyn home.

Jake Bohrer, orchestral leader at Keith's, Cincinnati, returned to his post this week, after an illness of four months following an operation for appendicitis.

Ollie Logsdon has purchased the producing rights to the "Trapping the Spy" (dramatic) by James Ryan, given a showing at a professional matinee at the Maxine Elliott.

With the retirement of Bernie Simon and Fred C. Curtis from the Sheedy Agency this week the booking of all of the Sheedy houses will be done by Benny Piermont.

"Pom Pom" will play Poli's, Waterbury, Conn., to-morrow (Thursday), for one day, with the vaudeville bill playing but two days this last half, filling out the week.

The Lights will hold a special meeting in New York City next Wednesday at the offices of their attorney, George Morton Levy, in the Marbridge Building.

Tom Evans, one time treasurer of the Barnum-Bailey circus, is now in the office of Joseph E. McCaddon, executor of the estate of the late Mrs. James A. Bailey.

Lewis Nussbaum, leading man of a Hebrew stock company in Milwaukee, was arrested on a charge of abandonment as he came off stage after a love scene last week.

Mrs. Neely Edwards (Flanagan and Edwards) is in the Asbury hospital, Minneapolis, recovering from an operation. She hopes to be recovered in about three weeks.

Johnson and Dean (colored) have been added to the Nora Bayes' company, giving matinee performances at the Eltinge. Gertie Moyer is also of the company.

Patsie Teichman Goldmann, formerly with the Columbia Amusement Co., is assisting in the management of her husband's restaurant on Cortlandt street.

The action of Sam Dody against the Shuberts for a week's salary in the recent "Step This Way" show was settled out of court this week by the payment in full to Mr. Dody.

Henry Ives Cobb, Jr., is a newcomer to the show field, having designed the stage settings for "Have a Heart" as well as those used by Nora Bayes in her matinees of song.

Dave Walters, a stock actor, has enlisted in the Canadian Overseas Battalion. Walters recently returned to New York after having been wounded twice in active service.

Louis Mann does not seem able to arrive at terms with the vaudeville managers and may shelve "Some Warriors." The managers offered \$1,500 a week for the sketch—Mann wanted \$2,000.

The Riverside theatre injunction application made by Oscar Hammerstein against the B. F. Keith interests was argued before the Appellate Division in Brooklyn and decision is looked for within a week or so.

Jim Thornton, while standing outside the Palace theatre building the other day noticed a long haired musician coming out of the building. Thornton observed, "There's one guy who wouldn't take a cut."

Charles Warren, London representative for M. Witmark & Sons, arrived in New York and returns to England Saturday. Warren was formerly a member of the vaudeville team of Fisher and Warren.

The southeast corner of 7th avenue and 47th street will be sold at public auction, Tuesday, Jan. 30, by Joseph P. Day in his salesrooms, for the Peter DeLacy Estate. The property adjoins the Palace theatre building on the north side.

Fred Mardo, manager of the Boston Marcus Loew office, has added the Allston theater, Allston, Mass., to his books. It will play a six-act show split week starting Monday. The house was formerly booked through the Boston office of the U. B. O.

Mike Morris, formerly of Morris and Morris, comedy bar acrobats, has taken over Sammy Watson's old animal act, and is working it as a whiteface clown. His old partner, Ruddy, sailed a short time ago and is a member of the British Royal Flying Corps.

S. C. Cohen, who, with the assistance of Nellie Revell, conducted the distribution of free Christmas gifts for the children of the Metropolitan Hospital on Blackwell's Island, wishes to thank the numerous theatrical people who lent their assistance by donations.

The new Palace, Amsterdam, N. Y., with a seating capacity of 1,600 is to open in February. It is owned by Sol Bernstein, who also has the Lyceum. William X. Delaney of the United Booking Office, who is furnishing the bills for the Lyceum, will also book the Palace shows.

The postponement of the premiere of "The Wanderer" at the Manhattan opera house until next week was occasioned by the inability of David Belasco to give it sufficient personal attention for the finishing touches. It is understood to be a version of "The Prodigal Son."

Fred B. Mack, who manages the Strand, Halifax, N. S., has taken a lease of the opera house, St. John, N. B., and will reopen Feb. 10. The policy will be five acts, full week, booked through the Sheedy office. New York. The theatre was formerly devoted to musical stock and traveling attractions.

A basketball team has been organized by the boys of the Loew Circuit booking office. The members are Alec Hannon, manager Abe Friedman, Sol Turek, Moe Schenck, Charlie Moskowitz and Sam Fallow, mascot. The team is open for theatrical games. The Loew boys are practicing twice a week at a gym on 54th street.

Al H. Wilson recently booked a small Texas town to fill in a one-night gap. He found on the stage a neat pile of kindling, each piece neatly quartered. "The last advance man here," explained the manager, when Wilson asked for information, "said he had to have a wood-cut in four, but the troupe never used it."

Margaret Ashton, some years ago a well known vaudeville "single," was last week removed to the Woman's Hospital, 19 West 101st street, in a critical condition, suffering from what is believed to be cirrhosis of the liver. She is understood to be without funds and her friends are taking up a collection to provide for the expenses of her illness. Contributions may be sent to H. H. Nieman, 115 Broadway, and will be promptly acknowledged.

The four young men who made up the quartet with Gertie Carlyle and Her Sweethearts, have joined "So Long Letty." They were among the group of men who quit Arthur Hammerstein's "You're in Love" Co. in Boston recently. They declared that the management of that show had assured them they would not have to buy shoes or clothing for the stage, but later assessed them for shoes, and they struck with the chorus men. They declare they received \$30 a week instead of the \$22 reported.

The East-West Players, an amateur dramatic organization composed of East and West Side young people, from the title, give week-end performances commencing last Thursday at the Garden theatre. The same group presented two of the four players in the present repertoire uptown last season. Of the new ones, "The Awakening of Nar-radin," an Arabian Nights story, is about the most pretentious in its idea and scope yet tried for by any of the several little bands of amateurs, which include the Washington Square Players as well. "The Narradin" piece is a sort of satirical-burlesque musical comedy or comic opera, with special music, songs, comedy and book. One of the male courtiers to the Sultan had a most amusing bit of new business for travesty. The other new playlet was "Paul and Virginia," supposed to be a comedy, but ruined by one of the principal young men who forgot his lines and knew not what to do with his hands. Of the older plays retained, "The Stranger," from the Yiddish, would appeal in Hebrew sections, and "Night," allegorical, might have proven of more interest if it had not closed the performance. The East-West Players, like other organizations of its kind, seem to contain but little talent among the number engaged, but that talent obtrudes so forcibly it accentuates the amateurishness of the others.

TOMMY'S TATTLES.

By Thomas J. Gray.

It is rumored that several theatrical tailors left for Florida last week to get the correct styles for the Palm Beach suits we are to laugh at this summer.

If the restaurant revue craze continues we can expect to find advertisements in the daily papers something like the following:

Cook Wanted—In Broadway restaurant. One who can put on numbers preferred.

Waiters—Broadway restaurant wants waiters who can do buck dancing. Bring your own wooden shoes.

Cloak Room Girls—Cloak room girls who look good enough to do chorus work can find immediate employment. Apply to Gypem's Restaurant.

The new submarine line is trying to make New London, Conn., an important place. Some manager is liable to move in there now and make it a "Full Week."

WITH THE PRESS AGENTS

The case of "The Lodger" was a well-banded bit of amusement, promoting for which Arthur Levy is given credit. The piece came into the Elliott under unusual circumstances—a sudden vacancy gave it the opportunity for one week. Levy was put in charge of the work at the last minute after the Sunday theatre pages of the dailies had been sent to press, but he managed to get news and advertising announcements in six of them, the Tribune "replating" a page at the last minute to get the announcement of the opening in the metropolitan edition.

Extra matinees are becoming a habit. "Her Soldier Boy" was the first to introduce the third afternoon performance during and after the holidays. Now William A. Brady announces that there will be a regular Thursday matinee of "The Man Who Came Back," beginning Feb. 1, at the Playhouse in addition to the Wednesday and Saturday afternoon shows.

When word was received in Chicago of the death of Fred Daly, agent of the second company of "Katinka" in Milwaukee, suddenly, Sunday, Emil Ankenmiller, with the original company which comes to the Chicago Sunday night, was dispatched to the Daly show.

"The Cinderella Man" resumes its tour next week at the Majestic, Brooklyn, with most of the original cast. It is headed for a Chicago engagement and thence will travel to the coast.

Lindsay McKenna has resigned as press agent for St. Nicholas Rink and will probably ally himself with some film producing concern.

The Neighborhood Playhouse in Grand street up on a new bill of playlets Saturday. In the list are "Womankind" and "Holiday," both by Wildrid Wilson Gibson, an English poet.

Haydn Talbot, who has been looking after the publicity for the Ruth Chatterton show, has been transferred to the press department of the revival of "The Great Divide."

Frank Keenan will produce a new play called "The Pawn" soon, although he will not act in it himself. It goes into rehearsal this week.

Winchell Smith is to be guest of honor at the third annual dinner of the Playwrights' Club at the Great Northern hotel, New York, tonight (Friday).

Alvar O'Brien, who is to make his stage debut in Harris Dickson's "A Nigger in the Woodpile," is a son of the late Miles M. O'Brien, wealthy banker.

Ralph Graves, late dramatic editor of the Washington "Post," is now business manager for Maude Adams.

"In for the Night" will quit at the Fulton Feb. 3, after which "If," a new piece by Mark Swann will come in.

ENGAGEMENTS.

Ruth Florence (Wigwam stock—San Francisco).

Elmer Jerome ("Honeyroom Isle").
Mr. and Mrs. Keith Ritchie (Ted Dalley stock, Hutchinson, Kan.).

Mann and Albright ("Four Husbands").
Robert Sherwood, Bethel Barth ("One Girl's Experience").

A. C. Sprague, Vera Bell ("That Other Woman").
A. C. and Betty Powers ("Katzenjammer Kids").

Pat Carson (Kitty Kirk stock, Portsmouth, O.).

H. H. Whittier (advance, "Fine Feathers").
Mr. and Mrs. Jack J. Joell ("Maid to Order").

Lola Howell ("Saint and Sinner").
Frank Roadick and Josephine Sacks ("Dream Love").

Hal Forde ("Oh Boy"—replacing Jack Gardner).

Charles Hampden ("Lilac Time").
Sue MacManamy (Burbank stock, Los Angeles).

Barton Churchill ("Johnny Get Your Gun").
Alex Onslow ("Cinderella Man").

Harry Denham, Marion Dyer ("Flora Bella").
Charles Hammond, Frederick Perry, Jeffries Lewis (Blanche Bates company).

Margaret Vale (niece of President Wilson).
Alvah O'Brien, Kenneth Hunter ("Nigger in the Woodpile").

Joseph Lefora, Snitz Edwards, Eva Francis ("Some Girl").
Jane Salisbury (stock lends, Lynn, Mass.).

Jack Squire ("Very Good Eddie" London).
Regina Richards ("Oh, Oh, Delphine").

Lola Ewell (Shuberts).
Rose Cochran (John D. Williams).
Frank Kinson ("The Boat").

Tom Powers to replace Cochran, date in "Oh Boy".

STOCKS OPENING.

Edward Ornstein who recently closed his stock company in Manchester,

N. H., has secured the Plaza, Toledo, and will install a company, opening Feb. 5 in "Under Cover". The people placed by Olly Logsdon, will include Ted Woodruff, Ivy Shephard, Hardy Meakin.

Musical stock was installed at the Krug, Omaha, Monday.

INTERNATIONAL CIRCUIT.

Schaeffer & Ziegler, managers of the Park, Indianapolis, turned back the contract for "The Unborn Child" a new show which opened recently in Chicago, on the International Circuit, they could not play in owing to the title.

Phil Benedict's "The Hour of Temptation" closed Saturday in New Orleans. The manager brought the company back to New York at a cost of \$500.

The Kate Elinore show on the International, "My Aunt from Utah," after a profitable and successful tour of that chain will close at the Orpheum, Philadelphia, Feb. 3.

Frank Minzy has placed "Sis Hopkins" with Rose Melville in rehearsal, to open on the International Feb. 5.

Ernest Eley has been appointed manager of the Nancy Boyer piece, "Jerry."

A Chicago concern has in preparation a musical piece, called "The Katzenjammer Kids," opening Feb. 5 on the International. Gus Hill has "Hans and Fritz," a piece with similar characters on the same circuit.

Fred W. Alles has been appointed manager of "Come Back to Erin."

Chas. Sturgis has gone ahead of "Little Women," which opened last week in Washington. Paul Burkhardt is back with the show.

Chicago, Jan. 22.

"Damaged Goods," which was taken off several weeks ago, has been reorganized and under Garland Gaden's direction will reopen Jan. 28, for a series of one-night stands, prior to playing the International Circuit.

"ANNABELLE" MADE MONEY.

Arthur Hopkins' "Good Gracious, Annabelle" will leave the Republic, Feb. 3, the piece taking to the road, playing Brooklyn as its first stand. It made money during its New York run.

Kolb and Dill in Fields' Show.

San Francisco, Jan. 24.

Kolb and Dill will shortly start a tour from this point with the former Lew Fields' piece, "The High Cost of Loving."



NANCY FAIR

The New Headliner
Now Playing Pantages Theatres

CRITERION SWITCH.

There has been a switch in the proposed arrangement for the booking of William Gillette to open at the Criterion Feb. 5, owing to inability to conclude satisfactory sharing terms. He opens, instead, at the Booth on that date, following "Getting Married."

John Cort has contracted to bring his "Johnny Get Your Gun" show to the Criterion on that date, agreeing to give up the first \$2,500 to the house and 25 per cent. of the profits of the New York run to James K. Hackett, the lessee of the Criterion.

The Cort show, originally booked for a fortnight in Pittsburgh, is now in its fourth week there, doing around \$8,000 a week at \$1 top.

DETROIT NOTIFIES SHOWS.

Detroit doesn't want any visiting attractions between Aug. 31 and Sept. 9, next, to bring competition to the annual state fair, which is scheduled for those days. George A. Walters, secretary of the Detroit police department, has addressed the following letter to VARIETY:

"I wish to advise you that the Michigan State Fair will be held at the state fair grounds at Detroit, Aug. 31 to Sept. 9. During this time no licenses will be issued to other attractions in this city which might detract interest from the State Fair.

"We wish to notify the principal show companies of this fact."

"KENDALL" FAILS IN CHICAGO.

Chicago, Jan. 24.
"Mile a Minute Kendall," at the Chicago, closed Saturday, after a week of "no business."

"Katinka," with Roy Barnes, which enjoyed considerable prosperity at the Garrick just before Al. Jolson came to town, is returning, and will open at the Chicago next Saturday. 'Tis reported the price will be \$1.50.

"His Bridal Night" (Dolly Sisters) says farewell to Chicago this week at the Olympic. Jan. 28, "Potash & Perlmutter in Society."

The Portmanteau Theatre company in repertoire comes to the Playhouse Feb. 5.

"Sybil" opens at the Illinois Feb. 18.

"SOME GIRL" OFF.

G. M. Anderson, after a couple of days' rehearsal, disbanded his company organized to produce "Some Girl," the musical comedy by Frank Stammers and Harold Orlob, which was designed to follow William Collier in "Nothing But the Truth" at the Longacre. Collier will probably remain at the Longacre for the remainder of the season.

Monday, with the hotel boy cut one-half from the previous Monday, the receipts were larger, showing a healthy box office demand.

"Some Girl" is to be produced later in the season, it is promised.

COAXING BUSINESS.

St. Louis, Jan. 24.

Both the Shubert houses here will offer feature pictures to alternate with legitimate bookings. In an effort to encourage business which has not been encouraging, the managements have entered an arrangement with local department stores to sell two tickets for the Monday night shows for five cents more than the box office price of one.

Objected to "Eternal Magdalene."

Lancaster, Jan. 24.

The local clergy closed the stock at the Fulton opera house Saturday, claiming "The Eternal Magdalene" was not a fit production for the town.

The house remained dark Saturday with the company reopening Monday in "The Common Law."

If the sanction of the town clergy can be secured, "The Eternal Magdalene" will be again put on.

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

CORT THEATRE SUIT OFF.

The John Cort Co.'s suit against Henry Margolies over a 45th street theatre site has been withdrawn consequent upon the reopening of the 45th street project.

It was alleged in Cort's action Margolies had engaged to secure a 45th street plot for the theatre, but that after he had taken \$5,000 to bind the agreement, he failed to carry it through and the project lapsed. The suit was to force the return of the \$5,000 deposit. When the first deal fell Cort organized a new company and built his present house on West 48th street.

Now, it is said, Margolies has taken options on property in West 45th street and declares himself prepared to carry the deal through under the old agreement.

It is reported Cort will turn over the option on the proposed site to a new company and build a theatre. The location of the plot has not been disclosed, except as indicated in the old agreement which called for a location between Sixth avenue and Broadway on 45th street.

STOCK-SELLING STOCK.

The Grand opera house, Brooklyn, which has been playing International Circuit shows this season, will switch over to a stock policy in two weeks.

The theater is under the management of Charles Daniels, who is inviting Brooklyn to purchase stock in the enterprise through \$10 certificates which will enable the holder to secure a share of stock or convert it into a season ticket during the stock company's run.

Mae Desmond has been engaged as leading woman. She played the lead in "The Daughter of Mother Machree" on the International. That piece took the Grand's box office record among the dramatic plays of the International showing there.

"MASQUERADER" IN BOSTON.

"The Masquerader" is not to be seen in New York this season. The piece was booked to follow "The Love of Mike" at the Shubert, but to the surprise of the producers the latter show seems to have gotten over and it will remain as long as business continues. "The Masquerader" goes to Boston instead.

STOCKS CLOSING.

Chicago, Jan. 22.

The Family, LaFayette, Ind., returns to its former pop vaudeville policy next week, after playing about a month of stock with the Otis Oliver Players.

The stock at Kankakee, directed by Jack Lewis, closed Saturday.

IRISH OPERA'S NEW NAME.

Boston, Jan. 24.

The successful Irish opera by Victor Herbert and produced by the Webers (Joe and Lawrence), first called "Hearts of Erin," has had its title changed to "Eileen" through a belief the first name suggested drama.

The piece is at the Shubert for a run.

HIP SHOW DELAYED.

Chicago, Jan. 24.

"Hip, Hip, Hooray," due to open at the Auditorium last night, was delayed by heavy snow storms and could not get here in time. \$3,500 was refunded. The show opens tonight. First daily matinee tomorrow.

"GO TO IT" CLOSING.

Chicago, Jan. 24.

"Go To It" the musical comedy which played a short while in town after leaving the Princess, New York, will close this week somewhere around this section.

RAILROADS MAKE IT HARDER FOR TRAVELLING ATTRACTIONS

Milwaukee R. R. Files Tariff, "Deadheading" Sleepers, Charging Shows Ten Cents a Mile for Hauling Empty Cars. The Burlington and Rock Island Following Same Practice.

Chicago, Jan. 24. The Milwaukee Railroad has filed a tariff with the Interstate Commerce Commission "deadheading" a sleeping car. A show, legit or otherwise, could go into LaCrosse, Wis., on the Burlington and have to leave there on the Milwaukee. There may be no sleeper available. The agent or manager must send somewhere for one. Then a charge of 10 cents a mile is made for the sleeper. The Burlington and Rock Island are doing the same thing with their sleepers. This charging of "the deadhead sleepers" affects all western circuits. It is permissible, according to a ruling by the Commerce Commission, for any road to grant circuses a rate by giving them 24 hours' notice, this notice generally being made by wire.

MILLER REVIVAL AT LYCEUM. The Henry Miller revival of "The Great Divide" is to reach the Lyceum theatre Feb. 5, following "Her Husband's Wife." The "Divide" piece was scheduled to open in Boston at the Hollis Street but as Kathleen MacDonnell could not fill the requirements of the role created by Margaret Anglin in the original production, the date had to be called off. Laura Hope Crews of "Her Husband's Wife" cast has been rehearsing the part since Monday.

CIRCULATING SURPLUS. The Theatrical Treasurer's Club of New York is to hold a dinner and dance at the McAlpin Hotel at midnight, Feb. 10. In this way the club expects to place part of that \$23,000 surplus that they have into circulation again. Guests' tickets will be \$3 each.

BURLESQUE-LABOR CLASH. A lively clash is in prospect between the burlesque managers and the I. A. T. S. E. over the union rules covering the make up of a stage crew. At the meeting a few days ago of the Mutual Burlesque Producers' Association the managers formally determined to cut down their crew next season from three men to two, eliminating the electrician. The Mutual is an organization of all the managers playing the American burlesque wheel time. It was organized a year ago for the mutual protection of its members from contract jumpers and for the arbitration of disputes arising among shows traveling the same wheel and using the same material. An official of the Columbia Amusement Co., was asked what the attitude of his circuit would be in the event of the I. A. T. S. E. resisting the Mutual managers' decision for next season. "We intend to reduce our crew, likewise," he replied. The Mutual's determination to cut off one man is said to arise from a case now under discussion as between James E. ("Blutch") Cooper and his "Youth, Beauty and Folly" company on the American time and the I. A. T. S. E. That show is playing at the Star, Brooklyn this week, minus its regular property man. Cooper has been concerned in several disagreements with the union. At the outset of the season he gave his men his own form of contract. The union objected to this and insisted

that the men be engaged on the union "pink contract." This demand was met. Later Cooper alleged that one of his mechanics was not competent and discharged him. The union protested against this action and insisted that Cooper must carry three men, instead of having his property man do the slight work that had been in charge of the electrician. Cooper then decided that he would throw out all the props he had in the show and get along without a property man. The matter that is now being settled is just what constitutes a "prop" and whether in the handling of the show some of the effects are not properly to be classified as "props." Much complaint is being heard from the small managers out of town who play one-night stand organizations. They find it impossible they say to book their time solid and are playing sometimes only two shows one night each per week. The union will not permit the houses to pay their men by the performance and insist upon a weekly scale of wages whether the house plays one or six performances a week. Some of the managers declare they are facing the closing of their theatres to the combination policy.

LOEW'S, MEMPHIS, FEB. 12. Memphis, Jan. 24. The Lyceum here will commence playing Loew vaudeville, five acts on a full week, Feb. 12. It will be Loew's second week stand in this section, the other being in Atlanta.

Birmingham, Ala., Jan. 24. The proposed opening of the Lyric with Loew vaudeville has been postponed a few weeks, to permit of repairs being made to the theatre.

STOCK-SPLITTING. Severn De Dyn opened a stock at the Broadway, Camden, N. J., Monday, which will alternate with his present company in Mannyunk, Pa. Each company will play three days in the two towns, splitting after the fashion followed by pop vaudeville houses.

UNKNOWN GETS CHANCE. Frank Ridge, an unknown, stepped into the John Charles Thomas role in "Her Soldier Boy" at the Astor and scored a distinct hit in the part. Mr. Thomas was suddenly taken ill and the regular understudy was not to be found.

MacGregor to Star Maude Eburne. Edgar MacGregor placed Maude Eburne under a long term contract this week, which calls for appearance as a star in a new farce to follow "Here Comes the Bride," in which she is now rehearsing.

Left When Salaries Lapsed. New Britain, Conn., Jan. 24. The members of the Walter Naylor Players, a local stock company, failed to receive their salaries for last week, and two of the members returned to New York, refusing to continue further, with the others remaining with the hope of increased business,

CHICAGO NEW HOUSE OPENS. Chicago, Jan. 24. The newest vaudeville theatre, Rialto, on South State street, of Jones, Linick & Schaeffer, opened Monday, with the J. L. & S. policy of pop vaudeville, booked through the Marcus Loew Circuit. The theatre is at the corner of Van Buren street.

Day and night work enabled the firm to open on the advertised day. It was a rush to be ready on time. Harry Earl, formerly manager of the La Salle, is to handle the Rialto, but he was ill at the opening, with the members of the firm supervising the occasion. William Rosenblum is assistant manager.

Jones, Linick & Schaeffer were the pioneers of pop vaudeville in "The Loop," where they also have McVicker's, playing a similar policy, and at one time gave vaudeville in the Colonial. The firm is largely interested in pictures as well and operators of several theatres used exclusively for that entertainment.

The Rialto played yesterday to \$210 over the gross at McVicker's, with the latter house playing to capacity.

SOTHERN PLAY FOR GARRICK. A new play written by E. H. Southern is to be presented as the initial attraction at the Garrick when John Craig opens that house with his stock organization. It is the second effort of the kind by Mr. Southern. The first was "The Light That Lies in Women's Eyes."

Mr. Craig started rehearsals Monday. In the company are H. Cooper Cliffe, Mary Young, Aural Lee, Maude Milton, Fred Eric, Al Roberts and Mr. Craig.

PRODUCING "LOUISIANA LOU." A reproduction of "Louisiana Lou," a musical comedy, having a run of a year at the La Salle theatre, Chicago, will be made by Arthur Klein, he says, with Alexander Carr starred. The show has never played in the east. It's New York presentation is aimed toward the end of February.

2nd "CINDERELLA" READY. The new company of "The Cinderella Man" will open Jan. 29 at the Majestic, Brooklyn. The original company closed recently in Boston, the second having been organized to lower the expense.

LATHAM GOES SOUTH. Frederick Latham, ill for ten days, recovered sufficiently Wednesday to leave for Florida where he intends to spend several weeks recuperating.

Theatre Sale Forces Out Stock. Waltham, Mass., Jan. 24. The stock of the Scenic, under the management of John Williams, closed suddenly Saturday. The management was notified three days before the house had been sold to local picture interests.

"Flame" to the Coast Next Season. Richard Walton Tully's production of "The Flame" has already been routed for next season. It is to open in Chicago Labor Day and remain there three weeks, afterward taking up a route to the Coast.

May Naudain for London's Eddie. May Naudain has been engaged for the leading role in Alfred Butt's production of "Very Good Eddie" and sails shortly for the English metropolis.

Packard Leaves Elmira Management. Elmira, N. Y., Jan. 24. The Mozart theatre stock is now under the management of Eddie Kiley, who followed Jay Packard, the latter having severed his connection.

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

FAIR NOVELTIES SCARCE. Roanoke, Va., Jan. 24. There is a dearth of open air novelty acts according to the opinion of southern fair secretaries, in session here a few days ago, and the New York agents can promise no relief to the promoters of al fresco events this summer. The war is held responsible.

The meeting was that of the secretaries of the Virginia Fair Circuit. The convention decided that the fairs should hold more stake races and give them more publicity in the racing papers.

President—John L. Vaughan, of Shawsville. First vice-president—G. F. Carr, of Galax. Second vice-president—H. B. Watkins, of Danville. Secretary-treasurer—C. B. Ralston, of Staunton.

The following fair dates were announced: Radford, August 28 to 31. Bluefield, W. Va. and Staunton, Va. and Winchester, Sept 4 to 7. Oak Hill, W. Va., Galax, Va., Winchester, September 11 to 14. Marion and Covington, September 18 to 21. Roanoke, September 25 to 28. Lynchburg, October 2 to 5. Richmond, October 8 to 13. Danville and Harrisonburg, October 9 to 12. Petersburg, Charlottesville and South Boston, October 16 to 19.

NEED MORE SONGS TO STAY.

The Rialto Booking Office, which places acts in many picture houses in the south, is experiencing considerable difficulty in securing suitable material owing to the available acts being unable to change their turns frequently enough to warrant their retention in the film houses for any length of time. The houses booked by the Rialto change pictures daily and in most cases it is necessary for the singers to change songs at least three times a week. It has been found the majority have been unable to do this and the picture theatre managers have been forced to change their singers weekly, whereas acts with a large enough repertoires are retained for a month or longer.

5th AVE'S 22 ACTS. Proctor's is to have an 11-act show each half of the week of Feb. 12. The show is being billed as a 22 act show for "Lincoln Week". The theatre is now getting out a house organ, distributed among the audiences.

JUDGMENTS. Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of the judgment. Palace Players Film Corp.—M. Hill, \$69.21. George W. Lederer—L. C. Phipps, \$1,774.84. Unicorn Film Service Corp.—Law Union & Rock Ins. Co., Lim., \$75.31. Charles Olcott—Dramatic Mirror Co., \$79.21. Classic Film Corp.—P. Mindil, \$415.91. Brooks Feature Film Corp.—T. Mulch, \$28.47. Brooks Feature Film Corp. & Wm. A. Kane—T. Mulch, \$955.67. Progressive Amusement Circuit, Inc.—R. W. Rosay, \$84.41. St. Nicholas Ice Rink, Inc.—E. Kearney, \$3,133.53. Weissager Amusement & Const. Co., Inc.—Zurich Gen. Accident Co., \$509.94. Benj. Teal—D. Davies, \$967.49.

BANKRUPTCY PETITIONS. Involuntary petition in bankruptcy was filed Jan. 23 against the Unicorn Film Service Corp., of 126 West 46th street.

SHOWS OUT OF TOWN

Chicago, Jan. 24.

Looks like Chicago has gone show mad. Practically every playhouse in town reports business at top notch while several of the big film spectacles are getting real money.

Phenomenal business is being reported at the Garrick, where the Al Jolson show is getting fancy prices; at the Illinois, where Ziegfeld's "Follies" is banking its usual big returns; at the Grand, where "Turn to the Right" has taken the city by storm; at Powers', where "The Boomerang" is chalking up a new record for continuity of receipts.

William Hodge is doing surprisingly well at the Princess while "Fair and Warmer" is holding up strong at the Cort.

Of the new shows, "Arms and the Girl," with Cyril Scott and Fay Painter, had an auspicious opening at the Blackstone Sunday. The papers spoke well of the players and show. For the first time this season it looks as though the Blackstone had a box office winner.

The Chicago is dark, the unexpected "divver" of "Mile a Minute Kendall" forcing it out after one week. "Katinka," with T. Roy Barnes, returns to open at the Chicago Sunday night.

'Tis locally reported that Oliver Morosco would have liked to flood the town with cut-rate tickets—a plan which is frowned upon by Chicago managers and not countenanced by house lessees. The dollar matinees here—in vogue at nearly every house in town—have been one main reason why cut rate coupons have failed to materialize.

San Francisco, Jan. 24.

"The Bird of Paradise" did exceptionally well at the Cort considering that it is playing a return date.

The Nazimova film, "War Brides," is doing good business at the Alcazar.

"Hit-the-Trail Holiday" in its second week at the Columbia draws heavy patronage.

"A Daughter of the Gods" at the Savoy, the Kellermann feature picture, is still a draw.

Philadelphia, Jan. 24.

Raymond Hitchcock in "Betty" and George Arliss in "The Professor's Love Story" are the new openings this week. It was the first appearance here in three years of Mr. Arliss and he was most cordially received in the Barrie comedy at the Broad, with which many theatregoers are familiar by reason of the late E. S. Willard once having played it here. Mr. Arliss is splendidly supported and the piece was thoroughly enjoyed by the large audience.

"Betty" is a real "Hitchy" show and without him it would very likely fall far below its present classification. The piece opened well to a large audience who enjoyed hearing the angular comedian, minus forelock and wearing a wrist watch and monocle, deal in personalities with the audience, the war and reminiscences of his earlier theatrical life in this city. "Betty" got over nicely and is expected to fare well during its engagement.

Business at the other legitimate houses where the shows held over is satisfactory. Leo Ditrichstein in "The Great Lover" at the Garrick; "Very Good Eddie" at the Adelphi and "The Blue Paradise" at the Lyric are doing well. It looks now as if "Very Good Eddie" may remain here throughout the season.

"Misalliance," a Bernard Shaw play, had its American premier at the Little theatre. It takes a fling at all the conventions of British life and attacks everything, even Socialism and Shaw's own hobbies. The piece was well played and met with warm favor.

Kate Elinore in "My Aunt From

Utah" is at the Walnut and opened to fairly good business Monday night.

New Orleans, Jan. 24.

"Our Mrs. McChesney" opened light Sunday at the Tulane, but local suffragettes bought out the house Monday and their interest encouraged business for the week. Rose Stahl is splendid in the title part.

Neil O'Brien's Minstrels were greeted by a capacity audience at the Crescent Sunday opening, business remaining large during the early part of the week.

Returns at the Lyric, stock burlesque, are only fair and the Lafayette is running light with vaudeville.

"TAILOR-MADE" PLEASURES.

Syracuse, Jan. 24.

Cohan & Harris' new play, "A Tailor Made Man" had its premiere here before the largest audience that has gathered this season at the Empire.

The offering pleased. It is an adaptation from Gabriel Dregely's "The Well-fitting Dress Coat" and tells of the tailor's apprentice who borrows his boss' evening clothes to attend a society event. There he meets a millionaire, and so impresses the captain of industry that he is engaged as secretary and achieves fortune.

The cast—Bernard A. Reinold, L. E. Conners, Barlowe Borland, Bertram Marburg, Florence Nearley, Grant Mitchell, Mona Kingsley, Harry Harwood, Lawrence Uhele, Hattie Delaro, Loyd Carpenter, Lottie Linthicum, Nancy Power, Frank Burbeck, A. P. Kaye, Gladys Gilbert, Howard Wall John A. Boone, J. H. Greene, and William C. Hodge.

Buffalo's Burlesque Stock Additions.

Buffalo, Jan. 24.

Leo Stevens opened Monday as principal comedian and producer with the burlesque stock at the Garden.

Formerly at the Union Square, New York, Stevens, and several other new members of the company were placed by Rochm & Richards.

Syndicate Buys Elmira House.

Syracuse, Jan. 24.

