

TEN CENTS

VARIETY

VOL. XLV, No. 10

NEW YORK CITY, FRIDAY, FEBRUARY 2, 1917

PRICE TEN CENTS



HARRY WEBER

Presents

**The Greatest Sketch Novelty
Vaudeville Has Ever Had**

**EMILY ANN
WELLMAN**

in

“A FLASH DRAMA”

By EDWARD ELSNER

Unanimously Pronounced a Success

by the Managers, Public and Press

**Two Weeks at The Palace Theatre, New York
Jan. 29 and Feb. 5**

Management, Chamberlain Brown

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CABARET REVUES SUBJECT TO LICENSE, SAYS COMMISSIONER

**Believes U. S. Supreme Court Decision Stamping Restaurant
Giving Entertainments, as Doing So for Profit, Covers
Matter of Theatrical License for Cabarets. If
Pressed, May Drive Revues Out of Restaurants.**

Commissioner of Licenses Bell is about to launch an active campaign to compel the cabarets of New York where revue performances are presented to operate under a theatrical license. The commissioner contends the recent decision of the United States Supreme Court, in the copyright case, sustains the contention held by himself and the Corporation Counsel that the performances were given for profit.

It is believed the first case which will be brought will be against Rector's. In the event the License Bureau wins it is possible the Building and Fire Departments will compel the restaurants to meet the requirements that govern buildings in which theatrical performances are presented. In that event practically all of the restaurant revues would have to be abandoned. It is a question whether or not individual singers would come under the ban.

There are at present only two revues operating under a regular theatrical license. They are the "Midnight Frolic" and the Cocoanut Grove, both of which charge admission.

Several of the restaurants in which revues are being given have made it a strong point in their advertising of the last few days that no covert charge was being made, and that in spite of the added attractions offer the "same reasonable priced bill of fare is in force."

Commissioner Bell does not appear to have considered the question of Sunday performances of the cabaret revues. Regarding the "cover" charge, that is, in his estimation, equivalent to an admission charge to see a performance.

In a restaurant giving a revue performance without a theatrical license it was held in the matter of Maxim's restaurant some months ago on a local complaint that as no charge was given at the door, the performance did not come under the heading of theatrical, and the regulation theatrical license was not required. The New York authorities were governed by that local

decision until the Supreme Court of the country laid down the law on the subject.

CANADA GROWING STRICT.

Winnipeg, Jan. 31.

The managers of Winnipeg's three vaudeville houses (Orpheum, Pantages and Strand) have been informed by the Dominion immigration office that hereafter all actors and actresses appearing on their bills will be required to furnish either birth certificates or naturalization papers, showing they are residents of countries other than Germany, Austria, Turkey or Bulgaria.

It is the intention of the Dominion, it is inferred from this notification, to shut down on the entrance into Canada of any artist who belongs to a country at war with Great Britain.

ENGLISH CLUB TITLE.

The English contingent, comfortably quartered in the Lambs' Club, are beginning to feel the American membership is too readily given to taunting them as "slackers," and they are seriously considering the formation of a club with the membership confined exclusively to English actors.

A group of those most active in completing the preliminary arrangements asked William Collier to suggest a title for the new club, and the comedian immediately suggested it be named "The Pan America Club."

BOSTON'S PARK SQUARE CHANGE.

Boston, Jan. 31.

There is a persistent rumor the Park Square theatre may pass from the Selwyns to Oliver Morosco at the end of the season unless "Fair and Warmer" puts the house on the right side of the sheet.

This house is one of Boston's best, built for John Cort, who put his son, John "Eddie" Cort in as manager.

The present manager for the Selwyns is Fred E. Wright, a veteran, with a heavy personal following. The lack of better business this season is attributed locally to poor booking and not through any fault of Wright.

INVESTORS STUNG.

Montreal, Jan. 31.

It looks now as though all the investors in the St. Dennis theatre in this city will lose their money, as liquidators have been appointed for the theatre holding company, which placed and sold stock to the public before building the house.

The St. Dennis has played pictures. Its overhead expense was beyond reason and the expense of operating also high. The venture was promoted by local people who are said to have issued the usual alluring prospectus of the possible earning capacity of a picture theatre, but found theory and practice very different.

The St. Dennis was located poorly, on a side street that held no opportunity whatsoever for transient business.

The theatre cost between \$400,000 and \$500,000 to build. About \$250,000 of that amount was subscribed by outside investors, who purchased small blocks of stocks. The net loss since the St. Dennis opened, about a year ago, is reported at around \$75,000.

"BERNHARDT HANDICAP."

New Orleans, Jan. 31.

The Racing Association here named its principal handicap Monday "The Sarah Bernhardt Event" in honor of the French actress playing at the Tulane. Mme. Bernhardt was present at the track and presented the winner of the race with a diamond ring, which had been given to her by Princess Eugenie.

It is reported Bernhardt will not play Texan dates, information having been supplied the time there is not profitable.

CHORUS GIRLS FROM Y. W. C. A.

The scarcity of chorus girls in New York just now received added confirmation when one agency, pressed to fulfill a commission for choristers, applied to the Young Women's Christian Association.

The employment department of the Y. W. C. A. informed the agency its standing would first have to be investigated and also the grade of employment to be given.

"ALWOOD," WOOD'S CHICAGO.

Chicago, Jan. 31.

The name of the new A. H. Woods theatre will be the "Alwood." Work will begin in May. It is expected to have the house completed in September and the opening attraction will probably be "Cheating Cheaters."

In addition to the theatre, there will be a 16-story office building, work upon which will be continued after the theatre will have been completed.

The "Alwood" will seat 1,250. Its location at the corner of Dearborn and Randolph is as ideal as any within the "Loop."

ZIEGFELD GIRLS LEAVING.

This Saturday will see a trio of Ziegfeld beauties leaving "The Midnight Frolic" on the Amsterdam Roof. They are Olive Thomas, Marjorie Cassidy and Marjorie Beverly, with Ziegfeld shows for several seasons. The Misses Thomas and Cassidy are reported going to the Coast and it is also reported that while out there, Miss Thomas' marriage to Jack Pickford will occur, if that has not already happened.

Miss Beverly is leaving the Roof performance for a rest.

Eddie Cantor, now a feature on the Roof, was engaged this week by Flo Ziegfeld for two years under contract. Claudius and Scarlet, another of the "Frolic's" attractions, was placed under a one year's agreement by the same manager.

Ziegfeld and Dillingham, the Century managers, where Van and Schenck are appearing (unstairs and down) gave a contract for three years this week to the two boys.

POP PRICE INDOOR CIRCUS.

Negotiations for a summer circus to be installed at Durland's Riding Academy, at 66th street and Central Park west, three blocks north of the Century theatre, are under way with Arthur Bennett as the leasing party. If the matter is adjusted within the next two weeks, an indoor circus at prices ranging from 25 cents to \$1 will open there in April.

Bennett is well known to the literary world as L. B. Yates, having contributed a number of circus and race track stories to the "Saturday Evening Post," Hearst's and other popular magazines. Bennett was general press representative for the Ringling interests for several years and knows the circus game as well as anyone.

Durland's now is used as a riding academy, but reconstruction plans will permit a 3,500 seating capacity. The plan is to run the indoor circus affair 12 weeks.

ORPHEUM'S MOORE, SEATTLE.

Seattle, Jan. 31.

The Moore Theatre here has been leased by the Orpheum Circuit and will open next August as the regular local stand for the circuit, which is now playing its vaudeville at the Alhambra.

Fred Henderson executed the lease. It runs 10 years.

WALTER PRODUCING HIS OWN.

Eugene Walter is going into producing on his own and will place "The Knife" in rehearsal under the direction of Harry Meystayer within the next week or so.

The play was in the A. H. Woods office for some time.

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

The lighting question is still acute, but by the new decree restricting everybody to a fifth of their former consumption the theatres will be allowed to remain open all through the week if they so desire and can adopt their allowance of light to meet the situation. Consequently there will be no official day-off at the majority of theatres. Inquiries made elicited the opinion the music halls will be able to keep open daily; by economizing light in the auditorium and concentrating all to the stage and exits there will be no necessity to close even on Wednesday.

VAUDEVILLE

WILLIAM MORRIS AND PAT CASEY JOIN THEIR BOOKING AGENCIES

Through Casey Connection Morris Will Book in United Booking Offices and Orpheum Circuit. Casey Retains General Managership of V. M. P. A. and Morris Holds Private Theatrical Enterprises for Himself.

The booking agencies of William Morris and Pat Casey have been consolidated in the Pat Casey agency suite in the Putnam Building. The arrangement of the two well-known vaudeville men for a booking combination permits Mr. Casey to continue as the general manager of the Vaudeville Managers' Protective Association and allows Mr. Morris to personally direct his theatrical ventures, including the Harry Lauder tours, with the Morris office for these enterprises remaining at 1482 Broadway, although Morris will make his principal headquarters in the Casey agency.

While the Casey-Morris combination may surprise vaudeville in general it has been rumored about for some time, since Mr. Casey found the duties imposed upon him as an officer of the V. M. P. A. interfering with the full attention he wished to give his booking agency. Mr. Morris, after reaching New York, following the close of the Eva Tanguay tour, had no immediate project to promote and the result of the consolidation came about through negotiations to pool their booking interests.

The Morris-Casey office will book everywhere, it is said, with vaudeville specialized on. The Casey franchise in the United Booking Offices and Orpheum Circuit will give Morris access to the floors of those two circuits. It will be the first time Morris ever booked direct with U. B. O. Before the United was formed Morris booked for several of the managers which joined B. F. Keith at the formation of the U. B. O. Later Morris opposed the big time with a vaudeville circuit of his own, but of late years has only been concerned in vaudeville casually, although keeping current with it.

The Casey Agency was started several years ago, after Pat Casey had taken charge of the settlement connected with the abandonment of Klaw & Erlanger's Advanced Vaudeville in 1907. He has given his personal attention to vaudeville since then and is recognized as one of the best informed vaudevillians in this country. His handling of managerial mazes has been masterful and this in part had much to do with his recent appointment as the representative of the managers' association, although Casey is not a manager, nor is he interested financially in any vaudeville theatre.

This is the second time within ten years Casey and Morris have been associated. Before becoming a part of "Advanced Vaudeville" (for which the Morris office did the booking) Pat Casey was connected with the William Morris office, although his familiarity with show business dated long before that.

From the time William Morris left his own booking agency, he has had several tilts of one kind or another with big time managers. Acclaimed often in days past as the best booking man in vaudeville Morris was looked up to by the act of those days.

10c STORES RAISE MUSIC PRICES.

Detroit, Jan. 31.

The S. S. Kreske 10-cent stores, about 400 spread over this country, lately installed a "production music department," varying that from the popular price music counter by selling

the production music at 25 cents a sheet, as against 10 cents for popular songs.

Within the past two weeks, E. Wertman, the music buyer for the 10-cent chain, issued orders to raise the price of the production music to 30 cents a copy, as an experiment. The move was so successfully put over that that price has been ordered permanent for the higher grade songs.

The "25-cent department" for music in the 10-cent stores was a recent innovation, caused by competition from local dealers who largely dealt in the "production" (musical shows) output as the dealers could not oppose the cheap-priced store on the other kind.

The raise by the 10-cent stores to 30 cents for the high-class music will correspondingly bring the wholesale price from the publisher two or three cents more than was formerly charged to the jobber, it is said.

BOOSTING O'ROURKE.

Stephen O'Rourke, the Irish tenor, recently unearthed by Bart McHugh, is liable to be lifted right into the concert class if the plans of several Irish societies in New York and Philadelphia materialize. O'Rourke is now playing in vaudeville. McHugh journeyed to New York this week at the request of a concert impresario to discuss plans to arrange a repertoire for a swing around the eastern concert field.

It is understood some of the societies interested in O'Rourke have formerly given their entire support to John McCormack, but because of his universal popularity the well-known Irish tenor has found it impossible to appear whenever and wherever his friends wished him to and the singer's supporters have switched their allegiance to the new "find."

Stephen O'Rourke was practically unknown until McHugh recognized his vocal possibilities and with his recent New York debut the Irishman instantly found favor with that particular class of operatic patrons who prefer his brand of entertainment to the Italian and French specie.

NORWORTH DIVORCE SUIT OFF

Jack Norworth returned from England Sunday on the "St. Louis" and at once effected a reconciliation with his wife, who had brought suit against him for divorce.

Mr. Norworth is now domiciled in an uptown apartment with Mrs. Norworth and their two children.

Norworth will play vaudeville here for a few weeks, pending the completion of a new play being written for him, in which he is to be starred in the spring, probably under the direction of A. H. Woods. He has also received a flattering proposition to appear in a series of one-reel picture comedies.

BOTH ON SAME BILLS.

Montgomery and Perry and Florence Moore and Brother will play on the same bills throughout the middle west, commencing Feb. 12 in this city. Billie Montgomery and Miss Moore were formerly husband and wife, also a vaudeville team.

Another Florence Moore, from the northwest, opens on the Pantages Circuit at Minneapolis this Sunday.

IN AND OUT.

Joe Welch left the American bill, Chicago, the last half last week, owing to illness, and asked that his route be cancelled. Welch may go to some rest resort for the winter. Elsie White, owing to sickness, cancelled the Wilson Avenue, Chicago, the last half last week, and came to New York for medical treatment. The Dohertys filled in.

Leonard and Louie dropped out of the Delancy St. bill the first half through illness. Cummin and Seaham secured the spot.

Devere and Malcom retired from the bill at the Royal after the Monday matinee, replaced by Reddington and Grant.

Elenor Haber and Co. left the city after the Monday matinee. It was reported Miss Haber had been hit by a falling sand bag. "The Birthday Party" secured the place.

BIRTHS.

Mr. and Mrs. James A. Graham, son. Mrs. Graham was formerly in burlesque, known as Florence Fletcher, while Mr. Graham played in vaudeville, of Graham and Porter, and is now with the Metro.

BAYES IN CHICAGO.

Nora Bayes will move her single whole show to Chicago, March 11, opening at the Playhouse in that city under the chaperonage of A. H. Woods. On the trip out Miss Bayes may play a town or two on a week stand as a test of her own entertainment for the road. Next season Woods, it is said, has a route of 35 weeks laid out for the Bayes show in the outside cities, the Bayes entertainment by that time to be elaborated and padded, although the Bayes show as now given practically by herself at the Eltinge, New York, will be the one presented to Chicago.

Miss Bayes has declined the tender of a big time vaudeville route for a condensation of her present performance. About 15 weeks had been secured for her in the United Booking Offices. This week also Miss Bayes placed a salary of \$1,000 a day for herself as a half of a revived Bayes and Norworth act, making it plain the prohibitive figure was set to prevent further discussion.

Tonight (Friday) at Rye, N. Y., in the residence of Mrs. Edgar Palmer, Miss Bayes will give a performance from 9.30 until 10.15, for which she will receive \$1,000.

The entire Bayes show had an opportunity to appear at the Coconut Grove in the Century Theatre but Miss Bayes preferred not to fight the waiters and diners. It is said the Grove management wanted her to substitute for the present performance there, principally Gertrude Hoffman's, who has given her notice to leave the Grove and is preparing a vaudeville act.

ANOTHER "LOOP" POP HOUSE.

Chicago, Jan. 31.

According to rumor the Orpheum Circuit interests which now operate the two large big time vaudeville theatres here have been negotiating to secure a "Loop" site for a popular priced vaudeville theatre.

It is said a portion of the plot was secured, but that there are several leases standing in the path of the remainder.

The Rialto, the new Jones, Linick & Schaeffer pop vaudeville theatre opening here last week is the second pop house of the same firm's within the "Loop" area. The Rialto, although seating but 1,600 against McVicker's (the other) capacity of 2,300, beat the latter house in the money gross for the first week, both playing to capacity all the time. The management of the two houses do not yet understand how it could happen.

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MARRIAGES.

Johnny Fink (Rose and Fink) and Ida Bass, non-professional, in Chicago. George Fisher, of vaudeville, and Helen Brundidge, check girl in the Hotel Edward grill, Kansas City, were married in that city late last week.

Betty Lloyd and Fred Kullman, both of the "All Girl Revue."

Francis Wilson, 63 years old, on the stage for 40 years, and Edna E. Burns, his leading lady in "The Bachelor's Baby," at St. Charles, Mo., the home of the bride. The comedian wrote the account of the wedding for the newspapers himself in which he told of leaving the wedding ring in New York.

Helen Claire Benedict in "That Other Woman" at the American, St. Louis, and J. Luray Butler, her stage manager, last week. The bride is the daughter of Lew Benedict, of minstrel fame.

Charles Crowl and Sylvia O. Ephriam, at Aurora, Ill., Jan. 21. Mr. Crowl is connected with the Chicago branch of the United Booking Offices. His wife retired from the stage three years ago. The marriage was made public in Chicago this week.

Von Dell, protean magician, and Dorothy Arlin Carvell Lloyd (niece of the late Governor of Prince Edward Island), Jan. 2.

Mort Schaeffer, western road manager for the Leo Feist Co., and Claire Bergman, of Minneapolis, Jan. 28.

William Charles Meager, formerly of the Sullivan-Considine business forces, and Mary M. La Mont, at Seattle, Jan. 18.

SICK AND INJURED.

Ben Schaeffer fractured his left arm last week through a fall on the icy pavement at 14th street and 7th avenue. Schaeffer's arm was placed in splints at the emergency ward at St. Vincent's Hospital.

Johnnie Ford has just recovered from a serious attack of brain fever resulting from a slight case of pneumonia. His illness kept him confined to his hotel for several days.

Visitors at Ward's Island last Sunday reported the condition of Joe Raymond as very serious. He is confined at the institution in ward 52 under his proper name, Raymond Entracht. Visitors can call daily. Raymond's mind has entirely left him and his physical condition is said to be very weak.

One of the team of Howard and White, at Bayonne, N. J., last week, had an old knee trouble return, and was obliged to go to the Swiney Hospital in that town, where he will remain six weeks or so, to recover.

The Crisps have canceled the remainder of their vaudeville engagements for this season, due to the ill health of one of the Crisp girls.

An automobile owned by George Choos tried to run up a tree on 110th street Tuesday night, injuring the three occupants, Mrs. Choos, Mr. Choos, Sr., and the chauffeur. They had to be taken to the hospital. The owner was not in the car at the time. The machine was brand new, it being its first day out.

Dave Fitzgibbons, a pianist, and brother of Bert Fitzgibbons (in vaudeville) was injured by an auto striking him at Eighth avenue and 40th street and removed to Bellevue Hospital. His wife is Belle Stuart. Some years ago the injured man was pianist at Pastor's.

George A. Ewell, formerly of the vaudeville team of Townsend and Ewell, is a patient in the Paterson (N. J.) General Hospital.

Jessie Kennison was seriously injured in an automobile accident near Newark, N. J., late last week. She will be confined to her rooms in the New Victoria Hotel, New York, for several weeks.

The mother of Arthur Millus (Henders and Millus) is in ill health and has been unable to get into communication with her son.

NEW COAST BOOKING COMBINE IS CONNECTING LINK TO EAST

Ackerman and Quigley in 'Frisco and Kelly and Burns of Seattle Arrange Affiliation. Nine Weeks of Small Town Stands in Circuit. "Coast Defenders" Thinning Out.

San Francisco, Jan. 31.

A vaudeville booking combination has been completed through an affiliation between Ackerman & Harris, (Frisco) and Kelly & Burns, Seattle. It is to be booked from here by Mrs. Ella Weston (who will also continue to book the local A. & H. houses), totaling nine weeks in all of one, two, three and four-night stands. The time closes in Devil's Lake, N. D.

Through an agreement with the W. V. M. A. (Chicago) arrangements call for the Association to book direct into Chicago. Former bookings in this territory going eastward were arranged in Chicago.

The present programs consist of but three turns, the shows going along intact. The towns included in the bookings are Marysville, Chico, Red Bluff, Redding, Dunsmuir, Cal.; Roseburg, Eugene, Marshfield, Albany, Corvallis, Pendleton, Salem, Astoria, Ore.; Centralia, Elsie, Aberdeen, Hoquien, Elensburg, N. Yakima, Topinosh, Walla Walla, Pullma, Burke, Wash.; Wallace, Kellogg, Courtlene, Idaho; Missoula, Havre, Great Falls, Mont.; Williston and Devil's Lake, N. D.

When the circuit is firmly established and larger towns added, it will prove an opportunity for the "coast defender," who heretofore never had the available bookings to work eastward. However, it is generally known the present shortage of coast material has been the cause for downtown theatres turning towards pictures.

For a while it was impossible to book shows from the acts around town, while at one time a claim was made, hundreds could be picked up daily hanging around the familiar "Ham Tree" (professionally known) in front of the Pantages Theatre Bldg.

Formerly there was considerable work in the near-by towns for "coast acts," although recently all of this has been done away with, with no signs of an outside bookings office, other than Blake & Amber, being visible. The artists vanished, some joining picture companies, and others accepting offers with musical stock throughout the middle west. Now it appears as though the offices find considerable trouble at times trying to fill here for what houses still remain.

WHALEN GOING TO WORK.

Boston, Jan. 31.

Geoffrey Whalen, deputy organizer of the White Rats for New England, is apparently satisfied that he will have to go to work.

It is known he has been making the rounds in the past few days seeking a position as "lecturer" in pop houses here.

Whalen first achieved fame among the "home guards" of the local small time field when he blossomed forth as a descriptive lecturer furnishing the chatter, small talk, and sob stuff for feature films. Later he became one of Harry Mountford's nearest rivals as a talking agitator among White Rats in this section.

BIRNES' SALARY CUT.

Chicago, Jan. 31.

The White Rats have gone into the salary cutting thing they protest so much about, according to the story that Joe Birnes, the Chicago representative

for the organization, is now receiving \$20 weekly.

Mr. Birnes was formerly paid \$35 a week.

MANAGERS MEET TUESDAY.

The regular monthly meeting of the Vaudeville Managers' Protective Association will be held Tuesday in its Columbia Theatre building offices.

A full attendance is expected as special notices of the meeting were sent out to all members.

STAGE UNIONS ORGANIZE.

Lynn, Mass., Jan. 31.

The Electrical Trades Council, including musicians, stage workers, picture operators, with a membership of approximately 600, to include Lynn, Salem, Swampscott and Marblehead, and possibly Cliftondale and Nahant, has been organized in Lynn. William C. Scanlon, stage manager of the Strand, is the president, with Leo Barber, vice president, and W. H. Ricker, secretary and treasurer.

This organization embraces the Lynn Musicians' Association of the American Federation of Musicians; the State Employees' Union of the I. A. T. S. E., and Picture Operators of the M. P. M. O. of the United States and Canada. Permission for the local combination was granted by the general organizations and by the American Federation of Labor, with which all are affiliated.

The Lynn organization is the first and only one of its kind in New England, although there are several projects on foot at the present time. Of the Lynn musicians involved there are about 475, about 75 stage hands and 25 or 30 operators.

EQUITY AWAITING NEWS.

The Actors' Equity Association is now waiting for the next move the A. F. of L. will make regarding the players' organization. Francis Wilson, John Cope and Paul N. Turner appeared in Washington before the executive council and laid the case of the actors before the laborers. The latter said the Equity would be informed in due time as regards the decision of the A. F. of L. to whether a charter would be issue to the Equity.

Through an outside source, not connected with either the Equity or the labor body, it was intimated the A. F. of L. did not care very much about welcoming any other actors into the fold, through the recent White Rats' strike fiasco.

ERNEST BALL RESIGNS.

Chicago, Jan. 31.

Following the reported cancellation of his big time route last Friday, Ernest R. Ball resigned as a member of the White Rats.

COLONIAL'S RECORD.

The Colonial, New York, is hanging up a record this week for number of people attending the performances in that city. A "Mid-Winter Festival" was advertised and with a good show resulting from the extra-act program, the house commenced to break the attendance record Monday, although the monied gross could not be compared through the Colonial now charging but 50 cents top at night.

NO CHICAGO AID.

Chicago, Jan. 31.

The signs for the past week have been the White Rats found they could secure no aid from the Chicago unions. The local stage hands union, musicians' and operators' unions are said to have declared its members would not take part in any matter in which the Rats was concerned.

Harry Mountford left for New York late last week, after his desperate efforts to interest the unions here had failed to accomplish anything tangible. The moral support the Rats expected through "peaceful picketing" did not materialize. James W. FitzPatrick did not leave with Mountford, but is said to have continued interviewing the labor people.

While Mountford was here he caused to be assiduously circulated reports of "something doing," making a continued story of it and having the serial culminate, after his departure, by word passing there would be a strike of Rats Monday, last. Like all the other stories the Rats sent out, nothing came of it. If the object was to annoy managerial interests, that appeared to have failed as well.

Mountford is reported to have made representations to the local union people that were not proven to the union men's satisfaction. They are said to have grown lukewarm in their attitude toward the Rats organization upon finding that most of Mountford's talk to them had been talk, only.

The feeling of the stage hands around here seemed to be expressed through their statements that Charles C. Shay, president of the International Alliance Theatrical Stage Employes, is almost certain of re-election at the Cleveland convention Feb. 24 of the A. T. S. E. if he does not embroil his members in the White Rats agitation.

The biggest blow to Mountford out this way has been his total failure to elicit sufficient sympathy to obtain any financial aid.

CAN'T USE "KEITH VAUDEVILLE."

Syracuse, N. Y., Jan. 31.

Manager George Blumenthal of the Grand, which opened with vaudeville after being dark for a long time, was served with a court order which forbids him to use the advertising line, "Formerly the home of Keith Vaudeville."

The Grand once played Keith vaudeville. It was reopened by George Blumenthal, with a variety policy. At the opening performance Monday there was a turnaway.

On the initial bill were a number of acts from the Dan Rice Circus, including James and Agnes Duvea, Lestro, Von Jerome, Reed and Wright, the Beatties, Bertha Froelich, Maude Almore and Co., the Five Castelucci and the Circus.

MOSS' GEN. MGR.

In something of a reorganization of the B. S. Moss executive offices through a retirement and a change or so in the forces, John C. Blockhouse is now general manager of the Moss Circuit.

Mr. Blockhouse was formerly manager of Moss' Hamilton, where he is succeeded by C. W. Meyers.

Wichita Falls on Interstate Circuit.

Chicago, Jan. 31.

The Wichita theatre, Wichita Falls, Texas, has been added to the Interstate books and will be booked by Ray P. Whitfield from the Association floor. By tacking on Wichita Falls, it does away with the layoff between Fort Worth and Little Rock.

Heretofore the Interstate acts closing an engagement at Fort Worth Wednesday would lay off three days and open in Little Rock Monday.

The new bookings start Feb. 11, four acts for three days the last half of each week.

NEW ACTS.

Frederick H. Speare with Benedict MacQuarrie, Eveta Kundson and James Cherry in allegorical comedy playlet, "Everywoman's Sister."

Jane Ware (former leading woman with "Texas" on the International) in a dramatic sketch, "A Texas Tangle," with three people.

Eugenie Blair in sketch by Alfred Grunberg, editorial staff of the "American Magazine."

Playlet, "Hotspur," written by Richard J. Beamish, editor of the Philadelphia "Press" (Jos. Hart).

Arthur Hartley (Hartley and Pecan) and Marjorie Hackett (Vogueland Fancies) two-act.

Anthony Andre and Co. in "The Beggar-Man," sketch, with four people, produced by Walter H. Brown.

Arria Hathaway and Jos. McShayne will add several novelty features to their present act, staged by Leon Errol. Revivals of "Dinkelspiel's Christmas" and "The Ladies' Beauty Parlor" (Joe Maxwell).

John W. Ransome, returning to vaudeville in monolog (J. J. Armstrong).

Billy Clark (Armstrong and Clark) and Billy Smith (Ford and Smith), two-act.

Jack Waldron (Lockett and Waldron) and Myrtle Young (Young and Brown), two-act.

An act of nine people, six saxophone players, two girls and one man, singers (Paul Durand).

"Hello Frisco Girls," with Cora Roberts, including 10 girls and four principals.

Larry Reilly, Irish musical comedy with six people.

Mary Balser and Co. in a comedy, with Chas. Harris.

Dan Healy and Rene Chaplow (formerly "World of Pleasure"), two-act.

Dorothy Arthur and Paisley Noon, dancing and singing scenic production.

Frank Evans (Evans and Vidoca) and Jack Lemley, blackface act.

Jack McShane (Roberts and McShane) single.

Sketch, with Corse and Claude Payton and Edna Mae Spooner.

"The Minstrel's Dream," with Al Grossman and six people.

Julia and Ed. Redding, Alice Nelson and Co. sketch (Rose & Curtis).

Burrell Barabretto and Violet Fitz-Hugh. (Chamberlain Brown).

Clark and Lewis, "In Paradise" (Roehm & Richards).

Three Chinese Musical Entertainers (Americans made up as Chinese).

Richard Anderson, reviving "When Caesar Sees Her."

Mabel Elaine and a Jaz Band.

MONTREAL'S BUILDINGS.

Montreal, Jan. 31.

The London theatre on St. Catherine street is being demolished to make room for a modern theatre which will seat 1,200 when completed and which will be known as the Holman theatre. It is being erected by the owners of the Grand theatre here.

Work on the Loew theatre here has started and according to present plans the house will open next November. This house, seating 3,600, will be the largest theatre in Canada.

Garrity at Audubon, New York.

Chicago, Jan. 31.

It is reported John J. Garrity, formerly western representative for the Shuberts and in personal charge of the Garrick, this city, has been appointed by William Fox manager of the Audubon theatre, New York.

MANN BOOKED.

Louis Mann in "Some Warriors" was placed for an Orpheum Circuit engagement this week. He will open in Chicago, Feb. 12.

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

AMONG THE WOMEN

BY THE SKIRT.

Eva Tanguay packed them in Monday afternoon at the Palace. Miss Tanguay has surely found the fountain of youth. Many "single women" have gone before but this indefatigable worker goes on. And each season Miss Tanguay's costume becomes more marvelous. Her first was made entirely of white plumes, head dress and all. It just oozed money. A burlesque on the modern hoop skirt was cleverly done. The hoop was in trellises of flowers over blue satin bloomers. Her red and green costume of last year was duplicated in purple and silver. A hard-shoe dance is done by Miss Tanguay in a mantle of silver sequins over a union suit of bronze. A dress that represented a rose was wonderfully made. The trunks were of green while the rose curling upward was in pink and each leaf crusted in crystal. At the back were leaves and a stem reaching to the hair. Mignon in a white lace two founce dress would do just as well if she didn't announce her imitations, but allow the audience to guess. Mme. Alf W. Loyal (Loyal's Dogs) wears a costume that is funny, although it is not meant for comedy. Her white stockinged limbs are encased in short white trousers. A tight fitting three-quarter coat is worn over all, making her look top heavy. The women of the four Marks Brothers' act are dressing better than formerly. Especially good looking was a white dancing frock trimmed in black birds. Emily Ann Wellman is fortunate in her playlet for vaudeville. Miss Wellman was first in a good looking negligee of lace. A change was made to an evening dress of white made with an over drapery. In the same sketch Winifred Burke was stunning in a robe of steel. Mlle. Talma (with LeRoy and Bosco) wore blue tulle encrusted in sequins.

Billy Watson's "Beef Trust" has nothing on the Rose Sydel show at the Columbia this week. The Watson's chorus are more shapely than the Sydel organization's. A better dressed chorus hasn't been seen at the Columbia this season. Miss Sydel appears for one number wearing a pink net dress embroidered in crystal. A quick change is made to a tight fitting dress of pale blue sequins with bands of orange velvet. Many handsome diamond pieces were also worn by Miss Sydel. The show lacks women. It would help the show were Miss Sydel to do more.

Kate Pullman, a lively miss and a good dancer, keeps things humming when she is on the stage.

Miss Pullman wore several frocks, the prettiest of which was the purple velvet trimmed with white fur and a white made in narrow flounces.

Frances Cornell for a specialty number wore a bright red net made in points and a sequin bodice. Another good looking costume was of black and silver sequins in stripes made princess.

From the applause received by the Gliding O'Mearas their whole dancing class must have followed them over to the American theatre, the first half. Mrs. O'Meara's first dress was of net flounces bonded in blue moire silk. The second dress was pale blue silk, having a silver figure. The skirt was the barrel effect, while the silver bodice came to a long point. Harrington and Lanster are two good looking girls. Dressed alike in coral velvet coats trimmed in lambs fur, changes are made to a ballet dress of several shades of net and a white taffeta made with a ruffled panel and angel sleeves. The finale is in Hula costume. Polly Prim pleased with some smart material. An eccentric white satin costume is first worn by her, she changing to a wedding dress, most military in lines. A two-founce silver dress had side panels of plain silver. The woman of the Frank Whittier Co. wore purple net made long waisted and

trimmed with marabeau. A mauve velvet coat is also shown. Blanche Vincents (Mack and Vincents) wore the inevitable two-founce silver lace dress.

The courtesy of the Palace staff should be made into a picture film, if that is possible, and exhibited in all other theatres for the education of employees. The Palace people make their attention so unobtrusive it must be a pleasure for every Palace patron who visits that house. It may be a coincidence although I think not for those things usually go together that the biggest and best vaudeville theatre should have the management it does. Generally the smaller the house the more important its employees are or think they are. Most of the theatres I have visited when extending the pass privilege make it apparent they are doing you a favor. At the Palace it's the reverse. They leave you with the impression you are doing them a favor.

Adelaide and Hughes (at the Orpheum) are doing their most pretentious act. These two dancers do a little of all the dances from the minuet to the modern. Adelaide wears a shepardess dress of rose silk puffed over a skirt of many ruffles. A poke bonnet had plumes to match. An allegorical ballet was cleverly done. Elsie Faye and Paul McCarthy do a neat act. Miss Faye wore a blue net made with three flounces, each piped with baby ribbon. The bodice was crystal. A long petticoat would improve this dress. Effie Weston (with Donald Kerr) wears an orchid taffeta cut very short and in points. A second change is to a green net made in four layers with a flowered bodice. Mr. Kerr is wrong with his checked trousers, chocolate brown cutaway coat and tan yeast.

In her latest Vitagraph release, "Indiscretion," Lillian Walker reveals considerably more of her physical charms than her usual fascinating dimples. In the opening scenes she is in a one-piece bathing suit, known in France as a "myo" (I'm not sure the spelling is correct, but you know what I mean). And Lillian has some figure. The visualization is as alluring as anything perpetrated by the daring Audrey Munson in her various nude revelations. Later on in the picture Miss Walker wears a most unbecoming evening gown. Of the two, it is safe to say most picture fans prefer the "myo."

"BUTTERFLY" ON THE RECORDS.

"Poor Butterfly" (vocal) has been issued on the phonograph records, and it is estimated the sale will reach 400,000 or more. On the reverse of "Butterfly" (Victor) is Irving Berlin's "Alice in Wonderland," as sung in "The Century Girl." The two songs draw an equal royalty from the record people.

The "Butterfly" number (instrumental) had previously been issued by the piano-player concerns.

It's reported that T. B. Harms & Co. & Francis, Day & Hunter, publishers of the "Butterfly" music, has secured permission from Charles Dillingham, manager of "The Big Show" at the Hippodrome (where the number is of the score) to release the song (vocal) for limited use among professional singers, the release permission, according to accounts, carrying certain restrictions the music publishing firm is obligated to observe.

That "Poor Butterfly," written by Raymond Hubbell (music) and John L. Golden (lyrics) is the reigning popular song hit of this season thus far is more from accident than expectation. During the rehearsal of the Hippodrome production, the producers of that show attempted to replace the song, not caring for it through the tempo. Several song writers were invited to the rehearsals to listen to it in the hope they would furnish a satisfactory substitute. None was gotten, however, before the premiere and the song was in the first night performance, remaining in the show since, although its popularity was brought about more through the instrumental version of the number, as a fox trot dance, than the vocalized song at the Hip.

DULUTH OUT.

The Lyceum, Duluth, will be dropped from the American wheel after next week (Feb. 5). The burlesque shows have played three days in the town under a guarantee.

The house will play only legit road shows in the future.

Memphis' First Loew Show.

The opening Loew program for the Lyceum, Memphis, Feb. 12, has Ed. and Jack Smith, "Man in the Dark;" Tom Kelly, Gleasons and O'Houlihan and Carlyle Blackwell in "A Square Deal" (film) with one act to fill.

The following week "The Mimic World" and three other acts will be given.

Memphis shows go intact on the Loew time after their stand at Atlanta.

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

DARCY SHOW RECEIPTS.

Buffalo, Jan. 31.

Les Darcy is appearing here at the Garden, which plays stock burlesque, and will remain for the week. Last week he was in Pittsburgh at the Academy which also has a stock burlesque policy. His arrangement called for 50 per cent. of the gross, and since the takings were slightly in excess of \$5,000, the tour managers were able for the first time since the trip started to pay Darcy his salary of \$2,500 all in a lump.

So far the Darcy road show venture has proven a disastrous one financially, not only for Freeman Bernstein, but for Ben Rosenthal, who "wished" himself in for a complete bankroll. The first stand at Bridgeport drew a fairly big house with \$800 taken in, but in Trenton the following day the pickings amounted to just \$60. The gross jumped four dollars in Reading and then leaped again in Baltimore, when \$66 came through the ticket window. Allentown made Freeman sit up and take notice with a gross of \$450, and he had visions of wealth in Philadelphia the following day, but just \$127 came to view.

That was the day when Darcy's first week's salary was due and it was figured out that there was \$1,000 coming to the Australian, the balance having already been delivered. Right there Rosenthal landed himself as a partner by digging \$1,500 and the day was saved.

The troupe then traveled to Easton, with but four acts left and gathered \$130. Then came Altoona with \$175 and Johnstown, where the receipts were \$210. That brought them into Pittsburgh, but only one act was left (Stone, a barrel jumper).

Just why Bernstein hangs onto his fliv tour is a bit of a mystery, but reports have it that there is a clause in Darcy's contract calling for Freeman's interest in "all attractions" for 15 weeks and therefore when Darcy fights McCoy, Bernstein will have to be declared in if he is able to continue the tour and pay the boxer the weekly salary up until two weeks before the mill.

In addition to their regular troubles, someone with the troupe is said to have left a trail of checks behind, these going for board bills and the like. There were seven or eight advance men, but where they are now, no one knows.

Chicago, Jan. 31.

Les Darcy, the Australian pugilist, makes his first Chicago appearance at the Haymarket (west side) next Sunday, where he will play a week's engagement as an "extra feature."

MAX COOPER AND IRENE RICARDO.

On the cover are Max Cooper and Irene Ricardo, a feature at the Alhambra this week. The act is taking the comedy honors of the bill, thanks to the amusing antics of Miss Ricardo, one of the cleverest eccentric comedienne in the two-a-day.

"Ah, Give Me the Ring" is the title of their skit, written by Joe Young and Sam Lewis, which furnishes the framework upon which the pair build their amusing nonsense.

One of the many novelties introduced by this clever pair is a freak musical duet for which Miss Ricardo plays a ukelele, while Mr. Cooper works out odd harmony by means of a toy cornet. This bit was one of the hits of their offering at the Alhambra.

The turn is splendidly mounted and smartly dressed and as a clean specialty lends class to any vaudeville bill. Mr. Cooper's fine baritone voice is heard to good effect in "The Black Sheep" ballad from the list of Waterson, Berlin & Snyder. Direction of Claude & Gordon Bostock.

K. C.'s Musical Stock.

Kansas City, Jan. 31.

The Opera Players at the Grand opened this week with "The Firefly" as the first of a musical series. The company came here from St. Louis.



JAY GOULD and FLO LEWIS

"HOLDING THE FORT"

This is the way we play the Loew and Fox Circuits. Snow, rain, baggagemen and subways never bother us. How would you like to travel this way? We soon leave for the Coast. Car at 1666 Broadway.

Woodmansten Inn opened its new ice skating rink last night (Thursday).

The Cliff House, San Francisco, recently celebrated its 50th anniversary.

Ice skating may be a feature on the boardwalk at Asbury Park this summer. It will be in a rink.

A revue with six principals and eight girls is being prepared by Al Herman for Au Caprice.

Joe Termini will direct the 15-piece orchestra at the Auto Show in Richmond, Va.

Harry Cornell will produce a revue for the Cafe Boulevard. It is being staged by Leon De Costa.

Irene Steinfeld has joined Eddie Clark's revue at the States' Restaurant, Chicago.

Queenie Queenen left the Al Jolson show last week and is now the hostess at the Grand Pacific, Chicago. She is a Chicago girl.

A sign posted on the elevator door leading to the former Bull Ring states the resort will be opened again in about ten days.

Gil Boag has taken over the Doeck and Doris and will reopen the establishment shortly, calling it the Moulin Rouge.

Flo Ziegfeld, Jr., announces he has placed Claudius and Scarlet, now in "The Midnight Frolic," on the Amsterdam Roof, under contract for one year.

The Dixie Jass Band, five pieces, is at Reisenweber's (Hawkesworth Room) brought on by Max Hart. The band opened last Friday. It is said to have come from New Orleans.

Veronica, a "cooch" dancer, who opened as a Hula stepper at Rector's one time and made it so strong she left after the first performance, has been engaged for the Coconut Grove on the Century Roof.

"There Is Egypt in Your Dreamy Eyes" (Remick & Co.) is being pronounced the most popular fox trot music in the restaurants just at present, even supplanting "Poor Butterfly" as an encore getter.

A strike of waiters and bartenders at the Hotel Bismarck and Bismarck Gardens, Chicago, is on. The strikers are union and the musicians working in the same places may be called upon to go out in sympathy.

Doraldina, the dancer, has been sued by Clifford C. Fischer for \$10,500, Fischer alleging a monied interest in her present contract as her manager, per agreement held by him. Charles H. Griffith represents Mr. Fischer in the action.

Cincinnati business and society men formed the Queen City Ice Rink Company incorporated Jan. 27. Capitalization, \$125,000. The rink will be 100x200. Incorporators are Templeton Briggs, William E. Minor, J. B. Hollister, R. F. Ives, F. H. Chatfield.

The one o'clock law in the Chicago cafes is rigidly enforced. Almost all lights are turned off at that hour whether patrons have paid their checks or not. As yet only a few kicks have been registered, although one New Yorker caught a short-changing waiter in the act.

The hold-up of the Morrison hotel lunch room last week by a two-gunned bandit who only took \$30 and missed a \$200 roll, was only one of 427 robberies and "stick-ups" in Chicago for the week. The police have formed a rifle guard, which consists of half a

dozen crack shots who are rushed around town in a high powered car immediately upon report of a "job."

A clerical campaign endeavoring to close the tenderloin district of San Francisco and enforce the two o'clock liquor law has been started, and promises to cause considerable trouble throughout the city. A number of familiar faces have departed from many cafes, while a score of girl entertainers have refused to continue until everything is settled, having gone north to locate in cafes in the meantime.

Hector J. Strechmans, who is handling the publicity for the Bismarck Gardens, Chicago, put over a nifty Monday when he had the auto-driving dog, "Poughkeepsie Rex," drive a car through the Chicago streets, with a banner on each side of the car, carrying the words, "Bismarck Gardens Every Evening." The dog stunk hit the first pages of the dailies. The dog appears to be guiding the car as his forefeet are on the steering wheel. The car is run by a wire attached to the shoes of the man seated beside the animal.

The Jazz Band has hit New York at last, but just how popular it will become here is a matter that is going to be entirely in the hands of certain authorities that look after the public welfare. There is one thing that is certain and that is that the melodies as played by the Jazz organization at Reisenweber's are quite conducive to make the dancers on the floor loosen up and go the limit in their stepping. Last Saturday night the Jazz musicians furnished the bigger part of the music for dancing at the 400 Club and the rather "mixed" crowd that was present seemed to like it, judging from the encores that were demanded and from the manner in which the dancers roughened-up their stepping. The band carries its strongest punches in the trombone and the piccolo, the latter hitting all the blues.

Tom Shanley, manager of Shanley's, gave a novel performance at his cabaret last week when he staged the Van Cleve and "Pete" (mule) act at the 8 o'clock show to test its possibilities as an attraction. There were grave fears held out for the mule's behavior, but nothing unexpected happened throughout the specialty, the mule managing to do its entire routine of stunts on the limited space provided and without any display of nervousness because of the exceptional closeness of the hot meat, etc. The act will probably appear at Shanley's for a run after playing some local engagements previously booked. This is the first time an animal act (excepting an incidental dog or so in a turn) has been engaged or even shown in a restaurant in the east, although during the cabaret craze in San Francisco a few years back such acts were not uncommon.

The Isleworth Hotel, Atlantic City, has an ice rink in its grille with Bassett and Helaine as the professionals. The public is allowed to skats and the entertainment appears to be the on-lookers watching the beginners. The Isleworth grille is running sort a la cafe only, as the restaurant of the hotel does not serve between the American plan meals. This hasn't helped the business apparently and the A. C. visitors haven't enthused over the Isleworth's innovation. The Atlantic hotel now giving particular attention (and at a rate) to professionals is the St. Charles, which has as its manager the same Murphy formerly at the Alamac (he having followed Jim Walsh into the renamed Young's Hotel). Dunlap's

down there is giving five acts for a cabaret.

The "Revue of Varieties" at Rector's is a dressy show, with five principals, 12 choristers and three specialties. It was first shown Jan. 25, staged by Andre, with some special music and lyrics by Dave Oppenheim, Jack Yellen and Herman Paley. Muriel Window is featured among the revue principals. A restaurant floor is new to Miss Window, but she gets around in lively fashion, is always costumed becomingly and leads several numbers, besides giving her "cave man" song with costume from vaudeville, that is too much of a lyric song for a restaurant. In Patsy Delany (held over from the former revue) and Gloria Foy, Rector's has two high kicking number leaders and they add pep to the performance. Mildred Valmore has one bit that hardly counts. Stuart Jackson and Harrison Garrett are the men, Jackson a conventional juvenile for number leading, with Garrett inconspicuous. For the number of principals there doesn't seem to be sufficient snap to the revue. Perhaps this is through a couple of the songs having been ordered out before the premiere by reason of the U. S. Supreme Court copyright decision, the productions restricting the songs refusing permission for the numbers to be sung. The opening number is a changeable affair from "The Girls of '76" to the "1917 Girl from Rector's," with the chorus girls making two or three changes during the bit, they appearing but for an instant in the opening costumes. The closing number, to an old "Patrol" melody, had a neat dressing scheme, a hybrid of tights, union suits and waists. The girls are military dolls and the number is called "From Broadway to the Trenches." "Honolulu Way" did about the best of the songs, with Miss Window and Mr. Jackson leading. Miss Window's first number was "Dixie All the Time," with the girls behind her, Miss Window wearing her black raven crest in this and throughout the performance. Dore and Cavanaugh, who have grown very popular at Rector's and are one of the few remaining teams of professional dancers, did well in their specialty and the Gaudsmidts, with their dogs, also performed. The other act was the Friedowsky Troupe, Russian dancers, with their fast work. The present Rector revue, running somewhat over 45 minutes without an intermission, is much preferable to the former show there (that had a concert soprano singing a hula number). This new revue will grow even better after it has been playing a while. For Miss Delany's benefit it might be said she has developed a habit of favoring the south side of the room while working. She and all others on in a cabaret show had better circulate when on the floor and keep circulating.

Chicago, Jan. 31.

The Andre-Sherri revue, headed by Mabel Hamilton, Ethel Kirk, Gardener Trio, and the Glorias, long at Rector's, New York, invaded the Chicago "Loop" cabaret interior Monday night at the Winter Garden and captured it in a manner that may keep the revue here indefinitely. Mons. Andre was present and wielded the baton for the first performance. The Winter Garden was packed and the revue was accepted as just what the Loop needed. New faces and new numbers, done in approved New York style, with both the individual and ensemble numbers performed in Broadway dash and ginger, had the Garden crowd bestowing enthusiastic appreciation. It's the best show of its kind in the Loop. Mabel Hamilton and Ethel Kirk vied with each other in displaying some of the niftiest creations

of the modiste's art yet seen in a Chicago cabaret. Miss Hamilton worked hard and left an agreeable impression in her number leading. Miss Kirk wore some stunning gowns that had that Monday night crowd gaping. The dancing ability of the Gardener Trio and the Glorias was given every chance to shine and their clever work was received with much acclaim. Some novel numbers are introduced by these dancers. The costuming of the revue numbers—especially the military finale—was noteworthy. While the show got over with a bang and will draw in business—the Garden setting is not the best imaginable for a revue of this type. The acoustics are bad, the low ceiling of the basement and the thick pillars throughout making it hard for the table-audience to hear and from one side of the garden it is impossible to see the stage at all. A big word of praise is due F. Wheeler Wadsworth, orchestra director, who is not only an Al musician, but is a willing worker. Wadsworth, a coking good saxophonist by the way, also furnishes the "jazz music" for the public dancing. The Garden can afford to play a revue of the Andre-Sherri type, yet its management must make some changes in its stage layout before the best results can be secured. That is what the Garden is evidently aiming for, but the hand of a showman is missing. Andre worked like a Trojan to make the opening a hit, and he succeeded splendidly, considering the very small stage and the crowded condition in which his revue company worked.

Chicago, Jan. 31.

The Bismarck Gardens is out of "the Loop" but there are few prettier places in restaurants than the beautifully illuminated and handsomely decorated Marigold Room of the Bismarck. It has a small stage but the numbers are all nicely staged on the big dancing floor. Not only is the show regarded as about the biggest and best of its kind but the double orchestra is proving popular. Between Biese's Jass band and Foote's orchestra, the music is splendidly taken care of. A small admission fee is charged and the place now has become the Mecca of revue devotees. Edward Beck staged the shows. He is giving 'em a coking good revue. Each number strikes that happy musical production medium that keeps the show running with smoothness and precision. Ada Foreman is the danseuse classique. She is the little dancing sprite with Ruth St. Denis. Her Oriental and Javanese dances are creating a furore at the Gardens. The revue management has retained the Loos Brothers, who not only whoop things up with topical numbers, but have several production numbers in which they show surprising ability. In the big Egyptian number Ernie Loos leads "There's Egypt in Your Dreaming Eyes," which Beck has made popular in Chicago since putting it on elaborately at the Gardens. Especially meritorious is the specialty dancing of A. Patton Gibbs and (Miss) Joy Gardner. They have a pleasing "ice skating dance" and do well on their straight routine but the piece de resistance of their revue work is the Apache dance. Grace Humphrey appears in Hawaiian dances and is considered a "find" for the revue. Carrie Foppiano is the soprano and a good one. Frank Mack and Frances Runkle appear in society dances and are becoming favorites. Among the numbers are: "You're the Girl" (Milton E. Schwarzwald), the Charles Purcell song from "Flora Belle," "My Fox Trot Girl" (Paul Biese) and the latest compositions by Fleta Jan Brown and Herbert Spencer. From 21 to 17 numbers are offered during the revue, with a minstrel idea at one time giving the singers a medley. Eight girls in the ensembles and a comely, peppery bunch they are. The costumes were all specially made for the show. It looks as though Mr. Beck, with this restaurant show, has given Chicago something to talk about.

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Imitators, in and out of vaudeville, are confronted with a complex condition, owing to the decision of the U. S. Supreme Court, restricting copyrighted music and songs or both absolutely within the province of the owner of the copyright. With what regret must the imitator, more often the imitress, appreciate that no longer can "an act" be composed of the most melodious or popular "restricted" songs for presentation as "impressions" of those creating the numbers in the original productions or acts. That is, of course, if the cruel-hearted producing manager, act owner or publisher refuses to lend his consent to the nifty imitator's never-paid-for-act. In times past the imitator blithely represented that merely the "impression" was being given, the song was incidental, and invited the owner of the number to go into court, understanding all too perfectly court proceedings would mean publicity equivalent to the loss of one number. For an imitator, if the secret must be let loose, seldom imitates but one person or uses only songs from one production, for that very obvious reason just mentioned. No longer now is it thought a matter of publicity, injunction or court proceedings. For if there are court proceedings they are apt to be of a harsh trend, and if the imitator is told not to, it's not, not perhaps. And now we shall see what we shall see, most interesting of which will be to count up the survivors of the acts that never had an act but got over with an act made up of other acts. In all vaudeville there has been nothing quite so brazen as the imitator or "impressionist." Excluding the bare two, perhaps three, legitimately entitled to the artistic appellation of impersonator (alias imitator) there has never been one "imitator" really qualified to present "impressions" before an audience, but many have, in vaudeville, and many have tried in productions, only to return to vaudeville, excepting those qualified who remained with productions.

Mrs. Reed Albee has gone to Palm Beach, Fla., for two months.

The Allston theatre, Allston, Mass., has been added to the Marcus Loew books (Boston).

The new Pantages theatres at Seattle and Vancouver are expected to open by March 1.

Walter Weems has returned from Australia and will work east over the Orpheum opening in Oakland, Feb. 18.

Louise Edwards (Edwards and Louise), who underwent an operation recently, is recovered.

Abe Silver, of the Broadway Music Corporation, is in Lakewood, N. J., on a short vacation.

Edward Lewis, assistant manager at Proctor's Fifth Avenue, leaves there Saturday.

The W. H. Straus act, "At the Stage Door," has been taken over by Henry Chesterfield.

Mae Latham, prima donna with "Merry Rounders," has left the Columbia wheel show to do pictures.

Seats for "The Man Who Came Back" at the Playhouse are on sale as far ahead as the special Decoration Day matinee.

"The Love Mill," operatic, produced by Andreas Dippel, will open Feb. 5 in Allentown, Pa. It will play Boston before being brought to New York.

Mort Singer and C. E. Kohl, executive heads of the Western Vaudeville Managers' Association, arrived in New York for a three-day visit this week.

The Grand opera house block, Pittsburgh, formerly playing the big time vaudeville bills (now at the Davis) suffered a bad fire Sunday.

C. Brady, for several years assistant treasurer of the Orpheum, Montreal, Can., has been appointed treasurer of the Francais, in that city.

Chas. Williams, resident manager of the Temple, Detroit, is visiting New York this week for the first time in ten years.

"The Lodger" at the Bandbox has been extended from Feb. 3 for an additional week, when it goes to Boston, opening there Feb. 12.

Lydia Barry opens on the Orpheum Circuit in Duluth Feb. 11. Two weeks later the Barry Girls open in the same town.

Richy T. Craig has placed in rehearsal "The Merry Burlesquers," a one-night stand burlesque show. The company will open about Feb. 15.

Aaron Jones, of Jones, Linick & Schaefer, who has been in town for a week, returned to Chicago Tuesday. He devoted most of his visit here looking after his large film interests.

Dorothy Bailey and Marie Weirman, of the Al Jolson show, were operated upon for appendicitis within a week of each other. Both are reported on the way to recovery.

C. J. Brunne has placed in rehearsal "The Love Thief," an English dramatic piece, which opens Feb. 19 at the Lincoln, Union Hill. Olly Logsdon recruited the American company.

Elsie DeWolfe, who gave her illustrated lecture at the Elliott last Sunday to a capacity audience, is to repeat the performance in Chicago, Boston and Philadelphia.

Sig Bosley resigned as Chicago manager of the Shapiro-Bernstein Music firm this week, being replaced by Joe Bennett, formerly an assistant in the same office.

William McKaye has succeeded Charles Porter as dramatic editor of the Chicago "Examiner." Mr. Porter being shifted over to the staff of the Sunday edition.

Charles Cutler, the "wrestler," has quit the mat game and is now training wealthy Chicagoans as athletic director of the Mystic Athletic Club, an offshoot of the Shrine.

Mr. and Mrs. Charles L. MacDonald (Charles and Sadie MacDonald) will celebrate their silver wedding in their Boston home, 38 Bowdoin street, Feb. 2.

Mark Monroe is wandering around the neighborhood with a Stetson style sombrero that the bunch claims cost him \$15, but Mark won't confess what he paid, although the hat is not to be confused with a Monroe \$15 suit.

Charles Van (Charles and Fannie Van) has placed his former comedy acts with Max Hart (Palace theatre building) to be disposed of, as Mr. Van does not expect to return to the stage at present.

Jere Cohan will preside at the regular monthly meeting, Feb. 6, of the Catholic Actors' Guild of America at the Hotel Astor. An entertainment in which prominent players will take part will be an incident of the meeting.

The plot of ground adjoining the Palace, on the southeast corner of Seventh avenue and 47th street, was sold at an executors' sale Tuesday by Joseph P. Day for \$450,000, to Sol Bloom. The property was part of the estate of the late Peter De Lacy.

A traveling indoor circus will be started by Jules Larvett Feb. 15 at Shenadoah, Pa., playing one-night stands with the opening dates so far secured guaranteed. One dollar top will be the scale. About six circus acts (doubling) are to be carried.

E. L. Perry has been appointed resident manager of the Riverside theatre, the new uptown house recently taken over by the Keith interests. Mr. Perry has been a Keith representative for a number of years and was most recently at the Orpheum, Montreal.

The final division of the estate of Max Anderson was made Tuesday and all moneys paid over to the respective heirs. Anderson's brother, who had intended contesting the will, has been settled with, the bulk of the estate going to his sister, Mrs. Bleyer.

Cohn & Wildrow, Inc., who operate the theatre at Haverstraw, N. Y., have taken over a house in Suffern and will operate it with vaudeville, booked by Fally Marcus, opening Feb. 12. The same firm is negotiating for several other towns in Central New York.

The action of Howard Jones against Weber's theatre for an accounting of the receipts of his piece, "The London Follies," which played but one day at that house in 1911, was settled last week. The case was in litigation for six years. The piece was taken off after its first performance.

The East-West Players, which gave four performances recently at the Garden theatre, are being backed by the Educational Alliance. Negotiations were under way for the securing of the Bandbox by the Alliance, but they fell through when "The Lodger" was moved to that house.

Frank Reynolds, the stage door man at the Palace theatre, is constantly answering inquiries as to the whereabouts of Mrs. Vernon Castle, since the beginning of the "Patria" film engagement at that house. The first week over a hundred people journeyed to the stage door insisting upon seeing the dancer herself.

Four members of "The Other Woman" were injured in an automobile accident in Kansas City last week. Clay T. Vance, manager of the company, was cut by glass from the broken windshield; Vaxa Belle suffered slight injuries; J. Lovay Butler and Helen Claire Benedict were attended by a physician for shock.

Walter J. Naylor, manager of the stock at the Lyceum, New Britain, Conn., denies the members of his company did not receive their salaries for the week ending Jan. 20. Ernest Lynds, who was a member of the company, claimed a portion of his salary was not forthcoming on that date and he returned to New York.

Ethel Robinson, of the Robinson Amusement Co., has the contracts for the outdoor attractions for the North-western Circuit of Exhibitions for the 10th consecutive year. The circuit embraces Moose Jaw, Calgary, Red Deer, Edmonton, Brandon, Regina, Saskatoon, North Battleford, Prince Albert, Yorkton and Weyburn.

At the regular meeting of Theatrical Protective Union No. 1 the following delegates, H. L. Abbot, Wm. Bass, T. F. Burke, J. F. Corrigan, W. S. Davis, S. Driscoll, James Maxwell, Sr., J. M. Meeker, W. E. Monroe, J. W. McDowell, T. J. McKenna and J. Tierney were elected to represent the local at the coming convention of the I. A. T. S. E. in Cleveland week Feb. 25.

The Lyceum and Palace, Amsterdam, N. Y., have been sold by Sol Bernstein to Manager Klapp, having the picture houses in that town. The Palace is under construction and will play pop vaudeville when finished, which the Lyceum is now doing, all vaudeville bookings through Bill Delaney of the United Booking Offices. The sale occurred last Friday and the new owner took possession Monday.

The Grand Mancini Opera Co. played at the Tampa (Fla.) Baby Casino for one performance this week, offering "Il Trovatore" to an audience of 200. The management of the house advised one of the opera company's members that business could not be expected better as the house was but recently remodeled, having been until then a swimming pool. The member retorted by asking the manager "Why did they ever change it?"

A new author looming up, who, according to himself, promises to overshadow the leading dramatists of the day. He is Jean Hickenlooper, of Albion, Ia. Jean sent the manuscripts of six plays this week and wrote a letter saying, "the sooner you fellows realize I am in this play writing business to stay, the better for all of us." One of his efforts is a drama in four acts entitled "Outwitting the Devil." It contains dialog and business and the entire play can be read in exactly 17 minutes by the clock.

The Loew office basketball team composed of Alex Hanlon, Sol Turek, Charlie Moskowitz, Moe Schenck and Abe Friedman played its first game Saturday of last week, having as its opponents the heavyweight team of the University Settlement. The Loew boys were defeated 19-14. Their opponents are considered one of the best amateur teams in the city. Following the game a banquet was tendered the players at the Monopole Cafe, the guests including Dorothy Reuter, Edna Stevens, Victoria Blauvelte, Grace Hurley, Flossie Flynn, Ruth Follow, Joe Horn, Jimmy Lyons, Louis Lavine, Eddie Resnick, Sam Follow, Nathan Lavine, Chas. Diamond, Harry Nestler, Leonard Harber.

Doc Steiner, the most versatile dialectician in vaudeville, finally admits someone "put one over" on him this week. An acrobat approached Doc at the soda water fountain in a drug store and began boasting about the value of his act. Doc was annoyed, but patiently waited until the man declared he stopped the show at the Fifth Avenue theatre, whereupon the old physician lost his temper and with his strongest dialect and basso profundo voice passed the "ugly word" and started to move off. The man followed and offered to bet Doc they stopped the show. When they both put their dimes up the acrobat whispered to Doc that the show was stopped for three full minutes because his wife was not fully dressed at curtain time.

WITH THE PRESS AGENTS

At the recent Allies' Bazaar in Chicago, the "Follies" and the Jolson show vied to outshine each other in grabbing publicity bringing stunts. The Zeigfeld organizations put in an appearance in groups but a coup, engineered by Sam Gerson, Ed Bloom and Ben Atwell, finally brought the palm to the Shubert show. This was done by moving the entire company and production in vans and taxi cabs to the Coliseum, where the full show was given gratis. This little stunt cost the show about \$500, the musicians, transfer and stage crew having to be paid for and photographs of the event for the dailies costing \$200. On Saturday night last Mrs. Kellogg Fairbank, Chicago's society belle, who succeeded Mrs. Potter Palmer, entertained members of both the "Follies" and the "Robinson Crusoe" companies who had helped her at the cabaret booth, which she took care of at the bazaar and which is said to have been the most successful of all the booths.

N. C. Grantlund, chief of the Loew publicity bureau, admits he is the best road driver of a car in the world, and bases the assertion on the trip made by him in an Overland, from New York to Providence (219 miles) in 6 1/2 hours. If you don't believe that, Mr. Grantlund says he made the return trip in eight hours, and if still in doubt, he's willing to show the car.

A new movement was started this week by the "Brighten Up Sixth Ave." committee composed of merchants and property owners of 6th avenue, between 42nd and 48th streets, to have that section of the town as bright as the Times Square section and to force the interboro to brighten up the elevated structure in that section. Jack Dunston is chairman of the committee.

E. A. Braden has obtained the consent of the French authorities to bring "The Band from the Trenches" to America for a concert tour under the patronage of the Society for the Re-education of the Maimed Soldiers in France. F. Percy Weadon will have charge of the publicity for the tour. The band is due in about a month. The first concert is to be held in Carnegie Hall, New York.

The big spread in last Sunday's metropolitan newspapers' advertising sections was the announcement of the concert debut of Mrs. William J. Gaynor, widow of the late mayor of New York. She will make her bow to the public as a singer Feb. 2, in the Brooklyn Academy of Music.

The Shuberts promise a production shortly of "Nypusa," an operetta by Sommo Hamilton and Leslie Stuart. They promised it once before back in October, but the morning papers seemed to have forgotten it and printed the paragraph all over again.

A. W. Batchelder left yesterday for Chicago to take charge of the advance for "Katinka" there. He has just completed the preliminary road tour with "You're In Love" and handled the New York opening for the attraction.

Maude Adams' engagement at the Empire, first set for eight weeks, has been extended four weeks. This will make it necessary to postpone her Boston appearance until next season.

The John Cort new show, "Johnny Get Your Gun," is publishing, wherever playing, a written endorsement from Alexander P. Moore, of the Pittsburgh "Leader," in which his wife, Lillian Russell, joins.

Rita Jolivet will return to the stage in "A Nigger in the Woodpile." Miss Jolivet, now Countess Guiseppe de Gippico, will turn her salary over to an Italian war charity, according to her statement in the New York papers.

Charles Hopkins will produce "Some Men and a Lady" at the Punch and Judy. It is the first play of a new dramatist, Meade Minnerode.

The second edition of "The Show of Wonders" will be revealed at the Winter Garden Feb. 12, on the occasion of the 150th performance at that house.

Miss Hedwig Reicher will give four dramatic recitals at the Comedy theatre, beginning Feb. 4.

Nearly \$10,000 was cleared at the benefit for the Actors' Fund in the Century late last week.

ENGAGEMENTS.

Stetson and Huber ("Hans and Fritz").

INTERNATIONAL CIRCUIT.

A revised version of "Pedro the Italian" will open on the International Feb. 12 in Jersey City. The company

will include James Kyle McCurdy, Frank Readick and Pearl Ford. The piece is being staged by Neil Toomey. A singing quartet will be carried as an added attraction.

Arthur Alston's "The Girl He Couldn't Buy" closed Saturday in Indianapolis.

The Gotham, Brooklyn, was dropped from the International this week.

"Mutt and Jeff's Wedding" played to \$3,600 at the Bronx last week.

"Little Women" did over \$4,000 at the Castle Square, Boston, last week.

Chicago, Jan. 31. The new production of "Her Unborn Child," which had its premiere at the National last week claims to have done the biggest business on the week of any International Circuit show that has played the house this season. The Indianapolis house which turned the show down, objecting to its title, is reported as getting the piece later. The company went from here to St. Louis with Kansas City to follow.

Poli's, Washington, will be dropped from the International after this week. The house will install stock commencing Monday.

WATCHING STANDEES.

The inspectors attached to the office of Commissioner of Licenses Bell were active Saturday night about New York theatres, watching the number of standees permitted. Sunday they paid especial attention to the picture houses. The reports have been turned in and the Commissioner will issue warnings this week.

Commissioner Bell stated he did not propose to take the responsibility in the event of any panic that might be caused in any of the theatres by the managers overcrowding with standees, and he intended to take steps to eliminate any possibility of such a panic. After the managers are once warned, and do not heed the warnings the Commissioner will revoke the licenses.

REBUILDING IN SEATTLE.

Seattle, Jan. 31. Eugene Lefy has announced he will build a theatre to replace the Grand, recently destroyed by fire. The location was not disclosed, but it is known Levy controls a site at Third and Pike streets.

The projected theatre will have capacity of 2,000 and will cost about \$250,000 according to the announced plans.

NAZIMOVA—NO THEATRE.

"Ception Shoals," with Nazimova, is another of the numerous attractions seeking a New York playhouse. The piece is playing to capacity at the 299-seat Princess, but is compelled to move out to make way for "Oh Boy."

Up to date all efforts to secure another theatre in town have proved fruitless.

LEADING WOMAN ENGAGED.

Margaret Brainerd, leading woman with William Collier, is engaged to be married to Gus K. Worms, a stockbroker whose home is in New Orleans. The marriage is to take place in July.

"BRIDE" NEXT WEEK.