A syndicate has been organized in Elmira to purchase from the Onondaga County Savings Bank here the Elmira theatre. Stock to the amount of \$10,000 has been subscribed for to finance the operation. The identity of the syndicate members has not been disclosed. The house will play vaudeville.

LIVELY SESSION EXPECTED.

Chicago, Jan. 24.

It is outside talk that there will be a lively session of the Illinois Exhibitors' League when it holds its regular election on the first Friday in February. 'Tis rumored there may be quite a change in the present personnel of the League officers.

The meeting will be held at 11 a. m. and it would not be surprising if there would be a factional ticket placed in the field notwithstanding that most of the present officers are being mentioned as "up" for re-election.

George Henry, the present president, will be a candidate for the chief office again and it looks like a foregone conclusion that William A. Sweeney will be re-chosen as treasurer. Sydney Smith is the present secretary.

George M. Laing, chairman of the executive committee, informed the Chicago representative of VARIETY there was no ticket "framed" now and that all nominations were to be made from the floor.

As far as known there will be little of importance beyond the election, but prospects for the next convention at the Coliseum will be discussed.

NEW ACTS.

Miss Crane, who is restrained from using her maiden name of Mercedes by the courts until the matter is settled for all time, and who recently severed connections with George Lovett's "Concentration," has formed a partnership with Mahatma, known as the White Yogi, and they will present a new mind-reading act.

"Friendship," the sketch by Eugene Walter, played at the last Friars' Frolic, for vaudeville—Constance Collier, with her husband, John L'Es-trange, in sketch, following end of season for "Merry Wives of Windsor" (M. S. Bentham).

Lucille Watson, comedy sketch with five people (Harry Weber). Margaret Youngblood, formerly playing locally only in Detroit and Rochester. Now in New York. (Max Hart).

Louis Simon and Co. (13 people) opened Monday at Easton in "The Bride of the Nile," written by Edgar Allan Woolf, music by Anatol Friedland, special settings. (E. S. Keller).

Marshall Hall is putting the Back-to-Nature Dancers into shape. The cast will include Louise Sterling, Peg Hasbrooke and Mr. Hall (Paul Durand).

Peter Page and Rita Boland in an act written by Aaron Hoffman, songs by Irving Berlin and staged by Leon Errol.

"From Quakertown to Broadway," girl act. Paisley Noon and Cecil Renard featured. Four principals and chorus of six (B. D. Berg).

Frank Terry, in preparation "The Dream Slave," sketch, with May Fowler in cast.

A revised version of "Lavender Lou" with Walba Meegan, the authoress, and Jean Barry.

Harry Jolson in "A Night on the Black Diamond," by Junie McCree (Frank Evans).

Gertrude Barnes in new act by Blanche Merrill, featuring a "vampire" song called "The Temptation Girl."

Percy Haswell and Co. (4 people) in a comedy playlet, by Woolf. (Alf. T. Wilton).

James Boshell is directing a new sketch with Ilka Diehl for Henry Chesterfield.

Ethel Arnold and Co., with three people in act by Blanche Merrill (Max Hart).

"Filipino Fuss" with 10 people (Harry Weber).

Al. Shean, monolog, by Junie McCree. (E. S. Keller.)

Bob Quigley and Co., songs and dances.

Harry Pease in new act, "A Variety of Varieties."

Godfrey Mathews and Co. in "Let Your George Do It," comedy.

"Torpedoed," dramatic, with Frank Dufrane.

Sullivan and Mason, from the west (Pat Casey).

Willie Fields and Co. in "A Trip Around the World."

"The Welcher," with Robert Robson and Mollie Wood (Lawrence Schwab).

"The Dog Watch," with eight people, from the west (Harry Weber).

Lulu Glazer, sketch.

Willis Granger, sketch.

Otis Haran, in sketch.

ROYALTIES THE SOLUTION.

Several of the scenario brokers have lately gotten together to form some sort of a protective body in regard to the handling and placing of stories written for the screen. The higher class of authors who are capable of constructing stories with a dramatic punch are fighting shy of disposing of their ideas for screen purposes, because the return is not commensurate with what they would get if the stories were accepted as plays. Then their screen value would also be greater.

One broker in speaking of the present dearth of available material for screen production states that the only solution is to be found in granting the authors a royalty contract.

OBITUARY.

Lillian Beach (Beach and Lynn), sister of Paul Rahn, of the Planters' Hotel revue, Chicago, died Jan. 16 in the Michael Reese Hospital, Chicago, of Bright's disease. Miss Beach was well known among the profession, having been on the stage twenty-nine years.

James Jones, black comedian widely known through the south, died in San Antonio, Tex., Jan. 13, of pneumonia. He was taken ill while in that city on tour and was received at the Physicians and Surgeons' hospital. He leaves a wife and two sons.

A CARD OF THANKS

A card of thanks to my friends for their condolence in my hour of sadness at the loss of my beloved husband

MARK P. MURPHY

Gratefully,

Sarah Jane Murphy.

"Sparks" Mullen, electrician with March's Musical Merry Makers, died in Meadville, Pa., Jan. 19, after a short illness. He had invented several devices for stage lighting. Mullen was 22 years old.

In Memory of My

DEAR BROTHER

HARRY J. IRVING

Who Died

January 31, 1918.

ALFRED C. IRVING

Matt B. Snyder, age 80, died this week on the Pacific Coast. News of death received by William Selig in Chicago. Deceased played prominent roles in "The Crisis" and "The Garden of Allah" (now being made).

Harry Reed, of Deas and Reed, died Jan. 19 of tuberculosis in Bellevue Hospital, New York. He was taken there Jan. 16. The deceased was also a member of the act once known as Deas, Reed and Deas.

IN LOVING MEMORY OF
LOTTA FAUST
DIED JANUARY 25, 1910

Richard M. Carroll, the original "Bricks and Mortar" and of the Carrolls, very well known theatrical family, died Jan. 19 at his home in Newark, N. J., age 84. A son is Richard F. Carroll.

Fred Daily, formerly manager of the Murat theatre, Indianapolis, who was in advance of the Coast company of "Katinka" dropped dead in Milwaukee, Jan. 21. His wife survives.

There will be a MASS for the repose of the soul of
FRANK W. MARTINEAU
at St. Michael's Church, 8th Avenue and 49th Street on
Monday morning, January 29th, at 11 A. M.

Mrs. Levias Ripley, former bareback rider in "Yankee" Robinson's circus, and daughter of that showman, died Jan. 2 in the Robinson homestead at Utica, N. Y., of old age.

John H. W. Byrne, comedian and legitimate actor, died at the American Hospital, Chicago, last week, of complication of diseases.

John Campbell, stage manager of the Orpheum, Des Moines, Ia., died Jan. 15.

The Restaurateurs' Association held a meeting Tuesday, following the U. S. Supreme Court decision Monday affecting their business. They decided among themselves to use music only of publishers who did not insist upon payment, having in mind the former association of publishers and authors that taxed the cabarets for a while until the matter was taken into court. The restaurant men claim they were sufficient publishers aloof from that organization who could supply their cabarets with vocal and instrumental (dance) music without resorting to the lists of the publishers demanding royalty. At the same meeting Thomas Healy was appointed a committee of one to interview Commissioner of Licenses Bell, to ascertain his attitude upon the Sunday revue or cabaret performances, also regarding the cover charge per plate some restaurants are taxing patrons. The sense of the meeting was if the Commissioner should take the stand Sunday performances and the cover charge were illegal both would be abandoned. What action the restaurant people might take in retaliation if obliged to give up these perquisites to their business were not discussed, but it may react against the theatrical interests through the agitation on the cabaret complaints having been commenced by Arthur Hammerstein sending a letter of protest to the Commissioner. There is a story around the cabarets why Mr. Hammerstein wrote that letter, and if there were no better grounds for it than that story relates, he used very hasty and thoughtless judgment.

The Strand has lost its dance license, it having been revoked pending the trial of the charge against the restaurant management for "white slavery," filed recently when the Strand Roof restaurant was raided by the police. The all-night licenses of the Pekin and Tokio have been suspended, obliging those places to close now promptly at one. Wallack's has an excise violation against it, and that might affect its liquor license, if a conviction is secured. A conviction against the Strand will also operate against its liquor license. The Strand has retained John B. Stanchfield to defend the white slavery charge. According to the story heard regarding the Strand Roof raid, it followed after one of the two or three vice committees had started out to obtain evidence. In the Strand matter it is said that a party of well dressed young men, among whom was a private detective, called at the Roof two or three times, each time tipping one of the headwaiters liberally, and the party purchasing freely of liquors, mostly wine. The headwaiter tip is said to have been \$10 each time, and the third night he was tipped \$20 (twice \$10). When the second tip was given it was rather late. The fellow who handed over the money is reported to have said to the waiter, "Can you get us any girls?" Fellows who are free with \$10 bills around waiters are going to get what they want in a New York restaurant, for a restaurant can not control its waiters that far. The waiter phoned to a dancing place on the east side, asking if there were four girls there who wanted to have a good time. Four girls came over. None of the girls had been in the Strand that night if any had ever been there. Nor were they actually vicious girls or girls of the street. They wanted a good time, and after the whole party left the Strand, they went up to another Broadway cabaret. It was then quite late. Upon leaving the second restaurant the party separated, two of the girls saying they roomed together and insisting upon going home, while the other two girls are reported to have accompanied two of the men. The raid on the Strand followed the next day, the white slavery charge being based on the restaurant through its employees having procured these girls. Restaurant men in New York and also others aware of the circumstances think it leaves a large question where the direct fault shall be laid, upon those who procure

CABARETS

the commission of a possible crime in this manner or those who commit it after almost irresistible inducements have been offered. The great danger in the dance cabarets is the waiters. A fellow at a table might ask a waiter if he could meet this girl or that, either in the room or perhaps in the chorus of the cabaret revue. The waiter might make the try if the tip proved worth the effort. The waiter only cares about his tip. One restaurant was quite well known for furnishing girls or sending out for them. Some restaurant managers are so wise and alert a waiter would not dare attempt trying it knowing the house was against the practice. But it could happen in a restaurant and the management know nothing of it.

Rector's new show was to have opened last night. It is called Andre Sherri's "Review of Varieties". There are 11 changes of costumes for the 12 chorus girls. One set of gowns cost \$100 each. Three changes are made in the first number. The principals are Muriel Window, Patsy Delaney, Mildred Valmore, Gloria Foy, Stuart Jackson, Harrison Garrell. The specialties are Fridowsky Troupe, the Gaudschmidts, Dore and Cavanagh. Monday night Rector's had a musical competition, with two of Earl Fuller's orchestras in the building. His new combination of 10 pieces opened in the main dining room (downstairs) and Fuller's own orchestra was playing in the ballroom. The upstairs bunch just cut loose to let the opposition below know what they were up against, and if the new set heard the old, it must have worried them, for the ballroom orchestra put more ginger into the music Monday night than has ever been heard in a New York restaurant. Fuller's new combination played very well for their debut and seems to be there, after a change or two has been made. Its leader, Nat Harris, is a peppery young fellow of good appearance and his fiddling with movements help to put the orchestra over. The instruments are a baritone saxophone (playing bassoon parts—something new in orchestras around here), two banjos (doubling for violins in concert playing), flute, clarinet, alto saxophone, drums and cello (for concert).

"Dance and Grow Thin," the \$2 midnight show in the Coconut Grove on the Century theatre roof has many women, all pretty. "Good looks" will be the Roof's strongest drawing card. The roof has been decorated with mural paintings of coconut leaves and gilt chairs. The opening night (Jan. 18) those behind the second row of tables had to stand on the chairs if they wished to see the performance. The floor has no incline, and in one ensemble rough dancing number it vibrated alarmingly. Some of the revue could have been missed at the opening performance, and some of it was missing at the second show. The performance ran from midnight until 1:50, with a 20-minute intermission. No service was allowed excepting during the interval. The roof seated 633 persons the opening night. Reisenweber's has the restaurant privilege. Charles Dillingham and Flo Ziegfeld, Jr., who are responsible for the success of the Century theatre, also produced the upstairs entertainment. Leon Erroll staged the numbers, excepting those in which Gertrude Hoffmann took part. Joseph Urban did the setting. Several of the principals merely moved up from downstairs. The revue's numbers were written by Irving Berlin and Blanche Merrill. Mr. Berlin turned out the most melodious song in "Way Down South," led by Van and Schenck, who later did their song specialty, having a new comedy lyric that got something. Miss Merrill contributed the novelty number

in "Letter Boxes." It was sung near the finish of the show. The girls wore letter boxes on the front of their costumes. Paper and pencil were on the front row tables. It was quite the best thing of the evening, although Miss Merrill's "Birdie" song was staged attractively and another Merrill song, "Cinderella Lost Her Slipper," contains a neat little idea that went astray the initial night. Berlin's "Mary Brown," led by Rita Boland, with Harry Kelly seated at a table for the fun end, is a comic, with some laughs brought out. "If You Were the Only Girl in the World," interpolated, sung as a duet by Irving Fisher and Hattie Burks, was taken out after the first show, also the "Golfing" talking comedy scene between Leon Erroll and Vill Archie. Nothing in it got over and the material was as poor as the rest of the bit, but Erroll later danced with four of the girls and redeemed himself. Miss Hoffmann appeared twice. At her first entrance she did a tango with Enrico Muris. That sort of a dance looked stale at this time and seemed unnecessary. After she did "impressions" of Ruth St. Denis and Princess Rajah, using a live snake in the Rajah dance imitation, concluding her turn with the "Blue Danube" lightly clad girly dancing number in which the choristers mingled. Into this came also some "Hindoo" musicians who were just noisy and useless. Afterward with a quartet of the girls Miss Hoffmann did a Charmion undressing bit on trapezes placed close to the ground. It was her best and rawest effort, but the girls gave away none of their wearing apparel as they stripped it off, piece by piece, the way Charmion did for years in the burlesque houses. Joe Jackson came after the "Letter Boxes" number, and though late with something of a draggy show ahead of him, the pantomimist held fairly well. He was followed by the finale, "Dance and Grow Thin" (Berlin), in which several men at front tables took part through dancing with members of the company, the melee having been started by Mr. Ziegfeld himself. It was probably but a first night privilege. Among the women the most attention was given to Edith Hallor, a pretty girl with a voice, who should make herself heard in musical comedy circles. Miss Hallor had the "Birdie" number, and on the second night also the "Letter Boxes," the latter being taken away from Dolly Hackett. Miss Hackett looked cute, but her voice was too much of a secret. The second part opened with a picturesque scene, "The Kirchner Girl". The women and clothes and Roof itself should spell success for the Century Roof. Its show is very much along the lines of Ziegfeld's "Midnight Frolic" on the Amsterdam Roof without surpassing that performance, although more than passing opposition to it. Among the girls, some as principal dancers or posers, are Vera Maxwell, Billie Allen, Leonora Kohler, Florence Cripps, Ethel Davies, Evelyn Conway, Elizabeth Chase, Agnes Jepson, Lois Gardner, Geraldine Alexander, Marie Wallace, Dorothy Leeds, Yvonne Shelton, Beatrice Hughes, Rosa Davies, Lilyan Tashman, Edna Chase, Eileen Percy. Monday Willie Solar stepped into the show, Tuesday it was said Miss Hoffmann had given in her "notice" through some misunderstanding she had with the management.

The Geneva Club will hold its annual ball at Terrace Garden, Wednesday, Feb. 14. It is the social society of the Thos. Healy Employees. Ben Uberall is the president. Benny is out to make a huge success of the affair, even to beating the club's ball of last winter, immediately after which Benny was elected to the presidency. He is in charge of the Healy's Balconnades Room, which is making its high record

at present, standing up against the acute competition of Healy's "Golden Glades" on the floor above. There is quite some internal rivalry between these two floors in the Healy establishment, both working hard for the biggest gross, with the Glades having somewhat of an advantage over the cover charge per plate, although it is said the Balconnades so far has steadily run ahead of the newer place.

One of the vice committees is reported have sought for many week to secure evidence against a certain class of women frequenting one cabaret, who became very notorious while doing so. They were claimed to be more dangerous to the young girls of the city than anything the vice committee had ever uncovered, but the committee could not obtain the evidence needed, although its detectives had names, dates and addresses. The committee finally gave it up as something beyond their reach, and then tried the next best thing it thought might accomplish the same end. It may accomplish it, for the cabarets are now doing what should have been done long ago, they are barring everyone of a questionable reputation from their places, if the people are known to them, even if the women go there with escorts.

Sunday, Jan. 21, was "Al Sanders Night" at the Elks' Club. The clubhouse was packed to the doors. Among the artists appearing were Doyle and Dixon, Louis Mann, Frank Tinney, Walter C. Kelly, Hank Culhane, Jack Craft, Evelyn Cunningham and the dancing girls from Maxim's, Marvel, Hawaiian Dancers (Reisenweber's), Whirlwind Dancers (Rector's), Old Homestead Octet, Barr Sisters, Lobouska, Francis Arnhaus, Mabel Jones and Al Sanders, who did a Hebrew monolog. He also announced and procured the acts himself.

A proposition is on to flood Madison Square Garden for ice skating. If Tex Rickard gets the Garden for fights and arranges the Darcy-Carpentier match, Mr. Rickard is likely to lend an agreeable ear to the ice skating proposal. A big area could be gotten out of the Garden, with a width of at least 115 feet, and that is the width regardless of length, said to be necessary for a big rink.

A reform wave struck New Orleans last week and shut the small cabarets. Table girls were eliminated and later, the music faded into discord. Morning "American" staff photographer was busy Sunday morning making pictures of the Turf and Haymarket. Questioned for a reason, he admitted he was making a double exposure. New Orleans without cabarets will be like Paris when prohibition strikes it.

New Orleans, Jan. 24. The newest edition of "The Cave Dwellers," at Grunewald's "Cave," is an improvement over the initial revue, taken off after its second week. The principals include Patsy O'Hearn, sufficiently soubretish and piquant to clean up; Grace Hoey, prima donna like, with a predilection for soulful ballads; Johnnie Dale, nimble footed, and Oliver Reese, who sings lovely love songs, and looks like Donald Brian. Lee Herrick picked youngsters for the chorus in tasty costumes "The Cave Dwellers" is pronounced sufficiently attractive to dwell at the Grunewald until the latter part of February.

Cabaret engagements by the Broadway Booking Bureau this week included Helen Grey, Irene Bradcom, Hazel Gordon (Keeler's, Albany); Ida Lawlar, Frank Hickson (Ritz, Brooklyn); Anna McCoy (Little Hungary); Piattov and Leland (Teck, Buffalo); Kigolitto Sisters and Dings (Cappie's); Elks Trio, Bob and Nell Gilbert (Greeley, Newark); Edith Lytell (Parisienne).

(Continued on page 30.)

GREETINGS

TO THE MEMBERS OF THE

National Vaudeville Artists, Inc. AND THE VAUDEVILLE ARTISTS AND MANAGERS OF AMERICA

Our new Club House, corner of Broadway and 48th Street, was opened Saturday, January 20, 1917, for a general inspection and reception.

The consensus of opinion on all sides was that this Club is on a par with the larger and most elaborate in New York City, and members will be proud to entertain their friends in these beautiful rooms. The Club will be open from 9 A. M. to 2:30 A. M.

The attractive rooms were thronged all day and night with ladies and gentlemen from the entire theatrical profession, managers and newspaper representatives.

The Club embraces every convenience for members' comfort. There is a large and daintily furnished Ladies' Reception and Writing Room, a general promenade where ladies and gentlemen may gather, reading, writing and lounging, billiard and card rooms for the men, and a cafe large enough to provide for all. These rooms are all fitted for club purposes in the most elaborate style, and with a view to comfort and convenience. If the membership continues to increase at the rate it has for the past month, the House Committee has deemed it advisable to make arrangements for another floor to conveniently take care of the members.

Thousands of telegrams were received from all over the country, and the Committee takes this means of thanking all artists for their good wishes; also the press representatives and the managers.

We particularly desire to thank the managers for the great consideration given our Committee on matters pertaining to the interests of vaudeville artists. In a liberal spirit, all questions brought to their attention have been generously received, which is a forerunner of the peace and harmony desired both by the artists and the managers.

If you are not a member, and desire to be one, by filling out the application herewith, it will be given consideration.

NATIONAL VAUDEVILLE ARTISTS, Inc.

Application for Membership NATIONAL VAUDEVILLE ARTISTS, Inc. Broadway and 48th Street, New York City

Name Age 191.....
Permanent Address..... Married or Single.....
Are you a member of any other theatrical organizations, if so, state names thereof
Are you in good standing in said organization?..... If not in good standing state reasons briefly.....

APPLICANT.

P. S.—THIS APPLICATION MUST BE ACCOMPANIED BY \$5.00, ONE-HALF YEAR DUES

MCINTYRE and HEATH

HAVE SOMETHING TO SAY ABOUT THE NATIONAL VAUDEVILLE ARTISTS' CLUB

We visited the National Vaudeville Artists' Club, and were greatly impressed with the entire surroundings and the air of progressiveness. We have always felt that there was no reason why a Club should not be started for the purpose of working hand in hand with the managers. We never could understand why artists should want to antagonize the managers when the latter pay them their salaries. This getting together of the manager and the vaudeville player is not only a pleasing thing, but a perfectly natural one. The artist has something to sell. The only one who can buy it is the manager. Why shouldn't they trot in double harness and make things easier and better for each other instead of continually going in opposite directions?

If vaudeville artists who have spent hundreds of thousands of dollars in the last few years on agitation had only taken that money to form the right kind of an organization and make things smooth instead of rough, they could have done that easily, and still have had enough left to build and support a home for disabled or unfortunate artists who are unable to pursue their stage work, or who are temporarily up against

it. It would be a splendid satisfaction to vaudevillians if they knew that the vast amount of money they had given had been spent in a work that would mean help and consolation for their fellow players, and even a haven of refuge for themselves in case they hit the rocks. All this could have been accomplished with the money spent in trying to upset the whole scheme of vaudeville.

The National Vaudeville Artists is starting off in the right direction, and we believe it to be the duty of every vaudeville artist to support a policy of conciliation which cannot help but bring the best results for the artist in the long run. The Actors' Fund get their great benefit through the efforts of the managers, and no one can dispute that the Actors' Fund has been of great benefit to the unfortunate theatrical artists in every branch. There is no reason why the vaudeville profession should not endorse and support the same kind of a policy in their own line of business.

(Signed) JAMES MCINTYRE,
T. K. HEATH.

New York City, Jan. 24, 1917.

BILLS NEXT WEEK (JANUARY 29)

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 Office, "W.V.A." Western Vaudeville Managers' Association (Chicago), "P." Pantages Circuit, "Loew," Marcus Loew Circuit, "Inter." Interstate Circuit (booking through W. M. A.), "Sun," Sun Circuit, "N.N." Nixon-Nirdlinger.

SPECIAL NOTICE: The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions. The haste in which the bills are gathered prevents any attention being given these matters.

New York.
PALACE (orph)
Eva Tanguay
Emily Ann Wellman
4 Marx Bros Co
Stuart Barnes
Mignon
Ashli Japs
"Patricia" (film)
(One to fill)
COLONIAL (ubo)
(Midwinter Carnival)
Jas J Corbett
Marie King Co
Coke Sals
Jas C Morton Co
Hale & Paterson
Blossom Seeley Co
Florence Millership
Boudini Bros
Frank Shields
"Patricia" (film)
ALHAMBRA (ubo)
Houdini
V Bergere Co
Willi Ward & Girls
Raymond & O'Connor
Willie Weston
Catherine Powell Co
"Patricia" (film)
(One to fill)
ROYAL (ubo)
Forrest & Church
Malcolm & Devere
G Alex Co
Bob Albright
"In the Trenches"
Bradley & Ardipe
Ellis & Bordon
Amer Com 4
Tabor's Seals
RIVERSIDE (ubo)
Kosloff Co
S & K Morton
Chas Ahearn Co
Harry Cooper
Brennan & Powell
"Patricia" (film)
(One to fill)
81ST ST. (ubo)
2d half (25-28)
McBands
B Knox & Melody 6
De Pace One Co
58TH ST. (ubo)
2d half (25-28)
Ed Blondell Co
Leveola
Harry Auger Co
Sany Lieber Co
Mack & Mabel
Morris Wood
AMERICAN (loew)
Klutings Animals
Polly Prim
Gilding O'Mearas
Sany Bhas
Lillian Mortimer Co
Mack & Vincent
Potter & Hartwell
(Two to fill)
2d half
Reed & Wood
Gilding O'Mearas
Fred Hildebrandt
6 Peaches & Pair
Hilda Snee
Harry First Co
Casson & Earle
Wastika & Understudy
(One to fill)
LINCOLN (loew)
O'Neill Sisters
Rich & Clegg
Jack Coleman
Barbier Thatcher Co
Kathryn Miley
4 Dordeens
Farrell & Farrell
Virginia Ogden
Fascinating Fillets
Fennell & Tyson
Mile Barne
(One to fill)
THE AVON (loew)
White Mullaly & W
Rice & Francis
Burke Tooley Co
Hilda Snee
O'Brien & Buckley
Mile Barne
2d half
Gluran & Newell
Chappelle & Vidocq
Laurie Ordway
"Woman Proposes"
W & M Rogers
(One to fill)
GREILEY (loew)
Pelle Duo
Virginia Ogden
"Reno"
Chappelle & Vidocq
Harry First Co
W & M Rogers
Wastika & Understudy
2d half
Cooper & Hartman
O'Neill Sisters
E J Moore
Chabot & Dixon
Lillian Mortimer Co

L Wolfe Gilbert
Laypo & Benjamin
DELANCEY (loew)
Cooper & Hartman
LaVas
Frankie Rice
Mignon
3 Synopators
Percy Pollock Co
2d half
Josephus Tr
Hendrix & Padula
Harry Breen
Mack Abrahams Co
(Four to fill)
NATIONAL (loew)
Bell Thazer Bros
Ferguson & Sunderland
Chase & LaTour
Maurice Samuel Co
Florence Rayfield
Fascinating Fillets
2d half
4 Dordeens
Rice & Francis
"Just for Instance"
Armstrong & Ford
Frankie Rice
(One to fill)
ORPHEUM (loew)
Gould & Lewis
"Just for Instance"
Armstrong & Ford
Josephus Tr
(Two to fill)
2d half
Aerial Eddys
Jack Goldie
Mimic World
(Three to fill)
BOULEVARD (loew)
Gluran & Newell
Chabot & Dixon
Miller & Vincent
Vessie Farrell Co
Harry Sydel
2d half
Manola
3 Creighton Girls
Storm & Marsden
Cathryn Miley
Percy Pollock Co
2d half
AVE. B (loew)
Maud Tiffany
Belly Boe One Co
Mysterious Cyclist
(Three to fill)
2d half
Grace Dixon
Mullen & Rogers
John Deimore Co
Mack & Mabel
4 Rockers
(One to fill)
Brooklyn
ORPHEUM (ubo)
Adelaide & Hughes
Mme Doree Co
Ed M Morton
Lydell & Higgins
Ingills & Reading
Rempie Sisters
Kerr & Weston
Herbert's Dogs
"Patricia" (film)
BUSHWICK (ubo)
M. McComber Co
Lydia Barry
Cartmell & Harris
Stone & Hayes
C & F Usher
Gen Ed Lavine
McShane & Hathaway
G D Muller
LAUREY (ubo)
2d half (25-28)
Berry & Berry
Seigel & Franklin
"Playing the Game"
Harlequin 3
Rogers & Hart
"Wonder Act"
BIJOU (loew)
Hendrix & Padula
Burke & Burke
Nat Carr
Knewa Troupe
(Two to fill)
2d half
LaVas
Hess & Hyde
3 Escardos
Mack & Vincent
Helen Page Co
Polly Prim
DE KALB (loew)
Grindell & Esther
Hess & Hyde
Storm & Marsden
Harry Breen
Borsini Tr
(One to fill)
2d half
Rich & Clegg
Ferguson & Sunderland
Pach Bros
Edna Mayfield
Hendrix Thatcher Co
Chappelle & Vidocq
PALACE (loew)
Connolly & Conrad
Seminary Scandal
Mullen & Rogers
(Two to fill)

Ben & Hazel Mann
Bell Boy 3
Equillo Bros
(Two to fill)
FULTON (loew)
Laypo & Benjamin
Reed & Wood
Fred Hildebrandt
Helen Page Co
Casson & Earle
2d half
Parise Duo
Mack Albright & M
Borsini Tr
(Two to fill)
WARWICK (loew)
Frankie James
Ben & Hazel Mann
Equillo Bros
(One to fill)
2d half
Fiske & Fallon
Maude Tiffany
Seminary Scandal
(One to fill)
Albany, N. Y.
PROCTOR'S (ubo)
(Anniversary)
"Dog Watch"
Bowman Bros
McCormack & Wallace
Lockett & Waldron
Chuck Haas
(Two to fill)
2d half
Long Tack Sam
Loney Haskell
Roach & McCurdy
Dolly Morrissey
Lord & Fuller
(One to fill)
Albion, Pa.
ORPHEUM (ubo)
Fields & Bernie
Marcelle
Dorothy Muether
(Two to fill)
2d half
Crawford & Broderick
Capt Geo Auger Co
(Three to fill)
Altoona, Pa.
ORPHEUM (ubo)
Doc O'Neill
"Dream of Orient"
Roberts & Barrett
(Two to fill)
2d half
Skipper & Kastrup
Flynn's Minstrels
Hudler Stein & P
(One to fill)
Amsterdam, N. Y.
LYCEUM (ubo)
Wilton & Marshall
Golet Harris & M
Rose & Ellis
2d half
Joe Reed
"Town Hall Follies"
(One to fill)
Ann Arbor, Mich.
MAJESTIC (ubo)
(Jackson split)
1st half
Carlita & Howland
Work & Ower
"Lawn Party"
Bert Howard
Robbie Gordone
(One to fill)
Atlanta, Ga.
FORSYTH (ubo)
4 We Kings
Merle's Cocktoes
Kramer & Kent
Oscar Lorraine
Geo Damerel Co
Watson Sisters
Herr Jansen Co
RIALTO (ubo)
(Macon Split)
1st half
Eddie Hill
Kaufman & Lillian
Bway Review
Conroy & O'Donnell
La Enoma
O. H. Hilda
Martyn & Mack
Wallie & Brooks
Owen McGivney
Sallie Fields
Jerome & Carson
Auburn, N. Y.
JEFERSON (ubo)
Bob Tinney
Eddie Herron Co
T & S Moore
Dan Burke Co
2d half
Wilton & Marshall
Anderson & Evans
Nat T. Parry & M
Rose & Ellis
(One to fill)
Austin, Tex.
MAJESTIC (ubo)
(29-30)
(Same bill playing
Waco 31-1 and Ft
Worth 2-4)

The Faynes
Josephine Davis
Raymond Bond Co
G Van Dyke & Bro
Madden & Co
Harry Gerard Co
Leo Farrell Co
Baltimore, Md.
MARYLAND (ubo)
Ruth St Denis Co
C Sullivan Co
Bert Hanlon
Dorothy Granville
De Leon & Davis
Stone & McEvoy
Zara Carmen 3
Musical Gormans
HIP (loew)
Henry & Lisle
Beulah Pearl
Ed & Jack Smith
Mercedes Clark Co
Lou Anger
Al Golem Tr
(One to fill)
Battle Creek, Mich.
BIJOU (ubo)
(Sunday opening)
Carlita & Howland
Work & Dwer
"Lawn Party"
Bert Howard
Robbie Gordone
2d half
"Blow Out"
Bay City, Mich.
BIJOU (ubo)
(Sunday opening)
"Blow Out"
2d half
Pictures
Binghamton, N. Y.
STONE O H (ubo)
M Yamamoto Bros
Leonard & Willard
Sid Lewis
441 Bryant
THE CORNELL
(Just off Broadway)
114-116 West 47th Street, New York City
Housekeeping Apartments..... 12c upward per week
Single and Double Rooms..... 12c upward per week
W. J. SMITH, Manager.

Bob Tinney
Montrose & Allen
Palfrey Hall & B
Birmingham, Ala.
LYRIC (ubo)
(Nashville Split)
1st half
4 Paldrens
Cecile Weston Co
C & W Revue
Walter Brower
Beeman & Anderson
Boston, Mass.
ORPHEUM (loew)
Carbary Bros
"Harmless Bug"
Mabel Harper
Ed Vinton & Buster
Billy Dale Co
Welch Mealy & M
(One to fill)
2d half
3 Norrie Sis
Ed Vinton & Buster
Barry McCormack Co
Adrian
(Three to fill)
ST. JAMES (loew)
R Schmettan & Bro
Lee Tong Foo
Dorothy Burton Co
Laurie Ordway
Hoey & Lee
2d half
Overholt & Young Sis
Brandell & Bell
Harry Coleman
Seymour Brown Co
Bridgeport, Conn.
POLIS (ubo)
Devoe & Starza
Davis & Walker
C. Dean Players
Clark & Verdi
"Man Hunters"
2d half
Corr & Thomas
Orlin & Drew
P. Wallace Co
Melody 4
F J Ardath Co
BRADY (ubo)
Young Americans
J & A Francis
Camden, N. J.
TOWERS (ubo)
2d half (25-28)
Linonetti
"Maid of Philly"
"Mother Goose"
Camden, O.
LACEY (ubo)
Orville Stamm
Stevens & Brunelle
Calgary
ORPHEUM
Tempest & Sunbline
Dorothy Jardon
Corbett Shep & D
Hallen & Hunter
Flanigan & Edwards
Marta Lo
Wick & Winter
PANTAGES (p)
Mahoney Auburn
Elizabeth Otto
4 Casters
The Langdons
Klein Brothers
Reynolds & Donegan
Camden, N. J.
TOWERS (ubo)
2d half (25-28)
Linonetti
"Maid of Philly"
"Mother Goose"
Canter, O.
LACEY (ubo)
Orville Stamm
Stevens & Brunelle
Champlain, Ill.
ORPHEUM (wva)
2d half (1-3)
G & L Garden
Taylor & Brown
Mrs Mel Burne
Arthur Decon
Anderson's Revue
Charleston, S. C.
ACADEMY (ubo)
Seavory Price
Walrad & Zell
Carlisle & Romer
Wm Ebs
The Terrys
2d half
Stuart & Darrow
Hayes & Rives
Stroud 3
Bettie Dials
(One to fill)
Charlotte, N. C.
PIEDMONT (ubo)
(Roanoke Split)
1st half
Roy Royce
Gasch Sisters
(Three to fill)
Chattanooga, Tenn.
MAJESTIC (ubo)
(Knoxville Split)
1st half
John Le Clair
The Vernons
Leonard
Klitter Taylor & McK
Weiss Troupe
Chicago
MAJESTIC (orph)
"Forest Fire"
Harry Green Co
Capt Anson & Daug
Craig Campbell
"The Headliners"
"Motoring"
Chas Howard Co
Pictol & Scofield
"Patricia"
PALACE (orph)
Sophie Tucker
Laura N Hall Co
Kalmer & Brown
Wms & Wolfus
Orth & Dooley
Dugan & Raymond
Quashe Dunedin
AMERICAN (wva)
McRae & Clegg
Davis & Kitty
Freeman Dunham Co
Mary Melville Co
"Song & Dance Rev"
2d half
Ward, Bell & W
Flad Keane & W
James Cullen
Lea's Hawaiians
(One to fill)
AVE (wva)
Wellington & Hill
Chas Gibbs
Middleton & Spell'yer
Browning & Dean
Mrs Eva Fay
2d half
Jimmy Lucas Co
Chief B Bear Co
(Three to fill)
KEDZIE (wva)
Lupita Peres
Piedrick & DeVoe
"Cheaters"
Chas Wilson
Creole Band
2d half
Maley & Woods
Al Wohlman Co
Fred Zoedie Co
(Two to fill)
LINCOLN (wva)
Ward Bell & W
Silber & North
Fillis Family
Princess Kalama Co
(One to fill)
2d half
Jose & Ray
"The Family"
Morris Golden
"Song & Dance"
(One to fill)
WILSON (wva)
The Bimbos
Julian Hall
Mr & Mrs Mel Burne
Jas Cullen
Tennessee Ten
2d half
Chas Gibbs
Kono & Green
Eddie Borden Co
Princess Kalama
(One to fill)
WINDSOR (wva)
Great Monahan Co
Nestor & Sweethearts
Great Lester
Two Blondys
(One to fill)
2d half
Wellington & Hill
Jas Connelly Co
Browning & Dean
Crossman's Enter
(One to fill)
McVICKER'S (loew)
Henry Sullivan Co
Two Chicks
Wilmer Walter Co
C & M Cleveland
Breen Family
Cincinnati, O.
KEITH'S (ubo)
(Sunday Opening)
Brice & Coyne
"Prosperity"
Kelly & Galvin
Le Holtz
4 Danubes
Fay 2 Coley's & Fay
Daisey Jean
Gordon & Rica
EMPRESS (abc)
Four Charles
Musical Kuehns
Watson & Young
J Levy & Girls
The Mozarts
Grace Gibson
Cleveland
HIP (ubo)
Hugh Herbert Co
Aveling & Loyd
Violinsky
Shattuck & Golden
Knapp & Cornelia
The Craighton & Phelps
MILES (loew)
Chas Thompson
Ward & Faye
Esterellita
Paul Decker Co
Roach & McCurdy
Arthur Joe
PRISCILLA (sun)
Madden
Noble & Brooks
Raymond Keene
3 Bros & McKay
A Morecroft Co
Col. Springs, Col.
ORPHEUM
(29-30)
(Same bill playing
Lincoln 1-3)
Rae Samuels
Madden & Singers
Gaulier's Toupou
6 Water Lillies
Savoy & Brennan
"Lots of It"
M. L. L. & A. & A.

SENTIST TO THE PROFESSION DR. A. P. LOESBERG

Fitzgerald Bldg.
Room 101
1023 Broadway
Tel. 4665 Bryant

Weber & Diehl
Idania Troupe
Morlan's Dogs
(One to fill)
Cortland, N. Y.
CORTLAND (ubo)
2d half (1-3)
Doris Hilton
Charters & Halliday
Ed Herron
Sid Lewis
Yamamoto Bros
Dallas
MAJESTIC (inter)
Florence Duo
Friscoe Fay
Claire Vincent Co
Park & Peru
Vadie & Gyg
Josie Heather
Lunette Sisters
Danville, Ill.
PALACE (ubo)
(Sunday opening)
G & L Garden
Victoria
"The Cure"
Franklyn Ardell Co
(One to fill)
2d half
Lawrence H Falls Co
Nelson Sisters
LaGrasciosa
(Two to fill)
Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
"Girl Worth While"
2d half
The Bimbos
Harry Gilbert
McKays Scotch Rev
Cooper & Smith
"Elopers"
Dayton, O.
KEITH'S (ubo)
"America First"
Smith & Austin
Brooks & Bowen
Frank Crumit
Alaska 3
J & M Harkins
Page Hook & M
Decatur, Ill.
EMPERESS (wva)
(Sunday opening)
Heras & Preston
Des Moines, Ia.
ORPHEUM
(Sunday opening)
Olivatt Moffet & C
Riggs & Ryan
Newhoff & Phelps
Hailigan & Sykes
Kenney & Hollis
McConnell & Simpson
Detroit
TEMPLE (ubo)
Nan Lauderlin
Wm Gaxton Co
Bernie & Baker
Diamond & Daughter
Donovan & Lee
Williams's Minstrels
Isakawa Japs
Onrl & Dolly
MILES (abc)
Sprague & McNece
Phil Bennett
Fairman & Ferol
Harry Brooks Co
Halligan & Coombs
Klitter Hand
ORPHEUM (loew)
The Antonios
Donny & Sykes
"Daddy"
Burton's Revue
Hawthorn & Lester
Mile Sorla Co
COLUMBIA (sun)
De Albert & Gerba
B & C Monahan
Jessie Parker Co
Hazel Ashman
2d half
Lavonna 3
Crandell & McCabe
Wellington 4
Dubuque, Ia.
MAJESTIC (wva)
(Sunday opening)
Kartell
Volenta Bros
"Women"
Harry Gilbert
Devine & Williams
J & Ethel Dooley
2d half
"The Unborn" (film)
Duluth
ORPHEUM
(Sunday opening)
Everett's Monks
Caites Bros
Geo Kelly Co
Lew Dockstadter
Wheeler & Dolan
Clara Morton Co
Moore Gardiner & R
Easton, Pa.
ABLE O H (ubo)
Francis & Ross
"Every Man Needs"
Alvin & Williams
"Edge of Nile"
(One to fill)
2d half
Rosa Roy
Lewis & Feiber
"Polishing Papa"
(Two to fill)
E. Liverpool, O.
AMERICAN (sun)
James Duffy
Palm Beach Beauties
Herron & Arnsman
Nelson Family
2d half
Monde & Sallie
Downes Williams Co
Austin & Bailey
6 Howards

STAGING ACTS AND STAGE DANCING
Ad. Newberger
2307 BROADWAY, bet. 3rd and 4th Sts.
Tel. Schuyler 5893

Patricola & Meyers
Darrell & Hanford
Freddy James
Slatkos Hollickers
2d half
Boiling & Reynolds
Miller Sisters
Wm Armstrong Co
Golding & Keating
Nestor & Sweethearts
Denver
ORPHEUM
Bankoff & Girle
Bill Pruitt
Geo Fisher Co
Anna Chandler
"Miniature Revue"
Rena Parry
Marla Duffy
PANTAGES (p)
Leo & Mae Jackson
Weber & Elliott
Giray Haynes & M
Primrose Minstrels
Resista
Des Moines, Ia.
ORPHEUM
(Sunday opening)
Olivatt Moffet & C
Riggs & Ryan
Newhoff & Phelps
Hailigan & Sykes
Kenney & Hollis
McConnell & Simpson
Elmira, N. Y.
MAJESTIC (ubo)
Blackett & Scott
Berlick & Hart
Roy Bryant Co
Aveling & Lloyd
"Midnight Follies"
2d half
Keane & White
Richards & Kyle
Carnival Girls
(Two to fill)
Eric, Pa.
COLONIAL (ubo)
Enigmarelle
Arthur Havel Co
Milton & De Longs
Bernard & Janis
Gerard & Clark
"5 of Clubs"
Evansville, Ind.
GRAND (wva)
(Terre Haute split)
Richards & Kyle
Carnival Girls
(Two to fill)
Ross Bros
Grace Hanson
"Petticoats"
Darn Good & Funny
Vera Sabini Co
Fall River, Mass.
BIJOU (loew)
3 Norrie Sis
Brandell & Bell
Harry McCormack Co
Arling & Sykes
(One to fill)

TOM KENNEDY and ETHEL BURT

"Engaged, Married and Divorced"

INTELLIGENCE

MISS CRANE

MAHATMA

The Occult Pianist

The White Yogi

2d half
Carbray Bros
Mabel Harper
"Harmless Bug"
McCloud & Carp
Welch Mealy & M
Fargo, N. D.
GRAND (abc)
Operatic Dolls
Flying Lordans
Great Western 4
7 Joyous Japs
Bates & England
2d half
Adams Trio
The Karuzos
Mimic 4
McNeil & Mayo
(One to fill)
Filat, Mich.
MAJESTIC (ubo)
(Saginaw split)
1st half 4
C & A Glicker
Fiddler & Shelton
"On Varanda"
Ralph Connors
Fond du Lac, Wis.
IDEA (wva)
Troy Comedy 3
2d half
Hitecock & Gage
Ft. Dodge, Ia.
PRINCESS (wva)
Follette & Wickes
"Right Man"
erre Sanford
Monarch Comedy 4
McLillyar & Hamilton
Shirley Sisters
Cervo
B & H Gordon
Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Alexander Bros
Sherlock Sisters
S. Miller Keat Co
Shirley Deagon
LaGraciosa
(One to fill)
2d half
Leach Wallin 3
Vera Jura
Rawson & Clare
O'Neill & Gallagher
Patricia & Meyers
"Gown Shop"
Gary, Ind.
ORPHEUM (wva)
(Sunday opening)
Ovando Duo
Bevan & Flint
"Miss America"
Geo Morton
Ward Bell & W
Grand Rapids
EMPERESS (ubo)
Eva Taylor Co
Lorenberg Sis Co
Smith & Bell
Claire Howard
Pope & Uno
(Two to fill)
Gt. Falls, Mont.
PANTAGES (p)
(30-31)
(Same bill playing
Anacanda 1)
Morton Bros
Jungle Man
Amoroso & Mulvey
Daisy Jerome
Harry Rose
"Motor Madness"
Green Bay, Wis.
ORPHEUM (wva)
2d half (1-3)
Agoust & Agoust
Lane & Harper
Silber & North
"Magazine Girls"
Hamilton, Can.
TEMPLE (ubo)
Claremont Bros
Smith & Farmer
OKI Japs
Hickey Bros
Geo Rosener
Toots Paka Co
(One to fill)
O H Inter
(28-29)
(Same bill playing
San Antonio 31-4)
Frank Hartley
DeLisle & Vernon
Melbitt Kelly & L
Dorothy Brenner
"Clock Shop"
Eckert & Parker
Morin Sisters
Hamilton, O.
GRAND (sun)
Claude Rauf
Vesno Duo
Hylan Lee & C
3 De Lions
Harrisburg, Pa.
MAJESTIC (ubo)
Skipper & Kastrop
Rosa Roy
Long & Ward
Flynn's Minstrels
(One to fill)
2d half
Hyman Ady Co
"Carnegie Club"
(Two to fill)
Hartford, Conn.
POLIS (ubo)
Shots & Eldred
Countess Nardini

Ed Blondell Co
Chloro & Wils
Prince Karmi
2d half
5 Young Americans
Bob Quigley Co
Cummings & Snelly
Imperial Chinese Duo
Aleksandra Carlie Co
PALACE (ubo)
Two Totos
Willie Fields
"What Hap Ruth"
Jenks & Allen
"Hello Japan"
2d half
Ledy & Ledy
Durkin Gie
Jack Kennedy Co
J & A Francis
Musical Festival
Hazelton, N. Y.
FELLEY'S (ubo)
2d half (25-28)
Murphy & Klein
Alice Nelson Co
De Leon & Davis
Fleiss & Bernie
Isikawa Japs
Hazelton, Pa.
PALACE (low)
Clinton & Rooney
Leonard Anderson Co
Cadets De Gascoyne
Berbour Tr
2d half
Baby Rosly
Pleison & Cross
Nayson's Birds
(One to fill)
Hoboken, N. J.
LYRIC (low)
Fleke & Fallon
Ethel M Hall Co
Pearson & Rose
4 Dorceda
(One to fill)
2d half
Mysterious Cyclist
Clinton & Rooney
Leonard Anderson Co
Cadets De Gascoyne
Berbour Tr
Mernell, N. Y.
SHATTUCK O H
(ubo)
2d half (1-3)
Everette & White
Ed Fry
Victor's Mus Melange
Houston
MAJESTIC (inter)
The Norvelles
Bernard & Scarth
Gibson & Guinan
Kajiyama
"Cranberries"
A & F Steadman
De Witt Burns & F
Indianapolis, Ind.
KEITH'S (ubo)
(Sunday opening)
Eddie Fox Co
Rae E Ball
J C Nugent Co
Lauder Bros
Frank Le Dent
The Sharrock's
3 Alex
(LYRIC (ubo)
(Sunday opening)
LeRoy & M Hart
Louise Dunbar Co
Kimberly & Arnold
5 Armentos
(One to fill)
Ithaca, N. Y.
STAR (ubo)
Keane & White
"Hello Honolulu"
2d half
Jack La Vier
"Midnight Follies"
Jackson, Mich.
ORPHEUM (ubo)
(Ann Arbor split)
1st half
Neal Abel
Hal Stephens
Green McHenry & D
Edw's School Days"
Jacksonville, Fla.
ARCADE (ubo)
(Sunday opening)
(Savannah split)
1st half
Willie Weston Co
Low & White
Herbert Clifton Co
Fern & Davis
Kanazawa Tr
Janesville, Wis.
APOLLO (abo)
2d half (1-3)
Van Alstine Bros
B & B Stanley
Ray Lawrence
Draowe Hamb & F
Jersey City, N. J.
KEITH'S (ubo)
2d half (25-28)
3 Sullys
Mr & Mrs Allison
Burns & Foran
Johnstown, Pa.
MAJESTIC (ubo)
(Shirley, Pa. split)
1st half
Kelly & Wilder Co
C & A Wilkins
Yates & Wheeler
Alexander Bros
Julia Edwards
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Lansing split)
1st half
Frat Boys & Girls
Kansas City, Mo.
ORPHEUM
(Sunday opening)
Giri of Delhi
Hirschel Hendler
Marie Fitzgibbons
McKay & Ardine
Bernard & Harrington
5 Belgium Girls
PANTAGES (p)
(Sunday opening)
Frear Baggott & F
Horelik Dancers
Stanuccia
Hewitt & Fields
Shepp's Circus
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Mack & Williams
Nelman & Kennedy
Fred Hagan Co
Tilton
3 Bobs
Kokomo, Ind.
SPE (ubo)
Blicknell
Maley & Woods
Kawson & Claire
Jimmy Lucas & Co
Donas Hawaiians
2d half
Adolfo
Stuart & Keeley
Hewitt & F
Florence Lorraine Co
(One to fill)
Lafayette, Ind.
FAMILY (ubo)
"Suffragette Revue"
2d half
LeVine & Cross
John T Ray Co
Herman Lieb Co
Kate Watson
Fillis Troupe
Lancaster, Pa.
COLONIAL (ubo)
2d half (25-28)
Shorty De Witt
Burke & Nelson
Gillmore & Castle
Bee Ho Gray Co
Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Kalamazoo split)
1st half
Scamp & Scamp
John P Reed
Gonne & Albert
Demarest & Collette
"Winter Gar Rev"
Lima, O.
ORPHEUM (sun)
Frederick & Palmer
Swor & Avery
Mario & Trevette
Ned & Nina
Robbins Elephants
2d half
"G Little Wives"
Lincoln, Neb.
LYRIC (wva)
Nada Kesner
2d half
"School Playgrounds"
ORPHEUM (wva)
1st half (29-31)
Marini & Macmillan
Gladys Vance
Catherine Chaloner Co
Dunlap & Verdun
Mori Bros 3
Little Rock, Ark.
MAJESTIC (inter)
3 Falcons
Frances Dyer
"Case for Sherlock"
Moore O'Brien & McC
Carl Rosine Co
2d half
O'Donnell & Blair
Janis & West
"Petticoats"
Schoen & Mayne
Fred V Bowers Co
Logansport, Ind.
COLONIAL (ubo)
Frechard Bros
Jura
Spencer & Williams
2d half
"Suffragette Revue"
London, Can.
MAJESTIC (ubo)
Tina May's Circus
Pictures
Los Angeles
ORPHEUM
(Sunday opening)
Nellie Nichols
Mayo & Tally
"Age of Reason"
Randy Ward & F
Starr Stanley 3
The Volunteers
Al Shayne
Mr & Mrs J Barry
PANTAGES (p)
Nancy Fair
"All About"
Oscar De Beaulieu
"Carnegie Club"
Moss & Fry
Louisville, Ky.
KEITH'S (ubo)
(Sunday opening)
Ponzello Sisters

Jean Adair Co
A Herman Co
3 Bennett Sisters
Wood & Wyde
Foley & O'Neill
Jack Curtile Co
Werner Amoros Co
Macon, Ga.
GRAND (ubo)
(Rialto, Atlanta, split)
1st half
Helen Jackley
Miller & Ralney
"Joy Riders"
Togan & Geneva
(One to fill)
Madison, Wis.
ORPHEUM (wva)
"He's in Again"
2d half
McRae & Clegg
Walters & Walters
Moran Sisters
Blison City 4
McGouds & Tate
Marquette, Wis.
BIJOU (ubo)
2d half (1-3)
Brandon & Taylor
The Burlinos
Dawne June Co
Marion, Ind.
LYRIC (ubo)
Stuart & Keeley
Adolfo
2d half
"Civilization" (film)
Marshalltown, Ia.
CASINO (abo)
2d half (1-3)
The Muros
Hassett & Bailey
Brooklyn Comedy 4
(One to fill)
Mason City, Ia.
REGENT (wva)
Shirley Sisters
Pedrini & Monks
2d half
Bowen & Bowen
Holman Bros
The Muros
CECIL (abo)
2d half
Brooklyn Comedy 4
Green & Parker
2d half
Holland & Jeanie
7 Joyous Japs
(One to fill)
McKeesport, Pa.
WHITE'S HIP (ubo)
Duffy & Daisy
The Professionals' Original Home
CONTINENTAL HOTEL
LOS ANGELES AND SAN FRANCISCO
Shanley and Furness "Fifty-Fifty"
"Vacuum Cleaners"
Bolger Bros
Great Howard
Davenport & Rafferty
2d half
"Consul"
Raymonde
"Old Homestead 8"
Frank Wilbur Co
Sylvester & Vance
Milwaukee
MAJESTIC (orph)
Morton & Glass
"Honor Thy Children"
Ernest R Ball
Dainty Marie
Maude Lambert
Medlin Watts & T
Cantwell & Walker
Musical Gerald
PALACE (wva)
(Sunday opening)
"Naughty Princess"
Lane & Harper
Agoust & Agoust
2d half
Heras & Preston
4 Renees
Middleton & Spell'yer
Coakley & Dunlevy
"Girl in Moon"
Dunbar's Huzzars
Minneapolis
ORPHEUM
Natalie Ait
John Golzer
Stone & Kalisz
Rita Marie Orch
Rene Elmer T
GRAND (wva)
Low Fitzgibbons
Haley & Haley
A Nicholson 3
Beckwith Div Nymphs
PALACE (wva)
Dudley Trin
Skelly & Hoyt
Greek Ballet
Jas Thompson Co
Wood's Animals
"EXQUE" (abo)
Pickett & Lester
Lansdown & Doree
Anna Bara Paka
Wm Howard Co
2d half
Anna E Paka
Cleora Miller 3
Bates & England
Flying Lordans
Operatic Dolls
Montreal, Can.
ORPHEUM (ubo)
M & W Cutty
Moore & Haager
Tom Edwards Co
Bert Baker Co
Kaufman Bros
French Girls
(Two to fill)
FRANCAIS (ubo)
(Ottawa split)
1st half
Fisher & Rockaway
Jessie Standish
The Prescotts
Canfield & Barnes
Sylvester Family
Moose Jaw, Can.
ALLAN (wva)
(25-30)
(Same bill playing
Swift Current, Can 1)
Yusney & Arlov
Wright & Davis
Harry Sterling
"Check Baggage"
Muskegon, Mich.
REGENT (ubo)
(Sunday opening)
Permaine
O'Neill & Gallagher
"The Family"
Hope Vernon
"Gown Shop"
2d half
Alexander Bros
Shirlock Sisters
Chas Wilson
Jefferson Troupe
(One to fill)
Nashville, Tenn.
PRINCESS (ubo)
(Birmingham split)
1st half
The Seabacks
Willing Bentley & W
Emmett Devoy Co
Ward & Vay Co
Que & Haw
Newark, N. J.
MAJESTIC (low)
Manola
Fennell & Tyson
Mimo World
2d half
White Mullaly & W
Durkins B & Everett
I B Smith
B Heath's Revue
Oakland
ORPHEUM
(Sunday opening)
Phyllis N Terry
Aileen Scantley
Willing Jordan
Vallicetta's Leopards
Milt Collins
Martin & Frabini
Inos MacCauley Co
Hector Goldfink (loc)
PANTAGES (p)
Willard Bros
What 4?
Correll & Gillette
Military Maids
Herbert Brooks Co
Ogden
PANTAGES (p)
(1-3)
Burke & Broderick
Mr Inguilivite
3 Keatons
Rucker & Winifred
Isotta
Senator F Murphey
Omaha, Neb.
ORPHEUM
(Sunday opening)
Brent Hayes
Neil O Connell
Chas Orsawin Co
Raymond & Caverley
French & Sla
Bert Fitzgibbons
Mme Doria
EMPERESS (wva)
Tilford & Co
Burnham & Yont
Carmen's Min
2d half
Pedrini & Monks
Follette & Wickes
Martini & Macmillan
Oakbrook, Wis.
MAJESTIC (wva)
Hitchcock & Gage
Fargo & Wells
2d half
Lewis & Abbott
Troy Comedy 3
Ottawa
DOMINION (ubo)
(Montreal split)
1st half
Aerial Bartlett
Max Laub
Ethel Mae Hall Co
Scarroll & Varvara
(One to fill)
Patterson, N. J.
MAJESTIC (ubo)
2d half (25-28)
Creighton Belmont & C
Frank Mayne Co
Brooks & Taylor
Lord & Fuller
Marie Donohue
Pawtucket, R. I.
SCENIC (ubo)
The Olds
Pisano & Bingham
Oklahoma 4
Dahl & Gillen
2d half
Johnson Bros
Edmunds & Leander
Wm Althoff
Hong Kong Mysteries
Philadelphia
KEITH'S (ubo)
Fay Templeton
"Overtones"
Bonita & Hearn
Mme Brancica Co
"Jasper"
Edmie Carr Co
Valmont & Raynor
Van Hampton & S
GRAND (ubo)
Booth & Leander
Florda Sisters
Arthur Rigby
Lillian Kinksbury Co
Regal & Bender
Raynor's Dogs
WM PENY (ubo)
(Week 22)
Sam Harris
"Mother Goose"
Koban Japs
Cooper & Ricardo
Fisher Lucke & G
"Girl from Amsterdam"
KEYSTONE (ubo)
(Week 22)
Bob & Tip
Tommy Ray
Lester Players
Night P's
Krohn
Ahearn Tr
B'WAY (ubo)
(Week 22)
"Wanted a Wife"
Richards & Kyle
Wilkins & Wilkins
Wilson Franklin Co
"Girl from Amsterdam"
ALLEGHENY (ubo)
(Week 22)
"Hoosier Girl"
Beaumont & Arnold
Asalin Japs
American Com 4
Benson & Hunter
Iroquois
HICKS (abo)
Lillian Williams Co
Kay Com 3
Timothy Quartet
3 Angel Sisters
Cosha & Verdi

HOWATSON and SWAYBELL
"A Case of Pickles"
LAUGH BROTHERS
Mint & Werts
The Halkings
Eugene La Tienne
DAVIS (ubo)
Jas Carson Co
Julius Tannen
Travillas & Seal
Violet Dale
7 Bracks
Fenton & Green
Phina & Picks
Rowley & Tolnton
SHERIDAN SO (ubo)
(Johnstown split)
1st half
Marble Gems
Bob Dalley Co
Adams & Gubi
Will & Kemp
J & B Morgan
Pittsfield, Mass.
MAJESTIC (ubo)
2d half (25-28)
Tonge & Jones
Joe Sully
Portchester, N. Y.
PROCTOR'S (ubo)
2d half (25-28)
Douglas 6
Johnson & Rollison
Richards & Montrose
3 Weber Girls
Al Fine
Portland, Ore.
ORPHEUM
(Sunday opening)
Geo Nash Co
MELSHEIMER'S
Best Place to Eat in St. Louis.
High Class Cabaret
Dancing
Mme Chilson Ohrman
Harry L Mason
Foster Ball Co
Howard's Ponies
Miles
Farber Girls
PANTAGES (p)
Gaston Palmer
Metro 5
Wilson Bros
Gruber's Animals
R & E Dean
Providence, R. I.
KEITH'S (ubo)
World's Dancers
B. McGill Co
Mile
Laurie & Ironson
Edwin George
De Forest & Kearns
Frank & Tohle
"Sports in Alps"
COMEDY (low)
Overholt & Young Sis
McCloud & Carp
Harry Coleman
Seymour Brown Co
2d half
Lee Tong Foo
Dorothy Burton Co
Billy Dale Co
Hoey & Lee
(One to fill)
Reading, Pa.
HIP (ubo)
Penn State 4
Hyman Adler Co
Crawford & Broderick
Princeton 5
(One to fill)
2d half
Francis & Ross
"Every Man Needs"
Alvin & Williams
"Bride of Nile"
(One to fill)
Richmond, Ind.
MURRAY (abo)
2d half (1-3)
"Junior Follies"
Richmond, Va.
BIJOU (ubo)
(Norfolk split)
1st half
Sherlock Lester
Bessie Lester
"At the Party"
T P Dunn
The Duttons
Roanoke, Va.
ROANOKE (ubo)
(Charlotte split)
1st half
La Bete & Wms.
Ruth Curtis
Nichols Sisters
Chung Wha 4
(One to fill)
Rochester, Minn.
METHE (wva)
Jack & Fois
Luna & Anukia
Gibson & Brown
Richard Wally Co
2d half
VanPerre & VanPerre
Moss & Clark
"Carnegie Club"
Rochester, N. Y.
TEMPLE (ubo)
Belle Baker
M. Monticoury
Avon Comedy 4
(continued on page 30.)
St Louis
"COLUMBIA (orph)
"Bride Shop"
Alan Dischart Co
Donald & Brennan
4 Hollaways
Mullen & Coogan
Sherman & Uttry
Alice L Doll
(One to fill)
EMPERESS (wva)
B & L Ford
Howe & Howe
"What Hap Ruth"
Three Lyras
Strassler's Animals
2d half
Kean & Williams
Blatnos Rollickers
Chas Seamon
Carl Rosini Co
(One to fill)
GRAND (wva)
Kay & Belle
Elinore Sherman
Love & Wilbur
Ray Snow
"Vanity Fair"
St. Paul, Minn.
ORPHEUM
(Sunday opening)
Mr & Mrs G Wilde
Eunice & Alton
Bert Lee Co
Linn's Girls
Whiting & Burt
Lads & Lassies
HIP (abo)
Kaney Mason & S
B & B Stanley
Rabi Stover Co
(Two to fill)
2d half
Kathleen Kia Wah Ya
Cushman & Burke
(Three to fill)
PALACE (wva)
VanPerre & VanPerre
Low Hoffman
Chas Mack Co
Casting Campbell
2d half
The Reynolds
Sonata Duo
Alfretta Sisters
(Two to fill)
Salt Lake
ORPHEUM
(Open Wed night)
(31-3)
Eddie Leonard Co
Max Russell Co
Pinks & Russell
Morris & Campbell
Mason & Koeler Co
Ernie Potts Co
Irwin & Henry
PANTAGES (p)
"Betting Bettys"
Henry Brinceo
Bill Hinkers
Smith & Kaufman
Sigbee's Dogs
San Diego
PANTAGES (p)
Ask Japs
Wood Melville & P
Howard & Ross
John T Doyle Co
Joe Whitefield
Tharford
San Francisco
ORPHEUM
(Sunday opening)
Piller & Douglas
Trovato
Odiva

NEW ACTS NEXT WEEK

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

Eva Tanguay (Reappearance), Palace
Emily Ann Wellman and Co., Palace.

Evelyn Nesbit and Jack Clifford.
Songs and Dances.
17 Mins.; One and Full Stage.
Riverside.

In their new act Evelyn Nesbit and Jack Clifford have made a successful aim at something that will enhance their vaudeville reputations, jumping away from the freak classification and taking advantage of their previous stage experience to move right into the vaudeville class. Heretofore, the couple were content merely to hold the stage for several minutes, but in this turn they are doing something continually during their stage stay and the entire act spells novelty and class. Accompanied by some of the neatest creations and a series of scenic sets that stand out with the best in vaudeville they have special songs, every one properly delivered and each apparently selected for its individual value. The opening is in "one" before a varicolored drop with Miss Nesbit singing a flower song, throwing bouquets to the audience during the chorus. The improvement is noticeable right here for Miss Nesbit has developed a voice. It earned an encore, but the routine forbid that. A move to full stage follows, with Clifford dressed as a monkey, mounted in a cocoanut tree. Miss Nesbit has a solo here with Clifford pantomiming. Then a double song and finally the novelty dance, short, but full of action and surrounded by another startling set. At the conclusion the house, packed to the doors, insisted on a speech and Miss Nesbit responded with a short but appropriate address. The Nesbit-Clifford combination can now be listed as legitimate headliners. They earned the hit of the Riverside bill Monday night and deserved it.

Wynn.

"Jackie" and "Billie."
Cockatoos.
10 Mins.; One.
125th Street.

An attractive woman in evening gown, speaking good English, works with two trained cockatoos, one at a time. The first is "Billie," in a routine of stunts more or less familiar, but pleasingly presented. Then "Jackie" is brought forth, a smaller bird. It "talks" so distinctly one is almost tempted to suspect the lady is resorting to ventriloquism. "Jackie" says: "Hello," "I want a drink," "Come in," imitates a cat and dog, sneezes, waltzes and fox-trots, does a trapeze stunt on the lady's finger, a comedy boxing match with its trainer and when whipped yells, "Shake hands"; crows like a rooster, says "Good-bye" to the audience when finished, etc. Act all right on any program.

Jolo.

Chase and La Tour.
Songs and Talk.
10 Min.; One.
American Roof.

Chase and La Tour have a neat two-act, excepting a bit too much talk by the man. The songs are nicely rendered with the couple having an agreeable appearance. For the small time Chase and La Tour have a satisfactory gait.

Boyle and Brown.
Piano Act.
13 Mins.; One.
Jefferson.

These two boys, formerly in cabaret and more lately with a bigger act, have a nice little singing offering for the small time. The material is mostly comedy with the exception of two numbers. Boyle has a way of putting the comedy numbers over effectively, and his partner can play and harmonize where needed.

Fred.

"Peacock Alley" (9).
Comedy Drama.
31 Mins.; Full Stage (Special Set).
Colonial.

"Peacock Alley" for a vaudeville title sounds like a "girl act," but this it is not. A comedy drama instead, with the pedal down on the comedy and the drama coming under the heading of dramatic license. The playlet is by Lewis Allen (program) and the author seemed to believe he must have a complete story, so he resorted to a type or so and a situation which were dragged or pushed in, but they rounded off the affair, though leaving a far-fetched impression to the entire playlet. The running time would have been shortened by the absence of these unnecessary people and bits and the playlet would have been just as well liked. The Colonial crowd Tuesday evening voted it "immense." It will strike all vaudeville audiences that way, whether the vaudeville sharps care as much for it or not. Vivian Blackburn and Elwood Bostwick are featured. Mr. Bostwick runs away with the playing honors through taking a slightly "soused" clubman role. To assist a country friend of his named Nelson, to reclaim the latter's wife, he eventually becomes engaged to another Mrs. Nelson, a widow. That supplies the main theme, mistaken identity, but handled differently and agreeably in this playlet. A couple of laughable lisping characters are inserted. One, Billy Nelson, taken by Louis Nelson, would have given Mr. Bostwick a hard run for the first prize if his opportunities had been larger and of longer duration. Miss Blackburn as the widow sails through in an

Regan and Bender.
"Drop Us a Line" (Talk and Acrobatics).
8 Mins.; One.
Colonial.