Max Marcin's farce, "Here Comes the Bride," produced by Edgar McGregor is to open in Schenectady, N. Y., next week. The piece will visit Syracuse, Rochester and Buffalo before New York. Oza Waldrop will play the ingenue lead.

Next season Miss Waldrop will be starred in "Friend Martha," to open early in August at a 42d street theatre.

CHICAGO SHOW RECEIPTS.

Chicago, Jan. 31. With the automobile show opening Saturday the current week should prove the flood tide of the theatrical season—a season which for big business has no precedent. The Al Jolson show in its fifth week at the Garrick boosted its top price to \$3, figuring a sure capacity through the influx of the conventionites, though the "Follies" at the Illinois in its sixth week did not disturb its top rate of \$2.50. Conclusive proof of the record breaking season is shown in the taking of these two musical shows. For its five weeks so far the Jolson show has averaged \$21,100 weekly, while the Zeigfeld organization has shaded this by averaging \$21,500 weekly for six weeks.

"The Boomerang" in at Powers in its twelfth week shows no sign of abatement and the expectations are that it will get close to \$16,000. The success of the Belasco piece is all the more interesting since Powers has been known for years as a "hoodoo" house, though it is within a stone's throw of the Sherman Hotel. Not since "The Music Master" and "Daddy Long Legs" several seasons ago, has Powers berthed a success, until now save the flash of "Shirley Kaye" early this season.

"Potash and Perlmutter in Society" at the Olympic is a newcomer in the lists and got a sell out opening Sunday night. It seemed a mistake to route out the Dolly Sisters for their show drew heavily Saturday and could have played to big business during this, the auto show week, while no harm would have been done the "P. & P." show coming a week later.

"Turn to the Right" has settled down to a solid run at the Grand, while "Fair and Warmer" at the Cort continues to splendid business and has a full month yet to run. "Arms and the Girl" is generally well spoken of. Just what it will do at the Blackstone is a problem for that theater has about as poor a drawing power as any in the city.

Nearby and also outside the "Loop" is the Chicago, notorious for its poor drawing power, and there T. Roy Barnes began a return engagement with "Katinka" Sunday night. The top price is \$2.00 and not \$1.50 as stated last week, with \$2.50 asked for the boxes. The show played six successful weeks at the Garrick last fall and is booked four weeks at the Chicago. But even the company management doubts the ability of the attraction to last that long.

William Hodge drags along at the Princess, another house handicapped by location and is drawing about \$7,000.

"Hip, Hip, Hooray" at the Auditorium did not open up to expectations, Chicago figuring that it was a "New York show." An advance of \$16,000 was gotten for this week, figured mostly from the convention crowds. The first night got about \$2,900 with business jumping late in the week and capacity being played to Saturday. It develops the failure to open last week (Tuesday night) was not due to late arrival, but to the transfer men who did not begin hauling until noon on Tuesday. The ice rink was all ready, there being two sets of freezing apparatus carried and alternate plants being used.

The Hip show is booked in for eight weeks, but can stay longer as the Auditorium has held its time open after that. The show's western trip has gone far above expectations, surprising the management which began the invasion pessimistically. The highest weekly gross since the show left New York was obtained in Kansas City, where \$49,000 was taken. St. Paul, too, was large, the gross being around \$35,000. The total weekly expense of the Hip show runs around \$20,000.

The Hip management has put three scales of prices into effect at the Auditorium, with \$2.00 top at night and Saturday afternoon, \$1.50 top for Sunday afternoon and \$1.00 for the other matinees.

RABID THEATRE BILL.

The United Managers' Protective Association held a meeting Wednesday. Four important measures were brought up. The first was a discussion of the steps to be taken by the organization against the proposed legislation in New York, New Jersey and Illinois, harmful to theatrical interests. The second, the decision of the U. S. Supreme Court on music copyrights, and third, a discussion of the Tudor Bill, now in committee at Albany.

The bill only covers New York City. It amends the general business law and was introduced in Albany Jan. 17 by Mr. Tudor and referred to the Committee on Affairs of Cities. The act provides it shall be unlawful for any person, association, co-partnership or corporation to charge or receive a greater price for tickets for, or admission to theatres, bathing houses or pavilions, or any places of public amusement in cities of over one million inhabitants, on any day during the week, than is charged or received on any other day during the said week. Each violation of the act to be a misdemeanor.

The general idea is that the bill is directed principally at the bathing pavilions at Coney Island, where the rates for a bath house varies from 25 cents to \$1 according to whether it is a week day or a Sunday. The theatre managers believe this will give the bill sympathy and aid in its passage, but they are going to combat the including of theatres in the same. It would not only effect the raising of the prices of theatre seats to \$2.50 Saturday nights, but would also make it a misdemeanor for the ticket agencies to receive more than the face value of the tickets, as is provided for.

The question of permitting numbers of musical comedy productions to be played in hotels and restaurants will mean the managers will take over control for all of the numbers in their productions and if any royalty is paid the managers want it. Their idea is to add it to the gross earning of the production and permit the author to get his royalty from that. The managers, if they successfully put this over will have a very powerful lever against any organization of musicians should a strike arise, for they could prohibit all union musicians from playing any of their numbers anywhere.

A resolution passed approving the efforts being made by the Commissioner of Licenses against theatrical performances in cabarets.

DALY OUT IN THREE WEEKS.

Arnold Daly expects to be out of the hospital in about three weeks when, he says, he will revive "The Master."

Mr. Daly has had numerous offers of financial assistance for the venture.

TEARLE WANTS PICTURES.

Conway Tearle engaged to appear in the legitimate under the management of Oliver Morosco. Since then he has received a more lucrative offer to become a picture actor and is endeavoring to secure a release from the Morosco agreement.

Broadhurst Collaborating with Schomer

George Broadhurst is collaborating with Abram Schomer on another play adapted from the Yiddish, from which source he and Schomer secured the plot of "To-Day."

Schomer has taken offices with Broadhurst in the 48th Street theater building.

Breaking in Road Organizations.

Two road companies to appear next season in "The 13th Chair" are to be assembled and broken in before taking to the wilds next fall. The selected players will be given try-outs in the New York production from time to time.

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

BIG MUSICAL SHOWS AT \$2.50 RULE FOR ROAD NEXT SEASON

"Follies," "Chin Chin" and Jolson Show Now Getting That Scale. Shuberts to Fix that Price As Top for All Touring Winter Garden Shows. Hinterland Cities Fall for the Boost.

There seems to be a general trend among the producing managers to establish a \$2.50 top scale for the bigger musical attractions on tour for the coming season. At present it is pretty generally conceded next season will find all of the Winter Garden attractions, Montgomery and Stone and "The Follies" asking that price for the best seats in all towns outside of New York.

This season the managers have been feeling their way and in nearly all instances where they have tried for the higher price, have met with success. In Cleveland the Al Jolson show played to \$22,000 gross on the week with \$2.50 top. The local management stated it would be impossible to get that price when it was first suggested, but the sale proved that the greatest demand was for higher priced seats. The Jolson show is charging \$2.50 top at the Garrick, Chicago, and "The Follies" at the Illinois there, is securing the same scale.

Montgomery and Stone in "Chin Chin" played to a \$2.50 top in Minneapolis and St. Paul.

"The Passing Show," booked into Cleveland for two weeks is to play at \$2.50 and there has been a considerable amount wagered the attraction will take \$40,000 out of the town on the engagement.

Producers feel that as long as they are sending the big attractions on tour with the original New York companies in a great extent they should get a larger return than the "No. 3" and "4" companies of a number of Broadway's near-dramatic successes, which are getting the \$2 top scale.

"BEAUTIFUL UNKNOWN" MILD.

Hartford, Conn., Jan. 31. "The Beautiful Unknown" was presented here for the first time Monday night by the Shuberts. The music is by Oscar Strauss, book adapted from the original of Jacobson and Stein by Edward A. Paulton.

The piece is beautifully mounted and costumed, the music is excellent, but the comedy values are not very high. The audience at the premiere was not over enthusiastic.

In the cast are Lionel Belmore, J. H. Goldsworthy, Charles MacNaughton, Ned Monroe, Sari Petrass, Frances Demarest, Maude Odell, Nora White, Doris Marvin.

SHOWS IN PHILLY.

Philadelphia, Jan. 31. Sir Herbert Beerbohm Tree supported by Edith Wynne Mathison and Lyn Harding had the field to himself for openings this week and his "Henry VIII" was presented to a crowded house at the Garrick Monday night. The piece was very warmly received by the press. Tree remains over another week to be followed by "Fair and Warmer."

George Arliss in the second week of "The Professor's Love Story" is doing fine business at the Broad. John Drew in "Major Pendennis" is underlined.

An unusual incident occurred in connection with the presentation of "Betty" at the Forrest. The piece has been fairly well received here, but several of the papers in their Sunday reviews took a "hot shot" at Raymond

Hitchcock for his travesty hits at Billy Sunday, made by the droll comedian during his curtain speeches. The reference to the evangelist has not met with any approval at all here and it is considered "Hitchy" made a mistake in having anything to say about him. One paper referred to the poor business done by the piece in Boston during the Billy Sunday revival there as the cause of Hitchcock's remarks.

"The Blue Paradise" is in its last week at the Lyric, where it has been for six weeks, playing to fair business on the engagement. Anne Held in "Follow Me" Comes next week.

"Very Good Eddie" is still drawing big in its fifth week at the Adelphi.

SHOWS IN NEW ORLEANS.

New Orleans, Jan. 31. "Experience" is doing nicely at the Tulane.

"Mutt and Jeff" is playing to capacity at the Crescent.

Sarah Bernhardt got \$4,000 in two performances at the Dauphine.

Returns at the Lyric are satisfactory.

SHOWS IN FRISCO.

San Francisco, Jan. 31.

"Fair and Warmer" is doing medium business at the Cort in its third week. Alcazar and Savoy are holding up.

"The Garden of Allah" business at the Columbia is not encouraging.

ANOTHER FOR DE HAVEN.

G. M. Anderson has secured another piece in which he will present Carter De Haven, who was to have been featured in "Some Girl" (taken out of rehearsal because the story was too similar to that of the "Love O' Mike").

The new piece is by Rida Johnson Young and the cast is being selected this week.

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.

Melville Elliot—Van Praag Florist Co., \$279.45.

Comet Film Co.—N. Y. Tel. Co., \$442.29.

Harry H. Frazee—N. Y. Tel. Co., \$442.29.

Willfrank Amusement Co.—N. Y. Tel. Co., \$39.33.

Brook Feature Film Corp.—E. Goldberg, \$90.54.

Kemble Film Corp.—Caipharts Maiknown Methods, Inc., \$95.58.

Wm. A. Kane & Brook Feature Film Corp.—E. Goldberg, \$427.38.

C. C. Wilkening, Inc.—A. H. Kaufmann, \$1,097.41.

Preston Gibson—Hauptner & Co., \$35.65.

John C. Fisher & Hiram R. Fisher—H. W. Bean, \$331.61.

Jeanette Dupre—B. J. Conroy, \$541.20.

Theo. W. Myers—Sol Bloom, \$1,107.38.

BANKRUPTCY PETITIONS.

Brook Feature Film Corp., liabilities \$37,625, assets \$13,566. Hampton D. Ewing was appointed receiver.

JUDGMENTS SATISFIED.

Felix Isman—E. Fitzsimons, adm'r., \$104.49.

Same—same, \$8,328.44.

Same—same, \$160.64.

"EDDIE" SAILS FEB. 17.

The company that is to appear in London in "Very Good Eddie" is to sail for abroad on Feb. 17. The piece will be presented abroad under another name, because the "Eddie" title means nothing abroad and "Over Night" was presented there as a picture. Beth Franklyn was added to the cast this week.

Keane and Kleine Sailing.

Robert Emmett Keane sails Feb. 10 for London with Philip Kleine, who is to produce in the English metropolis two of William Collier's pieces, "Nothing But the Truth" and "On the Quiet."

ALASKA GIRL A PLANT.

Well, it is "all out in the wash!" Louise Sachen, the "unspoiled child of nature," who was meat and drink to the sob sisters of the dailies for all of a week, has been "discovered" as the daughter of "a sparrow cop" in a park in Kansas City.

Now for the "dirt." Louise was just a "plant," but a mighty good one. She grabbed off big space from some of the New York papers, and with the exposure which ran for a couple of columns Monday of this week, Walter Kingsley comes to the front and modestly admits that he and MacFarland (press agent of the McAlpin Hotel) "framed" the entire proceeding for Louise to be one of the features of the Palace bill in the near future.

Nellie Revelle at the Century had the first shot at the "unspoiled child" and the "Herald" went to the story for a three-column spread about Louise's first visit to any theatre. Since then almost every other press agent in town has had her at his theatre as a guest.

The two press agents, Kingsley and MacFarland, do not work together very well, however, for Monday Louise was at the Hippodrome with a note offering to let Mark Luescher have all the credit for the plant if they would give her a job in the show.

SHOWS CLOSING.

Schenectady, N. Y., Jan. 31. "Go To It" closed here Saturday. The company was disbanded and the production sent to the storehouse in New York.

Pittsfield, Jan. 31. "Oh, Oh, Delphine" closed Saturday because of principals. The company will be reorganized with only Arline Fredericks, Carl Hayden and Elsie Bartlett remaining.

HARRY SINGER HERE.

Harry Singer, former manager of the Palace, Chicago, arrived in New York this week to take up his duties in the headquarters of the Orpheum Circuit. Mr. Singer, who is a brother of Mort Singer, general manager of the Western Vaudeville Managers' Association, will become associated with the booking department of the Orpheum circuit.

Ross Behne is now looking after the managerial reins of the Palace, Chicago, having been identified with that house for several years.

Earl Saunders also returned to New York last week, having remained in the Chicago Orpheum offices but a short time. Cal Griffiths will handle the Orpheum circuit's interests in the Windy City.

RECORD FOR EXPERIENCE.

Los Angeles, Cal., Jan. 31. "Experience" opened Monday to a big advance sale and the engagement promises to establish a new record at Mason's for the current season.

ANGLIN IN BUFFALO.

Margaret Anglin's debut as a star under the management of George C. Tyler will be made at the Star, Buffalo, Monday, in "The Lioness."

The piece will open at the Blackstone, Chicago, the week following.

\$2.50 AT MOROSCO.

The new Morosco, opening Monday, is to charge \$2.50 for its orchestra seats. This makes the fifth metropolitan playhouse charging these prices—the Century, Astor, Shubert and Winter Garden.

"Small Town Girl" Starting.

A. H. Woods will put into rehearsal in February the new play by Eugene Walter, entitled "The Small Town Girl," in which Charlotte Walker is to be starred.



McSHANE & HATHAWAY.

LEON ERROL, Producer.

After playing all the big time metropolitan vaudeville theatres, have in preparation a new version of their present offering under the stage direction of LEON ERROL of "The Century Girl". Mr. Errol has devised a novelty finish to the turn in a fast comedy eccentric dance, which has a sensational punch. Special music has been provided by Harry Von Tilzer and Mr. Errol. Miss Hathaway will continue to feature the beautiful "OLIVER TWIST" dress which she has originated. Personal direction of HARRY FITZGERALD.

Debuque, Ia.
MAJESTIC (wva)
(Sunday opening)
The Bimbos
Davis & Killy
Rottino & Shelly
"Right Man"
Claudia Tracey
Mrs Eva Fay
2d half
Jack & Foris
Chas Gibbs
Follette & Wicks
Folsom & Brown
Coakley & Dunlevy
Mrs Eva Fay

Duluth, Minn.
ORPHEUM
(Sunday opening)
Estelle Wentworth
Whiting & Burt
Embs & Alton
Bert Leslie Co
Rice Elmer & T
Mr & Mrs G Wilde
Linne's Dancers
GRAND (wva)
The Reynolds
Senate Duo
(Two to fill)
2d half
Darto & Rialto
Jas Thompson Co
"Girl in Moon"
(One to fill)

Easton, Pa.
ABLE O H (ubo)
"Fire-side Revelry"
Lazar & Dale
(Three to fill)
2d half
Cabaret Dog
Chas Althoff
"Dreams of Orient"
Roberts & Barrett
(One to fill)

E. Liverpool, O.
AMERICAN (sun)
Chilo & Chilo
Baron Lichter
Royal 4
Earl's Nymphs
Benny Lee Co
2d half
Orville & Stamm
M & D Solimine
"Between the Lines"
Chip Donaldson
Miss America
E. St. Louis, Ill.
ERBER'S (wva)
Ladore
Silver & Duval
Chas Seamon
Frear Baggot & F
2d half
Edw Marshall
Hays & Lebr
Burton Hahn & M
Carl Rosini Co

Edmonton
PANTAGES (p)
B "Swede" Hall Co
Patricia
"Bachelor's Dinner"
Tabor & Greene
Samoyas

Elizabeth, N. J.
PROCTOR'S (ubo)
2d half (1-4)
Jolly Francis & W
3 Little Misses
Emmy's Pets
Lew Cooper Co
Cavene Tr

Elmira, N. Y.
MAJESTIC (ubo)
Bot Tinney
Gordon Eldrid Co
Leonard & Willard
Moshier Hayes & M
(One to fill)
2d half
Gardnelli Bros
Wilton & Marshall
Doc O'Neill
"Hello Honolulu"

Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st half
"Clown Seal"
Taylor & Brown
J C Lewis Jr Co
Mary Melville Co
Slato's Rollickers

Fall River, Mass.
BIJOU (low)
Dancing Mars
Lillian Watson
Jessie Haywood Co
Lew Hawkins
Lipinski's Dogs
2d half
Tyler & Sinclair
Stone & Clear
Dr. Joy's Sanitarium
Billy Dale Co
Equillo Bros

Fargo, N. D.
GRAND (abc)
Prickett & Lester
Lyle & Harris
Cleora Miller 3
Howard Martelle
"Act Beautiful"
2d half
Kathleen Kie Wah Ya
Hyatt & Geer

Four Lee
Janet Allyn Co
Hill's Circus

Flint, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Saginaw split)
1st half
"Frat Boys & Girls"

Ft. Dodge, Ia.
PRINCESS (wva)
Bowen & Bowen
"Women"
Roth & Roberts
Pedrini & Monks
2d half
"Girl Worth While"

Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Kip & Kippy
Howe & Howe
Ruth Budd
"Win Garden Rev"
Franklyn Ardell Co
Phyllis Tr
2d half
Strasslers Animals
Louis London
Freeman Dunham Co
"Song & Dance Rev"
DeVine & Williams
Creole Band

Ft. William, Ont.
ORPHEUM (wva)
2d half (8-10)
Blair & Crystal
Otto Koerner Co
Gus Erdman
Sun Fong Lin Tr

Galveston
OPERA HOUSE
(inter)
(Same bill playing
San Antonio 7-11)
The Norvells
Bernard & Scarth
Gibson & Guinan
Kajiyama
"Cranberries"
A & F Stedman
Dewitt Burns & T
FEELY'S (ubo)
2d half (1-4)
Florette
Frazier Buntz & H
Capt Kidd Ashore
Libonetti
The Crisps

Gary, Ind.
ORPHEUM (wva)
(Sunday only 4th)
Melnette Duo
Gonne & Albert
Hal Stephens Co
Hope Vernon
"Girl in Gown Shop"
Grd Rapids, Mich.
EMPRESS (ubo)
Harry Green Co
Capt Anson & D
Santley & Norton
Vivise Troupe
Pay 2 Coley's & F
Weber & Diehl
(One to fill)

Great Falls, Mont.
PANTAGES (p)
(Same bill playing
Anaconda 8)
Mahoney & Auburn
Elizabeth Otto
4 Casters
The Landons
Klein Bros
Reynolds & Donegan

Green Bay, Wis.
ORPHEUM (wva)
2d half (8-10)
Ovonda Duo
Hal Stephens Co
Kane & Herman
Dudley 3

Hamilton, Can.
TEMPLE (ubo)
Max Leuba
W & Cutty
Sylvester Family
Moore & Haager
Belle Baker Co
French Girls
(One to fill)

Harrisburg, Pa.
MAJESTIC (ubo)
Alvin & Williams
Polishing Papa
Hudler Stein & P
Will & Kemp
(One to fill)
2d half
Von Cella
Orrin & Drew
"Save One Girl"
Milton & De Longe

Hartford, Conn.
POLI'S (ubo)
Devos & Statza
Hal & Francis
The Crisps
Karl Emmy's Pets
2d half
Rawley & Young
Skelly & Savain
James Teed Co
Local Band
PALACE (ubo)
Edwards & Louise
Hager & Goodwin
Dreah Miller & Green

"Man Hunters"
Morgan & Armstrong
2d half
Roeder & Dean
Guinan & Gibson
McIntosh & Mads
Burns & Klusen
Cabaret Girl

Haseton, Pa.
PALACE (low)
Bussie's Dogs
Ferguson & Sunderl'd
Chappelle & Videoq
Sorority Girls
2d half
Cornelia & Adele
Archer & Belford
Buch Bros
(One to fill)

Hoboken, N. J.
LYRIC (low)
Cornelia & Adele
Termini & DeLier
Archer & Belford
B & H Mann
Buch Bros
2d half
Clay & Atkins
Gilding O'Mearas
Soldier's Wife
Ferguson & Sunder-
land
Sorority Girls

Hornell, N. Y.
SHATLACK (ubo)
2d half (8-10)
Moore & Phillips
Montrose & Allen
Princeton 5

Houston
MAJESTIC (inter)
Florens Duo
Friscio
Claire Vincent Co
Joie Heather Co
Vadie & Gysi
Vadie & Peru
Lunette Sis

Indianapolis
KEITH'S (ubo)
(Sunday Opening)
Girl "1000 Eyes"
Aveling & Lloyd
"Prosperity"
Toney & Norman
Louis Hardt
Levi Holts
Maximilian Dogs
Kelly & Wilder Co
LYRIC (ubo)
(Sunday opening)
Delmore & Douglas
Nelson Sisters
"Case Sherlock"
O'Neal & Gallagher
2 Black Dots

Ithaca, N. Y.
STAR (ubo)
Montrose & Allen
(One to fill)
2d half
Bob Tinney
Carnival Days

Jacksonville
ARCADE (ubo)
(Sunday Opening)
(Savannah Split)
1st half
Eddie Hill
Helen Jackley
"B'way Review"
Wm Ebs
A & G Terry

Janesville, Wis.
APOLLO (abc)
2d half (8-10)
Prickett & Lester
DeBrecht Sisters
Cushman & Burke
Halligan & Coombs
Vaughn Sisters

Jersey City, N. J.
KEITH'S (ubo)
2d half (1-4)
Seymour & Dupree
Dorman & De Glynn
M Courtney Co
Petticoat Minstrels
Harry Jolson
Lady Alice's Pets

Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh Split)
1st half
Flynn's Revue
McCowan & Gordon
Wanda
Olga
Frank Wilbur Co

Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Lansing split)
1st half
Polzin Bros
Bud Lorain
Serenaders
Vine & Temple
Tennessee Ten

Kansas City, Mo.
ORPHEUM
(Sunday opening)
Nonette
"Lots of It"
Cecile Cunningham
Leightner & Alex
Gautier's Toy Shop
Sarah Padden Co
PANTAGES (p)
(Sunday opening)
Harry Hines
Adonis & Dog
Perella 6
O'Neill & Walmsley

Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga Split)
1st half
Walton & Zell
Lewis & White
Hayes & Rives
Fern & Davis
Kanazawa Japs

Kokomo, Ind.
SIPE (ubo)
2d half (8-10)
Mystic Hanson 3
Emily Darrell Co
(Three to fill)

Lafayette, Ind.
FAMILY (ubo)
Ross Bros
Singing 4
Frank Stafford Co
Patricia & Meyers
Strassler's Animals
2d half
The Brightons
Pauline Saxon
Middleton & Spell-
meyer
Wm Armstrong Co
7 Colonial Belles

Lancaster, Pa.
COLONIAL (ubo)
2d half (1-4)
Mona Herbert
Georgette & Capitola
Fields & Bernie
"Board School Girls"

Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Kalamazoo split)
1st half
Lavine & Inman
L & M Hunting
Gaylord & Lancton
Mack & Earl
"Sept Morn"

Lima
ORPHEUM (sun)
"Jr Follies"
2d half
The Doughertys
"Maid of Killarney"
Elsie Maines
5 of Clubs

Lincoln
ORPHEUM (wva)
The Woodwards
Barber & Jackson
Howard & Fields
Frank Ward
Merlan's Canines
LYRIC (wva)
Cross & Doris

Lowell, Mass.
KEITH'S (ubo)
(This Week 20)
E E Clive Co
M & B Hart
Wm Slatto
"Fashion Show"
Flying Mayos
Stimpson & Deane
Musette

Macon, Ga.
GRAND (ubo)
(Atlanta Split)
1st half
Stuart Darrow
Violin Girls
Eddie Dowling
Le Roy & Paul
(One to fill)

Madison, Wis.
ORPHEUM (wva)
Heras & Preston
Fields Keane & W
Princess Kalamo Co
Silber & North
"Magazine Girls"
2d half
"Four Husbands"

Manchester, N. H.
PALACE (ubo)
Florette
Kahl Walton & H
"Drifting"
Wm Slatto
The Miracle
2d half
Binns & Burt
Thornton & Thornton
5 Girls
Layton & Kennedy
Murphy Nichols Co

Marquette, Ind.
BIJOU (ubo)
2d half (8-10)
The Nellies
Bell & Bell
Oden & Holland

Marion, Ind.
LYRIC (ubo)
Mabel & LeRoy Hart
Florence Lorraine Co
2d half
Electrical Venus
(One to fill)

Marshalltown, Ia.
CASINO (abc)
2d half (8-10)
Tom Brantford
Donita & Pymrone
McGreedy & Doyle
Anna Eva Fay

Minneapolis
ORPHEUM
Clara Morton Co
The Cashios
"The Cure"
Halligan & Sykes
Haydn & Haydn
Wheeler & Dolan
PALACE (wva)
Alfretta Sisters
Lew Hoffman
Chas Mack Co
Barry Girls
"Revue DeVogue"
PANTAGES (p)
Tuscano Bros
(Sunday opening)
Tuscano Bros
Bernard & Meyers
Nihil's Birds
Phalero Circus
Florence Moore
Jue Quon Tai
James Grady Co
UNIQUE (abc)
The Karuzos
Kathleen Kie Wah Ya
Mr & Mrs Arthur Don
LaFrance Bros
(One to fill)
2d half
McNell & Mayo
Davis & Moore
Frewett-Merrill Co
Howard Martelle
"Act Beautiful"

Montreal
ORPHEUM (ubo)
Terad Japs
"Pinkle"
Kennedy & Burt
Pietro
Maybaw & Taylor
Clark & Verd
Folles D'Amour
(One to fill)
FRANCIS (ubo)
(Ottawa split)
Clifton & Goss
Noha & Phillips
J G Sparks Co
T & S Moore
Yamatro Bros

Moose Jaw, Can.
ALLAN (wva)
(5-6)
(Same bill playing
Winnipeg Current 8)
Gallner Sisters
Holmes & Wells
Fido Adler Boys
Delton Mareano & D

Mt. Vernon, N. Y.
PROCTOR'S (ubo)
2d half (1-4)
Symonds & Bradley
Burns & Foran
Sam Liebert Co
Warren & Conley
Col Jack George
Mercedes

Muskegon, Mich.
RECENT (ubo)
(Sunday opening)
Myrtle Hanson 3
Jura
Rawson & Clare
John P Reed
"School Days"
2d half
"Night Clerk"
Oak Park, Ill.
OAK PARK (wva)
Crossmans Enter

Nashville, Tenn.
PRINCESS (ubo)
(Birmingham Split)
1st half
3 Bobs
Schoen & Mayne
"Petticoats"
Al Herman
Germaine 3

Newark, N. J.
PROCTOR'S (ubo)
2d half (1-4)
Ella La Vale
Comfort & King
Rose Lehart Co
MAJESTIC (low)
3 Darling Sisters
Brandell & Bell
Miller & Vincent
Mercedes Clark Co
Nat Carr
Tierney 4
2d half
3 Norrie Sisters
Armstrong & Strauss
Alice Cole
Frank Whittier Co
Bell Boy 3
Josephus Tr

New Haven, Conn.
POLI'S (ubo)
Holden & Graham
Rawley & Young
Skelly & Savain
The Immigrant
Forster & Lovett
Billie Reeves Co
2d half
Bally Hoo 3
El Coto
"Just 4 Instance"
The Crisps
City & Wysterle
BIJOU (ubo)
3 Jeannettes
J & A Francis
Sinclair & Casper
Hirohoff's Gypsies
(One to fill)

New London, Conn.
LYCEUM (ubo)
2d half (1-4)
De Ardmo
Florence Shirley
H & E Conley
Hill & Ecker
Hilp 4

New Rochelle, N. Y.
LOEW
3 Creighton Girls
Gould & Lewis
Armstrong & Ford
2d half
Brant & Aubrey
Chas & LaTour
Storm & Madden

Norfolk, Va.
ACADEMY (ubo)
(Richmond Split)
1st half
Dufty & Daisy
Lee Beers
Chung Wha 4
(One to fill)

Oakland, Cal.
ORPHEUM
(Sunday opening)
Orville Harold
Cressey & Dayne
Aileen Stanley
Adair & Adelphi
Myrl & Delmar
Trovato
Harry L Mason
Wallace Galvin
PANTAGES (p)
Sterling & Marguerite
Joe Roberts
La Scala 6
La Maire & Dawson
Winston's Sea Lions

Orden, Utah
PANTAGES (p)
(8-10)
"Betting Bettys"
Olive Briscoe
Bell Ringers
Smith & Kaufman
Sigbee's

Omaha
ORPHEUM
(Sunday opening)
Carus & Comer
Savoy & Brennan
5 Belgium Girls
Newhoff & Phelps
"Double Exposure"
"Girl of Delhi"
EMPRESS (wva)
Harold & Yates
Cathryn Chaloner Co
Cervo
Chas Hendrix Co
2d half
Volente Bros
Howards & Field
Chas & Doris
Howard's Bears

Oshkosh, Wis.
MAJESTIC (wva)
Teddy & May
(One to fill)
2d half
Klip & Kippy
Cleveland & Dowrey
Dominion (ubo)
(Montreal split)
1st half
"Memories"
Conlin Parks 3
Flying Venus
(Two to fill)

Pasadena, N. J.
2d half (1-4)
10 Dark Nights
3 Romans
Noodles Fagan
Walton & Dalberg
Stewart Sisters
Jimmy Reynolds

Paterson, N. J.
MAJESTIC (ubo)
2d half (1-4)
Lew Cooper Co
Sam Dody
Loughlin & West
3 Rlanos
Billy Kinkaid

Pawtucket, R. I.
SCENIC (ubo)
Xylo Maids
Zeno & Mandel
Leightons
Mysterious Will
2d half
Blanche Sloan
Grace De Winters
Elinore & Carlton
Melody

Philadelphia
KEITH'S (ubo)
Ruth St Denis Co
"Rubeville"
McCarty & Faye
Adams & Murray
Bill Morrissey
Florence
Ritter Bros
"Patria" (film)
WM PENN (ubo)
(This Week 20)
The Crisps
Jolly Wild & F

Pittsburgh
HARIS (ubo)
Ed Estus
Wm Browning
Tiller Sisters
Anderson & Evans
Roselle Winston 3
"Surprise Party"
Rogers & Hart
Aerial Mitchell
DAVIS (ubo)
Edna Goodrich Co
Avon Comedy 4
W H Wakelield
Hickey Bros
Annette Asoria Co
Daisy Leon
Lord & Fuller
(One to fill)
SHERIDAN SQ (ubo)
(Johnstown Split)
1st half
Frank Mullane
S Charters Co
Georgette & Capitola
(Two to fill)

Pittsfield, Mass.
MAJESTIC (ubo)
2d half (1-4)
"Holiday in Dixie"
Sam Harris
Payne & Nesbit

Portland, Me.
KEITH'S (ubo)
E E Clive Co
Musette
Imp Chinese 2
Hufford & Chain
Walters & Cliff Sis
Lamb & Morton
Meehan 3 Dogs

Portland, Ore.
ORPHEUM
(Sunday opening)
Beatrice Herford
Nordstrom & Piphham
Ames & Winthrop
Mile Leitels
Haruko Onuki
Hans Hans
Riggs & Wichele
PANTAGES (p)
Raymond
Jubilee 4
Herbert & Dennis
"Red Heads"
Vera Mercereau Co

Providence, R. I.
KEITH'S (ubo)
"Girls Gambol"
Will Oakland Co
Roland Travers Co
Dunbar's Darkies
McShane & Hathaway
Joe Towle
Dunedin Duo
(One to fill)
EMERY (low)
Carbary Bros
Flying First Co
Mabel Harper
"Top of Andes"
(One to fill)
2d half
Williams & Segal
"Harmless Bug"
Grindell & Esther
Adrian
(One to fill)

Reading, Pa.
HIP (ubo)
O'Neill Sisters
Wood & Manderville
Robert Barrett
(Two to fill)
2d half
"Camp in Rockies"
Lazar & Dale
"Fire-side Revelry"
Hudler Stein & P

Richmond, Ind.
MURRAY (ubo)
Pictures
2d half
Mabel & LeRoy Hart
Adolph
"Miss America"
(Two to fill)

Richmond, Va.
BIJOU (ubo)
(Norfolk Split)
1st half
Brennan & Powell
"At The Party"
Pert Hanlon 4
Will Ward Girls
(One to fill)

Roanoke, Va.
ROANOKE (ubo)
(Charlotte Split)
1st half
Hawaiian Duo

The Professionals' Original Home
CONTINENTAL HOTEL
LOS ANGELES AND SAN FRANCISCO
Shanley and Furness "Fifty-Fifty"

Raskin's Russians
2d half

Cerbo
Chas Hendrix Co

Little Rock, Ark.
MAJESTIC (inter)
Monroe Bros
Dickinson & Deagon
Leroy & Harvey
McKay & Ardline
Chief Caupollan
2d half
Leo Zarrell Co
Josephine Davis
Lew Madden Co
G Van Dyke & Bro
Harry Girard Co

Legassport, Ind.
COLONIAL (ubo)
Pauline Saxon
Three Ankers
(One to fill)
2d half
Transfield Sisters
Harris & How
Richard Wally Co

London, Can.
MAJESTIC (ubo)
Scarploff & Verada
Pictures

Los Angeles
ORPHEUM
(Sunday opening)
Rooney & Bent
Donohue & Stewart
Burdella Patterson
J Age & Reason
Muriel Worth Co
Mayo & Talley
Clayton White Co
PANTAGES (p)
Willard Bros
What 4?
Corelli & Gillette
Mortary Malt
Herbert Brooks Co

Louisville
KEITH'S (ubo)
(Sunday Opening)
Eddie Foy Co
J C Nugent Co
4 Danubes
Brown Harris & B
Rue E Ball
Frank L Dent
(One to fill)

E. HEMMENDINGER 45 JOHN STREET
Tel. 671 John
Jewelry to the Profession

TOMMY HAYDN (Harden and Haydn) will continue to work alone during the illness of his partner, Fred, who is improving. Many thanks to kind friends for sympathetic letters.

(Continued on page 28.)

NEW ACTS NEXT WEEK

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

Mlle. Dazie and Co., Palace.
Nolan and Nolan, Colonial.
Frankie Rice, Alhambra.
Bancroft and Broske (new act), Royal.
Minerva Courtney (new act), Royal.
"Dixie," Royal.
"Paris Fashion Shop," American (1st half).

Emily Ann Wellman and Co. (5).
"Young Mrs. Stanford" (Melodramatic).
20 Mins.; Full Stage (Parlor) (Special Lighting Effects).
Palace.

Edward Elsner wrote and staged "Young Mrs. Stanford," called on the Palace program "A Flash Drama." It's a melodrama of the triangle, but the story is the least, since the success of the play lies entirely in the manner of presentation. This is on the style of a moving picture, that illusion aided by screen captions thrown upon a filmy substance hung in "one" unless that be thrown wholly by the picture machine which is possible, as it is a dissolve of a kind. The rear of the parlor set has a black curtain, which, with the light screen or scrim in front, gives an inky darkness to the stage. As the characters appear or meet, a spot light glow from either side of the wings as occasion demands is thrown upon them, with the audience only seeing those within the blade of light. The lighting effects make the act. They are so important to it the electricians carried, Jack Meyers and Harold Spielberg, are mentioned in the billing. Russell Parker is also listed, as the stage manager. Young Mrs. Stanford (Miss Wellman) has a husband, and secretary. The latter followed the husband to Philadelphia the night before and reported to Mrs. Sanford as the scene opened, that he registered under an assumed name in a hotel there, with Mrs. Langdon, a friend of the Stanford family, as his companion. The husband is informed by his valet of the secretary's spying. When meeting his wife, to be accused of unfaithfulness, he invents a story that pacifies her for the moment, but the husband insists, after promising to leave the next day with his wife for a six months' vacation, that she receive Mr. and Mrs. Langdon for dinner that evening. Mrs. Stanford assents to this and the Langdons arrive. During the visit Mr. Stanford and Mrs. Langdon intrigue through notes left in the woman's cloak pocket to elope that night. These notes are secured by the secretary, who reveals their contents to Mrs. Stanford. She orders Langdon out of the house, and Mr. Langdon, demanding to know the cause of that action, is informed by Mrs. Stanford his wife came there that night to meet her lover, but insists Langdon shall oblige his wife to name him. Mrs. Stanford will not. Langdon exits to the room his wife has entered, and after a shot is heard, returns to say he has killed her and will kill the lover as soon as he learns who he is. Stanford, moaning over the loss of his mistress, hears his wife declare to Langdon he will never find that out, as the final flash of the picture machine caption reads "The End." It's a unique vaudeville sketch, mostly interesting because of that, and well played, with Miss Wellman, on her vaudeville debut in this playlet, leading her very good company. Sketches like this strike vaudeville so seldom they hit hard. Vaudeville can not afford to lose "Young Mrs. Stanford," for it would be quickly taken anywhere as a curtain raiser in the legit.

Sam Liebert and Co. (3).
"A Shattered Idol" (Comedy-Drama).
34 Mins.; Full Stage (Interior).
Fifth Ave.

Sam Liebert, judging from the dialog, has had good monolog lines pieced together and a story interwoven, presenting it under the title of "A Shattered Idol." There are many faults with the sketch and as many with the company in it. The piece is too long, too talky, and there are about three anti-climaxes, at any one of which the sketch might end. The audience laughed at it (at times in the wrong place, rather the fault of the actors). A middle-aged Hebrew amassed a small fortune in the cigar making business, and invested it in picture producing, and got a real fortune. Ginsberg, the ex-cigarman's name, sent his daughter, Sadie, to Vassar. The sketch opens on the morning of the girl's 18th birthday, and she is expected home. Their sweet child turns out to be a very much modernized young woman, to whom both mother and father appear old fashioned. She informs them of it, incidentally turning down her former suitor, now a successful song writer. The father finally upbraids the girl and shows her the door, but before she has time to leave, the phone rings and the elder Ginsberg is informed he is a pauper. The film company has busted. Then the daughter offers to go to work for the family. In the midst of the happy reunion, the rejected suitor enters, and says Cohan & Harris have accepted his new musical comedy and exhibits a check for \$1,000. Sadie accepts him, after which he states the message regarding the film failure was a joke and he the joker. The young people clinch and retire—and then father and mother sit on the \$150 couch and a couple of

Pierre Pelletier and Co. (2).
"Oh What a Night" (Comedy-Drama).
14 Mins.; Five (Interior).
23rd Street.

This comedy-dramatic playlet is quite all right in its way, excepting it is about five years late. The day of the "surprise" finish burglar sketch has been done in so many forms, audiences are not surprised now. In this instance it takes the form of a young wife being aroused in the middle of the night by a noise. She resides in the country. Her husband is expected home on a train due after 2 a. m. She yells for help. From the road there comes a response. A man enters, says he's the proprietor of the hotel a short distance away. He helps search for the burglar, but no trace. Wife, nervous, begs man to stay till hubby arrives and promptly reveals the location of all the jewels and silverware. Meantime husband has wandered in and out, intoxicated, but unnoticed by the others. Then ensues half a dozen twists, in which you are led one moment to believe the stranger is the burglar and then again he isn't. The deception could be continued for hours, each time by a single twist in the dialog. The roles of the wife and the burglar were well played, but that of the intoxicated husband wasn't.

Jolo.

Arthur Franklyn and Co. (2).
15 Mins.; Two (Special).
City.

This turn is evidently designed for small time consumption. In that class it will go along nicely, when a little more comedy is injected, and the boy playing the juvenile secures a song within his vocal capabilities. The scene is in front of a small country general

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Theatres.

"The Great Divide," (Revival), Lyceum (Feb. 5).
"A Successful Calamity," Booth (Feb. 5).
"Canary Cottage," Morosco (Feb. 5).
"Lilac Time," Republic (Feb. 6).
"You're in Love," Casino (Feb. 6).

LONDON BELLES.

Rose Sydel, for many years a standard box office card in burlesque, is piloting around the Columbia circuit what is probably the poorest specimen of modern burlesque seen on that wheel this season.

Aside from the principal's name, the wardrobe and scenic investiture, there isn't one redeeming feature about the "London Belles" to warrant its position in high class burlesque. Johnnie Weber is the active principal, amusing at times, but generally working along semi-suggestive lines, continually reaching for the double entendre for his laughs and occasionally leaping over the common bounds of decency to hold up a "bit" or scene. Weber has for years maintained a reputation for his calibre of "fun" and seems at his best when wallowing around in the ancient brand of burlesque comedy, but this week he was plainly under wraps, perhaps because of the rigid censorship maintained at the Columbia, and under those wraps, Weber was not the usual Weber.

The entire opening scene in which a burlesque show usually gets in motion, was about the most stupid, meaningless and laughless concoction of gab and song ever seen in a similar production. The second scene was in "one" and the third, the train shed of a railroad station, was the single redeeming portion of this department. Properly handled this scene could be developed into something worth while.

The entire first part ran along slowly and with but a flash of real worth here and there, the numbers failing to score with any notable degree. The musical score suffered through the absence of a real voice in the line-up, and the chorus failed to help out to any extent, for the producer has shown little judgment in the selection of girls. They do not reach the beauty standard and their efforts at harmony were extremely painful.

The construction of the show brought out an olio with the majority of the principals participating. Frances Cornell opened this department with a routine of numbers. Miss Cornell is English, tall and rather heavy but with a good deal of glib and song. She did fairly well. Lew Thall who plays a Hebrew role in the show told several stories and offered a few parodies, getting a reasonable applause reward for his "Bit." Campbell and Weber with their familiar "Oh Papa" specialty in which the chorus is utilized for a series of living pictures earned the best of this end, but the Columbia censor certainly overlooked a considerable portion of the "blue" in their turn. What a pretty sight to see Weber spitting food in Campbell's face?

Two other specialties were offered during the action of the show. Smith and Pullman working in the first, and the Gayety Trio in the second. The former team deserves the palm for genuine ability and the nifty reception tendered Kate Pullman was fully deserved. This girl worked like a beaver continually, danced to an even dozen encores and stood out as one of the two genuinely good things in the whole affair. The other was Ward Caulfield who essayed the Celtic rags, but Paul Caulfield was clean in his efforts and never made his every attempt tell with real results. The Gayety Trio composed of two men and a woman, suggested the burlesque of yesteryear. They finished with the calypso song which tells a little of the story.

The burlesque was short and slow and carried one number that should be promptly relegated to the ash can. "Can I Depend On That," approaches the "raw" too close to be allowed in. And "Old Man's Darling" might be dropped as well. When a number leader goes after the audience for results something is wrong either with the singer or the song. It's the song here.

Rose Sydel appeared herself at the finale of the opener, her introduction taking place in a rather novel scene with a lyrical desire to be remembered as Queen of Burlesque. The song carries a combination of sentiment and truth, and is a gem. It is if Miss Sydel wishes to be remembered to the current season's audiences as Queen of Burlesque she had better bolster up this count. It's weak, morally and otherwise.

Wynn.

MUTT AND JEFF'S WEDDING.

(INTERNATIONAL)

Mutt.....Harry B. Kay
Jeff.....Gus Alexander
Charlie Cash.....Alden McClankline
Frank Rubber.....Robert H. Wilson
Paspale Salami.....Edward Connelly
Sadie Castle.....Rita Abbott
Gloria Castle, her aunt.....Eugene Dingen
Lucretia Roundheart.....Minnie Palmer
Justine of the Peace.....Frank McCullough
Dora Dare, an adventuress.....Dorothy Seal
Fif.....Matzinger
Zonia.....Julia Carter
Twyndette.....Kathleen Fleming
Phyllis.....Stella Braase
Whatever the quality of the entertainment, the "Mutt and Jeff" title on the billboards is undoubtedly a potent attraction at the box

PROTECTED MATERIAL

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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 (Jos. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HELMAN CIRCUIT (Sam Kahn)	ALCO CIRCUIT (U. E. Alco)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Bryne)		U. S. V. M. A. (Walter J. Plimmer)

minutes additional time are killed by Ginsberg's comedy. Mrs. Ginsberg and the juvenile are contributed the best hearing. The girl in an unsympathetic role, is not good. Liebert as Ginsberg did well enough when speaking comedy lines, but failed to impress with heavy drama. "The Shattered Idol" will answer on the small time and perhaps some of the smaller big timers, after about 10 minutes have been taken out of it.

Frod.

Niobe.
Diving Act.
Full Stage.
Harlem O. H.

Niobe is a plump girl, attractive of face and figure, who does the regulation "tank" act and attempts a novelty in the singing of a song while submerged. This feat is made possible by the use of a device resembling a miniature diving bell. This contrivance looks much like a metal helmet, but by means of it the vibrations of the girl's voice are made vaguely audible in the theatre. The feat got only mild attention at the Harlem theatre. With the diver is a young man lecturer, whose talk adds much to the turn. It was due largely to his method of delivery that the threadbare business of holding a watch on the time the girl held her breath was put over. The turn is an interesting small timer.

store, conducted by an aged Civil War veteran and his grand-daughter. The juvenile is the sweetheart of the girl, a member of the militia and has been called to his regiment for service on the border. The action centers about the old man denying his consent to the wedding of the two. The vet offers the description of one of the battles in which he fought, in a semi-recitative manner, but it does not get over. For the finale the boy marches off with his company to the strains of "Yankee Doodle," with the veteran making a heroic effort to get his rheumatic limbs to answer to the martial feeling in his breast as he also flings his old knapsack over and swings his rifle to his shoulder. It is a red fire finish that wins applause.

Frod.

Hall, Ellsworth and Merrick.
Songs.
10 Mins.; One.
American Roof.

Three men dress suited doing published ballads and rags. The routine works out in the same fashion as with innumerable other trios. The individual singing suffices, but collectively the men get little harmony. The rags are used to better advantage than the ballads, the boys putting the former over with snap. For an early spot on a small time bill this trio may have a chance.

office. Last week it brought capacity audiences to the Bronx theatre, where capacity audiences have been rare since the International assumed occupancy.

Friday night was a turnaway in the upper part of the house, while the lower floor was filled all but a few scattered seats in the rear. The audience was a particularly responsive one for the style of loud fun and slapstick furnished by Gus Hill organization. The comedy is the most elemental sort of horseplay. In one act, the second of the three, was packed all the rough house business that the burlesque shows depend upon in a pinch. There was a double table scene that lasted over ten minutes with accompaniment of much messy throwing about of food; there was also unlimited assault and battery of little Jeff with a slapstick, drinking of cocktails by Mutt's wife and finally a general melee in which everybody assaulted everybody else with a horsewhip.

Not very fine entertainment, to be sure, but the Hill judgment was justified when the audience laughed itself sick. The same test applied to the whole show vindicates the producers. The chorus of 16 could not last a week in an American Wheel burlesque show, either for their stage deportment or their singing, but the Bronx audience hailed them with enthusiasm. The dressing both of principals and chorus could never get past on the wheels. The choristers have only three changes, one for each act.

The members individually and as an organization, are better than the material. Of the men, of course all the fun is handled by Mutt and Jeff (Harry B. Kay and Gus Alexander respectively). Their bit were made in the order of the familiar characters in the Bud Fisher cartoons, and the audience was ready in advance to laugh. The other men principals made up a first rate singing quartet—Alden McCasikie, Robert H. Wilson, Edward Connelly and Frank McCullough, who from time to time led numbers, published songs all of them and selected out of the list now in vogue.

Of the women Rita Abbott and Dora Stoy did best with their songs, the other two women being present only for comedy purposes (Eugenia Dingen and Minnie Palmer). Miss Palmer did nicely with a tipsy song in the second act, but had little else.

The three sets made a tremendous flash, but the cost could not have been heavy. However, they served their purpose of furnishing a gay background for what the Bronx crowd voted a good show.

PALACE.

Eva Tangway and a good show filled the Palace Monday night, when it looked before show time, with the steady rain from the late afternoon, as though light business might result.

The bill around the headline was not alone a good one, but, including Tangway, was quite expensive. The first act short, replaced by the "Patria" serial, film close to the performance. The gross salaries at the Palace this week must foot up more than the average amount, always a large one for the programs of that theatre.

Miss Tangway was one of the three distinct hits, each scoring in its own way. The others were the Marx Brothers, for the comedy, and Emily Ann Wellman and Co. (New Acts) in a sketch.

The ever-youthful Tangway came back to New York, in a double sense, with some new songs and costumes. Both were along the accepted Tangway style, and all given before an attractive new house drop the Palace provided. The newest and best Tangway did was to dance in different styles, hard shoe buck and wing and a suggestion of the old status clog. In lyric Eva admitted she didn't profess to dance with other dancers of note, but her stepping surprised the audience and was greeted as readily as though she depended upon that for her specialty. Tangway's opening number in a costume of all white plumes, but included, was "How Do You Do?" with the next about what a suit of clothes will do, then "A Regiment of Tangways" and "Old New York," with the dance coming in, to be followed by "Every Day is Thanksgiving" and "Humanity," a recitation, afterward, when "I Don't Care" to close was periodized with a speech. This "come back" of Tangway's added another remarkable chapter in her miraculous vaudeville career.

The Marx Brothers in their "Home Again" tabloid, running 40 minutes, have in this engagement a return Palace date and that they were a laughing riot with the house merely proves what their first appearance said, that they have the best table in vaudeville. That the Palace audience approved of them so thoroughly on the second visit also indicated that the return trip helped to denote the difference between this Marx tab and the others which have preceded it, with the comparison altogether in favor of the Marx's, for "Home Again" has all the others have in mounting dressing and people, besides real comedy (which the others had not). As an all-around entertainment, the Marx boys are so far in the lead they will go a long while without being paced, for the very simple reason that in the four versatile Marx brothers, the act has four individual entertaining stars. Mrs. Minnie Palmer, their mother, who looks much like their sister, living home, now in Chicago, can feel the mother's pride, the one brought on four good boys who have made good as well.

The Marx act for the night show shifted positions from the matinee running with Le Roy, Talma and Bosco, the latter going into No. 3, and the big act opening after intermission. The Marxians cut down their turn to 25 minutes (coming in from the road, where

they were giving a full show), putting all of their best tricks in this time and making a regular act out of it. The reduced time also brought out more fully some of the excellent disappearances or illusions and magic the three-act can do. In 25 minutes it's very interesting.

Stuart Barnes had the "No. 4" spot, in his singing monolog, talking about suffrage, marriage and incidentally, while singing "Grow Older" and doing his "boob" character of some length for the finish. There are intermittent bright flashes in the Barnes tab, but he does the best with the "boob" bit, and had a couple of women almost breaking up his act through laughing at him.

The show was opened (after the Weekly Fictional) by Alf Loyal's dog act, in which a French poodle does the best acrobatic trick an animal has ever performed upon the stage. It is a back turn or somersault from a runway to a mat, the dog covering about 12 feet in the process. The dog is completely tame. This trick is purely a matter of training. It could not but be noticed also that the dog did the trick often without urging. The opening of the turn is mild alongside the big trick and the throwing of knives for the same dog to catch could be dropped, since the animal did it well enough with the oranges. The suggestion of Miss knives possibly setting the dog isn't pleasant to contemplate from the front. There is a woman assistant, who has the Continental idea of dressing to ride a bicycle, on top of which the dog is stationed while catching the thrown articles. A "dead" hit by the same poodle was another bit of excellent training. The leaping somersault could be preceded with a card announcement and worked up for a big effect with the first try. It's too good to be given in the matter-of-fact manner now being done, and, in fact, that trick is the whole act, for it will keep the Alf Loyal's dog turn on the big time.

Mignon was second, very light for the spot and getting about what should have been a good one with her imitations, announced as "slight impressions." They are very slight.

COLONIAL.

The Colonial has what is termed a Mid-winter Carnival this week, consisting of ten acts and the serial, "Patria." The Monday night (rain) business filled the house from top to bottom. The crowd was so large a certain share of the gallery element got into the first balcony and, being unrestrained, made life miserable for the people around.

Frank Shields, a roper, opened after a news weekly. Shields makes capital use of the larlat. The Boudini Bros. No. 2, with acrobatics, did well, with a few changes and popular selections. The men follow the usual path of musicians of this order. Should they eliminate a bit of their staginess it would be beneficial.

James C. Morton, assisted by Mamie Diamond, brought forth the first laughs of the evening. Morton is using about the same act as when with Frank West. Through Morton's hard work the act went over handsly. Florrie Millership, with a dainty song offering, followed with success from the start. Miss Millership has selected some fitting numbers, which, together with her personality, places her in the likable single class.

An interesting item was James J. Corbett with stories of his pugilistic career. Each Corbett story has a punch and the audience was decidedly in favor of "Gentleman Jim."

Blossom Sealey, assisted by Bill Bailey and Lynn Cowan, closed the first half, moved there from the next to closing spot. Hale and Paterson taking that position. The present Sealey offering easily outdoes anything attempted by any young woman heretofore. It is of a novel conception artistically staged with snappy, snappy fire numbers. Miss Sealey is dressing as attractively as ever with her two assistants immaculately clad in evening dress.

The second half, consisting of four acts, had two dancing turns, the first, Masie King, assisted by Ted Donner, who opened after intermission. Masie King is offering some novel dancing ideas with her partner one of the most graceful male steppers heretofore. Grace De Mar followed immediately after and took down a substantial hit with a monolog written by Herbert Moore. Miss De Mar takes to this line of work with ease and with productive material she had little difficulty in establishing herself.

Frank Sale and Signe Paterson, in dancing, disclosed they have the right idea for a dancing turn. The Versatile Sextette add an abundance of life to the act which adds it materially.

Chic Sale closed the vaudeville portion of the program. Sale went after the audience in his imitative act, carried off a laugh and a considerable applause bit. "Patria" closed the show. The picture held a goodly portion of the house but the episode disclosed nothing exceptional.

AMERICAN ROOF.

For the third successive week the American Roof had a good show the first resort with an audience creditable on a holiday night. The Gliding O'Mearas were responsible to a certain extent for the crowd, the West Side dancing team having many followers. They are at the American for a full week preparatory to sailing to England. Closing the first half they took down a solid hit, after which Mr. O'Meara made a short curtain speech that got very lively.

Harrington and Lanster, two girls, opened the show. They have added a Hawaiian finish, not altogether satisfactory. There is too much of that these days and the girls do not get away with it to any great extent. Holl, Ellisworth and Merrick (New Acts) sang to fair returns.

Klutzing's Animals secured recognition with the act the same. Klutzing is using the billing "The Act Beautiful" used for several years by a posing turn which features animals. Polly Prim with exclusive songs started slowly but picked up with marked rapidity, and scored a very success at the finish. The present prolog in the way of a song carries little weight. It does not give the act a satisfactory start, making it necessary for Miss Prim to work all the harder with her second number.

Sandy Shaw, Scotch, opened after intermission. He made a profound impression especially with the women, in hysterical laughter throughout. Shaw goes in for character numbers. Frank Whittier and Co., in "The Bank Roll," a comedy, kept the show in the comedy vein. The plot rests on the interchanging of money, but it is done in such a way that for pop audiences it should provoke sufficient laughter.

Mack and Vincent, next to closing, took away a hit. Mack scored handsly with his comic Hebrew numbers with his partner at her best while singing at the piano. Next to closing the heavy spot on a small time bill and Mack and Vincent got away with it with flying colors. Potter and Hartwell, acrobatic, closed.

HARLEM OPERA HOUSE.

The return of Harry Swift, after several weeks' absence, due to the manager's illness, brought a cheerful note to the front of the house while an entertaining bill holds forth back stage, the first half. Attendance was a little off the early part of the week, the balcony showing a vacant row or two at the Monday night performance.

Comedy had the call throughout. The Merry Hunters, on second, gave the bill a good laughing flavor, following the opening of Nibbe (New Acts), diving act. The Hunters have an amusing turn with a wealth of variety in the running. The talk between the two women, one fat and the other slender, has a first rate laugh in it and the whooping musical finish takes the trio off to a good head.

Allen and Lewis, with their taricab sketch, found the audience willing to laugh and carried the show forward entertainingly. The opening catches attention immediately and the exchange of talk between the ridiculous chauffeur and his woman passenger is amusing, except for an occasional appearance of time-worn lines, such as "I'm paying as little attention as possible."

Van Bergen and Gosler followed two comedy numbers with their straight singing act and at the moment the pace slowed down slightly. The house liked the ballads sung by the baritone and the turn passed nicely.

"What Happened to Ruth" was a little fine in its satire for the Harlem audience. They were a bit puzzled at first by the "plant" who works from the back during the playing of the travesty sketch and some of the fun was a trifle over their heads. The idea of the supposed "house" in the audience joshing the serious sketch is a splendid bit of fun. It takes particular point in the middle of a small time bill, the popular priced shows being the home of the stilted sketch at which this travesty is aimed in a keen ridicule.

Col. Jack Geon's monolog was more in line with the 125th street audience's sense of humor. The political talk is a little late, dealing, as it does, with the issues of the last political campaign, but the Colonel gets his points over, even if he does force some of them rather hard.

Kobler Japs, a trio of acrobats, showing pedicled juggling and a sensational bit of perch work for the finish, closed the show except for the feature picture, "The Iced Bullet." The feature is a whole of a feat. One of the Japs climbs a perch fifteen feet high, at the top of which is fixed a bicycle. While the juggler supports the perch on his feet the aerial worker does a handstand on the bicycle pedals, making the wheel revolve rapidly.

JEFFERSON.

Please take the Jefferson theatre orchestra out in the back yard and give them a few rehearsals. Throughout the entire performance Monday evening they were playing off key. And try to persuade the leader to keep pace with the various singers. He has a playful habit of progressing, blithely unconscious of the pauses made by the artists, with the result most of the time the band was either ahead of or behind the vocalists.

The bill for the first half was a very good one, pleasing the audience, which showed its appreciation by bursts of applause and roars of laughter when occasion demanded. Billy King started the entertainment with a pipe playing and juggling. He talks first with a fine Scotch dialect and then loses it. While nothing that he does is new, it is all sure fire and presented in good showmanship fashion.

Cornelia and Adele, man and woman, in "one, do singing and some exceptionally good dancing. Their energetic and backabout stepping is violent enough to command attention anywhere, but their routine requires stage direction. Sinclair and Dixon, two men, straight and "nut," are a classy team. The straight man has a nice voice and renders a ballad in approved vaudeville style. They speak good English and have good material, which, he, the straight man, does for the reason that the first half of it doesn't jibe with the second. They start in by the "nut" telling about the straight man paying court to his wife, all three living together; then the straight man tells about his wife. They extract a large volume of humor out of the scheme of betting whether the audience will laugh at their respective jokes and finish with a quarrel song, each giving back various

portions of their wardrobe borrowed from the other. Pleasing personalities.

"Her Wedding Day" is a tabloid, with four chorus girls, one female principal and two men, straight and comedian. The stage is set with a special cyclorama drop made of cretonne, and the piano, table covers, curtains, etc., are on the same lines, making an effective stage dressing. They sing, dance and otherwise disport themselves along regulation lines, and the girls change their costumes at least half a dozen times with about as much excuse as the average. Nevins and Gordon, with a special drop, do singing, dancing and cross-dress with a good line of material. They finish with the girl impersonating a dummy figure that is knocked about by the man, finally coming to life. The couple are "easy" in their work and handle themselves well.

The Five Emigrants is made of five people, three men, two men, with well-trained operatic voices. They open in "one" with a special drop showing the docks of the Italian Line in New York. They are supposed to have just landed from Italy and immediately talk broken English and sing some native ditties. The drop is raised and the action is supposed to be five years later, in the west, with all clad in theatrical cowboy and cowgirl garb. For this they also carry a special setting and the act could be made more effective by dissolving from the first scene into the second by a proper handling of the lights, a very simple process if given a bit of thought. The quintet harmonize wonderfully and earned for themselves a riot of applause. Good singing is always appreciated by any audience.

Nell McKinley had the next to closing spot and she is evidently well known in the neighborhood, for he received applause on his entrance. His singing and "nut" nonsensicalities won approval. But he loses a lot by doing most of his singing standing on top of the upright piano in the orchestra pit, in front of the footlights, thereby losing whatever value may attach to his facial expression. As mentioned in the word "heel" time depreciates the calibre of his offering. Stain's Comedy Circus, trained ponies, unriddable mule and revolving tables, was a serviceable closing act.

But, don't forget about that orchestra.

Jolo.

23RD STREET.

Pretty big show at Proctor's 23rd Street the first half—not only in quantity, but much in "quality." Ten acts and the "Patria" serial, as well as other film.

The vaudeville commences with Seymour and Dupree—O. G. Seymour, the jumping "chink" with a new Dupree. They haven't been in town for seven or eight years. For present day vaudeville the couple do a little too much talk for the opening. They should almost immediately start in on their respective specialties, Seymour with his instrumentation and Miss Dupree with her dancing. The man's attitude of the act, as of years, is the jumping of Seymour. Dot Harrod, a single woman, sang six or seven numbers in approved soubret fashion. She opened with a noisy Hula ditty and waded through the usual routine of popular hits. Dot is hefty, but comely and full of physical magnetism. She is an attractive female with wardrobe, plenty of volubility and well liked. Felletier and Co., (New Acts).

Hodge and Lowell, "rube" and city woman, secured many laughs. The man's "boob" monolog is certain of laughter. One could place a bet that he could foretell just where every laugh was sure to come, that is, anyone at a familiar vaudeville audience.

Harry Johnson, after eight weeks at Heals, is trying out some new material, with a special drop to depict the interior of a Pullman sleeper, Johnson wearing a porter's uniform. The monolog isn't any too strong and there is a song about "shoes," the idea having been employed in a moving picture some years ago. But Johnson won out strongly with his vocalizing and at the finish they had to shut off the lights to stop the applause.

Sullivan, Willis and Martin are doing a real old-time Irish comedy sketch, popular in the Tony Pastor's days. Two Irishmen courting a young widow, one educated and the other a Tad, for contrast. But instead of the old-time method of concluding with a "break-down," they finish with the more modern Chaplin custard pie stuff. One cannot help noticing the crudities of ancient construction. The trio was well liked and earned a couple of curtain calls.

Handers and Mills injected a strong flavor of "big time" into the bill with their original two-act, consisting of "nut" comedy and funny manipulation of hats. One does a "cissy" in such a legitimate manner at first the audience isn't certain whether he is serious or just pretending. They were a riot.

Heckman, Shaw and Campbell, with special piano, cyclorama, two women and a man, do high class singing, both women operating the piano, and the turn concluding with ukets. The women are beautifully dressed and the man looks natural in a dress suit. Fine voices, certain to earn them applause anywhere, but the act is "concerty." Charles Kenna kept the entire house in rare good humor with his well-nigh perfect comic fair monolog. Theo and Co. with the balo-a-sailing out over the audience in the darkened house, and giving men and women in the audience an opportunity to ride in the week an effective closer. The ten acts were run off in a little over two hours, indicating intelligent stage direction.

Jolo.

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

MOVING PICTURES

PICTURE PRODUCERS TRYING TO SHIFT PROPOSED FILM TAX

Want Blank Stock Manufacturers to Shoulder Burden New York State Seeks to Impose. Exhibitors Say They Will Be Final Victims.

The Wheeler Legislative Committee, to investigate the motion picture industry, reconvened at the Murray Hill Hotel on Wednesday. The committee had previously sent a list of 46 questions to each of the producers and exchanges, with a request the questions be answered as soon as possible in order to assist the committee in determining whether or not a tax should be levied.

The first witness of the day was William A. Wharton, president of Wharton, Inc., Ithaca, N. Y. In response to the questions of Senator Hinman, counsel to the committee, Wharton admitted his concern made a net profit of \$45,000 last year, but explained it by saying that they were contracting producers, who received their money merely for producing for others. He admitted that three serials, which his concern made, had not gone over and that the people who had them produced lost considerable money. The next witness was William Wright, general manager of the Kalem Company. Mr. Wright testified his concern had lost \$100,000 on "The Social Pirates," a series of two-reel pictures released through the General Film Co. He also testified that his company lost money with every five-reel picture they produced and in consequence had ceased releasing anything but one and two-reel subjects.

Samuel Rothapel, manager of the

Rialto, testified that motion pictures were becoming more popular every day and that his company had paid a 7 per cent dividend on its preferred stock. He also said that the Rialto had raised its prices to 25c and 50c in the evening. Under examination he said his salary was \$10,000 a year, with a commission on the net profits. A sharp tilt occurred when William Seabury, counsel to the Associated Motion Picture Industry, asked Mr. Rothapel where he obtained his figures in asserting the motion picture trade was the fifth industry in this country. Rothapel finally admitted the publicity men might be responsible for the impression.

Richard A. Rowland was the last witness of the day, and in a general way he outlined the workings of the Metro organization. The meeting adjourned at four o'clock.

The general impression seems to be that a tax upon the industry is certain. One of the committee, after the session, was of the opinion that the tax could best be levied if directed at the manufacturers of raw stock, it being his opinion, these manufacturers could pass the buck down the line.

The committee have still a host of witnesses to examine and a great quantity of testimony to take and the opinion prevails they will receive an indefinite extension after Feb. 15, on which date their commission expires.

WOODS IN PICTURES.

Philadelphia, Jan. 31.

There is a report current here that A. H. Woods, the New York theatrical producer, is about to curtail his activities in regard to productions for the speaking stage and devote his time almost exclusively in the future to the picture producing field. He and Stanley Mastbaum of this city are about to form a feature film producing concern with a special releasing proposition, and there is a possibility that D. W. Griffith is to become interested with them in the venture.

Woods was here last week and saw Mastbaum before he left for Chicago, where he was to go over the plans for the building of a theatre.

Through several sources outside of the Woods office in New York it was learned that Mr. Woods had been freely expressing his intention to go in for picture production extensively in the future. During the past two weeks he informed no less than three persons of his intention to lay off on play producing and devote his time to pictures.

Victor Leighton, his general booking manager, who left the Woods office last week, is said to have arrived in Los Angeles Wednesday and it is barely possible that he might make arrangements for a studio site on the Coast for Mr. Woods, who may also go to the Coast, if not now there.

KESSEL & BAUMAN SELL?

The sale was reported this week of Kessel & Bauman, controlling the New York Motion Picture Co., to the Triangle, with George Bauman retiring, and Adam Kessel remaining with the Triangle in an executive capacity, probably relating to his company, at a large salary.

One of the terms of the sale is said to be a condition imposed upon the partners that they will not engage in picture-making or the film business, excepting for Triangle, within three years from the date of sale.