Two acrobatic tricks at the conclusion of this talking-acrobatic turn put it over at the Colonial Tuesday evening in the "No. 4" position and will do the same for the act on any bill wherever it is placed, but as a talking act in "one" it can't close a program for two reasons, some other turn might be used to better advantage there and an audience might not want to wait long enough during the talk to see the finish. They enter in sack suits and talk. Like all acrobats who try to talk, this team tells there is something wrong somewhere before going very far. When they start to do the first trick, that explains everything, and the only hope left is that they won't sing. In the cross-fire conversation is a gag about a train being a he because it's a mail train, and another, somewhat newer, that if the U. S. goes to war, actors and convicts will be placed in one regiment so the stars and stripes will be together. The nicety of this remark for actors to utter is within their own discretion, no doubt. But as it's the only laughing line of their talk, somebody probably ought to try to get them to take it out; After what seemed an awful lot of talk and very few tricks the two boys got down to the act, which is the finish. Two ropes with loops are let down from the flies, making it look harder than if they were the conventional rings. The bearer hangs by his feet for the first trick, which is

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiere.

"The Wanderer" (postponed) Manhattan, Jan. 29.

"Fascination".
Dancing.
20 Mins.; Full Stage.
Harlem O. H.

Something is undoubtedly wrong with the present frame up of this colorful dancing turn. It has three extremely good looking, youthful principals, a brilliant and costly array of costumes and is a stunner for its "sight" features. But the Harlem opera house audience, not a particularly exacting lot, let it pass with only a perfunctory patter of applause. If an ambitious effort such as this cannot get over in a small time house, the dancing vogue must indeed be over. The stage is hung in a series of thin net drops all the way back. When they are closed one after the other figures seem to fade into a misty distance. The three young people do half a dozen different bare-legged dances, Indian, butterfly, Hindu temple and the like, changing from one glittering costume to another. The young man is a first rate dancer of the style made familiar by the Russian ballet, but the two girls, both surpassingly lovely, are conspicuously lacking in the lithe grace essential to this style of act. From time to time a bass voice of splendid quality is heard off stage, but the singer is not disclosed. The lighting is elaborate and at all times effective. It is difficult to pick the fault but there is a fatal defect somewhere.

Burke and Burke.
Comedy.
22 Mins.; Full Stage.
Jefferson.

This act walked away with the comedy honors Tuesday night, even though the idea at the bottom of the skit is old fashioned and the dialog is nothing but cross-fire talk. The set is a parlor, with the woman of the house and a messenger boy. The gags and talk in their entirety were in the vernacular of 14th street and Third avenue and down to the general level of the audience, therefore the laughing hit. There are three or four repeats in dialog in the routine and this makes the offering rather lengthy, but once these are chopped the act will go along on the small time in certain sections. The girl is a good looker and the boy is a good rough comedy type.

Fred.

Hill and Rogers.
Singing, Dancing and Acrobatic.
12 Mins.; One.
Jefferson.

Two boys who look and act like raw new comers to vaudeville. The taller displays some personality and a possible comedy streak. No voices to speak of discovered in the opening number. The dancing is fair. The comic does a Lauder imitation, with the kilts and the hot water bottle as a spur, his awkwardness getting laughs. There is a little touch of rough stuff here and there in his work, which while bringing laughs might be cut. For a finish, there is the high table rock a la Bert Melrose, with the straight standing in the first entrance manipulating the wire, and a chair fall to the stage. Small time at present.

Fred.

Parlor Car Trio.
Colored Comedy Act.
20 Mins.; One (Special Set).
Jefferson.

Three colored boys, one as a Pullman car porter, another a station porter and the third a dining-car chef, with comedy talk, dancing and some singing, the latter of the old fashioned harmonizing sort. There are a few laughs. Turn just about right in the No. 2 spot in small houses.

Fred.

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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 (Joe M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	FANTASIES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Alos)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Brown)		U. S. V. M. A. (Walter J. Plimmer)

easy style that while it doesn't gain her any undue admiration for acting, polishes off for the others. The set is supposed to be the Peacock Alley of the Waldorf-Astoria. Into it comes the drama, a farmer and his wife looking for their wandering son who falls at their feet in a faint from hunger after declining aid from a rather loud young woman of a class that might be found in the Alley, but wouldn't make as much noise there about it as she did. The "50-50" remark over people living together might be shunned in wise neighborhoods and the Colonial's is one of them. Where it isn't caught it won't be known, so it could go out altogether. In Brooklyn they would think it was a new street car scale. "Peacock Alley" coming in quietly and a regular production from setting to people is a first class vaudeville act in every sense, and it's beyond that, it's a headline, for it has the quality to universally please. No producer is named. It was excellently staged by Mr. Bostwick.

Stine.

Demarest and Doll.
Songs and Piano.
12 Mins.; One.
City.

Demarest and Doll are Carl Demarest, who formerly did a single, and a young woman partner. The two-act rests largely upon Demarest's ability as a pianist, the girl doing a bit of singing and dancing in neither of which she excels. Demarest does not appear to have secured the most advantageous partner to do a double with.

the flier doing a half somersault from the stage, catching the other's feet with his hands. The house liked this and vigorously applauded, but when the boy below, after one above had reversed his position, caught the bearer's feet with his feet, through the same half somersault, the house just about went wild for a minute. Both tricks have been done in aerial work, but not before from a stand on the stage. They are very good and came as a big surprise to those who may have previously wondered what it was all about and why this act was looking for big time. There's generally a reason though and the two last tricks are it in this case. They will do for Harry Regal and David Bender in any big time house.

Stine.

O'Rourke and Killion.
Songs and Talk.
21 Mins.; One.

A tenor in this turn carries it along. His is a very good voice and he sings with perfect ease that greatly lends to the effect. "I Hear You Calling Me" was done even better than the audience's rapturous applause indicated. The act opens with a "drunk" meeting an Irish policeman. The act is new around here, but it doesn't sound new when one of the two men in it sings a parody on "In My Harem." The turn is too much one-sided at present but the possibilities appear to be large for the tenor, since he can do so much practically alone. He also has appearance, even in the cop's uniform.

Stine.

Davenport and Raferty. Talk and Songs.

16 Mins.; One and Two.

After the opening of this mixed two-act there is not a great deal to it. The young man and woman enter as a bridal couple, handcuffed together by their friends for the crime of becoming married perhaps. A hotel porter before them is wheeling their trunk. They tell him to engage the Bridal suite. Then they seat themselves on the trunk to ask each other their first names, etc., besides several other gagging old boys. The man had a senseless song about "Algernon," sounding as though out of a musical comedy of some kind and there were a couple of other vocal numbers, after the couple had walked into "two," which was the bridal suite. If the act doesn't want small time it will have to be reframed from the opening, which should be retained, but it needs an author after that, not memory. *Sime.*

Brooks and Taylor. Songs and Talk.

15 Mins.; One.

Boy and girl, both apparently newcomers to the stage. They have a few bright lines and occasional flashes of spontaneous fun, but for the most part have thrown together a lot of things they have heard and handle them indifferently. The boy does five minutes or more of an impersonation of Bert FitzGibbons. Then he does the late Al Stinson's "Birds and Beasts of the Forest." Their future is all ahead of them.

Walrod and Zell. Singing and Dancing.

12 Mins.; One.

Man in cork and woman in light color do well enough when they keep to their specialty, but don't when talking, principally because they have not the material. The man is a first rate eccentric dancer and the woman has the knack of putting over ballads. The woman makes three changes, the man from deep purple to black evening clothes.

Hager and Goodwin. Songs.

12 Min.; One.

Hager and Goodwin are but one of the crowd in the two-man singing act class. Their present turn falls below with the finish a County Fair number its only redeeming feature. While singing together the men get little harmony which would make it advisable for the pianist to stick to his keys rather than try vocalizing with his partner. A song alone by him would be much better.

Beulah Pearl. Songs.

10 Min.; One.

Beulah Pearl is a decided blonde following closely the style of other single women. Her efforts are restricted to three numbers, two popular and the other a widow song which sounds exclusive. The latter contains several punch lines that serve in good effect. Her opening number has all of the earmarks of a coming hit. Miss Pearl opened intermission on the Roof and got away with it handily.

Grindell and Esther. Songs and Talk.

12 Mins.; One.

An elongated man and a medium sized girl, purveyors of comedy and popular numbers. The man plays a slim "boob" to good returns with several twists and kicks that provide suitable comedy. The girl is a capable number leader and also a good "feeder." The present numbers fit acceptably. They took down an easy hit.

Chappelle and Tribble. Colored.

12 Mins. One.

Good team of colored entertainers who get a laugh on their appearance. One of the men impersonates a wench of the more or less clean variety. The man does a straight that is good. The two have voices and a selection of numbers that get over. The act was worthy of a better spot on the bill.

Three Syncopators. Songs.

10 Min.; One.

American Roof.

Three male cabaret singers making their initial bow to vaudeville at the American this week. They are capable singers but lack in stage culture. Popular numbers serve them in good shape. When the men have polished off the rough edges their chances as a vaudeville trio should be bright.

MY MOTHER'S ROSARY.

(INTERNATIONAL)

William Favor.....L. E. Walter
Bridget Malley.....Terese Loraine
Rona Marvin.....Maxine Alton
Burton Lennard.....Herbert Bethel
Father Brian Kelly.....Horace V. Noble
Tad Fry.....Thomas Carey
John Marvin.....Carl G. Runyan
Frank Marvin.....Charles Hart
Patrick Shea.....Nancy Chapin
Moya O'Day.....
Dally bargain matinees at the Bronx appear not to have aided the night attendance. Thursday night of last week the audience was one of the smallest of the season. Apparently the Bronx audiences do not want this style of melodrama—it is doubtful whether they want melodrama of any sort. The wild and woolies of the International so far have been conspicuous poor performers at the box office. "My Mother's Rosary," by Edward E. Rose, produced by Rowland & Clifford, Inc., is no exception.

The play is a loose and rather aimless story as to its dramatic elements, while its comedy, although interesting at times, has been dragged in by main force and has nothing whatever to do with the title itself. There are three comic characters, Patrick O'Shea, the familiar sort of Irishman, and two kids, Moya O'Day (Nancy Chapin) and Tad Fry (Thomas Carey). This trio has innumerable amusing scenes, but for all the bearing they have on the story of "My Mother's Rosary" they might be played in another company. The kids enter the tale casually and never contribute a step to its progress, their scenes being entirely detached from anything like dramatic use. As well might the author have introduced as many specialties.

The story of the play itself is vague in places and lacking in simple clearness. Character relations were fuzzy and the melodramatic climaxes ill arranged. The organization averages about midway between the circuits extremes of good and bad. The leading woman, Maxine Alton, looks well, but apparently lacks experience, but the two kiddies, especially about 15 or 16 years old, do very well, and the leading man, Horace V. Noble as Father Brian Kelly, is an excellent actor for the part of the priest.

He has a full voice of good quality and reads his lines effectively. In the last act he says part of a mass in a capital picturesque scene, but pronounces his Latin vowels with a distinctness that is far away from the reality of the "neuter" mass. Some of the speeches the author has handed to him are the limit of forced heroics, but he delivers them with a judgment that almost makes them sound reasonable.

The play has four acts in as many scenes. The settings, like most of the circuit's offerings, are adequate for the style of production, but economically designed and put together.

CHERRY BLOSSOMS.

(AMERICAN)

Joseph K. Watson appears to be the moving spirit behind this organization sponsored on the American Wheel by Maurice Jacobs. Watson is the principal comedian and credited with making the present production what he does well. His funmaking is a large part of the excellent entertainment put up at the Olympic. It's a straight away burlesque offering, edging at times toward the naughty-naughty, but never becoming offensive. For the reformed Olympic several bits of Watson's love making were about as daring, however, as may be allowed.

The comedy depends entirely upon Watson. He never worked so well and as the feature of a burlesque show, even when he played with Willie Cohen, he never had better material.

With Watson carrying off the honors, the women, three in number, earn a fair share. Frankie Niblo distanced the others. She is a short, plump woman, but for one of her size she plays a convincing speed and ginger. She led the best number, was concerned in several old specialties and in addition did a singing turn all by her lonesome as an incident during the running of the burlesque. In all of which activities she was amusing. Besides all this she wore costly looking clothing.

Another principal woman was Martha Richards, a slighter soubrette with a most engaging

stage presence and an extremely agreeable voice. What she lacked in that desirable quality of "pep" she made up in her pleasing, quiet manner. The other was Helen Van Buren, very blonde and more than Amos, whose best contribution was a series of ballads offered as an olio interlude. In this style of act her imposing presence in a white evening gown and her contralto voice were effective.

The only other principals who counted were William Davis, a fine big straight man with an excellent voice and a simple, direct method of setting his stuff across, and Little White, Watson's feeder, who worked a little too hard at his job and labored a little in his anxiety to make his point reach over. Late in the proceedings Ida Hoag, a chorister with amazingly fat legs and a charming dimple in her cheek, was intrusted with the leadership of a number and got away with it.

The show carries 16 girls, some uncommonly pretty and some not so, but nearly all slim, young and willing workers. Their costuming is good. The changes were fairly frequent and every one represented real money. There were no subterfuges such as overalls for pick numbers, nor newsboy's rags to stall in the count of changes without spreading the investment. At all times the stage pictures were bright and attractive when the choristers were in sight.

There are two scenes to each of the two parts of the show, representing four stage settings, the usual flash stage dressing. Especially hearty applause went to these numbers, specialties or "bits": Watson's monolog during a between-scenes shift in the burlesque, the talk being modeled on the Abie Agent cartoons in a New York newspaper; White's number with chorus girl solos (although the tough girl stuff was unnecessarily rough); Miss Van Buren's ballads, Miss Niblo's specialty (particularly a rag negro ditty called something like "Do I Have to Keep On Waiting" pretty close to the line and therefore much enjoyed by the boys upstairs) and a quartet involving Watson, White and Miss Niblo and a chorister programmed as Miss Murray. Of the lot probably the best was Watson's monolog, a first rate line of talk, well delivered.

PALACE.

After the vaudeville section of the bill at the Palace was completed Monday night, something happened which has seldom if ever before had its equal. Montgomery and Perry were the tall enders of the bill. They had just finished with a burlesque of the Kosloff dance, and the "Patria" picture was on for perhaps a minute, when someone in the audience laughed in recollection of foolery in the Kosloff act. The next four minutes there was steady applause for the act, but the picture continued to flash and the team did not get another opportunity to appear. But the honor is one they can carry in their memory for a long time.

Business at the Palace was not capacity Monday night, the boxes not holding their usual quota and the last five rows of the orchestra being scattered. The show started with the Hearst-Pathe Weekly at eight and, with two reels of "Patria," did not come to a close until 11.25, although there were but seven acts.

Miller and Mack had the opening position, their dancing bringing some applause interruptions and sufficient at the close for three bows. "Jasper," presented by Elsie Taylor, produced laughter and applause.

William Morris and Co. in "Mrs. Temple's Telegram" brought a lot of laughter, but, excepting the star, is played by the poorest cast ever seen in the vehicle. Maggie Cline was switched from closing the show to next to closing the intermission. She did five numbers including "Throw Him Down McCluskey."

Theodore Kosloff and his company of dancers and musicians closed the first part. The act caused as great a furor of applause, its second week at the house, as it did last week. Mack and Walker in "A Pair of Tickets" were one of the real bright spots of the show, opening the second half. There were laughs aplenty throughout the line skit and the dancing finish with the tag line at the curtain sent the offering over in good shape.

Then Montgomery and Perry, and what a riot right from the start! The final burlesque bit doubled up the house with laughter. Mrs. Vernon Castle in "Patria" held the audience.

RIVERSIDE.

With Evelyn Nesbit and Jack Clifford (New Acts) heading the Riverside program this week the house started out to a capacity attendance Monday night with an audience that suggested a grand opera affair, class, clothes and everything attending that meant pretentiousness.

The Riverside clientele, coming from Broadway and the District, and the big time vaudeville and while the lower grade of comedy will catch appreciation, the lighter brand seems more in demand. The customary news pictorial opened the show proper with Lobse and Sterling coming next with their ring feats. Nana Sterling alternates on the understanding work with Ralph Lobse. Miss Sterling is an accomplished athlete and while the billing emphasizes her appearance, her ability predominates. They have a fine opening act for the big time and gave the Riverside show the proper start.

Muriel Window was second, in her repertoire of apical songs with the fast changes made behind the circular lounge. With the right combination of songs and clothes she found it rather easy to captivate the house,

closing to a rousing hit. Moran and Wiser, who followed, gave the bill just the right touch with the comedy hat whirling, the elder man's comic efforts connecting with genuine laughs.

Blossom Seelye and her ragtime support gave the patrons a glimpse of something different in song and dance, Miss Seelye's dancing bringing home the hit with little effort. The turn is nicely arranged with just enough of the "rag" work to offer a contrast for the opposite style. The numbers are cleverly broken with the instrumental work and it might be mentioned here that the banjoist measures about forty per cent. of the act's value. His solo gave the specialty the proper color and asked out sufficient applause in itself to guarantee the entire turn's success.

Mrs. Gene Hughes and Co., in "Gowns," held the sketch spot and scored their usual returns, while Howard and Clarke with their song renditions and light comedy came fully up to expectations.

The bill was completed with Ray and Gordon Dooley, who have retained the best portions of their former specialty to comprise a corking good double act. "Patria" was at the end of the program, holding the majority in, without arousing any enthusiasm. *Wynn.*

COLONIAL.

The Colonial Tuesday night had a short and odd show, made short through the elision of one turn (Van Liew Trio programmed and which did not appear) and odd because it ran in streaks, with a couple of freak features as the main attraction, although the hits of the performance were about evenly divided between "Peacock Alley" (New Acts), closing the first part, and the Primrose Four, opening the second section.

Two turns were in the last half. The other was Edna Goodrich, her clothes and sketch. She gets into the freak class as a vaudeville act through depending upon something besides talent to get over. The other freak number is the Mrs. Castle picture "Patria" closing the performance. The picture started at 10.30 and it held the house in, but no interesting else may be said for the serial so far, it at least permits those not interested in Mrs. Castle to leave early.

The Goodrich sketch, "The Mannequin," written by Edgar Allan Woolf may have been written for Miss Goodrich. If so the author could not go beyond Miss Goodrich's acting and she was enough to give her one speech about it that was enough for her and the speech, but she did wear clothes and walked off with an \$850 wrap while forgetting to have her fellow pay for the bridal dress she then had on. Frances Bendsten as the modiste holds up the playlet for its comedy possibilities and turns off many a laugh sadly needful. Each time Miss Goodrich appears, in a different gown, the orchestra gives a loud blast and everything comes to a stop. Mr. Woolf is entitled to a sorrowful regard for his "surprise" in the playlet, toward the end, but if they want to see Edna Goodrich and her clothes, with jewelry, this thing is probably as good as any other thing for the vaudeville transportation.

After the intermission the Primroses fell in soft. It's the same quarter membership. With nothing changed excepting that the Bob Webb's girl is now the entire comedy of the singers' turn. The program calls them "Vaudeville's Greatest Singing Quartet" and for once the program may be O. K'd. After a few quartets on small time with the Jan and the Primroses are even more than that. They did a new number, closing with "Memphis Blues," announced as the first time harmonized by any vocal quartet. It got them resounding applause and just before that they did a Hula number that also earned them substantial returns. These were the only two rags, the others being ballads, and they were in row from the start. That's getting away from something when it can be turned into one of the bits of the bill besides, whoever is the arranger for the Primroses should get a lot of credit if he's getting nothing else.

An act that got in the heavy applause division was Regal and Bender (New Acts) "No. 4," the second two-men turn in the first part. It was the finish that won out so well for them. The other two-man act, "No. 2" was Quigley and Fitzgerald, with the talking, singing and dancing, one of the men doing Irish and the other straight. The talk about one's suit was held to pretty long and about the single bit of monotonous conversation in the turn is the Woolworth Building-auto dialog. A piano worked in for a minute and there was a recitation perhaps called "First Pair of Pants," meaning a boy. They just about got to the position, preceded by Herbert's Dogs, which has every kind, but the seeming fault with the turn is that the opening is too slightly for the light flash. The opening should be the finish for an exit. Otherwise it's the usual dog act with plenty of animals, also birds. "No. 3" was a sketch, "You," with Beale and Harriet Remple, written by the latter, and as badly played by all of the four characters, although J. M. Clayton as Everybody's Realself would have passed if his voice had not been too strong for the extremely poorly played Everyboy, who was little worse however than Harriet Remple as Everygirl. Beale Remple as Everygirl's Realself got the most applause, but the intention was to present the inner thoughts of what is commonly known as "Acting." In this case a girl attempting to inveigle a young man into an engagement, with their real selves as per the characters voicing their true thoughts following the spoken ones. It might have been made into a playlet worth while, but it misuses these in every way. *Sime.*

AMERICAN ROOF.

The show the first half set a pace which outdid any of the bills at that house in months. It was a crackjack program that sent the audience home in a happy frame of mind.

Jimmy Flynn opened with songs without the customary slides. He did so well the slides were not missed. Sandberg and Revere, dancing team, were next. It was the one dull spot in the program. The couple have little in their dancing that is exceptional, their work being very stereotyped. Three Synchronizers (New Acts).

Cummin and Seaham, acrobats, No. 3, took down one of the applause bills. The men are exceptional ground tumbler with one a hat juggler of the first order. This team could have put over a hit in any spot. Chase and L. Tour (New Acts).

Marietta Craig and Co. in "I. O. U.," a comedy sketch, closed the first half. The idea involved is largely fashioned after the plot of "Turn to the Right," with a few different twists and a different character here and there. For the small time the sketch is pretentious. The dance took it most amusing cast put the piece over handsly.

Florence Rayfield, a blonde girlish single, opened after intermission. Miss Rayfield has a good routine of songs. She had little difficulty in scoring, the audience being just in the mood for popular numbers.

Storm and Marston in "The Ailbi," a talky sketch, amused to a certain extent. The idea is original, its most commendable feature. The young woman's steady has several bright spots, but there is a great quantity of it. The audience appeared entirely satisfied with the offering.

Nat Carr paid the Roof a return visit this week. Carr appeared there but a few weeks ago. His present act is the same as used before. Reno, a tramp cyclist, closed the show. Reno sings off the stage in a falsetto before making his appearance.

JEFFERSON.

Anniversary Week, with all the attendant bunting and flags, a ten act show and the other features that go with the usual Anniversary Week. Result was business very good Tuesday evening and the house seemed to enjoy every minute of the performance.

The headliner was the girl act, "From Coney Island To The North Pole," but the audience got the greatest enjoyment out of Burke & Burke (New Acts) in addition to the ten acts was B. B. Moore's five reel feature production "The Girl Who Doesn't Know" with Marie Empress starred and the current Hearst-Pathe Weekly.

Esmeralda and Alvina, two women who play xylophones, were the openers. They did three selections, the first, operatic, second, patriotic and a rag for the finish. It was to the liking of the audience, although they seemed very much to the small time effect generally. The Parlor Car Trio (New Acts) colored boys managed a few laughs and some applause in the second spot.

"The Scoop" with its surprise finish held the audience and with the arrival of the ten acts there was a big change. The character is badly played at present, unless the actor is trying for comedy all the while. Lyrica, with her agreeable soprano pleased with four selections. Hers is a straight singing turn, that wins out on the strength of the singer's top notes.

and Rogers (New Acts) received something. Burke and Burke followed.

Boyle and Brown (New Acts) with songs held the house nicely. The girl act followed and Canfield and Barnes were next to closing. Barnes is very funny in a way, sure to appeal in this neighborhood and the team scored accordingly.

The Six Cornellas closed the show with a fast routine, getting applause on several tricks. Fred.

CITY.

The bill at the City the first half was spotted. In parts it was very good and in others the opposite. Notwithstanding, the audience appeared well satisfied.

The Three Melvin Brothers, hand balancers, opened the show. The main work rests on the flyer, who is a nimble chap. The O'Neill Sisters, of whom there are but two now, were "No. 2." The girls have some new clothes as well as songs and are going along nicely. Their hair has also grown some, which is to their advantage.

"Between Trains," a comedy sketch with three people, which has been seen frequently at this house before, seems to have lost little of its interest for the 14th streeters. The piece tells a homey story laid in a working man's palace that just about reaches the point. An uninteresting news weekly wasted 15 minutes more.

Will Stanton and Co., with the featured one doing his "drunk," secured several laughs, although Stanton does some exceedingly messy business. The girls should be arranged, the women at present being little more than ornaments.

George F. Hall, one of the old school of monologists, overdid himself by remaining too long. Hall has some good stories and recitations which he puts over in capital fashion. Of the two dramatic recitations the Australian one is the better, the other lacking rhythm.

Ed F. Reynard, with a ventriloquist offering with several wannabes, was deserving of the biggest hit of the show. Katherine McConnell has been added to the Reynard act, she doing three dances and a bit of songs. Her dancing is decidedly worth while with

her Hula at the snub enough to startle many. Demarest and Doll (New Acts) and Oscar Lowndie and Co., a circus riding act, rounded out the bill.

125TH STREET.

It was "Store Night" at Proctor's 125th Street theatre Tuesday evening, and at the conclusion of the vaudeville section of the program the stage was with a neat head-to-head routine and finish with some perch work, using the American flag for the picture. Morris and Beasley, man and woman, in "One," singing, dancing, crossfire. Pleasing personalities and harmonious well. They have an original way of putting over old gags, frankly indicating the vintage of the ancient wheezes, thereby making them just as laughable as if they were new. The team scored a big hit.

Charles Rogers and Co., two men and a woman, in a comedy sketch, "The Movie Rehearsal." Scene is laid in a picture studio, comedian and soubret applying respectively for the positions of leading man and leading lady to the director who acts as feeder to their burlesque attempts to act. The comedian is genuinely funny, the soubret does very well, but the feeder is a trifle weak. It is a funny small time act and the house fairly rocked with laughter. "Jackie" and "Billie," trained cockatoos, New Acts.

McIntosh and his Musical Maids, three girls in kites and Mr. McIntosh similarly clad. Very neatly dressed and clean looking. The girls play drums, one does the sword dance to especially neat stepping, they sing, play the piano and violin, all harmonize for a quartet number and they finish with brass. Looks like a happy family group and certain to earn approval.

Colonel Jack George, blackface, does a bit of singing, the major portion of his act consisting of a political speech, making laughable references to national celebrities from the president down. Every time he wishes to bring home a point he emphasizes it by striking his arm with a stick, and the "thwack" seems to bring the laughter more spontaneously and more forcibly. He works hard and gets results. "Cheyenne Days" closed the variety contributions with its roping, riding and bucking horse. It is a flash for small time. The 125th Street was lately burnished over and a new business with the present bills is being built up. Jolo.

HARLEM O. H.

The bill for the first half fell down, as so many small time offerings do, on the sketch. The comedy playlet of Helen Ray and Co. took nearly 20 minutes to get across, and then its four people couldn't make it interesting.

The show perked up a bit after the mid-bill picture, but before that the going had been a little rough. In the second half "Fascination" (New Acts), a dancing act with a big flash of color and accessories, somehow missed fire in spite of many very pleasing details and this left it up to the two final numbers, Van Bros., and Lady Alice's Pets, to hold up the evening, together with Ra and DeCosta along about centre of the bill.

Gasch Sisters, women hand-to-hand and head-to-head acrobats, made a neat, quiet opening number. The girls are big and fine looking and dress in smart short skirted frocks of black. The routine is varied and the feats of strength handled with splendid acrobatic style.

Elkins, Fay, and Elkins, three men in evening clothes, apparently put their routine together many years ago and have not changed it since. The dancing is of a bygone day and the whole frameup of the turn is old-fashioned. The solos were the best and the tambourine finish got them some mild attention.

Then came the Helen Ray sketch, in which three men, father, brother and sweetheart, talked in turn in an effort to get the sister to give her newly inherited wealth to them to invest, and her final disclosure that she had given it away in order that she might be loved for herself alone. The idea was silly and the handling bad.

Ra and DeCosta were the first live act on the bill. Miss Ora looked well, wore a million dollars worth of stunning clothes and put her songs over with a snap. Her young man accompanist is a capital pianist, but his comedy missed. Thanks to the woman, however, the pair work a tight and manage to get their stuff over without any forcing. They have just a bit of music to give their sketch a specialty touch (it's a zither solo) and the exchange of talk, all amusing, does the work.

Lady Alice's Pets is a real novelty. Women audiences probably find much to object to in the presence of a troupe of trained rats, but the little creatures have a certain fascination and they are cleverly handled. The man and woman trainers are models of neat appearance and showmanlike bearing and the varied routine with its cats and rats and birds moves swiftly and has a wealth of interest.

LONDON---NOW!

By ROBERT EMMETT KEANE

The theatrical conditions in London now as compared with New York are indeed wonderful when we consider the appalling difficulties under which the English managers are producing. First, the shortage of money and men, the Zepp raids, the petrol (gasoline) restrictions of taxicabs, the fog and rain, the heavy additional war tax on every seat, the lack of good plays, in fact, every possible obstacle is placed in the way of the Londoner to keep him from the theatre and yet the West End theatres are packed.

Why? The splendid loyalty of the British public to the theatre. Their personal admiration of the men and women of the stage. There are very few street car lines in London. In fact, all London travels by taxicabs and busses. The London gentleman won't ride in a bus, hence the entire West End section of production theatres must be reached by taxicab or private car. It is considered unpatriotic to have a private car, so they must depend on taxicabs. Picture 11 o'clock at night—raining, thousands of men and women in evening clothes—waiting sometimes for two hours for returning taxis, and while they are waiting they may be "entertained" by the unwelcome visitors in the sky, dropping sixty-pound bombs of high explosive—only to be set on fire by an aeroplane gun.

It is almost impossible to understand why the Britisher leaves his warm, comfortable home to brave terrible inconveniences and positive hardships to see his or her favorite player. Two Tommies home on leave from the frightful bombardment and siege of Guillemeot. They had been under shell fire for six weeks, but through miraculous luck had escaped unharmed. They had just arrived from France and one of them had a bad attack of hiccoughs and had difficulty in explaining something to his pal. Finally between gasps of the hiccoughs he said, "Hi, Bill, I've got the hiccoughs. Say something to frighten me."

Joe Coyne, the biggest American favorite in London for a decade, relates a grim but humorous tale. Alfred Butt starred him in a play called "The Clock Goes Round," and the premiere took place at Blackpool, a seaside resort. On the opening night "Zepps" were reported near Blackpool and finally were over Blackpool just as the third act ended and of course all lights in the town were ordered out and the fourth act Mr. Coyne and his company played in inky, absolute darkness and hardly a soul left the theatre.

I shall never forget the first time I heard them in London. I was in the midst of a comedy love scene in "Mr. Manhattan." The young lady playing opposite to me whispered under her breath in the most nonchalant, smiling manner that one short, ugly word—Zepp! I've heard American actors say: Try and be funny in Hoboken or at the Colonial or on second, but I say: Try and be funny in a "Zep" raid.

But the absolute calmness and indifference of London audiences to "Zepps" make you ashamed of your own fears, and it is wonderful the conditions one can be accustomed to and that are considered normal. The idea we have that English people have no enthusiasm or sense of humor is entirely wrong. For instance, Lieutenant Robinson V. C., the 21-year-old boy of the Royal Flying Corps who brought down the first "Zep" in an aeroplane, happened to be sitting in the first row of the Gaiety when the comedian whispered his name to the audience and cheered was simply great and he took

"three bows" and sat down. They called for a speech. He hesitated and for a minute I was afraid he was going into Gunga Din, but he thanked them very modestly and said he didn't deserve the demonstration, that he simply did his duty as he was told.

One might think the London audience more or less gloomy. I want to state right here they are the best laughers I have ever played to (not even excepting Syracuse and Pittsburgh). Of course the greatest thing for an artist is advertising. But can you imagine a prominent New York newspaper calling you on the phone asking you for your photographers' name and of giving him \$15 or \$20 to insert a picture of you in the paper? All pictures of actors and actresses that appear in London newspapers cost the players nothing and the newspapers pay your photographer. So naturally your photographer charges you nothing for any quantity of photos you desire, as he sells them to the papers and is very grateful to you for posing.

Everything is done to make the player in London happy. The managing producer realizes that no matter how much money he spends on production and authors and theatre, he still has to send the player out to prove his claim to good judgment and he knows he cannot send out an anarchist and expect good returns. As far as I can glean in a few days home the situation here between actor and manager is critical and I do hope they can get together. Through constant social intercourse with the manager in London I learned for the first time that the manager wants to like the actor personally but the actor must realize that the manager is also a highly strung individual of great temperament. His end of the game is a bigger gamble than the player's and therefore he has powerful likes and dislikes. The theatrical manager is not a prosaic business man but a "creature of circumstance" and if the actor is unreasonable it makes the manager more so.

The actor who studiously folds up his part at rehearsal before the company, talks to the manager, bows, hands him the part and says: "Good morning," is just as wrong as the manager who rehearses a man for six weeks and then discovers he won't do and lets him out. The London manager treats the actor splendidly and it's a paying investment. In "Mr. Manhattan" all my clothes, my shoes, stockings, shirts, collars, hats, canes were furnished by the management, also a valet to dress me.

In fact all the company are furnished valets and clothes, down to those playing small parts, who may have to share a valet. Every producing firm has a special press department to boom American artists, thereby saving the actor money by not needing a private press agent. Each individual has an understudy, and if you feel slightly indisposed, you may stay at home and not incur everybody's displeasure and nobody demands his money back. They come to see you again another night, and if you make one decided hit you are "fixed for life." If you are badly cast in your next play, the public say the play was poor. But Mr. So and So was good. In other words, "once clever, always clever." It is needless to say how different the opinions are here. A play or revue may be all wrong the first time and voted a failure, yet many instances have occurred of turning a failure into success by fixing the show. In New York, if it's wrong the first night, it's "cold" forever. The same people come over and over again to see a London hit, and their personal advertising goes to make long runs. In fact, everything considered, it's really extraordinary the business the London theatres do. The English audience fear nothing.

LEE OCHS IN ANOTHER JAM; "CALLED" BY THE UNIVERSAL

President of Exhibitors' League Taken to Task for Assailing Universal Film Mfg. Co., After Latter Had Refused to Advertise in Ochs' Paper. Ochs Claims Universal Representative Should Not Be On Any Censorship Committee.

Lee Ochs seems to borrow trouble more easily than he gets rid of it. Another "jam" now confronts him, in the answer made by R. H. Cochrane on behalf of the Universal, refuting Ochs' charge that the Universal was partial to uncensored or off-color films.

The statement issued by Ochs, who is president of the Motion Picture Exhibitors' League and the moving spirit in what is called an "exhibitors' paper" (Exhibitors' Trade Review), recounted that the Universal, through its president, Carl Laemmle, in the "Universal Weekly," urged exhibitors to demand "smutty pictures." This statement was sent broadcast by Ochs on the letterhead of the Exhibitors' League in the envelope of the "Exhibitors' Review."

Mr. Cochrane, vice-president of the Universal, lost no time in replying. Cochrane's statement was issued Jan. 19, and minced nothing, going into the details of a visit made to the Universal Jan. 17 by Mr. Ochs in person, who then solicited the Universal for advertising in the "Exhibitors' Trade Review." This Mr. Cochrane, representing the Universal, declined on the ground The Review could give them no value. In his statement, Mr. Cochrane says the Universal does not believe the "Exhibitors' Trade Review" is owned by exhibitors, an opinion largely shared in by the entire trade, which seems to have a very definite idea of just who the employee of a service corporation is that seems to be guiding Mr. Ochs and his paper.

Neither would the exhibitors approve of Ochs' method in securing advertising, if they were interested in the sheet, adds Mr. Cochrane, who said he told Ochs when the latter asked for advertising the day before issuing the announcement against the Universal, that there was nothing to be gained by the U in advertising in the Ochs paper.

The article Ochs referred to as having appeared in the "Universal Weekly" (house organ of the Universal establishment) appeared in that sheet in December, 1915, over a year before Ochs recalled it, and Mr. Cochrane brands as a remarkable coincidence that Ochs only rushed to the attack on "smutty pictures" the day after the U had refused him advertising. As a matter of fact, said Mr. Cochrane, the particular article commented upon by Ochs appeared as a series of articles in the U weekly and was one of those leading up to a point wherein the danger of off-color pictures would be made more poignant. W. Stephen Bush of the "Exhibitors' Trade Review" knew of this object at the time, the Universal having submitted its plan to him.

"The Exhibitors' Trade Review" this week reproduced the Ochs statement in a full page display and on the opposite page published in six-point type Mr. Cochrane's answer, without comment excepting to say it would be answered more fully next week. It was the opinion of the picture newspaper men Ochs found he had got into a jam and wanted to anticipate attack by publishing Cochrane's answer himself, to thereby justify himself with the exhibitors of his league, something Mr. Ochs has been kept rather busy of late doing, whether successfully or not appears to be a doubt.

Not so long ago Ochs sued VARIETY for \$100,000 damages because VARIETY printed a letter accusing Ochs of using the presidency of the League to further his own interests.

TRIANGLE RETAINS KEYSTONE.

Keystone's announcement that it would release its output through a channel other than via the Triangle service, turns out to be a trifle premature. It is true there had been a business misunderstanding, but after a series of conferences held in New York last week everything was adjusted and commencing Feb. 22 the Keystone comedies will be issued as a component part of the Triangle service, as in the past.

Triangle, it is understood, will demand that exhibitors using them for first runs will retain the Keystone for a full week, at \$50 a day; second runs \$40 a day and all exhibitors using the Keystone for a single day must wait until the first and second run exhibitors have had the comedies, when they will be charged \$50 a day.

"FAUST" DISCONTINUED.

San Francisco, Jan. 24. According to reports trouble arose during the making of "Faust," featuring Beatriz Michelena, by the California Picture Co., and work on the feature has been suspended. About four reels had been taken. The production in its present state represents an investment around \$40,000.

Last week while taking a scene, Miss Michelena "walked out," appearing to brood over grievances, leaving everything standing in its unfinished condition. An almost exact duplicate in appearance was engaged to substitute for Miss Michelena when William Pike, playing leads, refused to continue unless Miss Michelena returned, finally handing in his resignation. The cause of the upheaval is unknown, but some new arrangement may be brought about for the principals to complete the picture.

SWEET-BAGGOT DEAL OFF.

Blanche Sweet and King Baggot have called off their proposed co-starring arrangement. Last week it was reported the two big film names would get together and that an arrangement would be reached for a special releasing company for their pictures. This week the deal is cold.

Miss Sweet is asking \$2,000 weekly for her services with a few offers of \$1,500. There is a possibility that Balboa will engage the star.

ELSIE MACKAY SIGNED.

Elsie Mackay has entered into a contract with the Commonwealth Picture Corporation to star in its feature films. Miss Mackay was formerly with Sir Herbert Tree.

"PATRIA" IN ORPHEUMS.

The Orpheum Circuit will add the film serial, "Patria," to its vaudeville bills. The first Orpheums to play the serial will take it next week with the others added a week later.

The picture is also being shown at all of the Keith theatres.

REX BEACH-HAMPTON CO.

Ben B. Hampton and Rex Beach have formed the Rex Beach Producing Co. for the purpose of making for state right release all future Beach pictorializations. Associated with them in the enterprise are Larry Trimble, who will be general director of all productions, and Adrian Gil-Spear, who is to be co-director.

The first picture to be screened by the new alliance is "The Auction Block."

Rex Beach is understood to have offered Douglas Fairbanks \$10,000 a week to star in one of his pictures, which was declined. The role was then tendered to E. K. Lincoln, but Lincoln wants his name in as big type as the piece, with Beach favoring the playing up of his story above the name of the star.

U. SETTLES WITH SELZNICK.

The old suit brought by Lewis J. Selznick against Universal for \$39,000, alleging that amount of commissions due on the sale of stock to a syndicate, has been settled in the utmost spirit of friendliness.

When Carl Laemmle and Selznick entered into a deal to show their features at the Broadway, they were once more thrown into close business relationship and the disputed sum was naturally up for discussion.

Feeling that his cause was a just one, Selznick one day declared to Laemmle that he would leave the matter to an arbitration committee consisting of Laemmle himself and his own vice-president, R. H. Cochrane, and would abide by their award. In jigstep time the figure was set and the entire matter disposed of, so that everybody is now happy.

SANGER SIGNS ANGLIN.

The mystery which has long enveloped the plans of the Sanger Picture Plays company was dispelled this week with the announcement by Eugene B. Sanger, the firm's president, of the engagement of Margaret Anglin as one of his stars. Other names, equally important, will be announced shortly.

This engagement is Miss Anglin's initial entrance into the picture field; that is, it will mark her actual debut before the camera. Mr. Sanger states he already has several plays selected for his star, but prefers to withhold the titles and the authors' names at present.

COAST BUYERS COMBINE.

San Francisco, Jan. 24. The consolidation of two coast state right buyers will occur shortly, when the Supreme F. F. Co. and the western F. F. Co. will become one concern, with offices along "Film Row" on Golden Gate avenue, San Francisco.

BIO RE-ISSUING.

Biograph will shortly re-issue "Judith of Bethulia," enlarged to six reels, with new titles, etc., under the name "Her Condoning Sin." The name of D. W. Griffith as director, together with Henry Walthall, Mae Marsh and its other stars, will be played for their full advertising value.

PUBLIC PAY NEW TAXES.

Paris, Jan. 11. The tax so far as concerns the picture houses, is being paid by the public. A notice is exhibited at the pay box explaining the tariff, Fr.1.50 being charged for what were formerly the franc seats.

At the Aubert houses the price is tabulated for all places, the cheapest being: Entrance Fr.1.15, Poor tax, 10 centimes, war tax 25 centimes; total Fr.1.50. When the boulevard Palaces first opened 1 fr. was charged; this was raised to Fr.1.15 in 1913, when it was decided the public should bear the poor rate. Now the old 10 per cent. poor rate has been again added, and the 25 per cent. war tax placed on the public.

TAX CRAZE SPREADING.

Trenton, N. J., Jan. 24.

Indications are the Legislature of New Jersey will follow the wake of New York's and impose a state tax on all amusement enterprises. Last week a committee was appointed to look up new sources of possible revenue to the state treasury through taxation. It is almost certain picture theatres will head the list of the possible new sources, and in all likelihood other amusements will be included.

The reason for the raising of additional funds is for the purpose of carrying out certain improvements on the highways throughout the state.

Albany, Jan. 24.

The new bill providing for the taxation of all forms of amusements in New York, by which it is proposed to add \$10,000,000 to the state revenue, is to be introduced in the assembly here tomorrow by Assemblyman W. S. Coffey of Mount Vernon, and under the terms of the proposed bill all amusement tickets selling for 25 cents would be taxed one-quarter of one cent and would have to bear a stamp when sold, to be canceled when the ticket is presented for admittance. For each additional 25 cents, one-fourth of a cent increase will be taxed.

New York City would have to bear 80 per cent of the tax, as those interested in the bill believe that between \$8,000,000 and \$9,000,000 would come from that city alone.

Ligon Johnson, attorney for the United Theatrical Managers' Association stated Wednesday that organization would immediately start a fight on the proposed taxation as outlined in the advance information regarding the Coffey Bill.

\$100,000 CITY STUDIO.

The new studio secured by Jos. M. Schenck at 318-320 East 48th street, to stage the feature films with Norma Talmage and Roscoe Arbuckle as stars, will cost \$100,000 to equip. There will be two stages, 100x125 each the largest of any studios in the east, and the lighting system is being installed at an expense of \$35,000.

The Talmage company left for Jacksonville, Wednesday, to be gone south about two weeks, making scenes for the next picture. It is being directed by Julius Steger and John L. Golden, and is unnamed as yet, the story being taken from an original scenario.

GAUMONT MAKING SHELLS.

Paris, Jan. 10. The Gaumont company in Paris has ceased manufacturing films at the Paris studios for the present, the factory now turning out war material.

The French manufacturers are passing through a crisis and few reels are being made. Pathe, Gaumont and other concerns are releasing foreign pictures of which they have secured the French concession, and only a small percentage of their output is now home exposure and production.

GRIFFITH'S "PASSION PLAY?"

Chicago, Jan. 24. David W. Griffith is here after seeing "Intolerance" open at Milwaukee. He is going to New York and in a few weeks according to report, will return to California, where Mr. Griffith will arrange for a new Griffith mammoth picture production, subject not known but predicted to be a "Passion Play."

CHARLES MURRAY REMAINS.

Charles Murray on Wednesday of the current week was, according to report, about to sign a new contract with Keystone, by which he remains with that studio for two additional years.

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

MOVING PICTURES

FILM EXHIBITORS LINED UP FOR BIG DRIVE ON REFORMERS

Association's Convention in Albany Appoints Committees to Carry Free Sunday and Anti-Tax Fight Into Legislative Halls of New York State. Blue Laws Get Blow in White Plains.

Albany, Jan. 24.

About 150 exhibitors gathered at the Ten Eyck Hotel, Albany, yesterday, for their annual State convention, to consider several matters of importance, election of officers, and to appear before the legislature in support of new legislation.

President Lee Ochs called the meeting to order at 3.30 and appointed Resolution, Bill Drafting, Law and Legislation, Deposit and Membership Committees and adjourned the convention until 11 o'clock Wednesday morning, when the entire gathering adjourned to the Capitol to interview the legislators regarding the pending legislation.

For the first time in years the lobbies of the Ten Eyck was crowded with film showmen, who realize the importance of fighting the Sunday Closing Law and the direct tax bill. There are now seven bills affecting Sunday opening before the legislature and the purpose of the Bill Drafting Committee is to embody the best parts of these bills in a measure sponsored by the Motion Picture Exhibitors' League.

It is declared that a drastic closing bill will never receive executive approval. It is believed, however, that the Legislative Committee taking testimony now in New York on the man-

ner in which to place a tax on the industry, will recommend some form of tax.

This is the largest state convention ever held in New York State and the manufacturers and exchange men have representatives on the ground.

The adjourned meeting of yesterday was opened by Mr. Ochs at three o'clock this afternoon, with the film men ordered excluded.

A resolution against Universal for the year-old article against censorship was reported back to committee.

The resolution to tax each exhibitor three cents a seat yearly was voted down.

A resolution designed to protect exhibitors against stars was carried.

A motion to seek legislation to protect exhibitors' deposit money resulted in a hot fight.

The following officers were selected for the coming year: L. F. Buetner of Cohoes, president; John Morheimer of Brooklyn, vice president; George Cohen of Binghamton, 2nd vice president; Charles Steiner of New York, treasurer; Thomas Howard of New York, secretary; Sam Trigger, national vice-president; William Hilkemeyer, sergeant-at-arms.

A banquet will be given tonight, to which the senators and assemblymen have been invited.

Supreme Court Justice Tompkins at White Plains on Tuesday ruled that no injunction should be granted to restrain the Strand theatre at White Plains from giving Sunday performances until there was a trial of the issues. This is regarded as a big victory by the picture men in their fight to uphold the legality of Sunday picture exhibitions. Justice Tompkins said:

"The courts of the country have always restrained acts which seriously interrupted and disturbed the sanctity of the Sabbath, and this action can be maintained on that ground regardless of the application of the penal law to the facts of the case if it be established the conduct of the defendant's business seriously interfered with the rest and religious observance for which the Sabbath day was established and which it has always been the aim of the law to protect and preserve."

"But the facts presented by the papers on this motion are hardly sufficient to justify the Court in resorting to the drastic remedy of an injunction which would close the defendant's business and perhaps cause very great loss and damage. I think there should be no injunction against the defendant's business until after a trial and determination of the issues."

FARRAR-TELLEGEN'S HEIR.

Mrs. Lou-Tellegen (Geraldine Farrar) will shortly go into temporary retirement to await the coming of an heir.

LASKY-PETROVA SUIT OFF.

The suit brought by Jesse L. Lasky against Olga Petrova for a share of the profits of Miss Petrova's vaudeville appearances, was this week crossed off the calendar and marked "settled."

It will be recalled that Lasky brought Miss Petrova to America for the ill-fated Folies Bergere music hall (now the Fulton theatre) about six years ago, and afterward placed her in vaudeville under his management. They had a misunderstanding and Miss Petrova started on her own, which eventuated in the suit.

Recently they "got together" and business relations were resumed when Lasky signed Miss Petrova for his Paramount productions for a long term commencing April 1, at \$3,000 a week.

SELZNICK BUYS OUT DWAN.

Lewis J. Selznick has bought the one-fourth interest in the profits of "Panthea," held by Allan Dwan, who directed the picture.

HILLIARD IN SPECIAL FILM.

A special feature film to be produced by the Popular Plays & Players (Metro) will have Robert Hilliard as its star.

The contract was made last week, Mr. Hilliard having been engaged at a specified amount for the complete feature.

MISS FERGUSON'S SALARY.

Elsie Ferguson's salary as a picture star for Famous Players is \$240,000 a year for two years.

MUTUAL FILM CORPORATION

Presents

CHARLOTTE WALKER

IN

"PARDNERS"

By REX BEACH

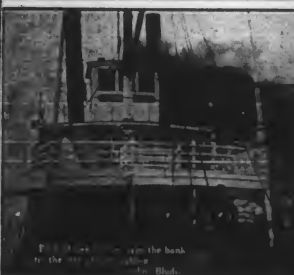
Author of "The Spoilers," "The Ne'er Do Well," "The Barrier" and other popular successes

A tremendously powerful story of the far North-West. Pictured with wonderful fidelity to location. Interpreted by a cast of note. Released the week of January Twenty-ninth.

Every exhibitor knows what emphatic successes all Rex Beach stories have proven in film form. This WALKER-MUTUAL Photoplay by Rex Beach offers unlimited possibilities for box-office receipts.

Booking NOW at all MUTUAL Exchanges

TRIANGLE




The Dramatic Climax!
"The Crab" comes into his own and defies the law.

SUNDAY FEB 4th


Wilfred Lucas
Fine Arts
"Jim Bludso"

A Triangle Comedy
THE MALE GOVERNOR



THURSDAY FEB 8th

Thelma Salter
Frank Keenan
"The Crab" 'Bee
A Triangle Comedy
THE ROAD AGENT



Scene from "Dodging His Doom"
A New Mack Sennett-Keystone

Mack Sennett-Keystone Comedies

The New Comedies are the funniest plays that have ever left this studio. They are quicker and brighter and have more laughs than any plays that have borne the Keystone trade mark.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

FRANCE BACKS WAR FILM.

Louis Mercanton, one of the most noted motion picture directors in France, was in New York a week ago seeking to arrange for the American and Canadian exhibition rights to a war film in the making of which the French government participated, retaining an ownership interest. He returned to France on the liner Chicago last Thursday without concluding any deal to consult further with his associates in order to be sure of securing the widest circulation of this propaganda.

The photoplay in question is called "Mothers of France," and Sarah Bernhardt is its star artist. It was written by Jean Richepin, the distinguished poet, dramatist and member of the French Academy. Much of the action takes place in the trenches and field hospitals, and Mme. Bernhardt spent several weeks close to the front and in the trenches while the story was being filmed. Twice she was actually under fire, and once a German plane was shot down so close at hand that she could distinctly hear the projectiles from the machine gun pelting against the air craft. The object of the French government in helping make the Bernhardt play was to present to the world an accurate picture of the patriotic heroism and willing self-sacrifice of all France.

Several of the large American distributing companies are in hot competition for the North American rights and are anxiously awaiting Mr. Mercanton's action upon reaching French soil.

COAST PICTURE NEWS.

By GUY PRICE.

Los Angeles, Jan. 24.
Roscoe Arbuckle, laid up with a carbuncle on his leg which necessitated a trip to the surgeon's table, will go east shortly to begin making comedies on his own hook. Joseph Schenck is associated with him in the film enterprise.

An effort is being made to match Dustin Farnum in a bowling contest.

Clune's "Eyes of the World" is still packing 'em at the Auditorium. It is in its fourth week.

The police stopped W. H. Clune using a caravan on the streets as an advertisement of his new film. The case will come to trial next week.

Teddy Sampson has gone East.

Harold Bell Wright is at work on a new scenario for Clune.

Isadore Bernstein is building a mammoth new studio here. Cleo Madison will be his star and a story by Henry Christeen Warnack will be done first.

Arthur F. Statter has returned from San Diego, having gone there to manage the try-out engagement of "20 Thousand Leagues Under the Sea."

Work is under way on J. A. Quinn's new Broadway theatre. Seating capacity 900.

R. W. Woodley has recovered.

Norman Manning was lodged in jail a few nights ago as part of a lodge initiation.

Mabel Normand's new dramatic film, "Mickey," will be given a private showing early in the week.

William Parker has left Universal and is now with the Inceville scenario department.

Clarke Irvine wears puttees just like the film directors.

The International has completed "Patric," Jacques Jaccard, the western director, is now looking over the film. The Superba is showing it, having booked the serial for local first-run showing.

"Joan the Woman" got away to a nice start at the Majestic. The local presentation elicited praise from the newspapers.

Fritzi Brunette has been stricken, too—she now plays the ukelele.

Lee Bartholomew is writing a book on "Making the Movies Move." Bartholomew is a camera man and ought to know.

Mary Miles Minter wants to establish an orphanage.

Lola Weber was host to a bunch of photoplayers the other night at dinner.

MILITARY TRAINING FILM.

Chicago, Jan. 24.

The Universal Military Training League has decided to launch a picture campaign advocating compulsory military training.

Howard E. Gross, president of the League, announces the picture will be shown in cities of around 200,000 or over. It will be first circulated through the middle west and southwest where preparedness met with apathy.

BOSTON'S DAILY CHANGE.

Boston, Jan. 24.

The Globe, a Loew house, will next week start on a new policy to be inaugurated by Manager Frank Meagher. There will be a daily change of film, with nothing used but first releases, and the highest admission will be 15 cents.

The Globe is located in an over-theatred district, but the transient patronage is heavy.

VITA TO GIVE UP PLANT HERE.

It has been almost definitely settled that the Vitagraph Company is to desert the east for good and all and confine all of its producing activities to California in the future.

During the last year the Vitagraph Company seems to have slipped considerably, their productions losing out rather generally in and about New York. Whether or not this has soured the heads of the company in the east is a question.

Mary Pickford



"A Poor Little Rich Girl"

From the play by Eleanor Gates

To be released March 5th by
Artcraft Pictures Corporation
729 Seventh Ave., N.Y. City

NEWS OF THE FILM WORLD

As a result of the business done by "The Libertine" at the Goodwin Theatre, Newark, N. J., the Mammoth Film Corporation has established a publicity aid department. The Goodwin had rented "The Libertine" for the week, but on account of the very bad business done with another high class feature requested a cancellation. The Mammoth sent a representative over to see the Goodwin manager and he concluded that the picture in question had not done business because it was not properly exploited. He accordingly made a percentage contract at sixty for the picture and forty for the theatre, much to the relief of the manager, and finally induced him to play at 25c top, although the other picture had starred at that figure. The publicity man then advertised the picture so strongly in both the newspapers and on the billboards that the patrons were wrought up to a pitch that brought them to the theatre in numbers sufficient to break the opening record. The picture "stood up," with the result that the record of the house for the week stand at 25c prices was also broken.

Pete Schmidt, press agent for Artcraft, slipped over a "nifty" last week when a fire broke out in the basement of the Godfrey Building. He promptly called up all the afternoon papers to tip them off that a fire was in progress and that the alarm had been turned in by Al. Lichtman, general manager for Artcraft. Result: Artcraft's name appeared on the front pages of nearly all the afternoon papers of that day. There are probably fifty film press agents in that building, but Pete was the only one who thought fast enough on that occasion. That sort of thing heats writing twenty biographies of picture stars.

Three World-Brady companies are finding relief at present from the fantastic climatic conditions of the current winter in New York. These are the organizations supporting Alice Brady in "Maternity," Kitty Gordon in "Forget-Me-Not," and Carlyle Blackwell in "Who Is Sylvia?" Miss Brady and her company

have proceeded to St. Augustine to "take" the finishing scenes, the picture having been completed in other details in the Peerless studio at Fort Lee. Miss Gordon and her assisting players have started for Cuba for a similar purpose under like conditions.

The National Drama Corp. has seized the prints of its picture, "The Fall of a Nation," sold to R. Roberts for the state of West Virginia when it was found that Roberts had been selling the picture out of his territory. The film company has also started action through its attorneys, House, Grossman & Vorhaus, against Robert, claiming an infringement of the copyright law.

The suit brought by Emmy Wehlen against the Pathe for breach of contract has been amicably adjusted. Pathe wanted Miss Wehlen for the "Who Pays?" serial and engaged her to be screened in the east. They found it inexpedient to do so at this point and requested Miss Wehlen to embark for the Coast, which she declined to do.

"The Voice of Her People" is the title chosen for Metro's seven-part special release in which Ethel Barrymore will star. This feature was adapted by June Mathis from Edward Sheldon's play, "Egypt," which was presented on the speaking stage by Margaret Anglin. John W. Noble is directing this production.

A new film company under the management of Harry Southard will commence work shortly on a series of two-reel pictures based upon Biblical facts. Each picture will have a story complete in itself. The new company is negotiating for a local studio and will commence work as soon as one is secured.

Under the heading of "preparedness note" the William Fox press department announces that plans are being made for the accommodation of standees at "The Honor System," when it will be flashed on the screen at the Lyric, Feb. 6. Good!

Here's a nifty from the Fox press department: "Special supports have been built for the screen at the Lyric theatre, to prevent its quivering at the force of 'The Honor System,' William Fox's cinemelodrama, which begins its run on Feb. 6. Not bad at all.

B. S. Moss Motion Picture Corp. applied for an injunction restraining Ivan Film Productions, Inc., from using the name "The Girl Who Did Not Care," alleging an infringement on the Moss title, "The Girl Who Doesn't Know." Motion denied.

The new \$300,000 film theatre in Youngstown, O., now building, will be called the Liberty. The Federal Holding Co. is building the house, situated at Federal and Hazel streets.

William C. Toomey has been appointed by Mutual as "assistant to the president," the post made vacant by the resignation of John C. Graham, who has gone abroad for another film concern.

George Fitzmaurice is making up his casts for two new Gold Rooster features, "Circumstances," by Fred. Jackson, and "The Yellow Jacket."

The next Ethel Clayton photodrama to be shown by the World, bears the title "The Web of Desire," and is due for release the first week in March.

A. T. Campbell, owner of the Grand at Menominee, Mich., has taken over the Strand at Escanaba. Extensive alterations are being made. A picture policy will prevail.

Victor Smith is no longer studio manager of the Vitagraph Co. He has been succeeded by William P. S. Earle, formerly camera man with that concern.

Anders Randolph, who has been with the Vitagraph for several years doing heavies, has handed that company his notice and will leave them in two weeks.

Fred Le Compte was this week appointed general manager of the western offices, to be opened in Chicago Feb. 1 by the Clune Film Corporation.

Rollin S. Sturgeon, until recently director-general of the western Vitagraph studio, has

been added to the producing forces of the American, at Santa Barbara.

William Fox announces for his program production for Feb. 12, a mammoth filming of Hawthorne's "The Scarlet Letter." Sounds promising.

Metro will release four one-act comedies in February. Three will star Mr. and Mrs. Sidney Drew, the fourth, Ralph Herz.

Kenneth D. Harlan, the new Triangle-Fine Arts leading man, has arrived in Los Angeles and gone to work.

A bill has been introduced in the West Virginia legislature to establish a State Board of Censors for motion pictures.

Seena Owen has returned to the Triangle-Fine Arts studios, after an absence of several months.

Hal Hansman, of the B. S. Moss offices, was fined \$25 for smoking in the Godfrey Building.

Edwin Frazee, one of the Fox Comedy directors, formerly with Keystone, is in New York on a visit.

B. S. Moss has dispatched a film company to St. Augustine, Fla., where the first scene of "In the Hands of the Law" will be filmed.

Randolph Bartlett, late publicity director for Herbert Brenon, is now connected with the press department for the Seisnick enterprises.

A. G. Fontana has purchased the rights to "The Witching Hour" for Pennsylvania and West Virginia.

Pathe announces the re-issue of a number of the famous "Max" comedies.

Marie Curtis has been placed under contract by William Fox for features.

Joe Farnham is now general manager for the Art Dramas corporation.

Robert Warwick's first Seisnick picture, "The Argyle Case," is ready for release.

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



BLUEBIRD PHOTOPLAYS
PRESENT
"THE SAINTLY SINNER"
With
RUTH STONEHOUSE
and
JACK MULHALL
A Big Drama of an
Innocent Girl's Persecution
Directed by Raymond Wells
Booked through your local BLUEBIRD Exchange or
BLUEBIRD PHOTOPLAYS (Inc.)
1600 Broadway, New York

**Columbia
Pictures Corp'n.**

Presents

**LIONEL
BARRYMORE**

In Earle Mitchell's

**"The End of
The Tour"**

A METRO wonderplay
in Five sparkling acts

Directed by
George D. Baker

Released on the
Metro Program Feb. 5



LOST AND WON.

A filmed version of a novel likely is "Lost and Won" (Lasky) with Marie Doro starred, directed by James Young. If the story was faithfully brought to the film by the adapters it must have read far more interestingly than it screams. The glaring inconsistencies, they could be called almost impossibilities, of the picturizing become quite tiresome and the casting could not be called ideal by any manner of means. A wail of a newsgirl with a reporter for a friend learns about "Daddy Longlegs" and then finds one through a party of clubmen wagering one of the men could not lend sufficient distinction to a pretty girl through cultivation to make any other of the party propose marriage to her within one year. The wager was \$100,000, gross. After a college course (less than one year), the former orphan of rags returned as a young woman of culture, all the men fell in love with her, but none married the girl, for she left her benefactor's home when learning he had "gone broke" and her college course robbed her of all gratitude apparently, for she did not inform him of her whereabouts or concern herself further about him, until she found he had been accused of robbing a bank of \$20,000, the robbery being ultra-conventional, for pictures. Then she uncovered the thief in the person of one of the bettors who had stolen the money to present a necklace to his mistress, the blandishments of the mistress in obtaining the present being on a par with the remainder. At the finish the girl and benefactor were doing the usual deadlock without either appearing wildly enthusiastic. For "punches" there were paper picking by chewing gum on the end of a parasol stick and an open telephone transmitter. The picking up of the paper is entirely new. It necessarily must be, since it could never be used anywhere as it was here, and then only split sections of the scene made it possible. It might be an entertaining conversation to hear what the director thought of that bit of scenario ingenuity. There is nothing commendable about the picture in any way, yet if Lasky is still depending upon its star names, "Lost and Won" may carry along as a very mild weekly release through Miss Doro's name connection. It would need an altogether new film clientele to pronounce "Lost and Won" a good picture. *Time*.

HER NEW YORK.

Isn't it a remarkable thing what a film producing firm can do with a good scenario, Edwin Thanhouser has released for Pathe's Gold Rooster program one of the best—yes one of the very best—features ever turned out for other than a special or state-right proposition. The picture in question is "Her New York," written by Agnes Johnson, whoever

she may be. But whoever she is, let us hope we shall have more from her pen, and that Mr. Thanhouser will give them the same painstaking production and careful selection of a cast. Absence of any synopsis makes it impossible to give due credit to each individual member of the company supporting Gladys Hulette, but suffice it to state that it is doubtful if any of them could be improved upon. Miss Hulette contributes a characterization that should go down into film history. The tale itself is so simple that it will surely lose much in the telling of the outline, minus the breezy, daintily written captions, which are alternately comic and pathetic, with here and there a strong touch of drama. Up to the final clean-up it is faultless in construction, but as a happy ending is, perforce, essential to meet with popular approval and the fifth reel is upon us, there must be a quick dart for the "clinch." If Thanhouser can turn out a few more pictures like "Her New York" he will rank with the best of the program producers. *Jojo*.

THE DARLING OF PARIS.

Esmeralda Miss Bora Quasimodo Glen White Claude Fralio Walter Law Captain Phoebus Herbert Heyes Paquette Miss Carey Lee Gypsy Queen Alice Gale Clopin John Webb Dillon Gringouler Louis Dean This is one of the most pretentious scenic productions ever released by William Fox as a mere program photoplay, and as such is entitled to the utmost commendation. It was directed by J. Gordon Edwards, story by Adrian Johnson, founded on Victor Hugo's "The Hunchback of Notre Dame." Its main weakness is the casting of Theda Bara in the role of an ancient gypsy girl, with no opportunity to wear modern alluring costume creations or give her any opportunity to "vamp." The first portion of the photoplay is merely a series of "high spots" from the famous novel, but culminates in the trial of Esmeralda for murder, her being tortured until she confesses to a crime she didn't commit, her rescue by the gypsies, etc. These latter are a collection of "mob" scenes stirring enough and sufficiently realistic to form an important part of a special feature. *Jojo*.

PRIDE.

Eugene D'Arcy Holbrook Blinn Eve Leslie Shirley Mason Adam Moore George Le Guere Miss Nelson Blanchard Helen Strickland Le Comte de Frails Guido Colucci In five reels, the second in the McClure "The Seven Deadly Sins." For action and melodramatic interest it far outdoes the first of the

septet called "Envy" in all the particulars. The players, headed by Holbrook Blinn, are excellent, Blinn being particularly good as the wealthy banker. The story is packed to the last inch of capacity with action of the most violent sort. There are rescues from drowning, fights without number, automobile dashes, attempts at murder and endless other episodes of a like strenuous nature, all of which hold interest at tiptoe. The tale is reasonably believable and it does fill the requirements of plausibility as well as so fast a melodrama can be expected to do. The banker, an arrogant rich man, desires Eve, who is beloved by Adam, a youth of her own age, but in less affluent circumstances. The banker pursues the maid through all the violent situations mentioned, by train, auto and ocean steamship, while the young lover follows both and manages to foil the purpose of the schemers by whom the girl is surrounded. It's a great bit of work of the thriller classification, and if the McClure people can keep up the pace they have set in No. 2 for the rest of the seven, they should find a ready market.

GIRL OF THE TIMBER LANDS.

Jess Constance Talmadge Francis Ames A. D. Sears Bob Mullen Clyde Hopkins Cora Abbott Beau Byrd Senator Hoyle Wilbur Higby Eddie Stanley Bonnie Schuman Leather Hermit Joseph Singleton Jess' father F. A. Turner Mrs. Klesey Mrs. Talmadge A Homesteader Charles Lee Just one of those "kissin' and killin'" features bound to be liked because Constance Talmadge plays the role of the timberland heroine to endear her to the picture fans. The picture is a Triangle-Fine Arts release. It was written by Mary O'Connor and directed by Paul Powell. Several thrills, one the burning of a cabin in which supposedly is the body of the Government agent. The machinations of politicians responsible for timberland frauds, form the theme. There is a certain love interest thrown in. When the "ring" is beaten and all the intrigue has been straightened out, the hero and heroine are found clasped in each other's arms as is provided for in picture tradition. The supporting cast is all that could be asked for. *Fred*.

THREADS OF FATE.