Mr. Bauman is said to have received around \$500,000 for his interest.

Kessel & Bauman are about as well known in pictures as any concern now operating. Their New York Motion Picture Company had the Keystone plant among others and it was the first to send Chaplin over the screen map.

When Triangle formed, the N. Y. M. P. became one of its allies and released the Keystone under the T banner.

Besides the amount received at the sale, the two men are reputed to have become wealthy during their period in pictures.

H. E. Aitken, president of Triangle, is credited with having engineered the Kessel & Bauman purchase.

NOTICE

On Pages 20 and 21 VARIETY offers a new department—The Film Players' Directory.

This will be a permanent feature and will be corrected weekly.

THAT OCHS-UNIVERSAL FEUD.

The Lee Ochs-Universal controversy was accentuated during the week by editorial criticism in virtually every paper in the trade, and by exhibitors who think this is a very inopportune time to give so much publicity to a subject that may revive the demand for legalized censorship.

The article in controversy, which appeared in the Universal house organ over a year ago, declaring a majority of exhibitors favored smutty pictures, caused considerable comment at the time of its appearance and Universal was in receipt of numerous protests from all over the country. At that time it was conceded that somebody had "flipped" and the matter was carefully laid to rest and forgotten until its resurrection by Ochs.

During the convention of New York exhibitors at Albany last week the matter was broached at great length and a resolution passed at the eleventh

hour condemning Universal. The Albany newspapers all carried big stories on the subject and in many quarters it was regarded that considerable damage was done by bringing up the matter for an airing in the home of the Legislature.

Universal, which claims Ochs was inspired to attack them because of their failure to advertise in The Exhibitors' Trade Review, of which Ochs is president, increased their advertising to nine pages in the News and World this week.

Early this week a publishing house made inquiries in the trade with a view to getting a line of the Trade Review, which they claimed had been offered to them.

Faye Atkins With Peerless.

Faye Atkins, who made her film debut in the latest Mary Pickford picture, has been placed under a long term contract by the Peerless company, who expect to develop her as a star.

COURT DEFINES TITLE AS TRADEMARK IN FILM SUIT

**Justice Erlanger Finds for the Selig Company in Action
Against the Unicorn Co. for Damages Over Use of
"The Rosary."**

Justice Erlanger, in the Supreme Court, on Wednesday handed down an important decision to the theatrical and motion picture industry. It was in a suit brought by the Selig Polyscope Co. against the Unicorn Film Service Corporation in an action brought by the plaintiffs, through their attorney, Nathan Burkan, to restrain the defendant's use of the words "The Rosary" as the title of a photoplay and for damages for the alleged unauthorized use of that title. The Justice holds that there should be judgment for the plaintiffs for an injunction and for damages to be ascertained on a reference. The decision, in part, reads as follows:

There can be no doubt that Rowland & Clifford first adopted this title in connection with a dramatic composition. Their play by that name which was copyrighted in the year 1910 was successfully produced in the following year and during four seasons afterwards. In June, 1915, this play under the same title was produced as a motion picture by the plaintiff Selig Polyscope Company, which concern had acquired from Rowland and Clifford the rights to reproduce the original play.

It appears from the evidence that this representation by them on the stage and as a motion picture had met with marked acceptance by the public and that the good will acquired by the plaintiffs in the production under the chosen title "The Rosary" became of substantial value.

While the title of a copyrighted play is not

protected by the copyright, the use of that title is nonetheless to be secured to the owner of the copyrighted matter as a trade mark, if the title so first employed by him has secured a trade significance as an arbitrary designation (Outcault v. Lamar, 135 App. Div. 110, 117; Caswell v. Hazard, 121 N. Y. 484, 494; McLean v. Fleming, 96 U. S. 245, 254).

As was said in the case last cited: "Phrases or even words in common use may be adopted for the purpose, if, at the time of their adoption, they were not employed by another to designate the same or similar articles of production or sale."

Here the phrase "The Rosary," while well known in its reference to a form of religious observance, is in no sense descriptive of a drama, as such. It is an arbitrary title when so employed, and, as appears, the authors and producers of the plaintiffs' play adopted this title to identify rather than describe the composition itself. Indeed, the phrase is not aimed to be, nor is it, serviceable as a description of the subjects portrayed in the play, whether as acted or as exhibited upon the screen.

I have no doubt therefore that this phrase was open to adoption by the plaintiffs and that, having acquired a secondary meaning in identification of the plaintiffs' dramatic composition, it became associated with the good will of the business established in the production of the play, and was a trade mark (Outcault v. Lamar, 135 App. Div. 110; Klaw & Erlanger v. General Film Company, 154 N. Y. Supp. 988). As such, its character continued when applied to a representation in the form

of a motion picture (Dickey v. Mutual Film Corporation, 190 N. Y. Supp. 600). In June, 1918, the defendant corporation, which was engaged in the business of buying motion picture films and of distributing them for exhibition released to its customers a film acquired by it and renamed "The Rosary." It appears that this was an old film, representing a dramatic portrayal, and had been exhibited under some other name. When choosing the title "The Rosary" and advertising the motion picture under it, the defendants knew of the plaintiffs' widely advertised and successful production; its president, Mr. Schlank, was thoroughly familiar with the play, as he testifies, and I am satisfied from the evidence that the choice of this title for an old film was not merely accidental (British-American Tobacco Co. v. British-American Cigar Store Co., 211 Fed. R. 933, 935). Justification for this use of the plaintiffs' trademark cannot be found in the fact that the catalogues in evidence disclose the designation of other motion picture films by the use of the word "Rosary." So far as these catalogues have any value as proof, they indicate no more than that other persons in three instances have so named their film at dates long after the plaintiffs Rowland and Clifford acquired their trade mark by original adoption. Whether the films referred to were actually exhibited under conditions which the plaintiffs might or might not have found to be injurious to their rights, is a matter of speculation, but the defendant's case is not aided by pointing to a possible invasion of these rights by others, nor is it of importance that a well-known song and novel had been published under the title "The Rosary" before the date when the plaintiffs Rowland and Clifford named their play. There is no similarity of enterprise in a dramatic composition when compared with a song or novel, such as to suggest or to present conflicting rights to a trade mark (Atlas Co. v. Street & Smith, 204 Fed. Rep. 898).

Charges Title Infringement.

Richard Lambert, through his attorneys, House, Grossman & Vorhaus, is preparing action against the Vitagraph Co., claiming an infringement of the title of his play, "The Blue Envelope," in the Vitagraph picture, "The Blue Envelope Mystery."

NATIONAL CENSORSHIP.

Cincinnati, Jan. 31.

The National Society for the Suppression of Immoral Motion Pictures was incorporated at Columbus, Ohio, last week. They will have headquarters at Cincinnati. Fred Stoll, of New York, is president and Joseph Kobb, of this city, secretary.

The society will censor motion pictures in states which have no censorship. President Wilson, United States Senators, Congressmen and prominent business men will be made vice-presidents.

BLANCHE SWEET DENIES.

Los Angeles, Jan. 31.

"Please deny the rumor that I was to be co-starred with a male star next season," says Blanche Sweet. She adds: "My services were offered to several companies without my knowledge or sanction by a booking agent named Small. I am resting after six years of continual work until March 1, when I resume work, fulfilling a new contract with a big company, to be starred in big plays and screen adaptations from novels."

FILM ACTORS IN PERIL.

Los Angeles, Jan. 31.

Lois Weber and Constance Crowley narrowly escaped death when a tidal wave engulfed them and swept them to sea at Laguna Beach, where they were taking films for Universal. Others in the party, after strenuous work and peril to themselves, rescued the two women, who are recovering at their homes.

Arthur James

presents

**FRANCES
NELSON**

in Wm. Christy Cabanne's

**"ONE of
MANY"**

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Five unusual acts contrived
by Wm. Christy Cabanne
from his own story.

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Metro Program Feb. 12th

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PICTURES**




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PRESENT
VIOLET MERSEREAU
in
"The Boy Girl"
The Romantic Story
of a Tomboy
Directed by **EDWIN STEVENS**
Booked through your local **BLUEBIRD Exchange or
BLUEBIRD PHOTOPLAYS (Inc.)**
1600 Broadway, New York

MOVING PICTURES

FOREIGN FILM TRADE'S CENSOR
GROWING ALARMINGLY STRICT

England Picture Visor, T. P. O'Connor, M. P., Selected by Trade, Frightening Some of Those Naming Him for Position. No "Crook," "Sob" or "Death Bed" Scenes, Says Tay Pay.

London, January 31.

The English film trade is viewing with quite some alarm the position taken by T. P. O'Connor, M. P., its own selected censor for pictures.

"Tay Pay," as the parliamentary member is popularly known, has taken to the task of criticising the product to be shown over here so thoroughly local picture men are commencing to speculate how far their own empowered critic will go.

"Crook stories" have already been barred from the screen by order of Mr. O'Connor; "sob stories" are in the same class, says the censor, and he has likewise announced that pictures with "death bed scenes" have a mighty small chance of getting beyond his censorial pencil.

CHAPLIN FIGURES.

Chicago, Jan. 31.

John R. Freuler, president of the Mutual, will leave for the Coast within a few days to treat with Charley Chaplin regarding a renewal of the comic's contract, which expires around May 1.

Reports have it Mr. Freuler's offer will be a shade under the current contract figure of something like \$670,000.

"Easy Street," the newest Chaplin two-reeler to be released Monday (de-

layed a month principally because Charlie allowed a prop lamp-post to damage his countenance) is reported to be better than anything he had yet done for Mutual.

From the best of authority "Easy Street" is said to have cost \$155,000 to produce, \$84,000 of which was charged off to salary to Chaplin. This tops by far any two-reeler ever made. Yet the Mutual claims that it will easily come out ahead. The only Chaplin-Mutual unusually costly was "The Count," and that was because of the number of extra people used.

There have been wild guesses revelant to the Mutual's profits on their Chaplins, but that a sum in excess of \$1,000,000 will be cleared by the end of the Chaplin fiscal year seems certain. At the end of the first six months the bookings for the year then amounted to \$1,300,000. It was originally figured the production cost of the 12 Chaplin pictures would be \$200,000, which added to his salary ran up to nearly \$900,000. While the cost of production has exceeded the estimate, the increase of bookings and the sale of foreign rights even matters. The price of the English rights was \$500,000, while \$150,000 was obtained for Australia. It is said the booking in this country will reach over the \$2,000,000 mark.

BRADY GETS A SURPRISE.

William A. Brady and the other officers of the World Film Corporation have been in conference several times during the past week concerning the advisability of adopting a more elastic policy than heretofore in the company's productions. These discussions admittedly have been brought about by the recently released farce called "Tillie Wakes Up," in which Marie Dressler is the star and Johnny Hines, the lively young comedian, plays the "opposite" role.

This is the first comic picture made by the World-Brady interests in more than five months. The last previous experiment of this corporation in light entertainment upon the screen was called "The Summer Girl," successfully issued last August. Since then World picture Brady-made have adhered to the serious side of the drama.

The reception of the Dressler farce has decided Mr. Brady and his associates to modify their exclusively dramatic output and manufacture a series of comedy productions to be released at stated intervals—say once a month—by way of responding to the demand so suddenly uncovered by "Tillie Wakes Up." Mr. Brady, in discussing this altered view of what the public wants, said:

"I am free to say that what happened to Miss Dressler's picture took me completely by surprise. The farce had been made purely in the way of an experiment, and I was inclined to be skeptical regarding the outcome—the more so as it was a radical departure from our settled plan.

"It is not always good business to induce the public to look for a certain line of product and then shift overnight to the direct opposite, and it would not have disappointed me if 'Tillie Wakes Up' had gone right to sleep again.

"It was indeed a surprise party that

awaited me. The reviewers led the grand march of praise, where I had been fully prepared to see them fall upon the play and rend it. A day or two before the piece reached the general public an exhibitor who has three theaters in New York called me up and said: 'Just now I put up the slide announcing Marie Dressler in her new piece, and there hasn't been a round of applause in this house in two years like the one that greeted Miss Dressler. Thought you'd like to know it.'

"Then things began to happen. I went to the New York Theatre to see what all the fuss was about. The big house was crowded and people were fairly rolling with laughter. The Park Theatre, Boston, which runs our pictures for the full week, began clamoring madly for a second week of 'Tillie Wakes Up.' The manager telegraphed 'It's going like a whirlwind.'

"A one-day theatre in Brooklyn insisted on having the farce for a second day. Pittsburgh, Cincinnati, Chicago and other cities fell to wiring for 'Tillie,' and of course it did not require a very extended continuation of this state of things to show my associates and myself that the public really desired our particular variety of screen fun.

"Long ago in my career as a producing manager I relinquished the idea of telling the public what it wanted, and took up the rational pursuit of listening. Occasionally this policy has been criticized as commercialism, but I have found it quite popular at the bank and profitable to the World Film Corporation.

"We recently eliminated all our male stars excepting Carlyle Blackwell in response to a clearly developed demand for woman stars, with results of a most satisfying kind, and now we will start producing comedies as a regular thing along with our highly popularized serious plays."

STATE RIGHT BUYER

A PRIVATE SHOWING OF

"SAFARI"

THE GREATEST AFRICAN WILD ANIMAL and EDUCATIONAL PICTURE
EVER PRESENTED, will be given in the near future.

A two-hour entertainment with or without lecture.

This picture was made by Mr. J. C. Hemment, F.N.G.S., the man who made the first Paul J. Rainey pictures.

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Theatre and date to be announced shortly.

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JACK GOLDBERG, General Manager

LOUIS B. BLOOM, Business Manager

NEWS OF THE FILM WORLD

Allan Allen, Inc., have secured a lease and option of purchase on the Botten-Gilmour moving picture studio at Hudson Heights, N. J., and have moved into executive offices in the Candler Building. Allen Lowe is the moving spirit in the proposition and denies that he is to manufacture or in any way be connected with feature or any other pictures taken in the regular way. He has had the studio fitted up with lights wholly different to any arrangement in any other. The firm has engaged the well known mechanical expert, George Seifert, as head of that department. C. C. Cook, who has been the official camera man for Barnum & Bailey, will handle that end. Joseph W. Standish will direct and handle the artists and their costuming. Boyd Gilmour is to take charge of the construction and scenic work. E. A. Cowan, formerly with the Edison Company, is to be a part of the organization. The other employees will be selected for special knowledge of a new departure which Mr. Lowe thinks very highly of. Indicative of one special branch is the engagement of Harry Grogan, a young artist, who has the faculty of turning out surprisingly new matter. He was associated with Rube Goldberg in his cartoon pictures and they say he has something worth while to project for Allan Allen. They expect to make an important statement in VANITY very soon.

Violet Mercereau will start the March releases for Bluebird with "The Boy Girl," produced at Bluebird's Leonia (N. J.) studio and directed by Edwin Stevens. Miss Mercereau is now at work on another subject, directed by Harry Millard, in Leonia, entitled "Susan's Gentleman," the work of Kate Jordan. Later in March Ella Hall will be seen in "Polly Redhead," showing next week at the Rialto, New York, and there will be another Lynn F. Reynolds Bluebird temporarily titled "The Cruise of the Alden Bessie." There are several subjects ready and awaiting schedule, including: "Pawnee," with Ella Hall the star; "Marcel's Birthday Present," directed by Rupert Julian, who will be featured with Louise Lovely and "The Flash-Light Girl," directed by Joseph De Grasse, with Dorothy Phillips the star. Rex Ingram has finished a drama, with scenes laid in China, entitled "Flowers of Doom," in which Wedgewood

Nowell will be featured. Ingram had the benefit of advice from R. H. Gubbins, a member of Universal City's executive staff, who spent eight years in China on Government service. Wm. Worthington, who directed Franklyn Farnum and Agnes Vernon in finishing "The Clock," a story by Male Havry; and Lois Weber is directing Ben Wilson and Mignon Anderson in a subject as yet unnamed. "Even As You and I" is the title of another Lois Weber Bluebird, ready for release.

D. W. Griffith's activities have been particularly varied during the past week. On Jan. 25, at Washington, D. C., he delivered an address to the members of the National Art League of America. The following day he was the guest of honor at a dinner given by the Hon. Champ Clark. From the Capitol, Mr. Griffith went to Richmond, Va., in response to an invitation to speak to the Richmond division of the Daughters of the Confederacy. And, on Tuesday of this week he was the guest of the Norfolk, Va., Chamber of Commerce. Mr. Griffith's present visit to Richmond and Norfolk, his first since his boyhood, was welcomed by the newspapers of both cities as the occasion for lengthy interviews. "Intolerance" is appearing in Richmond this week.

The annual Grand Movie Carnival and Ball of the Association of Exhibitors of Brooklyn and Long Island is to be given at Stauch's Palace, Coney Island, on Feb. 21. The B. R. T. has agreed to run special trains from Brooklyn Bridge over the Brighton Beach, West End and Fourth avenue subway lines for the occasion. A voting contest will be conducted by the Brooklyn Eagle to determine the most popular motion picture actress and actor, who are to be crowned as king and queen for the carnival.

Dorothy Gish and William Desmond are the stars of the Triangle feature releases for Feb. 25. Miss Gish will appear in a Fine Arts comedy drama entitled "stagestruck," written by Roy Somerville and directed by Edward Morrisey. William Desmond will have a vehicle well suited to his personality in "The Last of the Ingrams," an Ince-Kay Bee production, written by John Lynch and directed

by Walter Edwards, under the supervision of Thomas H. Ince.

Julius Slinger, stock comedian of the Mason Building's seventh floor, has gone to Los Angeles and things are not the same around Bluebird's New York Branch. Mr. Slinger has gone to Universal City as general representative of the L-Ko Comedies and expects to remain away from the lights of Broadway for an indefinite time. Julius Stern, one of the L-Ko owners, has also gone to Los Angeles, probably to give the other Julius all of the news.

"The Flow Woman" will soon appear on the Bluebird program, with Mary MacLaren, featured in a story that reflects life among the homesteaders of North Dakota. Charles Swickard will direct, succeeding Lois Weber in charge of Miss MacLaren's screen appearances. "The Mysterious Mrs. M." the Bluebird for current release, was the last picture in which Miss Weber directed Miss MacLaren.

M. L. Markowitz, manager of the Universal's San Francisco exchange, has about completed arrangements to erect a branch in Los Angeles. Markowitz has issued some novel publicity articles for "The Purple Mask" in Frisco, the town being pretty well covered with hutons and pictures of the stars.

David Kilne resigned last week as manager of the Majestic Gardens, Grand Rapids, Mich., to enter the state rights film business in Ohio. He was succeeded by Ward Brown, recently manager of the Strand and former circus press agent. Cedric Lawrence, who came from the Fuller, is the new Strand manager.

Ethel Clayton in "The Web of Desire," portrays the young wife of a Western water power engineer who becomes suddenly rich and goes to New York. The wife's desire to climb socially almost ruins her happiness and nearly pulls down the entire financial structure reared by her husband—but not quite.

Jack Sherrill is to be co-starred with Dorothy Bernard in a forthcoming Art Drama, "The Accomplish," which is being produced under the direction of Ralph Dean at the William L. Sherrill Feature Corporation's studios at Flushing, L. I. The picture is to be released Feb. 8.

Arthur Blankmyer returned to Detroit last week after an inspection of the Tri-State Film Corporation's exchanges in Ohio, Michigan and Kentucky. This company, of which he is

the president, has recently taken over the Art Drama productions for those three states.

An engagement of unusual interest to all exhibitors is that of Anna Little, the former American and Universal star, has been engaged to play opposite Robert Warwick in the Selanick Picture production of E. Phillips Oppenheim's novel, "The Court of St. Simon."

Georges Benoit, photographer of William Fox's "The Scarlet Letter," who was injured badly while filming the picture, has just been discharged from the hospital. Benoit fell with his camera from an elevated platform on which he was "shooting" a scene.

Edward Ellis, famous for his "crook" characterization in "The Dummy," and also as the author of "Any Night," has been signed by the Apollo Co. for an important role in "The Law That Failed," which is being produced for the Art Dramas program.

It has been announced by Thomas A. Edison, Inc., that Conquest Pictures, the coming Edison productions based on a new idea and a new ideal, will be released on the direction of W. W. Hodgkinson, the country's foremost authority on the marketing of motion pictures.

The Marie Dressler comic motion picture play just issued by the World-Brady interests has made such a success that the film corporation may extend its lines in run-making productions.

McClure Pictures reports that the demand for "Seven Deadly Sins," the series of seven five-reel features is exceedingly all expectations and that the Triangl exchange are being overwhelmed with orders for the series.

Betty Howe, International star, who had prominent parts in several of the episodes of "Beatrice Fairfax," has just been discharged from a hospital in Brooklyn, where she underwent a serious operation for appendicitis.

K. E. S. E. has appropriated \$100,000 to conduct a national advertising campaign in behalf of the Essanay-Max Linder comedies. \$25,000 of this is to be expended with trade papers.

Helen Holmes and J. P. McGowan will appear at the Pantages houses in their respective roles of Helen Dawson and Jim Blake which they portrayed in "A Lass of the Lumberlands."

A new edition of "Damaged Goods" will be released on the Mutual schedule for Feb. 12.

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High Cost of Production
Highest Standard of Plot and Scenario
A Story of the First Magnitude
Perfect Photography
Wonderful Sets
Ideal Location
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WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ALICE BRADY
in
"The Hungry Heart"
From the famous play "FROU-FROU"
Directed by EMILE CHAUTARD

FILM PLAYERS' DIRECTORY

Names of Picture Players and Picture Directors, with names of companies added when known. When company is unknown, no abbreviation follows name unless person is director, when "Det." follows.

"Det." stands for Director whenever listed. Other abbreviations are to identify the playing company.

This Directory will be published weekly in VARIETY. Errors or omissions will be corrected upon receipt of proper information, and companies added or changed to names when notified.

The abbreviations in the list below are as follows:

Am-AMERICAN
Ap-APOLLO
Ar-ARKROW
Art-ARTCRAFT
At-AMERICAN TALKING
As-ASTRA
And-ANDERSON PRODUCING CO.
Boa-BALBOA
Bio-BIOGRAPH
Blu-BLUEBIRD
Cit-CITICITY PROD. CO.
Cen-CENTURY
Con-CONTINENTAL
Cha-CHARACTER PICTURE CO.
Chr-CHRISTIE
Cl-CLARA KIMBALL YOUNG
Col-COLUMBIA
Dix-DIXIE
Eq-EQUITABLE
E&R-E. & R. JUNGLE CORP.
Eag-EAGLE
Ed-EDISON
Em-EMERALD
Edu-EDUCATIONAL
Erb-ERBGRAPH
Es-ESSANAY
F-FOX
F&W-F&WILLIAM FOX
FP-FAMOUS PLAYERS
Fro-FROHMAN AMUSE. CO.
FA-FINE ARTS
Got-GOTHAM
Gau-GAUMONT
Gol-GOLDWYN
Hor-HORSLEY
HB-HERBERT BRENON
I-INCE
Int-INTERNATIONAL
Iv-IVAN
Juv-JUVENILE FILMS
Kin-KINEMACOLOR
KB-KAY BEE
KI-GEORGE KLEINE
K-KALEM
Key-KEYSTONE

LP-LOCAL PHOTOPLAYS
Lon-LONDON FILM CO.
LS-LONE STAR
LKO-L. KO
L-LASKY
Lib-LIBERTY
Mor-MOROSCO
Mer-EMERSON
McC-McCLURE
MN-MABEL NORMAND
Moss-B. S. MOSS
Mu-MUTUAL
Nat-NATIONAL DRAMA
NI-NIAGARA
Neg-NAT C. GOODWIN
Nev-NEVADA
Nt-NORMA TALMADGE
Pal-PALLAS
Par-PARAGON
Pow-POWELL PRODUCING
Pic-PICTURE PICKFORD
Pri-PRIVATE FILM FEATURES
Pol-POLLARD
PP-PALACE PLAYERS
Per-PEERLESS
Pop-POPULAR PLAYS & PLAYERS
P-PATHE
U-UNIVERSAL
Fro-FROHMAN AMUSE. CO.
USA-U. S. AMUSE. CO.
Re-REGENT
Ro-ROLIN
Rol-ROLFE
S-SELIG
Sel-SELZNICK
St-STERN
Sun-SUNBEAM
So-SOLAX
Th-THANHOUSE
T-TRIANGLE
Vi-VITAGRAPH
Win-VIM
Vog-VOGUE
Wid-WIDWORLD

Abbey Marguerite—
Abbott Field
Abbott Gypsy—Vog
Abbott Jack L.
Abernethy Lollie
Abingdon Wm L.—Ca-
M
Abramson I Det Iv
Abrill Dorothy—L
Ackerman Constantine
M—Det PP
Acker Eugene
Acord Art
Adams Wm P
Adams Kath—Th
Adams Stella—Ch
Adolf John—Det Fox
Ainsworth Charles S
—Es
Aitken Spott—Fa
Albert Elsie—U
Alberti Viola
Albertson Arthur—K
Alden Mary—Det Am
Alexander Ed—F
Alexander Claire—Hor
Alexander D—F
Alexander Sara
Allen Bertha—Milo
Allen Phyl—F
Allen A W—Det Am
Allison May M
Alter Lottie
Ames Gerald
Anderson Rob—FA
Anderson Mignon—Th
Anderson Mrs N
Andrews F—FP
Anker W
Aoki Teuri—L
Apfel Oscar C—Det F
Arbuckle Andrew—YM
Arbuckle Maelyn
Arden Edwin—AP
Arey Wayne—Th
Arbuckle Rob—C
Arling Chas
Armstrong Billy—Key
Arnold Cecil—Key
Arnold Ed—Es
Arnold Helen—Fro
Arons Bernard P—Det U
Ashey Arthur—Wild
Ashey Chas E—Det
Es
Asher Max
Astor Camille—S
Attle Jos M—PP
Atwell Grace—FP
Aubrey J—P
August Ed—Det Kin
Austin Al—LS
Avery Chas—Det Key
Averill Nancy—Ed
B
Bacon F
Bacon Lloyd F—LS
Badger Clar G—Det
Key
Baevel King
Bailey Bill—Det U

Bailey Grace H—U
Baird Leah—U
Baird Stewart
Baker Ed—U
Baker Elsie—W
Baker Geo D—Det M
Baker Richard F—
Det Es
Baker Craig
Baldwin Ruth A—Det U
Balfour Aug
Balfour Elsie—F
Banks Perry—Am
Barr Theda—F
Baruch Nilda—Eag
Barbee Rich
Baring Mathilde
Barker Reg—I-T
Barnett Chester—W
Barnett C C—Milo
Barnett Minnette
Barrington Herb—U
Barrisole Beale—I-T
Barrisole, Henry A
Barrows Norman—Det
Chicago "Herald"
Travelog
Barrymore Ethel
Barry Eddie—Ch
Barrymore John
Barry Eleanor
Barrymore Lionel
Barry Pauline
Barry Viola
Bartlett Chas E—Det
S
Bary Leon—As-P
Baskette Lena—U
Bassett Rus—F P
Bateman Victory
Batty Stephen—Hor
Bayer Arthur—Th
Bayne Beverly—M
Beach Corra—Reg
Beamish F—Wid
Beaudine W—Det U
Beaumont Harry—Es
Beban Geo
Beck John
Beidermann David—
Milo
Belasco Jan—U
Belasco Walter—U
Belmont Jos—Key
Belmore Lionel—Det
Benedict Kingsley—
Bennett Ed—K-B
Bennet Yale D
Bennett F F—FA
Bennett Rich—A
Benson Clyde—U
Benson May E—W
Bentley Alice—Blo
Benton Curtis—U
Benton Marie—L
Benton G. A—U
Bergen Thelma—P
Berger Rea—Det Am
Bernard Dorothy—Fox
Berthelet Arthur—Det
Es
Bertram Wm—Det

Bertach Marg—Det Vi
Berwin
Bessner Eugene—S
Best Mabel—Vim
Bevan Billy—LKO
Billington Francella—
FA
Billings Billie—Vi
Blinder Ray J—FA
Bliss Caroline
Bliss Alice—Det US
Black W W—Fex
Blackwell Carlyle—
Wid
Blair Ruth
Blair Sidney
Blake Loretta
Blake Lucy—Moss
Blake Al D—Hor
Blanchard Eleanor
Blanning Malcolm—U
Blinn Genevieve
Blinn Holbrook—Wid
Blond Adele
Blystone J B—Det L
KO
Boardman True—K
Boand Eddie—U
Boand Capt Jack—
Det Hor
Bondhill Gertrude
Bonner Marg H
Booker Harry—Key
Boone Dell
Boragie F
Boragie F
Bosworth Hobart—Det
L
Botter Harry—Det
Monmouth
Bottomley Roland—
boa
Bowers Jno E—M
Bowen Lawrence—Mu
Bowman W J—Det
Brabin Chas—Det
Bracken Bertram—Det
F
Brady Sidney—Ar
Bradbury J—S
Bradbury Ronald—K
Brady Harry
Bradshaw Lionel—L
KO
Brady Alice—Wid
Brady Edwin J—U
Breese Edmund—Pop
Brennan Edw—M
Brennan Herbert—Det
HB
Brent Evelyn—M
Brice Rosetta
Broadwell Robt B—
Det Hor
Brookwell Gladys—F
Brookwell Adelaide
Brooke Van Wyke—
Det Vi
Brooks Sammy—R
Brown Clarence L—
Det Par
Brown J Edwin—U
Brown W H—FA

Brown Lena V
Brown Bertha
Brown Maxine V
Brown Louise—L
Browning Tod—Det
FA
Brace Belle
Brace Clifford
Brace Robt C—Det
Edu
Brule F—Vi
Brunton Wm—Sig
Brundage Mathilde
Brunette Fritz
Brunton Robt A—Det
C
Bryan Vincent P—Det
LS
Bryant Chas
Buckland Wilfred—
Det L
Buel Kenean—Det F
Buhler Rich
Bunny Geo
Burck Faye
Burkhardt Theo—Wid
Burke Jos—Rol
Burkhardt Harry
Burke J Frk—K-B
Burmeister Auguste
Burnett Jessale—Hor
Burns Fred—FA
Burns Nell—Ch
Burns Robt P—Vim
Burrese Wm—F
Burrrough Tom—F
Burton Charlotte—Am
Burton Clarence F
Burton Ethel—Vim
Burton Ned—HB
Busch Mae—Key
Bushman Francis X—
M
Butler Fred J
Butler Wm J—Det
Byrne Jack—Det
Byron Nina—C
C
Cabanne W C—Det M
Cahill Marie—Mu
Calvert E H—Det Es
Campeau FK—S
Campbell Collin—Det
Campbell Emma—M
Campbell Eric—M
Campbell Webster—Vi
Campbell Wm S—Det
Key
Capellani Al—Det Sel
Capellani Paul
Carbie John—F
Carew Ora—Key
Carew Edwin—Det M
Carey Harry—F
Carle Naida—U
Carleton Lloyd B—
Det U
Carlie Ray—D
Carlie Sila—M
Carpenter Gerald D
Carpenter, Horace B
—L
Carr Dixie—U
Carroll Wm A—Am

Carter Harry—U
Carter Nan—F
Cassinelli Dolores—
Em
Castle Mrs Vernon—
Key
Cauder Glen—Det
Key
Cecil Ed—F
Cecil Ora—Hor
Chadwick Helene—P
Chaney Lon—U
Chanler Elba—Mu
Chaplin Chas—Mu
Chapman, Chas D—
Det LS
Charles John
Charleson Mary—Es
Chatterton Tom—Am
Chaudet Emille—Det P
Chaudet Louis W—
U
Chester Ruth
Childers Naomi—Vi
Chram Violet—U
Christie Al E—Det
Chr
Christy Iva W
Christy Jas A
Church Fred—U
Clair Roy—M
Claire Gertrude—I
Clancy Geo—F
Clark Frk—S
Clark Harvey—Am
Clark J King
Clark Margt—FP
Clark Redfield
Clarke Geo—F
Clary Chas—L
Claypoole Milton E—
Milo
Clayton Ethel—Wid
Clayton Marguerite—
Es
Clements Hal—Det
Cliffe Henry C
Clifford Ruth—U
Clifford Wm—FA
Clint Ed F—Det FA
Close Ivy
Cloy May—Am
Clugston Robt—F
Coakley John—Det
Cobb Edmund F—Es
Cochrane Geo—Det U
Cody Lewis J—MN
Coghlan Rose—Iv
Cohan Geo M—Art
Coffey Constance
Collier Eddie
Collier Emille
Collins Jno H—Det M
Collins Jose
Collins Wm
Colwell Goldie
Commerford Thos—Es
Compton Chas
Concord Chester Co—
Key
Conklin Wm—L
Connelly Bobby—Vi
Connell Grace V—
Key
Connelly E J—M
Conway Jack—Det U
Cook Lillian—CKY
Cooke Ethyle—Th
Cooley Frk—Det
Cooley Hal—U
Cooper Claude H—Th
Cooper Geo—Vi
Cooper Miriam
Corbett Wm—M
Corcoran Ethel M
Cornelia Bees
Cortes Armand F
Costello Maurice G W
—Erb
Coutney Peggy—U
Courtley Jack—Jr
Courtrot Marguerite—
FP
Cowan Joe—Vim
Coyle Walter V—Det
Cosine Arthur—Vi
Craig Chas—F
Crane Nell—Es
Crampion Howard—U
Crane Harry P—U
Crawford Florence
Crawley Constance
Crehan Jos—F
Crimmins Dan—Ki
Crittenden Trockwood
C
Crompton Frank—Det
Hor
Crowthwaite Ivy—
Key
Crowe Eleanor—F
Crowell Josephine B
—F James
Cummings Geo F—U
Cummings Irving
Cummings Robt
Cunard Grace—U
Cunard Mina—U
Cunéo Lester—York-M
Curtan Thos A—Th
Curtis Frk—M
Curtis Allen—Det U
D
D'Albrook Sidney
Dale Helene
Daly Arnold
Dalton Dorothy—T
Daly Clara L—Am
Daly Wm R—Det
Dana Viola—M
Daniels Rebecca—Ro
Daniel Frk—Vi
Darlen Frk
Darkfeather Mona

Dark Cloud—F
Darling Grace—In
Darling Ida—FP
Darmond Grace—As-P
Davenport Alice—Key
Davenport Blanche
Davenport Chas E—
Det
Davenport Dorothy—U
Davey Horace—Det
Chr
Davidson Jno—Wid
Davidson Max—FA
Davidson Wm B—M
Davies Howard
Davis Edw—M
Davis Mattie—U
Davis Ulysses—Det
Davis Wm S—Det F
Daw Marjorie—L
Dawley J Searle—Det
U
Dawn Hazel—FP
Day Bingham—Det
Day Joel
Daye June
Dayton Frk—Es
Dean Faxon M
Dean Jack—L
Dean Julia
Dean Priscilla—U
Dean Ralph—Det Fro
Dean Rosemary
Dean Ted—Fro
Dearholt Ashton—Am
DeCariton Grace—Th
DeCariton Geo—P
DeCamp Frk—F
Decker Katheryn—B
DeCordoba Pedro
DeCordova Rudolph—
Key
DeGarde Adele—Vi
DeGrasse Jos—Det U
DeGrasse Saml A—FA
De Haven Carter—U
Delaney Bert
Delaney Leo
Delaro Hattie
DeLinsky Victor
DeMille Cecil—Det L
DeMille Wm C—Det L
Demore Harry C—U
Dentier Marion
Denver Verna
DeRue Carmen—FA
Desmond Wm—I-T
Dickerson Jennie
Dickerson Lydia—F
Dietl Frank H—boa
Dillon, Jno Webb—F
Dillon Max—L
Dillon Edward—Det
Dillon Jack—Det Key
Dillon Jack—FP
Dion Hector
Ditt Josephine
Dolberg Camille
Don David L
Donaldson Arthur
Donnelly Jas A—Key
Donovan Frk P—Det
Milo
Dore Gladys—Th
Dorlen Chas W—U
Doro Marie—L
Doro Wm—S
Douglas Watkyn—Det
Dounier Jack
Dowling Joe—L
Dowling Wm C—Det
Am
Dremer Marie—Mu
Drew Cora
Drew Lillian—S
Drew Mrs Sydney—M
Drew Sidney—M
Drew S Rankin—Det
Vi
Dubrey Clare—U
Du Cello Countess—U
Duffie Chas—boa
Dunbar Jack—S
Dunbar Nicholas
Dunbar Helen—M
Dunbar Robt M
Duncan Albt E—K
Duncan Wm—Vi
Duncanson Harry L—
E
Dunn John J—P
Dunn Wm R—Vi
Dupont Joyce K
Durfee Minta—Key
Durham Lewis—I
Duquett Yolande—Sun
Dwan Allan—Det Gol
E
Eagle Oscar—Det Got
Eagles Jennae—Th
Earle Edward
Earle Josephine
Earle W P S—Det Vi
Eason Reeves—Det
Easton Henry C—Det
Eddy Violet Y—U
Edson Robert
Edwards Beverly
Edmondson Al—K
Edwards Henry—Det
Turner
Edwards J Gordon—
Det F
Edwards Ted—Key
Edwards Vivian—Key
Edwards Walter—Det
F
Edwin Walter—Det
Ellidge Chas—F
Elliot Robt—M
Ellis John
Ellis Robt D—Det
Ellis Marjorie—U
Elliston Grace
Ellsworth Warren—Det
A
Elmer Clarence J
Elvidge June—Wid
Elwell Geo E—Nym

Emerson Jno—Det Plo
Emery Maude—U
Emory May—Key
Eric Fred—Th
Erlander Frk A—boa
Esmond Eva
Estabrook Howard
Evans Owen—Wid
Evans Wm—Vog
Eyre Agnes
Eylon Beale—S
F
Fahney Milton—Det
Hor
Fairbanks Douglas
Fairbanks Madeline—
Th
Fairbanks Marion—Th
Fallon Thos F—FP
Farley Dorothea—Cen
Farley Jas L—U
Farum Fklyn—U
Farnham Henry A—
Det
Farnum Dustin
Farnum Marshal—Det
Farnum Wm
Farrington Adele—U
Farrar Geraldine
Fawcett Martin J
Fawcett Geo
Fay Billy—Ro
Fay Hugh—Key
Fawcett Louise—Key
Feely Maude
Fellows Rockliffe—
Wid
Fenwick Irene—FP
Ferris Wm
Feulner Bobby—FA
Field Geo—Det
Fielding Romane—
U
Fields Lew—Det Wid
Firman Max—Det M
Filion Al W—S
Fischer Margarita—M
Fisher Geo—L
Fishback Fred—Det
U
Fisher Harry Jr—FA
Fitzgerald Jas A—Det
Pri
Fitzmaurice Geo—Det
P
Fitzpatrick Jas A—
Det
Fitzroy Louis
Flanagan D J—CKY
Flugrath Edna—Lon
Flugrath Leona—Ed
Fona Gloria—U
Foote Courtney
Forbes Harris L—Det
Ford Eugene—Am
Ford Francis—Det U
Ford Harrison—Bhu
Forman Tom—L
Formes Carl Jr
Forrester Allan—Am
Forrester Mel S—Det
U
Foster Henry D
Foster J Morris
Fox Harry
France Chas H—Det
Francis Burt
Francis Thelma—U
Francis John L
Francis Katherine—M
Francis Alec Bud—
Wid
Franev Wm—U
Frank J Herbert
Franklin C M—Det F
Franklin S A—Det F
Frans Jos J—Det E &
A
Fraunholz Fraunle—
M
Fraser Edwin A—Det
F
Frederick Pauline—FP
French Chas K—I
French Geo B—Chr
Freiburg Theo—As
Freist Lorraine—M
Fuller Dale—Key
Fuller Mary
Fullton Helen
G
Gaden Alex—Gau
Gall Jane—U
Gale Alice—F
Gallagher Raymond
Gamble Fred A—Nes
Garden Mary—Gol
Garwood Wm—Det U
Gaston Mae—Hor
Gavette Marie—Hor
Gay Chas—Hor
Gaye Howard—Con
Gibbard Geo M
George Burton—Det U
George Geo
George Maude—U
Gerald Pete—LKO
Gerald Wm H
Gerber Neva—U
Gerard Carl
Gerrard Douglas—Det
U
Gettinger Billy—Pal
Giblin Chas—Det
Gibson Ed—U
Gibson Grace
Gibson Helen—K
Gibson Jas Edwin—F
Gibson Margaret
Gibbert Jack C—U
Gibbert Wm
Giffert Fern—boa
Gillette Wm—Goi
Gilles Simon P
Gillespie Albt T—Key
Gillstrone Arvid E—
Det Key
Gilmor Helen—K
Gilmore Paul

Girard Jos W—U
Girardot Etienne
Gish Dorothy—FA
Gish Lillian—FA
Glaum Louise—FA
Glassey Albert—
Det Key
Gleason Adda
Gleason J Frk—Rol
Glocker Chas P
Godfrey Ray—Vim
Golden Olive F—U
Gonzales Myrtle—U
Goodrich Edna
Goodrich Kath—S
Goodwin Fred—LS
Goodwin Nat C—NCG
Gordon Alice
Gordon Harris—And
Gordon Julia S—Vi
Gordon Leo—Ed
Gordon Kitty—Wid
Gordon Sam M
Gore Ross—Ki
Gorman Jack—Det
Gould S Chas
Grattan Stephen—P
Grandon Ethel—Erb
Grant Clay
Grant Sydney
Grant Valentine—FP
Gray Betty—U
Gray Donald—Vi
Gray Robt H—L
Gran Albert
Gray Olga
Grandon Francis J—
Det U
Grant Corinne
Greely Evelyn—Wid
Greenwood Barnett—F
Greene Helen—Mu
Green Al—Det S
Green Dorothy—In
Green Jos P—U
Greene Kempton
Greene Mary—Det U
Greenwood Winifred—
Am
Greiner Geo G—Det F
Grey Doris—Th
Grey R Henry—boa
Grey Jane—In
Grey Katherine
Gribbon Harry—Key
Griffin Frank C—Det
Key
Griffith Beverly—Det
U
Griffith David W—Det
U
Griffith Kath—LKO
Griffith Linda A—Pew
Griffith Ray—Key
Grimmer Frk—Det Th
Grisel Louis R—Wid
Grissold Jas—L
Gules Thos S—I
H
Haddock Wm F—Det
Goth
Hahan Phil—In
Haines Robt T
Hale Allen
Hale Albt W—Det Olt
Hale Craig—Det P
Hall Elsie—U
Hall Howard
Hall James—FP
Hall Albert
Hall J Robertson—FA
Hall Louis L
Hall Shirley
Hallam Henry
Halloway Carroll
Halloway Jack—Det
Am
Han Harry—Chr
Hamilton Gilbert P—
Det Cen
Hamilton Jack—Key
Hamilton Lillian
Hamilton Loyd V
Hamilton Mahlon—M
Hamper Genevieve
Hamilton Shorty—M
Hamill Lucille B
Hands Bert—Det
Handworth Octavia
Hanson Alma—P
Hanna Glorine—Eag
Hansen Juanita—U
Hanson Frk
Hanson Gladys
Hardesty Violetta
Milo
Hare Francis—P
Hardin Nell—boa
Harding Guy—boa
Hardy Oliver N—Vi
Harlan Kenneth
Harlan Macey
Harlan Otis
Harley Edw—FA
Harley Caroline
Harris Leonard—P
Harrison A Jr—Det
Harrison Estelle—Re
Hart Wm S—I
Hartford David—Det
Hartigan P C—Det U
Hartman Ferrie—Det
U
Harron Robt—FA
Harvey Harry—Det
boa
Harvey John—Det
Hastings Carrey—Th
Hattson Ray—L
Havens Mildred—Wid
Havley Gerrie—U
Havdon J Chas—Det
Es
Hayes Frk—Key
Hayes Jno J—Det
Hayes Tommy
Hayes Walter A
Hayakawa Sessue—L

- Hayward Lillian-S
Hearn Edward-U
Hesselt Eva-LKO
Herbert Henry J-F
Heerman Victor-Det
Key
Hofman T. N.-Det M
Held Anna
Hennberg Joe-FA
Henderson Lucius-
Det
Henley Hobart-U
Henry Gale-U
Hernandez Mrs Geo-
Herring Aggie-I
Hersholt Jean R-U
Hertz Ralph-M
Hesser Caut Edw B-
Det
Heyes Herbert H-F
Hickman Howard-T
Higby Wilbur-Con
Hiers Walter-M
Hill Lee-U
Hilliard Harry-F
Hill Maud
Hill Robert F-Det U
Hinckley Wm L
Hines John-Wild
Hitchcock Walter
Hite Violet-Th
Hoffman Otto F
Hoffman Ruby
Holding Thomas-Pal
Holland Cecil C-S
Hollingsworth Al
Hollis Hyde-Am
Hollister Alice-K
Hollywood E-Det Pic
Holmes Stuart-F
Holmes Gerda-Wild
Holt Ed-M
Holmes Helen-Mu
Holt Geo-VI
Holton Betty
Holtzberg Alice J-U
Holtz Robert E-L-Milo
Hoops Arthur-M
Hopkins Clyde E-FA
Hopper Edna W-Wild
Hopper E Mason-
Det-Mor
Hopper DeWolf-FA
Horton Chas-Det-M
Horne Jas W-Det-K
Hotley Mae
Housman Arthur-Th
Howard Ernest-Th
Howard Harold
Howard Warda-Es
Howe Betty-In
Howell Alice-LKO
Howell W A-Det
Howley Irene-M
Hoyt Ed N-Eq
Huyt Louise-F P
Huggins Robt T
Huletta Gladys-Th
Hulling Lorraine
Humbly Billy-U
Humphrey Oral-Det-
Am
Humphrey Wm J-Det
Hunt Irene-U
Hunt Jay-Det-Nymp
Hunter Kenneth-Fox
Hunting Harry L
Hurley Julie
Hurst Paul C-Sig
Hutchison Craig-Det-
LKO
Hutchison Wm
Hutton Lucille-LKO
Huyland Peggy-VI
- I
Illian Isolda C-Th
Illington Margaret-
FF
Ince John-Det
Ince Ralph-Det Gol
Ince Thos H-Det T
Ingram Harriah-
Hor
Ingram Lloyd-U
Ingram Carl
Ingram Rex
Inokuchi Makoto-boa
Ingram Emerson-U
Irving Wm-LKO
Ivans Elaine
Ivey Lucille-B
- J
Jaccard Jacques-Det U
Jackson Joe
Jackson Orrin-U
Jamison Wm E-Ro
James Gladden-As
Janecke Joh-Chr
Jefferson Thos-U
Jefferson Wm W-L
Jelley Herbert R
Jennings De Witt C-
Fox
Jensen Eulalie-VI
Jewett Ethel
Johnson Ed-boa
Johnson Ethel-U
Johnson Emerson-U
Johnson Mabel-I
Johnston J W-M
Johnson Tefft-Det-F
Jonas Fred K
Jones Fred R-Det S
NF
Jones J Parks-L
Jones Rich-Det M
Jones Edouard-Det P
Joseph Marie-Milo
Joselyn Margat
Joy Ernest-I
Joyce Alice-VI
Judy Rupert-Blu
Junior John-Es
- K
Kaehrd Kath
Kallith Bertha-F
Kane Gail-Mu
Karr Darwin-Es
Kaufman Reg-Det Art
Kaufman Jos-Det FP
Kete Zena V
Keenan FRK-I
Keene Maud
Kellar Gertrude
Kellard Ralph-P
Kallier Bklyn-F
Kellermann Annette-
F
Kelly Dorothy-VI
Kelly Jas T-LS
Kelly Paul
Kemble Lillian
Kennedy Aubrey M-
Det
Kennedy Ed-Key
Kennedy M-Key
Kennedy Leo A-F
Kent Chas-VI
Kent Crawley
Kenton Earl C-Key
Kenny Doris-Es
Kernan Henry-Det
Vog
Kerrigan Jack W-U
Kerr R P-Det Key
Kilgour Jos-VI
Kimball Ed G
Kimball Pauline G-
So
King Anita-L
King Burton-Det M
King Cariton S-Dix
M
King Henry-Det boa
King John
Kingsburg Gladys
Kingston Winifred
Kirk Anne-Es
Kirkby Olie
Kirkland David-Det
LKO
Kirtwood James-Det
M
Kirtley Virginia
Kleine Robt
Knoth Howard R-
LKO
Kolb Wm-Mu
Kolkner Henry-KI
Kortman Robt-I
Kroman Anne
Kruszewski Hedda
- L
Labadie Florence-Th
La Bey Louis
Lackaye Ruth-boa
Laidlaw Roy-Nymp
Lambert Lucien G-
Det
Lampe Ralph C-Det
M
Lampton Dee-K
Lancaster John-S
Landis Margaret C
Langdon Lillian-FA
Langley Ed-Det
La Rayne Baryne-
Milo
Larano Dick-U
Larkin Dolly
Larkin Geo A-K
Law Burton-U
Law Walter-F
Lawrence Ed-Det
Lawrence Jeanette
Lawrence Paul-M
Lawrence W B-Cor
Lederer Gretchen-U
Lederer Otto-VI
Lee Chas
Lee Jennie
Lee Joe
Lee Virginia
Le Gue Geo
Lehman L Thos
Lehrmann Henry-Det
Lehrer Fritz-F
Leigh Lisle-F
Leighton Lillian-L
Lehnberg John H-Th
Le Nord Madeline-F
Leon Pedro
Leonard Robt-Det L
Leone Henry
Le Roy Elizabeth-M
L'Estrange Julian-FF
LeSaint Ed J-Det L
Le Sol Geo-Det
Leater Louise-Am
L'Estrange G S-Det
Leslie Dick-VI
Leslie Marguerite
Lessey Geo A-Det
Levering Jas
Levering Jos-Det
Lewis Edgar-Det
Lewis Ida
Lewis Kath-VI
Lewis Jessie-Wild
Lewis Ralph-FA
Lewis Sheldon-Pow
Lewis Vera
Lewis Will-Det Vim
Ligon G K-Key
Lindholm E K-Wild
Lincoln Elmo-FA
Lindbom Sadie
Linden Einar
Linder Max-Es
Linker Harry
Lipson Ruth-Rol
Little Anna
Littlefield Lucien-L
Livingston Jack-KB
Lloyd Ethel
Lloyd Frank-Det F
Lloyd Harold C-Ro
Lockney J P
Lockwood Harold-M
Long Walter
Lonsdale Harry G-S
- Lorenz John
Lorin Lillian
Lou-Tellegen-L
Louis Willard-F
Love Bessie-FA
Love Montagu-Pal
Lovely Louise-U
Lowry Wm A-U
Luby Ethel-iv
Lucas Herman
Lucas Wilfred-FA
Land O A C-Det
Luther Anna-F
Luttinger Al
Lydon Clarry-Key
Lyons Eddie-U
Lyman Laura
Lynne Ethel-Chr
- M
Mace Fred-Key
MacDermott Marc-VI
MacDonald Donald-
Det U
MacDonald J F-Det
Key
MacDonald Sherwood
Det Key
MacDonald Flora-
Nat
MacBower Lucy-boa
MacKenzie D-Det
MacKinn W-M
MacLaren Mary-Blu
MacLean Douglas
Mack Hayward-D
Mackay Chas
Mackay Edward
MacQuarrie Albert-U
MacQuarrie Murdock
Det CKY
Maddern Jos-Det LK
Madison Cleo-U
Mallies Chas H-U
Mason Billy-Mu
Mason Edmond
Mason John
Mason Louise-U
Malone Violet-U
Maloney Leo D-Det
Manley Marie
Mann Frankie
Mann Hank-F
Mann Harry-U
Manning Mildred-VI
Mantell Robert B
Mantell Robt B Jr
Marcus Jas A-F
Marlowe Geo W-Th
Marinoff Fania
Markay Enid-I
Marks Lou S-Milo
Marsh Mae-FA
Marsh Gene-Ro
Marsh Margaret-FA
Marshall Geo E-Det U
Marshall Boyd-Th
Marshall Tully-L
Marston Theodore M
Det VI
Martin Mary-F
Martin Vivian-Mor
Mason Jackie
Mason Louis
Mason Sidney L
Mason Billy-F
Matthews Alice W
-VI
Maupin Ernest-Es
Maurice Mary B-VI
Maude Arthur-Det
Maxam Louella-Key
Mayall Herschel-F
Maye Jimmy-boa
Mayo Christine-Got
Mayo Edna-Es
Mayo Frank-boa
Mayo Melvin-Det
McCabe Harry-Am
McCarthy Myles-Det
McComas Ralph
McConnell Molly-boa
McDerm Mrs Lewis-L
McCormack Frank-
Det Mu
McCoy Harry-Key
McCoy Gertrude
McCoy Kid
McCullough Philo-
boa
McDaniels Geo W
McDowell Claire-U
McDermott John W-
Det U
McDonald Francis J
-Det U
McGarry Garry
McGill Lawrence B-
McGill Ar
McGlynn Frank
McGowan John P-
Det
McGraw Walter-VI
McGregor Gordon-
Hor
McGuire Paddy-Vog
McGurk Ed
McKee Raymond-M
McKay Wm-K
McKim Ed-Det
McKim Robt-FA
McLaughlin Florence
-Vim
McMakin Archer-
Det
McNamara Walter-
Det
McRae Bruce
McRae Henry A-Det U
Mead Lydia M-Th
Meagher J L-F
Meighan Thos L
Melford Geo W-Det L
Meredith Lois
Merrian Pauline
Mersch Mary-L
Mersereau Violet-U
Mestayer Harry-S
- Metcalfe Earle-Det
Meyers Edwin-Det
Michaelis Fred
Midgley Fanny-I
Myles Pat W-Es
Miller Ashley-Det FP
Miller Chas-Det I
Miller Rent-Vog
Miller Walter-Field
Mills Ed
Mills Thomas-Det VI
Mineau Charlotte-LS
Minter Mary M-Am
Mitchell Doris
Mitchell Rhea-Am
Mitchell Vette-U
Mitchell Yvette-U
Mohr Tom-Det S
Mohr Earl J-Ro
Monahan Jos-Juv
Mong Wm B-Det U
Montague Fred
Montgomery Frk E-
Det Con
Moon Arthur-Mu
Moon Arthur-Mu
Morley Jay-Vog
Moore Jos-LKO
Moore Matt-U
Moore Owen-FF
Moore Marcia-U
Moore Victor-L
Moore Lucian-F
Moreau Paul-Det Key
Moreno Antonio-VI
Moree Max
Moran Lee-Det U
Mordant Ed-Det
Morange Marcel H-
Det CKY
Morey Harry T-VI
Morrice Jess
Morris Dave
Morris Lee-F
Morris Reggie-Key
Morris Richard-U
Morrison Jas W-iv
Mortimer Edmund-
Det CKY
Mortimer Henry
Mower Jack-WVI
Mulhail Jack-U
Mullen Gordon D
Mullen H G
Murdock Henry-K
Murnane Allan-W
Murray Chas B-U
Murray Chas-Key
Murray Mae-FF
Murdock Ann
Musgrave Billy-U
Myers Harry-Det Vim
Myll Louis-Det KI
- N
Nansen Betty
Natal Florence
Nasimosa Alla
Neelan Marshall-Det
Neill James-L
Neill Richard R-F
Nelson Jack-U
Nelson J A-Det
Nelson Frances-Wild
Nelson Margaret
Nelson Miriam A
Nelson Harry
Newton Chas L-Am
Newton Marie
Nicholls Fred
Nichols Geo O-MN
Nichols Marguerite-
Ro
Niel Wm-Det M
Nilsson Anna-Q
Noble John W-Det M
Nolan Harry-U
Norcross Frk M
Norden Virginia
Normand Claire
Normand Mabel-MN
Nordahl Wilfred-Det VI
Northrup Harry S-
VI
Nowell Wedgewood-
Blu
Nowland Eugene-Det
Nye G R-U
- O
Oakman Wheeler-MN
Oakman Geraldine
O'Brien John B-Det M
O'Brien John B-Det M
O'Brien Eugene-Es
O'Connor Loyola-FA
O'Connor Edward
O'Connor Harry M-F
O'Connor James-F
O'Connell Warner-In
O'Laughlin John C-
VI
Olcott Sidney-Det
Oliver Guy-L
O'Neill Nancy-M
O'Neill Barry-Det
O'Nolan Jas H-Milo
O'Neil Frank
Orth Geo-Det
Orth Louise
Osborne Jefferson-
Hor
O'Shea Jas-FA
Osterman Katherine
O'Sullivan Thos-Wild
O'Sullivan T Det Key
Oswald Zannah-
Det
Otto Henry-Det M
Overton Ewart-VI
Owen Beena-Tri
Owen Seena
- P
Page Earle-U
Paget Alfred-FA
Palaeologous S C
Palma Pauline-U
Panzer Paul-Mon-
mouth
Pardee Madeline
Parello M de La
- Parke Wm Jr-Th
Parmer Debore
Parrott Chas-Det F
Parry Fayette
Paton Stuart-Det U
Paul Val-Blu
Pavis Marie
Pawna Doris-F
Payne Lila
Payson Blanche-Key
Payton Gloria-boa
Peacock Lillian-U
Pearce George C-U
Pearce Peggy-Key
Pearce Vernon-M
Pearson Virginia-F
Peck Ed-F
Pemberton Henry W-
Gau
Pemberton Kathleen B
-Gau
Penington Ann-FF
Peres Manuel F-Eag
Perolat Geo G-Msn
Perrit Chas G-U
Perret Leonce-Det
U
Peters Ed-boa
Peters House-Wild
Peters Thos K-Det
U
Petrova Olga-M
Peyton Lawrence R-
U
Phillip Adolph-Wild
Phillips Carmen-F
Phillips Dorothy-U
Phillips Sam-M
Physic Wary-Det
Pickford Mary-P
Pickford Chas F-P
Pierard Jean P
Pierrot Roger
Pietz Lucille-boa
Pixley Gus
Playter Wellington-
Con
Polito Sol
Pollard Harry-Ro
Pollock Gabriel
Potel Victor-Key
Powell Frank-Det
U
Powell Madeline
Powell Paul-Det FA
Powell Russ-F
Power Tyrone
Powers Lena
Poynter Beulah
Pratt Gilbert W-Ro
Pratt John D-Det
Pretty Arline-VI
Price Kate
Price Chas H-M
Prior Herbert
Proctor Geo D-Det L
Purvis Enda O-L
- Q
Quirk Wm A-Det M
R
Rader Wm E-FA
Radford Mzie
Raedon Jas-Lon F
Ralph Jessie-I
Ramaus Marie-L
Rand John-LS
Randall Bruce
Randolf Anders-VI
Rankin Caroline
Rattenberry Harry L
-Chr
Rawlinson Herbert-U
Ray Al-Det Cha
Ray Chas-I
Razeto Stella
Roe Isabel
Redmond Alma E
Reed Wm W-boa
Reed Walter C-F
Reed Florence
Reed Vivian-S
Reeves Billie-S
Reeves Myrtle-boa
Reeves Mary-boa
Reicher Frk-Det L
Reid Jas H-Det
Reid Wallace-L
Rhodes Alex-L
Revier Harry-Det
Reynolds Carrie
Reynolds Edna M-
Vim
Reynolds Lynn F-
Det Blu
Rhodes Billie-Chr
Rich Vivian
Richardson Jack A-
Mor
Richardson Jack-Am
Rickman Chas-VI
Rickette Thos-Det
Ridgley Cleo-L
Ridgway John H
Ridgwell Geo-Det
Sun
Riley Mrs E G-Det
Ritchie Flynn-Mu
Ritchie Flynn-Am
Ritchie Ethel A-boa
Roach Gladys L-LKO
Roach Bert-LKO
Robertson John-Det
VI
Robbins Marc-U
Robbins Edwina
Robertson John-Det
VI
Roberts Edith-U
Roberts Schuyler
Roberts Thos-L
Roberts Ed Z
Roberts Lolita
Robinson Gertrude M
Robinson Walter C
Robinson Alan-Det
Robson May
Robson Philip
Roccardi Albert VI
Rock Chas
Rodin Emil-FF
- Rodney Earle-Key
Rogers Dorothy
Rogers Ruth-LKO
Roland Ruth-boa
Roland Fred
Rooney Gilbert G-F
Ross Chas J
Ross David G-Milo
Ross Milton
Ross Mark T-K
Russell Mayer J-Det
Nia
Rosen Helene-Am
Rottman Victor Jr
Routh Geo W-K
Rowan Ruth-LKO
Ruge Billy-Vim
Ruggles Wesley-Det
Russell Dan-LKO
Russell Wm-Am
- S
Sack Nathaniel-Plo
Sackett Jack-U
Sackville Gordon-boa
Sais Marlin-K
Salisbury Monroe-F
Sampson Teddy-FA
Sargent Geo L-Det
U
Sarno Hector V-U
Saunders Jackie-boa
Santschi Thos-S
Sawyer Doris-Par
Sawyer Joan-F
Saxe Templar-VI
Schade Betty-Blu
Schade Fritz-Key
Schaefer Anne
Seardon Paul-Det VI
Schenck Earle O
Schumm Harry W-
LKO
Scott Cyril
Scott Sidney-Det Mor
Scott Wm-S
Scaly Lewis-M
Searle Veta-Pow
Seaver Joseph-boa
Sears Alfred D-FA
Seay Chas M-Det
Sedgwick Ellen-U
Sedgwick E-U
Sedgwick Jos-U
Seigmann Geo-Det F
A
Seiter Chas H
Seiter Wm A-Det
Seible Evelyn-U
Shelby Gertrude-U
Selby Norma
Selwynne Clarissa-U
Semon Lawrence-Det
VI
Sennett Mack-Det
Key
Shattuck Truly
Shaw Brinsley-VI
Shay Paula
Shay Wm E-H B
Shea Wm-VI
Sheehan John-Am
Shelby Miriam-U
Shepard Iva-Gau
Sheridan Frk-Wild
Sheriff Jack-Fro
Sherry J B-I
Sherwood Wm-Per
Shields Ernie-U
Shipman Nell-L
Shirley Arthur-I
Short Antrim-U
Short Gertrude-Ro
Shotwell Marie-Th
Shumway Leonard C
-U
Shumway Walter-Reg
Shugel Bernard
Sills Milton-In
Sinclair Maud-F
Singleton Jos E-M N
Sison Vera
Skinner Otis
Sloan Wm H
Sloan Ed-Det Am
Smalley Phillips-Det
Blu
Smiley Jos W-Det
Smith Bruce-boa
Smith C Aubrey-Fro
Smith David-Det VI
Smith Hamilton-Det
Smith Noel M-Det
LKO
Smith Sidney C-S
Smith Viola-U
Smythe Florence-L
Snow Marguerite-M
Sothern Jean-Art
Sothern Edw H-VI
Sothern Harry
Summerville George J
-Key
Stadling Nellie P-
Th
Spencer George S
Spencer Marvell
Spencer Walter-Hor
Spingler Harry-iv
Spong Hilda
Standing Herbert-
Mor
Standing Jack-F
Stanhope Ida
Stanley Edw-Th
Stanley Forrest-Mor
Stanley Henry
Stanley Geo-Det
Stannore Frk-Lon
Stanton Fred R-M
Stanton Rich-L-Det F
Stanton Edith-L
Stedman Myrtle-Mor
Stedman Marshall-U
Steger Julius
Stepping John-Pol
Sterling Edith-Neu
Sterling Ford-Det
Sterling Jos
- Sterling Rich-Det U
Stern Milton-St
Sterrett Lee-Det U
Stevens Emily-M
Stevens Howard
Stevens Edwin-Det
Blu
Stevenson Chas E-Ro
Stewart Anita-VI
Stewart Roy-VI
Stinger Bill-Det
St John Al-Key
Stockdale Carl-FA
Storm Jerome-I
Stonehouse Ruth-Blu
Stout George W
Stout Edith-VI
Stowell Wm H-Am
Stuart Julian-CKY
Stull Walter H-Det
Vim
Sturgeon Rollins-Det
VI
Stuart Dixie
Stuart Jean-P
Sullivan Dan-M
Sullivan Joe
Sullivan Fred-Det Th
Sully Janet M
Suratt Valaska-F
Sutherland Ed-Key
Sutherland Victor
Swaile Mack-K
Swanson Gloria-Key
Sweeney Peggy-Es
Sweet Blanche-L
Swickard Jos R-Key
- T
Tallaferro Edith
Tallaferro Mabel-M
Talmadge Constance-
U
Talmadge NT
Tappley Rose E-VI
Taylor E F
Taylor Lark-VI
Taylor Wm D-Det
U
Taylor Jean
Tearle Conway-CKY
Tearle Ethel-K
Telchman Hans M-
Det
Tellegen Lou-FF
Templeton Margaret-
Vog
Tempest Tom
Tennant Barbara
Ternisse Tom
Terry Ethel G
Terwilliger Geo-Det
Tharp Norman-As
Thatcher Evelyn-LS
Thayer Otis B-Det
Thoby Rosemary-Vim
Thomas Al F
Thompson David H
-Roi
Thompson Harriet M
-F
Thompson Nicholas J
-Erb
Thompson Margaret-
Det VI
Thompson Fred A-
Det VI
Thorne Frk A-Det
Am
Thorne Lizette-Am
Thorne Nona-I
Thurman Mary-Key
Tidmarsh Fred
Tittler Lester C-Det
Tietze Court-Hor
Tighe Capt G F
Tilton Ed B-Det Lib
Timayo Mineto-In
Tinchey Fay-FA
Titherage Dion-Wid
Titus Lydia-U
Todd Harry-Ro
Tomak Jack-U
Toncray Kate-FA
Tooker Wm H-F
Totten Jos B-Det
Tournour Maurice-
Det Pic
Traversa Rich C-Es
Tracey Thos F
Tracy Bert-Vim
Trask Weyland-Key
Traverse Madeline-
Wild
Trevor Ol-VI
Tres S H B-FA
Trimble Larry-Det
Truax Sarah
Truax Ernest
Trunnelle Mabel
Truesdell Chas F-
Wild
Tucker Rich
Tuer Bert
Tulla Bella-Th
Tully Ethel M
Turner D H-Det
Turner Jeanette-FA
Turner Florence
Turner F A-FA
Turner Otis-Det F
Turner Wm H
Turner Sally-U
Turpin Sue-U
Turpin Ben-Mu
- U
Ullam Ethel-I
Underhill John G
Ulrich Leonore-L
V
Vale Louise
Vale Traversa-Det WP
Vallentine Grace-FF
Valko Edith
Valli Valin
Van Buren Arch H-F
Van Buren Mabel-L
Van Busen Cortland-
Det VI
Vane Denton-VI
Van Epps Jack-Per
Van Heatrice-Pol
- Van Polly
Van Wally-VI
Vanet Mabel
Vaughn Robt-Th
Vekroff Perry-Det VI
Vernon Bobbie-Key
Vernon Agnes-Blu
Vignola Robt G-Det
Vincent Jas-Det F
Vincent Florence-I
Vint Robert
Vokes Harry
Von Meter Harry-Am
Von Racer Dorothy-
M
Von Stroheim Erich-
FA
Von Schiller Carl-F
Voss Frk H-LKO
Vosburgh Al
W
Wadsworth Wm
Walcott Helen-F A
Walker Charlotte-
McC
Walker Lillian-VI
Walker Marie L
Walker Robt D-M
Walker Mary-L
Walker Emilie
Walker Jane-Chr
Walpole Stanley D-U
Walsh Geo W-F
Walsh R A-Det F
Walsh Tom-Det U
Walshall Henry B-Es
Ward Fanny-L
Ward Irene
Ward Lillian
Ward Lucille
Ward Tom
Warde E C-Det Th
Warde Fred B-Th
Ware Helen-S
Warne Howard B Jr-
U
Warner H B-I
Warner Marion
Warrenton Lule-Det
Warwick Robert-Sol
Washburn Bryant-Es
Watson Harry Jr-KI
Watson Roy
Wattata C-Det
Wayne Marie-As
Wayne Willard-U
Webb George-L
Webb Hazel G-Det
Blu
Webb Hazel G
Webster Lela-Det Blu
Weer Helen
Weihen Emmy-M
Weigel Paul-L
Welch Niles
Wellies Chas-VI
Wells Estelle
Wells L M-U
Wells May-Key
Wells Raymond-Blu
Welsh W J-U
Wendell Bunny
West Chas H-S
West De Jalma-VI
West Langdon-Det
West Lillian M-boa
West Lillian M-
West Olive
West Ray D-Det I
Wharton Leo-Det In
Wharton Theo-Det In
Wheatcroft Stanhope
Whipple Clara B-Wid
White Glen-F
White Leo-F
White Pearl-P
Whitman Fred-boa
Whitmore Mine
Whitney Clara-F
Whitler Margaret-U
Whitney Clara-F
Whitson Frk-U
Whitson Bernard P-U
Wilbur Clara-Hor
Williams Chas J-Det
VI
Williams Clara-I
Williams Grace
Williams Earle-VI
Williams Harry H-
Det Key
Williams Kathlyn-
Mor
Williamson Robin E-
Vim
Wilson Ben-U
Wilson Hal
Wilson Lois-U
Wilson Marjorie-I
Wilson Millard K-U
Wilson Roberta-U
Wilson Tom
Winant Forrest
Windom Laurence C-
Det Es
Winter Percy-Det
Wish Thos A
Wither Chester-Det
FA
Witting Arthur E-U
Wolfe Jane-L
Wood Lawrence
Woodruff Eleanor S
Woodward Mrs E
Woodward Gil
Woodward H Guy-
Key
Wolbert Wm-Det VI
Woodridge Doris-
Wild
Worthington Wm-Blu
Wright Fred E-Det
Key
Wright Helen-U
Wright Walter-Det
Key
Y
Young Betty
Young Clara K-CKY
Young James-Det
Young Lucille-FA

GREED.

Alma Nance O'Neill
 Eve Leslie Shirley Mason
 Adam Moore George Le Guere
 "Doc" Denton Harry Northrup
 Richard Cole Robert Elliott
 "Jimmie" Hobson Alfred Hickman

"Greed" is described as a "five-reel drama," featuring Nance O'Neill, being the third in the McClure Syndicate series released under the title "The Seven Deadly Sins." Theodore Marston directed the feature, and the photography is credited to Charles Gibson. The story it tells is rather confusing, but it has a fine, full-grown "punch"—indeed, the tale is a series of surprises, none too delicate in conception, but putting over the maximum of

dramatic surprise and thrill. The effect is something like that of the Pathe serials which are designed to deliver a battery of dramatic climaxes without much regard to the virtues. The film contains an endless succession of highly colored incidents, such as the appearance in a Wall street broker's office at midnight of an innocent girl who is the object of the broker's evil designs; a murder mystery, which is the outgrowth of this same circumstance; a prison scene, which goes right up to the edge of the electric chair, and holds suspense at tip-toe, and several other episodes of similarly moving character. Miss O'Neill screens particularly well in the emotional scenes and the minor characters, chief among whom are Shirley Mason and George Le Guere, do well. A novelty which should appeal to the women patrons of the picture

houses is a fashionable party at which the guests agree to go out in man-and-woman pairs, provided with only a dime and search for adventure, the prize being awarded to the couple who can return and report at midnight the most interesting experience. This idea is neatly worked into the story and the moral lesson of the title is skillfully maneuvered throughout to bring the text to the fore at the climax. The story has to do with a telephone girl in a bucket shop who accepts a bribe in return for holding her tongue when her boss is threatened with arrest and the ill luck which followed her weakness in succumbing to temptation. Miss O'Neill plays the telephone girl most effectively. The picture has several excellent "types," notable among them being the judge in the trial scene.

HER LIFE AND HIS.

Mary Murdock Florence La Badie
 Ralph Howard H. E. Herbert
 Mrs. Nan Travers Ettylle Cooke
 Emmett Conger Sam Niblack
 Political Boss Justus D. Barnes

The Pathe concern leans to the conservative side in the naming of this five-reel Gold Rooster featuring Florence La Badie. It was first called "The Girl Who Wanted to Live," but that title probably seemed to have a sex angle and was changed. The picture is one of those "stories with a purpose," but in this case the purpose is to illuminate prison reform rather than the time-worn subject, why girls go wrong. Both as to its text and the matter of the story the feature is interesting. It is rich in incident and has plenty of material to fill out the length of footage. Photography is fine, some of the light and shade effects, particularly in the early part, are striking. The story: Mary Murdock (Miss La Badie), forced by circumstances to choose between the streets or theft, is caught breaking into the home of Robert Howard. He wants to let the girl go, but his wife insists that she be punished and she is sent to prison. When she serves her term she seeks Howard out and asks him to aid her. He is despondent and about to commit suicide because of his wife's desertion with another man, and the girl is able to interest him in a novel scheme. She persuades him to use his large fortune for the reclamation of convicts. The plan proves so successful that Howard wins the wardenship of a large prison, but a corrupt political ring, dissatisfied with the honesty of his administration, tries to blackmail him. Mary's institution finds a way to Howard's vindication and she wins in a battle of wits with the dishonest politicians and leads to the victory of the man she loves. In the forces of evil and the finale leaves the spectator with the prospective of a happy ending.

REWARD OF THE FAITHLESS.

Princess Dione Claire Du Bray
 Katerina Vlasoff Betty Schade
 Prince Paul Ragozin Richard Le Reno
 Guido Capanelli Wedgewood Nowell
 Feodor Strogoff Nicholas Duneaw
 Peter Vlasoff William J. Dyer

Magnus Ingleton wrote "The Reward of the Faithless," which is a story of intrigue and death, carrying home the old punch line of "The Wages of Sin is Death, b'gosh." The tale was filmed under the direction of Rex Ingram, who has turned out a worthy production, and has been released as a Bluebird feature. The detail in the early part of the picture is remarkable and the exterior scenes are unusually good. In the cast Dione Schade and Wedgewood Nowell are featured, one as the "vamp" and the other as the heavy, but the two outstanding roles in the production are those that are played by Claire Du Bray and Nicholas Duneaw. The latter is particularly good as the rejected lover of the Princess Dione, who passes him up to wed the villain of the plot. There are moments in the picturization that border on the sensational, and there is one scene in particular, showing the seduction of "vamp" as a young girl, that is cleverly told without the aid of the title. Just how this scene will get by the censors remains to be seen, but is done ingeniously and drives home the desired suggestion very strongly. "The Reward of the Faithless," while not a feature of the first line, is one that will get a lot of money and should be particularly strong on foreign rights. Fred.

THE HONEYLESS HONEYMOON.

Klever Pictures, Inc. (Paramount is showing a very fast comedy one-reeler at the Strand this week, with Victor Moore as the star. It is one of the best comedy single reels ever produced, giving Moore just the sort of opportunity necessary for the projection of his peculiar brand of humor. It is called "The Honeyless Honeymoon," and was written by Edward McWade, evidently with a view to taking advantage of the recent trip of the Klever Pictures Co. on its way to Jacksonville via boat. Moore is seen first as a bachelor about to be married. The ceremony takes place and he starts on his honeymoon. His friends read of a big jewel robbery and write an anonymous letter to the police informing them that the culprits are Moore and his wife, who are pretending to be a honeymoon couple and sailing that day on the Jacksonville boat. The titles are screamingly funny and the farcical situations very natural in the matter of probability. Underlying it all there is a strong melodramatic plot, but always progressing in its unfolding in diverting comedy fashion. Jolo.

Injunction for Control.

Grand Rapids, Jan. 31.

Following an injunction suit, resulting in the ousting of Frank Powers as manager of the Isis theatre, George Nichols has been installed there.

It was alleged Powers and the lessor of the theatre, Harry I. Garson of Detroit, were negotiating with the Gilligham & Smith interests for films which Goodspeed claims were originally booked for the Isis. Garson has the state rights of some of the big Selznick films. Gilligham & Smith control the Majestic Gardens, Strand, Orpheum and other picture theaters here.

The Great White Way

The swirling life of this famous Street of Fashion is shown in all its splendor, vanity, daring and novelty, in the —

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The New York Peacock

WITH

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THE EMPRESS OF FASHION

Gowns that will cause gasps of Admiration and Wonder.

Written by Mary Murillo —

— Directed by Kenean Buel

Foxfilm Comedy Service

RELEASE FOR WEEK OF FEBRUARY 5TH

The Cloud Puncher.

featuring **Hank - Mann**

TWO REELS

THE PICTURE THAT MAKES THE JOHNSTOWN

FLOOD LOOK LIKE A HEAVY DEW. —

FOXFILM COMEDIES ARE RELEASED WEEKLY.

AVAILABLE FOR ALL EXHIBITORS. —

INDEPENDENT OF REGULAR FOX PROGRAM

KICK IN.

Pathe is releasing this five-reel feature which was produced by A. H. Woods, for the screen, with Mollie King and William Courtenay featured. Mr. Woods originally presented the piece on the stage at the Republic last season. In film form the Willard Mack play is far more gripping than it was in the original, although the finish of the story is a little weak. But up to almost the final minute the story holds the interest at a fever heat with the two principal characters standing out exceptionally well in the roles assigned to them. There has been added something of a prolog to the picture showing the early environment of the hero of the story. As the two youths, who impersonate the youthful Chick and Bennie, grow up and when about fourteen, are the leaders of a street gang, there is a certain amount of comedy that lands with the audience. Later when Chick and Bennie are full grown and still continue their way as crooks, there are several scenes full of human interest, and a corking fight or two. "Kick In" is a feature that will pull money anywhere, it carrying a strong combination of names for the exhibitor to work on. A. H. Woods, Willard Mack, Mollie King, William Courtenay and the title of the piece itself which, because of its recent and fairly successful stage production, should awake interest. Fred.

ME AND ME PAL.

LabbyHubert Willis
MammySidney Fairbrother
LancelotBy Himself
Flash HawkinsLewis Gilbert
Harry MastermanGerald Ames
James HilliardDouglas Munro
Mrs. KingslandGwynne Herbert
KittyEdna Flugrath
This is a four part Universal-Red Feather release that was made in England by the London Film Co. Ltd., the same company which has been turning out the Florence Turner features that were released by the Mutual. This picture is, however, better than the earlier releases. It is a story of the costermongers of London, and abroad it is called "Me and Me Moke," the moke being the little burro, or jass-ar, that draws the peddler's cart. The picture is unusually well put on, considering where it was turned out, and the story by Richard Ganthony contains some real heart interest and a genuine touch of pathos here and there. Harold Shaw was the directing producer. Hubert Willis and Sydney Fairbrother, the former as Labby, the Coster, and the latter as his wife, present the best characterizations of the cost, the other players are passing fair in the roles assigned to them. Of course the "moke" is just himself, but he seems to be a well trained animal who wins an occasional laugh for himself. There is a light love story, of the type so dear to the English, that runs through the main theme, and which eventually arrives at the logical conclusion. This is a very good program feature. Fred.

INDISCRETION.

"Indiscretion" is a five-part Vitaphone release starring Lillian Walker. It is an excellent production, but there are many errors of direction and the story is altogether inconsistent. Miss Walker portrays the daughter of a wealthy father, a book-worm, who devotes small attention to his daughter's rearing. She is a hoyden and romps about with unrestrained abandon. At the opening she is shown bathing in a creek in a one-piece suit, oblivious of any sense of modesty. Her father dies and she lives alone in a big house with a chaperone other than that accorded by the servants. That is all wrong. A girl in her position in life, with numerous friends of the better class, would have been taught the necessity for proper protection. Through her innocence she is trapped into visiting a roadhouse at night in company of a married man, whose wife was having him watched by detectives, with the result she is named as one of the series of co-respondents in the wife's suit for divorce. It is all cleared up in the end and she marries an estimable young man. But it is ridiculous to ask one to believe that a private detective would be permitted to mingle with the guests of an exclusive country club by merely requesting the privilege of the club's steward. Then, again, at the club, high balls are not served to ladies and gentlemen guests the manner they are served, without even being ordered. The whole thing favors of carelessness in the matter of detail. Jolo.

HIS SWEETHEART.

Joe PicardiGeorge Beban
Mamma MiaSarah Kernan
Trina CapinoHelen Jerome Eddy
Godfrey KellandHarry Devere
Mrs. KellandKathleen Kirkham
"His Sweetheart," a Morosco (Paramount) production, written by Lawrence McCloskey, directed by Donald Crisp, is a composite of comedy and melodramatic photoplay acting. Its main defect is the constant over-rhapsodizing by the star, George Beban. He has lots of magnetism on the screen, and with a slight curbing of his tendency to over-act, should rank as an excellent film star. There is absolutely nothing new in the story, its interest being confined to the splendid atmospheric details. Most of the comedy earned plenty of laughter at the Strand last Sunday night, but when the story dropped into a recital of the harrowing details of an elderly Italian woman wrongfully accused of theft, being locked up, placed on trial and convicted, the audience yawned and shifted about with every indication of boredom. "His Sweetheart" would make a nice, fast three-reeler. Jolo.

THE RIGHT DIRECTION.

Polly BooleVivian Martin
Kirk DrummondColin Chase
John DrummondHerbert Standing
Big BillAlfred Hollingsworth
Harry LockwoodBilly Mason
Billy BoyBaby Jack White
Pathetically inconsistent in every degree this Paramount feature fairly breathes the nickelodeon atmosphere, adding to its many imperfections one of the worst specimens of photography seen hereabouts in many moons. The theme is based on a ridiculous foundation and

is dragged through the several reels with little or no regard to common sense, the director rushing to the most insane extremes to give the feature a melodramatic touch. Vivian Martin plays the lead, a child of the slums whose younger brother (Baby Jack White) is in danger of death. A physician advises the child that little Billy must seek a healthier climate and suggests California. Then comes the most nonsensical routine of film adventure that has ever been projected on a screen. The little girl (she looks about seven) packs all her earthly belongings in a baby carriage and begins to wheel Billy Boy across the continent. She strikes a hobo camp and the yeggs take care of the pair, one hobo being

kind enough to lock them in a freight car for safe keeping. Just as they are about to succumb for want of food and water they are rescued by the inevitable millionaire's son who happens to be rushing wildly across the country in a high powered machine. They are taken to his father's home and after many additional complications the affair is finally adjusted. The coloring is impossible, the greatest part of the reel running to darkness. It's probably one of the poorest features ever released by Paramount, and the surprising thing is that Paramount, which claims a high standard, should have issued such a poor picture in preference to keeping it on the shelves. Even in a nickelodeon, "The Right Direction" would look wrong. Wynn.

McClure Pictures has kept its Promise!

SEVEN DEADLY SINS

The greatest Money-Maker you ever booked
Read what the Critics say:

Edward Weitzel, The Moving Picture World

"Full of the liveliest sort of action. * * * Deft touches of characters, brief sidelights that reveal intimate and unexpected bits of life, and progressive movement of plot are to be found in this picture-play."

Peter Milne, Motion Picture News

"The casual passer-by whose eye may be arrested by the hectic words 'Seven Deadly Sins,' and who confides to himself, 'By Golly, I'd like to see one of 'em,' will by no means be disappointed in 'Envy.' Like as not he will become a permanent patron of the theatre, eagerly seeking the other six of the series. * * * 'Snappy stuff' just about sums up the five reels."

A. G. S., Dramatic Mirror

"If 'Envy' with Ann Murdock is representative of the series, the release of this chain of plays should be eagerly watched for by the exhibitors."

Agnes Smith, The Morning Telegraph

"A quick moving modern drama with two charming actresses and a likable actor. * * * The series gets a flying start. * * * A heap of melodramatic thrills. * * * A human note is struck early in the picture. * * * It would be hard to find a production better equipped in the way of players."

Exhibitor's Trade Review

"The exhibitor must not treat lightly the value of the publicity and advertising carried in the McClure publications. Much

curiosity must have been aroused in the public mind concerning 'Seven Deadly Sins.' * * * 'Envy' must be pronounced interesting."

Variety. ("Envy")

"A wealth of melodrama with a punch. * * * There is a whale of a battle between a hired gunman and the millionaire. * * * The fans will want to know what happened to the characters after the film ceases."

Variety. ("Pride")

"For action and melodramatic interest it far outdoes the first of the septet. * * * The story is packed to the last inch of capacity with action. * * * 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."

Harriette Underhill, New York Tribune

"If the 'Seven Deadly Sins' continue to be made so attractive, it is going to be difficult to say 'Get thee behind me.'"

Laurence Reid, Motion Picture Mail

"The story is happily not a preachment nor does it present, ostentatiously, a moral. * * * The incidents are forged together with a fine regard for sequence and without losing sight of the fact that suspense and animation must be dominant throughout. * * * A tale abounding in thrilling action. * * * All in all, other manufacturers should 'Envy' the McClure Company."

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1459 Broadway, New York City.



THE COURAGE OF SILENCE.

Mercedes (Alice Joyce) Harry T. Morey
Bobby Willie Johnson
Baby Mildred May
Alice Coco Ayres
Hammond Robert Gail
Saunders Walter Grall
Alice Joyce and Harry Morey are the stars of this five reel Vitaphone feature, which was written by Milton Nobles and directed by William P. S. Earle. The story is a little slow in starting, but once underway holds the sustained interest of the audience. The lightings throughout are particularly good and the cast was well selected. The action of the story is laid in three countries, America, England and France. The Bradley family live in America. There is the husband, wife and two children. All are happy until Bradley is sent to England, where he meets and becomes infatuated with the wife of the Spanish Ambassador. She returns his affection not knowing he is married. After he has returned to America she sends him a miniature of herself. This acts as a magnet to draw him back. Her husband is frightfully jealous and when he discovers her riding in the company of Bradley, he confronts her with the fact that she is in love with the American and thrashes her with her riding crop. She leaves him and goes to Bradley and together they leave for the continent. While crossing the Channel he confesses the fact that he is a married man, and when they reach Calais she eludes him, later entering a convent. He is so infatuated that he remains abroad looking for her. In America Mrs. Bradley receives a letter written by her husband, informing her of his intended elopement with the Spanish beauty. Later the Bradley family comes to France in company with the wife's father. The wife and the two children are taken ill the physician obtains a nun from a nearby convent to nurse them. Of course it is Mercedes (Alice Joyce) the girl who eloped with the father. She naturally effects a reconciliation without revealing her identity and all ends happily. Bradley only discovering at the last minute who was responsible for his return in good grace to the bosom of his family. The story is one that might cause a lot of discussion properly worked up in a publicity way. The role of the home wrecker, while not actually in accord with the general sympathies of the audience at first, finally wins them over at the finish of the picture. The feature is worth while playing. Fred.

EASY STREET.

In "Easy Street" Charlie Chaplin supplies the Mutual with the two reeler that is almost a month late in release, but, it is said, from the fact that a lamp-post fell and marred the nose of the comic, forcing him to "lay off" for two weeks. There is a lamp-post used in "Easy Street," and in the action it is bent and broken so that the alibi for the delay seems correct. Perhaps for the first time since he started with Mutual, Chaplin portrays a policeman. He gets the job and is assigned to "Easy Street," a narrow thoroughfare, which, from the daily routine, must be the place where all the "rough-necks" are trained. Leader of them is Eric Campbell, whose burly bulk aptly lends itself to Chaplin's scenario. Before the new cop's advent Eric and his mob have cleaned up other policemen by the group. So when Charlie appears with club and shield, it looks like pie to the chief mauler. Of course, Charlie manages to "tap" Eric on the head with his club but that makes no more impression than if he had hit him with a straw. To awe the new cop, Eric bends a lamp-post in half, but in that endeavor Charlie leaps on his back, shoves Eric's head through the lamp and turns on the gas. Thus is the king of the roughs arrested. But he does not stay long in the station house, simply breaking his handcuffs and starting in search of the new copper. The rough-house, the roughs on that meeting is pretty nearly "top class" with anything Charlie has yet effected. The resultant chaos and the several new stunts will be bound to bring the laughter and the star's display of agility and acrobatics approaches some of the Doug Fairbanks' pranks. Chaplin has always been throwing things in his films, but when he "saves" a cop's store out of the window onto the head of his adversary, on the street below, that pleasant little bouquet adds a new act to his repertory. "Easy Street" certainly has some rough work in it—maybe a bit rougher than the others—but it is the kind of stuff that Chaplin fans love. In fact, few who see "Easy Street" will fail to be furnished with hearty laughter.

THE RED WOMAN.

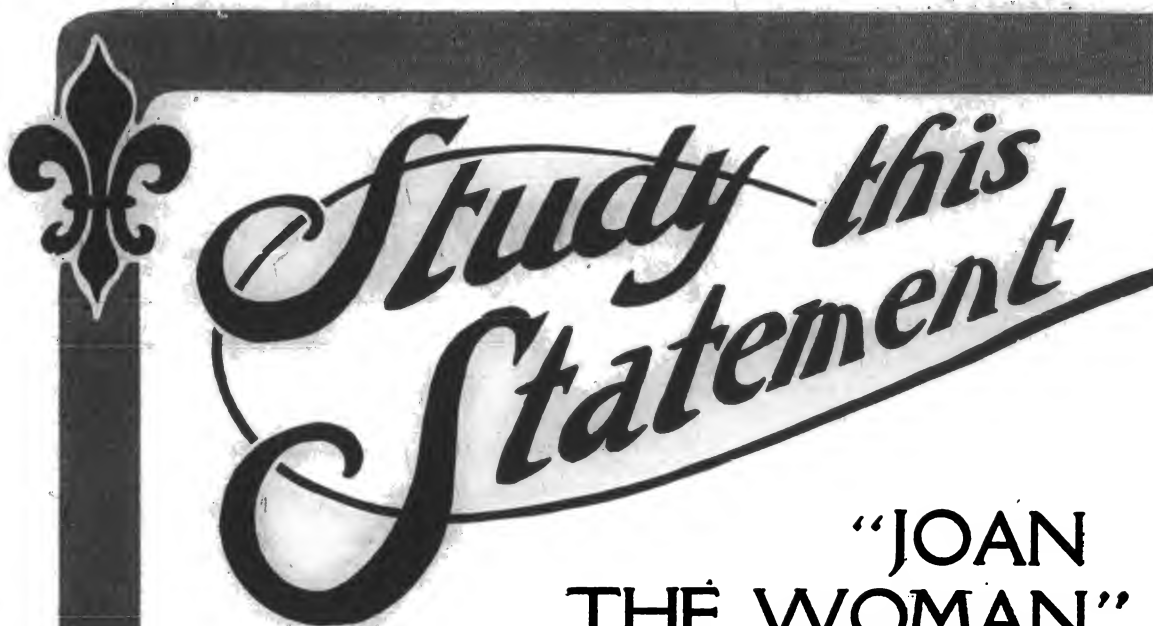
Maria Tomosach.....Gail Kane
Morton Dean.....Mablon Hamilton
Sancho Ed. F. Roosevelt
Dora Wendell.....June Elvidge
Her mother.....Charlotte Earle
There seems to be a growing demand for a revival of "cowboy stuff" in program pictures, judging by the number of them that have been produced lately. The latest of these is "The Red Woman," a World release, story by H. R. Durant, starring Gail Kane. The daughter of an Indian chief earns high honors at an eastern college, but she is not received socially and returns to her people, where she resumes her native garb and goes back to her old life. She is courted by the head of a band of cattle thieves, but repels his advances. Morton Dean goes to New Mexico to work a mine owned by his wealthy father. She saves his life, they fall in love, he goes back to go back east to attend to some business, a child is born, he returns and they are married. The western stuff is admirably depicted, with plenty of action, but the weak point of the story is in the birth of the child prior to the marriage ceremony. Jolo.

THE GIRL WHO DIDN'T THINK.

Lucille Ryan.....Jane Gail
Mr. Ryan.....Wm. Mandeville
Mrs. Ryan.....Agnes Nielson
James Lambert.....Stanley Walpole
May Chambers.....May Simon
Irene Helen Milholland
Her Father.....Wm. Butler
"The Girl Who Didn't Think" is the very attractive title of a well produced, conventional, melodramatic photoplay, the story being of the brand of "The Fatal Wedding." A working girl, despite the warning of her mother and after giving her mother a promise not to fall for the regulation Wall Street man-about-

town betrayal, deliberately enters into a liaison with a broker. She meets him originally while delivering a gown to the man's mistress, so there can be no question as to his character. Nevertheless she leaves her poor but honest parents for a gorgeous apartment provided by the broker, and when the woman he discarded for her comes to plead to get her "man" back, the girl orders her out, glories that she is to become a mother and hopes for marriage with her betrayer. When she finds he has tired of her, she goes away with her faithful maid, her baby is born, she reads the announcement of the broker's wedding, goes to the church with her infant and during the ceremony steps forward (ta-ra, to indicate confrontation music) and flashes "Exhibit

A." Gail Kane plays effectively the heroine, and the cast throughout with the exception of the woman playing the girl's mother, were well selected. This "mother" portrays the wife of a poor working man with the airs of a queen, always snugly cosseted, bowing deferentially to her daughter, dignifiedly kisses her child on the brow, etc. Every old-fashioned melodramatic bit of business has been resorted to, such as leaving the lamp burning in the window every night awaiting the daughter's return, etc. This six-reeler, with its mawkish title appeal, would be a rare joke in a 25-cent picture palace, but in the jitney and dime program houses, should prove absorbingly interesting and, what is more important, a good drawing card. Jolo.



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GERALDINE FARRAR

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"JOAN THE WOMAN"

is now being presented by JESSE L. LASKY twice daily to capacity audiences in two cities—at the 44th Street Theatre, New York, and the Majestic Theatre, Los Angeles.

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EVA TANGUAY

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Theatres are packed
to their utmost
capacity.

Audiences Applaud.

My ambitions are realized.

I will never stop
TRYING to please.

My song hits and the
biggest hits I have
ever had were written
by Edwin Weber.

My Costumes were made
by Catherine Arling-
ton.

**"New York
I'm All For You"**



EVA TANGUAY

Palace Theatre, New York

EVA TANGUAY'S name in front of the Palace Theatre yesterday packed that house until the firemen stopped the box office from selling extra chairs in nooks and corners— New York Globe-Commercial Advertiser.

The stormy welcome the Cyclonic comedienne received showed that she has made herself as much a New York Institution as are the **WHITE LIGHTS**, and the **STATUE OF LIBERTY**.

EVA TANGUAY

Theater—Palace.

Style—Her own.

Time—About thirty-five minutes.

Setting—One. Special.

Cyclonic Eva Tanguay, the wonder of vaudeville, where the bills change weekly and new faces are continually appearing to drive the memory of those of the week before away, opened at the Palace Monday, before probably the most skeptical audience she ever faced. She had been out of the vaudeville game just long enough to create a doubt as to whether she really was the great favorite it believed her to be. But just as soon as her admirers set eyes on her in the white ostrich creation in which she opened, and caught that bright smile, they knew they loved her in the same old way.

Her first number, "How Do You Do, I'm Glad To Be Back," started things. She said she could change her dress in a couple of minutes and guaranteed the next would be a novelty. It was a blue satin hat, knickers and bodice trimmed with tiny flowers with a lattice work short hooped skirt worked out in the same flowers. In this, she sang "It's Funny What a New Suit of Clothes Will Do." She next appeared in an enormous hat and skirt all made of purple and silver leaves and sang of Adam and Eve's courtship, comparing it with courtship a la mode. This got many laughs. She deplored the fact that she could not enlist a regiment of Tanguays to stop the war.

In a beautiful pearl-trimmed cutaway with short pants a la Tanguay and tights; she showed no inclination to embosomment. A silver cloth, draped in an odd manner from her head to her knees parted to show a silver body dress underneath. In this she did clever bits of clog dancing, Hawaiian suggestions and so forth, and said she would take a chance at any of the new dances if they would stand for her.

Her last costume represented a large full blown rose, her body being the rose, her limbs the stem, and leaves extending up to her head.

"Every Day Is Thanksgiving Day to Me," in which she tells the audience she owes all to them and if she don't keep their love and her position in the electric lights it's her own fault, went over with a bang.

A song dedicated to "New York" and "I Don't Care" were sung after which she recited many verses telling of her love and gratitude to the public. She announced for her final encore that she had just returned to vaudeville and that, within a month, she would have all new songs, etc.

So long as Eva Tanguay is sincere in her work she will be able to hold her audiences. She may be cyclonic, a bomb-shell or a live wire. But that's not the secret. It's something from the heart that reaches out and gets over the footlights. Here's to effervescent Eva. Like good wine, she improves with age.

Eva Tanguay furnished so many thrills that those furnished by the Patria picture this week were mild and failed to awake any interest in even an expectant audience.—New York Clipper.

TANGUAY COMES BACK LIKE A BIG BASE DRUM.

There is no denying that Eva Tanguay has learned the secret of how to maintain an average. It makes no difference how often she disagrees with the vaudeville managers, no difference how long or frequent are her trips over the tank circuit, she always comes back to a New York eager to welcome her.

Miss Tanguay holds spotlight position on this week's Palace programme, and judged by her offering of yesterday she holds it through sheer ability to make people applaud everything she does. Here is a vaudeville player every time she returns to New York she comes back like a big base drum. She is one of the mysteries and the joys of the two-a-day.—T. E. O., "Evening Mail."

EVA TANGUAY A GREAT HIT

By Sam M'Kee.

Surely the top notch of brilliancy, importance and entertainment has been reached in the realm of vaudeville at B. F. Keith's Palace Theater this week. The public anticipated this fact by attending yesterday's matinee in such a throng that it was necessary to avoid violating the fire laws by putting up the required tapes to surround the standees.

With a speed that is part of her joyous vitality, Eva Tanguay burst upon the gaze of her startled admirers before they had settled themselves for the preliminary music to her first song. This number told of her eagerness to be back on Broadway. The stormy welcome the cyclonic comedienne received showed that she has made herself as much a New York institution as are the white lights and the Statue of Liberty.—New York "Telegraph."

Miss Eva Tanguay immediately drove the gloom from every nook of the large auditorium.—New York "Herald."



"THE BILLBOARD"

New York, Jan. 29.—Eva Tanguay headlined, and truly deserved the distinction, as she packed the house from cellar to roof, with many hundreds standing on all floors. The audience gave to the cyclonic Eva a reception that she will long remember.

Hats off to Eva for her performance this afternoon—she put every ounce of pep into her work, and the answer is that she stopped the show, even after the Castle picture was on view. The stage manager was compelled to raise the sheet to permit Miss Tanguay to respond to the thunderous applause.

Eva danced most gracefully in one of her numbers, proving that there is no end to her entertaining qualifications. To be brief, she was a riot. Thirty-two minutes, in one; special drop; a dozen bows and a few speeches.

HARRY WEBER Says:

"And I am the BIG Manager to VAUDEVILLE'S WONDER"

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Energetic young man who understands moving picture game. Great future for right person. Roehm & Richards, 216 Strand Bldg., New York City.

Juvenile straight, comedian and tenor singer. Will accept vaudeville or burlesque. Eddie Hart, 387 Bleeker Street, New York City.

Small trained dog. Will pay good price. Answer by mail only. Lenon, 1045 Coney Island Ave., Brooklyn.

COMEDIANS, STRAIGHT MEN, PRIMA DONNAS, SOUBRETTES AND CHORUS GIRLS FOR NEXT SEASON. ROEHM & RICHARDS, STRAND THEATRE BLDG., NEW YORK CITY.

BAN JOE WALLACE has taken larger quarters. Now located New York Theatre Building, Suite 12, Leading Hotels and Cafes throughout the country booking Wallace's Orchestras.

Want suitable acts for cabaret and clubs. Can give 52 weeks booking. **Sheridan Agency.** Al Meyer, Manager, Gayety Theatre Building, 1547 Broadway, Room 205.

GOOD SOUBRETTES AND YOUNG PRIMA DONNAS IMMEDIATELY. ROEHM & RICHARDS, 216 STRAND BLDG., NEW YORK CITY.

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Vaudeville Acts, sketches, monologues written for best acts now playing. Also write, criticize and rehearse acts. New Manuscripts now ready for approval. **MISS RUTH HOUSTON,** Gayety Theatre Building, Room 315, New York City.

See Me before having your manuscript, sketches, parts typewritten. Reasonable rates. Best work guaranteed. Prompt delivery. Have typewritten manuscripts for leading theatrical managers. Room 315, Gayety Theatre Building, Bryant-9437, New York City.

Backer with \$1,000 for a musical comedy show. Great opportunity, as have book, scenery and costumes. Apply Roehm & Richards, Strand Bldg., New York City.

A velvet drop curtain. Must be 35 feet in width. Address Box 20, Variety, New York City.

Booking first class acts for cabarets throughout the country. **Billy Curtis** (General Manager), Broadway Booking Office, New York Theatre Building, New York City.

BILLY NEWKIRK producing Reviews and staging girl acts. Dancing scenes arranged for moving pictures. A review now in preparation will open at the Herald Square Hotel, Feb. 6. Room 1037, Knickerbocker Theatre Building, New York City.

MINSTREL PERFORMERS, Quartette that can dance. Man for old darkey character and double on end. Must be Al, capable putting on dancing and harmony numbers. Write quick. C. Welch, Avon theatre, Rochester, N. Y.

Good looking young girl as partner in big time act, must sing and dance. Send photo and tell all first letter. Photo returned. B. L. Franklin, 281 Ash St., Brooklyn, Mass.

HALLETT, 145 W. 45th, staging, writing, coaching all kinds of acts. Opening secured. Rehearsal studio, 2 1/2 hours, \$1.

CLASSICAL DANCERS FOR A HIGH CLASS VAUDEVILLE PRODUCTION. CALL IMMEDIATELY. Con Conrad's Office, Rialto Theatre Building (42d St. and Bway.), New York City.

Trampoline performer for Billy Bouncer, in standard vaudeville act; steady position. Send photos. State lowest salary with full particulars in first letter. Pat Casey, Department "N," 1493 Broadway, New York City.

The address of Charles Patterson? W. N. Dale, Room 403, 1493 Broadway, New York City.

Girl dancer for out of town cabaret. Can use toe dancer immediately. J. B. Franklin, 1547 Broadway, New York City.

Stenographer and Typist. Salary, \$10. State age and kind of experience. One experienced in booking office preferred. Box No. 7, VARIETY, New York.

AT ONCE. A few more chorus girls for big musical comedy. Booked solid. Korach, 351 West 48th Street, New York City.

VOCAL INSTRUCTIONS GIVEN BY PROMINENT PROFESSOR OF MUSIC. WILL TAKE A FEW ADVANCE PUPILS TO FINISH THE SEASON. HAVE PROTEGES NOW IN MUSICAL COMEDY, COMIC OPERA AND ORATORIO. PRIVATE INSTRUCTIONS. MME. PAULA, 676 WEST END AVENUE, NEW YORK CITY.

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BIG SACRIFICE. Russian Ermine coat. Cost \$2,500. Very reasonable. Antoinette, 116 West 114th Street, New York City.

Papier Mache Horse Head Mask. brittle attached; lion head mask, large mane. Will fit good sized dog. Reasonable. Nansen, 349 West 120th Street, New York City.

Brand New Roman Costume. High sandals (leather), and an exhibition Barbelles. Address, Jack Younger, 263 West 38th Street, N. Y. C.

A Red Plush set of tableaux curtains, trimmed with gold braid, 20 feet high, 24 feet wide. Can be seen by appointment. H. Williams, 142 West 44th Street, New York City.

Animal and Bird Cages. Props for Birds, Dogs, Cats and Monkeys, have room in training quarters for Animal acts. Write or call Prof. Pamahasika, 232 and 234 North Fairhill St., Philadelphia, Pa.

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For Sale. Model Aeroplane for novelty act in vaudeville. McDonald, 101 & 2d Ave., N. Y. C.

PIANO FOR RENT, ALSO STUDIO PIANO, SUITABLE FOR REHEARSING ACTS; REASONABLE. ADDRESS, A. L. VARIETY, NEW YORK CITY.

FOR SALE. A LARGE OFFICE DESK, ALSO OFFICE TABLE. MUST SELL AT SACRIFICE. GOING OUT OF BUSINESS, BOX, 123, VARIETY, NEW YORK CITY.

BEAUTIFUL OAK CABINET VICTROLA AND RECORDS, IN PERFECT CONDITION, LATEST MODEL. WILL SELL AT SACRIFICE. FRANKLIN, care VARIETY, N. Y. C.

A FLAT-TOP, ALSO ROLL-TOP DESK FOR SALE, IN LIGHT OAK, PRACTICALLY NEW; PARTY LEAVING TOWN. PHONE, BRYANT 6690, NEW YORK CITY.

FOR SALE OR EXCHANGE. PHONOGRAPH AND PHONOGRAPH RECORDS OF EVERY DESCRIPTION. ALSO CASH REGISTER IN PERFECT CONDITION. LYNCH, care VARIETY, NEW YORK CITY.

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BILLS NEXT WEEK.

(Continued from page 13.)

Bessie Lester
Dinkins Barr & B
Bett's Seals
Rochester, Minn.
METRO (wva)
Mlle Paula
Nims & Schuster
Tas Weatherford
Holman Bros
2d half
Jerre Sanford
Two Blondies
(Two to fill)
Rochester, N. Y.
TEMPLE (ubo)
Onri & Dolly
E Welch's Minstrels
Donovan & Lee
Diamond & Daughter
Bernie & Baker
Wm Gaxton Co
Nan Halperin
Isahaka Japs
FAMILY (sun)
Daring
Mabel Paige Co
"Midnight Follies"
Earl & Edwards
2d half
"Lovers Lake"

Salt Lake
ORPHEUM
(Open Wed Night)
(7-10)
Nellie Nicholas
Mr & Mrs J Barry
Oille Young & A
Stan Stanley 3
Al Shayne
Flying Henrys
Ronair Ward & F
PANTAGES (D)
Aski Japs
Wood Melville & P
Howard & Ross
John T Doyle Co
Joe Whitehead
Hardeen

San Diego
PANTAGES (D)
Nancy Fair
"All Aboard"
Olympia Desval
Nouvel Bros
Moss & Frey

MELSHEIMER'S

Best Place to Eat in St. Louis.
11th and Washington
High Class Cabaret

Rodney Ransou
Carlos Casaro
Rockford, Ill.
PALACE (wva)
Ovonda
Golding & Keating
"School Playgrounds"
Hope Vernon
Dudley 3
2d half
Heras & Preston
Lane & Harper
Princess Ka Lama Co
Darn Good & F
Sig Franz Tr

Sacramento
ORPHEUM
(5-6)
(Same bill playing
Stockton 7-8 and
Fresno 9-10)
Ines Macaulay Co
Phyllis N Terry
Willing & Jordan
Valletta's Leopards
Milt Collins
Mijares
Martin & Fabrin

Saginaw, Mich.
JEFFERS-STRAND
(ubo)
(Sunday opening)
(Flint split)
1st half
Carlita & Howland
Work & Ower
"Lawn Party"
Best Howard
Robbie Gordone
St. Louis.

COLUMBIA (orph)
Laura N Hall Co
Kalmir & Brown
Wms & Wolfus
Chas Howard Co
Wright & Dietrich
Cartwell & Walker
Pleiot & Scofield
EMPRESS (wva)
Will Morris
Burton Hahn & M
"Garden Aloha"
Hays & Lohr
S Loyall's Feats

Frear Baggett & F
Gorman Bros
Dunbars Singers
Ray Snow
Anker Bros
GRAND (wva)
Rae & Wyan
Great Mars
Ryan & Ryan
Original Barretts
Frances Dyer Co
Mr & Mrs Mel Burns
Bevan & Flint
"Western Days"
Chin Chin

St Paul
ORPHEUM
(Sunday opening)
Stone & Kalls
Raymond & Caverly
"Fishing"
Bert Fitzgibbons
Ethel Hopkins
John Geller
PALACE (wva)
Darto & Rialto
Skelly & Hart
Jas Thompson Co
"Girl in Moon"
(One to fill)
2d half

Adroit Bros
Nims & Schuster
"The Cheaters"
(Two to fill)
HIPP (sbc)
Davis & Moore
Mimic 4
McNeil Maye
Howard Stillman
Flying Lordans
2d half
The Karuzos
Evan & Newton

Seattle
ORPHEUM
(Sunday opening)
Morgan Dancers
Ryan & Lee
Benny & Woods
Henry Keane Co
Maurice Burkhardt
Samaroff & Sonia
Zeda & Hoot
PANTAGES (p)
Elizabeth Cutty
"Telephone Tangle"
Belmont Bros
Nan Gray
Aus Woodchoppers
Bobbie & Nelson
Sioux Falls, Ia.
ORPHEUM (wva)
(Sunday opening)
"Girl Worth While"
2d half

Kartell
Barber & Jackson
Roth & Roberts
Ruskins Russlans
Palfrey Hall & B
Sioux Falls, S. D.
ORPHEUM (wva)
Shirley Sisters
Dunlap & Verdun
Adroit Bros
(One to fill)
2d half

Harry LaToy
"Women"
Bowen & Bowen
Martini & Maximillian

South Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
Scamp & Scamp
Demarest & Collette
Middletown & Spell
meyer
Neal Abel
"Song & Lance"
2d half
Jura
LeRoy & Cahill
Franklyn Ardell Co
"Win Gar Revue"
(One to fill)

Spokane
PANTAGES (D)
Dix & Dixie
Grace Edmonds
Mystic Bird
Frank Fogarty
Berio Girls
Mack & Velmar

Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Bollinger & Reynolds
Miller Sisters
Wm Armstrong Co
Freeman Dunham Co
Great Lesters
"The Elopers"
2d half
Hale Bros
Grace Hanson
Weston & Claire
Jimmy Lucas Co
"Anderson Revue"
McConnell & Simpson

Springfield, Mass.
PALACE (ubo)
Sheets & Eldrid
Bob Quigley Co
Ondra
Nix Blondell Co
Cox & Joyce
Evans & Sister
2d half
Leddly & Leddly
Gruet Kramer & G
Morgan & Armstrong
C Dean Players
Stone & Hayes
C Santo Melange

PLAZA (loew)
Musical Droll
Hall & Worth
Dustin & Burton Co
Hamilton
Fisher & Saul
2d half

Wells DeVaux
Fox & Young
Grey & Klunker
Sutton McIntyre & S
(One to fill)

Springfield, O.
FAIRBANKS (sun)
The Dougherty
Downes Williams Co
Claudia Coleman
"Maid of Killarney"
2d half
"Jr Follies"

Stamford, Conn.
ALHAMBRA (ubo)
2d half (1-4)
Jack Alfred Co
Davis & Walker
Johnson & Crane
Mysterious Will
3 Jeanettes

Syracuse, N. Y.
TEMPLE (ubo)
The Peers
Van Bergen & Gosler
McCormack & Wallace
Sam Liebert Co
Bowman Bros
Harry B Lester
Le Hoen & Dupreec

Chuck Haas
Els & Fin
Cartmell & Harris
De Pace Opera Co
Bell & Freda
Long Tack Sam Co
CRESCENT (ubo)
Wilton & Marshall
Ed Gre

Aerial Bartlett
G Millington Co
Carnival Girls
2d half
Flek & Fallon
Davenport & Rafferty
Lida McMillan Co
Palfrey Hall & B
(One to fill)

Tacoma
SPOKANE (p)
Kinkaid Killies
Travitt's Dogs
Jones & Johnson
Great Leon
Margaret Ford
Eckhoff & Gordon

Terre Haute, Ind.
HIP (wva)
(Evansville split)
1st half
"Suffragette Revue"

Toledo, O.
KEITH'S (ubo)
Daisy Jean
The Sharrock's
"Blame Ahead"
The Stampede
Benese & Baird
Page Hack & M

Toronto.
SHEA'S (ubo)
White & Cavanaugh
Montgomery & Perry

Mr Gene Hughes Co
Bert Melrose
Mae Curtis
Bie Ho Gray Co
Musical Johnsons
The Demacos
HIP (ubo)
Francis & Ross
Eddie Heron Co
Temple 4
Roy Bryant Co
Berriek & Hart
Toots Faka
YONGE (loew)
Greno & Platt
Frank Gaby Co
Harry Sydoll
"Day at Ocean Beach"
Hawthorne & Lester
(Two to fill)

Trenton, N. J.
TAYLOR O H (ubo)
2d half (1-4)
George Wickman
Lyne & Francis
Brooks & Taylor
Ed Farrell Co
Fox & Ingraham
Lillian's Dogs

Troy, N. Y.
PROCTOR'S (ubo)
"Yankee" & "Dixie"
Jessie Standish
Warren & Conley
Frank Mayne Co
Bowman Bros
Long Tack Sam Co
2d half
Moore & Gerald
The Yalots
Dahl & Gillen
Harry Fern Co
Harry B Lester
Tina May's Circus

Vancouver, B. C.
ORPHEUM
Dorothy Jardon
Corbett & Sunshine
Corbett Shepp & D
Hallen & Fuller
Flanagan & Edwards
Maria Lorraine
Witt & Winter
PANTAGES (p)
Pauline
Evelyn & Dolly
Hugo Koch Co
Marie Russell
Goldsmith & Pinard

Victoria, B. C.
PANTAGES (p)
Chinese Duo
Anthony & Mack
Mr Chaser
S & L Burns
Bob Fitz & Bob, Jr
Virginia, Minn.
2d half only
Senate Duo
"What Hap Ruth"
Three Willie Bros
The Reynolds
Washington, D. C.
KEITH'S (ubo)
Nat Goodwin
Jas B Carson Co
Dolly Connelly Co
Milo
A Sullivan Co
Helene Davis
"Garden of Surprises"
"Patria" (film)
Waterbury, Conn.
POLI'S (ubo)
Leddly & Leddly
Billy Rogers
Durkin Girls
C Dean Players
Burns & Kissen
Musical Misses
2d half
Sheets & Eldrid
Bob Quigley Co
Ernie & Ernie
Cox & Coyne
"Han Hunters"

Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
"He's in Again"

Archie Nicholson 3
Pedrini & Monks
Cathryn Chaloner
B & H Gordon
Lona's Hawaiians

Westfield, Mass.
GRAND (loew)
Wills DeVaux
Grey & Klunker
Sutton McIntyre & S
2d half
Hall & Worth
Hamilton 3
Fisher & Saul

Wheeling, W. Va.
VICTORIA (sun)
Orville
M & D Sollman
"Between Trains"
Chip Donaldson
Miss America
2d half
Chiyo & Chiyo
Burt Johnson Co
Barry Lichter
Royal
(One to fill)

Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Raymond Wilbert
Burns & Foran
Mudge Morton 3
Fred J Ardath Co

Frankie Heath
Reddington & Grant
Williamport, Pa.
MAJESTIC (ubo)
Garcinetti Bros
Skinner & Kastrup
"Dream of Orient"
Dor O'Neill
Yellow Peril
2d half
Frank Terry
Gordon Eldrid Co
Leonard & Willard
Mosher Hayes & M
Wm
ORPHEUM
Low Dockstader
Scotch Lassies
Geo Kelly Co
Caites Bros
Natalie Alt
Moore Gardner & R
Everest's Monks
STRAND (wva)
Rambler Sisters
The Tamer
Fitch Cooper
B Bouncer's Cir
PANTAGES (p)
Military Elephants
Francis Renault
John P Wade Co
Wells Northworth & M
"Smart Shop"
Woomsocket, R. L.
BIJOU (ubo)
Blanche Sloan
Elinore & Carlton
Melody 6
2d half
Xylo Maids
Zeno & Mandell
Chas Rogers Co
Worcester, Mass.
POLIS (ubo)
Roeder & Dean
El Coto
Jack Kennedy Co
Stone & Hayes
"Cabaret Girl"

CHAUTARD WITH GOLDWYN.

Emile Chautard, the French director, leaves the Peerless studios and will join the staff of the Goldwyn Co. He was receiving \$300 a week from Peerless and it is understood his weekly wage under his new contract is to be \$700. Mr. Chautard's son-in-law, Archambault, who has been his assistant, is to be promoted to a directorship post with Peerless at a salary of \$250.

ART CRAFT AND FAIRBANKS.

According to report early this week Douglas Fairbanks was about to enter into an agreement with the Art Craft for \$15,000 weekly.

Fairbanks named \$15,000 as his positive and final figure, it is said, to give him an amount in excess of \$10,000 weekly would ensure against any judgment Triangle might obtain against him, if suit were to be brought against Fairbanks for breach of contract.

The situation of Fairbanks and his contract with Triangle is similar in aspect to that of Chaplin's, at the time he engaged with Mutual, when Essanay claimed an agreement with him and afterward sued Chaplin for \$500,000 damages.

NAT WILLS IN COMICS.

Chicago, Jan. 31.

Nat Wills here with "Hip, Hip, Hooray" is planning an entry in the comedy film field, having received an offer from William Fox. An agreement may be reached this week. Wills promises something entirely new.

J. L. & S. GET JOAN.

Chicago, Jan. 31.

Jones, Linick & Schaefer have purchased from the Cardinal Film Corp the rights for Illinois and Indiana to "Joan the Woman," paying \$150,000 for same. They will put it into the Colonial, this city, following "Intolerance," for an indefinite run.

They have also secured from the Signet Film Co. the rights to "The Masque of Life" for Illinois, Indiana, Kentucky and Michigan.

JOSEPH HAZLETON HURT.

Los Angeles, Jan. 31.

Joseph Hazleton, one of the pioneers of the films, was run down and perhaps fatally hurt by an automobile. He was rushed to the County Hospital and it is not known whether he will recover.

CALIFORNIA CO. DIVIDEND.

The California Motion Picture Co. has paid its creditors a dividend of five per cent. on its outstanding claims, with no definite information regarding the further liquidation of its indebtedness.

BURLESQUE ROUTES

Feb. 5 and Feb. 12.

"A New York Girl" 5 Colonial Providence R 1
12 Gayety Boston.
"Americans" 4-6 Lyceum Duluth 12 Century
Kansas City Mo.
"Auto Girls" 5 Mt Carmel 6 Shenandoah 7-10
Majestic Wilkes-Barre 12 So Bethlehem 13
Easton 14 Pottstown Pa 15-17 Grand Trenton
N J.
"Beauty Youth & Folly" 5 Howard Boston 12-14
Orpheum New Bedford 15-17 Worcester
Worcester Mass.
"Behman Show" 5 Gayety Kansas City 12 Gayety
St Louis Mo.
"Bon Tons" 5 Columbia New York 12 Casino
Brooklyn.
"Bostonians" 5 Empire Brooklyn 15-17 Park
Bridgeport Conn.
"Bowers Burlesquers" 5 Empire Toledo 12
Lyceum Dayton O.
"Broadway Belles" 5 Star Toronto 12 Savoy
Hamilton Ont.
"Burlesque Revue" 5 Lyceum Dayton 12 Olympic
Cincinnati O.
"Cabaret Girls" 5-6 Amsterdam Amsterdam I-
19 Hudson Schenectady 12-13 Birmingham
14 Oneida 15-17 Inter Niagara Falls N Y.
"Charming Widows" 5 Star Brooklyn 12-13
Holyoke Holyoke 14-17 Gilmore Springfield
Mass.
"Cherry Blossoms" 5 Gayety Brooklyn 12
Academy Jersey City.
"Darlings of Paris" 5 Majestic Ft Wayne Ind
12 Buckingham Louisville Ky.

"Follies of Day" 5 Orpheum Paterson 12 Empire
Hoboken N J.
"Follies of 1917" 5 Buckingham Louisville 12
Lyceum Columbus O.
"French Follies" 5-6 Binghamton 7 Oneida
8-10 Inter Niagara Falls N Y 12 Star Toronto.
"Follies of Pleasure" 5-7 Orpheum New Bedford
8-10 Worcester Worcester Mass 12-13
Amsterdam Amsterdam 14-17 Hudson Schenectady
N Y.
"Ginger Girls" 5 Tropicadero Philadelphia 12
Olympic New York.
"Girls from Follies" 5 Standard St Louis 11-13
O H Terre Haute Ind.
"Girls from Joyland" 5 Star St Paul 11-13
Lyceum Duluth Minn.
"Globe Trotters" 5 Gayety St Louis 12 Star &
Garter Chicago.
"Golden Crook" 5 Empire Newark 12 Casino
Philadelphia.
"Grown Up Babies" 5 Newark 6 Zaneville 7
Canton 8-10 Akron 12 Empire Cleveland O.
"Hastings' Big Show" 5 People's Philadelphia
12 Palace Baltimore Md.
"Hello Girls" 5-6 Holyoke Holyoke 7-10 Gilmore
Springfield 12 Howard Boston Mass.
"Hello New York" 5 Gayety Toronto 12 Gayety
Buffalo N Y.
"Hello Paris" 5 New Castle 6 Johnstown 7
Altoona 8 Harrisburg 9 York 10 Reading Pa
12 Gayety Baltimore Md.
"High Life Girls" 5 Academy Jersey City 12
Gayety Philadelphia.
"Hip Hip Hooray Girls" 8-10 Park Bridgeport
12 Colonial Providence R 1.
"Howe Sam Show" 5-7 Cohen's Newburgh
8-10 Cohen's Poughkeepsie 12 New Hurlig &
Semons New York.
"Irwin's Big Show" 5 Gayety Pittsburgh 12
Star Cleveland O.
"Lady Buccaneers" 5 Gayety Baltimore Md 12
Tropicadero Philadelphia.
"Liberty Girls" 5 Casino Philadelphia 12
Cohen's Bronx New York.
"Lid Lifters" 5-6 Zenon Columbus 12 Newark
13 Zaneville 14 Canton 15-17 Akron O.
"Majestics" 5 Gayety Washington D C 12 Gayety
Pittsburgh.
"Maid of America" 5 Berchel Des Moines Ia
12 Gayety Omaha Neb.
"Marion Dave Show" 5 Grand Hartford 12
Jacques Waterbury Conn.
"Merry Rounders" 5 L O 12 Gayety Kansas
City Mo.
"Midnight Maidens" 5-7 Bastable Syracuse 8-10
Lumberg Utica N Y 12 Gayety Montreal.
"Military Maids" 5-6 Erie 7 Ashtabula 8-10
Park Youngstown O 12 New Castle 13
Johnstown 14 Altoona 15 Harrisburg 16
York 17 Reading Pa.
"Mittie Dolan Doolittle" 5 Columbia Chicago 12
Gayety Detroit Mich.
"Mischief Makers" 5 Cadillac Detroit 12 L O.
"Monte Carlo Girls" 5 Savoy Hamilton Ont 12
Cadillac Detroit.
"Pace Makers" 5 So Bethlehem 6 Easton 7
Pottstown Pa 8-10 Grand Trenton N J 12
Star Brooklyn.
"Parisian Filles" 5 Majestic Scranton 12 Gayety
Brooklyn.
"Puss Puss" 5 Empire Albany 12 Casino Boston.
"Record Breakers" 5 Gayety Milwaukee 12
Gayety Minneapolis.
"Reves Al" 5 Corinthian Rochester 12-14 Bastable
Syracuse 15-17 Lumberg Utica N Y.
"Review of 1917" 5 Gayety Philadelphia 12
Mt Carmel 13 Shenandoah 14 Majestic
Wilkes-Barre Pa.
"Roseland Girls" 5 Empire Hoboken 12 People's
Philadelphia.
"Sept Morning Glories" 5 Century Kansas
City 12 Strand St Louis Mo.
"Sidman Sam Show" 5 Gayety Buffalo 12
Corinthian Rochester N Y.
"Sightseers" 5 Gayety Montreal 12 Empire Albany.
"Social Follies" 5 Englewood Chicago 12 Gayety
Milwaukee.
"Some Show" 5 Jacques Waterbury Conn 12-14
Cohen's Newburgh 15-17 Cohen's Poughkeepsie
N Y.
"Spiegel Review" 5 Star & Garter Chicago 12
Berchel Des Moines Ia.
"Sporting Widows" 5 Star Cleveland 12 Empire
Toledo O.
"Star & Garter" 5 Miner's Bronx New York 12
Orpheum Paterson N J.
"Step Lively Girls" 5 Casino Boston 12 Grand
Hartford Conn.
"Stone & Pillard" 5 Gayety Omaha Neb 12
L O.
"Sydell Rose" 5 Casino Brooklyn 12 Empire
Newark N J.
"Tango Queens" 5 Gayety Minneapolis 12 Star
St Paul Minn.
"Tempters" 5 Gayety Chicago 12 Majestic Ft
Wayne Ind.
"Thoroughbreds" 5 L O 12 Englewood Chicago.
"Tourists" 5 Olympic New York 12 Majestic
Scranton Pa.
"20th Century Maids" 5 Gayety Detroit 12
Gayety Toronto.
"U S Beauties" 4-6 O H Terre Haute Ind 12
Gayety Chicago.
"Watson Billy" 5 New Hurlig & Semons New
York 12 Empire Brooklyn.
"Watson Wrothe" 5 Olympic Cincinnati 12
Columbia Chicago.
"Welch Bery" 5 Gayety Boston 12 Columbia
New York.
"White Pat" 5 Empire Cleveland 12-13 Erie 14
Ashtabula 15-17 Park Youngstown O.
"Williams Mollie" 5 Palace Baltimore Md 12
Gayety Washington D C.

INTERNATIONAL CIRCUIT.

Next Week, Feb. 5.

"Bringing Up Father" Gayety Louisville Ky.
"Broadway After Dark" Majestic Buffalo N Y.
"Busy Day" Grand Cleveland O.
"Come Back to Erin" Lyceum Pittsburgh.
"Emmett Grace" National Chicago.
"Hans & Fritz" Poli's Washington D C.
"Her Unborn Child" Garden Kansas City Mo.
"Hill's Gus Follies" Boyd's Omaha Neb.
"In Old Kentucky" American St Louis Mo.
"Jerry" Castle Sq Boston.

"Little Girl in Big City" Orpheum Philadelphia.
"Little Women" Grand Worcester Mass.
"Millionaire's Son and Shop Girl" Lexington
New York.
"Mutt & Jeff's Wedding" Gotham Brooklyn.
"My Aunt From Utah" Majestic Jersey City.
"Old Homestead" Bronx New York.
"Peg O' My Heart" Imperia Chicago.
"Pretty Baby" Auditorium, Baltimore.
"Sis Hopkins" Bijou Richmond.
"Still Other Woman" Fair Indianapolis.
"Thurston" Walnut Philadelphia.
"When a Girl Loves" Bijou Birmingham Ala.
"Which One Shall I Marry" Lyceum Paterson
N J.

LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

A
Adams Mabelle
Adams Minerva
Adams Mrs Ray
Adler Chas J
A'Hearn Dan
Alcarons S (SF)
Aldridge Georgie
Allen Berle (C)
Allen Miss Tommy
Allyn R V
Alvin Mr & Mrs M
Anderson Arthur
Anderson Al (C)
Andrews G E
Andrus Cecil
Appleby E J
Argentina La
Armanda Miss (SF)
Armena (C)
Arnold Jack (C)
Artois Jack
Artois Mrs Walter
Aubrey Jack (C)
Austin Mrs Fred
Avery Drew
B
Baggett Jim
Baker Mildred
Baneroff Ruth
Barnes Eugene
Barton Frank
Bauvard Fred
Baxley Jack
Baxter Ed (C)
Beger Lee
Benedict P F
Bennett John
Bernheim Jules
Berry & Wilhemina
Blifford Mrs A
Bird Dorothy V
Birth Day Party
Blackell Libby A
Bob Tip Co
Boninger & Lester
Booth Hope
Bradley Kate Mae
Brandt Roy Co
Briery M E (C)
Broad Billy
Brohm Kathryn (C)
Brooks Miss K
Brooks Wally (C)
Brown Tom (C)
Brown Mrs Geo F
Browning Joe
Burton Richard
Burtt Ruth
Butterworth Porter &
Byron Helen
C
Callee Larry C
Cameron Grace
Camille Trio
Campbell Al (F)
Campbell Dewey
Campbell Mrs Ethel L
Campbell Inez
Carew Bill
Carew Mabel
Carr Minnie
Casetta Carlo
Challins & Lambert
Chester C F (SF)
Chisholm Mrs Chas
Cinnotti Mrs Paul
Clegg Alice H (C)
Clark Edward
Cohen Verne
Cohen Manny
Coleman Tim
Collins Eddie
Condray Peggy
Conway Chas E
Cook & Oatman (C)
Coker Hubert
Corcoran Jack
Costell Margaret
Creighton J (C)
D
Dale Fred (C)
Dalton Tom (C)
Daly Lutz
Dancy James (C)
Davidson John
Davis Jack
Davis J C
Davis Marion K
Davis Warren (C)
De Filice Charlotte
De Grant Oliver
De Groff Miss F (C)
De Laine Muriel K
De Lisle & Vernon (P)
Del Jack (P)
Delman Katharine
De Marr Rose
De May Hilda
Denton Mrs H
Detrich Roy (C)
Delores Laura (C)
De Nyl Doo (C)
De Onsonne Nellie
De Pace Opera Co
De Rosas Cats (C)
De Schon Cuba (C)
Dillon Tom
Dorrell Gladys (C)
Douglas J C
Dual Clara (C)
Du Bois Wilfred (C)
Duffy Margaret S
Dunedin J
Dunn Arthur
Duryea Walter E
E
Earle Ralph
Earl Maud
Ebs Mrs L A
Eddie & Edgar (C)
Edwards W (C)
Edwards Frank
Ellison Frank
Ellis W S (P)
Elson Arthur
Emmett Mrs J (C)
Erickson Gur A
Espe Al
Ess Alice
Eugene & Burley (C)
Evans Edwin
Ewald Edward
F
Fairweather Una
Fairman & Furman
(C)
Fearn Bob
Feriore P F (P)
Fields & Minor
Fields Harry
Fishbean Rosie
Fitzgerald H V (C)
Fleeson Neville
Fletcher Jimmie
Florence Alice
Florence Winifred
Forbes Marion
Force Fred
Ford Capt B C
Ford Ethel
Forkins Marty (SF)
Foster Genevieve
Fraebel Emma
Francis Emma
Frankeno Mrs K (C)
Franklin Irene
Fraser Bunce & Hardy
Fredericks Anna (C)
Freitag Eddie (C)
G
Gaby Frank
Gallon Mrs J (SF)
Gardener Frank
Gates B
Gates Ruth
Gerould Helen
Gibbons Edythe
Gillon Hardy (C)
Glenmorr Lottie
Gobrecht W T
Goldie Billy
Gordon Rosie
Grandy Gerlie (C)
Gray Trio
Green Harrison (C)
Grew William A
Grew Wm A (C)
Grey Betty
Grey Marie (C)
Griffin Gerald (SF)
Grogan Clarence (C)
Grogan Mrs C (C)
Grover F R (C)
Guillon M
Guillon Mlle (C)
Guy Brothers
H
Hadley & Oakland
Hager Clyde
Hake Harry (C)
Halbach Winifred
Hall & Wright
Hall Howard R

OBITUARY.

George F. Holland, at one time one of the best known circus men in the country—the father of George Holland (Holland-Dockerill Co.), died Jan. 28 at the Holland home in Biloxi, Miss. He was in the sixties.

William S. (Willie) Pearson, brother of Arthur and Roger Pearson (treasurer of the Chicago theater, Chicago), died recently of pneumonia in that city. He was ill but two days.

The father of Kerry Meagher of the Western Vaudeville Managers' Association, died recently at the Meagher home in Chicago.

The mother of Gracie Emmett died Jan. 21 at the age of 75 at Somerville, Mass. Miss Emmet will rejoin her show in Detroit next week.

The mother of William Grady, the vaudeville agent, died of pneumonia, Jan. 27, at her home in Lynn, Mass., at the age of 47.

William Worden, assistant property man at the Hippodrome, New York, died Jan. 17 leaving a widow.

Mike Margolies, electrician at the Irving Place for several seasons, died Jan. 21. A widow and child survive.

The father of A. Jos. Jordan, orchestra leader at the Fulton, Brooklyn, died suddenly Jan. 2.

J. Edgar Littleton, a baritone, of Lynn, Mass., died Jan. 24 at his sister's home in Worcester.

The mother of Mary Dorr died in St. Paul late last week. She was 49 years old.

Low Hoffman, brother of Aaron Hoffman, died of pneumonia in Chicago Jan. 30, after an illness of but one day.

The father of William Rankin, producer-actor, died two weeks ago in Liverpool, England.

The mother of Elmer F. Rogers died Jan. 28 in her home in Philadelphia.

Five-Reel Essanay-Washburn. Chicago, Jan. 31.

Everything is in readiness for the first release of the new Essanay feature, "Skinner's Dress Suit," with Bryant Washburn featured.

WALTER DONALDSON

who is responsible for the melodies of those song hits "We'll Have a Jubilee in My Old Kentucky Home," "Just Try to Picture Me Back Home in Tennessee" and "Come on to Nashville," recently signed a contract to write exclusively for our firm and the "first crack out of the box" has handed us a song that is simply going to put itself over—its title

I'VE GOT THE SWEETEST GIRL IN MARYLAND

tells the story and is another one of those delightful "Southern ditties" that helped to make his name a household word among lovers of this style of music. It was originally introduced by PERCY BRONSON and WINNIE BALDWIN, in Oliver Morosco's production "SO LONG LETTY," and has never failed to take from three to five encores at every performance. In addition to the song there are double versions of all kinds, a female version, also a wonderful patter, all published with the song in the professional copy.

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JACK LAHEY, Mgr.

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Music by OTTO MOTZAN

A sure tip to the wise performer!!!

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"DOWN THE SUNSET TRAIL TO AVALON

I'LL TRAVEL ON TO YOU"

By JACK FROST and E. CLINTON KEITHLEY

Did you use "Trail of the Lonesome Pine"? Well then, our tip to you is: get this number.

"I AIN'T GOT NOBODY MUCH

AND NOBODY CARES FOR ME"

By ROGER GRAHAM and SPENCER WILLIAMS

Declared by Press and Public to be the Hit of Sophie Tucker's present offering.

"PARADISE BLUES

OH PRETTY PAPA! OH PRETTY PAPA!"

By WALTER HIRSCH and SPENCER WILLIAMS

Can't you just close your eyes and see the orchestra Jass those blue notes.

"You Can't Put the Beauty Back ⁱⁿ the Rose

(After It Withers and Dies")

By EDWARD CAVANAUGH and ROBERT ALLAN

"On The Rockin'
ROSA LEE"

By W. BENTON OVERSTREET

"Just Because You Won My Heart"

By J. WILL CALLAHAN and CLARENCE M. JONES

"WHEN I HEAR THAT
'JAZ' BAND PLAY"

By JERRY JOYCE and EDDIE GRAY

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E. CLINTON KEITHLEY, Mgr. Professional Dept. NEW YORK OFFICE
80 FIFTH AVE.