Dorothea Viola Dana Jim Gregory Robert Whittier Tom Wentworth Augustus Phillips Dr. Grant Hunter Richard Tucker Giovanni Fred Jones Sarah Wentworth Helen Strickland Marcella Nellie Grant "Threads of Fate," Columbia (Metro),

story by Richard Barry, scenario by June Mathis, directed by Eugene Nowland, photographed by John Arnold. Draggy six-reeler that should have been unfolded in much less footage, and not a very good story at best. Designed as "strong drama" it doesn't quite hit the bull's-eye, in spite of good acting and stage direction. This is probably because the author failed to draw his characters true to life. The best thing is some double exposure photography as flashbacks in miniature, with the character to whom this recurs standing in the foreground, to one side, in lifesize. All things considered, "Threads of Fate," to be released Jan. 22, is not up to the usual Metro standard. *Jojo*.

GLORY.

Glory Juanita Hansen Louis Bohn Wm. Kolb Mike Piotts Max Dill June May Gloy James Strong Wellington Playter Tom Strong Alan Forest Richard Graham Wm. Lampe Glory, the child Doris Baker

"Glory" is a seven-reel production featuring Kolb and Dill, released by the Unity Sales Corp. The picture is said to be the initial effort of the comedians in the cinema field, it having been made over a year ago and kept on the shelf until the present time. Kolb and Dill in the meantime have made several features for the Mutual, already released. "Glory" is on the comedy dramatic order. It is credited to Aaron Hoffman. The principal scenes are laid in the western oil fields, the comedians rising from obscurity to the head of a large oil company after they successfully defeat the trust and bring about the general uplift of the community. There is romance as well to help make it interesting. The main fault is its length. It is yet too long, although having been out to get it to its present length. The cast is satisfactory, with Juanita Hansen in the principal female role. If the Mutual productions with Kolb and Dill have not killed their chances as pictures comies, "Glory" has a future.

STATE-RIGHTING JOAN.

VARIETY's exclusive announcement that the Lasky-DeMille feature, "Joan the Woman," was to be state-righted, is now confirmed by the knowledge that some of the territory has already been disposed of at what is understood to be the largest figure ever paid for the same territory for any picture.

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GEORGE BROWN and CO.

ED and IRENE LOWRY

BOB HALL

LEW HAWKINS

FIVE JUGGLING NORMANS

ANITA DIAZ' MONKEYS

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ALL STAR FOUR

PATHE WEEKLY

FOX FILM

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JESSIE MAKER

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THE MYSTERIOUS MRS. M.

Raymond Von Sier.....Harrison Ford
Mrs. M.....Evelyn Selby
Phyllis Woodman.....Mary McLaren
Gretchen.....Willis Marks
Dr. Woodman.....Frank Brownlee
Clubmen.....Bertram Grassby
(Charles Mallory)

A corking story has been filmed and released by Bluebird under the title of "The Mysterious Mrs. M." This week it is being presented at the Rialto, making history for the Bluebird brand, for this is the first time one of the features of this company has been shown at that house. The original story was written by Thomas Edgelow, the screen adaptation being made by Lois Weber, who also directed the picturization. Mary McLaren and Harrison Ford are starred in the production. This brings about a tri-combination of good story, corking cast and adequate direction. There is one thing certain about the story as it is presented in screen form, that it contains suspense. There isn't any time during the early part of the yarn that one can figure out the ending. This naturally makes for continued interest during the entire five reels on the part of the audience. Incidentally the mission of the picture is to teach the lesson that mere man is too prone to waste his opportunities when he is burdened with too much wealth. Of course this may or may not be a fact. The role of the young man-about town, whose friends decide that he needs something to wake him up to the fact there is something else in the world besides the mere seeking of self enjoyment, is made the stellar part of the piece. Mr. Ford plays it exceedingly well, but the opportunities of the part permit him to quite outshine beside his co-star. But Miss McLaren is altogether charming in the ingenue lead assigned her. The friends of the young lord decide that a scare is what is necessary to stir him up. They inform him there is a fortune teller with remarkable predicting ability, who has been discovered by one of the members of his club. He is urged to see her and have her forecast his future. She manages to predict a slight accident, which befalls him, much to his elation. Later, on the occasion of a second visit, she predicts his death on a day three months hence. In the interim he meets and falls in love with the daughter of his family physician, but believing that his days are numbered refrains from confessing his love. On the night that he is expecting his end, his friends rush into his home and reveal that the entire affair was a hoax, and then he rushes off to propose to the girl of his heart. It is a story of merit, well told, interestingly acted, and as a feature film it ranks with any of the current five-reel productions being shown any place on Broadway.

Prod.

HEART STRINGS.

Dr. John McClean.....Allan Holubar
Johanna.....Francella Billington
Gerald.....Paul Byron
Leonie.....Maud George
Sue.....Irene Hunt
Jo (as child).....Virginia Corbin
Housekeeper.....Mrs. Witting
Hartley.....Charles Cummings

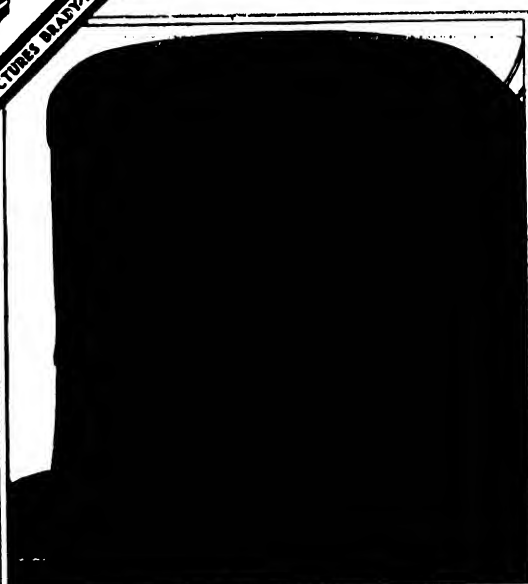
"Heart Strings" is a Red Feather (Universal) picture, story by E. M. Ingleton, scenario by Fred. Myton, produced by Allan Holubar, who also has a leading role. Not a very original idea, but consistently worked out and acceptably acted and directed. Story of a mother who leaves her husband and little child to go away with a lover. Child is adopted by a physician, who rears her to womanhood. Young girl is engaged to a medical student, who falls into the meshes of the mother, not knowing she is taking the young man away from her own daughter. The sort of photoplay that generally entertains the average picture patron, showing one of those "vampires" with a luxurious apartment, down-necked gown, etc.

Jolo.

SOLD AT AUCTION.

Nan.....Lois Meredith
Richard Stanley.....William Conklin
Helen.....Marguerite Nichols
Hal Norris.....Frank Mayo
William Raynor.....Charles Dudley
Raynor's sister.....Lucy Blake

A five-reel Pathe Gold Rooster, by Balboa, featuring Lois Meredith. It is the story of Cinderella, with the wicked step-mother and the cruel step-sisters all complete, only, of course, in modern settings and with a dramatic climax with a "punch," a particularly violent sample of the sort of hectic episode that delights the moving picture spectator. The picture measures a little short of the average in direction and passes as a fair commercial product. The plot: Stanley, broken-hearted at his wife's infidelity, sends his daughter to be brought up by a strange woman. When he attains wealth he pays the cruel foster-mother for rearing the child. Nan has a love affair, and to prevent her marriage and retain the income from her father, her foster-mother tells her that she is the child of a mulatto. The girl flees in shame and comes into the hands of a woman who runs what is ostensibly a matrimonial agency, but what in reality is a different sort of establishment altogether. Here the girl is put up at auction before a roomful of partly intoxicated men and is bid upon by the assembly, among whom (and here is the "punch") is her father. The lover, who has trailed her for months, of course, arrives in time to save her.



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JEAN SOTHERN

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"HER GOOD NAME"

Produced by **VAN DYKE FILM CORP.**
Released January 25th

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SALT LAKE CITY—PHOTOPLAY EXCHANGE, 137 East 2nd St. South
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ST. LOUIS—STANDARD FILM CORPORATION
DES MOINES—STANDARD FILM CORPORATION

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MONEY MAGIC.

Vitagraph Blue Ribbon feature, written by Hamlin Garland, directed by William Wolbert, released Feb. 5. Good atmosphere in the first Mrs. Gilman. . . . Laura Winston. . . . Edith Storey. . . . William Duncan. . . . Ben Fordyce. . . . Antonio Moreno. . . . Alice Heath. . . . Florence Dye. . . . Poor girl marries rich man she doesn't love, who is an invalid due to a bullet wound. Along comes a poor lawyer who has gone west to be with his fiancée, who is a consumptive. The sickly fiancée tells the rich man they are standing in the way of the others, who love each other. The sickly girl

goes back east, breaking off the engagement, and the rich man, who has been told by his physician that his heart is weak and cannot stand altitude, deliberately goes up a mountain and dies of heart failure. Altogether too gruesome and no sympathy for the lovers. *Jolo.*

HER GOOD NAME.

Nan Ford. . . . Jean Sothorn. . . . Dan Floyd. . . . William H. Turner. . . . Vincent Schuyler. . . . Earl Metcalfe. . . . Ethel Schuyler. . . . Ethel Tully. . . . Bert Tyler. . . . Arthur Housman. . . . Agnes Gurnee. . . . Barbara Castleton. . . . Mrs. Raines. . . . Mrs. Parker Spaulding. . . . "Her Good Name" is a VanDyke Film Corp. (Art Dramas) production that starts off con-

ventionally in story, but capably acted and directed, and culminates in a stirring exposition of "the unwritten law." It opens with a little country girl, who meets an artist from the city and falls in love with him. The local country sport takes her out in the woods, attempts to kiss her and keeps her out all night. Her father has been drinking and, believing the youth has betrayed his daughter, shoots him dead. To save her father's life, she goes on the stand and swears she told her father the young man had ruined her. At this juncture the prisoner refuses to permit his daughter to sacrifice herself, and confesses, dying of a weak heart. She marries the artist. A bit draggy until it reaches the "big moments." Written by George Haseltine; directed by George Terwilliger. *Jolo.*

A HUNGRY HEART.

Frou Frou (Gilberte Brigrard). . . . Alice Brady. . . . Comte Paul de Valrears. . . . Edward Langford. . . . Marquis Henri de Sartorys. . . . George Marquardt. . . . Louise Brigrard. . . . Gerda Holmes. . . . M. Brigrard. . . . Alec B. Francis. . . . Baron de Combril. . . . John Dudley. . . . Baronne de Combril. . . . Edna Whitley. . . . Pitou. . . . Charles Hartley. . . . Pauline. . . . Josephine Earle. . . . Gaston. . . . Horace Haine. . . . Georgie (boy). . . . Ray Carrara. . . . Mother of Comte de Valrears. . . . Mrs. H. J. Brundage

Exhibitors of program pictures have a rare treat in store in the forthcoming World Film release, entitled "A Hungry Heart." It is a screen adaptation of "Frou Frou," featuring Alice Brady and might better have been issued with its original title. The feature was produced by Peerless, directed by Emile Chautard, scenario by Frances Marion, photographed by Lucien Tainguy. The atmosphere is created to a nicety and reflects credit on all concerned in its presentation. The detail of French interiors and costuming of the period are admirably visualized, with but one exception, the showing of the leading character riding astride while enjoying her morning gallop. No carefully-reared young girl of that period was permitted to sit a horse in that manner. A small detail, to be sure, but, nevertheless, an oversight. Alice Brady has the role of the erring wife and brings to it a characterization that is sure to earn for her the sympathy of all. Second only in importance to the star is Gerda Holmes as the self-sacrificing sister, who is the unwitting cause of the tragedy. All the parts, in fact, are interpreted by an exceptional aggregation of screen players. Program pictures such as "A Hungry Heart" are rare. *Jolo.*

CHICKEN CASEY.

"Chicken" Casey } Dorothy Dalton
Mavis Marberry }
Everett Hale. Charles Gunn
"Dickey" Cochran. Howard Hickman
Israel Harris. Thomas Guise
The title is rather misleading. One would naturally suppose the combination of "Chicken" and "Casey" would disclose either a chicken-hearted prize fighter, or "Chick Casey," a crook. But "Chicken Casey" is the name a Broadway star assumes to convince the author of one of the season's best-sellers she can play the principal character in his story if he will dramatize it. The story reveals a combination of life in the theatre, the dives of New York, and also shows how little the authors of the majority of best sellers know about the characters they write about. It looks as though the author of "Chicken Casey" (J. C. Hawks) had followed the story of "Susan Lennox, Her Fall and Rise," and then wrote the opposite angle. The picturization was directed by Raymond B. West. Dorothy Dalton is the star. As the role gives her an opportunity for a dual characterization she appears to unusual advantage. She is the Broadway star who wishes to play the underworld heroine in "Walls." The author sees the star in a romantic play and decides she would never do for his heroine, and she, to change his opinion, decides to walk into one of the Bowery dives in the character from his book and make him confess he was wrong. When discovering he has been tricked, the author withdraws his objection. The successful production of his drama finds him present, but after the first performance he fails to congratulate the girl. She has fallen in love with him and makes her way to his apartment and there awaits his return for the final clinch, which closes the film. The story will interest and the picture is a feature for the biggest as well as the smallest houses. *Fred.*

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CABARET.

(Continued from page 13.)

Blossom Heath Inn on the Merrick Road is closed for the season. It opened as a remodeled resort under the management of William Kurth last summer, and is reported to have netted over \$20,000 for its short season. It is unlikely Mr. Kurth will be again connected with the roadhouse. He is now at the Coconut Grove on the Century Roof, as the representative in charge for Reisenweber's, which has the Roof restaurant.

A Jug Band is the very latest, even coming after the Jazz Band, it is said, with the only Jug Band now playing reported at Louisville. It may be brought to New York. In the Jug Band the musicians get the music (sounding like bass viols) from the players blowing into the jugs, used as trumpets.

Cabaret engagements by J. B. Franklin include Helen McDonough, Mykoff and Vanity (Frontenac, Detroit), Lillian Bradley (Onondaga, Syracuse), Stever and Lovejoy (Garden, St. Louis), Sylvia Wayne (N. Adams, Mass.).

The Barmen Cafe, one of the oldest places of amusement in Oakland, Cal., has had its license revoked because of improper conduct permitted. The local chief of police is conducting a moral campaign.

The Pals Club of San Francisco, a noted Pacific Coast professional society, has been obliged to disband through Frisco's police commissioner, issuing an early closing order that affected the club as well as the cafes.

Dan Dody Wednesday signed a contract with Mr. Barnes, proprietor of the former Bustanoby place on 39th street, to put on a revue with 25 people, to open Feb. 5. Dan thinks he can get it ready in time.

A Chicago judge has ruled that it is legal for restaurants to remain open after 1 a. m. and serve meals, although they will not be permitted to sell intoxicating drinks.

Melshimer's at Washington avenue and 9th street, St. Louis, is now the

headquarters for the show folks. Faust's, St. Louis, closed some time ago.

The copyright music decision this week was first applied to Rector's, which was notified by Nathan Burkan it could not use "Poor Butterfly" without permission from the publisher.

The Isleworth, Atlantic City, expects to open its new ice rink this week. It is 29x65 and will have a small show for the start.

Marie Lavarre opened in the main dining room of Rector's Monday night, but had to retire after the second show owing to an attack of neuralgia.

The price of beef stew has been raised from 10 to 15 cents in the arm chair lunch rooms.

An "Irving Berlin Ball" was held last week at the Auditorium, Buffalo, N. Y.

Billy Curtis, the cabaret agent, is seriously ill in Atlantic City.

The Vogue restaurant has installed a dance floor and cabaret.

Churchill's has put on its first revue, using 10 girls and a few principals. It looks like an experiment. If proving successful to Capt. Churchill's notion, the restaurant will likely go in for a regular revue.

John Firnkoes, at Cincinnati, who has had experience in staging local theatricals, is trying to form a hotel cabaret circuit, with Ohio, Indiana and Kentucky cities on his route.

The Portola Louvre, San Francisco, has given up its ice skating, leaving only the Techau Tavern there, with a rink, 115x115, and the Winter Garden (Frisco), 90x116, for ice skating.

Frank Forsythe has signed contracts to produce new revues at the Fuller, Detroit; Preston's Hotel, Louisville; Fenton's, Buffalo, and Melshimer's, St. Louis.

The Bedford ice rink on Bedford avenue, Brooklyn, was opened last week. Manager Mosher, formerly at St. Nicholas, promoted and will run it. The floor ice space is 90x180.

Lea Herrick has a revue at the Hof Brau, Rockwell Terrace, Brooklyn. It is in the neighborhood of the Plaza and Ritz over there.

The Fowlers (Addison and Ethyle), dancers in San Francisco for some years, have reached Chicago and are at the Hotel LaSalle.

Ban-Joe Wallace has been appointed manager of the orchestra department of the Broadway Booking Bureau of which Billy Curtis is managing director. Porter Potts and Fred Fenn are also connected with the same office.

"The Yale Bowl" will be the name of the roof garden on the Hotel Martinique next summer. About \$30,000 will be spent fixing up the roof to resemble Yale's stadium. A revue will probably be the chief attraction.

A pest in its way is infecting the cabaret belt. It's the advertising man who tells the cabaret manager he's a newspaper man who can secure publicity. On the strength of it he liberally eats and drinks while in the restaurant "on the house," the proprietors indulging these men to that extent. According to accounts no genuine newspaper man has so represented himself. The restaurant people are being plainly bunked, it is said.

Mike Donlin left last week for Havana, commissioned to secure a location for an ice ballet and revue, similar to the one at Healy's. Jos. Smith and A.

E. Johnson, who are responsible for the combined Healy show, are behind Donlin on the production end and he has the financial support of the race track man, Brown, who is already in Cuba. If the deal is closed a complete ice plant will be taken over to the island.

The Boulevard is now using cards for its cabaret acts after the style employed in vaudeville houses.

BILLS NEXT WEEK.

(Continued from page 17.)

Imhoff Conn & Co
Adair & Adelphi
Myrl & Delmar
Cressey & Dayne
Orville Harrold
PANTAGES (p)
Sterling & Marguerite
Joe Roberts
La Scala 6
Le Maire & Dawson
Winston's Sea Lions
Sankatoom, Sva, Can
EMPIRE (wva)
(20-31)
(Same bill playing
Regina, Sva, Can 1-3)
Gallerini Sisters
Holmes & Wells
Flo Adler & Boys
Delton Marcano & D
Savannah, Ga.
BILJOU (ubo)
(Jacksonville split)
1st half
Valentine & Bell
Nervina & Erwood
Viola Girls
Skipper Kennedy & R
Schenectady, N. Y.
PROCTOR'S (ubo)
Long Tack Sam
Cohen & Garvey
Kennedy & Burt
Frank Terry
Dolly Morrissey
(One to fill)
2d half
Harry Fern Co
Edna Aug
McClellan & Carson
Darius Bros
Bell & Feedo
De Noyer & Danie
Savannah, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Emalina Tr
Billy Rogers
Green Miller & G
Raymo & Hoyt
"Night Boat"
Seattle
ORPHEUM
(Sunday opening)
Beatrice Herford
Nordstrom & Pinkham
Riggs & Witche
Ames & Winthron
Kille Lettice
Haruko Onuki
Hans Hanke
PANTAGES (p)
Pauline
Evelyn & Dolly
Huko Koch Co
Marie Russell
Goldsmith & Pinard
Stonx City, Ind.
ORPHEUM (wva)
(Sunday opening)
Adolf Bros
Cress & Doris
"Hyphen"
Cervo
"School Playgrounds"
2d half
Mori Bros 3
"Women"
Haydn & Haydn
"Lingerie Shop"
(One to fill)
Stonx Falls, S. D.
ORPHEUM (wva)
G & K King
Ed Beach Co
B & H Gordon
Two Blondys
2d half
Cress & Doris
Chas Hendrix Co
(Two to fill)
South Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
4 Roses
Flaids Keane & W
6 Serenaders
Florence Lorraine Co
(One to fill)
2d half
Weston & Claire
Elsie Williams Co
Hope Vernon
Tennessee Ten
(One to fill)
Spokane
PANTAGES (u)
Elizabeth Cuty
"Telephone Tangle"
Belliclaire Bros
Nan Grey
The Woodchoppers
Bobbie & Nelson
Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
2d half
"Night Clerk"
Two Storys
Hayes & Neal
Victoria 4
Franklin Ardell Co
Garden of Aloha
(One to fill)
Springfield, Mass.
PALACE (ubo)
Raymond Wilbert
Helen & Rice
"Love in Suburbs"
Fred Rogers
Imperial Chinese Duo
"That's the Idea"
2d half
Deburg Sisters
Hager & Goodwin
Jenks & Allen
Mudge Morton 3
Clark & Verdi
Prince Karmi
PLAZA (loew)
Reed & Alma
Geo Murphy
Gray & Graham
Belle Mayo
Capt Kidder Co
2d half
Tyler & St Clair
Valaida
Darry & Chase
Williams & Culver
Joe Dealy & Sis
Springfield, O.
SUN (sun)
"6 Little Wives"
2d half
Frederick & Palmer
Mario & Trevette
Bryan Lee & C
Swor & Avery
Robbins Elephants
Stamford, Conn.
ALHAMBRA (ubo)
2d half (25-28)
Jim McWilliams
De Bourg Sis
McCourtney Co
Syracuse, N. Y.
TEMPLE (ubo)
Darius Bros
De Noyer & Danie
Loney Haskell
Harry Fern Co
Edna Aug
McClellan & Carson
2d half
Lord & Fuller
Kennedy & Burt
Moore & Gerard
"Dog Watch"
Joe Cook
Maxine Bros
CRESCENT (ubo)
Anderson & Evans
Joe Reed
"Town Hall Follies"
Charters & Halliday
Jack La Vier
(One to fill)
2d half
Dixie Girls 3
Roy Bryant Co
L & S Moore
5 Florimonds
(Two to fill)
Tacoma
PANTAGES (p)
Raymond
Jubilee 4
Herbert & Dennis
"Red Heads"
Vera Mercereau Co
Terre Haute, Ind.
HIP (wva)
(Evansville split)
1st half
Singing 4
Schwartz Bros
Kane & Herman
Balzar Sisters
Toledo
KEITH'S (ubo)
Edwin Arden Co
Shannon & Annis
Thomas & Hall
Cole Russell & D
F & L Bruch
Burley & Burley
3 Johns
Apdale's Animals
ARCADE (aun)
J & R Garrison
Gertrude McGill
Driscoll & Earl
3 Shelvey Bros
2d half
Aerial Butters
Joe Whiting
Chas Husted Co
McGee & Devoy
Terre Haute
SHEA'S (ubo)
Brice & King
Albertina Rasch Co
Dooley & Ruzel
Wilfred Clark Co
Edna Munsey
Dave Roth
Terada Bros
(One to fill)
HIP (ubo)
"Yankee & Dixie"
Noah & Phillips
Gordon Eldred Co
Pietro
Flying Vernus
(One to fill)
YONGE (loew)
Marj & Florence
The Turpin
Holmes & Holliston
Ethel Mae Barker
Hoyt's Minstrels
Elliott & Mullen
Johnson Howard & L
Trenton, N. J.
TAYLOR (ubo)
2d half (25-28)
Canaris & Kleo
Mardo & Hunter
Fraser Buntz & H
The Welcher
Libonti
Phina & Picks
Troy, N. Y.
PROCTOR'S (ubo)
Boys Band
Marie Stoddard
Bell & Feedo
Lord & Fuller
(Two to fill)
2d half
Boys Band
Cohen & Garvey
McCormack & Wallace
Frank Terry
Lockett & Waldron
Chuck Haas
Utica, N. Y.
COLONIAL (ubo)
2d half (1-3)
Jack Marley
Leonard & Willard
Dan Burke Co
(Two to fill)
Vancouver, B. C.
ORPHEUM
Morgan Dancers
Ryan & Lee
Benny & Woods
Henry Keane Co
Maurice Burkhardt
Samaroff & Sonia
Zeda & Hoot
PANTAGES (p)
Chinese Duo
Anthony & Mack
Mr Chaser
S & L Burns
Bob Fitz & Bob Jr
Victoria, B. C.
PANTAGES (p)
Kankald Killies
Travitt's Dogs
Jones & Johnson
Great Leon
Margaret Ford
Eckhoff & Gordon
Washington, D. C.
KEITH'S (ubo)
Edna Goodrich Co
"Rubeville"
Leo Beers
Moon & Morris
Yvette
Rath Bros
The Levolos
"Patricia" (film)
(One to fill)
Waterbury, Conn.
POLI'S (ubo)
Lamb & Morton
Haager & Goodwin
Goldust
Cummings & Shelby
Melody 4
Fred J Ardard Co
2d half
Raymond Wilbert
Helen & Rice
Fred Rogers
J & M Burke
Morgan & Armstrong
Clarks Hawaiians
Waterloo, Ind.
MAJESTIC (wva)
(Sunday opening)
"Around the Town"
2d half
Kartell
Davis & Kitty
"Revue DeVogue"
Roth & Roberts
International Girl
Watertown, S. D.
METRO (wva)
Carl Rifner
The Reynolds
2d half
Adroit Bros
(One to fill)
Westfield, Mass.
GRAND (loew)
Tyler & Anker
Joe Dealy & Sis
2d half
Geo Murphy
Bile & Mayo
Musical Kleises
Wheeling, W. Va.
VICTORIA (sun)
Monde & Salle
Downes Williams Co
Austin & Bailey
6 Howards
2d half
James Duffy
Palm Beach Beahd
Herron & Arnsman
Nelson Family
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton Split)
1st half
Amedeo
Niel Stagle & F
"Save One Girl"
Skelly & Sauvain
Kerlake's Pigs
Williamsport, Pa.
MAJESTIC (ubo)
Marguerite & Hanley
Doris Hilton
"Carnival Girl"
Richards & Kyle
Palmyre Hall & B
(One to fill)
2d half
Bisset & Scott
Berwick & Hart
"Cabaret Girl"
(Three to fill)
Winthrop
ORPHEUM
C Gillingwater Co
Misses Campbell
Pat Barrett
Thos Swift Co
Meredith & Snooter
Frank Wilson
H & A Seymour
PANTAGES (p)
B "Swede" Hall Co
Patricia
"Batchelor's Dinner"
Tabor & Greene
Samoya
STRAND (wva)
(Sunday opening)
Rome & Wexer
Freemont Benton Co
Ernest Dupille
Hayashi Japs
Woonsocket, R. I.
BILJOU (ubo)
Wm. Ahcho
Edmunds & Leaden
Hong Kong Mysteries
2d half
The Olds
Pisano & Bingham
Oklahoma 4
Worcester, Mass.
POLI'S (ubo)
Loddy & Loddy
Orran & Drew
Pingree Wallace Co
Reese & Bass
Clark's Hawaiians
2d half
Lamb & Morton
Hal & Francis
"Love in Suburbs"
Val & E Stanton
Billie Reeves Co
PLAZA (ubo)
Graham & Randall
Bob Quigley Co
Morton & Armstrong
Imperial Tr
(One to fill)
2d half
Jupiter 3
Sheets & Eldird
Ernie & Ernie
Countess Nardin
"Hello Japan"
Yonkers, N. Y.
PROCTOR'S (ubo)
(Anniversary Bill)
Howard & Clark
Billie Reeves
Chas Oleott
Nolan & Nolan
J & B Wheeler
R Travers Co
2d half
Rocher's Monks
Bowman Bros
Marie Stoddard
Joe Browning
4 Earle
York, Pa.
O. H. (ubo)
Lazar & Davis
Hudner Stein & P
"Polishing Papa"
(Two to fill)
2d half
Doc O'Neil
"Firewide Reverie"
Youngstown, O.
HIPP (ubo)
Mayhew & Taylor
"Glance Ahead"
Jimmy Hussey Co
Francis & Kennedy
Dye & Faye Co
Marion Weeks
Rory Gagonnes
Joe Fanton Co
Paris
ALHAMBRA
Daly & Healy
Olga Morsell
Arizona Trio
Marcello 3
Richardinis
Campbell & Baisden
Trossell
Mile Cameo
Zellinda Davis
Mile Taylor

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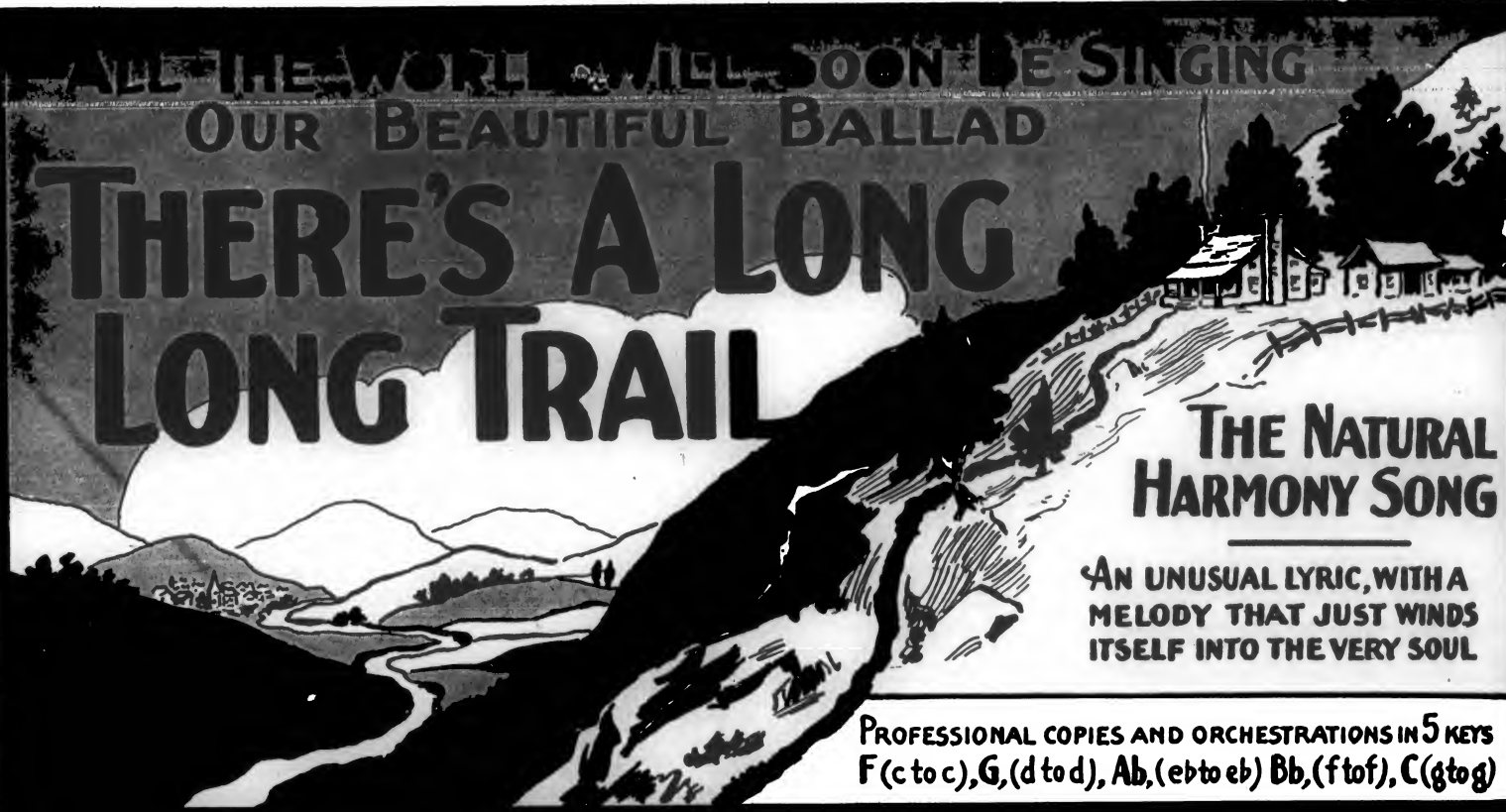
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"Come Over Come Over Come on Over Here It's a Wonderful Place"

The big comedy song sensation of the year. The big **Bert Williams** hit in **Ziegfeld's "Follies."** **Willie Howard's** Sunday night sensation at the **Winter Garden.** **Eddie Cantor's** cleanup at the **"Midnight Frolic."** **Walter Lawrence's** riot in **"Come Back to Erin."** **Jack Gardner** was the first one to try it out, and with Jack it was a riot from the start. **Arthur Whitelaw** then grabbed it. **Low Hawkins** writes: "It is the best song I have had in years." **Sam Harris** is teaching it to the Quakers in Philly this week. **Gibson and Guinan** are the talk of the big time with it.

We have over a hundred extra verses. Just received a wire from **Frank Fogarty** saying the West is going crazy over it. There is a new Irishman in town. His name is **Dan Casey.** He sung it. It's one of those songs you can't go wrong with.

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BURLESQUE ROUTES

Jan. 20 and Feb. 5.

"A New York Girl" 1-3 Park Bridgeport 5
Colonial Providence R. I.
"Americans" 20 Star St Paul 4-6 Lyceum Du-
luth Minn.
"Auto Girls" 20 Trocadero Philadelphia 5 Mt
Carmel 0 Shenandoah 7-10 Majestic Wilkes-
Barre Pa.
"Beauty Youth & Folly" 20-30 Holyoke Holy-
oke 31-3 Gilmore Springfield 5 Howard
Boston Mass.
"Behman Show" 20 L O 5 Gayety Kansas
City Mo.
"Bon Tons" 20 Casino Boston 5 Columbia New
York.
"Bostonians" 20 Miner's Bronx New York 5
Empire Brooklyn.
"Bowery Burlesquers" 20 Star Cleveland 5
Empire Toledo.
"Broadway Belles" 20-30 Binghamton 31
Oneida 1-3 Inter Niagara Falls N Y 5 Star
Toronto.