THE ANNOUNCEMENT OF A NEW BALLAD BY THAT GIFTED COMPOSER ERNEST R. BALL

is always hailed with joyous delight by our thousands of friends in the singing profession—so it is with unbounded pleasure that we offer you his very latest

WOULD YOU TAKE BACK THE LOVE YOU GAVE ME

and feel positive that this will prove no exception to the rule. It is another of those wonderful waltz ballads (the third written within a year)—and one that with his two other enormous successes, "GOODBYE, GOOD LUCK, GOD BLESS YOU" and "TURN BACK THE UNIVERSE AND GIVE ME YESTERDAY," completes a trio of the greatest songs of this kind ever written. The lyric is by AL DUBIN who also wrote "TWAS ONLY AN IRISH-MAN'S DREAM" and "O'BRIEN IS TRYIN' TO LEARN TO TALK HAWAIIAN," and the best we can say in its behalf is,—it's HUMAN. We submit the refrain—judge for yourselves:

*"Would you take away from a baby
His mother's love and care?
Would you take away from a sinner
The hope he finds in pray'r?"*

*Would you take away from a song bird
His golden melody?
Would you leave me the bitter and take all the sweet?
Would you take back the love you gave me?"*

Professional copies and orchestrations in 6 keys—A^b (c to d^b), B^b (d to e^b), C (e to f), D (f[♯] to g), E^b (g to a^b), F (a to b^b)

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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

The Warrington, Oak Park, Ill., is dark.

Kahl Gr. mths is now in charge of Orpheum office.

Morris Silver is out after a severe attack of rheumatism.

F. P. McCann (McCann shows) is recovering from a recent illness.

John O'Brien plans to return to Chicago the remainder of the winter.

So far no plans have been made for a summer policy at the National.

"In Old Kentucky," which has been playing one nighters, has become an International Circuit attraction.

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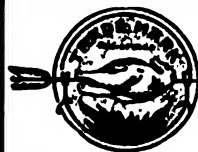
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Eddie Hayman has not sold out his interests in Forest Park. He says no date has been set for the opening next summer.

F. H. Graff has decided to rebuild the Grand, Estherville, Ia., notwithstanding that there was a \$200,000 loss when the house burned.

"The Last Chapter," by Ralph Ketterling, was slipped into the Rialto bill Saturday and Sunday as "augmented feature."

Irene Huyck (Connors and Huyck), taken ill at Minneapolis, suffering a nervous breakdown, is reported improved.

Beth Frank, prima donna with "The Four Husbands" (western), though suffering with a severe cold, refused to quit her stage work, although ordered in Dubuque to rest.

MINERS
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Fred Nixon-Nirdlinger came in from Philadelphia last week to attend to some booking matters with local agents. Frank Wolf's son was with him.

Frances Kennedy denies John P. Mulgrew is writing a new act for her, as William B. Friedlander had already been commissioned to provide new numbers for her.

The Metropolitan, Watertown, S. D., on Richard Hoffman's books, shelved its regular vaudeville for the first half and played a traveling stock.

The Bijou, Apuleton, Wis., resumed its vaudeville from Richard Hoffman, W. V. M. A., Feb. 1, using two acts each half. A. M. Beglinger operates the Bijou.

According to the will of the late Colonel William F. (Buffalo Bill) Cody the bulk of his estate (valued at about \$85,000) goes to Cody's widow.

Ben J. Fuller, managing director of the Fuller Australian Circuit, has decided to produce "The Time, the Place and the Girl" in Sydney and has begun arrangements to obtain a suitable cast.

Colonel William Roche, former manager of the Columbia and of late managing the Band Box theatre on Madison street, has accepted the active management of the Star & Garter, Roche taking up his new station Sunday.

I. H. Herk and Herman Febr, of Milwaukee, will leave for New York the latter part of this week to transact some important business, the details of which Herk declines to divulge until his return.

George Holland (Holland-Dockrill), whose act has been with big circuses and is now in vaudeville, has been very ill at his home on the north side, but is able to be outdoors again.

The Metropolitan, Rochester, Minn., has been sold by Koppelberger & Coleman, to J. E. Reed, who will continue the house's five-act show, booked by Richard Hoffman, W. V. M. A. Fred Hartmann has been managing the Met.

Roy D. Murphy, the American booking man-

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ager for the Ben J. Fuller Circuit, is lining up acts for the March, April and May sailings. March 13 Rio and Helmar sail, while Harry Sterling leaves April 3, Frawley and West, April 24, and the Ferraros, May 15.

Charles Walters, who has been manager of the Star & Garter here for a year and a half, left Tuesday for Red Bank, N. J., where he will retire from active theatrical life and take things easy, planning to recuperate from a long illness. Richard Brower is now managing the Star & Garter.

Albertina (of the Jack Stafford company) was injured last week while returning from South Chicago in a taxi. A street car hit the rear of the machine and bumped it in such a manner Albertina had her face cut by flying glass. Until her injuries are better the Stafford act has cancelled all immediate time.

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PHILADELPHIA

Harry Singer, former business manager of the Palace, left for New York Sunday to take up his new duties with the Martin Beck forces in the Broadway Orpheum offices. Ross Behne is now looking after the Orpheum under Mort Singer's guidance. Kahl Griffiths is now in charge of the local Orpheum.

Frank Robinson, who claims he's a theatrical man, living at the Y. M. C. A. hotel, was found a block away from the Kimball theatre (North side) Sunday night shot in the abdomen and may not recover. He told the

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police he had been shot by a masked man in the basement of the theatre.

The Al. Jolson show got some special publicity on the arrangement for Jolson to sing and lead several patriotic numbers at the reception Saturday afternoon tendered the returning Seventh Illinois Infantry at the Grand O. H. Jolson had a severe cold and was unable to appear. During several of the recent performances Jolson's cold has prevented him from singing all of his program numbers. To make up for it Al. has been doing a monologic spiel.

The Style Show opened Monday at the Strand theatre. Among the features is the dancing act of the Dancing Kennedys, who have just completed a tour of the Orpheum Circuit. In accepting the Fashion engage-

ment, Mme. Edith Strickland, the Chicago modiste, arranged for Miss Kennedy to display twenty-eight gowns—the newest of the Strickland patterns—Miss Kennedy making two changes for the act and wearing two during the afternoon and two at night. Hamilton Coleman is staging the revue numbers.

"Fair and Warm" leaves the Cort March 20, having completed, on that date, a run of 20 weeks. "Goodness Gracious, Annabelle" is due to follow the Selwyn success. After "Annabelle" will come "Seven Chances," which will stay for a summer run and which will be succeeded in August by "Upstairs and Down." This latter play, through its authorship by the Hattsons, is expected to draw the cream of the Chicago season. Originally "The 13th Chair" was framed for the August opening at the Cort, but it seems that when that

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play opened at the 48th Street in New York,
the Shuberts tied William Harris Jr., down
an agreement to play none but Shubert
theatres on tour.

Some inconvenience was occasioned hotel
guests because of the automobile show, hold-
ing out at the Coliseum and various hotel
drawing rooms. A number of professionals
were suddenly forced to hunt new quarters
on Friday last, having the alternative of pay-
ing increased rates for the week. Al Jolson
and William Hodge, who both had suites at
the Blackstone, were politely told that they
would have to occupy small single rooms for
the week. Many persons who appealed to hotel
managers for accommodations, were an-
swered by the suggestion that they might find
rooms in Milwaukee, from which place they
could commute daily. The problem of finding
quarters by artists was made unusually acute
since four big "girl" shows are here at the
same time, they being "Robinson Crusoe," the
"Follies," "Hip, Hip, Hooray" and "Katinka."

AUDITORIUM (Harry Askin, mgr.)—"Hip,
Hip, Hooray," getting its share auto show
crowds (second week).

BLACKSTONE (Edwin Wappler, mgr.)—"Arms and the Girl" (Cyril Scott), drawing
very well (second week).

COHAN'S GRAND (Harry Ridings, mgr.)—"Turn to the Right," positive big money-getter
(third week).

COLONIAL (Norman Field, mgr.)—"Intol-
erance" (film), big profit (tenth week).

CHICAGO (Louis Judah, mgr.)—"Katinka"
(T. Roy Barnes), returned for big opening
Sunday night.

CORT (U. J. Hermann, mgr.)—"Fair and
Warmer," continues surprising business (25th
week).

COLUMBIA (E. A. Wood, mgr.)—"Maid
of America."

ENGLEWOOD (J. D. Whitehead, mgr.)—"The
Record Breakers" (burlesque).

GARRICK (Sam Gerson, mgr.)—"Robinson
Crusoe, Jr." (Al Johnson), capacity (8th
week).

GAYETY (Robt. Schonecker, mgr.)—"The
Darlings of Paris" (burlesque).

HAYMARKET (Art. J. McMiller, mgr.)—"Fads
and Follies" (stock burlesque).

IMPERIAL (Will Spink, mgr.)—"In Old
Kentucky."

ILLINOIS (Rolla Timponi, mgr.)—"Ziegfeld
Follies," very big (sixth week).

ITLLE THEATRE (Maurice Browne, dir.)—"Little
Theatre stock."

NATIONAL (John Barrett, mgr.)—"Little
Peggy O'Moore."

OLYMPIC (George Warren, mgr.)—"Potash
& Perlmutter in Society" (Barney Bernard),
limited engagement, opened Sunday night.

PLAYHOUSE (Albert Perry, mgr.)—"Port-
manteau Theatre stock."

POWERS (Harry Powers, mgr.)—"The
Boomerang," high b. o. speed (twelfth week).

PRINCESS (Will Singer, mgr.)—"Fixing
Sister" (William Hodge), drawing profitably
(sixth week).

STAR & GARTER (William Roche, mgr.)—"20th
Century" (film).

STUDEBAKER (Louis Jones, mgr.)—"Annette
Kellermann" (film), capacity.

**MAJESTIC (Fred Eberts, mgr.; agent, Or-
pheum)**—"The Majestic show as trotted on
parade Monday ran more to quantity than
anything else. Inasmuch as the town is full of
visitors, the Majestic received its share of the
patrons, who with the homeguards filled
the house comfortably. "Motoring" had them
howling. It was specially booked, and it was
"wise booking," for anything pertaining to an
auto was surefire. Closing the vaudeville sec-
tion was "The Forest Fire," which furnished
the thrill. It made it hard for the film,
"Patric," to follow. Fielet and Scofield opened
the show and did it creditably. When it comes
to dancing shows Mike Donlin up. Two laugh-
ing hits were recorded in quick successive
fashion by Henry B. Toomer and Co. in "The
Headliners" and Harry Green and players in
"The Cherry Tree." Both were showered with
much applause. Craig & Campbell mixed
ridiculous with the grotesque and got away
with it admirably. Not in a long time has
Charles Howard bagged such a hit as he did
Monday. Those pedal acrobatics caused in-
cessant laughter. Howard's company included
Margaret Taylor and Hal Pine, with Miss Tay-
lor looking most becoming in a black out-
fit.

McVICKER'S (Jones, Linick & Schaefer,
mgrs.; agent, Loew).—Not that the big Mad-
ison street playhouse needed any of the auto
show visitors to help swell its coffers, but
Jones, Linick & Schaefer thought it would
show the proper spirit to have something with
a gasoline buggy atmosphere on the stage, so
they booked in the "Auto Speed Mechanics"
for the week. It is the same act booked for
McVicker's some weeks ago, but owing to fire
law restrictions was unable to fulfill its en-
gagement. The main thing of interest at
McVicker's this week is the announcing ex-
periment being tried, with Bob Hall doing the
Jim Morton stunt. Hall is the biggest favor-
ite imaginable at McVicker's, and has played
"the house often, yet the "before and after each
act" service had him working under apparent
difficulty Monday. This was probably due to
his unfamiliarity with the acts and not hav-
ing the right line on just what would form
his announcements. Perhaps when Bob has
been educated to anticipate, all may be well
and good, but there was much speculation
Monday. Bob would do his audience a favor
by walking down to the center footlight space
for each announcement, as McVicker's is too
big a house for him to stick to the sides. He
also shows an over eagerness to get on and
off, just the reverse of the slow-walking Jim
Morton. Hall wants to leave and play travel-
ing dates. The show Monday didn't stack up
well on the first night. The house filled up
fast. Armstrong, Downey and Armstrong
opened with their cycling turn, while Don
and Mable Garrison followed in "one." Olson
and Johnson drag out their act and one sec-
tion could stand chopping altogether. One of
the boys attempts too much and thereby puts
on brakes when speed should be injected.
Hardworking chaps are very willing to show
every bit of versatility, but they should hold
some of it in reserve. Wilmer Waters and
Co. offered "The Late Van Camp"—a comedy
turn with a supposed dead man watching his
business rival attempt to make love to his
widow—is not new to local vaudeville goers,
yet McVicker's the laughs came fast at the
farical situations. Cast somewhat changed
around in past season, yet sufficiently played
to entertain the pop house crowds. Following
a Metro travelog showing the Yale-Princeton
football game Harry Sullivan and Co. ap-
peared. Sullivan recites the tale of the fated
jockey who rode to his death, etcetera. As
there was an aching void in the bill here for
sentiment that tugs at the heartstrings, the
recitation was applauded. Sullivan and "Co."
could use some timely, brighter and snappier
crossfire. The line "you used to wear pants"
ought to come out. Cecil and Mack did well
with songs. The Breen Family were a hit.
The spot was right and their comedy and
juggling hit a responsive chord. Other turns
were the Speed Machinists, Claud and Marion
Cleveland and the Four Chicks.

**PALACE (Ross Behne, mgr.; agent, Or-
pheum)**—"A whale of a show that seemed to
have everything, and especially rich in com-
edy, sent a capacity audience away in rare
humor. The running order of the bill neces-
sitated two stage waits and made it imperative
for Bob Levy to occupy the closing spot. He
was on at 10:58 Monday night, wisely con-
densing his act to six minutes, thereby effec-
tively holding in practically the entire house.
Sophie Tucker, always a Chicago favorite, was
in prime fettle and with her synopsized fire-
man orchestra, the act resulted in a riot effect.
The rolled the piano out for Williams and
Wolfe, they had to trundle it off again. Wil-
iams taking himself off until Miss Tucker
could thank her admirers. Then Williams
brought his misfit shoes and squeaky voice on
for another 25 minutes that had the house in
an uproar. Williams and Wolfe held the
next to closing spot in ideal fashion. Kaimar
and Brown preceded Miss Tucker, they, too,
singing loudly. Kaimar and Brown had been
originally programed No. 4, but exchanged
places with Laura Nelson Hall, in the sixth
spot. That the rearrangement was best showed
in the results, for Miss Hall's playlet isn't
anything startling and suffers because of the
two rather amateurish assisting players. Orth
and Dooley played in the middle of the show
and directly after Miss Hall ran along with
Dooley's comic falls winning a deal of
laughs. Dugan and Raymond landed well up
with the comedy features of the show. They
use a prop auto that does stunts through a
connecting rod reaching behind the drop.
Bensee and Baird occupied the second spot
very cleverly. Miss Baird, having a humor-
ous style that quickly caught on. Queenie Dulin
opened, giving the proceedings a healthy push.

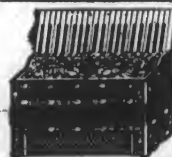
**RIALTO (Harry Earl, mgr.; agent, Loew-
Frank Q. Doyle)**—"This new Jones, Linick &
Schaefer house, in its second week, looks as
if it will become a big money maker. There
was capacity before noon Monday, the doors
opening at 10:30. It is a splendidly
built structure, cleverly planning allowing
1,600 capacity, although the plot is only 100 x
100 feet. There is a mezzanine floor seating
300, where smoking is allowed and where the
top, admission price is charged. A seven-act
show with a comedy film runs continuously,
although ten acts are really booked and so

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"Mammy's Little Coal Black Rose"

By EGAN and WHITING

"How's Every Little Thing in Dixie"

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shifted that each act gives four shows daily. The bill for the first half was an entertaining one, even though it held two "nances" characters. One was with the trio, Sherman, Van and Hyman, and the other with the girl act, "The Fo-Mall Girls," and while both

worked along different lines, there was too much of it. The trio scored solidly, the "nances" supplying the ace. He says he has studied abroad and wears a woman's coat given to him "by a 'broad,'" but they laughed at it. The girl act did fairly. It suffers from

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too much talk and too little real singing. Chester Gruber started something with his prop dog and political speech. Schooler and Dickinson ran as favorites and supply a classy musical offering for pop. Bruce, Duffet and Co., in a comedy playlet with a novel situation, were amusing, the action supposedly occurring atop a 45-story building. Valentine Vox, a neatly working ventriloquist, displayed his tricky voice by a double-tone song that gave him a good finish. He works his dummy while seated across the table several feet from it. Kelli, an accordionist, filled his spot nicely, the house insisting on an encore. Oille and Johnny Vance fared well with a tight wire turn, both displaying many nifty stunts. In addition there were Doris Earle, a songstress, and Campbell and Meeker (old Smith and Campbell turn).

received. Homer B. Mason and Marguerite Keeler in sketch, "Married," big hit. Mabel Russell and Marty Ward and Co. and Mlle. Vera Sabina and Co. repeated their success of last week, being the holdovers. Bernard Riggs and Myrtle Ryan provided an enjoyable number. Bankoff and Grlie with their ballet, pleasing opening number. Anna Chaudes usual success. Six Water Lilies, scored.

PANTAGES.—The George Primrose Co. made an excellent closing number. Reelists, good. Gilroy, Haynes and Montgomery, scored. Izetta was a fast and entertaining opening act. Weber and Elliott secured good returns. Leo and May Jackson did fairly with their bicycle act, and "The Lass of the Lumberlands," the feature picture, completed the bill.

EMPRESS.—Parker and Butler, entertaining. Van Sieten Leander Trio was a first rate closing number. Bonomer Arabs were liked. Milch and Morton opened the show. Martini and Maximilian passed. Lewis and Leopold did well. Four Kasting Kays pleased.

CORT (Homer F. Curran, mgr.).—"Fair and Warmer" (3d week).

COLUMBIA (Gottlob, Marx & Co., mgr.).—"Garden of Allah" (3d week).

ALCAZAR (Belasco & Mayer, mgrs.).—Dramatic Stock, "The Bubble" (1st week).

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Eddie Leonard and Co., well

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WIGWAM (Jos. F. Bauer, mgr.)—Del S. Lawrence Dramatic Players (86th week).
PRINCESS (Bert Levey, lessee & mgr.; agent, Bert Levey)—Vaudeville.
HIPPODROME (Edwin A. Morris, mgr.; agent, Ackerman & Harris & W. V. M. A.)—Vaudeville.

Fred Henderson has gone north to look over that section of the Orpheum Circuit.

Barney Goldstein is now in Portland repre-

senting the Continental Hotels, here and Los Angeles.

The Theatrical Federation will hold a meeting early next month to discuss the recently enacted anti-picketing ordinance.

When "Fair and Warmer" departed Betty Biye was replaced in the cast by Evelyn Duncan, the former being obliged to return home to her mother's bedside, who was critically ill at the time.

The Garrick, formerly the old Orpheum, lately playing pictures, closed last week.

The Grand, Seattle, was burned to the ground last week by fire, causing considerable damage and loss of two lives. The cause is of unknown origin. The fire was discovered at 6 a. m., and well under way before the fire apparatus arrived. Two firemen perished. The wardrobe of acts appearing was destroyed. The house formerly played the John Cort

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road attractions and later went into vaudeville.

A suit to recover four diamond rings or their value has been started by Gertrude O'Malley (pictures) against Joseph R. Bowless, a millionaire of Portland. She claims he unlawfully took the rings from her, saying he wished to have them reset, and failed to re-

VICTORIA

ROCHESTER

BIG FEATURE ACTS WANTED.

WRITE OR WIRE.

turn the rings after having them in his possession a few years.

An offer was made last week by Gertrude Le Grande, contemplating a stock company to stage Shakesperian plays, of \$500 a week for the Municipal Auditorium, Oakland.

Richard Sterling, Jack Bryce and Albert Van

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Antwerp are at the Wigwam, having formerly played with the Alcazar Players.

Forced to leave Los Angeles with rather small box office returns, Richard Ordynski accepted the offer to stage the coming production at the Metropolitan opera house, New York, thereby cancelling his production of "Everywoman" here. Big preparations were being made to give him a royal welcome and the papers gave considerable space to his expected arrival.

The Novel Bros., playing the Pantages Circuit, were offered a ten weeks' contract by the Portola Louvre management, but owing to their present contract having some time before expiring, while the salary also came in for discussion, they declined it.

Fred Mercer of N. Yakima, Wash., owner of the two houses there playing a split week of vaudeville and road attractions was in town last week.

The Republic, booked by the Ackerman & Harris interests, will hereafter play vaudeville Sundays only, the house either being dark throughout the week or playing pictures.

Irving Ackerman has completed a new sketch entitled "A Romance of Hawaii" calling for 11 people. It is being staged by Walter Montague.

Charlie Alphin, who will produce the shows at the Burbank, Los Angeles, for "Wild Bill" Weightman, came in recently to engage people for the company. From the present outlook, Alphin will have quite a job securing what he wants, new faces.

The first anniversary of their wedding was celebrated last week while playing the Pantages, Oakland, by Mr. and Mrs. Charles Wood (Evelyn Phillips) (Wood, Melville and Phillips).

The local Hippodrome will present a new front within a short time, the management

taking down the portiers that formerly aided in dividing the lobby from and keeping some of the street noise out of the house. A glass partition is being built. The new idea is more attractive and substantial than the other.

Sam Harris (Ackerman & Harris) returned rather abruptly last from the north, where he was supposed to stay for some time. He claimed the northern cold did not agree with him, although he was there long enough to secure another date for his chain of Hippodrome theatres. Seattle has been added, making a split with Portland, playing the regular road shows intact.

HIPPODROME.—The most conspicuous thing about this house is the continuous crowds going in and out, the best reason for the capacity attendance that can be found there any evening. While the matinee business is good enough to probably return a profit, it does in no way compare with the heavy patronage in the evening. The Deldas opened for the show seen with a painting novelty, easily be called that through the method employed. While everything points towards its success, the act does not appear quite finished. The drawings attract attention, but the closing one appears to simply pass without notice. One thing in particular that should immediately be

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NEIL McKINLEY IS NOT DEAD

(broke or otherwise)

Opened this week (Jan. 29) Nomatterwhere

looked after, also the easel upon which is placed the cards designating what is being done with the brush. When the spot is thrown upon that it throws a harmful glare into the eyes of the audience, and for a while practically blinds them, and mainly through it the sign cannot be read. Otherwise it can be accepted as an excellent opener for some of the smaller bills. Mayne and Mayne (man and woman) engage in the conventional black-face talk, the woman predominating through her superior quality as a straight compared to the comedian's work. She might make an acceptable single, with her tan make-up, having the delivery, and does considerable more while on the stage alone than working with her partner. It may be better for her to drop the dancing. She is a bit too heavy to try steps and it detracts from her good appearance.

The comedian missed a number of chances to ad lib. Estelle Wardwette and Co., the familiar (in the east) comedy skit, "A Honeymoon in the Catskills," got laughter, although the piece at present cannot be compared as when formerly played. Following a break in the show came George Hussey with a couple of dummies. He handles three dummies in all, and changes his voice accordingly, but little change in the voice can be detected. It is difficult to clearly understand him. The talk needs rearranging. All new talk would do him no harm. His strongest point is the walking of the dummies. Ingalls and Duffield were next to closing with a weak arrangement of song and patter. Nothing directly to guide them through their present routine, and naturally everything attempted appears to be poorly handled. The wedding number

for a closer is a rather old idea at this time, and it would be advisable to insert dancing, and drop some of the unnecessary talk that gets them nothing, other than an occasional smile. The closing dance pulled them across to some extent, but hardly enough to guarantee them a position among the applause getters of the bill. The entire material being used at present might be discarded without any loss, and it should not be hard to locate better matter to fill its place. The 10 Nyren Dancers closed the program in Egyptian dancers, the chorus doing some nice routine work, although making it appear too mechanical for real effect. Other than holding the full stage during changes, and displaying a couple of mediocre steps, the solo dancer has nothing in her favor. When in the line, she appears to be perfectly at home.

ATLANTA.

BY LINTON K. STARR.
FORSYTH (George H. Hickman, mgr.; agent, U. B. O.).—George Damerel Co., headlining, pace setter throughout. Scored emphatically. Merles Cockatoo, good novelty opener. Kramer and Kent, well received. Herr Jansen and maids, strict attention. Watson Sisters, big. Oscar Lorraine, very funny. Four Wire Kings, excellent closing.
ATLANTA (Homer George, mgr.).—"It Pays to Advertise" drew good Monday night. 80-81. Cyril Maude in "Grumpy." 1-2, Julian Eltinge. RIALTO (H. C. Fourton, mgr.; pop vaudeville).—"Broadway Review," attractive headline. 1st half. La Emma, "Aerial Venus," Kauffman and Lillian, Conroy and O'Donnell, Eddie Hill. Last half, Joy Riders, Helen Jackley, Togan and Geneva.

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GRAND (Gus Greening, mgr.; Loew's).—Owen McGivney, entertaining; Jermone and Carson, Sallie Fields, Ed and Minnie Foster, Martin and Mack, are very well received.

The Lyric will reopen Feb. 5 as a feature picture house.

For the first time since the opening of his house here Marcus Loew swept aside his vaudeville policy Thursday night and the Grand was given over to a recital by Alma Gluck.

BALTIMORE

By FRANCIS D. OTOOLE.

MARYLAND (F. C. Schanberger, mgr.).—Ruth St. Denis headlines with her dancers. She is enthusiastically received. The rest of the bill is unusually lengthy and up to the standard. Marie Nordstrom is a clever entertainer even if she does wear a pink dress with her red hair. Arthur Sullivan, assisted by Ricca Scott, presents a ridiculous sketch. Bert Hanlon returns with chatter that gets over. The Five Musical Gormans are more pleasing to the eye than they are to the ear. Dorothy Granville is pretty and sings well. Stone and McEvoy have a nonsense that pleases. DeLeon and Davies present their burlesque movies; and the Carmen Trio juggle. An instalment of the film "Patria" is also shown, but fails to hold the interest.

FORD'S (C. E. Ford, mgr.).—"The Birth of a Nation" returns for two weeks at half price. Doing very well.

ACADEMY (H. Henkil, mgr.).—"Ben Hur," with A. H. VanBuren, a local stock favorite of a couple of years ago, in the title role; has played here a number of times but is still drawing good houses.

AUDITORIUM (International Circuit).—Thurston exhibits his magic and is drawing well.

LOEW'S (Geo. McDemitt, mgr.).—Al Golem and company of 20 do remarkable acrobatic stunts in lightning speed. Tom Kelly has humorous stories; "The Man in the Dark," melodramatic; Buhla Pearl sings; Ed and Lack Smith dance; Girard and Gardner, comedy skit, and Heavy and Light dance.

NIXON'S (C. Throop, mgr.).—Madame Sumiko, assisted by four Geisha girls, heads good bill. The Wells-Oxford quintet play basket ball on wheels. Nip and Tuck, Dunlay and Merrill, Swain's Rate.

GARDEN (Geo. Schneider, mgr.).—"The Good Old Summer Time," rural musical com-

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edy, headlines; Putnam and Lewis, comedians; Lyric, sings; the Styner Trio, acrobats; the comedy sketch, "Ankles"; the Melody Maids are a female quartet; Gaipiger and Hamilton sing, and the Musical Railroaders are also on the program.

PALACE—"The Majestics."
HOLLIDAY STREET—"Jolly Maidens."
GAYETY—"Ginger Girls."

BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—"The Girlies Gambol," advertised for several weeks in advance, and both the production and the box office returns Monday warranted the splurge. The supporting bill played better than it looked on paper,

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making one of the best shows in months. Dunein Duo opened in a neat bicycle and wire act; Renee Florigny, pianist, fair; "Motor Boating," good; Harry and Eva Fuch, snappy; Hufford and Chain, very good; "Creation," spectacular; Joe Towle, excellent; third episode of "Patria" closed, holding the house well.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures. Good.

BIJOU (Raiphi Gilman, mgr.; agent, U. B. O.).—Pictures. Good.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Pop and pictures.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Big.

GLOBE (Frank Meagher, mgr.; agent, Loew).—New policy of daily change in feature film, using only first releases started Monday night. Looks like a winner.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Pop. Big.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Good.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop. Excellent.

PARK (Thomas W. Sorelro, mgr.).—Pictures. Good.

MAJESTIC (E. D. Smith, mgr.).—Kellermann film is playing to nearly capacity on its third week at \$1 top.

SHUBERT (E. D. Smith, mgr.).—"Ellen," the Herbert-Blossom Irish comic opera, going big on its third week, the change in the name from "Hearts of Erin" proving shrewd move.

PLYMOUTH (E. D. Smith, mgr.).—Last week of Grace George, using "Half an Hour" and "Divorcées" with fair business.

MOROSCO'S "The Brat" opens Monday for two weeks.

WILBUR (E. D. Smith, mgr.).—Last week of Emily Stevens in "The Unchastened Woman." Business falling off. "The Blue Paradise" Monday.

PARK SQUARE (Fred E. Wright, mgr.).—Last week of "Canary Cottage." Excellent business. "Fair and Warmer" Monday.

COLONIAL (Charles J. Rich, mgr.).—Second week of "The Cohan Revue" to practical capacity.

HOLLIS (Charles J. Rich, mgr.).—"Pierrot, the Prodigal," opened Monday to good house. Julia Arthur booked Feb. 12 in "Sensational." Should do well here because she's a Bostonian.

TREMONT (John B. Schoeffel, mgr.).—"Miss Springtime" (new company) fourth week and going strong.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—"Mother Carey's Chickens" was sought by Mr. McCarty last week but the project was finally temporarily abandoned by Mrs. Wiggin's objection to the use of a midjet in the juvenile role. McCarty's house

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IMPORTANT BUSINESS!!!

Relative to the recent decision of the Supreme Court of the United States upon the rights of the members of the society.

GLEN MAC DONOUGH, Secretary.

has been dark for a month and he had hoped to make a spectacular production at a \$1 top. CASTLE SQUARE (John Craig, mgr.).—Second week of "Little Women." "Jerry" is underlined.

COPLEY (G. H. Pattee, mgr.).—"Candida" this week with fair success. "Milestones" next week. The Henry Jowett English Players seem to be making a permanent place for themselves in this intimate type of theatre.

CASINO (Charles Waldron, mgr.).—"Bon Ton Girls." Good.

GALEITY (Charles Batcheller, mgr.).—"Marion's Show." Capacity.

HOWARD (George E. Lothrop, mgr.).—"Follies of Pleasure." Big.

BUFFALO.

By W. B. STEPHENS.

TECK (John O'Neil, mgr.).—House given over to the Consistory Minstrels for the midwinter carnival the entire week. Next, "Very Good Eddie."

MAJESTIC (Chas. Lawrence, mgr.).—"Come Back to Erin," very good Irish comedy drama playing to cordial houses of no mean attendance. Coming, "Broadway After Dark."

GAYETY (Chas. Taylor, mgr.).—Al. Reeves' Show, 25th anniversary week. Next, Sam Sidman's.

GARDEN (Wm. Graham, mgr.).—Lee Darry and Freddie Gilmore and "Athletic Girls," record breaking business.

ACADEMY (Jules Micheal, mgr.).—First half, "Dream Surprise Party," very good; Hall and Cliff, good; Lucille Savoy, pleasing; Fields and Hanson, hit; Beulah Benton, well received.

STAR (P. C. Cornet, mgr.).—Chauncey Olcott in "The Heart of Paddy Whack," first half, heartily welcomed. Last half, new drama, "If." Following, "The Lioness."

SHEA'S (Henry Carr, mgr.).—White and Cavanagh, headline; Montgomery and Perry, featured; Jack and Kitty Demaco, open well; Mrs. Gene Hughes and Co., good; Mae Curtis, well applauded; Bert Melrose, pleasing; Musical Johnstons, clever; Bee Ho Gray and Ada Somerville, close nicely.

LYRIC (H. B. Franklin, mgr.).—Darling Saxophone Four, headlining cleverly; Lew Harris, hit; Earle and Edwards, do well; Raines and Nelson, good; Marge & Kerry, good; Carlo Ceasaro, closes strong.



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Valdes, doing nicely; Ray-Dreis-Pay Trio, clever; George Davis, does well; Matilda Trio, good.

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JOE DARCEY'S

AMERICAN COMEDY FOUR

Featured at Keith's Royal this week (Jan. 29) and registered one of the laughing hits of the bill.

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"scenario editor." He says he's plain "scenario writer."

William Weightman, Frank Lowry and Charlie Aphin have returned from San Francisco, having completed arrangements to re-open the Burbank with musical stock.

Milton Lowen, of the Century, is now doing picture duty, learning the business, he says, from the ground up.

Clarence Drown, Orpheum manager, is out again after a brief indisposition.

Eddie Leonard didn't appear on the night bill at the Orpheum Monday last week. The management said the actor was left off to make room for his wife, Mabel Russell, who was not billed for the week, having shown the week previous, but back-stage rumors have it that Mr. Leonard refused to appear when

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\$10.00	BLACK SKUNK	\$10.00
\$20.00	TAUPE WOLF	\$20.00

A. Ratkowsky

28-34 W. 34th Street

placed last on the program. He went on Tuesday, however, and occupied a middle position.

Michael Corper is writing a musical comedy.

Walter Hearn, the Mason's publicity man, outdone himself in landing layouts in the local papers for "Experience." Manager Richards admitted before his departure that this city will give him a bigger showing than any place since the tour of the play began.

Clark Irvine has painted his new car with the word "Screamer." That's loyalty to a film club for you.

J. W. Anderson is back managing Clune's Broadway.

Harold Melville and sister are soon to make a tour of the Pantages circuit.

Mark Ellis is rehearsing a new act for big-time vaudeville.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Charles E. Bray, southern representative).—Ordinary bill. Kitaro Bros., opening, did nicely. Eddie Dowling, comedian, found little response. Seven Honey Boys were liked. Duffy and Lorenz furnish class of program. Evan Burrows Fontaine disclosed

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pretentious sets. Ward Bros. were peeved because the audience did not enthuse over their jokes. Nederford provided good closing turn. TULANE (T. C. Campbell, mgr.).—"Experience."

DAUPHINE (Arthur B. Leopold, mgr.).—Sarah Bernhardt. CRESCENT (T. C. Campbell, mgr.).—"Mutt and Jeff's Wedding."

LYRIC (Law Rose, mgr.).—Stock burlesque. LAFAYETTE (Charles Melis, mgr.).—Vaudeville.

ALAMO (Will Gueringer, mgr.).—Jimmie Brown's Revue.

Mrs. B. F. Brennan and son left for Philadelphia Sunday. Mrs. Brennan is paying a visit to her mother. Mrs. Brennan's husband is now booking the acts at the Lafayette.

William F. Connor, under whose personal direction Sarah Bernhardt is appearing, travels several days in advance of the star. Francis X. Hope is manager with the company. Bernhardt excepted, farewell tours do not always fare well.

Ruth Meeker and Ray McNeill are late additions to Jimmie Brown's Revue. Guy McCormick and Cliff Winehill remain principal comedians with the revue.

Bracale Opera Co. appears at the French opera house in March.

The local moral crusaders have not attacked the theatres as yet. Nothing quite so funny as a reform wave save the reformer himself, and the boiler-then-thou fellow is even more pestiferous than the smarter-than-you lad and the greater-than-him actor. Thinking people long ago found out that education was the only lasting reform.

Eltinge is due at the Tulane next week. The Crescent will offer "Peg." Mary Scudder, star of "Peg," is appearing on the stage for the first time. She formerly engaged in amateur theatrical in Vicksburg, Miss., her home.

"Flora Bella" is an early booking at the Tulane.

Dinter Grachen Five is appearing at the Rathskeller.

Variety's New Department

Wants, Engagements, Service and Instruction

\$1 for 25 words—3 cents each word over.

This special department begins in this issue of VARIETY. 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.

Also 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.

Zella Sisters are an added attraction with "The Cave Dwellers" at the Grunewald.

PHILADELPHIA, PA.

By JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—Bill this week made to order for a good big laughing act. There was all the class and color that could be asked for in a high grade vaudeville show, but it needed just that one big burrah comedy bit to top it off. Bonita and Lew Hearn, who had the next to closing spot, came very near turning the trick and with some new material might have walked away with a hit worth bragging about, but almost everyone who goes to the theatre with any degree of regularity has seen that old table scene done to death, and while this couple get a lot out of it through the handling, they should toss it into the discard for something fresh. Miss Bonita, as usual makes a stunning appearance, and Hearn, with his piny voice, is a clever foil for her, and under the circumstances they did very well. Von Hampton and Suriner also had an opportunity to put over a big hit in the early half of the bill, but missed it because their material is not just there. At times they hit the right spot and have some real good laugh winners, but the "nut" stuff has been pretty well worked out, and it must be of the brightest sort to get over big these days. The boys, however, finished strong and left those in

front in good humor. Fay Templeton was the headliner and the former musical comedy star was given a warm reception. She seemed to sing better than ever and was a genuine applause riot when she sang "So Long Mary." Miss Templeton finished in a blackface number, which gave Jimmy Clarke a chance to finger some good rag time at the piano. The cork number went well, but Miss Templeton should not stop hunting for something better to close with, if she intends to remain long in vaudeville. Helene Lackaye presented one of the Washington Square Players' successes called "Overtones," assisted by three other women. It is a story of dual personalities, two of the women, clothed in shadowy garments, impersonating the inner souls of the two principals who carry the dialog. It's rather a surprising theme and calls for the closest kind of attention to thoroughly understand it and get the full meaning. The characters are clearly interpreted and the playlet was very well received. It's a sketch for the higher class audience and a novelty in vaudeville which will be appreciated. Down in the closing position Mlle. Bianca and her dancers registered an unmistakable hit. It is no easy thing for any newcomer to score with this classical stuff, after all we have had of that in vaudeville, but this little lady just made herself recognized. Not only is the dancing of the trio, particularly that of Mlle. Bianca, well executed, but the act is to be praised for its pretty stage setting and light-

ing and scenic effects. Wright and Dietrich have a new singing act that rises well above the last one they offered here. The use of the piano and the ukelele adds variety to the offering and the couple have been successful in choosing musical numbers which they can get the most out of. They have cut a lot of the "spooning" they did on the bench, but Mr. Wright seems to have at least one kiss during the act, taking one during the bows. "Jasper," the dog, was just as big as on his last visit, though Dixie Taylor might vary the routine of tricks used. He does in a way by inviting the audience to tell the dog what to do, but the other work could stand revision. A rather unusual and pretty singing turn is that of Valmont and Reynen. They have arranged their pleasing singing numbers in a regular order, and have good voices. The "Patria" picture is getting to be a laugh. The third episode, called "Winged Millions," is so thoroughly inconsistent it gets very close to being a 10-20-30 thriller without any of the class that should go with a feature film of this sort. It is interesting the Keith patrons, however, and holds them in at the close of the show.

ALLEGHANAY (Joseph Cohen, mgr.).—The mixed program of feature films and vaudeville is getting good returns at this theatre since the change. This week Theda Bara in "The Darling of Paris" is the big screen number, with the following vaudeville bill: "Wanted, a Wife," a tabloid musical comedy

with a company of 12; Karlin, White and Co., Lucille's Cockatoos, Parillo and Frabito, Coxey's Army.

BROADWAY (Joseph Cohen, mgr.).—"One Touch of Sin," film feature, carries the headline position, with the following vaudeville bill: "Hoosier Girl," one of the many tabloid musical comedies playing the "pop" houses regularly; Julian Rose, Tom Brown's Minstrels, a company of 12, Hallen and Hunter, Mabel Fonda Troupe.

COLONIAL (H. A. Smith, mgr.).—Wanda, trained seal, is featured as the big novelty of the bill. Other acts are Columbia and Victor, William DeHollis and Co., in "The Admiral's Return," Little Lord Roberts, Andrew Kelly, in a monolog, and Virginia Pearson in the film feature, "The Bitter Truth."

NIXON'S GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—Lillian Kingsbury in a sketch called "The Coward" headlines. Others on the bill: Rayno's Bulldogs, Regal and Bender, Fields Sisters, Arthur Higby and Booth and Leander.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Olga Mischka and her Russian dancers are featured. Others on the bill are Lillian Stelle and Chums, Maunalo Sextet of Hawaiiana, Baby Helen, Thomas Trio and the film feature, Gladys Coburn in "The Primitive Call."

KEYSTONE (M. W. Taylor, mgr.).—"Mother Goose" with J. C. Mack and Co. is the headliner. Others: Archie and Gertie

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Falls, Charles Reilly and "The Hidden Hand," episode of "The Shielding Shadow." WILLIAM PENN (G. W. Metzger, mgr.).—A spectacular comedy called "From Coney Island to the North Pole" headlines for the first half. Others: Jolly, Wild and France, Fox and Ingram, the Crisps and the photoplay, "The Little Yank." Second half: "The Maids of Philby" headlines the vaudeville bill and Frank Kenan in "The Bride of Hate" is the film feature.

CROSS KEYS (Sabloskey & McGurk).—Abe

Feinberg and Co. in "The Girls and the Baron" headlines first half. Others: Force and Williams, Joe Moore, Tyler and Crolius, Monkey Hippodrome. Second half: "An Innocent Bystander" headlines. Others: Three Romanos, Freeborn and Mascott, Wildish and Richards, Neil McKinley and Metzger Family. GLOBE (Sabloskey & McGurk).—Singers Midgels, Bessie LeCount, Frank Gabby and Co., Rath's Dogs, Miss Billy Seaton, Lawrence and Edwards, Elite Trio, Standard Bros., pictures.

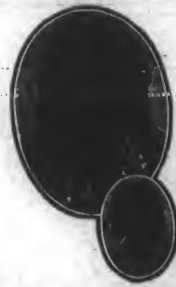
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SEATTLE.

By WALBURT.
METROPOLITAN.—28-31, "The Lilac Domino," to good business.

MOORE.—Dark.

LYRIC.—Burlesque and vaudeville.

OAK (Geo. B. Pantages, mgr.).—The Monte Carter musical comedy company in "The Rollicking Girls." Next week: The Seaside Flirts.

ORPHEUM (Dean Worley, mgr.; agent, Wilkes Bros.).—"Fifty Miles from Boston," current week. Wm. C. Walsh, Gladys Eymann, Florence Spencer, furnish the major part of the comedy. Gerlad Griffin and Miss Eymann principal vocalists. Next: "The Yankee Prince."

COLONIAL (W. A. Smythe, mgr.).—Parson's musical comedy and photoplays.

STRAND (W. A. Smythe, mgr.).—Blake's Hawaiians and pictures. Business satisfactory.

GRAND.—Dark since fire. Shows will be shunted to the Tivoli.

PANTAGES (Edward Milne, mgr.; agent, Alex Pantages).—Bob Fitzsimmons and son, and musical tab with 14 people, "Mr. Chaser," joint headlines. Fitzsimmons' turn made a big hit with both sexes. He does a monolog and then boxes three fast rounds with his son, George Leonard and the Chesleigh Girls are featured in "Mr. Chaser." Chong and Moey, Chinese, next in popularity, clever team. Sol and Leslie Burns really humorous skit; Anthony & Mack, good; Helen Holmes serial and Maracchi orchestra complete bill. Capasiti business all week.

NAT ROYALL
UNIQUE MUSICAL NOVELTY

ALHAMBRA (Carl Reiter, mgr.; agent, Orpheum Circuit).—Geo. Nash in "The Unexpected," powerful playlet, and Mme. Chilson-Ohrmann, headline. Foster ball, fine



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with New Ideas

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Good Producers With First Class Clean Shows
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REMOVAL NOTICE

REDDINGTON AND GRANT

Moved from Opening, to NUMBER FOUR at Prospect, Brooklyn, Last Week

THIS WEEK (Jan. 29) ROYAL, NEW YORK

Direction, CHAS. BORNHAUPT

THREE BRAND NEW SMASHING SONG HITS

"ROLLING STONES"

(ALL COME ROLLING HOME AGAIN")

By LESLIE and GOTTLE

Here is a ballad that will positively set your audience on fire with enthusiasm. It can stand up in any old spot in your specialty.

AN IRISH COMEDY NUMBER WITH AN IRRESISTIBLE SWING

"He's Living The Life of Reilly"

By GERBER and GOTTLE

A lyric that carries a laugh in every line and one of those rollicking Irish melodies that never fail.

A somewhat different Hawaiian song

"When Those Sweet Hawaiian Babies Roll Their Eyes"

By LESLIE and RUBY

This is a sure cinch. Don't fail to look it over.

KALMAR, PUCK and ABRAHAM'S, CONSOLIDATED

MACK STARK, General Manager

1570 Broadway

MAURICE ABRAHAM'S, Professional Manager

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

For uniformity in exchange the Pall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

Through this manner of transmission all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts for all money placed with the Pall Mall to VARIETY'S credit.

character study. Faber Girls, favorites. Howard's Animals delight. Harry L. Mason, good. Mirages, good.

PALACE HIP (Joseph Muller, mgr.; agent, W. V. M. A.; Ackerman & Harris.—Pepple and Greenwald's "Juvenile Six" headline, excellent singing and dancing. Maggie Le Calires, big. May & Kilduff, one of the best comedy acts in vaudeville. "The Politician," humorous sketch. George and Martha, skilled banjoists. Hicks and Hart, classy throwing turn. Thursday's show is headed by George Clancy & Co. Kernville Family, Hal Hart, Hilda, Day & West, Circle Comedy Four.

THE BOOTERY

Women's Smart Footwear
For Street, Stage and Evening Wear
1560 Broadway Two Doors Below
The Palace Theatre
Mail Orders Promptly Filled

WALTER G. BRETZFIELD CO., Inc.

—FOOTLITE BRAND—
TIGHTS, UNION SUITS, SYMMETRICALS AND
THEATRICAL SUPPLIES.



1367-1369 Broadway, cor. 37th Street, New York City

Tel.—Greeley 7200
2041

TIVOLI (George Teal, mgr.; agent, Eugene Levy).—Temporary home of vaudeville before seen at the Grand. Fire at that theatre Saturday necessitated the change. Scheduled to open Sunday with five acts of Fisher vaudeville.

LIBERTY.—Clemmer, Rex, Coliseum, Mission, Class A. Madison, Majestic. Pictures to good patronage.

El. Cooper has sold his interest in the Alta theatre at Pendleton, Ore., to his partner, John Greulich, and leased the Temple, same city. The Temple will utilize the Hippodrome vaudeville while the Alta will continue to use the Fisher attractions.

Alexander Pantages has incorporated the Pantages Theatre Co. of Minneapolis under the laws of Washington.

Eugene Levy, manager of the Grand for the

part seven years, left for the east, but was called back by wire on account of the fire at the Grand.

E. Clarke Walker, Spokane manager for Pantages for the past several years, was here nearly all week conferring with Manager Pantages relative to things theatrical on the Pacific coast.

Frank Kelly will leave soon with a musical comedy show for a trip to Alaska points. He is negotiating with the Gross people, who have theatres in Juneau, Ketchikan, Douglas and several other principal cities of the far North.

Tom Pitt is the new director of the Wilkes' Players in Vancouver at the Empress.

Jane Urban has gone to her home in California after completing an engagement of two seasons with the American stock company at the American, Spokane.

FRANK TERRY CAN GIVE YOU SUCCESS



Good material means "SUCCESS," and Frank Terry can write any kind of material you may require. Try him. These people have:

Miss Alice Lloyd, Marie Lloyd, Vesta Tilley, Ruth Roy, Alma Gray, Lillian Doherty, Marie Hart, Flo and Ollie Walters, Annie Kent, Queenie Dunedin, Meara, Golding and Keating, Harrows and Brown, Sabbott and Wright, Raymond and Caverly, McCormack and Shaanon, Kammerer and Howland, Orren and Drew, Dave Thursby, Tom Almond, Harry (given), Randy Rhaw, Geo. Auger, Meredith and Rogers, Russell York, Creel, Willie Bird, George Roby, Little Tich, etc., etc.

Note new address and telephone.

FRANK TERRY, The Elmsford, 300 West 40th St.
New York City, Phone Bryant 7720

CALL, WRITE, OR PHONE. TERMS TO SUIT.

BE WISE and GET NEXT to our SAMPLE SALE of FURS

now taking place at OUR SHOW ROOMS. This is a rare opportunity to buy some very MODISH SETS and COATS at a big sacrifice. You cannot afford to let this chance slip by. It will more than pay you to get your NEXT SEASON'S FURS NOW. Just ring us up or drop a card for an appointment.

Rosenberg Bros.

MANUFACTURERS OF
"THE R. B. FUR SYSTEM FURS"

13-15 W. 24th St.

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Special Discount to Professionals

The Del Lawrence company, now at the Avenue, Vancouver, B. C., just completed a twenty week's engagement in San Francisco at the Wigwam.

Howard Clarke, well known in this section, was taken to police headquarters Monday charged with serving liquor to an agent of the Seattle "dry squad."

Phoebe Hunt and Norman Hackett, leading at the local Orpheum theatre for the past season, have been transferred to Wilkes' Vancouver house, the Empress.

Bob Fitzsimmons announces he will forsake the footlights after completing his present tour of the Pantages circuit, and join his wife (Julia (Gifford) in evangelistic work. His contract has about 14 weeks yet to complete.

CLUB AGENTS

Let the Ladies see a new look. Cut out the home guards' look.

JOHNNY REILLY

HOOP ROLLER and COMEDY JUGGLER
242 W. 43rd St., New York City, Phone Bryant 2846
Make a note of this address.

IS THERE A DEARTH OF COMEDY ACTS?

NO!

ED.

FRANK

CLAYTON

AND

LENNIE

"ON THE BULLY-YARD"

16 minutes of clean, solid laughter

Direction, PETE MACK

There's something about them you'll like,
A smart snappy turn, for smart people.

KIMBERLY
AND
ARNOLD

Next Week (Feb. 5) Alhambra, New York

EDWARD S. KELLER, Palace Theatre Building, New York

JOSEPH TOWLE

BOOKED SOLID, U. B. O.

By LEO FITZGERALD

THE CLEANEST TOWLE IN VAUDEVILLE

added to the routings of the Fisher and Ackerman & Harris circuits. The New Kellie-Burns circuit will be in operation in this territory soon, with their three-act bills.

Battalion Chief Frank G. Gilham of the Seattle Fire Department, was killed, and seven members of the department severely injured Saturday morning, when the Grand theatre, on Cherry street, was gutted by fire. The walls and the stage remain standing. The building originally cost about \$65,000. Insurance of \$25,000 on the building and \$2,500 on the contents was carried.

Seventeen performers on the bill recovered most of their wardrobe. Scenic Artist Ed. Leach has a studio in the building. Much of the scenery for the new Pantages theatre in Vancouver was stored here; other sets were being painted at the time.

The Grand was the oldest theatre in the city, being built in 1900 by John Cort. The Ferris Hartman Co. formally opened the house October 8 of that year in "Ship Ahoy." Until the Moore was erected, in 1907, the Grand was the home of all of the first-class attractions coming here. Mansfield, Ward, Sothorn, Nordica, Mojeska, James, Mrs. Pat Campbell, Nat Goodwin and other noted stars have been seen here.

Eugene Levy, present lessee, secured the house in 1907, and has been running it as a combination theatre since that time. The Edward J. Fisher Agency supplies the vaudeville acts. Levy announces that a new theatre will be built on the site at an early date. In the meantime the shows are shifted to the Tivoli on First avenue.

The Grand was considered a "fire trap" by the local fire department for a number of years. Much litigation has resulted over this matter. The recent fire has caused the city council to draft a new and somewhat drastic measure covering the inspection and enforcement of the fire ordinances.

The Columbia, Renton, is again using vaudeville. The Fisher Agency books the house.

Rose Frazer, formerly of La Verne, Grimm and La Verne, is now doing a single.

The Eaton Boys will hereafter be known as Link and Leslie.

The Musical Shirleys have joined the Pantages road show, filling the spot made vacant by the withdrawal of Hip Raymond, who was injured by a fall while doing his act.

Billy Malcom, a veteran actor well known in the west and one of the ablest members of the Elk's lodge is now assistant stage manager for Monte Carter at the Oak theatre.

Mrs. Geo. Hood, wife of the manager of the Moore theatre, is convalescing at the Swedish hospital. She underwent an operation there a fortnight ago.

Dan McCoy, manager of the Tabor Grand, Denver, was a Seattle visitor first of the week, conferring with Alex. Pantages.

George Weiss, German comedian at the Oak, celebrated his 31st birthday last Saturday. He received 31 presents from members of the Monte Carter Co.

The Weir theatre, Aberdeen, is now using vaudeville acts supplied by the Hippodrome Circuit.

E. D. Tate is the new manager of the Coliseum. C. S. Jensen, former manager, goes to Butte to hold the managerial reins over the new Rialto theatre in that city.

George Reinsner, theatrical magnate of Raymond and South Bend, spent Tuesday and Wednesday here. Ed. Walters, his right hand man (or rather boy), accompanied him.

Managers of vaudeville, picture and combination houses are lining up for an alliance for a Pacific Coast Association. The Washington State Theatre Managers' Association was organized over a year ago. Montana managers are pretty well organized with Phil Levy of the Ansonia Amusement Co., Butte, at the helm. Idaho managers are preparing to enter the fold. Herman Brown, of the Majestic, Boise, sending out a call for organization. Utah managers will have formed an alliance by the time this is published. California has an organization that has already accomplished much. Oregon managers have at last awoke to the fact that they must organize for self-protection. A meeting will probably be held in Portland early next month.

ST. PAUL.

By C. J. BUREHAM.

ORPHEUM.—The attractions booked for St. Paul this week, the week of the Outdoor Sports Carnival of St. Paul, are everything a theatregoer could desire. The Orpheum has Jack Wyatt and his Scotch lads and lassies, very pleasing; Linne's Classic Dancers, well liked; Whiting and Burt, fine; Embs & Alton, pleasing; Mr. and Mrs. Gordon Wilde, entertaining.

NEW PALACE.—Chas Mack and Co., Lew Hoffman, Van Perre and Van Perre, Colman Goetz and Co.—Casting Campbell pictures.

HIPPODROME.—Stanley's Clever Kids, pleasing; Kathleen Klawah-Wah-Ya, Indian harpist, good; Kaney, Mason and School, good; The Four Lees, please; pictures.

METROPOLITAN.—"Blue Paradise," very pleasing and well liked. Week 5, "Chin Chin." SHUBERT.—The Shubert Stock in "The High Cost of Loving." Next week, "The Lie."

STAR.—The Star is putting over a new one this week with a midnight show every night during the St. Paul Outdoor Sports Carnival, and so far the "American Burlesquers" have been playing to full houses.



CAMILLE PERSONI

"The Butterfly Girl"
of Vaudeville

"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"

FRANK WHITTIER and CO.

Presenting

"The Bank Roll"

This Week (Jan. 29)—Loew's American
Direction, WESLEY OFFICE.

"The White City," at Madison Park, on the shores of Lake Washington, may become the home of a picture studio soon. A deal is pending with the city council for the purchase of the property. A syndicate of local and Eastern capitalists are dickering for the site.

Ralph Cloninger has recovered from his recent operation for appendicitis and will rejoin the cast of the American Players at the American theatre, Spokane, Feb. 4, in "Broadway Jones."

Joe St. Peter, manager of the Rose, Everett, was a visitor her Monday and Tuesday.

The team ow Downs & Willis is of the vaudeville route sheet of the Fisher circuit this week on account of a badly sprained ankle one of the boys is suffering with.

A trip covering Spokane, Walla Walla, North Yukima, Pendleton, Portland, Astoria, Aberdeen, Olympia, Tacoma, Everett and Bellingham by a representative of VARIETY, found theatrical conditions on the coast very much improved over last season. Vaudeville and picture house managers all claim that business is 100 per cent. better than last year and a number of new houses too have been

THE HIGHER CLASS OF BIRD AND ANIMAL ENTERTAINMENT

PAMAHASIKA'S PETS—Birds, Dogs, Cats and Monkey

JOHN T. DOYLE and CO.

NOW TOURING IN
"The Danger Line"—A Genuine Novelty

This Week (Jan. 29)—Pantages, San Diego, Cal.
Next Week (Feb. 5)—Pantages, Salt Lake City

THE ORIGINAL IDEA

KOKOMAYNIA CLUB

We opened in Chicago this week.

New Members—Al K. Hall, Otto Spitz, Schultz and Roth.

Manny Kay is in town this week. Martha Hickey you sure got to be a swell girl, so Jules says. Benny Howard please drop us a line. Honorable line-up of our act. Harry Meyers (very important), Jules Hummel (important), Jack Hoffman (foreman), Jerome Tobin and Ben Burke (ad lib).



TOM McKAY'S SCOTCH REVUE



"The McKays" did not work very steady last season. You'll see by this picture we're proud of the reason.

NOTE.—My Kilt will be ready next week. Edith. Address VARIETY, New York.

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.

MOON AND MORRIS

"The War Cry," Jan. 29th

We understand that Moon and Morris, who are playing Keith's, Washington, this week, are buying Horses for the British Government. (We think this is a STALL.)

Direction - H. B. MARINELLI

ROLAND TRAVERS THE ILLUSIONIST EXTRAORDINARY

Next Week (Feb. 5)
Keith's, Providence, R. I.

DIRECTION, MORRIS & FEIL

HOUDINI

This Week
(Jan. 29)
Alhambra
New York

Permanent Address: VARIETY, New York

BEN RYAN AND DOLLY RYAN

COMEDY DUO ENTERTAINERS OF THREE CONTINENTS
Expert Eccentric Terpsichorean Dancers
Booked solid W. V. M. A. Western Rep., JESSE FREEMAN. Eastern Rep., MARK LEVY.



PRINCE

KARMIGRAPH NUMBER 16

KAR-MI

VAUDEVILLE'S GREATEST ILLUSIONIST SAYS:
HE IS NOW PLAYING RETURN DATES OVER THE
"POLI CIRCUIT" WHICH SHOWS
"KAR-MI GETS THEM IN"

WALTER DANIELS AND WALTERS MINNA

Laugh Getters

(TWO IN ONE)

MUSIC — SINGING — COMEDY — CHARACTER STUDIES

Direction, MORRIS & FEIL

BOOKED SOLID.

BELL AND FREDA

W. V. M. A. THE SINGING LABORERS U. S. O.

Class B EDDIE BORDEN

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"



LITTLE DIXIE HARRIS

Albertina Rasch

U. S. O. and Orpheum

IN VAUDEVILLE

Direction, ARTHUR KLEIN



Week of Jan. 22nd Rochester "Post-Express" says:

Van and Belle, flying missile experts, at the Temple this week, have the greatest novelty of the season. Their comedy in the high lights is good and Miss Belle's laughter is infectious and natural.

Direction, HARRY WEBER

THE CLEVER MUSICAL COMEDY TENOR BERT WAINWRIGHT AND THE COMIC OPERA BASSO 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

ELSIE
MURPHY
and EDDIE
KLEIN

IN A BLEND OF
MIRTH, MELODY and MUSIC

Direction, Irving Cooper

BESSIE ZENA
MORIN SISTERS



Touring Orpheum Circuit
Direction, HARRY WEBER



3 BENNETT SISTERS

Muscular
Maids in

Mr and Mat
Maneuvers

Direction
MAX E.
HAYES

W. E. WHITTLE



Ventriloquist

Doing
Remarkably
Well
All
Over

A Pair of Kings

VESPO DUO

Phenomenal Accordionist and Singer

Royally Reigning in Sunland

Booked till April

**SMITH
AND
KAUFMAN**

In
A Midnight Occurrence

Now touring Pantages Circuit

Eastern Rep., IRVING COOPER
Western Rep., HARRY SPINGOLD

**JANET
ADAIR**

"Song Definitions"

Assisted by

EMMA ADELPHI

Booked solid Orpheum, U. B. O. and
Interstate

Direction, HARRY WEBER

Notice Received at Opening of
Rialto Theatre, Chicago.

Chicago "Evening American," Jan. 23, 1917

Ed and Irene Lowry sang and danced. Ed has
swivel jointed knees, apparently, for he seems to
tie his legs into a double bow-knot and then
jump on them with impunity, much to the delight
of the entire house.

**ED and IRENE
LOWRY**

**BILLY
NEWELL**

and

**ELSA
MOST**

with

Menlo Moore's

"Joy Riders"

W.V.M.A. and U.B.O.



VALDO and CO.



HINDU HOKUM

Original Jag Comedy

I have two of the
best "sword swal-
lowers" in captivity,
Spivot and Pippick.

I challenge Kar-Mi
to a contest.

PETE MACK,
Referee

**JAMES (FAT)
THOMPSON**

"An Affair of Honor"

Playing U. B. O. Time

Direction, Harry Weber

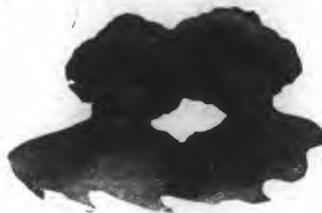
MIKE
DONLIN
and MARTY
McHALE

IN VAUDEVILLE

Wally IVANHOFF and Karl VALOYDA
Russia's Foremost Tenor and Pianist. VOICE OF
CARUSO AND VOLUME OF McCORMACK.
IN AN ARTISTIC REPERTOIRE



SHERLOCK SISTERS



United Time

Direction, GEO. CHOOS and BILLY GRADY

BACK AGAIN



THE BRADS
Ten Minutes in "One"

George M. Rosener

The Representative Character Actor

of American Vaudeville.

HARRY JENNIE
PRATT and PRATT

CLASSICAL AND POPULAR
VOCAL SELECTIONS



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

**WESTON
and
CLARE**

Direction, MAX GORDON

RETURNING TO VAUDEVILLE
After Two Years in Musical Review
Billy.

**SEYMOUR and
Hazel
WILLIAMS**


IN A NEW TRAVESTY
"WHEN DO WE EAT"

15 Minutes of Laughter and Song
N. B.—We still retain ALL RIGHTS to
our other act. So keep off!

**STUART
BARNES**

Direction, JAMES E. PLUNKETT

THE FAYNES
THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN.



There was a little man
And he had a little act
But he never laid off
Cause he had a lot of tact.

Walter Weems
Coming Home.



If money is the root of evil, there are quite a few of us living like air plants—with no root at all.

BILLY BEARD

"The Party from the South"
Direction,
Harry Weber

James Patrick Aloysius Harkins
AND
Marian Christine Barbara Harkins

We are accompanied by the youngest member of the family—

Dorothy Marian Harkins

8 Weeks Old

This Week (Jan. 29)—Keith's, Dayton, O.
Next Week (Feb. 5)—Colonial, Akron, O.

Bob Dalley—Please write.
Bruce sends love.



HELLO, EDWIN ARDEN!

Greetings! I am down here at boarding school. Rather nifty place, but I'm getting so fat I don't suppose I'll be any good only for "characters" hereafter! ~
Best from
OSWALD.
WOODSIDE KENNELS L.I.

P. S.—Plenty of "Cats" here; so that lets me out!




JUMPING THROUGH FOOT AND OVER CHAIR AT THE SAME TIME

Most Difficult and Sensational

FRANK BRUSH AND PERU

Direction, TOM JONES.

This Week (Jan. 29)—Majestic, Dallas, Tex.
Next Week (Feb. 5)—Majestic, Houston, Tex.



NOLAN AND NOLAN

On the Bill With Billie Reeves,
The Original Drunk. You ought to hear him rave over my home town, Stockholm, Sweden. Warning to all Swede pool players: Lay off Joe Laurie. Can he play? Just try him.

This Week (Jan. 29)—First Hall, Preter's, Yonkers, N. Y.; Last Hall, O. H., New Brunswick, N. J.
Next Week (Feb. 5)—Colonial, New York
Week Feb. 12—Alhambra, New York
Agent, NORMAN JEFFERIES.

Hear The Applause and Laughter.
Who is On The Stage?

Doorman Answers

You Know JIMMY FLETCHER—
Well, It's The Act That Follows Him.
Curtain?

Benefit my specialty yours,
JIMMY FLETCHER
"A Study In Suppleness"

Stall Tour Direction,
Mark Levy

Thanks to Cole, Russell and Davis for the very appreciative suggestion.
Laurie and Bronson want "shots" and we want a cat. We lost one lately and the present one has no life about him. Billy Sheets thinks it's the food. We know it's not, because we didn't give him any yet.

Fred (Hank)
FENTON
and
Harry (Zuke)
GREEN
(and Cat)
In "MAGIC FILLS"
Personal Direction, MAX GORDON

This will be our last ad for awhile, owing to the conditions of the country hereabouts (Dry). Our brains have become dormant and we cannot think of anything bright to say. Henceforth from now on—

RAWLS AND VON KAUFMAN

will be traveling the straight and narrow.

P. S.—In preparation for 1918, a "Dry Act," to be produced in May at the T. C. Y. C. Amen.

This Week (Jan. 29)—Pantages, Edmonton, Canada
Next Week (Feb. 5)—Pantages, Calgary, Canada

CHALKOLOGY—MORE CLOSE-UPS—

FOR THE OPENING THIS SEASON, A LIGHTENING-POSTER OF A MODERN GIRL, WHO, AFTER COMING INTO BEING, GETS BETWEEN THE AUDIENCE AND A STRONG LIGHT, DISCLOSING THE DELIGHTS OF SILHOUETTE SKIRTS—A SURPRISE AND A HEARTY LAUGH—


FULLY COPYRIGHTED AND PROTECTED—
EDWARD MARSHALL
CHALKOLOGY
Coming!!! "THE WILD FIRE GIRL"

THE BOX OFFICE ATTRACTION

Catherine Crawford

AND HER
FASHION GIRLS

Direction,
Arthur Pearson



Clyde Phillips
Offers
That Beautiful Act

MABEL NAYNON'S BIRDS

Not just an act, but a big, bright, sparkling spectacular novelty feature.
When a manager offers this show to his patrons, he is giving them something for their money.

See MARK MONROE
1493 BROADWAY

BILLY SCHEETZ and BETTY ELDERT

in
"Whittier's Barefoot Boy"
A CLASSIC IN "ONE"
Direction, NORMAN JEFFERIES.

"MR. MANHATTAN"

Fred Duprez
Says:
Tips to Leaders and Conductors:
Use a baton or a crowbar as a baton for any but the heavier selections. The season's style runneth more to red and light apparatus—a non-leakable fountain pen being considered as a fall in the more select musical circles.

American Representative,
Sam Baerwitz
1693 Broadway, New York

After Canvassing
An Arab Troupe—It Developed That It Consisted Of
4 Greeks—Cooking Restaurant Sites.
2 Mongolians—Awaiting Laundry Jobs.
1 Italian—Fresh For Subway Triumphs.

ALL OKAY AT 250

(2nd show—5:37; 3rd—8:46)
Kutweeks Kindlee Keep Away

Harry Sydell

Loew Circuit Direction, Mark Levy

VAUDEVILLE'S MOST ARTISTIC DANCER

Vera Sabina

Booked Solid
Direction,
MAX GORDON




MESSRS. HUGHES AND SMITH
Present THE FINEST PAIR

JOE
LAURIE and ALEEN BRONSON
IN "LOST AND FOUND"
Next Week (Feb. 5)—Riverside, 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 JEFFERIES

BLACKFACE

EDDIE ROSS

Neil O'Brien Minstrels
16-17
Permanent Address, VARIETY, New York



PAULINE SAXON

SAYS:
When I was young, I used to think I'd be rich, great and saintly. But lately I'm constrained to say I've felt some small doubts stirring faintly.