"Burlesque Revue" 20 Empire Toledo 5 Ly-
ceum Dayton.
"Cabaret Girls" 20-31 Orpheum New Bedford
1-3 Worcester Worcester Mass 5-6 Amster-
dam Amsterdam 7-10 Hudson Schenectady
N Y.
"Charming Widows" 20 So Bethlehem 30
Easton 31 Pottstown Pa 1-3 Grand Trenton
N J 5 Star Brooklyn.
"Cherry Blossoms" 20 Majestic Scranton 5
Gayety Brooklyn.
"Darlings of Paris" 20 Gayety Chicago 5 Ma-
jestic Ft Wayne Ind.
"Follies of Day" 20 New Hurlt & Semons
New York 5 Orpheum Paterson.
"Follies of 1917" 20 Majestic Ft Wayne Ind 5
Buckingham Louisville.
"French Follies" 20-30 Amsterdam Amster-
dam 31-3 Hudson Schenectady 5-6 Bingham-
hamton 7 Oneida 8-10 Inter Niagara Falls
N Y.
"Follies of Pleasure" 20 Howard Boston 5-7
Orpheum New Bedford 8-10 Worcester Wor-
cester, Mass.
"Ginger Girls" 20 Gayety Baltimore Md 5
Trocadero Philadelphia.
"Girls from Follies" 20 Century Kansas City
Mo 5 Standard St Louis.
"Girls from Joyland" 20 Gayety Minneapolis 5
Star St Paul.

"Globe Trotters" 20 Gayety Kansas City Mo
5 Gayety St Louis.
"Golden Crook" 20 Casino Brooklyn 5 Empire
Newark N J.
"Grown Up Babies" 20 Lyceum Columbus 5
Newark 6 Zanesville 7 Canton 8-10 Akron O.
"Hastings' Big Show" 20 Empire Hoboken 5
People's Philadelphia.
"Hello Girls" 20 Star Brooklyn 5-6 Holyoke
Holyoke 7-10 Gilmore Springfield Mass.
"Hello New York" 20 Gayety Detroit 5 Gayety
Toronto.
"Hello Paris" 20-30 Erie 31 Ashtabula 1-3
Park Youngstown O 5 New Castle 6 John-
stown 7 Altoona 8 Harrisburg 9 York 10
Reading Pa.
"High Life Girls" Gayety Brooklyn 5 Academy
Jersey City.
"Hip Hip Hooray Girls" 20 Empire Brooklyn
8-10 Park Bridgeport.
"Howe's Sam Show" 20 Jacques Waterbury
5-7 Cohen's Newburgh 8-10 Cohen's Pough-
keepsie N Y.
"Irwin's Big Show" 20 Gayety Washington D
C 5 Gayety Pittsburgh.
"Lady Buccaneers" 20 New Castle 30 John-
stown 31 Altoona 1 Harrisburg 2 York 3
Reading Pa 5 Gayety Baltimore Md.
"Liberty Girls" 20 Empire Newark 5 Casino
Philadelphia.
"Lid Lifters" 20 Buckingham Louisville 5
Lyceum Columbus.
"Majestic's" 20 Palace Baltimore 5 Gayety
Pittsburgh.

"Maid of America" 20 Columbia Chicago 5
Berchel Des Moines Ia.
"Marion's Dave Show" 20 Gayety Boston 5
Grand Hartford.
"Merry Rounders" 20 Gayety Omaha Neb 5
L O.
"Midnight Maidens" 20 Corinthian Rochester
5-7 Bastable Syracuse 8-10 Lumberg Utica
N Y.
"Military Maids" 20 Empire Cleveland 5-6
Erie 7 Ashtabula 8-10 Park Youngstown O.
"Million Dollar Dolls" 20 Gayety St Louis 5
Columbia Chicago.
"Mischief Makers" 20 Savoy Hamilton Ont 5
Cadillac Detroit.
"Monte Carlo Girls" 20 Star Toronto 5 Savoy
Hamilton Ont.
"Pace Makers" 20 Mt Carmel 30 Shenandoah
31-3 Majestic Wilkes-Barre Pa 5 So Beth-
lehem 6 Easton 7 Pottstown Pa 8-10 Grand
Trenton.
"Parisian Flirts" 20 Olympic New York 5 Ma-
jestic Scranton.
"Puss Fuss" 20 Gayety Montreal 5 Empire
Albany.
"Record Breakers" Englewood Chicago 5 Gay-
ety Milwaukee.
"Reeves Al" 20 Gayety Buffalo 5 Corinthian
Rochester.
"Review of 1917" 20 Academy Jersey City 5
Gayety Philadelphia.
"Roseland Girls" 20 Orpheum Paterson 5 Em-
pire Hoboken.



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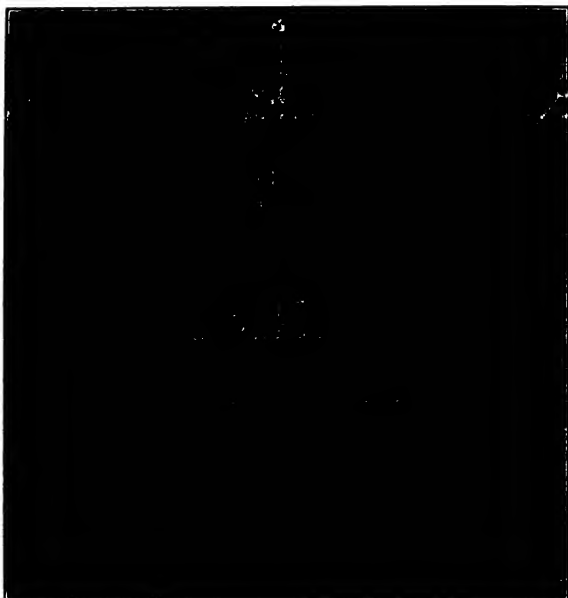
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Direction, **MAX HART**

EVA TANGUAY



PALACE THEATRE, NEW YORK
NEXT WEEK (Jan. 29)



B. S. Moss, says:

"Never before has a picture play of this kind been graced by the art of an accomplished star like Marie Empress, which is one of the reasons for the high character of this production."

VARIETY (Fred), said:

"She is good looking and of smart appearance. It is clever and well put over. An act good enough to be featured."

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"I can see another big time headliner entering vaudeville. Marie Empress, I prophesy, will become as big a favorite with patrons of the variety as she is with the 'Movie Fans.' She has a style of her own in putting material over."

MARIE EMPRESS

"Sept Morning Glories" 28-30 Lyceum Duluth
"5 Century Kansas City Mo.
"Sidman Sam Show" 29 Gayety Toronto 5
Gayety Buffalo.
"Sightseers" 29-31 Bastable Syracuse 1-3
Lumberg Utica N Y 5 Gayety Montreal.
"Social Follies" 29 L O 5 Englewood Chicago.
"Some Show" 29 Grand Hartford 5 Jacques
Waterbury Conn.
"Speigel's Revue" 29 Olympic Cincinnati 5
Star & Garter Chicago.
"Sporting Widows" 29 Gayety Pittsburgh 5
Star Cleveland.
"Star & Garter" 29-31 Cohen's Newburgh 1-3
Cohen's Poughkeepsie 5 Miner's Bronx New
York.
"Step Lively Girls" 29 Colonial Providence 5
Casino Boston.
"Stone & Pillard" 29 Berchel Des Moines Ia
5 Gayety Omaha Neb.
"Sydell Rose" 29 Columbia New York 5 Cas-
sino Brooklyn.
"Tango Queens" 29 Gayety Milwaukee 5 Gay-
ety Minneapolis.
"Tempters" 28-30 O H Terre Haute Ind 5
Gayety Chicago.
"Thoroughbreds" 29 Cadillac Detroit 5 L O
"Tourists" 29 Gayety Philadelphia 5 Olympic
New York.
"20th Century Maids" 29 Star & Garter Chi-
cago 5 Gayety Detroit.
"U S Beauties" 29 Standard St Louis 4-6 O H
Terre Haute Ind.

TO ARTISTS

With the exception of the

Boston United Booking Offices,

no agency has or ever has had any authority to book any act or acts for this house on dates following January 27th, and if contracts are issued by any other agency until otherwise advised they will not be recognized.

BATH OPERA HOUSE, Bath, Maine

"Watson Billy" 29 Casino Philadelphia 5 New
Hurtig & Semons New York.
"Watson Wrothe" 29 Lyceum Dayton 5 Olympic
Cincinnati.
"Welch Ben" 29 Empire Albany 5 Gayety
Boston.
"White Pat" 29 Newark 30 Zanesville 31 Can-
ton 1-3 Akron O 5 Empire Cleveland.
"Williams Mollie" 29 People's Philadelphia 5
Palace Baltimore.

INTERNATIONAL CIRCUIT.

Next Week, Jan. 29.

"Bringing Up Father" Park Indianapolis Ind.
"Come Back to Erin" Majestic Buffalo.

"Emmett Grace" Lyceum Detroit.
"Girl Without a Chance" Lyceum Pittsburgh.
"Hans & Fritz" Bijou Richmond Va.
"Her Unborn Child" American St. Louis.
"Hill's Gus Follies" Garden Kansas City.
"In Old Kentucky" Imperial Chicago.
"Jerry" Opera House Brooklyn.
"Little Girl in Big City" Walnut Philadelphia.
"Little Women" Castle Sq Boston.
"Millionaire's Son and Shop Girl" Bronx New
York.
"Mutt & Jeff's Wedding" (Co No 1) Crescent
New Orleans.
"Mutt & Jeff's Wedding" (Co No 2) Lexington
New York.
"My Aunt from Utah" Orpheum Philadelphia.

"Old Homestead" Lyceum Paterson.
"Peg o' My Heart" Prospect Cleveland.
"Peggy O'Moore" National Chicago.
"Pretty Baby" Poli's Washington D C.
"That Other Woman" Boyd's Omaha Neb.
"Thurston" Auditorium Baltimore.
"When a Girl Loves" Lyric Memphis.
"Which One Shall I Marry" Majestic Jersey
City.

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.

A	Almond Mrs T
Adams Minerva	Anderson Arthur
Adams Mr & Mrs R	Anderson Al (C)
A'Hearn Dan	Andrus Cecil
Alcarons 5 (SF)	Arbols Jack
Allison Alice (C)	Argentina La

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HARRY JOLSON

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Orpheum Theatre Bldg., Montreal, Canada.

Lamb W A
Lane George
Lane Joe (C)
La Pine Lyle
La Rue Lillian
Lawson Bill
Lawson W D
Leighton Chas (SF)
Lennox Nat
Le Noir May
Leonard & Lowie
Leonard Jim
Le Roy & Hall
Leslie Geo W
Lester Doris
Lewis Andy (C)
Lewis Fred
Lewis Harry L
Lichter Baron
Lindsay Mollie
Lin Sun Fong
Lily J Aldrich (C)
Lohr Miss
Lorenze Mrs Jack (P)
Lorraine Mrs Oscar
Lorrite Billie
Lowe James C
Lowry Ed (C)
Lubin Dave
Lucy Charles
Lyle Mildred (C)
Lynn Doc

M
Mab & Wels
MacDonald Geo K
Mack & Doris (C)
Mack Billy
Mack Geo E (C)
Maggerty William
Manning Mrs Peter
Martell J
Mason Carl
McCannan Kenneth
(P)
McEvoy Lizzie & N
(REG)
McNamera Neil (SF)

McNamee Norman (C)
McGee Joe
McGilhan C D
McIntosh Peggy
McLernan Babe
Melville W J (C)
Mercedes La Petite
(C)
Merle's Cockatoos
Merritt Dorothy
Meyers Mrs Harvey
Mitchell John (C)
Moore Emma
Moore Geo W
Moore Irene (SF)
Moore Lucille (C)
Mora Mr Tess (C)
Morehouse D (C)
Morrill Helena (P)
Morrill Hilda
Morrow Wm
Mortimer R M (C)
Morton Mr & Mrs Sam
Muller D S (C)
Murphy Geo
Musette Miss

N
Nadine Mary
Nawn Tom (C)
Naylor Ethel (SF)
Nelson Craig
Newell Fred
Newell & Most (C)
Newman W
Newton Billy S
Noble Fred
Nilsson Melba (P)
Nidel Edith (C)
Nolan Mildred (SF)
Nolan Louisa

O
O'Brien Eugene
O'Connor J J
O'Hara J J
Oldfield J C (C)
Oliver C A (P)
O'Neill Tommy
Opp Joe

O'Rourke Bert
Otto Bros
Overing Ethel

P
Paquette Arthur
Parker Gladis
Patty Don (C)
Paulette Louise
Payne Tom M (C)
Pearl Evelyn
Pearson Violet (C)
Peel J H
Peerless Pendletons
(C)
Pehlman Peggy (C)
Pendleton B
Petersen Agnes
Peters W Dixon
Petticord Bob
Plowden Miss D
Porter Ed
Primrose Mrs C H

Q
Quinn & McGill

R
Raffin Mrs
Ramsay & Kline (C)
Rasmussen Chas (SF)
Raymond Gort (C)
Raymond Marlon
Ray & Ray
Reavis Ruth
Revera Chas A
Rehn Marva
Reid Gus
Reilly Chas
Richards C (C)
Richards Harry H
Richmond Estelle
Riley Lillian
Robbins Andy (C)
Roberts & Hill
Robson Erba
Rogers Laura
Rooney J (C)
Ross & Leduc
Ross Arthur
Rowan Gerald
Ruston T E

Ruskin Jean
Russell Dorothy
Ryan & Raymer
Ryan Miss Hobby

S
Sandberg H
Santell Rudolph (C)
Sawtelle Erma
Sawyer Della
Schale Fred
Scott Miss M L
Scott Miss Ricca
Sexal Willie
Seidon George
Seydes Joe
Sharp Geo E (C)
Shea Evelyn
Sheldon Rose
Sherman Lee
Shone Medalline
Sigel Alf
Silver Mr
Sinclair Franklin G
Slater Jean
Smith Eddie
Smith Thomas R
Snowden Marie (C)
Spelman Jeanette
Spencer Margaret
Stafford J M (SF)
Stannum Orville
Stanton Harry (P)
Stark Viola
Sterling Kathryn
Storck & Love (C)
Stevens Mrs Leo
Stewart R S
Still Hazel
Stover B W
Smart Austin
Smart Reggie (C)
Smart Marie B
Sullivan Arthur Co
Sullivan E J
Sullivan Margaret
Sylvester Mr & Mrs L

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Tehan Ada (P)
Tendeha Chief
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Joe Erber, who operates Erbers', East St. Louis, was in Chicago last week.

It will take about eight months to rebuild the Grand, recently destroyed by fire in Estherville, Ia.

CORRESPONDENCE

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

The attachment suit for \$2,200 against the "Princess Pat" at South Bend, brought by the Morgan Litho Co., was settled.

Bobby Barker has organized a musical tab company to play southern dates. Fourteen players.

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Lots of extra verses

**"WITH HIS HANDS IN HIS POCKETS
AND HIS POCKETS IN HIS PANTS"**

Great extra verses

OTHER
GREAT
SONGS

"SHE ALWAYS DID THE MINUET"
"YOU WERE JUST MADE TO ORDER FOR ME"
"THROUGH THESE WONDERFUL GLASSES OF MINE"

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Flo Burke has been engaged as prima donna for "The Suffragette Revue," replacing Betty Caldwell.

Buster Keaton has been elected to membership of the Muskegon (Mich.) Lodge of Elks, No. 274.

The Lyceum, 39th street and Cottage Grove avenue, has returned to vaudeville and pictures, the musical stock proposition closing Saturday after one week.

Indications point to L. F. Allardt reopening his Camp Hughes, near Winnipeg, vaudeville, booked by Thomas Burchill, some time in June.

There will be considerable building at Muskegon, Mich., next spring, and among the summer colonists who plan to occupy new homes are George Lovett, Lewis and Chapin, Bill Craig and Stuart Barnes.

Harry Shannon, who recently produced "Twin Bachelors" as a tab, disbanded his

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company at Baraboo, Wis. Shannon lives in Delaware, O. He plans a tent show tour next summer.

The company styled the Washington Square Players closes its Chicago engagement a week from next Sunday night and will take up a road tour, with San Francisco as the objective point.

Charles M. Marsh, of the W. V. M. A. fairs and parks department, left Chicago Saturday for Topeka, Kan., where he will manage the amusements for the Midwinter Exposition. The Expo will last two weeks, starting Jan. 22. The Association has booked in 14 acts and a 'tabloid.

Upon the return of Martin Beck and Mort

H. Singer to Chicago Monday, Kahl Grims, private secretary to Singer, was installed in the Orpheum offices, while Max Reichard, who has been assisting in the local Interstate offices and was formerly with the Marinelli offices, is filling Grims' place on the Association floor. Earl Sanders will likely return to the New York offices of the Orpheum, with another addition being made to the local offices.

The new catalog issued by the Fairs department of the Western Vaudeville Managers' Association is out, and compliments upon its attractive makeup are flooding Edward Marsh's office, Marsh directing the publication as general manager of the department. It's the prettiest book yet issued—handsomely bound in colors and blue cord—and has sixty pages and cover. Marsh sent out 2,500 copies for the mid-winter and early spring fairs, celebrations and homecomings to different managers and secretaries and will shoot out another big shipment next summer.

The Plaza has changed hands. Henry Goldson, who operates the Rex and Harrison pop houses, gave \$22,000 for a ten-year lease of the Plaza (north side) to the Schaefer Brothers. Goldson takes possession of the Plaza Jan. 28, when he will install a four-act show weekly on the three-split basis, with five acts Sunday. Walter Downie, of the W. V. M. A., who is booking Goldson's house out,

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"Just The Kind of a Girl You'd Love To Make Your Wife"

Lyric by LOU KLEIN—Music by HARRY VON TILZER

VERSE

Boys, boys, listen to the news
That will make you grab your Sunday
clothes and shine your shoes.
I just saw the cutest bunch of joy
That is bound to steal some mama's boy.
When you meet this little girl I'm telling
you about,
You'll run to Mother and you'll shout:

She's the kind of a girl
That makes you stare, makes you sigh every
time she passes by,
Just the kind of a girl
Whose clothes don't make you declare,
"Isn't she a little bear?"
She's so innocent at night before she goes
to sleep,
She covers up the bird cage just for fear
the bird will peep.
She's so kind and so refined she has to be
alone before she'll even change her mind,

CHORUS

Just the kind of a girl
You'd introduce to your Ma, to your sister
and your Pa,
She can turn bad men into saints, she never
paints.
On August thirty-first this little maid was
so forlorn
Because you see she'd dread the coming of
September Morn.
Just the kind of a girl you'd love to make
your wife,
You bet your life.

This song is a positive sensation. The laughs are so big that you have to wait for them, with melody that you just can't get away from. Great for either man or woman. Also great double versions for boy and girl and two men. Don't overlook this sure fire hit.

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"MY LADY LOU"

"SOMEWHERE IN DIXIE"

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will handle the Plaza bills. The President (Ascher Bros.), inaugurates a five-act (three splits) show, booked by Downie, Jan. 28.

AUDITORIUM (Harry Askin, mgr.).—New York Hip show, with Sousa's band, opened Tuesday night.

BLACKSTONE (Edwin Wappler, mgr.).—Indications point very profitable engagement of "Arms and the Girl" (Cyril Scott), which opened Sunday night.

COHAN'S GRAND (Harry Riddings, mgr.).—"Turn to the Right," genuine b. o. hit (second week).

COLONIAL (Norman Field, mgr.).—"Intolerance" (film), drawing very well (ninth week).

CHICAGO (Louis Judah, mgr.).—"Mile-a-Minute-Kendall," no business; withdrew Saturday night after one week's stay.

CORT (U. J. Herman, mgr.).—"Fait & Warmer," still chalking profit (24th week).

COLUMBIA (E. A. Wood, mgr.).—"Singer's 'Hello New York!'" (Lew Kelly).

ENGLEWOOD (J. D. Whitehead, mgr.).—"Tango Queens" (burlesque).

GARRICK (Sam Gerson, mgr.).—"Robinson Crusoe, Jr." (Al Johnson), claiming b. o. proof of largest business in town (fourth week).

GAYETY (Robert Schonecker, mgr.).—"Frolics of 1917" (burlesque).

HAYMARKET (Art H. Moeller, mgr.).—"Panama Pansies" (stock burlesque).

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IMPERIAL (Will Spink, mgr.).—"Bringing Up Father in Politics."

ILLINOIS (Rolla Timponi, mgr.).—"Ziegfeld's 'Follies," capacity (fifth week).

LITTLE THEATRE (Maurice Browne, dir.).—"Little Theatre stock."

NATIONAL (John Barrett, mgr.).—"Her Unborn Child" (premiere week).

OLYMPIC (Geo. Warren, mgr.).—"His

Bridal Night" (Dolly Sisters), in slump; leaves Saturday night (fifth week).

PLAYHOUSE (Albert Perry, mgr.).—"Washington Square Players."

POWERS (Harry Powers, mgr.).—"The Boomerang," remarkable business (eleventh week).

PRINCESS (Will Singer, mgr.).—"Fixing Sister" (William Hodge), holding up well (fifth week).

STAR & GARTER (Dick Brower, mgr.).—"Rag Dolls in Ragland."

STUDEBAKER (Louis Jones, mgr.).—"Annette Kellerman" (film), prosperous.

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—With the "Patricia" film having the second episode on view at the Majestic this week, it forced Manager Eberts to place his show in a running order that did not pan out as successfully as desired. The show was good in spots. There was too much dialog and straight singing to give the bill the typical vaudeville speed. The Castle film was shown at the close of the show, the management throwing in the Orpheum travel pictures at the opening for good measure. Alice Lyndon Doll and Co., including three men opened the bill. This early spot mitigated against a turn of this nature, yet the act made an impression. Messrs. Brown and Domke are pianists of no mean ability and they are a big help to Miss Doll. Cantwell and Walker got away to a tough start. Too early, and it required some hard work to pull up a strong finish. Cantwell put forth his best efforts and for the most part was noticeably successful. Alan Dinehart has discarded his "meanest man in the world" type and is now offering "The Highest Bidder," with Mary Louise Dyer giving him bully support. It's a breezy character that Dinehart portrays—one where he makes all sorts of snappy answers and plies the kind

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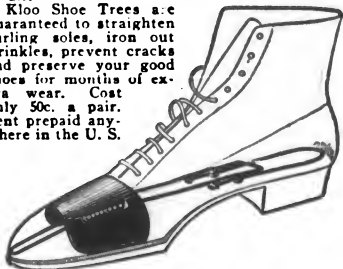
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of questions that vaudeville audiences like to hear. The Majestic folks liked Dinehart's skit immensely. Notwithstanding that a

straight singing act was but a short distance ahead of her, Ethel Hopkins experienced no difficulty in registering. Then came two of the biggest hits on the bill—Morton and Glass and Britt Wood. Morton and Miss Glass have one of the most entertaining acts in vaudeville. Act somewhat changed since last presented here, but has lost none of its charm nor entertaining qualities. Wood and his harmonica had no trouble. Olive Wyndham and Co. offered "The Sweetest Game," Creepy. Growsome. Too much dialog and not enough action. A long way to the big climax. Jimmie Hussey and William Worsley were up against a hard row but managed to win out with laughs to spare. 'Twas Worsley's first appearance with Hussey at this house. Worsley held up his end nicely.

McVICKER'S (Jones, Linick & Schaefer, mgrs. agent, Loew).—Although Jones-Linick & Schaefer opened their new Rialto Monday and had spent additional money in booming the opening, McVicker's enjoyed its usual prosperous Monday. Nothing seems to faze McVicker's any more. The show as far as the McVicker's crowd was concerned, handed it its money's worth. Of course there was a "girl act," but it remained on entirely too long—with two men working in a lot of "jags" and "hoke" that helped stretch out the act. Unnecessary. The act—styled "The Lucky Girls" for the McVicker's engagement—was fully 15 minutes overboard. Act is not in best shape imaginable, although some of the old "bits" employed could be retained, with less singing attempted. Niblo's birds opened and the audience gave attention. Applauded. The Antonios worked hard to please. Howe and Howe have not changed their burlesque mind-reading act since last



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seen by the writer, but that made "no never minds" to the McVicker's crowd which obtained a lot of laughs out of it. The Six Stylish Stoppers registered with dancing. Act hasn't made much improvement since the last year or so, but manages to make a good impression just the same. The act should try for more novelty now that they have played about everything worth playing in the country. Denny and Sikes put over a hit. Type of turn the McVicker's audiences revel in, and they took these boys very much to heart. Jack Denny was at the piano while Harry Sykes went into the character numbers. After "The Lucky Girls"—amusing in spots—appeared Ward and Faye. These boys captured that Monday crowd without any effort. Notwithstanding the interminable length of the turn ahead, they rang up a corking big hit. Their dancing, coupled with the whistling of one of the boys, sent the act over for the right results. The dancing act of Mlle. Asoria and Co. made an impression.

Herman Bach

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The two women and man were upset in their big dancing number through the lights not working as they desired, and the man quit cold. Especial mention must be made in this review of the orchestra which has made considerable improvement in the past six weeks. VICTORIA (Harry Blandin, mgr.; agent, Frank Q. Doyle).—Business good. The Victoria appears to be getting quite a play from the boys and girls of the neighborhood and the latter part of last week the night shows were sprinkled with babes in arms. The house has a "free ticket" distribution at the mats that brings the kids in at the night performances. Several U pictures were shown. Arnold and Florence started nicely with bal-

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aneling. Archer and Ward sing and dance and the Victoria rewarded them. Stickney's Circus caught the younger generation. Jack and Mabel Price had an easy time. Four American Patrolers, musicians, pleased. Piccolo Midgets, liked.

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"THE RENDEZVOUS OF THEATRICAL'S BEST"

PALACE (Harry Singer, mgr.; agent, Orpheum).—Nat Goodwin was the headliner. His monolog was liked. Sarah Padden was another favorite. "The Bride Shop" handed out the most entertainment. Thiesen's Dogs started the show. Applauded. Sherman and Uttry got best returns on their double numbers. Pleased. Millicent was a large-sized bit to the thinking of the Palacera who accepted the high vocal notes of the youth with much applause. "The Bride Shop" was "No. 4." On fifth was Goodwin, while the sixth position held by Miss Padden and company in "The Clod." Mullen and Coogan opened their round with a little travesty on the Padden turn that paved the way for them to scoop up an unquestioned hit. The Three Ankers closed the show. Good act of its kind.

held attention in novelty turn. Bob Hall, big comedy success with his kidding. A William Fox comedy film was used to fill in.

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RIALTO.—This new Jones, Linick & Schaefer vaudeville house opened this week and has started going to capacity. The opening bill is running smoothly. The new theatre has a wide stage and splendid acoustics. Rialto was deluged by floral pieces at the premiere. The Juggling Normans were the first act to appear and enthusiastically received. Dixie Harris, with songs, entertaining. Lew Hawkins, laughing hit. Dixie Monkeys were interesting and the act had now settings to brighten it up. Four Gillespie Girls, well applauded. Ed and Irene Lowry, liked. "The Elopers," filled stage and the act could stand improving. George Brown

ORPHEUM (Fred Henderson, gen mgr.; agent, direct).—Orville Harrold, stopped the show. Cressy and Dayne in "A City Case," laughing results. Willing and Jordan, went big. Martin and Fabbri, scored. Mme. Donald-Aver, prima donna, appreciated. Dolores Vallecita and her Leopards, first rate closing feature. Milt Collins and Phyllis Neilson-Terry, holdovers, repeated.

PANTAGES.—Imperial Military Octette, acceptable closing number. Correlli and Gillette, applause hit. Whott Four, pretty girls, attractively costumed, in popular songs, liked. Millard Bros., comedy cyclists, opened show entertainingly. Wilbur Brown, billed as "King of the Ukulele," passed. Prince and Deerie replaced Wilford and Robert, and scored. EMPRESS.—Dumals and Floyd got over.

GUS HILL WILL STAR MISS KATE ELINORE IN A NEW PLAY NEXT SEASON
KATE ELINORE in "MY AUNT FROM UTAH"

Last Week on The International Circuit—Orpheum, Philadelphia, January 29

PHILADELPHIA "INQUIRER"

Kate Elinore is the show—that is, without Miss Elinore there would be no show, despite the fact that she has some clever people in her supporting cast. But the eccentric and original humor of Miss Elinore pervaded to such an extent that nothing else seems worth while, and yet there were two hours and a half of solid fun, merry jest and graceful dance.

"NORTH AMERICAN"

Something notable happened at the Walnut Street Theatre last night, and will continue to happen every night during this week. An audience that taxed the seating capacity of the house laughed for 2½ hours while Kate Elinore, premier comedienne of the vaudeville stage, appeared in "My Aunt from Utah."

There have been amusing shows at the old Walnut, but none that could exceed last night's effort on the part of Kate Elinore and her company of excellent players. The play, which is a pleasing combination of musical and farce comedy, provoked continuous applause. There is not a moment during the three acts when the production is not bubbling with wholesome and mirth-producing comedy.

Kate Elinore needs no introduction, for she has gained an enviable reputation in vaudeville. In the legitimate field she is just a bit better, and last night captivated the audience. It has been said that Kate Elinore is funnier than any woman on the stage, and funnier than any two men. She proved that commendation last night.

"PUBLIC LEDGER"

Attired in a queer costume replete with gaudy colors and arranged so as almost to approach

the ultra bizarre, a wild-looking creature bounded out on the stage of the Walnut last night. A pall fell over the audience and everything remained silent until someone very near the front snickered, and soon the house was ringing with laughter. We looked at our programs, but were far from satisfied. Then we asked the gentleman in front of us as to the identity of the apparition and he assured us that it was none other than Miss Kate Elinore. Quite convinced, we settled down in our seats to enjoy the funniest show that has visited the Walnut this season.

"My Aunt from Utah," a riotous farce in three acts, bubbling with merriment, made every audience member all Miss Elinore's confidant now or then. It might be recommended as a sure-fire remedy for the blues, for we have little doubt that Miss Elinore and her surrounding cast incurred the everlasting enmity of the grouchy god (if such a god there is).

"EVENING TELEGRAPH"

"My Aunt from Utah," a farce-comedy, with Kate Elinore bearing the heaviest burden of the fun-making, was the offering last night at the Walnut Street, beginning with a slam and ending with a bang.

There were repeated outbursts of laughter, particularly among the women present, that bordered close on the hysterical. Miss Elinore, with her grotesque make-up and costumes, was responsible for most of this.

The act of the scene is so rapid that the audience was hardly able to get up to speed before another replaces it. The interpolated songs last night often came as a welcome relief to those who were on the border of hysteria. Nearly every member of the cast has a song number.

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Van Der Koors got applause results. Talford
and Besalo, passed. Drexler and Fox, good.
Cardo and Nolis, applause hit. Robert and
Robert did not appear, although billed. Clip-
per Trio, liked. Gordon Bros. and Co., big at
closing.

CORT (Homer F. Curran, mgr.)—"The Bird
of Paradise" (1st week)
COLUMBIA (Gottlieb & Marx, mgrs.)—"Hit-the-Trail Holiday" (2d week).

ALCAZAR (Belasco & Mayer, mgrs.)—
Nasimova in "War Brides" (2d week).
WIGWAM (Jos. F. Bauer, mgr.)—Wigwam
Stock Co. (3d week).

PRINCESS (Bert Levy, lessee & mgr.;
agent, Bert Levy)—Vaudeville.
HIPPODROME (Edwin A. Morris, mgr.;
agent, Ackerman & Harris & W. V. M. A.)—
Vaudeville.

SAVOY (Lurie & Sheehan, mgrs.)—An-
nette Kellermann in "A Daughter of the
Gods" (4th week).

PRINCESS—The Princess' four acts last
week were sufficiently applauded to give the
impression the auditors feel satisfied with the
entertainment given them for the small ad-
mission price. Monte Austin, connected with
the local Feist office, sang a number of songs
from the catalog. Austin has a rather pleas-
ing voice, and well delivers a song. The
Du-Fresne Sisters looked like the most pleas-
ing "sister act" for parlor entertaining that
has been seen in some time. The smaller
sister may develop in time, but the other ap-
pears to have no such chance. Both girls
might do a wise thing by joining a big act.
for the experience. They have a couple of
changes of costume, and make a nice ap-
pearance, but that is all. Bob Campbell
offered a couple of selections and imitation on
a concertina, favorably received. It is a
gamble what he will do with a single of this
kind. The Nellers are mind readers who were
traveling far above the audience in this house,
although it must be said in favor of the au-
ditors, it would take the best of audiences to
secure the meaning of half what was said by
either the man or woman. The man does the
audience work, securing the different articles
and question, while the woman remains upon
the stage in the conventional manner, occa-
sionally returning her answer immediately,
while more often he is forced to repeat.

Through receiving information concerning
his whereabouts and involving his name in
the murder of Willard Pardee, Daniel Daraq,
a cabaret entertainer of Los Angeles, admitted
to the Fresno police he had accidentally shot
his father-in-law during a heated argument
regarding a reconciliation with his wife.

Richard Ordynski is expected to arrive in
town shortly to produce from this centre and
send dramatic productions throughout the
country.

The Polk, a picture house, burned on Elec-
tion night, reopened Jan. 15.

The Jim Pratt Stock, which closed at the
Hippodrome, Oakland, will reopen at the Ma-
jestic here. The house has been playing
pictures for the past two years.

The Del. S. Lawrence Stock has closed at
the Wigwam, the company intact (other than
two members, who remained with the Wig-

wam Stock), going to Vancouver to fill in a
few weeks until again they return to the
Wigwam around Easter Sunday. In the mean-
time the Wigwam Stock Co. offering musical
comedy is scheduled to close Jan. 29, after
which Cooper and Stevens & Co. will offer
dramatic stock until the Lawrence Co. returns.