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.



HOWARD LANGFORD

Principal Comedian with "Katinka"
Direction, Chamberlain Brown

in England, which they don't like an act, they give it the raspberry.
In America, when they don't like an act, they can it.
We never did care for Canned Fruit.

MARTYN and FLORENCE

Next Week (Feb. 5)—Majestic, Erie, Pa.

"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.

KEIT and DeMONT
With
IRWIN'S MAJESTICS

BESSIE LEONARD

Kid in Comedy
161 Cove St., New Haven, Conn.

CLAUDE CLARA
Golding and Keating
Booked solid W. V. M. A.
Eastern Rep., ROSE & CURTIS
Western Rep., BEEHLER & JACOBS

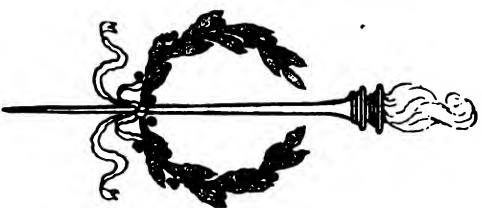
CONSOLIDATED

WILLIAM

MORRIS

AGENCY, Inc.

Personal Direction, WILLIAM MORRIS



PAT

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TEN CENTS

VARIETY

VOL. XLV, No. 11

NEW YORK CITY, FRIDAY, FEBRUARY 9, 1917

PRICE TEN CENTS



JOS. M. SCHENCK

PRESENTS

RUTH
ROYE

Vaudeville's Youngest Singing Comedienne

For a Tour of the

LOEW CIRCUIT

(PLAYING A FULL WEEK IN EACH THEATRE)

Opening February 19th at Loew's 7th Avenue Theatre

Personal Direction, IRVING COOPER

VARIETY

VOL. XLV, No. 11

NEW YORK CITY, FRIDAY, FEBRUARY 9, 1917

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FAILURE AGAIN MARKS RATS' STRIKE ATTEMPT IN BOSTON

Second Try Calls Out Members With Some Responses, But no Performance Interrupted and Affair Fizzles Down to "Picketing" Theatres. Peculiar Angle to Boston Strike Through Different Booking Connections.

Boston, Feb. 7.

The long threatened strike of the White Rats Actors' Union finally became a reality in this and surrounding cities Monday, when the organization officials served written notice on all acts (both Rats and non-Rats) appearing at the theatres owned by Nathan Gordon and Dr. Lothrop not to play the Monday night show.

The houses affected were the Scollay Square, Olympia and Bowdoin Square, Boston, and the Olympia, Lynn. The Bowdoin Square is owned by Dr. Lothrop. The others are Gordon houses.

These theatres are booked through the Shedy agency in New York and it seems significant the Gordon theatres in Chelsea and Gloucester (booked through the Boston United Booking Office's branch) were not included in the strike order.

The strike orders were issued at six o'clock Monday night when a number of organization officials scamped around the hotels and restaurants until they had located every act playing the houses affected. The acts were handed long official looking documents, which read as follows:

"All members are hereby forbidden to enter the Olympia, Boston, or appear upon the stage of the Olympia, Boston, until further notice. The bearer of this order will present credentials showing his authority."

The orders were signed in typewriting by Harry Mountford and James W. FitzPatrick. Geoffrey Whalen's name was signed in ink.

The acts who obeyed the order were Bubbles, Trout and Mermaid, University Four and Henry Horton and Co., who left the Olympia; Nelusco and Hurley, Penn City Trio, Corcoran and Mack and Dayton Family, who left the Scollay Square, and Mott and Maxwell, Brinkman and Steele Sisters, and Selbini and Grovini, out of the Bowdoin Square.

When the Vaudeville Managers' Protective Association were apprised of the move, notice was served on the Boston V. M. P. A. branch to take temporary charge of the situation. Acts were sent to the affected theatres from

all Boston vaudeville theatres, including the Keith house, to play one show in order to allow the eastern office to transport sufficient talent to New England to prevent any theatre going dark. Every show Monday was played with a complete bill.

Tuesday morning the machinery of the Managerial Association was in action. Pat Casey arrived in Boston with about 60 acts to supervise the affair. A number of united agents were delegated to various portions of New England to be on the look out for trouble, but nothing happened.

Tuesday afternoon all the affected theatres played to big houses, despite the efforts of four organization pickets, who walked up and down before the doors of each house, shouting, "This theatre is unfair to organized labor." The pickets were not interfered with by the managers but at the Bowdoin Square two pickets who gave the names of Lew Moore and Arthur Leroy were arrested by the uniformed policeman, charged with loitering and sauntering. Their case came up Tuesday afternoon and Attorney John Glynn, who defended them, asked for a long postponement on the ground many other pickets would be arrested for the same offense. The court intimated if Glynn's client, the Rats, would have many similar cases an early disposition should be made of the first offenders to establish the status of the situation. They were held in \$200 bail for further hearing.

Nathan Gordon left Boston for New York Tuesday night to attend a special meeting of the Managers' Association. Before leaving he advised a VARIETY representative that from now on his theatres would be supplied by the Vaudeville Managers' Protective Association in conjunction with the Shedy office.

While the strike of the Rats proved a dismal failure, since it failed to close any theatre, the important angle of the situation depends on the action of the Central Labor Union and whether it will boycott the theatres, which would mean instructing members not to patronize any blacklisted theatres. The

(Continued on page 7.)

CENTURY'S STAR BOUT.

The second all-star boxing bout at the Century A. C., situated behind the scenes at the Century theatre, took place Saturday night during the last act of the performance. The articles were signed a few minutes before the bout went on, the preliminary being talk about the war. According to the sporting writer neither of the contestants received any great damage. Two chorus girls prevented a continuation of the fist display. However, at present Hazel Dawn thinks that she can clean up for Elsie Janis and Elsie Janis thinks that she can do likewise for Hazel Dawn—so there you are.

ELMENDORF AT AMSTERDAM.

Chicago, Feb. 7.

"Miss Springtime" will move from the Amsterdam at the end of March, Elmendorf, the lecturer, being slated to succeed that attraction and remaining until the "Follies" are ready. Elmendorf has been drawing capacity at Orchestra Hall here.

In addition to his talks, there are pictures of foreign countries and he also plays the piano. Attracted by his success, A. H. Woods, during his recent visit, placed Elmendorf under contract and planned to present him at the Eltinge, but the Amsterdam was selected because of its capacity.

The lecturer will tour under Mr. Woods' direction next season. His previous showings in New York were given at Carnegie Hall.

ENGLISH SONG WRITERS DUE.

Norworth & Shannon are bringing to America from London, R. P. Weston and Bert Lee, two of the best known song writers in England. They have written more popular ditties for the English music halls in the past 20 years than almost all the other song writers in that country.

DILLINGHAM, AUTHOR.

There is being rehearsed daily at the Globe a rather pretentious vaudeville act, written by Charles Dillingham, with music by Clare Kummer.

Mr. Dillingham, before theatering, was a writer of some prominence in newspaperdom and a brilliant lyricist.

NAZIMOVA'S DAILY MATS.

Nazimova in "Ception Shoals" will remain at the Princess next week, although arrangements had been made for the opening of "Oh Boy" at that house. The Nazimova piece has been doing a sell-out business since opening and for the final week daily matinees will be given.

"Oh Boy" will lay off next week, opening the following Monday.

"WANDERER'S" PAY ROLL.

The salary pay-roll for "The Wanderer," at the Manhattan opera house, is \$11,500 weekly, divided among 59 principals. The play has no supernumeraries, nor does the salary list include operators.

The show opened Thursday night, playing Friday and Saturday before the first pay day arrived, when the Belasco-Gest-Elliott management paid the entire company for a full week, making them a present of \$6,000. James O'Neil is said to have remarked when receiving his full salary that during his 50 years in the show business, it had never before happened to him.

Through removing the picture booth upstairs, 200 seats have been gained for the Manhattan. With its present \$1.50 admission scale, the big house can hold \$31,000 gross on the week. The Sunday vaudeville (Loew) concerts at the Manhattan have been discontinued during the play's run. There are only three other cities in the United States capable of housing the huge attraction. They are Philadelphia, Boston and Chicago.

"The Wanderer" is predicted to be a bigger mammoth production success than "Ben Hur" was. It is already set for a continuous stay at the Manhattan.

The show's management is receiving considerable credit along Broadway for going into this big production and further risking it by placing the piece at the Manhattan, a house far from the central theatrical district.

Following the first performance Morris Gest gave the stage hands a present of \$500 in appreciation of their work toward the smoothness of the opening performance.

ROUTE FOR EVELYN NESBIT.

The Evelyn Nesbit-Jack Clifford new act has been given a vaudeville route at \$2,000 weekly. It opens next week at the Alhambra. H. B. Marinelli did the booking.

ENGLISH GIRL'S VAMP DEBUT.

Boston, Feb. 7.

Robert Campbell will revive "A Fool There Was" at the Castle Square for three weeks opening Feb. 19. William Courtleigh will play the role created by Robert Hilliard, with Irene Leonard, an English actress (first appearance in this country), as the vampire.

Rogers Forced to Change Dialog.

Chicago, Feb. 7.

The serious turn of the affairs of the Government and the break with Germany has forced Will Rogers, with the "Follies," to change the entire trend of his talk in the show.

IN LONDON

London, Jan. 22.

A new American enterprise is soon to be started in London in the shape of "A Luxury Club," to be opened shortly in Leicester Square. It will be called "Old Kashmir" and the interior has been converted into a number of expensive furnished Chinese apartments. The walls are paneled with antique Chinese paneling and draped with old Chinese silk tapestries. The furniture is of Eastern manufacture and Oriental lamps complete the Eastern effect. It is proposed to have on sale all the luxuries of the East. Cigars will be from three dollars each and cigarettes two and a half dollars a box of ten. The membership is to be limited to fifty and no guests are to be allowed. All these luxuries being for members only, their motto being "Money no object." There are to be cabaret performances by high class performers, where again no expense is to be considered.

Ciro's Club, which recently lost its license from serving alcoholic liquors out of hours, intends to run a cabaret. This idea is likely to be frustrated by the government taking over the premises for war work.

"Monsieur Beaucaire," which must always be associated with the late Lewis Waller, is to be turned into a light opera. The music is to be composed by M. Messager and Godfrey Tearle will probably play the leading role.

A principal feature of the new Hippodrome revue "Zig-Zag" will be a prehistoric ballet based on George Robey's "Prehistoric Man" song, which he made popular in the provinces a long time ago.

Ernest C. Rolls has arranged with Alfred Butt to produce the next Empire revue early in March. Ernest Rolls is the stage name of Adolph Darsowski, a brother of Herman and Max. The latter composes the music of the new show.

London, Jan. 25.

The Bechstein concert hall has been reopened under the name of Wigmore Hall.

Madame Tetrassini has given up her villa on Lago Magiori to the Red Cross Society, and is in other ways doing her bit of war work. Madame Melba and Clara Butt are other famous singers who have raised large sums of money for the sick and wounded.

IN PARIS.

Paris, Jan. 25.

Another meeting of artists in Paris has been held to "talk over" the possible effect of the new tax on salaries. It is feared the managers may attempt to cut salaries if the public make a pacific protest by remaining away from the theatres where the extra price of the tax has been placed on tickets. All houses are making the public bear the tax. If there is a reduction in salaries or staffs the stage hands and small acts declare they will strike; the small cafe chantants state in that case they will put up the shutters.

The group known as the Solidarite, an opposition union to the French music hall artists' syndicate, have published a resolution addressed to the authorities. In this document they call on managers to make a pledge they will not cut salaries to pay the tax (if the public won't stand for it). Those managers who have voluntarily paid better prices since the war-salaries were insti-

tuted are thanked, but others, it appears, have profited by the situation by still paying the same price as during the first year of the war.

If managers close, the "artists" ask the government to assure them employment in munition factories.

The president of the music hall managers' syndicate in Paris, although the manifest only refers to cafe concerts and small-time vaudeville halls, states he agrees with the "artists' resolution, but must disclaim any knowledge of establishments still paying the low war-salary mentioned." However, he warns all concerned the managers are unanimous (some exceptions) that if the government does not give satisfaction to their claims by Feb. 1, there will be a general closing. The managers (owners) are willing to accept the new taxes, but demand they be more equitable. As the tax now stands the large houses pay the same as the small. The president explains his syndicate does not wish to see the vaudeville houses close and only radical action will be taken if it is found some of his colleagues will be ruined by the way the tax is at present distributed, a higher percentage being on the cheaper resorts than the expensive ones.

The agitation is taking place among the owners of the small cafe concerts and some of the little picture houses. The larger establishments have applied the tax to the public and there has been no appreciable falling off in receipts. In the event of a strike or a general closing in February, as threatened, the legitimate houses and first-class vaudeville theatres will not join or be affected, unless it is in additional patronage. The government officials have promised to study the claims presented, particularly a proposition of placing picture houses which include a few vaudeville acts in the show on the same basis of taxation as the music halls. At present the aspect is that of a storm in a tea cup.

Rostand's *Cyrano de Bergerac* replaces H. Bataille's *L'Amazone* at the Porte Saint Martin. Hertz and Coquelin will also change the show at the Ambigu, reviving the operetta "Mamzelle Nitouche" in place of "La Roussotte."

The new comedy, "La Veille d'Armes," by C. Farrere and L. Nepot, at the Gymnase, is a mixture of the spectacular Chatelet and the thrilling Grand Guignol. It is an unqualified success. Jeanne is married to a captain of a war cruiser; he is much her senior and she deceives him with a young officer on board his own ship. One evening while in her lover's cabin the ship puts to sea, and is torpedoed by a German submarine. The lover is drowned, but Jeanne and her husband are saved. When the captain is tried for the loss of his ship he declares he made the regular signals, but only his wife can prove it. She gives away her own honor to save her husband's, who pardons her. The play will have a good run.

L. Rigaux and C. Fichetef, the Paris agents, have brought out a new theatrical organ, "Le Theatre et la Musique." Well edited and printed, it should meet with merited success among French readers.

Lucien Guitry will shortly revive at the Gaité "Servir," by late Henri Lavedan, and "Crainquebille," of Anatole France, to substitute "Miette," which was not taken with the public, in spite of the laudatory notices of the local critics. Guitry will hold the leads in both pieces given in same program.

"ZIG ZAG" CAPITAL.

London, Feb. 7.

"Zig Zag" was produced at the Hippodrome Jan. 31. It is a capital revue, full of life and color. George Robey appears in seven scenes and is a host unto himself. Shirley Kellogg is at her best and Daphne Pollard, making her debut in London, is a pronounced success.

The piece was written by Albert de Courville and Wal Pink and produced by Ned Wayburn.

PAUL RUBENS DIES.

London, Feb. 7.

Paul Alfred Rubens, the dramatic author and composer, died at Falmouth Feb. 5 of consumption. His demise is regretted by all as he was very popular throughout the profession.

Rubens was engaged to be married to Phyllis Dare, but when his health began to fail some months ago he insisted on breaking off the engagement.

"WONDERLAND" WINNER.

London, Feb. 7.

Monckton Hoffs play, "Anthony in Wonderland," was produced at the Prince of Wales Feb. 1.

It is a brilliant comedy, containing a splendid part for Charles Hawtrey and introduces a cinema scene. It is certain to prove a winner.

TRADE LIKES FOX FILM.

London, Feb. 7.

William Fox's film production of "A Daughter of the Gods" was shown privately to the trade at the Pavilion, Marble Arch, last week.

The majority of those present voted it a huge success.

Winnie Sheehan, now over here representing Fox, will sail for home about Feb. 20, if a boat is available.

RAY COX RETURNING.

London, Feb. 7.

Ray Cox, the American comedienne, is to return to America late this month.

A number of Americans here are preparing to sail for the States since that country broke off relations with Germany.

OBJECT TO AMERICAN WRITERS.

London, Feb. 7.

There has been somewhat of a strenuous opposition against the importation to England by Albert de Courville of Gene Buck and Dave Stamper, who wrote the greater part of the lyrics and music for the "Zig Zag" revue. Various lyrists have written to the London publications voicing their grievances, dubbing the Americans as "neutral, talent." This was prior to America's break with Germany.

"BING BOYS" AT OPERA HOUSE.

London, Feb. 7.

Oswald Stoll is to revive the big Alhambra success, "The Bing Boys Are Here," at the London opera house at the conclusion of the run of the pantomime "Cinderella," now there.

It is to be rewritten, with Yorke and Leonard playing the Boys and Ella Retford in the role of Emma.

"P. & P." LEAVING.

London, Feb. 7.

"Potash & Perlmutter in Society" will be withdrawn from the Queen's Saturday and succeeded by "The Double Event," a new comedy starring Ethel Irving, who recently returned from South Africa.

"BING GIRLS" NOW.

London, Feb. 7.

"The Bing Girls," a new revue, a sort of sequel to "The Bing Boys Are Here," will be produced at the Alhambra, Feb. 19.

BUTT'S NEW THEATRE.

London, Feb. 7.

Alfred Butt has secured a site for a new theatre and will commence construction of it immediately at the conclusion of the war.

STRONG 3-A-DAY BILL.

London, Feb. 7.

The Palladium, giving three shows daily, has a strong bill this week, including Camille Clifford, Sam Barton and Hilda Glyder.

"Young England" Moving to Drury Lane.

London, Feb. 7.

Robert Courtneidge's production of "Young England," now at Daly's, was withdrawn Feb. 3 and will be transferred to the Drury Lane after the run of "Puss in Boots."

WAR SONGS.

Simultaneous with the President's declaration to Germany and with the possibility of war with that country stronger than ever since the beginning of European hostilities, the local song writers began to conceive lyrical ideas touching on the military question.

Bert Grant has contributed "Nephews of Uncle Sam" to the Waterson, Berlin & Snyder catalog, while the Shapiro-Bernstein firm will revive "My Country, I Hear You Calling Me."

The other firms are waiting for something definite to happen, but the chances for a flock of war ditties being thrown on the music market seems decidedly good.

The Snyder concern may again revive, "I'm On My Way to Mexico," substituting "Germany."

A notice was issued this week to all the B. F. Keith theaters in New York, notifying the managements not to permit any "war song" to be sung that mentioned any other country than the United States.

Lardner-Williams Baseball Comedy.

Chicago, Feb. 7.

Ring W. Lardner, who has gained fame as a humorist in the last two years, is to become a playwright and has turned over to Bert Williams the manuscript of a baseball comedy which he wrote with the "Follies" star in mind.

GLASGOW

COLISEUM

THE LIVERPOOL STAGE

MONDAY, FEB. 8, 1915. 8.15 & 10.15 p.m.

FRANK VAN HOVEN

The Liverpool Stage and War Plays

LATEST NEWS AND WAR FILMS

HAPPY TOM PARKER

BILLY SIMPSON

RALLIS

VARDEL BROS.

BETANCOURT

J. H. SCOTLAND

What does VAN HOVEN do to pass his time away in England? His man calls him at eight-thirty and he gets up at ten, has breakfast and on his auto goes to the golf course, then returns to do some writing, then to the theatre to practice his dancing.

What he doesn't know about the doings of the show world is very little. He knows every act and what they do, and from the reviews of them he notices that some of his friends still remember his little bits. If they have forgotten him, ICE should remind them.

W. R. A. U. LEVIES ASSESSMENT OF 5 PER CENT. ON WORKERS' PAY

Money Ordered Sent to Harry Mountford or James W. FitzPatrick. Managers Learn of Move and Will Cancel Assessment-Payers. Order Goes for Cabaret, Legit. and Burlesque Members.

At the Tuesday night meeting of the White Rats in New York it was announced an assessment of five per cent. upon the salaries of all working members had been laid. This assessment included those in vaudeville, burlesque, cabarets and legitimate and was to start immediately. The announcement also stated the money was to be sent direct to Harry Mountford in Chicago or James W. FitzPatrick in Boston. The reason for the direct remittance was given to avoid the expense of remitting to the White Rats headquarters in New York.

The managers of the Vaudeville Managers' Protective Association heard of the assessment Wednesday. A phone meeting was held between the members of the V. M. P. A. committee having such a matter in charge. It was decided to notify all managements, house and general, to take pains to ascertain any act working for them that forwarded money to the White Rats as an assessment or in other form and whether a member of the order or not. Immediate cancellation was to be the penalty with no reinstatement under any circumstances to follow for any act obeying the assessment order.

Members of the managers' committee said the order for penalizing assessment payers was more stringent than that issued for the punishment of acts paying dues to the Rats or remaining members of it.

FitzPatrick made a long speech at the Tuesday night meeting. He urged moderation but it appeared to some of his listeners as though between the lines could be read motive to incite. FitzPatrick said he would have to be in Boston for a long while, expecting the strike to be continued there for some time. He warned members not to go to Kansas City, Chicago or Boston, as though trying to convey to them that there was or would be trouble at each of those cities.

FitzPatrick spoke of bloodshed and said he could not sleep nights worrying over how to control the Rats whom he was afraid had gotten beyond his control.

FitzPatrick informed the gathering the reason the Rats had brought a strike against the Gordon houses in Boston was that the Gordons were not members of the V. M. P. A. and could not be protected by that organization, leaving their houses more vulnerable than V. M. P. A. theatres.

The president of the German branch of the Rats was present and spoke, mentioning the German branch would hold a benefit performance this coming Sunday night.

DANCING AND A GYM.

Dancing started in the clubrooms of the National Vaudeville Artists last night (Thursday.)

The Artists' Club is trying to locate a space for a ballroom adjoining the club's present quarters. It also wants a gymnasium.

It was brought to the attention of the National Vaudeville Artists this week that its present Board of Arbitration, five members, was oftentimes unable to collect through one or more of the members being absent from New York for the week or longer.

It was suggested the N. V. A. amend its constitution to permit of selection from members then in the city, to fill

temporary vacancies, in order the Board would always be in readiness to meet.

This suggestion is said to have reached the N. V. A. after the meeting Tuesday of the Vaudeville Managers' Protective Association, which is closely following the N. V. A. development.

The past week was the N. V. A.'s high water mark in point of applications for membership, the number exceeding the fondest wish of the club's officers.

HOFFMANN'S ACT OF 35.

The new Gertrude Hoffman vaudeville act will have 35 people, besides the star. It is to open at the Bushwick, Brooklyn, Feb. 26, for its first week's date on the big time.

Included in the turn will be some of the material Miss Hoffman used in her specialty on the Century Roof, among which is the aerial disrobing bit by herself and some of the girls.

Monday last Max Hoffmann gave in his notice as leader of the Century theater orchestra. It's probable Mr. Hoffmann intends conducting for his wife's turn.

FEIST WRITERS LEAVE.

The Leo Feist firm lost three of its star writers within the past ten days. Two, Joe McCarthy and Fred Fischer, are reported contemplating operating a music publishing house under their own names. The third, Grant Clark, has re-engaged with Waterson, Berlin & Snyder, the firm Mr. Clark was with when leaving for Feist.

The defections from the Feist writing ranks are said to have followed shortly after the last Feist royalty statements were handed out.

Sheet Music West, 15c.

San Francisco, Feb. 7.

Popular priced sheet music is sold this side of Salt Lake City, even in the 5 and 10 cents stores, at 15 cents per copy, owing, it is said, to the heavy charges on the shipments.



JACK SQUIRE

Playing "Dick Rivers" in F. Ray Comstock and Elizabeth Marbury's "VERY GOOD, EDIE," and under contract to CHAMBERLAIN BROS. for the present.

Mr. Brown represents Dorothy Jordan, Josephine Victor, Emily Ann Wellman, Stella Mayhew, Gertrude Vanderbilt, Aveling and Lloyd, Tyler Brooke, Helen Lowell, Georgia Harvey, Dave Ferguson, Mable Withee, Toby Claude, Sydney Shields, Burford Hampden, and others, exclusively.

SHOWMEN-SOLDIERS CALLED.

The theatrical militia men were notified to report for duty this week. Monday, morning at 8 o'clock they were mustered into active service again.

Bill Wolfenden, formerly a sergeant in the 71st regiment, has been promoted to a captaincy and is in charge of a colored regiment, doing duty around the city bridges. Capt. Ray Hodgdon is back at his former post also.

The city regiments of the National Guard returned but a short time ago from an extensive campaign on the Mexican border and are all in good physical condition.

OFFERING RACE HERO DATE.

Chicago, Feb. 7.

Jones-Linick-Schaefer are trying to induce Fred Hartman, hero of the dog sled race from Winnipeg to St. Paul, to accept a vaudeville date at McVicker's or the Rialto.

Al Campbell, a Cree Indian, won the 509 mile race, but Hartman was the sensation of the contest through his wonderful gameness, in finishing with only four dogs, his "leader" being killed soon after the start.

BIG BILTMORE BILL.

The vaudeville program at the Maryland next week reads like a Palace, New York, bill. Among its features are Emily Ann Wellman and Co., Brice and King, Bonita and Hearn and James J. Morton.

WELLMAN SKETCH PLACED.

"A Flash Drama," with Emily Ann Wellman and Co., has been placed in big time vaudeville for the next two years through Harry Weber, the act's representative.

Miss Wellman's salary is in four figures.

RUTH ROYE ON LOEW TIME.

Commencing Feb. 19 Ruth Royce will open at Loew's 7th Avenue, to play 20 weeks on the circuit, a full week in each theatre, at \$350 weekly. Irving Cooper acted as Miss Royce's representative.

It's about three years ago Miss Royce was playing for the Loew people for \$60 a week, then using the name of Ruth Becker. Changing her title to Ruth Royce she started on the big time, as a "single turn," the same as when with Loew.

COHAN SHOW ACT.

Boston, Feb. 7.

After "The Cohan Revue" closes here, now slated for Feb. 17, it is quite possible the reported vaudeville combination of Blanche Ring and Charles Winniger will happen.

The couple are asking \$2,000 weekly for vaudeville and expect to open at the Palace, New York, early in March, if not before.

The Harry Weber agency, through George O'Brien, arranged for the vaudeville turn.

Winniger is now with the Cohan show.

CO-RESPONDENT NAMED.

Philip Barrison appearing at the Alhambra this week with Wilfred Clark was served with papers Monday in a divorce action brought against him by his wife, Dolly Lewis, through her attorney, Abraham Beck.

The wife named Maybelle Adams as the co-respondent.

Divorce Granted Ethel Clifton.

An interlocutory decree of divorce has been granted Ethel Clifton from her husband, Franklin Munnell, by Judge Keough. The case was heard in a private court held by Judge Keough in his home in New Rochelle, N. Y., to avoid notoriety.

Miss Clifton produced two witnesses with the defendant offering no defense.

TAMING BELLE BAKER.

Somewhat drastic measures have been employed within the past few weeks by Eddie Darling, to force upon Belle Baker the conclusion that she is not absolutely essential to vaudeville, something, her demands appeared to indicate, was hovering around her hair.

Mr. Darling books the big Keith theaters in New York, Washington and Boston (excepting Palace, New York). Each time Miss Baker's name appeared in the billing, Mr. Darling's troubles started, and each time he grew weary of the sport.

The culmination happened last week when Mr. Darling was informed Miss Baker would consent to appear at the Riverside next week, provided she split the headline with Fay Templeton and was given the star dressing room. (Nat C. Goodwin is also on the same bill).

Mr. Darling's answer is said to have sizzled over the wires and told Miss Baker big time would try to be as comfortable as possible without her presence. Then came the explanatory answer and the Riverside program will play as arranged.

IN PALM BEACH.

Vaudevillians now at Palm Beach are Mr. and Mrs. E. F. Albee, Mr. and Mrs. Martin Beck, Mr. and Mrs. Reed Albee and Frank Vincent, Dr. and Mrs. Louder.

The party excepting Mr. Vincent, who will return next week, expects to remain South about a month.

Charles Dillingham and Flo Ziegfeld, co-managers of the Century, leave together this week for the southern winter resort.

SIGN WITH SHUBERTS.

A contract for three years was entered into this week, through Rufus Le Mair, between the Shuberts and Henry Lewis, binding the comedian to the brothers' management for the next three years.

After the close of the Anna Held show, with which Mr. Lewis is now playing, he will be starred by the Shuberts in a three-act musical comedy written by Aaron Hoffman.

Willie Weston, from vaudeville, has been engaged, also through the Le Maire office, to appear in a Broadway musical show under the Shuberts' direction.

MORTON'S COPY FLIPS.

Chicago, Feb. 7.

Bob Hall's experiment as "announcer" at McVicker's flivvered but through no fault of Bob's. The audiences the first part of the week didn't seem to get the hand of Bob's sitting in and out so the house management decided to call off the "announcing." Hall also agreed the Jim Morton stunt was not adapted to McVicker's.

HORSE FRIGHTENS AUDIENCE.

Chicago, Feb. 7.

One of the horses in Guy Weadick's "Stampede" at the Great Northern Hippodrome Sunday night, while on the stage, became unmanageable and badly frightened the audience, although no person was hurt.

After careening around the stage the horse dashed into the wings and a \$5,000 organ belonging to Willard's Temple of Music. It badly damaged the instrument and caused Willard to cancel further engagements until repairs can be made.

The theatre management made reparation to Willard.

ELTINGE'S COMEDY SKETCH.

Upon the close of "Cousin Lucy," Jane Oaker, supporting Mr. Eltinge in that piece, will appear in vaudeville with a musical comedy skit written by Eltinge.

CHICAGO HAS RUMOR OF SPLIT BETWEEN WHITE RATS LEADERS

FitzPatrick's Departure for the East Without Seeing Mountford Leads to Many Reports. Rats Members There Disavow Latter's Scheme of Procedure.

Chicago, Feb. 7.

That James W. FitzPatrick left Chicago Saturday for the east, without the knowledge of Harry Mountford, according to report, has started the rumor there is a split in the White Rats, of which FitzPatrick is president and Mountford, executive.

One of the points made that there is a difference in the Rats forces is that FitzPatrick crossed the country to be near or in Boston Monday, while Mountford was only a short distance (New York) from there before leaving for this city.

The opinion locally is that FitzPatrick took independent action in the Boston matter, without consulting Mountford.

The man's promises and insinuations of Mountford's and their non-fulfillment are now counteracting against him.

The endeavor to mislead actors into believing violence followed the Oklahoma City troubles has been so easily disproved around here that Mountford's reputation for veracity is receiving some hard blows of late. His entire scheme of procedure is said to have been disavowed by many Rats who fail to see any balance in the handling of the organization's affair for the past two months.

These matters among many others are heard around in discussion now going on regarding the position of the Rats with Mountford at the helm. They are claimed to be partially responsible for the FitzPatrick-Mountford split if one exists, which is generally believed. FitzPatrick is reported to have gone to church just before train time and left the church for the eastern bound train without seeing anyone.

Mountford is now here.

CHICAGO FEDERATION STALLING?

Boston, Feb. 7.

The White Rats around here have apparently reached the conclusion the Chicago Central Federation of Labor is spoofing them. Little stock is now being taken in the promises of the Rats leaders they can look for any assistance from that quarter.

Harry Mountford made a final futile effort yesterday to boost his stock thereabouts by visiting Federal District Attorney Clyne's office and repeat his familiar assertion the managers' association is violating the Sherman law.

District Attorney Clyne is reported to have patiently listened. He is said not to take the Rats protest seriously.

Even the Chicago papers are growing tired of all the Mountford announcements with nothing but. The newspaper men say there are too many false alarms in the Rats affairs.

CHICAGO TAKES IT LIGHTLY.

Chicago, Feb. 7.

The Boston strike was taken lightly here, even by the Rats themselves, who seem to put little confidence in the move, knowing the houses affected and guessing what acts might be playing there.

There was some talk around of local trouble before the end of the week, but that report gained no strength and was attributed to a Rats source.

"The Tribune" Tuesday morning carried a short story to the effect there had been a strike in Boston Monday

night. The paper commented briefly upon the actors' controversies with the managers.

At the Chicago Federation of Labor meeting Sunday (weekly open meeting), it was announced the White Rats was not asking stage hands, musicians and operators to go out with it, but did ask if a strike occurred that the union affiliations in the theatres affected should attempt to show sympathy. This announcement was looked upon as a complete set-back for the Rats in their efforts to gain the support of the local federation.

It is reported some acts in Canada have called upon James W. FitzPatrick to do something quickly to stop the practice of theatres giving seven and eight performances daily in some unmentioned Canadian towns.

Last night it was said Ernest Carr, a Rat deputy, had moved during the day from Oklahoma City to Kansas City. It was in Kansas City and St. Louis at the last strike move of the Rats trouble was anticipated.

Chicago vaudeville managers appear unconcerned and those informed say the Rats selected the Gordon houses in Boston, knowing them to be the weakest.

Otherwise the strike report was looked upon as a ripple and not accepted here as serious as the Oklahoma City strike affair was.

BOOKING MAN BARRED.

Lawrence Schwab has been barred from both floors in the United Booking Offices on charges of using unbecoming language to one of the bookmen who did not please him.

Schwab is with Alf T. Wilton.

LOEW BOOKING SYRACUSE.

George Blumenthal closed Wednesday to place the Grand, Syracuse, N. Y., on the books of the Loew office.

Blumenthal opened the house last week and ran a show for the full week.

With the inauguration of Loew vaudeville the show will play six acts and a five-reel feature, splitting.

MATTHEWS-DOYLE CLASH.

Chicago, Feb. 7.

Bad feeling is said to have broken out between Frank Q. Doyle booking for the Jones, Linick & Schaefer houses (Loew) and James Matthews, the Chicago representative for the Pantages Circuit (also Loew's bookings).

Doyle placed Zelaya, the pianist, in the Rialto this week. The Pantages Circuit had the act booked to open Feb. 18, but Pantages re-routed the date to Feb. 11, when Matthews asked that Zelaya be relieved from playing at the Rialto in time to make the Pan opening. Doyle insisted Zelaya play the week out.

The matter went before Aaron Jones, who decided Zelaya could leave in time to make proper connections.

CALLS FOR AGENTS' LISTS.

The agents booking vaudeville acts are still agitated over the possibilities confronting them, from the managerial end. Of late agents booking in the United Booking Offices have been asked to submit their lists of acts.

The lists were demanded on the moment, which left preparation out of the consideration and necessarily included for some of the agents the large quantity of deadwood they have been hawking about for months without results.

The agents would like to know what the intention is and the feeling of apprehension is growing more acute among them.

M'HUGH RECOVERS.

Philadelphia, Feb. 7.

Bart McHugh, the local big time agent, has been paid the \$450 he obtained a judgment for against Bobby Heath, for commissions due.

McHugh sued in this city and then had the judgment transferred to New York, where it was paid this week.

FURNISHING PRESS AGENTS.

The United Booking Offices is experimenting with personal publicity for acts, through assigning a publicity agent to a turn capable of being boomed.

The first instances of this in vaudeville (where the booking office supplies the press agent at its own expense for each individual turn) are the California Boys' Band and Mercedes. The trial is taking place on the Proctor Circuit. Blank Schultz has been commissioned by the U. B. O. to accompany the Boys' Band, and Mrs. Anna Tyndall has been withdrawn as the publicity expert at Keith's, Dayton, to come east and specially publicize Mercedes while in the up-state Proctor houses.

If the plan develops assuring results, it may be carried forward to the extent of having a special publicity representative travel with the best known of the vaudeville turns.

At the United offices it was stated the scheme was in embryo as yet and was being followed for future possibilities. The U. B. O. man stated the thought in connection with the scheme was only directed toward tangible benefits for the theater.

The U. B. O. publicity departure is on off-shoot of the special publicity plan inaugurated for the Orpheum Circuit by Nellie Revell, now at the Century's press post. Miss Revell, however, acted as special publicist for all the big Orpheum acts, handling the matter from her New York office.

TAMPA'S FAIR.

Tampa, Fla., Feb. 7.

The South Florida Fair and Gasparilla Carnival opened here Feb. 2 and thousands of visitors are in the city.

The Con T. Kennedy Greater Shows are the feature carnival attraction with other amusements including Johnny Green, the aviator, Aerial Dicketts, Famous Howard, Ella Lavail, Curtiss' Bears, Lorenz, Original Bernards, Major Bennett and Mr. and Mrs. Bert Davis (of Hoosier fame).

Other attractions are engaged and a large program is being arranged for the affair.

TAB PRODUCERS WANING.

Chicago, Feb. 7.

According to plans now in the "Association," the lines will be drawn closely on the tab producers next season. One producer—most active at present—plans to have only one company, maybe two. Several producers with tabs in the storehouses have turned their attention to other theatrical pursuits.

Orpheum, Hammond, Ill., Stops.

Chicago, Feb. 7.

The Orpheum, Hammond, Ind., will not play vaudeville after Sunday, the cause being the lack of business.

Stock will start Monday.

Repairs Close Piedmont, Charlotte.

Charlotte, N. C., Feb. 7.

The Piedmont, playing United Booking Offices vaudeville, has temporarily discontinued while the house is undergoing some necessary repairs.

Chattanooga House Name Changed.

The Majestic, playing vaudeville, has had its name changed to Rialto.

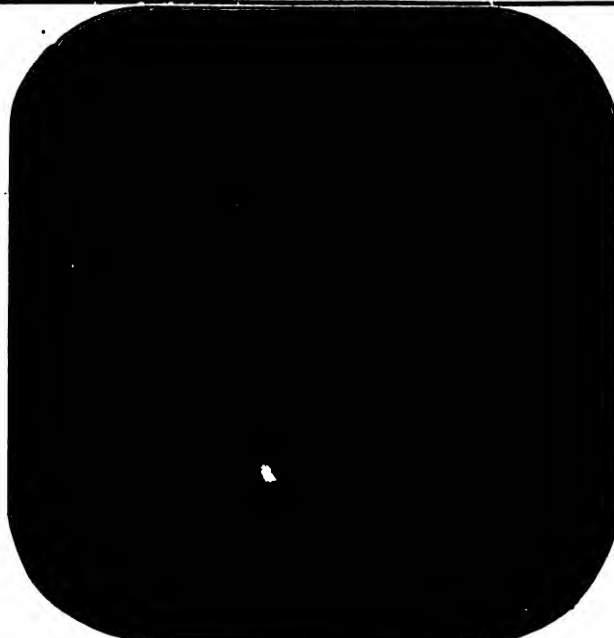
Vaudeville in Lincoln, Union Hill.

Plans were consummated this week for the taking over of the Lincoln, Union Hill, a combination house by K. T. Marvin. The house will come under the Marvin management March 1, playing six acts split week, booked by Fally Markus.

Pantages-Hodkins Alliance Reported.

Chicago, Feb. 7.

Some sort of a booking alliance is being industriously reported around here between Alexander Pantages and Charles Hodkins. It would affect southern territory only.



NOLAN and NOLAN

(Paul and Mary)

"JUST JESTING JUGGLERS"

Colonial Theatre, New York, This Week (Feb. 5)

Doing good, saving good money; living at

good hotels; enjoying good health,

traveling in good society,

have a good agent, play good

pool, next week good at

the Alhambra, New York.

Direction, NORMAN JEFFERIES.

SECOND STRIKE FAILURE.

(Continued from page 3.)

Central Union has 60,000 members living within the nickel carfare zone.

So far neither the stage hands nor musicians have indicated any intention or desire to declare a sympathetic strike for the Rats and with the first attempt fizzling out, it looks as though the Rats will have to fight the situation alone.

FitzPatrick is expected in Boston today to attend the Central Labor Union meeting to be held tonight and he will probably make a plea similar to the one he made in Chicago to gain their support.

Whalen has stated that a public mass meeting will be held here within a few days, at which all the organization and labor union officials will speak on the situation. The Rats are holding secret meetings nightly, but nothing of importance occurs beyond an effort to keep the enthusiasm at high tension. This is the second attempt of the Rats to put over a strike in Boston. Their previous attempt did not draw a consent from any act. It was then directed against the larger houses. It is believed the Rats, knowing a weakness existed in the Gordon Brothers' current bills, laid their plans against those houses accordingly.

In Lynn the Gordons' Olympia was somewhat perplexed at first through a new manager being in charge there and Lynn being too far away from Boston at the moment for assistance to be forwarded.

The try to have the acts walk out in the Gordons' theatres at New Haven and Bedford never got started. These two houses play a split week. The theatres affected play a full week.

It is said by Boston people, uninterested, that the audiences Monday night at the several theatres where walkouts occurred did not know anything had happened.

Arthur Leroy and Lew Moore, the two White Rats arrested for picketing in front of Bowdoin Square theatre, were fined \$10 each by Judge Dowd in the City Court this morning. The Judge ruling that while peaceful picketing is permissible by law in Massachusetts, since the defendants were picketing in a manner to cause the assemblage of a crowd and obstruct the sidewalks they were guilty of an infraction of the law prohibiting sauntering and loitering.

Mr. Glynn requested the fine be postponed until tomorrow to allow the defendants to obtain the necessary \$200 bail, as he intended to appeal and bring it before a jury in the Superior Court. The Judge granted the request and the defendants were temporarily released on their personal recognizance. Glynn thinks it impossible to find a jury in Boston that will not hold one or more members who favor picketing.

Glynn will go before the Equity motion session tomorrow and endeavor to procure an injunction restraining the police from interfering with pickets during progress of Boston strike.

The props costumes and the trained seal of the Trout, Bubbles and Mermald act were held by the management of Bowdoin and Scollav square theatres when the acts struck. The managers declared they would hold all property of strikers until the end of the week. Glynn procured a writ of replevin this morning, forcing the managers to release the property writ, obtained on the grounds that property was essential to aid owners in making their living. It is reported here Rats will endeavor to pull out acts during the week and on Monday they propose to issue orders to all Boston theatres, provided they procure moral support of Central Union.

All houses this afternoon did reasonably big business but picketing is affecting a little.

Many reasons were advanced in New York Tuesday why the White Rats had selected the Gordon Brothers' houses

in New England, principally Boston, to lodge a strike against Monday night.

The Gordon houses have been booked through the M. R. Sheedy agency, which lately had an off-shoot connection made with Lester Mayne and Stuart Kollins, who admitted they composed a "White Rats agency" in Boston. Sheedy in New York stated his connection with the Boston agency combination did not involve his New York office. It was the Mayne-Kollins agency connection that was angrily referred to it is believed at a meeting of the Boston Rats last Friday night.

Although listed by the Vaudeville Managers' Protective Association as belonging to that organization of managers, the Gordon Brothers were affiliated with it through the Boston V. M. P. A. branch, to which they belong. It was presumed in New York the Gordon Brothers had been relying upon "promises" they would be immune from White Rat attack, but through abstaining from properly going on record as members of the V. M. P. A., they became the weakest point in the Boston field and were promptly set upon by the Rats of that section.

New York also believed some "planting" of "White Rat acts" had been done in the Gordon houses, for the purpose of having them "walk" when told to.

The Gordon Brothers were offered immediate assistance by V. M. P. A. Pat Casey left for Boston early Tuesday morning. That same day many acts were sent over there from New York. At the Grand Central station several of the outgoing acts were importuned by the Potts Brothers, acting as pickets for the Rats organization, not to leave, but they were unsuccessful in their persuasive efforts.

Monday midnight the White Rats press agent phoned the New York dailies the White Rats had called a strike all over the country and the vaudeville theatres in Boston, Lynn, Kansas City and St. Louis were dark that evening. Early reports from Boston Tuesday said the Monday night shows there were given without sufficient annoyance for the audiences to notice.

A wire from VARIETY's regular Boston correspondent Tuesday said the Boston people could not understand why the Boston Rats had picked on the Gordon Brothers' houses, the Gordon Brothers, through Sheedy, supposedly leaning toward the Rats, with the Sheedy Boston branch openly making a play for such business as could be obtained through a supposedly White Rat connection.

The Gordons last spring were negotiating with the Loew Circuit for bookings, but it was reported after a time the negotiations were declared off. It was thought at the time that money interests then friendly to Sheedy, but since bought out in the Gordon houses had intervened to hold the Gordons' bookings in the Sheedy agency.

About the only curiosity expressed along Broadway Tuesday regarding the strike was to know the names of the acts that had "walked out" with expressions of wonderment why the walking out acts had "queered" themselves. It was universally accepted that the acts walking out had become marked forever with V. M. P. A. managers and booking agencies connected with that organization.

RATS' SALARIES UNPAID.

Reports of past meetings of White Rats in New York say attention has been called to the members that no disbursements were made by the order during the previous week.

While the members could thus judge that the officers and the several deputies under salary had not been paid by the organization, it was intimated to the assemblage these salaried people in the Rats are not worried over the money due.

ACTS THAT "WALKED."

Boston, Feb. 7.

The following are the vaudeville acts that walked out of the Gordon Brothers' theatres here and in Lynn Monday night:

Brinkman and Steele Sisters—singing.
Bubbles, Trout and Mermald—Tank act.

Corcoran and Mack—comedy.
Chas. McDonald and Co.—sketch.
Dayton Family (11 people)—acrobatic.

Henry Horton and Co.—sketch.
Frank King (Australian)—comedian.
Lane and Lane—acrobats.

Mott and Maxfield (man and woman)—comedy.

Nelusco and Hurley—songs.
Penn City Trio—songs.

Revers and Earl—song and dance.
Selbini and Grovini (man and woman)—cycle.

University Four—songs.
The Dayton Family is known as a "circus act" (plays in circuses in summer).

There is no well known turn on the list. Several of the acts above have played out their usefulness in the larger houses.

RATS MEETING PICKETED.

The White Rats weekly meeting Tuesday night in its clubhouse on West 46th street was picketed from 10.30 until 12.30 by about 50 agents and booking men, who patrolled up and down before the clubhouse, in squads, being relieved at regular intervals.

Two policemen were on the block to preserve the peace.

A few White Rats stood on the clubhouse steps watching the pickets. Some words passed between the factions.

The agents Wednesday morning turned in a list of names of persons noticed entering the club house, but from all accounts the list could have been made up by anyone familiar with the usual Rats Tuesday night gathering in New York, without having taken the trouble to stand around in the cold. It was the customary crowd that goes to the clubhouse regularly.

PICKETING RATS' BALL.

The Vaudeville Managers' Protective Association, at its meeting Tuesday, decided, according to report, to picket the White Rats' ball, to be held in Amsterdam Hall, March 16.

The picketing is for the purpose of noting who may visit the ball, but in this particular instance the V. M. P. A. is using the picket thing, it is said, to secure the names of all who may purchase tickets to the affair or contribute to it.

To obtain a full line upon ticket buyers several White Rats, according to the story, who the managers can secure information from will offer their services as ticket sellers, and report to the managers.

The "picket action" by the managers may have been instigated through a statement made by Harry Mountford at the White Rats' meeting last week which said no managers or agents would be admitted to the White Rats' ball. Mountford included in the same statement that police would not be present as they were unnecessary since managers and agents would not be allowed in the hall.

WILLIE SOLAR RESTORED.

"Good standing" has been placed opposite the name of Willie Solar in the offices of the Vaudeville Managers' Protective Association. Solar's name left the list three times within the past two months because of the alleged complaint he was a White Rat.

This Mr. Solar has steadily denied. He says the next time anyone starts to draw him into an argument he's going to use a stage brace. Solar's agent, Harry Fitzgerald, worked the miracle the third time.

BOSTON MASS MEETING.

Boston, Feb. 7.

Late this afternoon the White Rats issued hand bills announcing a mass meeting tomorrow (Thursday) night at Commercial Hall, to which only union people producing cards will be admitted.

The speakers were announced on the bills as J. B. Williams, business agent of the Operators' Union; James W. FitzPatrick, president of the White Rats; Frances E. Gilmore, of the Rats; Geoffrey Whalen, local Rats; Harry Jennings, president Boston Central Labor Union; Martin T. Joyce, secretary and treasurer of the Massachusetts State branch of the A. F. of L.; Fred Dempsey of the local I. A. T. S. E. union; Nicholas Nally, of the Grievance Committee, local C. F. U.; Mabel Gillespie, secretary, Woman's Trade League.

The bills had not been out 30 minutes before Messrs. Williams and Dempsey repudiated the use of their names. Each stated he had had no knowledge of the meeting, had not been asked to speak and knew nothing about it.

It is authoritatively announced the stage hands, musicians and operators have firmly refused to become entangled by the Rats in their present trouble and do not intend to be drawn into it. Each of the three unions expect shortly to ask for a raise in their scale and will not take any chance of losing the opportunity through a fight not of their making.

GORDON EXPLAINS STRIKE.

Nathan R. Gordon, who operates the Boston theatres a White Rats strike was directed against Monday night, reached New York Wednesday morning, stopping at the Hotel Astor.

To a VARIETY representative Mr. Gordon stated that after the acts had walked out, some returned with a request to be placed back in the bills, but that these requests were ignored.

The audiences knew nothing of any trouble behind the stage, as the deserting acts had been immediately replaced.

Monday and Tuesday at the Gordon theatres in Boston, said Mr. Gordon, the biggest attendance of the season resulted, but he did not attribute this to the publicity given the strike by the Boston papers. Mr. Gordon said he thought it was natural, for at Lynn Monday and Tuesday the Gordon theatres broke the house record in attendance, he added.

Asked whether he contemplated changing his source of supply from the Sheedy agency to some other, Mr. Gordon replied he had not yet thought about the booking connection, having come on to New York to personally learn of some matters he was curious about.

V. M. P. A. MEETING.

The regular monthly meeting of the Vaudeville Managers' Protective Association was held Tuesday at its New York offices. All the membership was represented, either in person or by proxy.

The various committees reported, and a committee was named to look after the Chicago affair.

The committee on membership reported there were not over twelve eligible managements in the country not belonging to the V. M. P. A. There was some discussion against new members being admitted, but this was laid upon the table until the next meeting.

The Boston strike came up for general comment.

RATS' DIRECTOR RESIGNS.

V. P. Wormwood, a member of the Board of Directors of the White Rats, has resigned.

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

AMONG THE WOMEN

BY THE SKIRT.

New York's newest theatre, the Morosco, is a symphony of grays, buff and purple. "Canary Cottage" was well chosen to open it. It is a good lively show. Many of the jokes are reminiscent, but we are quite used to that on Broadway. Still the show keeps up a pace from start to finish and an evening's enjoyment is assured. The idea alone, a house party in the mountains with no chaperone, is enough to make one take notice. Of the principals, Trixie Friganza and Herbert Cortell provide the fun. Charles Ruggles is very nice as the young host. Reine Davies has been seen to better advantage, but she did very well with a slow moving role. Miss Davies in the first act wore a pink satin dress that was ruched at the hips. A chiffon throw was draped from one arm. In an orange number a yellow net had an orange panel. Dorothy Webb changed her clothes after each exit. Her prettiest dress was the first, a blue poplin made like a child's pinafore. The chorus was always sumptuously gowned. The "Canary Cottage" number was dressed in an effective gold and blue. Miss Friganza is wise in wearing red. It is so becoming. Her dress of red chiffon had bands of taffeta. A cherry laden bonnet looked good enough to eat. For Miss Friganza's eccentric dance a flowered skirt enormously ballooned had a green bodice.

Business wasn't big at the Colonial Tuesday afternoon. Mae Nolan (with Paul Nolan) was dressed as a stage maid in short black satin dress and small embroidery apron. Donald Kerr and Effie Weston dance so well it is too bad they don't do only that. Miss Weston in the same clothes as last week scored with her high kicking. Mr. Kerr looked real well in evening clothes. Marshall Montgomery should take off some weight. An appearance is a ventriloquist's best asset. Mr. Montgomery had better look sharp. Edna Courtney (with Mr. Montgomery) was carefully dressed in dark blue net over a pink petticoat. The bodice was of sequins. Helene Hamilton (with Jack Barnes) was in a white silk made with a full skirt with settings of ruching. The bodice was of silver. A poke bonnet was worn and a parasol carried. Miss Hamilton seemed to enjoy the act much more than the audience did. Valerie Bergere's Japanese makeup is letter perfect. Freda Mueller in the Bergere sketch wore a white silk dress. She was a little artificial. Her American twang was too obvious.

The Palace show Monday passed off with but one casualty. That was an act called Bert and Betty Wheeler, who came in and went right out. The rest of the program was decidedly big time. Asahi and his troupe showed the last word in Japanese embroidery. Emily Wellman and her "Flash" sketch did even better this week than last. Bert Clark's latest Miss Hamilton lacks the cleverness of her predecessors. This "Miss Hamilton" appears in a flowered silk dress lacking style and taste. Far better was a ballet costume of white tulle. Mlle. Dazie in a new ballet pantomime confirms that Dazie remains one of our cleverest toe dancers, and as a pantomimist is in a class all her own. In a child's room playing with dolls Dazie wears a dark blue pinafore. A dancing frock is of white brocade with a pink panel front. A bewitching ballet dress is in peacock blue satin cut in square scallops with pink flouncings. A flowered horse shoe standing six feet tall was handed over with several smaller pieces. The fourth episode of "Patria" has Mrs. Castle in several bewitching costumes.

William Gillette in "A Successful Calamity," by Clare Kummer, pleased a large audience at the Booth theatre Monday evening. Miss Kummer ear-

lier in the season gave us a real treat in "Good Gracious Annabelle" and again will Miss Kummer please New York with Mr. Gillette in this piece. The dailies always say the tired business man looks to the stage for a rest cure. But Miss Kummer proves a man can find it in his home if he goes about it in the right way. Estelle Winwood as the young wife was adorably pretty in a gold negligee and a gray velvet frock over which hung a mantle of orange net. Ruth Findlay's prettiest dress was worn in the last act. It was a Scottish looking affair, having a plaid skirt plaited and a tiny black velvet jacket.

For months to come all footsteps will be turned toward the Manhattan Opera House to see "The Wanderer." If you enjoy having your very heart moved, witness Nance O'Neil's mother. Miss O'Neil's scene in the third act will go down in history. Florence Reed was admirable in a decidedly catty role. Miss Reed's costume consisted of a skirt of shimmering gold over harem trousers. Miss Reed has acquired a thick waist line. Another of the cast whose work stands out is Beverly Sitgreaves. Miss Sitgreaves was attired in flowing robes of terra cotta color. Of the men William Eliot and James O'Neil are especially noticeable for fine work.

Jane Cowl's "Lilac Time" at the Republic is apropos of the times. It is a war play. The setting is a cottage in France near the firing lines. The soldiers and officers in uniform make pretty stage pictures. Miss Cowl as the daughter of France has some happy moments. The final curtain finds her weeping and waving a baby's cap. Boiled down to 30 minutes "Lilac Time" would make a fine vaudeville sketch. The dressing is in the simplest style.

The friends of William Courtleigh, especially those who congregate at the Lambs, would probably hail with joy the spectacle of "Bill" steering a baby carriage in Central Park. This is exactly what could have been photographed about four o'clock last Sunday.

FIGURING WITH CHIC SALE.

The United Booking Offices is figuring with Chic Sale to retain that character player in vaudeville. Mr. Sale is under contract to appear for the Shuberts. There is an offer before Sale also to join the Cocoanut Grove midnight entertainment on the Century Roof.

The vaudeville question is one of salary, Sale asking \$500 a week for the big time, with the probability he will receive it, when, it is said, the Shuberts will release him from their agreement and the Cocoanut Grove offer will be declined.

The week of Feb. 26 was to have been Sale's last for the present in vaudeville, if no further arrangement is entered into by him for that division.

NEW ACTS.

Lottie Williams has secured stage rights to "The Bowery Camille" from Valerie Bergere and will play it in vaudeville.

Henry Chesterfield is preparing a new edition of "The Man Without a Country."

John B. Hymer in "Tom Walker in Dixie"; "The Question," with Sam Mann and Co. (Gordon & North).

Tom Carter and Dave Gordon producing a sketch with Snitz Moore.

Mary Sullivan and Co. in a comedy sketch.

Nat Fields and Jack Mainer in "Vaudeville A-La-Carte." (Lee Muckenfuss.)

"Band Box Revue," all kids (Gus Edwards).

PAY RETURN TRANSPORTATION.

Chicago, Feb. 7.

It has been decided by Judge Doyle in the action brought against H. Drake, manager of the Monogram Musical Comedy Co. by Lulu Cook for two weeks' salary, that a manager of a theatrical company taking a girl out of the city is obligated to pay her return transportation.

Miss Cook left with the company from this point and was dismissed at Washington. She was given judgment for the full amount.

JOLSON OUT OF SHOW.

Chicago, Feb. 7.

Al Jolson was compelled to leave "Robinson Crusoe, Jr." Monday, suffering from a bad throat. He has been under the weather for several weeks. Jolson left for French Lick Springs to recuperate and will probably not return to the show until the end of the week.

Announcement from the stage Monday that he was not in the performance resulted in some asking for a refund. Bert Dunlap, his understudy, and formerly lightweight boxing champ in the navy, stepped in and gave a capital show.

Sunday the "Crusoe" company was informed that the show would go to the coast.

Jolson may return Friday night. Business at the Garrick slumped badly during his absence.

Bert Williams was out of the "Follies" Monday and Tuesday, suffering from a stiff neck and jaw, but is expected back tonight. His understudy, Chalmers, has been playing the role.

"STYLE REVUE" TAKES.

Chicago, Feb. 7.

So great is the demand for seats by the public for the Spring Style Revue, which opened Monday at the Strand that the show may be extended another week so that outsiders may be accommodated. The Chicago Manufacturers' Association is giving the show staged by Hamilton Coleman. Six night shows and two mats will be given during the week.

The show has Knox Wilson, principal comedian; Frances Kennedy, Dunbar's White Hussars, Dancing Kennedys, Lorna Doone Jackson, Lena Shaw, Mary Wood Hinman's Dancing Girls. The show was originally planned for the Auditorium but the Hippodrome show engagement prevented.

SHAPIRO-BERNSTEIN CHANGES.

A general shake-up in the professional staff of the Shapiro-Bernstein Music Publishing Co. took place this week, the most important point of which is the retirement of Harry Carroll from the writing staff.

Louis Bernstein decided not to renew the Carroll contract, although Ballard MacDonald, who has been collaborating with Carroll, is retained. In Carroll's place the firm engaged James Hanley, who has supplied the S-B catalog with a number of songs.

Maurice Ritter and Billy Barr have resigned from the professional staff and Sig Bosley has been shifted from Chicago to the New York office, leaving Joe Bennett in charge of the western stand. The Buffalo, Boston and Detroit offices remain unchanged.

DARCY MAY RETURN.

Chicago, Feb. 7.

Les Darcy and his show impresario, Freeman Bernstein, reached town twelve hours behind scheduled time from Buffalo, the Australian fighter being unable to open at the matinee at the Haymarket but reached the house at 10 p. m. The fighter talked about fighting exercises and knock-outs and then went through a sparring exhibition.

If the Darcy troupe doesn't go on to Kansas City it will be taken back east by Bernstein.

A "FRAMED" STRIKE.

Repeated assertions early in the week that the strike by the White Rats in Boston must have been framed through collusion with outside parties were borne out to some extent later by advices from Boston, also Chicago.

The Chicago information was that the Rats had decided to strike in Boston upon being informed there was a prospect of the Gordon theatres leaving the Shedy Agency to be booked through the United Booking Offices in New York.

The Boston advice is contained elsewhere in this issue, stating that the Gordon houses in the Boston suburbs booked by the Boston branch of the U. B. O. were not disturbed in the strike affair, leaving only the Gordon theatres booked by the Shedy agency to become involved.

Vaudeville people say that while the acts to be called out may not have been "planted" in the Gordon theatres for that very object, yet the matter looked quite too suspicious to be overlooked.

Acts have stated since the strike that when looking for time in the Shedy office of late, if the Boston houses were mentioned in connection, they were asked if they were White Rats and if they had a Rats card. One act stating it had was told it could have the two weeks in the Gordon theatres.

The booking men understanding is that Shedy may have been of the impression he would lose the Gordon's bookings shortly and this belief may have been helped along through one of his booking men having seen Nathan Gordon at the Fifth Avenue recently, in company with a couple of United Booking Offices people. Gordon had not informed the Shedy office he was in town and while the visit to the Fifth Avenue was incidental and as far as one of the U. B. O. men was concerned, purely accidental, the Shedy emissary doubtless reported the occurrence to Shedy.

It is said Shedy suggested to the Gordons at the time they were dickering with Loew to start negotiations with the United. Shedy's ground for reasoning was that Loew had opposition houses in Boston while the U. B. O. could handle the Gordon theatres with less confusion.

The Gordons are said to have opened communication with the U. B. O., but the agency informed the Gordons to wait until this season passed as the United did not care to go into the matter of further Boston bookings at that time. Later on the Gordons again took up the question but the United returned the same answer. The presence in New York some weeks afterward of the Gordon who was seen at the Fifth Avenue is said to have been brought about through Gordon wanting to know if the U. B. O. was then in a position to resume the subject. He received the same answer according to report and dropped in that evening at the Fifth Avenue to see the show there before leaving for the train.

Whether Mr. Gordon came to New York Wednesday to make another booking connection does not appear to be known in the inner vaudeville circles, although the supposition seems to be that he did.

DRAW FAKERS AND SIDE SHOWS.

New Orleans, Feb. 7.

The city is full of fakers and side shows, here for the Mardi Gras that will end about Feb. 20.

LOYAL CINCINNATIANS.

Cincinnati, Feb. 7.

Manager Ned Hastings, of Keith's, had the admonition, "Stand By Our President," thrown on the screen after the pictures Monday night. Instantly hundreds of men and women were on their feet, cheering and waving their hands.

And this is a hot-bed of German-Americanism, too!

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Jane Ware says she is in vaudeville only for the present.

Ted Doner has left the Mäzie King act.

Paul Allen, formerly in the Fox office, is now an agent.

Col. Fred Levy of Louisville has been in New York this week.

Samuel Abrahams is engaged to marry Emeline Neusteter, a non-professional.

The Theatrical Treasurers are to hold a ball Saturday, April 21, at Palm Garden.

France Demarest joined "The Fair Unknown" on two days' notice, replacing Daisy Irving.

Selma Herman will return to the stage, having retired at the time of her mother's death last spring.

Chas. H. Brooke has been appointed manager of the Wee & Reilly stock at the Mozart, Elmira.

Robert Kelly is to leave "His Majesty Bunker Bean" and go to London with "Very Good Eddie."

The father of Olivia (Otto and Olivia) died suddenly Feb. 2 in St. Paul, Minn.

The father of Leona Stephens died Jan. 27 at the home of his son, Le Roy Stephens, in Pittsburgh.

William P. Carleton will leave the Anna Held show to become the leading man with the Poli stock in Washington, opening Feb. 19.

Maurice L. Adler, for 12 years sales manager for Will Rossiter, the Chicago music publisher, has transferred his allegiance to the Forster music house in the same city.

Joe Santley and Ivy Sawyer are to be married in the spring, it has been announced in Philadelphia, where the couple are appearing in the Raymond Hitchcock show, "Betty."

"Johnny Get Your Gun," which follows "Seremonde" in the Criterion, has been taken over by the Realty Productions Co. (a newly formed company). John Cort is no longer financially interested in the piece.

"Proctor's News" is the title of a readable weekly house sheet issued by the 5th Avenue, New York, and edited by "M. T. Noodle" to display the following week's program, amidst some interesting and humorous comment.

F. L. Ferguson's "20th Century Maids" will reopen Friday in West Hoboken. The same show played a one-night stand route earlier in the season, but was taken off after the holidays.

A special meeting of the Lights was held a few days ago and it was decided to reopen the clubhouse about May 1. The organization proposes to build a bathing beach near its clubhouse at Freeport, L. I.

The act of Paterson, Fields and Morrison has split, Peterson and Morrison charging that Fields deserted them under unusual circumstances in New York last week. The two first mentioned say they have arranged a new turn.

Frank X. Breymaier has retired from the management of the Palace, Schenectady, N. Y., to act as assistant to Edward Klapp, who operates the Regent and Lyceum theatres in Amsterdam, N. Y.

The Chicago council judiciary committee has recommended for passage an ordinance providing a \$100 fine for anyone who plays, sings or otherwise renders "The Star Spangled Banner" except as an entire and separate composition.

"Seven Little Wives" is the title selected for the play by Rida Johnson Young in which G. M. Anderson is to present Carter DeHaven and Flora Parker. Harry Tighe may be engaged for the principal comedy role if obtaining a release from the Anna Held show.

Betty Washington says she was never a cabaret player in New York. "Dec. 29," she says, "I played a single engagement for Mr. Bustanoby in his 'Domino Room.' I was at that time playing at the Fifth Avenue theatre in vaudeville."

Edward Bornhaupt was captain of the Belgian relief steamer, "Cenphrates," torpedoed near the Belgian coast the other day. He is a brother of Charles Bornhaupt, the New York agent, who has been unable to secure any tidings of his brother.

Francis X. Hope wants it understood that he is still a "regular city feller" and in town looking after the interests of Cohan & Harris, instead of being on tour as the manager of Madame Bernhardt, as reported from New Orleans last week. Ike Hope is back with the Bernhardt company.

At the Winter Garden last Sunday night the First New York Field Artillery Band was on the stage as an act. At the ending of it, the biggest American flag any New York stage has seen was unfurled behind the musicians while they played "The Star Spangled Banner."

Next week will find three "Fair and Warmers" playing three big towns, each for a run. The Chicago company has been there since August and will remain until April, another company opened in Boston at the Park Square theatre last Monday and the third company opens in Philadelphia next Monday.

The A. H. Woods office was called up by long distance from New Orleans Wednesday afternoon by the manager of the Julian Eltinge show, asking permission to raise the prices to \$3 top for the remainder of the week. The show opened at the Tulane Sunday night to \$1,500, played to \$1,800 Monday, and Tuesday evening the takings were \$1,900. This is the first time Eltinge has played New Orleans in four years and it looks like a \$12,000 week at \$2 prices. The Woods office decided the prices were not to be increased.

Cross and Josephine are appearing on the Orpheum Circuit by permission of F. Ray Comstock, all billing so stating. They were asked upon the closing of "Go To It" to join "Very Good Eddie" but were allowed to play vaudeville with the proviso they would join a new Comstock musical play to be produced late in the spring.

M. S. Bentham's boat, "Psyche V" is attached to the Naval Reserve, and Commodore Bentham has received orders to be in readiness for a call within 15 days. Rations for a crew of five for two weeks are ordered. If ordered into service the boat will carry a one-pounder. Among the crew will be Carlton Hoagland, Chester Stratton and Floyd Stoker, all having enlisted in the Reserve.

Mrs. Geo. Choos, who was injured in an auto accident last week while taking the first ride in her husband's new car, is in the St. Luke's Hospital, New York. One of her legs was broken in three places. It will be six months before she is recovered. Mr. Choos' mother was also in the car and is at the same hospital, with a broken wrist. The chauffeur was driving at the time, with the owner not in the car.

A. G. Steiner, of the O'Brien, Malevinsky & Driscoll law firm, secured the dismissal of the action last week in the New York City Court, brought against Oscar Lorraine by a young girl who asked \$2,000 damages from the comedy violinist for alleged injuries by a car owned by him. Mr. Steiner secured the dismissal on the plea it was the girl's negligence which caused the accident. Lorraine was not present in the court room at the time. He is playing in the south.

The final severing of connections between Isadora Duncan and her manager, Frederick Toy, was brought about this week with the payment of moneys held by Toy, as security to insure his release from theatre contracts made for the Duncan company this season. The Duncan tour was discontinued early this season when the dancer and Toy could not agree on the policy. Toy had a route for the show and held a share of the money due Miss Duncan to protect himself should some of the theatres booked refuse to cancel the attraction.

Gene Howard, a producer, who advertised recently in an evening daily for people for a show to be known as "Howard's Merry Maids," disappeared suddenly Friday last week from his headquarters at 230 West 36th street, where it was reported he left without paying his rent and also that he had taken money from several applicants under the pretense of giving them engagements. At the 36th street address this week it was said that several people had been looking for Howard but up to date it had been impossible to locate him and it was believed he had left the city.

Sketches, in vaudeville, have ever been a cause of argument. We are very weary of reading letters asking what should be done with this sketch or that, to whom may it be sent with safety, what vaudeville producers will accept sketches for productions, so on and what not. We sympathize, but we can't advise. So therefore this is the place for one answer to all and at the same time expresses our valueless opinion of the present vaudeville sketch and the present vaudeville sketch writer. The main fault or blame or almost criminal neglect may be laid directly against the recognized American dramatist. No matter how he may reply, what he may say, the blame still rests upon him. Just as moving pictures

now do and will to a far greater degree to come offer its prosperous encircling arms to the dramatist, so did vaudeville—so does vaudeville. But there is a distinction between the play, scenario and sketch. The recognized American dramatist can write a sketch. He can write the best sketches vaudeville has ever had. Perhaps he has. But vaudeville never saw them. That dramatist could write a vaudeville sketch, cast it with a fairly capable company and have it work, securing \$100 weekly or less, hardly more, as his royalty, but he didn't and he won't. That sketch could play at least 30 weeks in a season on the big time and remain in that field for two seasons, anyway, with a couple or more seasons on the small time, at a weekly royalty there of \$50 or \$35 for the author. The dramatist will reply this is theoretical; that he has gone into the same thing and it never came out that way. That's also his fault, for his neglect—almost criminal in fact, for it also worked against his own gross income—permitted a mob of "vaudeville authors" to foist their "product" upon vaudeville until vaudeville could only believe a bad sketch good and wondered what a good sketch was all about when they saw one. Why the dramatist did not take up vaudeville was because when he finished what read like a corking playlet, and no doubt it was a corking playlet (don't make the mistake of believing these trained dramatists can not write that sort of a sketch), the author said: "What, give that to vaudeville?" "Me!" "Vaudeville!" "That's a Play," and "that" became a play, even if it were never produced. Perhaps several such were produced, maybe many playlets became plays in this way, but vaudeville lost them, for the dramatist could not bring himself to give what he considered a possible play to vaudeville as a playlet. He would not believe in vaudeville and vaudeville has been educated down, not up, in sketches. To those of us who drift about, seeing this sketch or that playlet, written by a "vaudeville author," it leaves a mighty poor impression of the vaudeville author with us, excepting in matters of comedy sketches. The latter are apart from this subject. By comedy sketches we don't mean comedies. Comedies go in with the dramatic playlets. We challenge a contradiction of the statement that out of every 10 successful vaudeville sketches, six or over that number are by authors unknown to vaudeville. We don't conclude sketches playing are necessarily successful ones and if the authors of such sketches wish to challenge the statement we will only too gladly go into that point for their benefit, the benefit of the managers and the vast army of sketch writers their useless though playing efforts have kept out. It's the playing sketch that discourages. An author will comment to himself that if that's the stuff vaudeville wants, it isn't worth wasting his time. He's entirely correct. But it's not what vaudeville wants. Vaudeville wants real playlets. Time has changed vaudeville into big time and small time. The difference is as wide as the two names indicate. There have been some genuinely written sketches of late in vaudeville. There should be more. There are too many bad sketches being palmed off through the employment of vaudeville tricks. There is an income in vaudeville for a recognized dramatist, one or more. They should take it up, and the other will follow, when the present hack that grinds them out from a mass of manuscripts he picks up at random, and never gives vaudeville a real idea, will have to go to the small time, where he belongs, and in that way at least take the small time away from its awful blot of sketch-writing it is now enduring to place it on a par with present big time vaudeville, as far as sketches are concerned, and in this way give to vaudeville in its best theatres the playlet that should be there; gold—not dribble, and brains—not larceny.

WITH THE PRESS AGENTS

Nellie Revell makes the appearance in "The Century Girl" of Grace Jones, an artist's model who posed for the painting "The Song of Songs," the text for an interesting article on the prevailing vogue in belles of the merry-merry, showing that Century girls are plucked for their fame in the studios rather than because of stage experience.

A dress rehearsal or press show of "Canary Cottage" was given at the new Morosco theatre last Sunday night. Admission was by invitation only. The show opened Monday night for the public. Other openings listed for Monday suggested the previous night display for the benefit of the critics.

Charles Dillingham will give a private performance at the Globe some Sunday afternoon this month. Only those connected with the New York Hippodrome will be present. These number 1,274. Receipts for the show will go to the Hippodrome Slick and auxiliary Red Cross funds.

Missabeth Marbury announces her intention to produce several American pieces in Paris next summer at the Theatre Femina, which is operated by women. The productions are "Love o' Mike," "Very Good Eddie" and "Nobody Home," in all of which Miss Marbury is interested.

Willard Holcomb is back on Broadway handling the press work for "Johnny Get Your Gun." Mr. Holcomb has been away from his familiars for several months doing special work for Washington newspapers.

Clifton Crawford introduced a new number in "Her Soldier Boy" at the Astor theatre Monday entitled "Girls, Wonderful Girls," written by Augustus Barrett, leader of the orchestra of that playhouse.

The first performance in this country of "Magic," by G. K. Chesterton, will be given at the Elliott Monday. On the same bill will be John Galsworthy's "The Little Man."

PRESS OPINIONS.

You're In Love.

A musical comedy in two acts; book and lyrics by Otto Hauerbach and Edward Clark, music by Rudolph Friml. At the Casino.

Threatens to be the winter's favorite indoor sport.—Times.

A happy compound of melody, nonsense, pretty girls and vaudeville.—World.

Lilac Time.

A play in three acts by Jane Cowl and Jane Murfin. At the Republic.

An imitative and intensely theatrical war play.—Times.

A good acting play, and its well disguised but time-tried romantic episodes held the attention of its audience closely.—World.

Canary Cottage.

A musical farce in two acts and four scenes, book by Oliver Morosco and Elmer Harris, music and lyrics by Earl Carroll. At the Morosco theatre.

It was the coming of this cook, impersonated by Trilix Friganza, dangerously toward the close of a long first act, which proved to be the saving grace of "Canary Cottage" and everything in it.—World.

"Canary Cottage" is rather a low form of entertainment, but it has the elements of popular success, and perhaps that is all Mr. Morosco asks in this vale of tears.—Times.

It is a spirited but overworked musical play, entitled "Canary Cottage"—a piece which is frequently blatant and just as frequently downright vulgar. It is a grade or two above Mr. Morosco's "So Long Letty" in the social scale, but in general it is quite similar to that late attraction and will appeal to the same public.—Tribune.

A Successful Calamity.

By Clare Kummer. At the Booth theatre. With William Gillette. Staged and presented by Arthur Hopkins.

It was a triumph for Clare Kummer—above all—Arthur Hopkins; Miss Kummer, who wrote this deft and diverting bit of high comedy, and Mr. Hopkins, who gave it a production that comes as close to perfection as the American stage ever does.—Times.

A piece in a vein of humor which would be notable in any season in the New York theatre. Coming fresh from the tournament of wit which her latest effort afforded, this reviewer, even with due caution, is inclined to rank it foremost among all the comedies by women produced here in the last four or five years.—World.

Miss Kummer also shows an ability to reach up to the heights of comedy where the laugh is tempered by just the shadow of a sob.—Tribune.

ENGAGEMENTS.

Margaret Mower (rejoins the Washington Square Players after playing as a member of Sarah Bernhardt's organization).

Wilda Bennett and Joseph Lartores ("Nina," new musical comedy).

Pall Trenton ("His Majesty Bunker Bean"—replacing Robert Kelly).

William Gaston ("Stop, Look, Listen").

Edward Basse ("Her Soldier Boy").

Robert Kelly ("Very Good Eddie"—London).

Eugenia Campbell ("The Question"—Vaudeville).

Edna Archer Crawford (Stock—Toledo).

Lois Swell (Bhartha).

Bobby O'Neil ("Louisiana Lou").

SHOWS CLOSING.

"In for the Night," produced by the Empire Producing Co., which closed at the Fulton Saturday, was sent to the storehouse. The piece played four weeks, the house having been rented.

Boston, Feb. 7.

The Cohan Revue will close its season here at the Colonial Feb. 17, after four weeks. The show has been playing practically continuously since it was first produced at the Astor in December, 1915. The company disbands after the Boston run.

Chicago, Feb. 7.

"Arms and the Girl," the William Harris, Jr., production, closes here Saturday. Mr. Harris has Fay Bainter under a long term contract and may present her in a new play late in the spring as a tryout for next season.

Chicago, Feb. 7.

Margaret Anglin opens at the Blackstone Sunday in George C. Tyler's production, "The Lioness," by Rupert Hughes, the play being based upon Gertrude Atherton's novel, "The Perch of the Devil." This piece was tried out in Cincinnati last season under another name by Miss Anglin.

"Arms and the Girl," after three weeks of disappointing business, will go back to New York to close, taking a week of one nighters on the way.

"A Full House" closed last week in Beaver Falls, Pa., when two members of the company left. Salaries were paid in full, but owing to the withdrawal of the two principals it was decided to close the show.

STROLLERS MOVING.

Chicago, Feb. 7.

The Strollers are going to move from their present quarters in the Mercantile-Marine building but have not definitely decided just what site they will take. The Strollers have been in their present place for three years and are giving up their lease in order that another tenant may have the two floors in the building.

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.

Willard Mack—J. F. Taylor, et al \$1,-548.28.

William Fox Amusement Co., Inc.—Continental Curtain Co., \$332.91.

Wilmer-Edelstein Amusement Co.—City of New York, \$39.48.

Wilmer & Vincent—City of New York, \$39.48.

Leffler-Bratton Co.—City of New York, \$81.93.

Playwrights' Production Corp.—City of New York, \$81.97.

Theatre Ticket Coupon Co.—City of New York, \$60.73.

Joseph E. Howard—W. B. Lindsay, \$125.39.

Maxim P. Lowe Producing Corp.—Adler's Costumes, Inc., \$581.56.

Harry Von Tilzer & Manuscript Producing Co.—J. Newcombe, \$95.15.

PASSPORTS DELAY SAILING.

Phillip Klein has been unable to obtain passports from the State Department for those engaged for Alfred Butt's London production of "Very Good Eddie," making it necessary for the company to postpone the scheduled sailing Feb. 17.

The government officials have stopped issuing passports for European travel, but it is possible next week will see a rearrangement of international affairs to such an extent as to permit of actors going abroad. The company is being held intact here until there is a definite development.

It is possible that a series of rehearsals may be conducted in this country prior to the sailing.

Dave Bennett, who is to stage the production, will have charge of the company.

Mr. Klein looked at all four of the "Eddie" productions now in this country and only offered three players' contracts for abroad. They were Burford Hampden, Florence Earl and Jack Squires.

Those that have been engaged for the London production include Robert Emmett Keane, Beth Franklyn, May Naudain, Gertrude Dallas, Robert Kelly and Helen Bond.

INTERNATIONAL CIRCUIT.

John Craig is to return to the Castle Square, Boston, late in the spring, to present the Harvard prize play of the year there. The play was written by Burford Hampden.

"The Katzenjammer Kids" open on the International Circuit next week in St. Louis. It is a Chicago production.

The Gotham, Brooklyn, returned to the International this week with "Mutt and Jeff's Wedding." The house tried stock for a week.

Chicago, Feb. 7.

When "Little Peggy O'Moore" closed its International Circuit, travels here Saturday the 20th Street Studio, slapped attachment proceedings against Halton Powell's company for \$500, claiming it delivered scenery which had not been paid for. Powell claims the fountain set ordered, did not reach him in time for his opening and that he worked two nights himself getting his scenery in shape before taking to the road.

"When A Girl Loves," which lost its Memphis engagement, owing to Marcus Loew taking over the house there for vaudeville, filled in a week of one nighters, resuming its International tour at Birmingham.

Harry Mack, manager of "Her Unborn Child," a week ahead of "In Old Kentucky," now on the Circuit, is handling the advance for the latter show. Harry Le Mack is no longer connected with the "Kentucky" show.

The Kate Elinore show has postponed its closing date until Feb. 17 at Paterson, N. J. This week it is in Jersey City.

"The Old Homestead" on the International closes Feb. 17 at the Lexington.

"EXCUSE ME" TO MUSIC.

Henry W. Savage is having a musical version of his Pullman car farce, "Excuse Me," prepared for him.

The role originally played by Willis P. Sweatman will be taken by a comedian secured from the vaudeville ranks.

Al. Herman and Dave Ferguson are under consideration for it.

MUSICAL STOCK.

Marlborough, Mass., Feb. 7.

The National Amusement Co. will install a musical stock at the local theatre opening Monday. The pieces will be staged by Helen Conant with Adrian Perrin putting on the musical numbers. The company was recruited in New York by Oly Logsdon. Two bills a week will be the policy.

CASEY SUES ERLANGER.

Pat Casey has started a suit against A. L. Erlanger, of Klaw & Erlanger, through his attorneys, Prince & Nathan, asking for \$250,000, which Casey alleges is due to him for "services rendered, personal, confidential and professionally" for the period from 1908 to 1916.

In the summons and complaint Mr. Casey states that during those years he was under a contract to perform certain services for Erlanger and in recognition of the same he was from time to time given "a piece" of various shows. But he never received any monies for the services nor did he receive any of the profits, although Erlanger continued to "promise him."

When the break between Erlanger and Casey came last year, the theatrical manager repudiated their contract and refused settlement.

The complaint alleges Erlanger realized \$500,000 from "Daddy Long Legs," \$250,000 from "Delphine" and \$200,000 from "The Argyle Case," in all of which Casey alleges an interest he never realized upon, also other productions Erlanger had something to do with. The "dead ones" Erlanger let Pat into don't seem to have been mentioned.

The break between Casey and Erlanger, according to report at the time, came after Casey had gone to California on a special mission for Erlanger, accomplished the mission, only to find upon his return that Erlanger had wasted his time, when Casey is said to have "walked out" on Erlanger.

STOCKS CLOSING.

The stock company at the Fulton O. H., Lancaster, Pa., closed Feb. 10. The company recently had trouble with the local authorities due to their presentation of "The Eternal Magdalene."

STOCKS OPENING.

The stock at the Grand, Brooklyn, opened Monday in "Gamblers All." The company includes Mae Desmond, Richard Buhler, Hazel Miller, Hayden Stevenson, Dorothy Saddler, John T. Dwyer, Calvin Harris and Graham Velsey. William Postance is the director.

The stock opening at Poli's, Washington, Feb. 19, will include W. P. Carlton, Florence Rittenhouse, Hugh Thompson, Bernard Thornton, Ralph Rennell, John Hammond Dailey, Hardie Meakin and Edwin H. Curtis, director. The opening will be "It Pays to Advertise."

"CLINGING VINE" NEXT.

The next musical production Oliver Morosco is to make will be "The Clinging Vine," by Morosco and Elmer Harris and music by Earl Carroll. The production will first be presented in Los Angeles some time in April. Julian Alfred is leaving for the coast about March 1 to stage the production.

Mr. Morosco also expects to try out three dramatic plays in Los Angeles within the next 12 weeks. Bertha Mann, at present there, will select the plays and Mr. Morosco will decide on the order of their production.

ACTRESS-MANAGER.

Mme. Yorska is to enter the production field with a drama under her own management. She is at present rehearsing a company at her private studio.

ARLISS FOLLOWS WARFIELD.

George Arliss with two plays, "The Professor's Love Story" and "Disraeli," both revivals, is to follow David Warfield in "The Music Master" at the Knickerbocker, Feb. 26.

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

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Big Theatrical Business in Big Cities. Several Hits in New York. Opinions Differ Over Prospects in Event of War With Germany.

For years past there has been no theatrical season to equal the current one in attendance at the high priced legitimate attractions in the biggest cities. The fall rush to the \$2 shows continues and though the top box office prices have mounted in many houses to \$2.50, with the speculating price considerably beyond that for the choicest seats in several theatres, the theatrical fever has not abated.

Broadway is full of theatres and plays, with more plays than theatres, although there are three new legit houses for New York now in prospect, with another having opened Monday, while others are "reported." There are more plays available for New York, however, than there are theatres, with a piece here and there being crowded out to make room for others suspected of better drawing powers, and there are some plays waiting to get a New York showing. The old Broadway remark of "more theatres than shows" isn't heard this season.

Opinions on possible war with Germany and its effect on the theatre are not unanimous among the \$2 managers. Some say war will mean an enormous expenditure by the government, which will find its way in part to the box offices, with people wanting entertainment even more than they seem to just now. The other idea is that with trouble in sight, economy will again be practised and money withdrawn from circulation until the condition is similar to the first year of the war, with the picture houses through their low scales deriving the greater benefit.

There are more theatres now doing over \$10,000 weekly at the \$2 or \$2.50 scale than at any time this season. VARIETY's estimate of last week's box office takings is as follows:

"A Kiss for Cinderella" (Maude Adams) (7th week), \$12,000.

"A Successful Calamity" (William Gillette) (Booth) (1st week). Opened Monday. Looks like sure winner and another Arthur Hopkins success. Mr. Hopkins' other season's hit, "Goodness Gracious Annabelle," left the Republic last Saturday to a closing week of \$7,200, and seemed good for about the remainder of the season had booking conditions not obliged the departure. The notices for the "Calamity" play were highly favorable and "The Times" was unusually complimentary to Mr. Hopkins as a producer.

"Big Show" (Hippodrome) (24th week). Annette Kellerman as special attraction replacing Pavlowa revived interest in the huge production and playhouse with the weekly gross now between \$40,000 and \$45,000.

"Capt. Kidd, Jr." (C. & H.) (14th week), \$9,300. Business leaped last week and will go to \$9,700 this week. Management does not understand sudden increase of interest but has called off incoming of "The Brat" and canceled "Subway Circuit" dates for "Kidd."

"Canary Cottage" (Morosco) (1st week). Opened Monday. Opinion divided with reviews calling piece rough. Civilians think it amusing. New house charging \$2.50 top. Capacity 1,000.

"Century Girl" (Century) (15th week). The longer the run the stronger the demand. \$37,000 last week. Ticket rack always empty, with specu-

lators securing as high premiums now as when Dillingham and Ziegfeld first produced the only hit the Century has ever held. List of stars makes performance look like a benefit to public. The Cocoanut Grove, atop the theater, put on by the same managers, also drawing capacity nightly, at \$2, with the best dressed crowd in New York.

"Ception Shoals" (Nazimova) (Princess) (5th week). Unquestioned hit but must move (without another theatre secured to Wednesday) to make room for "Oh Boy" at same house Feb. 19. "Ception Shoals" did \$5,200 last week.

"Cheating Cheaters" (Eltinge) (27th week), \$8,600.

"Come Out of the Kitchen" (Cohan) (Ruth Chatterton) (Cohan) (16th week), \$11,000.

Gertrude Kingston (Elliott) (16th week). Fair business in small house.

"Great Divide" (Lyceum) Revival. Opened Wednesday.

"Harp of Life" (Laurette Taylor) (Globe) (9th week), \$9,400. Oddity about this play drawing to orchestra and gallery with balcony light.

"Her Soldier Boy" (Astor) (10th week), \$15,000. Made possible by \$2.50 scale.

"Have a Heart" (Liberty), \$10,000. Not considered a success.

"If" (Fulton) (1st week) opened Wednesday. Reported as lurid melodrama of a by-gone type with some advance publicity secured through reference to Japan.

"Lilac Time" (Jane Cowl) (Republic) (1st week), opened Tuesday. Well liked and noticed.

"Little Lady in Blue" (Frances Starr) (Belasco) (8th week), \$9,900. Matinees exceeding night receipts.

"The Lodger" (Bandbox) (4th week). Management claiming over \$3,000 last week; estimated around \$2,000. Management's figures may be nearer correct, as house has been rented for three weeks longer at \$750 weekly, as against \$500 weekly paid for the first period of tenancy.

"Love o' Mike" (Shubert) (14th week). About the best money maker in town for an ordinary sized theatre. Show musical, carrying 16 people, with no chorus and only eight of the principals receiving real salaries. \$13,000 last week.

"Miss Springtime" (Amsterdam) (20th week), \$12,000.

"The Man Who Came Back" (Playhouse) (24th week), \$10,900. Dropped to \$7,000 around Xmas, but has come back with hotels buying until March.

"Music Master" (David Warfield) (Knickerbocker) (19th week), \$14,000. Nearly all the sale has been at the box office window. Last week's announced has brought heavy advance sale.

"Nothing But the Truth" (William Collier) (Longacre) (22nd week), \$9,300.

"Old Lady 31" (Emma Dunn) (39th St.) (15th week). Has generally fooled the wisecracks. \$6,400 last week (small house) and may run out the season.

"Serenonda" (Julia Arthur) (Criterion) (6th week). Disappointing engagement. Leaves this week. "Johnny Get Your Gun" next week.

"Show of Wonders" (Winter Garden) (16th week). Averaging around \$28,000, very big. Doing nearly as well as capacity with balcony (small) off somewhat as a rule.

"Shirley Kaye" (Elsie Ferguson) (Hudson) (7th week). Not accepted

as hit although well thought of at commencement of engagement. \$8,400 last week.

"The 13th Chair" (48th St.) (12th week), \$12,100. \$2 matinee Thursday this week. \$2.50 Saturday nights.

"Turn to the Right" (Gaiety) (26th week), \$10,500.

"Upstairs and Down" (Cort) (20th week), \$9,500.

"The Wanderer" (Manhattan) (2nd week). Charged \$1.50 top and can do \$31,000 at that scale. Will probably do \$26,000 this week. Opened Thursday night last week and sell out for second night with tickets scarce since.

Washington Sq. Players (Comedy) (26th week). Nothing of account.

"The Yellow Jacket" (Harris) (7th week), \$5,300.

"You're In Love" (Casino) (1st week). Opened Tuesday night. Came on Broadway with fair musical farce and weak cast, but received good notices.

The theatres playing pictures stand about the same, with but a couple of changes.

"A Daughter of the Gods" (Lyric). Leaving this week, with another of William Fox's feature film, "The Honor System" opening in same house Monday for a run. This is the 18th week for the Kellermann film at the Lyric.

"20,000 Leagues Under the Sea" (Broadway). Still drawing big with plenty of energy being expended on its exploitation.

"Enlighten Thy Children" (Park). Recently opened; \$3,700 last week at moderate admission scale. Paying \$2,500 weekly rent for theatre. State rights proposition.

"Joan, the Woman" (44th Street). Reported averaging \$8,400 weekly. Tremendous advertising campaign being carried on for this special feature picture. Last week \$7,400, off through weather end of week. To remain 16 weeks longer.

Strand, with its weekly picture program, carrying bad feature this week in "Each to His Kind," a Lasky-Paramount, with a Victor Moore comedy film saving the show. Business light early in the week. Strand making some successful play for patriotism.

Rialto, with "Polly Redhead" (Bluebird) doing its average, with slight drop Monday owing to weather. Rialto steadily forcing attention to its splendid picture program, in arrangement and otherwise.

New York, with its pictures upstairs and down, changing features daily, goes along at a full gait that must reap a vast money return.

Chicago, Feb. 7.

As was expected all attractions with but one exception ("Arms and the Girl") played to big business last week, the auto show helping to push the already remarkable business to its flood. A slump looked for this week occurred, the reaction being evident beginning Sunday night, with under-zero weather helping to keep people indoors.

Two new shows bow into the legitimate field Sunday when "Katinka" leaves the Chicago to make way for Lew Fields in "Bosom Friends" and "Arms and the Girl" exits for Margaret Anglin in "The Lioness."

The surprise of the week was scored by William Hodge in "Fixing Sister" when \$9,000 flowed through the window at the Princess, not a large capacity house, but phenomenally big receipts.

The estimate for Chicago legit receipts is as follows:

"Robinson Crusoe, Jr." (Al Jolson) (Garrick), with a \$3 top, close to \$24,000. Will be succeeded in two weeks by "Passing Show of 1916."

Ziegfeld's "Follies" (Illinois), around \$22,000 last week. Leaves after next week to make way for "Sybil."

"Turn to the Right" (Grand), play-

ing close to capacity. Last week near \$13,000.

"The Boomerang" (Powers) showed effects of reaction this week, but with the leaders last week, getting over \$14,000.

"Katinka" (return engagement) (Chicago), last week over \$7,500, helped by auto crowds. Business slumped this week to a discouraging degree. The house is against it. Did big at Garrick and could have remained there. Taking to road Saturday. Lew Field Sunday.

"Fair and Warmer" (Cort) has record run of season so far. Another month yet. Got over \$10,000 last week. "Arms and the Girl" (Blackstone) failed to draw. Handicapped by location. Less than \$5,000 last week. Going out Saturday. Margaret Anglin opens Sunday.

"Fixing Sister" (William Hodge) (Princess), unusual strength, which compelled Lew Fields to open at the Chicago, although originally routed into the Princess. "Fixing Sister" got close to \$9,000 last week.

"Hip, Hip, Hooray" (Auditorium). Advance claimed bigger for this week, although business not what expected. Last week around \$34,000, not comparing to business done in other western cities. Marked slump Sunday and Monday this week.

"Intolerance" (film) (Colonial) doing excellent business and has gotten \$12,000 for two weeks past, with that figure beaten last week.

Annette Kellermann in "A Daughter of the Gods" (film) (Studebaker) has not drawn up to expectations, although starting off very well. Last week around \$7,800. Two dollar scale removed and \$1 top installed.

"Potash and Perimeter in Society" (Olympic). Second week looks like a money maker with a steady draw.

WEBER'S PASSING.

Another metropolitan landmark in the way of a playhouse is to give way to a business structure. The old Weber & Fields Music Hall at Broadway and 29th street, latterly known as (Joe) Weber's theatre, is to be torn down at once and a tall commercial structure will rise in its place.

The ground has been purchased from the John J. White estate by a syndicate of real estate men, who will erect thereon a modern office building.

IT'S "BREWSTER'S MILLIONS."

The selection of the comedy to which music will be added for the production George M. Anderson intends starring Harry Fox is "Brewster's Millions" as the final choice.

Grant Clark and Jean Schwartz are at work on the words and music. George Hobart will make the necessary adaptation of the book.

SOUTH AFRICAN STOCK.

A stock company at the Standard, Johannesburg, South Africa, will have for its leading woman Florence Roberts, engaged in New York this week. Another engagement for the same company is Anne Bradley. They will sail in about two weeks.

"PALS FIRST" AGAIN.

The J. Fred Zimmerman, Jr., production of "Pals First," tried out in Hartford a few weeks ago, was placed in rehearsal again this week with William Courtenay and Tom Wise as the stars.

The only change in the cast will be the addition of Aural Lee.

LEADING MAN'S PLAY.

New Haven, Feb. 7.

The local Poli stock will present a new play next week, written by Charles Carver, the company's leading man. A special cast was selected this week.

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

ARTISTS' FORUM

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

New York, Feb. 2.

Editor VARIETY:

VARIETY said I received \$12,000 or \$13,000 from Charles Dillingham in settlement of my action against the New York Hippodrome.

Kindly say I received \$20,000 the full amount.

Georges March.

New York, Feb. 2.

Editor VARIETY:

In regard to Jolo's comment on our act at the 23rd Street last week, I should like to say he is mistaken in the statement there is a "new Dupree in the act." The trouble is that you and a few others appear to have my brother and the late Maida Dupree confused. I never met Miss Dupree. My brother and I resemble each other closely and he did do part of my old act, including the piano business, using our name. This confusion is embarrassing and I am tired of making contradictions.

I have no "new Dupree." Miss Holloway of the Holloway family was principal dancer for Hengler in Europe and joined this act 11 years ago and is still with it.

O. G. Seymour,
(Seymour and Dupree.)

London, Jan. 10, 1917.

Editor VARIETY:

I note in VARIETY Dec. 29, 1916, that Senator Francis Murphy is offering odds of two to one he knows when the war will end or when peace will be declared.

I will lay any amount at these odds and post the money with the Pall Mall Deposit and Forwarding Co., here, if he will put his money up with you or any reliable person that he can do nothing of the kind, and I will lay him odds of two one one up to \$10,000 that he can't.

Claude Golden.

New York City, Jan. 19.

Editor VARIETY:

I did not work with my No. 1 Cowboy act at Globe, Philadelphia, this week. The act there was the Montana Minstrels, Bert LaMont and Cowboys laying off the week.

Bert La Mont.

New York, Jan. 22.

Editor VARIETY:

I wish to contradict the statement of my former dancing partner in regard to breaking my contract. Mr. A. B. Conkwright is his name. He wanted me to go to Buffalo for a month and I told him I wouldn't go. So he asked me if I would not please go up with him for the opening night and I said I would go for one week, meantime he to send for some one else to dance with because I had a better opportunity in New York than Buffalo.

I signed no contract with him or anybody else. I guess it hurts his dancing pride a little bit to have his dancing partner leave him, but it was his own fault and not mine.

Agnes T. Dunne.

CAMP'S MUSICAL STOCK.

Plattsburg, N. Y., Feb. 7.

Plans are already under way for the military training camp for civilian soldiers which according to report will open here April 15 instead of June 1 as heretofore.

Up to the present time 50,000 men have signed to attend the camp during 1917.

The local business men and theatre owners are already making preparations to handle the crowd. The Platts-

burg theatre under the management of Connie J. Roe has been temporarily closed for repairs, reopening April 9 with "Watch Your Step" and will have musical stock during the camp season.

Plattsburg experienced one of its most profitable summers during 1916 on the strength of the citizen soldiers and the regulars stationed here who helped to keep the town booming.

New Books for "Hello Girls."

Will Roehm (Roehm & Richards) has been commissioned by Harry Hart to write a new book for the "Hello Girls" for next season.

The show is at present playing on the American wheel under the direction of Lou Lesser.

Craig Show Opening Postponed.

The Richy Craig show, "The Burlesquers," to have opened Feb. 12, has been postponed owing to the inability of the producer to get the company in shape.

No Phone Judgment, Says Frazee.

The judgment recorded in favor of the New York Telephone Co. against Harry H. Frazee is not against the theatrical and baseball manager of that same name, says Mr. Frazee, who is now in Boston.

Hip Raises Stage Hands' Scale.

Charles Dillingham has increased the salaries of the stage hands at the Hippodrome from \$2 to \$2.25 a performance owing to the additional work necessary with the Annette Kellermann sets.

The union scale is \$2 a performance. Mr. Dillingham's advance was voluntary. The higher rate is also paid at the Century.

CAMPANINI'S CLEAN-OUT.

Chicago, Feb. 7.

Campanini is making a clean-out in the business and mechanical staff of the Auditorium. Bill Bairstow, connected with the big house since 1889 (the year it was opened) and who succeeded his father as master-mechanic, is not to be re-engaged. He has been the custodian of the enormous plant of scenery and costumes which the theatre has accumulated in 27 years of grand opera, and knows every stick and every inch of canvas and every prop in the entire lot. Ralph Edmunds, who served as press-agent of the recent season of opera, also is out. Why is not known. His successor is not named.

The supposition is that Campanini will fall back on the veteran, Charles Nixon, who has held the job in some sort of way through three seasons of discontent. Nixon was engaged for the present season, but deposed to the job of deputy to Edmunds. Last season, after having been let out to make room for Campanini's private secretary, Nixon was reinstated at the time the director and Frederick Donaghey had their famous row, which threatened for some weeks to end Campanini's Chicago career. He and Donaghey remain personal enemies, although the latter, as music-critic of the "Tribune," was in the season just ended as ungrudging of praise for Campanini's good performances as of blame for the bad ones.

Ed Cordner, a son of the Cordner who for so many years was confidential secretary to A. L. Erlanger, also is among the missing in the new payroll of the Auditorium. He was engaged last season as a sort of assistant-manager of the house, after the withdrawal of Bernhard Ulrich, Guy Hardy and Donaghey from the management.

"NYUSA" OPENING.

"Nyusa," a musical comedy by Leslie Stuart and Cosmo Hamilton, which the Shuberts are producing, is to have its initial production in Toronto, Feb. 19th.

Savage's Second Company in Chicago.

Henry W. Savage this week started recruiting a second company of "Have a Heart." The new company, which goes into rehearsal shortly, is slated for Chicago.

IN AND OUT.

Halligan and Sykes were snowbound in Iowa from Saturday night until Monday, while en route from Des Moines to Minneapolis. On the same train were three acts bound for the Empress, St. Paul. The train carried no diner, the lights were out in the Pullman, with candles used instead, and it was 20 below.

Bert and Betty Wheeler left the "No. 2" position at the Palace after the Monday matinee, replaced by Marshall Montgomery at the night performance, and Harry Ellis Tuesday for the remainder of the week.

The northwest had storm trouble the early part of the week. Many acts were delayed, preventing them from opening. Monday two acts each were reported short at the Orpheum, St. Paul, Minneapolis and Winnipeg. The latter Orpheum had no advance knowledge whether it could give a performance Monday. The Minneapolis-Winnipeg train had been abandoned on account of the heavy snow fall.

The Berry Sisters, owing to sickness, were forced to withdraw from the Hippodrome show, Chicago, last Friday. Bevan and Flint doubled for one show while Louis London did the same thing at another.

Through illness Jack Wilson could not open at the Maryland, Baltimore, this week. Conley and Webb substituted.

Pleading inability to open at Keith's, Indianapolis, Sunday through being unable to secure a plumber to turn off the water at their home in West Englewood, N. J., Brown and Spenter canceled the Indianapolis engagement last Friday.

Reed and Wood left the American bill the last half of last week through illness. Hoey and Smith secured the spot.

Loubowska could not open at the Royal Monday, illness. Toby Claude, William Smythe and Co. in "La Petite Revue" (same act Miss Claude appeared in before leaving for abroad) were substituted.

Edwin George was out of the Majestic, Chicago, show Monday matinee, baggage being delayed. Valand Gamble doubled from the Palace.

McCrea and Clegg's posing act quit the American, Chicago, Monday. Charles Ledegar substituted.

SICK AND INJURED.

Bessie Clayton, owing to illness, is at Long Branch to recuperate. The Clayton vaudeville act meantime is not playing.

M. J. Needham, of "Tango Shoes," operated upon recently in Youngstown, O., while playing Keith's Hippodrome there, is recovering at his home, 1320 North 11th street, Philadelphia.

John Daly, at one time a member of the Dockstader, Primrose and West minstrel organization and one of the best known of the old school of dancers, is destitute and suffering from an advanced case of tuberculosis at Seton Hospital, Spuyten Duyvil, N. Y.

Gretta Tyson is in the Lakeside Hospital, Cleveland, recovering from an attack of appendicitis.

Margaret Farrel has postponed the opening of a new act, owing to receiving an injury to her foot in a street accident. The doctors say she will not be able to use it for a month.

"LITTLE WIDOWS" TITLE.

The tentative title of the Rida Johnson Young-William Duncan piece to be produced by G. M. Anderson is "Seven Little Widows." It goes into rehearsal next week. Carter DeHaven and Flora Parker have been engaged, but negotiations are on with Jack Norworth, Ralph Herz, Harry Tiple and others.

Norworth has been retained at the Palace for a second week, and if he doesn't settle with Anderson for "Seven Little Widows," will accept another offer to be starred in a musical piece.



FRANCES (Frankie) RICE

New Protean Star
Phenomenal Success at the Alhambra This Week (Feb. 5)
EDWARD KELLER, Representative

CABARETS

"Tots" Marks opens with the cabaret at Rector's (downstairs) Monday.

A revue produced by Lee Herrick opened Monday at the Herald Square Hotel.

The Plaza, Brooklyn, revue principals opening that restaurant left it Saturday and will reopen with new chorus girls at the Pre-Catelan (Bustony's) on 39th street.

The Lea Herrick revue at the St. Charles Hotel, New Orleans, closes this Saturday. Raymond Wylie and Lucie Carter of the principals will return to New York.

San Diego is slowly swinging back into the cabaret column through some of the cabarets resuming. Some time ago a general license revocation spell shut down all of the local places of entertainment.

Healy's is preparing the second edition of its revue in the Golden Glades. Joseph C. Smith is staging it. There will be a score of special numbers written for the new edition by Joe Burrows.

Eddie Barclay, about as well known along Broadway as Times square, has taken up the agency for Peiper-Heidsick and will now give his whole attention to that excellent brand of champagne.

The new Maxim's revue will be produced by Percy Elkeles for that restaurant Feb. 15. There will be six changes of costumes, 12 chorus girls and six principals: Barr Twins, Gergette and Capitola, Ruth Hoyt, Martin Culhane. Maxim's will give New York its first Jugg Band Feb. 19.

At the meeting Tuesday of the Restaurateurs' Association, Thos. Healy, as a committee of one appointed to interview Commissioner of Licenses Bell regarding the operation of cabaret shows, said that official had informed him he (Bell) intended to take no action against the cabarets unless the present New York laws were revised to permit him to do so. This was exactly the reverse of what Commissioner Bell had informed a VARIETY representative a few days previously.

"Jim Jam Jems" for February has its leading story dwelling in part upon Murray's on 42d street, and Woodmansten Inn, a roadhouse up Pelham way. The story has interested the Broadway crowd, despite the lewd and brutal allusions the writer of the "Jems" magazine now so frequently indulges in. The story seems to have been given out by the woman in the case. Many Broadwayites profess to know both of the principal characters in the tale and there are many opinions expressed regarding each.

Cabaret engagements by the Broadway Booking Bureau this week included Alabasco (Jardin de Danse, Montreal); Olga Rossi (Hotel Rector, Montreal); Gash Sisters, Ruth Wells, Gossman Twins (Rector's), Anna Green (Garden), Eva Perene (Marlborough), Dixon and Dixon (Fleischman's, Buffalo), Romanoff and Dorothy Maltonia, Arthur Madden, Zella Clayton and the Joe Termini orchestra (Beaux Arts, Atlantic City), Gene White, Robina, Dainty Diana, Bryan and Carmen and Versatile Sextet (Hotel Martinique, Atlantic City).

A 50% discount allowed artists on meals in one restaurant was antedated

by the restaurant man who sold a course meal for one dollar. Upon the artists receiving the half off ordering this meal, one-half the courses on the menu were not delivered. As the treatment of artists usually tells of the principle under which a restaurant is operated, those who follow the restaurant business would quickly predict this particular cabaret will shortly either change hands or discontinue. The narrow head that thought out this scheme was never reared for the restaurant business.

Last night marked the advent of a new regime at Reisenweber's "Paradise," the gathering place of the social elite that congregate at that establishment, which heretofore has been under the personal management of Margaret Hawkesworth. Miss Hawkesworth will remain in charge of the room, but under a guarantee from the proprietor of the building instead of paying a rent as previously. This guarantee is said to be \$850 weekly and in addition the restaurant people are to furnish the entertainment. The latter will be under Gus Edwards' direction. The admission charge of a dollar is to be waived in the future and a covert charge of the same amount will be made.

The United Booking Offices has ordered reports made on restaurant performances, cabarets and revues. The work commenced last week, when a representative of the big time vaudeville booking agency commenced frequenting the restaurants, jotting down his comment. There are very few acts in cabarets not recruited from vaudeville which would be of value in vaudeville, excepting perhaps a girl or boy here and there who might be used as number leaders in "girl acts." Most of the restaurant people have been paying quite some money for very poor material, probably because of their lack of confidence and being easily assured by plausible talkers that a show or revue can be put on cheaply. The U. B. O. only wishes to obtain a line on what the restaurants are using. The reports will probably be discontinued after the first batch are turned in.

A meeting of representatives of the American Society of Composers, Authors and Publishers, the Hotel Men's Association and the Restaurateurs' Association was held Friday last week for the fixing of a scale of royalty payments on copyright numbers controlled by the Composers' organization. It was made necessary through the recent decision handed down in the U. S. Supreme Court. The scale decided upon was. Orchestras of five pieces or less, \$5 a month; up to 10 pieces, \$10 monthly, and above that number \$15. All cabarets using the society's numbers will be taxed \$15 monthly. The Composers' Society was represented by George Maxwell, Victor Herbert and Nathan Burkan (the latter the organization's attorney). Manager Boomer of the McAlpin represented the Hotel Men, and John Cavanaugh the Restaurateurs.

Reisenweber's now has two revues, one following the other at the final night performances. "Around the Circle" (downstairs) ends about 12:50 and "The International Revue" in the 400 clubroom upstairs starts at one. Gus Edwards produced both. "The International Revue" has eight girls (some from the show downstairs) and a couple of numbers leaders. One is Lillian Boardman. The choristers are the principal item upstairs. For the late hour entertainment they are given

mostly "audience songs," which also serve as stalling numbers for time, one of the songs running about 15 minutes through each chorus girl allowed to sing a chorus. The 400 Club specialties are also there, with Jonia, the Hawaiian dancer, the principal act. The other morning at 2:30 the 400 Club put on a youthful piano virtuoso, wearing an Eaton collar and trying to hold the crowd's attention at that hour with a solo. This must have been funny to some. In addition there is a Jaz Band. This "Jaz" thing, five pieces (the Reisenweber's bunch being white) sounds like a trio of musicians trying to draw business to a side show. There is a piccolo screech and a drum for prominence. It's what would be called "stewed music," for you have to be feeling that way to like it. The players are in boob costumes. The 400 Club is placing a cover charge against all chairs not ordering food.

San Francisco cabarets are at present under a severe vice crusade and adhering closely to existing regulations, although it is rumored many of the local places known the country over will in time feel the lid now coming down upon them through the Chief of Police and the Mayor issuing statement doing away with certain privileges formerly allowed, and giving out new regulations. Many of the downtown establishments of all classes are being watched closely, with the crusaders personally investigating many evils existing and framing for stunts to be done in their presence. It is expected everything will be well under the guidance of the crusaders within another week. All Frisco cabarets are feeling the effect. Establishments are pretty well emptied long before closing hour. The chorus girls attend strictly to their work and depart immediately upon the closing number. Rev. Paul Smith, head of the reform movement, held a meeting and upon clearing the hall a picture was taken of the so-

called "entertainers," to be exhibited with the lecture upon the subject. All the dailies are behind the crusade. Many of the establishments may close during this crusade, for it is said it is without doubt the strongest move of its kind ever started on the Coast. Cabarets and restaurants are the real life of Frisco, and were allowed to run wide open at one time. The one desire is to rid the places of "box stalls," where drinks are served to those desiring a secluded spot. Another new regulation concerns dancing privileges, giving the cafes licenses to dance in the evening only, barring unescorted women from entering at night, and the doing away of female entertainers and employees mingling with guests; also females under age. Flirtation is prohibited amongst guests, with no introduction to be made of men and women patrons by employees.

Reisenweber's at Columbus circle has made itself the center of an agency tempest through ignoring Charles Bornhaupt in the renewal of the restaurant's engagement of Jonia and Sister, the Hawaiian dancers. Reisenweber's, unconsciously or otherwise, appears to have fallen into the engagement line that in the past has discredited several theatrical managers through similar tactics. Cabarets at present demand novelties for its floors. Theatrical agents are best trained to secure these and expect to be protected by the restaurant proprietors even if the agent does not protect himself. The restaurants that handle the agent in the accepted ethical manner of that calling will be the ones to get first call on new material. Those that do not will have to take what is left, for it is the agent who procures the act for the cabaret. The restaurant man doesn't know enough about show business to make up his own mind about any attraction, without assurance from the act's representative. The Reisenweber action is peculiarly reprehensible since Bornhaupt gave it the very attraction it needed in Jonia, after Bornhaupt had brought the girl and her family East, besides spending quite some money to exploit her. She is under age. This may be the defense if Bornhaupt's threatened suit for \$50,000 damages comes to trial, but Bornhaupt's contract with Jonia has the endorsement of the girl's father and mother, her natural guardians. The parents also participate in her earnings, the father (with two sons) playing in the four-piece Hawaiian orchestra accompanying the girl, and the mother (Mrs. Shaw) is manager of the act. Bornhaupt's contract with Jonia and Sister was for one year. He placed her for four weeks at Reisenweber's, ending last Saturday. Last week Reisenweber's informed Bornhaupt by letter Jonia would not be wanted on the optional clause held by the restaurant after the first four weeks expired. Bornhaupt thereupon placed the Jonia Hawaiian group to travel with the Anna Held show, at \$400 weekly, with no transportation. Friday he learned Jonia had agreed to remain over at Reisenweber's without Bornhaupt's knowledge or consent, and that she had renounced the Bornhaupt contract.

SHIFTING PRINCIPALS.

Buffalo, Feb. 7.

The principals of the burlesque stock at the Garden headed by Leo Stevens, who came here from the Union Square, New York, will be shifted from this city to the Haymarket, Chicago, at the completion of their four weeks' engagement. The Haymarket people will come to the Garden. Four-week shifts will be followed for the remainder of the season. The managers of the houses decided that it would be too expensive to shift both companies, but the changing of principals would be sufficient.

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



BILLY NEWELL and ELSA MOST
"Principally among the cast of Menlo Moore's JOY RIDERS are BILLY NEWELL and ELSA MOST; the latter's charming contralto, peppery personality, ability to dance, and the former's acceptable manner of getting numbers across, mean the success of the act."—Columbus (Ohio) "Dispatch."

BILLS NEXT WEEK (FEBRUARY 12)

In Vandoverville 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 "A.C." and "A.B.C." following name (usually "Empire") are on the Sullivan-Consolidated-Amalgamated Booking Company Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit, "S.B.O." United Booking Office, "W.M.A." Western Vandoverville Managers' Association (Chicago), "P." Pastors Circuit, "L." Marcus Lane Circuit, "I." Interstate Circuit (Boston), "W.V." Western Vandoverville Circuit, "S.W." Sun, "W.M." Western Midway.
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)
McIntyre & Heath
Grace La Rue
Jack Norworth
World Dancers
Clark & Verdi
"Sports in Alps"
"Patricia" (film)
(One to fill)
COLONIAL (ubo)
Eva Tanguay
Bert Baker Co
Harry Carroll
Rockwell & Wood
Antrim Sullivan Co
Steinwald Bros
Raymond Wilbert
ALHAMBRA (ubo)
Evelyn Nesbitt Co
Howard & Clark
Hugh Herbert Co
Chas. Ahearn Co
Geo. Rosner
Joe Towle
Kerr & Weston
Nolan & Nolan
ROYAL (ubo)
Valerie Bergere Co
Dunbar's
Moore & Hauger
M & B Hart
Rowley & Young
Ingalls & Reading
Kenny & Lusby
Musical Johnsons
RIVERSIDE (ubo)
Bradley & Ardine
Chas. Oloott
Moon & Morris
Nat C Goodwin
Mme. Doree Co
Fay Templeton
Wm. Gaxton Co
Belle Baker
H O H (ubo)
2d half (8-11)
Kelly & Pollack
Great Howard
Happy J Ganser
Oriental Polka
Holden & Herron
1st half (12-14)
Dorothy & Antoinette
Brown & Taylor
Simpson & Dean
Limp Haskell
Imp Bicycle 3
(Two to fill)
Bob Tip & Co
Maude Leon Co
Doss
Van Haughton &
Shriner
(Two to fill)
5TH AVE (ubo)
2d half (8-11)
"Dog Watch"
V Hamp'n & Schriener
Creighton Belmont & O
Jack George
Vera Berlin
125TH ST (ubo)
2d half (8-11)
Holiday Dream
3 Vagrants
Ed Farrell Co
Milletta
1st half (12-14)
Juggling DeLisle
Tracey & McBride
M Freeman Co
John Dunsmore
Morris & Allen
Lady Alice's Pets
(One to fill)
2d half (13-18)
Maxine Bros
L Kelly Co
Savannah & Ga
4 Earls
(Three to fill)
81ST ST (ubo)
Walsh & Brother
Kramer & Kent
Joe E Bemard Co
Wm. Morrissey Co
(One to fill)
2d half
"Fascination"
Maybelle Best
Morris & Allen
"Wanted—A Wife"
(One to fill)
58TH ST (ubo)
2d half (8-11)
Al Lawrence
10 Dark Nights
Henninga
Morley & McCarthy
Sidney & Townley
23D ST (ubo)
2d half (8-11)
Eva Clayton
Gladys & Deborah
Pretty & Antoinette
Van & Carry Avery
NAT WIN GAR (ubo)
2d half (8-11)
2 Mermaids

Theo & Dandies
Lerner & Ward
AMERICAN (loew)
Carbury Bros
Gillon & DeMott
Kimwa Tr
Kathryn Milley
Doris Lester 3
Hendrix & Adula
"Maid of Japan"
The Landels
(One to fill)
2d half
McAvoy & Brooks
Fraternity 4
Billy Dale Co
Cronin's Merry Men
Laughlin & West
Evelyn Man's Sis
C & M Cleveland
Laypo & Benjamin
(One to fill)
LINCINN (loew)
Alicia Cole
Ward & Faye
"Criminal"
Gould & Lewis
Josephus Tr
(One to fill)
2d half
Brandt & Aubrey
Ti Ling Sing
B & M Foster
"Maid of Japan"
Chase & LaTour
O Lowlander Co
TTH AVE (loew)
Swain's Animals
Laughlin & West
E & M Foster
Harry Coleman
Red Fox Trot
Welch Mealy M
2d half
Alice Cole
Ward & Faye
"Criminal"
Mack & Vincent
(Two to fill)
GREELY (loew)
2 Georges
Howard & Hurst
Morris & Miller
Ti Ling Sing
Storm & Marsden
Mack & Vincent
O Lowlander Co
2d half
Grey & Klunker
Sandy Shaw
Salvation Sue
Fiving Millette
(Two to fill)
DELANEY (loew)
Selden & Bradford
Fred's Pigs
Elsie White
McCloud & Karp
Joe Davitt Co
Oval Sisters
(Two to fill)
2d half
DeArmo & Marguerite
Sorority Girls
Roberts Stuart & R
Tierney 4
Soldier's Wife
Florence Rayfield
(Two to fill)
NATIONAL (loew)
Ren
O'Neill Sisters
Mullen & Rogers
Salvation Sue
Bell Boy 3
Lee's Hawaiian Duo
The Landels
Gillon & DeMott
Pielson & Rose
Jessie Haywood Co
Laurel Ordway
Welch Mealy & M
ORPHEUM (loew)
Rich & Clegg
McAvoy & Brooks
Laypo & Benjamin
Billy Dale Co
L Wolfe Gilbert
Every Man's Sis
Polly Prim
(One to fill)
2d half
Harrington & Lamster
Grindell & Esther
Kimwa Japs
Covney & Woodrow
Elsie White
Storm & Marsden
Chabot & Dixon
Swain's Animals
Laypo & Benjamin
Wibber Sweetwater
Den & Hazel Mann
Fraternity 4
Williams & Sexual
Fascinating Filtr

2d half
Rich & Clegg
Lee's Hawaiian Duo
Clinton & Rooney
Leonard & Anderson
L Wolfe Gilbert
AVE B (loew)
Clinton & Rooney
Murray Bennett
"Wedding Party"
(Two to fill)
2d half
E J Moore
Hoey & Lee
Borsini Tr
(Two to fill)
Brooklyn
ORPHEUM (ubo)
Rock & White
Jas B Carson Co
Creation
Jas Curson Co
Grace De Mar
Dyer & Faye
Adams & Murray
Flavilla
"Criminal"
Frank Belmont Co
BUSHWICK (ubo)
"Peacock Alley"
Jack Wilson Co
Gallager & Lewis
McCarthy & Faye
Grace De Mar
Frank Mulane
Boudlin Bros
Herbert's Dogs
PROSPECT (ubo)
2d half (8-11)
Bell & Eva
Billy K Wells
Gladys Howard
Gladys Howard
Jack Wilson
Genaro & Gould
1st half (12-14)
4 Earls
Larry Kelly Co
Savannah & Georgia
Roy & Royce
(Two to fill)
GREENPOINT (ubo)
1st half (12-14)
Maud Ryan
Great Howard
Carrie DeMar Co
H & E Puck
(Four to fill)
HALSEY (ubo)
2d half (8-11)
Marion Saunders
Raymo & Hoyt
"All Wrong"
Mme Herman
Privity Girls
BIJOU (loew)
DeArmo & Marguerite
Lee Tong Foo
Sorority Girls
Grindell & Esther
Leonard & Anderson
Tierney 4
2d half
Howard & Hurst
Ben & Hazel Mann
Doris Lester 3
McCloud & Karp
Valdare Tr
(One to fill)
DE KALB (loew)
Cooper & Hartman
Hall Ellsworth M
Mabel Harper
Roberts Stewart R
Nat Carr
Flying Millette
2d half
Reno
O'Neill Sisters
Mullen & Rogers
Burke & Burke
Bell Boy 3
Fascinating Filtr
E J Moore
Walter Percival Co
Hoey & Lee
"In Monkeyland"
(One to fill)
2d half
"Wedding Party"
Josephus Tr
(Two to fill)
FULTON (loew)
Brandt & Aubrey
Chase & LaTour
Soldier's Wife
Laurel Ordway
Pearson & Rose
2d half
White Mullaly & W
Morris & Miller
Poster & Ferguson
Joe Davitt Co
"Carnival"
Fr. 3 Pigs
WARWICK (loew)
Burke & Burke
Borsini Tr
(Two to fill)

2d half
General Orders
"In Monkeyland"
(One to fill)
Aberdeen, S. D.
BIJOU (abc)
Kathleen Kia Wah Ya
Prevett Merrill Co
Davis & Moore
Albany, N. Y.
PROCTOR'S (ubo)
Noack
Fin & Fin
"Jasper"
E Conigan Co
Donovan & Lee
Toots Paka Co
2d half
The Peers
Jack Marley
Three Sults
Sam Mann Co
S Hickey Bros
Melody Six
Allentown, Pa.
ORPHEUM (ubo)
2d half (13-17)
Cooper & Ricardo
Ebel M Hall Co
"Preside Revere"
(Two to fill)
Altoona, Pa.
ORPHEUM (ubo)
Marion Harris
Fred Ardath Co
(Three to fill)
2d half
Greta Von Bergen
Lee & Bennett
Fox & Ward
Booth & Leander
(One to fill)
Atlanta, Ga.
FORSYTH (ubo)
3 Bobs
441 Bryant
Professional Male
114-116 Wm. C. Street, New York City
Happening Appointment... \$2.50 up to \$5.00 up to \$10.00 up to \$15.00 up to \$20.00 up to \$25.00 up to \$30.00 up to \$35.00 up to \$40.00 up to \$45.00 up to \$50.00 up to \$55.00 up to \$60.00 up to \$65.00 up to \$70.00 up to \$75.00 up to \$80.00 up to \$85.00 up to \$90.00 up to \$95.00 up to \$100.00 up to \$105.00 up to \$110.00 up to \$115.00 up to \$120.00 up to \$125.00 up to \$130.00 up to \$135.00 up to \$140.00 up to \$145.00 up to \$150.00 up to \$155.00 up to \$160.00 up to \$165.00 up to \$170.00 up to \$175.00 up to \$180.00 up to \$185.00 up to \$190.00 up to \$195.00 up to \$200.00 up to \$205.00 up to \$210.00 up to \$215.00 up to \$220.00 up to \$225.00 up to \$230.00 up to \$235.00 up to \$240.00 up to \$245.00 up to \$250.00 up to \$255.00 up to \$260.00 up to \$265.00 up to \$270.00 up to \$275.00 up to \$280.00 up to \$285.00 up to \$290.00 up to \$295.00 up to \$300.00 up to \$305.00 up to \$310.00 up to \$315.00 up to \$320.00 up to \$325.00 up to 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\$4410.00 up to \$4415.00 up to \$4420.00 up to \$4425.00 up to \$4430.00 up to \$4435.00 up to \$4440.00 up to \$4445.00 up to \$4450.00 up to \$4455.00 up to \$4460.00 up to \$4465.00 up to \$4470.00 up to \$4475.00 up to \$4480.00 up to \$4485.00 up to \$4490.00 up to \$4495.00 up to \$4500.00 up to \$4505.00 up to \$4510.00 up to \$4515.00 up to \$4520.00 up to \$4525.00 up to \$4530.00 up to \$4535.00 up to \$4540.00 up to \$4545.00 up to \$4550.00 up to \$4555.00 up to \$4560.00 up to \$4565.00 up to \$4570.00 up to \$4575.00 up to \$4580.00 up to \$4585.00 up to \$4590.00 up to \$4595.00 up to \$46

Dubuque, Ia.
MAJESTIC (wva)
(Sunday opening)
"He's in Agala"
2d half
Monroe Bros
Miller Sisters
Reiff & Murray
Silverman Leib Co
Ray Snow
(One to fill)

Duluth
ORPHEUM
(Sunday opening)
The Canisinos
Lydia Barry
"Fishing"
"The Cure"
John Geiger
F & A Astaire
Ethel Hopkins
GRAND (wva)
Adroit Bros
Nimz Schuster
Harris & Nolan
Zeb Zarow
2d half
The Blondys
Nagel & Grey
Coakley & Dunlevy
Cloaks & Suits

Easton, Pa.
ABLE O H (ubo)
"Camp in Rockies"
Hymen Adler Co
"Petticoat Minstrels"
(Two to fill)
2d half
Sampson & Douglas
Milton & De Longs
(Three to fill)

E. Liverpool, O.
AMERICAN (sun)
"Jr. Follies"
2d half
Piccola Midgets
Robbins & Lyons
Raymond Keene Co
Coscia & Verdi
Carlos Caesaro

E. St. Louis, Mo.
ERBERS (wva)
Walters & Walters
Mary Melville Co
Balzar Sisters
Ryan & Ryan
2d half
Green McHenry & D
Dickenson & Deagon
Treat's Seals
(One to fill)

Edmonton, Can.
PANTAGES (p)
Military Elements
Francis Renault
John P. Wade Co
Wells Northworth & M
"Smart Shop"

Elmira, N. Y.
MAJESTIC (ubo)
"Yankee" & "Dixie"
Francis & Ross
"Pulpit Time in Holl"
Violet McMillan
(One to fill)
2d half
Blanche Sloan
Stephens & Brunelle
Spencer Charles Co
Joe Cook
(One to fill)

Enola, Pa.
COLONIAL (ubo)
(All girls show)
J Flynn Minstrel
3 Bennett Girls
Horton & Phelps
D E Brugg Sis
(One to fill)

Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st half
Agout & Agout
Harvey & Harvey
Bert Kenn
6 Waterlillies
(One to fill)

Fall River, Mass.
BIJOU (low)
Greno & Platt
Gray & Graham
"Evil Hour"
Cannon & Earle
Clark & McCullough
2d half
Gordon Bros & Golden
Beulah Pearl
Harry First Co
Will & Mary Rogers
Gliding O'Mearas

Flinn, Mich.
MAJESTIC (ubo)
(Saginaw split)
1st half
Polzin Bros
Bur Loralis
Six Gorenaders
Vine & Temple
Tennessee Ten

Ft. Dodge
PRINCESS (wva)
(Sunday opening)
Harold Yates
Three Chums
Ward Bell & W
2d half
"Maid to Order"

Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
Richard Wally Co
Adolpho
"Blow Out"
2d half
Lockhart Bros
Silver & Dobb
Fiddler & Shelton
"Funny Sheet"
Mack & Earl
Slattos Rollickers

Ft. Williams, Can.
ORPHEUM (wva)
(15-17)
Senate Duo
"Happ Ruth"
The Keynotes
(One to fill)

Galveston, Tex.
MAJESTIC (inter)
(11-12)
(Same bill playing
San Antonio 13-13)
Florence Duo
Francis
C Vincent Co
Josie Heather
Vadie & Gygi
Parish & Peru
Lunette Sisters

Grand Rapids, Mich.
EMPRESS (ubo)
Eddie Foy Co
Melitta & Bonconi
Page Hack & M
Ruby Cavell Co
L & M Hunting
(One to fill)

Great Falls, Mont.
PANTAGES (p)
(13-14)
(Same bill playing
Anaconda 15)
Leo & Mae Lefevre
Oakland Sisters
Bernardi
Cadora
Friend & Downing
Rawls & V Kauman

Hamilton, Can.
TEMPLE (ubo)
Pietro
"Memories"
Kennedy & Burt
"Pinkle"
Conlin Parks 3
Terada Japs
(One to fill)

Harrisburg, Pa.
MAJESTIC (ubo)
Ethel M Hall Co
Robert & Barrett
"Bride of Nile"
(One to fill)
2d half
Claire & Atwood
Marion Harris
Hymen Adler Co
Mudge Morton 3
(One to fill)

Hartford, Conn.
POLI'S (ubo)
Reddington & Grant
Mary & Jack
Hazel Wallace Co
Ornet Kramer & G
Wm A Hanlon Co
2d half
Sinclair & Gasper
"Just for Instance"
Forster & Lovett
Magda Dahl Carlo 8
(One to fill)
PALACE (ubo)
Hollen & Graham
Greater City
"Girl from Amat"
Paine & Nesbit
Evans & Sister
2d half
Wartenburg Bros
El Coto
"Immigrant"
Stone & Clear
Capt Kid Ashore

Hazleton, N. Y.
FEELEY'S (ubo)
2d half (8-11)
Black & White
Brooks & Taylor
Force & Williams
Fox & Ingraham
Georgia Comedy 4

Hazleton, Pa.
PALACE (low)
Karilton & Kilford
Belle & Mayo
Harry Bryn
Owen McGlincy
M Samuels Co
(Three to fill)

Hoboken, N. J.
Busse's Dogs
Seymour & Seymour
General Orders
Kiddie's Band
2d half
Tyler & St Clair
Belle & Mayo
Owen McGlincy
Gould & Lewis
6 Cromwells

Houston, Tex.
MAJESTIC (inter)
Riche & Burt
Burke & Harris
Alexander Kids
Calliste Conant
Hermine Shone Co
Britt Wood
Selma Braatz

Indianapolis
KEITH'S (ubo)
(Sunday opening)
"America First"
Bob Dalley Co
Swor & Avery
Georgia Earle Co
Geo Lyons
C & A Wilkins
The Rosaires
LYRIC (ubo)
(Sunday opening)
McRae & Clegg
Jura
Carleton Guy Co
Louis London
"Win Gar Revue"

Ithaca, N. Y.
STAR (ubo)
G Millington Co
(One to fill)
2d half
Francis & Ross
(One to fill)

Jackson, Mich.
ORPHEUM (ubo)
(Sunday opening)
C & A Glocker
Fiddler & Shelton
"On Veranda"
Ralph Connors
Four Bards
2d half
Arnold & Florence
Darn Good & F
Dae & Neville
Patricia & Meyers
"Song & Dance Rev"

Jacksonville
ARCADE
(Sunday opening)
(Savannah split)
1st half
Hawailian Duo
Bessie Lester
Tango Shoes"
T. Dunne
O'Donnell & Blair

Janesville, Wis.
APOLLO (abc)
(15-17)
2d half

Jersey City, N. J.
KEITH'S (ubo)
2d half (8-11)
Curtis & Reading
Conrad & Conrad
Dorothy Regal
Peggy Brooks
1st half (12-14)
J B Hymer Co
"Dixie Watch"
Billy K Wells
(Three to fill)
2d half (15-18)
Sorety & Antoinette
Great Howard
King & Harvey
Irish Colleses
(Two to fill)

Johnston, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Old Homestead 8
Edwards Bros
Dolly Morrissey
(Two to fill)

Kalamazoo, Mich.
MAJESTIC (ubo)
(Lansing Split)
(Sunday opening)
1st half
"Night Clerk"

Kansas City, Mo.
ORPHEUM
(Sunday opening)
Rae Samuels
Savoy & Brennan
Neil O'Connell
Kenny & Hollis
Edwina Arden Co
"Garden of Law"
"Motoring"
"Patrol" (Film)
PANTAGES (p)
(Sunday opening)
Leo & Mae Jackson
Webster & Elliott
Gilroy Haynes & M
Primrose Minstrels
Realists

Kenosha, Wis.
VIRGINIAN (wva)
(15-17)
2d half
N & S Kellogg
Miller & Minkard
Lorraine & Eagle

Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Ruth Curtis
Wm Fhe
B & R Review
Webb & Burns
Blicknell

Kokomo, Ind.
SIXE (ubo)
Arthur Turrelly
Paul Dawens

Keane & Williams
Gail & Gallagher
"Funny Sheet"
2d half
"Blow Out"

Lafayette, Ind.
FAMILY (ubo)
Lockhart Bros
Howe & Howe
J C Lewis Co
Freeman Dunham Co
Slattos Rollickers
2d half
LeR & M Hart
Kane & Williams
Emily Darrell Co
Bessie Browning
"School Playground"

Lancaster, Pa.
COLONIAL (ubo)
2d half (8-11)
Loraine & Crawford
Horton & Phillips
Mabel Johnson
Meillio Sisters

Lansing, Mich.
BIJOU (ubo)
(Kalamazoo split)
(Sunday opening)
1st half
Carlita & Howland
Work & Wells
"Lawn Party"
Bert Howard
Robbie Gordone

Lima, O.
ORPHEUM (sun)
Rogers & Jones
S Sweethearts
S Shelyer Bros
(Two to fill)
2d half
"Trip of Pleasure"
Vespo Duo
Golden Tr
(Two to fill)

Lincoln, Neb.
LYRIC (wva)
Hanley Girls
Chas Hendrix Co
Shirley Sisters
A Nicholson 3

ORPHEUM (wva)
(12-14)
1st half
Lew Fitzgibbons
Isabelle Miller Co
Silber & North
Howard's Bears
B'WAY (ubo)
Grace Wasson
"Anderson Revue"

Los Angeles
ORPHEUM
(Sunday opening)
P M Terry Co
Valencia's Leopards
Lambert & Fredericks
Mme Donald Ayer
Ines Macaulay Co
Willing & Jordan
Milt Collins
Rogers & R

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

Lonaville, Ky.
KEITH'S (ubo)
(Sunday opening)
Girl 1,000 Eyes
Aveling & Lloyd
Kelly Willard Co
"Prosperity"
Kelly & Galvin
Lew Hoets
5 of Clubs
Maximilian's Dogs
Lowell, Mass.
KEITH'S (ubo)
Vande Meer
Hager & Woodwin
Thornton & Thornton
"The Miracle"
Hufford & Chain
Winifred Gilrance Co
C Dean Players

Macon, Ga.
GRAND (abo)
(Augusta split)
1st half
The Pells

Marietta, Wis.
BIJOU (ubo)
(15-17)
2d half
Teddy & May
Harvard & Cornell
Klip & Kippy

Marion, Ind.
LYRIC (ubo)
"Miss America"
2d half
"Anderson Revue"

Marshalltown, Ia.
CASINO (abc)
(15-17)
2d half
Mr & Mrs Arthur Don
Halligan & Coombs
McNeil & May

Mason City, Ia.
REGENT (wva)
(Sunday opening)
Howards & Fields
Chas Gibbs
Mile Doris Co
2d half
"Girl Worth While"
CECIL (abc)
McNeil & Mayo
Bayes & England
2d half
The Karuzos
Adanac 3

McKeesport, Pa.
WHITE'S HIP (ubo)
Arthur Havel Co
"Wonder Art"
Martineti & Sylvester
J & M Harkins
Mueller & Meyers
2d half
B Gaylor & Lancton
B & H Gordon
Irish Am Girls
Marguerite & Hanley
Stuart & Keeley

Memphis, Tenn.
ORPHEUM
Laura N Hall Co
Kalmier & Brown
Wms & Wolfus
Cartmell & Harris
Cecile Weston Co
Pielot & Scofield
LYCEUM (low)
I & W Brooks
Ed & Jack Smith
"Man in Dark"
Tom Kelly
Gleasons & O'Houllihan

Milwaukee, Wis.
MAJESTIC (orph)
Bankoff & Gilrie
Bert Fitzgibbon
Ruth Budd
Raymond & Caverly
Julie Ring Co
Voland Gamble
Clown Seal

Minneapolis
ORPHEUM
Emma Carus Co
Chas Grapevin Co
Linne's Girls
Brent Hayes
Newhoff & Phelps
Mr & Mrs G Wilde
"Paris" (Film)

PANTAGES (p)
(Sunday opening)
J & E Dooley
Zelaz
Billy McDermott
Estrelita & Pagan
"Unedda Girl Co"

GRAND (wva)
Gallerini Sisters
Flo Adler & Boys
Delton Mareno & D
Holmes & Wells

PALACE (wva)
Darto & Rialto
Dixie Harris 4
"Cheaters"
Great Lester
"Girl in Moon"

UNIQUE (abc)
Lyle & Harris
Evans & Newton
Janet Allan Co
Hitt & Geer
Hill's Circus
2d half
Trolley Car Duo
Guy Baldwin 3
Jessie Shirley Co
Novelty Minstrels
(One to fill)

Montreal
ORPHEUM (ubo)
Rowley & Tinton
W H Lytell Co
Stone & Hayes
Isabl Japs
Bernie & Baker
"Girling Gambol"
(One to fill)

New Orleans
ORPHEUM
"Bride Shop"
Diamond & Brennan
Mullen & Coogan
Raymond Bond Co
Sherman & Uttry
Alice L Doll Co

New Rochelle, N. Y.
LOEW
3 Norrie Sisters
Sandy Shaw
Homer Lind Co
2d half
Edah Delridge 8
Harry Coleman
Mabel Harper

Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Fisher & Rockaway
Dolce Sisters
Herr Jansen Co
Frank Ferry
Bett's Seals

Oakland
ORPHEUM
(Sunday opening)
Imhoff Conn & G
Pincer & Douglas

Orlando, Fla.
MAJESTIC (ubo)
(1st half)
J & Leo Bogard
Les Valgos
McCormick & Wallace
Fernan Thetion
(Two to fill)

MOOSE JAW, SASK.
ALLAN (wva)
(12-13)
Rome & Wager
Freemont Benton Co
Ernest Dupille
Mayaah Japs
Mt. Vernon, N. Y.
PROCTOR'S (ubo)
1st half (12-14)
D Granville Co
Wm Morris Co
Ben Deely Co
Van Hamp & Shriner
Dom T & J
(One to fill)
2d half (15-18)
Roder & Ingram
Harry Fern Co
Loney Haskell
Jim Bicycle 2
(Two to fill)

Muskegon, Mich.
REGENT (ubo)
(Sunday opening)
Nelson Sisters
Eleanor Sherman
Mack & Earl
Devine & Williams
"Sept Morn"
2d half
Pictures

Nashville
PRINCESS (wva)
(Birmingham split)
1st half
Kanzawa Japs
Nieller & Rainey
Fern & Davis
Crr & De Costa
Adair Co
4 Husbands
(For Birmingham only.
The last half)

Newark, N. J.
PROCTOR'S (ubo)
2d half (8-11)
De Voe & Staza
Beaumont & Arnold
John Dunsmore
William Morris Co
Hurst & Creighton
MAJESTIC (low)
Harrington & Lamster
Chabot & Dixon
Foster & Ferguson
Helen Page Co
Jack Goldie
4 Dordens
2d half
Hall Ellsworth & M
Williams & Segal
Tom Davies Co
Harry Breen
Cummins & Seeham
(One to fill)

New Haven, Conn.
POLI'S (ubo)
Casetti & Rydell
Hilbert & Nugent
Green Miller & G
Ed Morton
"Cabaret Girl"
2d half
Fall & Fall
Richter & Vitelli
4 Frolickers
Creighton Gabriel Co
Joseph L Browning
Evans & Sister
BIJOU (ubo)
Irma & Connor
V & C Avery
Hippodrome 4
Mack Family
2d half
Mary & Jack
4 Southern Girls
Gruet Kramer & G
Wm A Hanlon Co

New London, Conn.
LYCEUM (ubo)
2d half (8-11)
Noddies Fagan
Young Americans
Florence Reed

New Orleans
ORPHEUM
"Bride Shop"
Diamond & Brennan
Mullen & Coogan
Raymond Bond Co
Sherman & Uttry
Alice L Doll Co

New Rochelle, N. Y.
LOEW
3 Norrie Sisters
Sandy Shaw
Homer Lind Co
2d half
Edah Delridge 8
Harry Coleman
Mabel Harper

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Dolce Sisters
Herr Jansen Co
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McCormick & Wallace
Fernan Thetion
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The last half)

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3 Norrie Sisters
Sandy Shaw
Homer Lind Co
2d half
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Adair Co
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Pincer & Douglas

Orlando, Fla.
MAJESTIC (ubo)
(1st half)
J & Leo Bogard
Les Valgos
McCormick & Wallace
Fernan Thetion
(Two to fill)

MOOSE JAW, SASK.
ALLAN (wva)
(12-13)
Rome & Wager
Freemont Benton Co
Ernest Dupille
Mayaah Japs
Mt. Vernon, N. Y.
PROCTOR'S (ubo)
1st half (12-14)
D Granville Co
Wm Morris Co
Ben Deely Co
Van Hamp & Shriner
Dom T & J
(One to fill)
2d half (15-18)
Roder & Ingram
Harry Fern Co
Loney Haskell
Jim Bicycle 2
(Two to fill)

Muskegon, Mich.
REGENT (ubo)
(Sunday opening)
Nelson Sisters
Eleanor Sherman
Mack & Earl
Devine & Williams
"Sept Morn"
2d half
Pictures

Nashville
PRINCESS (wva)
(Birmingham split)
1st half
Kanzawa Japs
Nieller & Rainey
Fern & Davis
Crr & De Costa
Adair Co
4 Husbands
(For Birmingham only.
The last half)

Newark, N. J.
PROCTOR'S (ubo)
2d half (8-11)
De Voe & Staza
Beaumont & Arnold
John Dunsmore
William Morris Co
Hurst & Creighton
MAJESTIC (low)
Harrington & Lamster
Chabot & Dixon
Foster & Ferguson
Helen Page Co
Jack Goldie
4 Dordens
2d half
Hall Ellsworth & M
Williams & Segal
Tom Davies Co
Harry Breen
Cummins & Seeham
(One to fill)

New Haven, Conn.
POLI'S (ubo)
Casetti & Rydell
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Green Miller & G
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Creighton Gabriel Co
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BIJOU (ubo)
Irma & Connor
V & C Avery
Hippodrome 4
Mack Family
2d half
Mary & Jack
4 Southern Girls
Gruet Kramer & G
Wm A Hanlon Co

New London, Conn.
LYCEUM (ubo)
2d half (8-11)
Noddies Fagan
Young Americans
Florence Reed

New Orleans
ORPHEUM
"Bride Shop"
Diamond & Brennan
Mullen & Coogan
Raymond Bond Co
Sherman & Uttry
Alice L Doll Co

New Rochelle, N. Y.
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Sandy Shaw
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Edah Delridge 8
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Norfolk, Va.
ACADEMY (ubo)
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Herr Jansen Co
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Orlando, Fla.
MAJESTIC

NEW ACTS NEXT WEEK

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

Dunbar's Darkies, Royal.
Rowley and Young, Royal.
Kennedy and Lusby, Royal.
"Sport in the Alps," Palace.