Mme. Schumann-Heink recently deposited
\$10,000 in a San Diego bank towards a move-
ment to hold an annual national musical fes-
tival in that town. It is the intention of
the interested to present festivals during
July every year, with grand opera every other
season.

A judgment for \$1,000 was given to L. Q.
Stockton against the San Francisco Society
for the Prevention of Cruelty to Animals,
for injuries inflicted upon two dogs and the
loss of another, who according to the owner
was the leader of the troupe. While appear-
ing at a local theatre two years ago, Stock-
ton had the dogs walking along the street
when a poundman leaped upon them and
away they went to the pound. The dogs were
released minus the leader, the poundman de-
nying he had taken it.

Jean Maurey, appearing with the Wigwam
Stock during its short run of musical comedy,
denies he suddenly disappeared from the In-
gersoll Musical Comedy Co. in Honolulu
where he was engaged as leading man, stating
the course was due to the conditions and
management, also the comedy parts given
him that were impossible. When Maurey
consented to join the company he claims he
was unaware of the situation over there.
The first night he decided to quit.

Having been confined to a private hotel for
some time, Angelina Barnes almost passed
away here last week, but was removed to a
local hospital in time to withhold the end for
a short time. Miss Barnes gained notoriety
through a number of years brought before the
Police, by personally telephoning and stating
she was locked in different rooms with men
from whom she was unable to release herself.

The Princess, Bert Levy house, is under-
going some alterations and is expected to be
finished the first of the month when the va-
udeville portion will be increased to six acts.

The Empire, Napa, Cal., booked by Bert
Levey, will play road attractions for one
week only.

The cafes in the Fillmore district who re-
cently had their licenses revoked, filed re-
newal applications last week, but all were de-
nied.

Solari's is another of the local cabarets
going in for revues, having last week pro-
duced a small girl show with six girls, fea-
turing Harry Dudley.

Eugene Roth secured the first four releases
of the De Luxe Film Co. handling the Art
Drama and the special Frohman release pro-
ductions to be shown at both his Portola and
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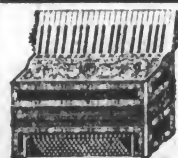
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WILKINSON, care Variety, New York.

(the-Trail Holiday" nevertheless registered ex-
ceptionally good results at the box office.

Al Nathan has resigned as manager of the
Empress last week, the duties falling upon
Sid Grauman, who will hereafter supervise
the house. Nathan will probably locate some-
where else in town. He has had a number of
offers since leaving. Mike Zar has been en-
gaged as assistant manager.

Fred Woodward recently returned from Uni-
versal City where he was making pictures,
and is planning vaudeville.

The members of the "Fifty-Fifty" concern,
proprietors of the Continental Hotel here and
Los Angeles, have exchanged positions, with
Francis Patrick Shanley located in Frisco and
J. C. Furness in Los Angeles.

Nolan Leary has joined the Bishop Play-
ers, having recently closed at the Burbank.
Los Angeles.

"Civilization" is booked to follow "War
Brides" at the Alcazar.

Flo Hauser is now in the revue at Solari's.

Eddie McGill has been added to the local
Witmark staff.

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Hope, of the Atlanta "Journal." The Atlanta was dark Tuesday and Wednesday, with "Fair and Warmer" as the attraction for last three days.

RIALTO (H. C. Fourton, mgr.).—Nichols Sisters, topped, and went over well. Four Entertainers, Neman and Kennedy, Willie Mismem & Co., Ed. Estus.

GRAND (Gus Greening, mgr.).—Little Lord Roberts headlined a program well received. Breen Family, Armstrong and Ford, Beulah Pearl, Henry and Lyssle.

William Murray, for some years past manager of the Alamo No. 2, has been announced as the manager of the Odeon, Jake Wells' new local picture theatre.

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ATLANTA.

By LINTON K. STARR.

FORSYTH (George H. Hickman, mgr.; agt., U. B. O.).—Before the characteristically big houses Monday shows went off as smoothly as the most exacting could desire, and the bill as a whole struck a high average. The Palmdes, lamp jumpers, good opening act. Emmett Devoy and Co. registered. Ed. Morton went over splendidly. Willing, Bentley and Willing, good. Harry Hys and Miss Dong Fong Que in their novel Chinese song and dance turns and Bernie and Baker. James Dutton and Co. closing number.

ATLANTA (Homer George, mgr.).—Packed houses greeted Mrs. Sarah Bernhardt at matinee and night Monday. Top prices were \$2.50. Many Atlanta friends were especially glad to renew the acquaintance of Manager Hope, of the Bernhardt company, a brother of "Bill"

study. Madeline Delmar, as the step-daughter, is pleasing both to see and hear and well merits the applause her work receives.

ACADEMY (H. Henkle, mgr.).—An elaborate production of Shakespeare's "Henry VIII," by Sir Herbert Beerliohn Tree and his large company. Good sized audience Monday.

AUDITORIUM (International Circuit).—"A Little Girl in a Big City" melodrama. An actual country scene and show-our dangers that lurk in a metropolis.

GARDEN (Geo. Schneider, mgr.).—The Monkey Circus, complete vaudeville show in one act, is the headline seen here many times before, but it is well received. Moratti Opera Co. O'Connor and Dixon. Jack Morrissey and Co., clever in handling whip and lariat. Prince Ti Lung, Chinaman, does the latest dances and plays the violin. Archie

The show is too long and the headline attractions lack snap. An acrobatic act, "Sports in the Alps," closes around midnight and is the best thing on the bill by far. Dolly Connolly returns with some new songs, but none of the catchy variety. James B. Carson presents a pleasing, musical comedy, "The Models Abroad," on which the printing knife should be used freely to shorten it by nearly half. Moon and Maple have a new way of doing it, and easily score. "The Mystery and Big Faye" in the musical skit, "Suicide Garden," entertain. Minnie Allen returns with her old act. Duffy and Davis, trick cyclists. An innovation was introduced this week by showing the first installment of the feature film "Patria," with Mrs. Vernon Castle. It failed to hold the audience.

FORD'S (C. E. Ford, mgr.).—Mrs. Flske in "Erstwhile Susan," remarkable character

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LOEW'S (Chas. Thropp, mgr.).—Sallie Fields sings in pleasing manner and the Cadets de Gascony headline and get over nicely. Walter Percival and Co., Johnson, Howard and Lisette, Henry Fray, Jerome and Garson, Leonard and Dempsey.
NIXON'S (G. McDermott, mgr.).—Bobby Heath and Revue, Four Rajahs, Grundy and Springfield, Elcota, Hack and Hanson.
PALACE.—Irwin's Big Show.

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BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larnan, mgr.; agent, U. B. O.).—Mosher, Hayes and Mosher opened strong; Boudini Brothers, strong on rag time finale; Victor Morley and Co. in "A Regular Army Man," rather slow; Edwin George, good; DeForest and Kearns, bright and cute; Dahl and Gillen, good; Milo, same, good; Four Marx Brothers, return headlines with same act, big; second episode of "Patria" pulling strong as result of Hearst's local paper's publicity.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures. Excellent. BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Anniversary week with a 17-feature bill, mostly pictures.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Good.

GLOBE (Frank McLaughlin, mgr.).—Pictures. Fair.

ORPHEUM (Victor J. Morris, mgr.).—Anniversary bill drawing capacity.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Good.

GORDON'S OLYMPIA (Frank Hookallie, mgr.).—Pop. Excellent.

PARK (Thomas D. Soreiro, mgr.).—Pictures. Good.

MAJESTIC (E. D. Smith, mgr.).—The Keilermann feature, "A Daughter of the Gods," played to capacity, \$1 top, all last week. Is booked for eight weeks at least and Fox is said to have an option on the house for the remainder of the season in anticipation of another feature production.

SHUBERT (E. D. Smith, mgr.).—The Herbert-Blossom Irish comic opera seems sure winner.

PLYMOUTH (E. D. Smith, mgr.).—Grace George changed her bill this week, using "Divorcens" and "Half an Hour."

WILBUR (E. D. Smith, mgr.).—Last two weeks of Emily Stevens in "The Unchastened Woman."

PARK SQUARE (Fred E. Wright, mgr.).—"Canary Cottage" closes Feb. 3 to open in New York.

COLONIAL (Charles J. Rich, mgr.).—"The Coban Revue" opened Monday night to capacity. Heavy advance sale.

HOLLIS STREET (Charles J. Rich, mgr.). Last week of "Pollyanna" to fair business. Henry Miller in "The Great Divide" opens next Monday.

TREMONT (John B. Schoeffel, mgr.).—"Miss Springtime" going well.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Dark.

CASTLE SQUARE (John Craig, mgr.).—

"Little Women" opened Monday night and will probably be held over because of good business.

COPLEY (G. H. Pattee, mgr.).—"A Woman of No Importance" used successfully by the Henry Jewett English Players. "Candida" next week, the company having had big business with every Shaw play used.

CASINO (Charles Waldron, mgr.).—Edmund Hayes Show.

GALEITY (Charles Batcheller, mgr.).—Rose Sydel's "London Belles." Good.

HOWARD (George E. Lothrop, mgr.).—"Cabaret Girls." Big.

J. A. Eslow, for several years manager of the local Universal Film Exchange, will be tendered a testimonial Feb. 4 at the Colonial theatre by the Association of Film Exchange Managers. He suffered from a paralytic stroke recently and is now confined at the home of his sister in Michigan.

BUFFALO.

By W. B. STEPHENS.

GAYETY (Chas. Taylor, mgr.).—"Midnight Maidens," drawing acceptably.

GARDEN (Wm. Graham, mgr.).—Local stock burlesque.

MAJESTIC (Chas. Lawrence, mgr.).—"The Girl Without a Chance," vivid drama of white slave conditions, doing satisfactorily.

TECK (John Olshe, mgr.).—Robert Mantell in Shakespearean rep. Cordially received.

STAR (P. C. Cornell, mgr.).—Cohan & Harris' "A Tailor-Made Man," playing first full week to hearty welcome. Following first half "The Heart of Paddy Whack"; last half, "If."

BRICE and Charles King, Mile. Albertina Rasch and Co., Tereda Bros., good; Dave Roth, does well; Wilfred Clarke & Co., applauded; Edna Munsey, pleasing; Dooley and Rugel, hit.

LYRIC (H. B. Franklin, mgr.).—"The Midnight Follies"; Lechman Trio, clever; Noel & Noel, nicely; Chief Bombay, fair; Prince Charles, satisfactory; pictures.

OLYMPIC (Bruce Fowler, mgr.).—Newsboys' Sextet and Musical Spillers, dividing headline; Ray Keene & Co., good; Virgil and LaBlanch, novel; Gilmore Corbin, pleases.

ACADEMY (Jules Michael, mgr.).—First half, Five Funsters, Cliff Bailey, Olive Duo, Erna Balliol Trio, Pierre Pelletier, Pictures.

The Buffalo Auto Show opened 22 and is attracting record crowds.

The Strand was damaged Monday to the extent of \$2,000 when a fire broke out in the projection booth, caused by the exploding of a film.

Billy Sunday is scheduled to open here Jan. 28 at the Tabernacle in the International Baseball Park.

Charles Stuart and Dixie O'Neil are filling an engagement at the Maltese Gardens.

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LOS ANGELES.

By GUY PRICE.

J. W. Anderson has resigned as manager of Chune's Broadway.

Richard Ordynski has taken his production of "Everyman" to San Francisco.

The Burbank is being remodeled.

"Fair and Warmer," at the Mason for two weeks, did next to a land-office business.

The recent visit of Mr. Tully's "The Bird of Paradise" was its sixth in Los Angeles, or something like 24 weeks, and the receipts for the last exceeded any previous engagement. Who says the "Bird" is not a mint?

A RECORD ROUTE

WERNER-AMOROS TRIO

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 Give us your range and we will send you the song with
 orchestration. A flat, B flat, C, D and E flat.

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FISHER, LUCKIE and GORDON

Finished a pleasant week at the Harris Theater, Pittsburgh, thanks to Manager
 Preston for his courtesy. We closed our act with a wonderful song, entitled

"When It's Moonlight Down In Georgialand"

Published by THE FIDELITY MUSIC CO., Apollo Bldg., Pittsburgh

Direction of Rose & Curtis

William Pickens, who manages a string of
 aviators, has decided to remain here for the
 winter.

A. Burt Wesner has joined the Fox company.

Most of the Burbank stock actors, recently
 thrown out of work, have turned to pictures.

Frank Darlen is rehearsing a vaudeville
 sketch.

W. A. Duncan entertained for Ray Samuels
 and her husband, Marty Forkins, during their
 stay here.

Ford Sterling will leave in a week for New
 York.

Ida St. Leon is back in town. She is to be
 married shortly.

Michael Corper is now manager of the Ma-
 jestic theatre building.

NEW ORLEANS.

By O. M. SAMUELS.
 ORPHEUM (Charles E. Bray, Southern
 Representative).—Walter Brower is using the
 brightest monolog material heard here re-
 cently. Takes honors of bill. Hermine Shone

FOR SALE OR TO LET
 BY
Barry AND WOLFORD
 On account of retirement of Mrs. Barry from Vaudeville, we have for
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 Two Comedy Singing and Talking Acts in "One,"
 with special scenery; also comedy and crossfire songs for sale, or songs
 written to order. Songs with a punch. Barry and Wolford never had
 a song fliv.
 Address, BARRY AND WOLFORD, Freeport (L. I.), N. Y.

and Estelle Wentworth headline dually. Miss
 Shone is engaging and seemingly earnest, but
 picks weird sketches. Estelle Wentworth sings
 well. Beeman and Anderson started the pro-
 gram excellently. Caliste Conant, impressed.
 "Discontent" holds a tender sentiment, and

"The Garden of Aloha" serves as the back-
 ground for some "Hula Foolem" dancing that
 might be toned down.

TULANE (T. C. Campbell, mgr.).—Rose
 Stahl in "Our Mrs. McChesney."
 CRESCENT (T. C. Campbell, mgr.).—Neil
 O'Brien's Minstrels.

LYRIC (Lew Rose, mgr.).—Stock burlesque.
 LAFAYETTE (Charles Mella, mgr.).—
 Vaudeville.

ALAMO (Will Gueringer, mgr.).—Jim-
 mie Brown's Revue.

The racing association of this city honored
 J. Warren Kerrigan, appearing in person at
 the Globe, by naming its principal handicap
 of Monday after him. Kerrigan presented the
 winning owner with a pretentious loving cup
 and the successful jockey with diamond-studded
 cuff buttons.

"Experience" is underlined for the Tulane
 next week. "Mutt and Jeff" occupies the
 Crescent.

Charles Mella is again offering pop vaude-
 ville at the Lafayette.

New Orleans is to have its own symphony
 orchestra.

Harry Quinn, the agent, has left thetredom
 to indulge in racing. Quinn has just discovered

SYDNEY VERL
THE FAYNES

The artists who have succeeded in restoring
 the word "NOVELTY" to its original meaning.
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 Second season U. B. O.

Direction, JACK FLYNN

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Demonstrating the new season's catalogue

WESTERN OFFICES

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that the favorite pastry of bookmakers is layer cake.

The Triangle has lost its Triangle service and taken over Paramount features. Possible the theatre's name will be changed to the Paramount.

Maurice F. Barr, long prominent in local film circles, has opened a service bureau here.

"The Garden of Knowledge" ran for 24 days at a small picture house in Canal street.

PHILADELPHIA, PA. By JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.).—It would be pretty hard to build up better bill than the one surrounding Adelaide and Hughes, the top-liners this week. It was an unusual show, for it played just as good as it looked on paper and it looked like a million dollar bill. Manager Jordan has been picking them all pretty good lately and as a result there are few empty seats at Keith's these days, either matinee or evening. The



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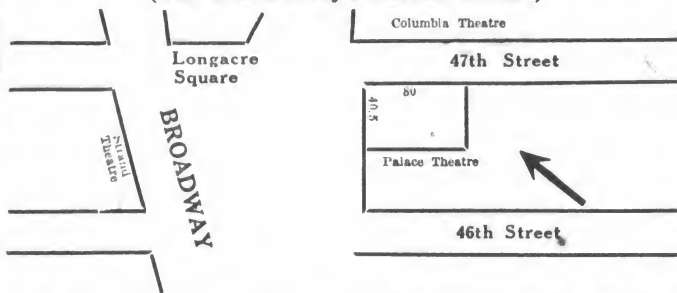
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Auctioneer

patrons have every reason to talk well of this week's show. Adelaide and Hughes' dancing is as near perfection as one could expect and much more enjoyable than that of the foreign dancers who have been more

highly praised. This is the second time they have been here with practically the same offering, and they registered just as big a hit as before. It was a close race among several of the others. Melville Ellis and Irene Hor-

dou got away with a liberal share of the honors with their songs and piano numbers. The Broadway producer works up his piano numbers into an individual bit and the dainty French girl is thoroughly captivating in her manner of delivering her portion of the offering. As an encore bit, Mr. Ellis is making a semi-impromptu curtain speech and is getting away with it so well he may yet appear in a monolog—some day. He has capital assistance from Miss Bordon, who wears some wonderful gowns and their success suggests they might try for more of a talking bit, something on the order of what Ellis did with Emma Janiver in one of the Shubert musical shows some time ago. The path of color blazed by Miss Bordon's gowns was more vividly—pardon, Julius—painted by the myriad of hues in the costumes displayed by the Watson Sisters, Fannie and Kitty, a couple of girls who are stepping right along to the very front rank of popularity as a vaudeville team. There are few "sister teams" of which vaudeville may boast these days and the Watson Sisters are running second to none



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\$1 for 25 words—3 cents each word over.

This special department will be opened in Variety next week. It is started as an opportunity to reasonably announce wants, of any nature, players wanted for any act or role or players who wish to make known they are at liberty, for service of any kind to be rendered either in or outside the theatrical profession and for those who might wish to furnish instruction of some kind.

Variety will also open a

SALE and EXCHANGE

department, with the same rates, \$1 for 25 words—3 cents each word over. In this may be advertised anything for sale or exchange and is promoted principally with a view of having a forum for show people where they may make known what they wish in the line of theatrical props, scenery or other things and what they have on hand to sell.

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Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

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timental bit of reading which got over just as big as his comedy. William Gaxton and Co. gave the early half of the bill a boost with "Kisses," not a particularly well written story, and but for clever handling might take quite a flop, but Gaxton puts it over so that the lack of action to the business goes unnoticed in the varying bits of dialogue among the principal and his support. George Lyons is doing a likeable single with a harp, or at least a harp and a half, for he finishes with a number on a miniature instrument which recalls Charlie Diamond and his flowery suit and steps. Lyons has a pleasing voice, but it is his harp playing which scores most, and he should not get away from it too much for

MEYER'S MAKE-UP GUARANTEED BEST MADE

the vocal stuff. There were flashings displayed at both ends of the bill, the Jordan girls on the wire showing shapely limbs encased in white, and the Rath Brothers, a team which makes you forget some of the others who do hand-to-hand feats, closing in five minutes of great work in gladiatorial costume as the vaudeville finale. The Jordan girls are comely

and nice to look upon, but they are doing just a bit too much of the picture and posing stuff, especially the girl who acts as helper. Kerr and Weston did very well with their varied dancing numbers. The Mrs. Castle "cat" picture is proving its drawing power. Very few of the capacity audience left without seeing the second episode Monday afternoon.

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Monday I felt a little uncertain with entire new program, but Tuesday both performances literally stopped the show. Curtain lowered. Lights out and had to respond. Manager came and congratulated me upon your song "A STUDY IN BLACK AND WHITE." It is simply the greatest song of its class ever written. It is an applause getter from pit to dome.

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A REAL SINGING NOVELTY BY REAL SINGERS
Direction, MARK LEVY

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By LEO FITZGERALD

THE CLEANEST TOWLE IN VAUDEVILLE

BARDELL

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"A Little Different"

COLONIAL (H. A. Smith, mgr.).—Swain's Cats and Rats are strongly featured. Other acts on the program are Sampson and Douglas, Bennett and Richards, Lillian Stelle and Pals, Murphy and Lachmar, Thomas Trio, Mack and McCree, La Blanche and a Fox feature.

NIXON'S GRAND (W. D. Wegefarth, mgr.).—California Boys' Band, Four Meyers, Antrim and Vale, William DeHollis and Co., Hugh Blaney, pictures.

ALLEGHANEY (J. Cohen, mgr.).—Feature, Virginia Pearson in "The Bitter Truth," Vaudeville, "Hoosier Girl," Evelyn Bennett and Co., Beaumont and Arnold, American Comedy Four, Helen Hunter, Ashra Japs.

BROADWAY (J. Cohen, mgr.).—Theda Barra in "The Darlings of Paris" featured.

Vaudeville, "Wanted a Wife," Wilson Frankly and Co., Richards and Kyle, Wilkins and Wilkins, Cobe's Army.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—"Oh, Mr. Detective," musical comedy, Ruby Cavelle and Co., Fagg and White, Paul, Darling and Smith, Wanda, pictures.

KEYSTONE (M. W. Taylor, mgr.).—Charlie Ahearn's comedy cyclists, Rex Adams and Co., Frosini, Doris Lester Trio, Tommy Ray, Bob, Tip and Co., second episode of "The Great Secret."

WILLIAM PENN (G. W. Metzger, mgr.).—First half, J. C. Mack and Co. First showing of "Three in Many," Triangle feature. Last half, "The Girl from Amsterdam," Cooper and Ricardo, Fisher, Lucy and Gordon, Koban Japs and Lillian Gish in "The House Upon the Sands."

CROSS KEYS.—Anniversary week, third year, special bill. Singer's Midsets full week. First half, Lillian Steele and Pals, Nellie Seaton, Three Monanos. Last half, Mabel Roberts and Hall, Beanie Lecount, Ioleen Sisters, others.

MOON AND MORRIS

"The Firstnighters' Weekly," Jan. 23rd

Presented last Saturday night at the Royal Theatre, Bronx, by Moon and Morris, that world-famous drama, "Comrades in Arms," featuring the PROPERTY MAN and assistant. Good parts were ruined by Arding and Lloyd and Ryan and Franklin, etc.

Direction - H. B. MARINELLI

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"Brains and Ability Plus a Monocle"

Mr. PELHAM LYNTON

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KIMBERLY

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This Week (Jan. 22)—Pantages, Los Angeles
Next Week (Jan. 29)—Pantages, San Diego, Cal.

KOKOMAYNIA CLUB

Received dues from the Nybo Club. Thanks for same, Mr. Sharp. Regards to all.

New Members—Miss Lillian Watson, Bell Boy Trio, Joe Kramer, Froman Sisters.

Harry "Fidgity" Meyers and Jack "Nut" Hoffman are spending a week in Philadelphia with their sweethearts, while Jules Hummel went to New York to see Kitty. Ben "Monk" Burke is longing for news from Vivian, and Jerome "Elate" Tolin is new. Messrs. Neiman and Kennedy received your card. Thanks!

Special Notice.—The act opens in Chicago next Monday; so address all mail care VARIETY, Chicago.

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Mc KAY'S SCOTCH REVUE

The first and only ragtime Bagpipe Band in America. A feature with McKay's Scotch Revue.

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Direction, JENIE JACOBS.

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See the point?

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JACK LEVY

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KATHARINE DANA'S "FISHERS FOLK"

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Harry—HOLMES and LEVERE—Florrie

PRESENTING THEIR COMEDY SKIT
"THEMSELVES"

By TOMMY GRAY

Booked Solid.

Direction, ARTHUR J. HORWITZ



ELIZABETH SHIRLEY

With

RAYMOND BOND in "REMNANTS"

Orpheum Circuit—Booked Solid.



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Booked solid W. V. M. A. Western Rep., JESSE FREEMAN. Eastern Rep., MARK LEVY.



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LITTLE DIXIE HARRIS

Albertina Rasch

U. B. O. and Orpheum

IN VAUDEVILLE

Direction, ARTHUR KLEIN



Week of Jan. 15th, Detroit said:
"Miss Belle, the Girl With a Voice
and a Million-Dollar Laugh."

Direction,

Harry Weber

ELSIE
MURPHY
and EDDIE
KLEIN

IN A BLEND OF
MIRTH, MELODY and MUSIC

Direction, **Irving Cooper**

DOGSENSE

LADY
says:



Good sense and nonsense are so similar that
the dividing line cannot be sure sometimes.
P. S.—If you want to know more about me,
ask NAT SOBEL.



KAHL, WALTON and HENRY

Will be seen in a new act shortly—it will
be "NEAT," CLEAN and CLASSY.
Working for U. B. O.

JAMES (FAT)
THOMPSON

in
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Playing U. B. O. Time
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ADAIR

in
"Song Definitions"

Assisted by
EMMA ADELPHI
Booked solid Orpheum, U. B. O. and
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Direction, **HARRY WEBER**



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East. Rep., **HARRY SHEA**
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At the 81st Street
last week VARIETY
said we were a near
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The Star—Les Val-
dos—were the comedy
hit of the bill.
The Highbrows like
their Hokum as well
as the unwashed.
PETE MACK,
Chief Yogi.

Enjoying the Season's Best
MODELS DE LUXE

Over the W. V. M. A.
Direction, **HARRY SPINGOLD**

SINGING COMEDY DANCING
LITTLE JERRY
The Smallest Man With the
Biggest Voice
TOURING THE COAST IN VAUDEVILLE

MIKE
DONLIN
and **MARTY**
McHALE

IN VAUDEVILLE

WALLY
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FOREMOST TENOR
AND **PIANIST**
Voice of Caruso and Volume of McCormack
In an Artistic Repertoire

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Direction, **GEO. CHOOS and BILLY GRADY**

George M. Rosener
The Representative Character Actor
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HARRY **JENNIE**
PRATT and PRATT
CLASSICAL AND POPULAR
VOCAL SELECTIONS



Smart Entertainers
Sammy **Sidney**
Weston and Clare

This Week (Jan. 22)—Nashville, Tenn., and
Birmingham, Ala.

Then two weeks on W. V. A.
Direction, **MAX GORDON**

THE FAYNES
THE ARTISTS WITH A SUPREME OFFERING
Representative, **JACK FLYNN.**

CLAUDE **CLARA**
Golding and Keating
Booked solid W. V. M. A.
Eastern Rep., **ROSE & CURTIS**
Western Rep., **BEEHLER & JACOBS**

NO FLAG WAVING—
NO SMUT—
I GET BY ON MY MERIT.
JOHNNIE REILLY

AN ACT THAT IS DIFFERENT
DAISY JEAN
A Hit on Every Bill U. B. O.

W. E. WHITTLE



Ventriloquist

Doing
Remarkably
Well
All
Over

"THE SUNSHINE OF YOUR SMILE"
Keeps

VESPO DUO

Phenomenal Accordionist and Singer

SMILING ALL THE WHILE

Thereby showing what a RAY of SUN will do

SMITH
AND
KAUFMAN

In
A Midnight Occurrence

Now touring Pantages Circuit

Eastern Rep., **IRVING COOPER**
Western Rep., **HARRY SPINGOLD**



The greatest insult you can offer a woman, is to find her out.

Walter Weiss

Norman Jefferies' Prodigal Act.



From a recent novel: "The evening WORE on." Perhaps it wore the CLOSE of a summer day.

BILLY BEARD

"The Party from the South"
Direction,
Harry Weber

Our engagement in Youngstown, O., week of Jan. 15th will live in our memories for some time to come. Here is the reason: Jack Elliot, Lee Murphy, Jack McAleer, Mark Cannon, Lee Gavigley and Eddie Moran, plus Bob Dalley, Bruce Wayman and Big Jim Watkins. Some refreshments, some speeches, more refreshments—and a run on the ice water barrel Sunday morning. And we thought it was going to be one of those QUIET weeks.

JACK ELLIOT—Dear Friend: Please book us back there early next season; salary no object.

JIM and MARION HARKINS

Direction, Norman Jefferies



HELLO, JIM DIAMOND

Have you been hunting lately? Do you remember when we went "gunning" in Texas and you had to pick all the cactus needles out of my hide? Those were the happy days, eh, Jim! Regards from "Gerald."

WOODSIDE KENNELS
J. L.



NOLAN AND NOLAN

Tom Kerr had a lot of "Old Shots" for Joe Laurie but he is married now and his wife has fixed them all up and he has to wear them for four more years, then give them to the little Kerrs. He will be the gainer and Joe the loser.
This Week (Jan. 22)—Proctor's, Albany and Troy, N. Y.
Next Week (Jan. 29)—First Hall, Proctor's, York, N. Y.; Last Hall, 7 1 1
Week Feb. 5—Colonial, New York
Week Feb. 12—Alhambra, New York
Agent, NORMAN JEFFERIES.

After A Little Bull,
A Cut In Salary They Pull;
The Closing Line, On This You Can Bet,
Is "It Isn't Much, But It Is NET."

More Truth Than

The Bean Brummel Of Benders

JIMMY FLETCHER

Stall Tour Direction,
Mark Levy

IDIOTRIALS
A quick change whiskers has been patented to keep soap stains from the vest. The whiskers hold the stain while the vest is dragged away. There are two ways of spelling: One is the blonde typewriter's way, and the other is the correct way.

Fred (Hank)
FENTON
and
Harry (Zeke)
GREEN

(and Cat)
In "MAGIC PILLS"
Personal Direction, MAX GORDON.



JUMPING WHILE BLIND-FOLDED

AN EXTREMELY HAZARDOUS AND DIFFICULT FEAT

DIRECTION
FRANK EVANS

Chalkology—What It Is!

THE MASTERING OF TWO ARTS—ENTERTAINING AND RAPID SKETCHING—IS CHALKOLOGY—A NEW FORM OF CRAYON ART WHICH CAME INTO BEING WITH THE PASSING OF THE OLD STYLE OF "CARTOON" ACT. THE NEWNESS; THE CRISPNESS; THE DIFFERENCE; THE SPEED; THE REAL ART OF CHALKOLOGY WERE INSTANTLY REMARKED BY KEEN CRITICS HERE AND ABROAD.

EDWARD MARSHALL
—CHALKOLOGIST—

THE BOX OFFICE ATTRACTION

Catherine Crawford AND HER FASHION GIRLS

Direction,
Arthur Pearson

Clyde Phillips
Offers

That Beautiful Act
MABEL NAYNOR'S BIRDS

They look and take as well on a program as a porter-house steak does with a hungry man.

See MARK MONROE
149 BROADWAY



"MR. MANHATTAN"

Fred Duprez

Says:



Tip to Stage Managers: If thou wouldst earn the eternal love and friendship of the actor in "one," sandwich him between an animal act and a sketch with a heavy net. Mute all the noise possible, thus rendering his "turn" inaudible and protecting him from "pirates."

American Representative,
Sam Baerwitz

149 Broadway, New York

Dear Managers
In The Event That You Fail To Receive Same, Please Find Stated Below My Prop List:

- SAVE IT**
1. Box Of Meccas And Matches.
2. Plenty Wet Paper And Bladders.
3. A White Boy And A

BLACK WHIP
Yours,
Harry Sydel

Assisted by E. SOPHAGUS
Loew Circuit Direction, Mark Levy.



Vandeville's Most Artistic Dancer

Vera Sabina

Booked Solid

Direction,
MAX GORDON

THE VENTRILOQUIST WITH A PRODUCTION
ED. F.

REYNARD

Permanent address, Marion Theatre, Marion, O.



HOLDEN AND GRAHAM

ARTISTIC BITS OF VERSATILITY
Direction,
NORMAN JEFFERIES

HOWARD LANGFORD

Principal Comedian with "Kathka"
Direction, Chamberlain Brown

"Gair Dinkum"—"Were Boshter"
Acts that have played Australia "You're wise."

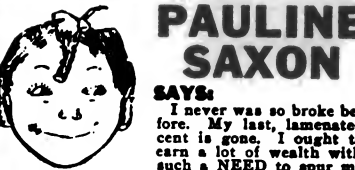
This Week—Orpheum Theatre, Detroit
MARTYN and FLORENCE

Vaudeville's Best Opening Act
Personal Direction, MARK LEVY

BLACKFACE
EDDIE ROSS

Neil O'Brien Minstrels
14-17

Permanent Address, VARIETY, New York



PAULINE SAXON

SAYS:
I never was so broke before. My last, lamented cent is gone. I ought to earn a lot of wealth with such a NEED to spur me on.

"BABE" COOK

In a new act in one. Author—James Madison. Wardrobe—Hardy and Benham. Scenery—Fredericks.

MARTYN and MACK

THE SINGER AND THE DANCER
Playing Loew Circuit
Direction, TOM JONES.

BILLY SCHEETZ and BETTY ELDERT

in
"Whittier's Barefoot Boy"

A CLASSIC IN "ONE"

Direction, NORMAN JEFFERIES.
Nolan and Nolan are lucky, being with Laurie and Bronson for two weeks.

MESSRS. HUGHES AND SMITH
Present THE PINT-SIZE PAIR
JOE

LAURIE and BRONSON

in **"LOST AND FOUND"**

Nolan didn't give me that "old and only shot" he has, but I am shooting pool with him and will soon get enough to get "New Shots."
Regards to Tom Kerr, Mrs. Kerr and the little Kerrs to be.

HARRY WEBER

ANNOUNCES THE

Vaudeville Debut

OF

EMILY ANN WELLMAN

and a supporting cast
of eight players in

“A FLASH DRAMA”

By EDWARD ELSNER

Appearing Next Week, Jan. 29, at
B.F. Keith's Palace Theatre, ^{New York} City

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