Mlle. Dazie and Co. (4).
"The Garden of Punchinello" (Ballet).
22 Mins.; Full Stage (Special Sets).
Palace.

Mlle. Dazie has a most pretentious pantomimic dance offering presented by Herbert Brenon. The program matter looks like a layout for a regular three-hour production. There are five scenes in four sets (opening and closing scenes in the same set). The story is told with a comedy touch by Punchinello in the interludes between the scenes. It is a dream with Dazie as the dreamer. She is playing with her dolls in her nursery. Her collection of toys include figures of Punchinello, Harlequin, Columbine, Pierrot and Pierrette. She lies down to sleep and dreams of a tale of life enacted by the company in the guise of the dolls, with Mlle. Dazie as Columbine. The second scene is "The Land of the Dolls," where Punchinello as Fate arranges a meeting of the four other characters and a flirtation between Columbine and Pierrot. The next scene is a ballroom with the quintet again present, Columbine and Pierrot leaving the scene to spend a few minutes in the garden, where the drama occurs. Harlequin discovers his love in the arms of Pierrot. A blow is passed, a challenge issued, Columbine replacing Pierrot in the encounter and being mortally wounded by Harlequin. The awakening arrives in the nursery again, and Columbine discovering it was a dream expresses her joyousness with a neat bit of solo stepping to the melody of a very catchy rag. The latter was the real applause winning bit of the act. Tremendously artistic is the offering throughout, the settings remarkably well done, the costumes most colorful and the manner of presentment excellent, but there is a certain something lacking in the early portion of which makes the applause seem a little strained. The musical score is very tuneful and quite befitting the ensemble, capably rendered by the Palace orchestra under the direction of Daniel Dore. The company of dancers supporting Mlle. Dazie are all artistic to the last word in terpsichorean art. Monday night the offering received a tremendous wave of applause at the finale.

Fred.

Smith and Farmer.
Talk and Songs.
12 Mins.; One.
23rd St.

Man and woman, the former in semi-nut comedy, with his partner handling the vocal department. She sings well and scored with a ballad that might be titled "What I Owe You." It sounds like the work of a lyric specialist, but does not bear the marks of market plugging. If it's a popular song the publisher is losing time for it seems like a sure winner. Some of the talk needs strengthening. For this grade time Smith and Farmer qualify.

Wynn.

Four Earls.
Aerial.
12 Mins.; Full Stage.
23rd St.

The Four Earls (two men and two women) have an aerial turn in which the teeth are utilized, in preference to the brawn. A circular apparatus gives a novel touch and provides room for some semi-sensational work. As an opener or closer this combination fits nicely.

Wynn.

Frances Rice.
Impersonations.
18 Mins.; Full Stage (Closing in
"One").
Alhambra.

Frances Rice is "Frankie" Rice translated from burlesque, with a slight change of name, but small revision of offering. She still does the impersonations she showed the Wheel audiences. Her conception of Lillian Shaw is perhaps Miss Rice's best, but at this late day a serious imitation of David Warfield in his big scene from "The Music Master" scarcely seems fair treatment of a regular vaudeville audience. Tremely pretty clothes and looks well. Her finale of Bertha Kalich's idea of singing a popular song hit the fancy of the Alhambra audience and took her away to what amounted to a success in the important position after intermission.

"The Paris Fashion Shop" (4).
18 Mins.; Five (Interior).
American Roof.

A dress draping act, quite similar to the one Hugo Jansen presents. It is a draper winding clothes around a woman until she is dressed. Two girls are used in this, with talking and singing to fill in the time during the draping process. Is made interesting for small time audiences, wholly from the draping.

Sime.

"Married by Wireless" (6).
Scenic Musical Comedy.
Full Stage (Special Set).
Fifth Avenue.

"Married by Wireless" appears to depend the most upon a scenic finish, in which a miniature ship is sunk upon a sea, the waves of which are in strips moving up and down. The story, if one was ever written, commences nowhere and ends in the same place, with but two of the six people doing anything of account. These are the comedian and comedienne, who play together so well they might compose a two-act in vaudeville for better results in all ways than they are now obtaining. The girl funmaker has comedy feet. She sings a rag ballad without stopping in her gingery movements over the stage and is always lively, running far ahead of the company she's in. The "Wireless" sketch may have been built for the small time. If for the big a very inexperienced hand must have directed it. Anyway the turn should be on small time. There isn't enough to it to be anywhere else.

Sime.

Nolan and Nolan.
Juggling.
12 Mins.; Full Stage.
Colonial.

Nolan and Nolan are offering a snappy juggling routine with the man the central figure. Depending mainly upon hats, dishes, etc., Nolan makes capital use of them, displaying enough originality in his handling to dispel any idea of stereotypedness in his work. In addition to his straight juggling he goes in for the burlesque at times, also using cards for comedy purposes. Opening the show at the Colonial Nolan and Nolan were well received, finishing handily with the man's cup and saucer trick.

"Ferris Wheel Girls" (10).
Musical and Acrobatic.
7 Mins.; One (2); Full Stage (5).
City.

Good flash closing turn for small time. Ten girls in the act, five on the brasses in "one" for two minutes, after which the act goes to full stage and another five girls, all smaller and slimmer than the first, go through an acrobatic routine on the trapezes, which are attached, one to each point of a five-pointed star. None of the feats is out of the ordinary, but the apparatus is constantly revolving and the girls work well together.

Fred.

Maud Ryan.
Talk and songs. 6 6 6 6 6
16 Mins.; One.
23rd St.

Generally, and justly accredited with being vaudeville's best off-stage comedienne, Maud Ryan is now "selling" her first-class patter over the footlights, and getting away with it wonderfully well. In her "single," Miss Ryan makes a quartet of changes for as many songs, interrupting them with some of her genuinely good "fast stuff" and while it took the 23rd Street audience a few minutes to analyze Maud's humor, she finally had them and closed one of the evening's big hits. Miss Ryan opens with an Irish number, dressed in a green drape, following that with the "Satisfied" song introduced here by Carrie De Mar. Then to kilts for "Gootmon Is a Hootmon Now" and closing with "Maggie Dooley." The repertoire earns her a speech with a half dozen bows, but the "inside chatter" would carry Maud Ryan through with half the numbers. She is a somewhat different comedienne, humorous to the core, away from the conventional "single" woman turn and "fast" enough to pass with any audience.

Wynn.

Milloy, Keough and Co. (1).
"A Midnight Appeal" (Comedy).
19 Mins.; Five (Parlor).
American Roof.

A political sketch, with boss, secretary and a young wife who appeals to the political leader to call off a bill in the Board of Aldermen that threatens to impoverish her husband. The boss consents through a delusion, and forces the adjournment of the Board by ordering the light company to turn off the fluid at the city hall. Nothing novel in the story, but the slangy dialog has been well written, and is even better played, particularly by the boss. The third member is a girl, the wife, who lends no especial strength.

Sime.

Fiske and Fallon.
Singing, Crossfire, Piano.
12 Mins.; One.
Jefferson.

Man and woman. Latter opens with operatic selections with the man as "page boy." Puts out blank cards on easel, travesty the announcing of her numbers. Small time crossfire, such as "knot holes, not holes," etc. She plays piano. Good voice and handles the ivories acceptably. She plays while he apparently uses home-made violin, it developing she is simulating the stringed instrument with her mouth. She sings again while he strums ukelele. Neat looking pair, sure to do nicely on any popular priced program.

Jolo.

Happy Jack Gardner and Co. (4)
Comedy Sketch.
20 Mins.; Full Stage (Special Set)
23rd St.

"Happy" Jack Gardner's new skit is built on a military basis, providing a good comedy foundation for Gardner's black-face humor, but running a bit strong to low comedy for a big time vehicle. Gardner is supported by a cast of three, two men and a woman, the latter essaying the role of nurse. The theme is light, but allows for a line of good laugh dialog, Gardner holding the affair up individually with a military song and a brass horn solo. The "canon balls" are sure-fire, always have been and probably always will. The finale is quite as sure. For a comedy turn in its own groove, Gardner's act measures well.

Wynn.

Margaret Youngblood.
Songs.
19 Mins.; One.
City.

Miss Youngblood was the popular applause bit of the City bill the first half with five popular songs she sang in a rather nasal tone. It is the girl's method of putting over a song rather than her voice that will carry her over the small time.

Fred.

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiers.

"The Morris Dance," Little, Feb. 13.
"Marie" and "The Little Man," Elliott,
Feb. 12.

Emma Stephens.
Songs.
14 Mins.; One.

An attractive brunet with a pleasing voice and a pleasant smile, Emma Stephens should not experience the usual impediments of the aspiring "woman single" to get over in vaudeville. She is of the buxom sort and looks wholesome, other points in her favor. There is a piano on the stage with Miss Stephens, and she plays it for one accompaniment. Before and after that, she sings with the orchestra popular songs, having "Sunshine of Your Smile" and "Poor Butterfly" the evening seen. There was quite a little wait for a change in costume for the latter number. That "Twit, Twit" song and a red fire medley (own—not home-composition) were also included. Miss Stephens might create a permanent place for herself with specially written songs as a pianologist. The girl appears able to handle numbers at the piano.

Sinclair and Dixon.
Talk and Songs.
18 Mins.; One.
American Roof.

Sinclair and Dixon are two boys, one with "nut" inclinations. They are billed as "The Two Joy Salesman" and the present turn will restrict their sales to the small time. There is too much "bidding" for laughs and applause through each "working" the audience. One way is by betting whether the other can make the audience laugh. This is carried to tiresome lengths and is something a house management should stop. The act's best bit is the finish, where a special song calls for one of the boys to turn over his clothes to the other, the team then "splitting." A couple of popular numbers are sung. It makes a very good two-man act for small time.

Sime.

Shorty DeWitt.
Songs and Dances.
8 Mins.; One.
Fifth Avenue.

Shorty DeWitt is trying a single. He was at the Fifth Avenue the first half this week. The "Shorty" of his name comes from his dwarf size and this is made use of by the little fellow for comedy also, in falls and dances. Three songs were sung, the first "A Little Bit," then "Mary Ann McCue," with a song and dance finish, followed by another dance for an encore with DeWitt singing a medley to it without musical accompaniment. He hopped onto the top of the orchestral piano to sing the "McCue" number and used three verses for "A Little Bit." "No. 2 got him enough to judge he will get over on the small time.

Sime.

Grover and Richards.
Piano and songs.
15 Mins.; One.
23rd St.

It needed two songs and a piano for Grover and Richards to get started and then their stage time was practically consumed. Mildred Grover is the singer, carrying a repertoire sounding a bit English. The first number is "A Little Bit of Blue Ribbon" with the next of topical classification, "The Tales My Daddy Told." It's another style of the old and present days, but lacks the punch. The closer was "Innocent Mrs. Raffles," accompanied by some bright talk that eked out a string of laughs. The piano solo was away off. The turn is slow and lacks what big time vaudeville requires.

Wynn.

BON TONS.

"The Bon Tons" came into the Columbia this week without Bert Baker. Baker is in vaudeville.

Although the performance given by "The Bon Tons" is tip top, the absence of Baker is felt. Babe La Tour, who for years worked with him, is now the feature and easily confirms any statement she is one of the best leading women in burlesque. A large portion rests upon Miss La Tour, and she never allows a lagging minute to take up the time while on the stage.

This season's version of "The Bon Tons" is the same as last year's. In book, with Leo Hoyt playing the former Baker role and Lester Allen as his partner. Allen is easily the hardest worked in the aggregation. He is given a free rein and takes the comedy bonors. Hoyt, playing Dutch, gets fair returns. George F. Reynolds is the straight and a likeable one. He is lost for long lapses, but when seen always appears to advantage. Other minor roles in the male division are handled by John Walker and Ed Simmons.

Among the women Miss La Tour is first choice, although the show has one of the strongest female divisions of any on the circuit. June Le Veay is a nice appearing number leader. Martha Horton has several opportunities which she copes with satisfactorily. Gladys Parlier figures conspicuously in a specialty between scenes in the first act, offering three popular numbers.

The production end is about the same as in former years. The first act is in three sections, with the opening a store scene, with the others a tough joint and a flash interior used for the finale. The second act is in one exterior that is attractive.

The chorus selected by the Theatrical Operating Co. for this show is about up to the usual standard in numbers and class. The majority of the girls have had burlesque experience in former years, with but one or two new faces. The dressing is below several other Columbia shows, many of the costumes appearing old, although the lateness of the season may be accountable.

John G. Jermon is credited with staging the show, with dances by Dan Dody, music by Ruby Cowan, and lyrics, Jack Strauss.

PALACE.

A peculiar quality about the Palace bill this week that does not lend itself readily to definition. It was one of those programs while a good show still has something lacking, one of those cases where the big punch fails to appear. Yet there were a number of striking acts, and about the hits were about equally distributed between the first and second half of the show. The house was not capacity, due undoubtedly to the weather.

After the matinee Monday the show was switched about considerably from the programmed running order. Bert and Betty Wheeler were out of the bill and Marshall Montgomery replaced them, following the American Troupe, which opened the show. The third turn was that of Emily Ann Wellman and her company in Edward Elmer's flash drama, "The Young Mrs. Stanford," its second week. This was the first solid hit of the bill, although the act was marred by people constantly walking in on it.

Willie Weston immediately afterward did a single that was a laugh from start to finish, the show being stopped with applause before Miss Dazie in "The Garden of Punctinello" (New Acts) was permitted to go on.

The second half comprised two acts and the fourth episode of "Patria." Jack Northworth started things off with his "My Boy" number, winning healthy applause. His Irish number brought the same return and two of his "book" numbers that followed drew strong favor. The patriotic verses in one especially won favor. The comedy bit, with the aid of an audience plant, used for an encore bit, was one of the funniest touches of the evening.

Bert Clark, assisted by another Miss Hamilton, closed the bill, switched from closing the first part, evidently because of the conflict with the Dazie act, because this Miss Hamilton does a bit of dancing. The early comedy in the turn was enjoyed and the closing with "Poor Butterfly" was sure fire.

The "Patria" picture closing, found many walk-outs during it. Fred.

ALHAMBRA.

The bill has a wealth of class with the fine-strung wit of Wilbur Mack and Nella Walker and the amazingly fast 20-minute farce of Wilfred Clark in the first half of the running, and the clever entertaining of Melville Ellis and Irene Bordonni supplying a fine flash of looks for the feature position besides drawing the Harlem vaudeville fans. When Monday night's capacity audience was gathered, they found plenty of skillful entertainers there to keep them amused.

Herbert's Dogs made a pretty opening number. The Three Steindell Brothers did mighty well with their enjoyable program of classical and popular numbers. They had the first chance at the audience in a bill that was perhaps overweighted with music, but their placing in the early portion made their selections (which run a little to heaviness for ordinary vaudeville usage) acceptable.

Then came the Wilfred Clark miniature farce which gave over a solid laugh every two seconds. It is not going too far to say that for quick shooting of dialog this sketch has a little on anything the vaudeville circuit has to offer in the line of polite parody. Mr. Clark makes every point the author

has provided count for its full value in astonishing succession.

Leon Kimberly and Rena Arnold (the former being the one-time member of Kimberly and Moore and Miss Arnold being the ex-partner of James Donovan) took up the speed where Mr. Clark's organization left it and carried the show along at the height of the going. It was a high test for a two-person combination, but, thanks to their swift exchange of wit, some of it of the paprika variety, they handled the situation in first rate shape.

At this point the show, at least as to its comedy values, was going more than a mile a minute and it would have taken nobody less than the pair who had been selected for the spot (closing the first half) to sustain its rapidity. A first rate booker must have picked Mack and Walker for the job and they justified the choice.

The sketch, "A Pair of Tickets," puts over the exchange of dialog, as a baseball writer would say, a waist high and right across the middle" at the end of ten minutes.

Intermission came in this point and provided the audience breathing time. Frankie Rice (New Acts) did well following the interval, while Mr. Ellis and his little partner, who is unusually well dressed even for her, kept the proceedings going on for the next half hour or so.

Jack Ingalls and Mary Reading had "nut" comedy, but nobody walked out on them, and if they were somewhat below the general level of the bill for "class," they held up the spot.

COLONIAL.

Business was off at the Colonial Monday night mainly due to the cold weather and a show that did not look especially strong on paper, but worked out to a fair degree of satisfaction.

Nolan and Nolan (New Acts) opened after the news weekly to good returns, when Kerr and Weston scored with dancing. This couple should eliminate the singing as much as possible. The boy has little in the way of a voice, with his partner doing better with the vocalizing. The whirlwind finish with the neck-swing appeared much to the liking of the audience.

Lydell and Higgins were moved from the second half to the No. 3 spot, replacing Marshall and Montgomery, who was placed in the second position. The Lydell-Higgins offering brought forth some laughs. Hamilton and Barnes, with more talk, took down a fair hit, although placed at a disadvantage, following another talking act. Their return was satisfactory notwithstanding this difficulty.

Valerie Bergere and Co. in "Little Cherry Blossom" closed the first half.

Mme. Doree's Celebrities, operatic, opened after intermission. There are some capable singers and the act took down the applause hit of the evening. Montgomery, assisted by Edna Courtney, next, scored easily. Montgomery was suffering from a cold Monday. Miss Courtney is becoming an accomplished bander of the dummy and rounds out the ventriloquial offering in the best of style. Montgomery closed in "one" with a few stories and a poem. This was necessary owing to the time required for the change to the Joe Howard-Ethelyn Clark turn, which followed. Howard and Clark put over an easy hit with songs and dancing, with Miss Clark's gowns in her favor. "Patria" closed to a well seated house.

AMERICAN ROOF.

There was not much class or merit to the American Roof bill the first half. It seemed to have been placed together with the knowledge that the Chaplin release, closing the show, would hold it up. On this theory, the class was left no complaint for this Chaplin happens to be a good one, and would atone for much to an audience looking for laughs.

The program ran along in uneven style, with almost everything small time wants on it. The bill opened with Eller's Novelty Circus that had some trained goats to recommend it, with monkey riding the goats. It looked odd and should become a regular small-time turn. There is a special set, with some other animals and birds about. It's a clean-looking act that is not unattractive at all, excepting the trainer would greatly improve it by discarding his present uniform for some better-looking manner of dressing himself.

In the "No. 2" spot were Sinner and Dixon (New Acts) a rather noisy talking and singing turn that finally pleased, and the third act was Lee's Hawaiian Duo, man and woman, who sing and play Hawaiian music, with the woman letting the act down badly at the finish with a poor attempt at a Hula dance. If the couple stopped singing altogether and just played their musical instruments (one uke), they would do better, but as much better is problematical. The Hawaiian thing has gone so far it would have to be two exceptional "Hawaiians" nowadays who could keep in line with it by themselves.

Next was E. J. Moore, a talking magician, who has framed an act that recalls a Keystone comedy, for its mummy matter. That is the amusing of water all over the comedian-assistant, and that same boy after breaking an egg in his hip pocket, delicately draws out the remnants of it with his hand and drops it in the footlights. In pictures it wouldn't look so badly, but anyway the Keystone comedies may have riveted many a cartoon stomach that can enjoy this sort of stuff in small-time. Moore does a little more, using the "lemon trick" by substituting oranges for it, and getting some

laughs with his chatter. He calls himself "The Gabby Trickster."

The first half was closed by "The Paris Fashion Shop" (New Acts), and the second part was opened by Downes and Gomes, with songs, their operatic airs toward the finish winning out for them. After that, the show commenced with Miller, Keough and Co. (New Acts), in a sketch, followed by Welch, Mealy and Montrose, and the Valdire Troupe ending the vaudeville.

JEFFERSON.

Musical conductors are proverbially wise, which suggests the old saw about "a word to the wise." It was mentioned in last week's Variety that the orchestra at the Jefferson was not in time to the various acts upon the rostrum. Tuesday evening of the current week they worked in unison and played their orchestrations very acceptably.

After a patriotic overture, which suggested the English variety houses at the opening of the present European conflict, the vaudeville program commenced with LaBelle Carmen Trio, wire walkers and boomerang throwers. They do some excellent work of that kind and work neatly, making an enjoyable opening turn for any high class small time show. It isn't so long ago when an act of that calibre was employed to close a big time bill. Harry Coleman, ventriloquist, with his special drop in "one," offered some weak comedy with the "dummy," the only novelty being the rigging up of his "dummy" to "walk" at the conclusion of the turn.

Burke, Tuohy and Co., five people, offered their familiar Irish comedy sketch, in which Tuohy and the remainder of the troupe feed Charlie Burke's "Tad" characterization. The act is built along old-fashioned lines, with "asides," and recalls the former "Silver Moon" sketch. Tuohy's bawpie playing to Burke's singing of "Kilkenny" is still as effective as ever. Burke and Tuohy should easily be able to secure a two-act for themselves and thereby avoid the carrying of the other three, who are unnecessary. They are good enough artists to try once more for the big time. The Charlie Chaplin current release broke into the centre of the bill and earned a large number of bolsters laughs.

The Chinese Entertainers, three men, went through a fast routine of instrumental work, opening with two for themselves, the other a large sither, three playing saxophones, one a violin solo, with fiddle held between knees and finishing strongly with xylophones. Flake and Fallon (New Acts).

New York Comedy Four, usual small time quartet of males, the "clay," straight, "wop" and unshaved legit with long hair. Usual banter, scope and finished very strongly, with some yelling, earning a healthy demanded encore. A very much appreciated three-act turn. Such acts always are sure fire in that grade of houses.

Steiner Trio on the horizontal bars closed the vaudeville portion with a neat routine, augmented by what is now obsolete comedy. They could probably secure better result, by working straight to the end of the act.

The McClure "Seven Deadly Sins" picture serial concluded the entertainment.

Conventional bill, with no single women—in fact the female contingent of entertainers was in the minority. Joe.

CITY.

The principal attraction at the City the first half was the new Chaplin. One act was dropped from the usual show. Seven turns, the Chaplin and a five-act Pathé made up the bill. The show got under way at 8:10 and finished at 11:17. The house was capacity when the first act went on.

Lohse and Sterling opened, doing 10 minutes of a rattling fast routine on the rings and bar, finishing with their fast whirl to generous applause. Belle and Mayo, boy and girl, singing, held down the second spot nicely with a little good comedy in the act.

John R. Gordon and Co. in "Day and Knight," comedy, running a little short, got laughs through the in and out of doors farcical situations, the poker game finish getting over strongly. The Three Rosellas, mixed musical trio, scored on the work of the comedian.

The Chaplin comedy split the bill, running a little over 20 minutes. The hit of the show followed. It was the flashing of slides of Washington, Lincoln and Wilson, the orchestra playing a medley of patriotic airs and finishing with "The Star Spangled Banner" with the audience standing.

"The New Producer" started the second half. The turn has been cut down to 10 people, including the musical director and the ballet dancer, where it formerly totaled 15 persons. The cut was in the chorus, but as the act is evidently going over the smaller time now, this is about right. Musically the act is the same as in the past and but little of the vocal volume seems to be lacking. It was a solid hit.

Margaret Youngblood (New Acts) was the applause hit of the bill with five popular numbers.

The Ferris Wheel Girls (New Acts), a combination musical and acrobatic turn, was the closer. Fred.

FIFTH AVENUE.

Features were the features of the Fifth Avenue program the first half. Charlie Chaplin, "Easy Street" and the third up of "Patria" were the closing items of a bill that carried no great weight and was running one act short because of the film, and had a very

weak Hearst-Pathé weekly to open, "besides Mabel Burke's ill. song.

The new Chaplin is a regular comedy with plenty of slam bang, but no messy slapstick. The house had several real good laughs out of it, which were enough. "Easy Street" is the tough alley of old time Chaplin is impressed into police duty to patrol it. He subdues the bully of the street and transforms it into a peace loving neighborhood.

The leading vaudeville number was Ray and Gordon Dooley, next to closing. These Dooleys, and there are many of them in vaudeville, all seem to be performers. Ray and Gordon too, familiar from a mixed ensemble act of some time ago, in which Ray did the bed bounding bit and Gordon was into the turn with Ray gradually works into the most prominence, although her brother is prominent enough, also quite funny at times, at other times too mechanical in his falls. He has the Philadelphia Dooley fall. The couple are young and this helps them along. Besides they are likable and with their work in addition got the applause hit of a lightly approved show, for a Fifth Avenue audience.

Another two-act was ahead of the Dooleys. They were Crawford and Broderick, boy and girl, with the girl getting the most out of the cross fire points, some of which may have been their own and many of which were not. The smoke, swear and gamble; home in a taxi and kiss her and the Goe, Cohen-Jewish theatre gags were among their borrowed ones. Two songs were sung. "Married Life" as a double and the girl singing that father wanted him to study law. The boy appears to have lingering about him yet reminders of his impersonation days if he ever did that, and he acts as though he did, while the girl first appears before the landscape drop in evening dress, afterwards changing her clothes without changing the drop. The girl is a star, though, and one act has nothing on the other for doing those things, any more than they have for taking what they think are the surest fire gags they have heard or heard about. The girl seems very capable. She has a neat manner of delivery, looks well and the couple were much liked. With an act altogether their own they might qualify for big time.

Closing the show were Rose and Ellis, with the man a barrel jumper and his partner in clown make-up, a girl who did quite well at it, although the disclosure, comes, rather late in the turn, as her speaking voice must have aroused the suspicion long before. The jumper does some extraordinarily good work in their own act, with a neat looking turn all around. The same likable barrel jumping only, this act will do to open on big time.

Van Cleve and "Pete" opened, the act catching laughs, and Shorty DeWitt, doing a single turn (New Acts) was second. "Married by Wireless" (New Acts), that held little, came next and it might do during the war excitement. After Miss Burke and the first two-act were the Three Vagrants, which it seems in personnel from when last seen with the comedian players appearing to be new, although the act is no lower in the big time class but will do for the other divisions. Sims.

COLUMBIA.

Last Sunday's concert, carrying nine acts, developed into one of the best vaudeville entertainments shown there this season, with practically every specialty corraling a safe bit, the only one to even falter being Sam Liebert and Co. Liebert held a central spot, following some good vaudeville material, and his sketch registered nicely in sections, the house seated and packed tightly on his dramatic efforts. When Liebert broke to leap into pathos, the gallery mistook his tone for comedy and promptly booted the climax. But at that, for small time, Liebert is passable. At present the sketch holds things up.

Simmons and Bradley opened with a roller skating turn, the girl carrying the combination over with her dance. Nothing particularly sensational is attempted but the routine is well arranged, and the picture commands applause.

Loewy and the Lacey Sisters held third spot with the conventional trio offering, the girls showing a rather surprising personality. One of the Lacey's brought home a dust hit with the man when she doubled as a boy. It was the best section of an otherwise good turn and at their final exit they had chalked up a reasonably safe hit.

The surprise came with Nolan and Nolan, man and woman, with the former doing the bulk of the work. Nolan is in eccentric make-up and went through a hat and ball routine that in itself guaranteed his safety. He works fast, has a good sense of comedy and does not stalling. It's a big time turn.

Howard and Sadler followed the Nolans and their success was never in doubt. These two girls remind one of the Courtney Sisters in appearance, but do not attempt any impression of the other couple. They harmonize nicely, have a good selection of numbers and look as well as one could expect.

After Liebert and Co. came the Three Rosellas with their comedy musical act. The turn is well divided between comedy and music with the latter predominating just a trifle, as it should. The harp and violin duet was good enough in itself to bring them through to a safe hit.

McWaters and Tyron followed with their familiar singing skit, ending it easy to make the conclusion, and the last act, Lucile and Bronson with their splendid little double routine came along to sew up the show and bag the hit of the day. The Apollo Trio, posing in bronze, closed the program. Wynn.

LEADING FILM PRODUCERS PLAN GREAT COMBINATION

**Zukor, Selznick, Green and Goldfish Arranging Gigantic
Merger of Paramount, Selznick, Artcraft and Goldwyn
Production Companies. Big Distributors to Line
Up. Exhibitors' Combine Also Under Way.**

There is every chance that within the next month or so the motion picture industry will receive the announcement that a new combination has been formed that will embrace all of the biggest companies that are now in the feature field exclusively. The announcement will be one of the big surprises of the game and it will have almost a revolutionary effect on the entire picture field.

On top of that there will be a second combination almost as big as the first and which, in its way, will be as great on one side of the field as the first one is in the producing game. The latter will be a combine of exhibitors and at present there are three groups of promoters working on the scheme to effect a consolidation of the exhibition interests.

During the last two weeks the Messrs. Zukor, Selznick, Green and Goldfish have been getting together and there is every likelihood that a combination of the Paramount, Artcraft, Selznick and Goldwyn companies will be brought about. This will be but the preliminary step in the great amalgamation which, once consummated, is to reach out and corral all of the big distributors, overtures already having been made to Stanley Mastbaum of Philadelphia, Sol Lesser of San Francisco and the Gordon Brothers in New England. The latter trio seem to be willing to sit in with the big producers and play their game.

Another angle that is contemplated will be the sewing up of all the big companies that handle state right features and a special subsidiary corporation will be formed in which all the members of the parent corporation will have holdings and an arrangement made for each of the producing companies to turn out a stipulated number of features each year for the state right field, in addition to their regular program features.

Adolf Zukor left for the Coast this week to visit Los Angeles and make an offer to Charles Chaplin. He carried with him a number of certified checks with which to close with the comedian.

The general idea of the combination is to effect a corner of those producers in the field who have the real box office stars of the game. Mr. Zukor is the prime mover in the deal and he believes that with Pickford, Chaplin, Fairbanks and Clara Kimball Young under one banner there will be a quartet of names that will hold practically the entire box office attraction strength of the industry.

The successful culmination of the deal will mean that the exhibitors will have to pay bigger prices for pictures and that the public will also receive a heavier tax on film amusement. In the past the producer has to a great extent been forced to bear the brunt of the increase in salaries as demanded by the stars, while the exhibitor has been taxed a slight amount greater than what the prices were when salaries were lower. The result was that the exhibitor was willing to get his profits out of a bigger capacity rather than out of an increased admission scale. The new era will undoubtedly mean that the admission scale will have to be boosted.

In the exhibiting field there are three distinct groups of promoters all working with the same goal in view. The

first group is said to have the veteran of the film game, Percy Waters, at its helm. Another group has Max Spiegel of the Strand Theatre Company directing its movements, and the third is believed to have the backing of the most powerful vaudeville interests in the country behind it.

The general idea of all three factions is to establish the larger film theatres of the country into a circuit of some sort with a general booking office in New York City from which the affairs of the houses are to be directed. The shows are to be arranged by expert film bookers, much after the fashion as the vaudeville shows are now handled, with the booking office dealing with the producers and then in turn selling to the exhibitors, with the profits of the central office to be split after the fashion that it is done in vaudeville at present. Each of the houses in the circuit is to represent a certain number of shares of stock in the combination and the profits are to be declared on the stock valuation.

If the latter scheme goes through it will mean that the producers will have an absolutely united film exhibitors' association to contend with and the latter will then be in a position to make certain demands on the producers which will have to be heard because of the strength of the central booking office.

FAIRBANKS-ARTCRAFT FILMS.

The Artcraft will distribute the Douglas Fairbanks feature films hereafter. They are to be made by Fairbanks, personally, without corporate title so far, and turned over to Artcraft for the trade, under some sort of a guarantee arrangement.

Fairbanks has started on the first film. It will be publicly exhibited during March.

Up to date no action has been taken by Triangle against Fairbanks, Fairbanks having served notice on the Triangle Jan. 2 of his intention to sever business relations with that corporation.

BERT WILLIAMS SCENARIOS.

Chicago, Feb. 7.

Bert Williams, here with the "Follies," is writing scenarios for one-reel comedies, in which he may be featured during the coming summer. The pictures are to be made by Selig.

It is said Williams would think up funny ideas while dining after the show and then forget them in the morning. This Williams denies. He says that his own reelers really cloak a clever advertising stunt.

ILL. LEAGUE ELECTION.

Chicago, Feb. 7.

Indications point to some lively times on the floor of the Illinois Exhibitors' League meeting Friday night when the annual election of officers occurs.

While George Henry, the present chief executive, is announced as a candidate for re-election, it is understood another ticket headed by Joe Hopp for president, and James Heaney (of the Virginia theatre).

Sydney Smith will be re-elected secretary and William Sweeney treasurer.

"INTOLERANCE" DRAWING.

D. W. Griffith's "Intolerance" still continues to be Chicago's favorite amusement and from all indications its remarkable run at the Colonial theater, which has averaged in the past ten weeks over \$12,000 per week, will not end before hot weather.

The Philadelphia engagement at the Chestnut Street Opera House is now seven week's old and its very profitable earnings show no signs of diminution.

Reports from the various organizations now covering the country signify that Mr. Griffith's latest spectacle is quite as potent a gatherer of notable gross receipts as his first one. In Milwaukee, in two weeks, "Intolerance" drew \$21,410.50 to the Davidson theater. In Richmond the Southern company in a three-day engagement played to \$4,950.

COPYRIGHTED BARCLAY.

Don B. Barclay, the former burlesque comic and now with the "Follies," will be starred in one, two and three reel comedies, the pictures to be known as the "Billiken" films, to be made during the coming summer. The title is copyrighted and is really Barclay's middle name, he having adopted it for good luck when he went on the stage several years ago. Barclay's zig-zag hair part has also been copyrighted.

A special company has been formed for the making of the comedies, with local capital interested. Ike Billom and Edw. Cavanagh being named. Barclay is to receive 40 per cent. of the stock in addition to a guaranteed salary.

FIVE-DOLLAR FILM PROMISED.

Chicago, Feb. 7.

A "five-dollar" picture fee is what J. L. Kempner, head of the Signet Films, New York, declared he would establish in New York before many months. Kempner was here for several days last week en route from San Francisco, where he had gone to close several deals for his "Masque of Life" picture.

Kempner plans to show a picture in a Broadway house and charge \$5.00 top. He claims to have a big film spectacle "under cover," which he will show to New Yorkers at five dollars a throw.

LUCY WESTON WITH FOX.

Lucy Weston is confined to her home in New York with illness. Upon recovery she will be added to the William Fox screen stars.

Miss Weston has been in retirement since last February, at which time she was operated upon for mastoiditis, which requires about 18 months for complete recovery.

NEW THEATRE CORP. FORMED.

Albany, N. Y., Feb. 7.

Articles of incorporation were filed at the Secretary of State's office to-day by the Mayfair Cinema Theatre Corporation, with a capital stock of \$750,000. The company has been formed for the purposes of buying land, building and managing theatres and conducting various other forms of amusement enterprises.

The incorporators are F. Morris, Frank E. Force and Elmer Lind. The directors include the foregoing and Willard Holcomb and Edward F. Gillette, with offices at 175 Fifth avenue. Former State Senator William M. Bennett appears as counsel for the new company.

COLORED PEOPLE IN FILM.

Henry W. Savage, while resting at his home in Florida, is making another screen production in which he will employ a host of colored natives. He returns to New York in a fortnight.

Mr. Savage made his screen production of "Robinson Crusoe" under similar circumstances.

MORMONS OPPOSE FILM.

Something of the class opposition "The Birth of a Nation" encountered from the Negroes who thought the Griffith film degraded them is said to be lining up for "A Mormon Maid," the new five reel photo drama that the Friedman Enterprises Corporation are to show to the trade next Friday morning at the Strand theatre. The new photo play's scenes are taken largely in the territory and among the people it aims to depict, and while polygamy is not made the base of the action that phase of Mormonism, it is asserted, has not been ignored. It is because of this direction of the story, which is by Paul West, that the opposition is said to be excited.

KLAW TALKS.

New Orleans, Feb. 7.

Marc Klaw is here this week and from a local interview, he or his firm, Klaw & Erlanger, must be quite angry at moving pictures. Klaw gave all the credit for picture stars to legitimate producers, saying pictures had made but two stars of its own, Mary Pickford and Charlie Chaplin, neglecting to mention each draws \$10,000 in weekly salary. Ten thousand dollars is looked upon as a big weekly gross amount for an entire legitimate production to play to at \$2 top without the added amount from ticket speculators.

Mr. Klaw observed restaurants will yet show moving pictures between courses that will affect pictures. He seemed unaware this had been tried and was a failure.

JAMES YOUNG RUNS AMUCK.

A sequel to the Clara Kimball Young-James Young estrangement of a year and a half ago was enacted in full view of passing theatre goers at 45th street and Broadway last Saturday night.

Miss Young, in the company of Harry Carson, a motion picture man from Detroit, were on their way to see a show, when Mr. Young in a jealous fit at seeing his former wife, drew a gold pocket knife and slashed Carson across the hands and neck.

Young was arrested and held. Carson was treated at the Polyclinic Hospital.

Young was in New York on a vacation previous to directing for Essanay, where he was to do "On Trial."

MOSS GETS SEVEN SINS.

The Moss Circuit has arranged for the exclusive booking of the McClure series of "Seven Deadly Sins" at all their theatres. McClure has worked a dandy publicity stunt in connection with these releases. A coupon was printed in all the McClure publications offering a free photo of any of the stars in the McClure productions, providing the name of the theatre patronized was mentioned in the request. McClure is in receipt of over one million of these requests, which will be tabulated and given to the sales department, to be shown to exhibitors from whose territory the requests come.

J. FRANK BROCKLISS HERE.

J. Frank Brockliss, representing Ruffells, Inc., of London, is in New York, looking over the open market with a view to securing the English rights to film suitable for foreign exhibition. Asked how he felt the other morning, Mr. Brockliss answered that he was "quite pink."

HEAVY PENALTIES.

The Special Session Justices sitting in New York County have been unusually severe in imposing penalties upon offenders of the law prohibiting minors from entering theatres unless accompanied by parent or guardian, two motion picture exhibitors receiving a 30-day jail sentence and another fined \$150.

WALTER E. GREEN

Statistics are not always exciting reading, and many people find them dull. But there are times when they are alight with interest, and in the case of the Arcraft Pictures Corporation, whose president is Walter E. Greene, their knowledge is almost a revelation.

Mr. Greene (on the front cover this week), who has obtained a position of prominence and is at present in the Public Eye continually for his striking methods and unusual success, is one of the most enterprising men of the day. He is a man not spoiled by adulation, but proceeds on his way with the utmost unconcern as far as criticism and praise of his methods are concerned. The one thing vital to him is the ultimate goal toward which he is traveling with his Arcraft Pictures.

Mr. Greene admits quite frankly the Arcraft Pictures Corporation was born in an effort to solve a matter of motion picture importance. It was a problem to furnish the largest theaters with superior productions and to keep them superior. A picture worthy of the very best as to distribution and exhibiting was continually put on a par with an insignificant inartistic effort, a relic, perhaps, of the old days, or a production of a very inferior motion picture concern. All pictures appeared on one bill and with the exception of the fact that perhaps the feature picture was better advertised, it nevertheless was placed wrong, and suffered greatly in consequence.

In these days of progress, no man who is vitally interested in giving the public the highest and best, who is willing to spend the money to make his picture perfect, and who is certain when the picture is released that something of the best has gone into its general makeup, likes to see his effort billed with trashy pictures. It is the old, old story of the survival of the fittest, and it is true in the motion picture world most particularly because there seems to be such rapid development there constantly that the public is beginning to refuse to pay for anything but the very best.

In regard to the birth of the Arcraft Pictures Corporation, formerly when a superior picture was shown, in order to receive the necessary revenue to pay for its expenses, an extra price was attached to the general admission price. This did not seem the correct way to solve the problem, and Mr. Greene's new idea, which fixes the market value of his pictures definitely seems a much more ideal way of managing matters. In distributing Arcraft Pictures, Mr. Greene takes into consideration the fact he is offering an exceptional picture for distribution. He has given the world a story of the best caliber, written by about the best star the country has, and conveying the impression of general appeal, a combination which is well nigh irresistible. Therefore there is a fixed price that the exhibitor pays if he wishes to show an Arcraft Picture. Not that each exhibitor pays the same for the use of the picture, this would not be fair. But he does pay a price which is in strict proportion to what he can pay and the exact sum is determined by the population of the town in which the picture is to be shown. It naturally would be ridiculous to ask an exhibitor who shows a picture in a city of 50,000 to pay no more than an exhibitor in a town of 500. This fact can readily be seen, but so far matters have worked out so smoothly and with such great success that Mr. Greene feels as if he had brought light upon a very difficult subject.

Stars for the Arcraft Pictures are selected in proportion to their popularity with the greatest number of people. Mr. Greene's twelve years' experience with motion picture development has given rise to a great desire in his

heart to moot the law of supply and demand, and he is eternally grasping at something new, something that may at first be entirely intangible but which with proper debate and solid serious consideration finally yields a fresh aspect upon the motion picture problem at large.

The story for an Arcraft Picture must be one to appeal through its merit alone. It must be solid material that will not need too much padding in order to make it last the full time, that is, aside from an artistic consideration, psychological captions and hundreds of feet of deliberation on the part of the star in order to take up film, will not be unreasonably lengthened. The appeal of the picture must be a natural one. The greatest majority is always taken into consideration, and at no time does the Arcraft picture seek to appeal to certain sects, or certain societies, or certain specialized groups. Thus it will be seen that its general aim is broad, far reaching and extremely practical.

Much of Mr. Greene's intensive study will be directed toward his work, and a man who can fulfill the ideals of friendship and the ideals of business appliances at the same time is a man of great value to the world.

STUD POKER FOR HIGH STAKES.

Picture people who can afford it are holding poker sessions often of late, with the stakes running quite high.

The poker game selected is "stud," without a limit, and nothing less than \$1,000 stack of checks can be bought.

Among the players are a picture man who recently collected \$1,000,000 in cash for his picture interests and immediately started another concern; one of his partners in the latter concern; the head of a service corporation who claims to have created the present style of feature distribution (this same man having formerly thought nothing of playing pinocle for \$5,000 a side game); another vaudeville-picture man latterly married and a young but famous composer of music.

Up to date the youthful writer of music is reported the leading winner, with about \$40,000 banked as the result of his refusals to be bluffed.

CHARACTER WOMAN "IN PERSON."

For the first time in pictures a player of a minor role in a feature picture will be starred through a personal appearance in the houses where the film is being shown.

The Loew Circuit is advertising Gertrude Berkeley, the character woman of the Brenon films, and who played the mother in "War Brides" in its houses for week Feb. 12. Some of the theatres will take the feature for a return date on the strength of Miss Berkeley's personal presence. In the houses where the film is not re-run, a strip of Miss Berkeley's strongest scene will be exhibited when she appears.

Miss Berkeley's individual hit in the mother role of "War Brides" suggested the newest picture scheme to the Loew People.

In the Loew theatres this week, about 20 of them. Norma Talmadge, star of "Panthea" will also personally appear while that picture is being shown.

VITA SURE TO GO WEST.

Vitagraph is in earnest about moving its studios to the West. Mr. Smith president of the company, has left for the western studios, and with his arrival three new studios will immediately be erected.

Vitagraph was prompted to this move by the bad weather in January, causing a general lay-off of several companies with its accompanying financial loss.

SARDOU HEIRS SUE FOX.

Pierre, Jean, Andre Sardou and Mrs. Genevieve De Flers, heirs of the late Victorien Sardou, author of "La Tosca," have started suit through their attorney, Nathan Burkan, against William Fox and the Fox Film Corp., claiming an infringement of "La Tosca" in the Fox feature picture "The Song of Hate." The suit is for \$100,000 damages. The Fox picture was released in Dec. 1915.

PHILIPP BOUGHT WAR FILMS.

Adolph Philipp, the German actor-manager-producer, purchased on Thursday of last week the latest authentic war pictures of the German army, in which Count Von Bernstorff, the German ambassador, holds a financial interest.

Now that the break has come between the United States and Germany, they are practically worthless.

OBITUARY.

Clint Wilson, well known in former days along New York's Rialto, died Feb. 4 at Newark, N. J. He was managing the Empire, Rahway, N. J., in his last position. Burial will probably take place in the deceased's home town, Kansas City. Clint Wilson was about 57 years of age. At one time he was associated with Jo Paige Smith in a vaudeville booking agency.

Harry "Quaker Oats" Lees, a stage hand at the Punch and Judy, who recently took a leading part in the stage crew's presentation of "Treasure Island" at that house, died Jan. 31 of acute pneumonia. A widow survives.

IN MEMORIAM

Of My Dear Father

JESSE JEWELL

(Of Maxlin Fame)

Who passed away

February 19th, 1908.

Always lovingly remembered by his

Daughter

LILLIE JEWELL FAULKNER

(The Miniature Revue)

Richard Kohlbrand, age 50, former Cincinnati Symphony Orchestra player and founder of the Cincinnati musicians' union, died in Cincinnati this week.

The mother of Frances and Ida McNulty died a few days ago at her home, 3113 Fadette street, Pittsburgh. She was 65 years old.

Mrs. Lillian Maude Jones, wife of Frank Jones (Jones and Walton), died in Baden, Pa., Jan. 29 after a long illness. She was 43 years old.

Frederick Spencer, for many years under the management of Charles Frohman, died in New York Jan. 27, 51 years old.

The mother of Ruby, Babe, Addie, Charles and Edward LaBelle, died in New York Jan. 10.

The mother of Mike S. Whalen died in Rome, N. Y., recently in her 87th year.

Joseph F. Moreland, identified with one of the earlier talking pictures, died last month in Philadelphia.

William F. Daley, general manager of the New York Billposting Co., died at his home in Brooklyn late last week.

SELIG MUTUAL DECISION.

Justice Pendleton, in the Supreme Court, has handed down a decision in the Selig Polyscope Co. suit against Mutual Film Corp., re the title "The House of a Thousand Scandals," as follows:

This is an action brought to enjoin defendants from using as the name or title of a photoplay "The House of a Thousand Scandals." Plaintiff, under permission from the author or his assignee of a novel entitled "The House of a Thousand Candles," produced or made a film for a picture play following the story and incidents set forth in the novel, and about August, 1915, commenced exhibiting such moving picture play under the name of "The House of a Thousand Candles." Defendants or their predecessors in interest made a film for a picture play with the title or name of "The House of a Thousand Scandals," the story or plot of which is not taken from or based on the story of the novel, and proposes to exhibit the same under the above name. Both parties have expended considerable sums of money and extensively advertised their productions under the respective names aforesaid. The action is in equity to restrain and prevent unfair competition. Although there is evidence as to copyrights secured, the cause of action does not arise thereunder, and such facts are only material as showing the history of the case. The gist of the action is that the public is liable to be misled or deceived (Ball v. Broadway Bazaar, 194 N. Y., 435; Know v. General Film Co., 154 N. Y., 8, 888). The plays themselves are entirely dissimilar. The words and language of the respective titles are to some extent descriptive of the two plays and the differences in the plot. Plaintiff advertises its play taken from the novel. There is nothing, either in word of similarity of design in defendants' advertisements of its play, outside of and apart from the alleged similarity in the name or title, tending to show or suggest that defendants' play was taken from the novel or is in any way similar to plaintiff's play, and there is no evidence that any one has been misled or any confusion occasioned between the two productions. In fact there is some evidence that there has been no such confusion and that the two plays have been exhibited in the same theatres at different times, a circumstance going to show that they have been regarded and treated as distinct and different exhibitions. Even if it be assumed that the title, "The House of a Thousand Candles," is not descriptive, but an arbitrary or fanciful title, the use of which as a trade name will be protected, where the unfair competition is based on alleged similarity, the resemblance must be such as to deceive a person making natural and ordinary use of his senses (Munro v. Toussie, 129 N. Y., 38). While there is some similarity here as *idem sonans*, the words "Candles" and "Scandals" have respectively well defined meanings and represent entirely different conceptions. As defendants' title is not in terms misleading, and there is no evidence that anyone has been misled or that any confusion has been created, it cannot be said that it is calculated to deceive or that deception or confusion is probable, and as defendants have not been shown to have done any other acts tending or liable to deceive or mislead, a case for an injunction has not been made out. Judgment for defendants.

SHULBERG GENERAL MANAGER.

B. P. Shulberg has been appointed general manager for Paramount, replacing Kenneth Hodgkinson, resigned. Shulberg has been connected with Famous Players since its inception, originally occupying the position of press representative and being one of a committee of three to pass on scenarios.

PERFECT PLAY COMING.

New York is to have an opportunity to pass on the merits of what has been pronounced "the perfect play" at the Elliott, when "Magic," by Gilbert K. Chesterton, is presented for the first time in this country.

Mr. Chesterton is the English essayist. This is the only play he has written.

George Moore, the English author, pronounced "Magic" the perfect play. Donald Gallagher and Cathleen Nesbitt are in the cast.

In conjunction there will also be presented "The Little Man," a humorous playlet by John Galsworthy, the only humor writing he has attempted. Laurence Anhalt has the company under his managerial wing.

The initial performance will be given in Stamford tonight.

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

Buyers -- Take Notice!

THE WHIP

IS COMPLETED

Eight Reels of Real Thrills

WRITE OR WIRE

PARAGON FILMS

924 Longacre Building NEW YORK CITY

WATCH for Further Announcements

NEWS OF THE FILM WORLD

A banquet will be tendered Roscoe Arbuckle at Los Angeles Feb. 16, the day before he leaves the city for the east, where he is to make comic two-reelers for the Jos. M. Schenck company, these comedy films to be released without restriction to the general trade through Paramount. "Fatty" will depart from Los Angeles in a private car and have as company Adolph Zukor. They will stop off at each city where there is a Paramount exchange, when pictures will be made of the group for local exhibitions. The New York arrival is dated for about March 10.

In order to avoid confusion, the Ivan Film Corporation has changed the title of its new production from "The Promise" to "Two Men and a Woman." This story, written by Willard Mack, was produced by the Ivan Film Co. under the direction of William Humphrey. When it was learned that the Metro Pictures Corporation had ready for release a picture under the same title, and upon request of the officials of the Metro, the Ivan Co. readily agreed to change its title.

Bernard McConville, of the Triangle-Fine Arts scenario staff, has written a comedy drama for Essie Love's spring starring vehicle, the temporary title of which will be "Her Family Name." At present Essie is completing the final scenes of "A Daughter of the Poor," on which she has been working for the past four weeks. Edward Dillon will direct the new McConville story.

Constance Talmadge and Dorothy Dalton are the stars of the Triangle feature releases for March. Miss Talmadge will appear in a Fine Arts comedy-drama entitled "Betsey's Burglar," written by Frank E. Wooda and directed by Paul Powell; in "Back of the Mask," a strong screen story written by Monte M. Katterjohn and directed by Reginald Barker, under the supervision of Thomas H. Ince.

The Saenger interests of Shreveport, La., have taken over the Lafayette for three months and will offer Triangle pictures at the house. It is planned to operate the Lafayette only until the new Strand, being built for the Saengers, is completed. E. V. Richards will manage the Lafayette, with D. L. Cornelius as his assistant.

Three features pictured from great novels, two plays based on famous poems and one powerful play written and directed by one of the world's foremost motion picture directors, are among the many big offerings on the releases for February, March, April and May, just announced by the Metro Pictures Corporation.

The Pennsylvania Board of Censors ordered from the feature "God of Little Children" the elimination of the "vision of a woman holding a baby in her arms." The vision was a reproduction of "The Madonna and the Child" and was used to visualize the thought passing in the mind of a woman about to become a mother.

Dorothy Gish, Triangle-Fine Arts star, soon will arrive in New York for a brief frolic in the metropolis. Miss Gish says the purpose of her trip is to purchase some new gowns and see some of the season's theatrical successes on Broadway. She will join her mother and her sister, Lillian Gish, who have been in the East since before Christmas.

"The Whip," the big melodrama Director Maurice Tourneur has adapted to the film after eight months of strenuous application, will be a remarkable production. The incentive is said to lie quite as much in the fact the big melodrama is the first states right effort of its director.

"Skinner's Dress Suit" will have its premiere in Greater New York at the Risio, where it will be shown for week beginning Feb. 16. This Essanay production, featuring Bryant Washburn, is released through Kleins-Edition-Selig-Essanay Service.

The Consolidated Film Corporation is trying to induce Dolly Hackett, who is at present one of the features at the Coconut Grove, to take a flyer into the film. Miss Hackett has not yet consented to tackle the picture proposition.

The film version of Rex Beach's "The Barrier," produced by Ben. Hampton and Beach, will follow "Twenty Thousand Leagues Under the Sea" into the Broadway for a run, opening Feb. 17. The picture is owned by the General.

E. H. Emmick, district manager of the Peerless Service, San Francisco, while in Los Angeles recently arranged to handle the Art Drama releases under the name of the De Luxe Film Lasky Corp.

The Newell, White Plains, has been taken over by K. T. Marvin. The house is the leading theatre of the town and is playing straight pictures. A change of policy may be made under the new management.

Leonoe Perret, director for Robert Warwick, leaves for Miami, Fla., with the entire

Warwick company this week to "shoot" some scenes for the next release, "The Court of St. Simon."

Benjamin Friedman, president of Friedman Enterprises, Inc., of Minneapolis, dealers in feature film, is in New York exploiting a large picture, details of which will be announced later.

The Adirondack Film Service has purchased for Northern New York the "Defense or Tribute" film, the deal being made through the Miller & Wilk agency.

Tom Wise will go into pictures, his starring venture in "The Merry Wives of Windsor" having come to an abrupt termination at the Park a fortnight ago.

A list of literary masterpieces has been secured as screen vehicles for Nance O'Neill and Marjorie Rambeau in the season of pictures they are making at the Powell-Mutual studios.

Nathan Hirsch of the Pioneer Film Co. has purchased the New York and New Jersey state right for "Maciste" from the Hanover Film Co.

W. M. Browning has been engaged to play the leading part opposite Flora Finch with the Flora Finch Comedy Co., making a burlesque on "War Brides."

Pamella makes her debut as Isabella Alvaros in the Apollo production, "Fride and the Devil." It is claimed she is a new and unusual type of "vampira."

B. S. Moss has secured from Little, Brown & Co., book publishers, the film rights to Cosmo Hamilton's "Sins of the Children" and will make of it a seven reel feature.

Irving Cummings will play opposite Virginia Pearson in a new photoplay on which the Fox star will commence work in a few days.

Eric Von Stroheim, technical director for Pathe, received an offer from Goldwyn, in writing, when the Pathe people promptly met the bid.

Frank Lanning, long-time of the stage and veteran of thousands of feet of film, is the newest photoplayer under whose name will appear "Direction of William Fox."

Mitchell Lewis has left the company of Mme. Nastimova in "Caption Spoils" to go with Edgar Lewis, director of "The Barrier," in a new picture which he is now making.

Frank Crompton has been engaged by David Horsley as technical director for the Horsley studio in Los Angeles.

The Baillet is in possession of the Majestic Ottawa, Canada, for rent, amounting to \$4000 Poor business.

Anna Luther is no longer with the Fox Film Corporation. Doris Fawn has rejected that organization.

The Herbert Brenon Film Corp. has sold to Goldwyn Pictures a fine collection of Mary Garden photographs.

Wesley Gray Gilmour has been employed as business manager of the Signal Film Corporation in Los Angeles.

The General Film Co. has concluded its cease advertising release dates. The program idea was abandoned the first of the year.

J. Herbert Frank has been engaged for the world's production of "Darkest Russia," which Allos Brady is to be starred.

Universal has sold the rights for Ohio and Michigan for "20,000 Leagues Under the Sea" for \$75,000.

Billy West signed a contract with the Comedy Corporation for a period of five years.

Emmett Campbell Hall has joined the Goldwyn staff in an executive capacity.

George Walsh has had a hair cut.

BLANCHE SWEET SIGNED.

The Charles Frohman feature shortly to be put in making with Blanche Sweet as the star, are to be released through the Mutual program.

Telegrams from the coast state that the former Lasky star has been placed under contract at a flat salary by Ritchie, president of the Greenleaf Lithograph Co. of New York, who makes all the Mutual paper, and who has Dunham of the Sunbeam Picture Corporation. The name of the producing firm has not been decided upon but Miss Sweet is to begin work March 1.

THE SOWERGUY FILM CO.

By J. A. Murphy.

I didn't never expect to have a New York movable picture concern named after me, and it kind of come about by accident as it was. You see when me and Shep Wrenchey and old man Shiveley held a meetin' to organise ourselves into a film factory, we tried to pick letters out of our names to make up a title for the company, but as most of the names we made up wasn't fit to print, we gave it up and voted to have a banquet, wich seems to be the first thing they do with a picture Co. any how. We had the banquet Friday night, wich was lucky for me 'cause my wife was away visitin' and there wasn't no dinner at home that day. When old man Shiveley perposed to make a close corperation, Shep Wrenchey said they had better make me president as I was the closest one in the party and as long as I was president we might as well call the concern the Sowerguy Feature Film Corporation.

I made a speech by sayin' I thought I was the best man for the job on account of my bein' indemnified as a theater man and as long as it didn't stick me to pay for the victuals used at the banquet I was in favor of acception unanims. Shep Wrenchey said the bills for the banquet would be sent to the Co. and paid as soon as we sold some stock. This bein' satisfactory we elected old man Shiveley vice-president and Wrenchey seccatery and general manager. There wasn't much else done at the meetin' except to set a date for another banquet wich was done by seconding the motion.

I went out next day and hired an office in the Succotash Buildin', and while Shep Wrenchey was lookin' up some second hand furniture I thot I might as well paint our sign on the offis door, and render the bill to the Co., so I got a can of yaller paint and started in on the glass panel. I am uset to paintin' names kind of wide on account of bein' in the theater busines, and there wasn't much room on the glass so I painted the officers names on the wood part of the door. The superintendent of the buildin' seen it and sassed me right fluent about it, sayin' I'd have to pay for a new door wich I'll be durned if I will.

Old man Shiveley got a whole slew of stock certificates printed, wich was price marked at a dollar a piece. I had'n't hardly got the bundle open when a feller come in and asked if they was any stock fer sale and how much could he get fer ten dollars. I said fer ten dollars cash I would let him have a dozen shares pervidin' he didn't tell nobody and durned if he didn't buy 'em. I thot I might as well charge ten dollars fer sign paintin' the door so I will turn in a reseated bill and keep the ten dollars. We might never sell no more stock any how, but in case we do I will paint our signs on the front windows and charge it up.

There is a lot of film corporations in the Succotash Buildin'. Most every door has the name of some picture concern on it. I thot I would visit around amongst the neighbors and see if I could overhear any thing private. These film fellers are a right obligin' lot. Most all of them was willin' to sell me somethin' or other very cheap on account of my bein' connected with their new art. I met the president of the Hyena Co. and he asked how stock was sellin'. I said I had sold a dozen shares this mornin'. He looked like he thot I was lyin', so I showed him the ten dollars. Then he got real excited and offered to swap fifty shares of his stock fer one of mine. I thought there might be somethin' loose about his concern, so I didn't swap.

TRAVERS QUITTING ESSANAY?
Chicago, Feb. 7.

Richard Travers, for the past five years with Essanay, is reported to have quit, owing to an argument.

MYSTERY ABOUT SERIAL.

Considerable mystery surrounds the release by Pathe of the serial, which is reported to be entitled "The Mystery of the Double Cross."

At least two months ago, Pathe called all their eastern exchange managers to New York and showed them the first eight episodes of this serial.

At this time it looked as if the negotiations between Pathe and International would fall down, and Pathe showed practically all the episodes of this serial to representatives of certain big circuits, the idea seeming to be that Pathe would release it at the same time, that International was planning to release "Patia."

Those who were present at these showings pronounced the "Mystery of the Double Cross" to be probably one of the best, and the various big circuits have since been making strenuous efforts to secure it.

Despite the pressure brought to bear, Pathe refuses to announce a release date, and just what they intend to do seems to be causing considerable anxiety on the part of those who wish to book a serial, and on the part of other companies which are contemplating releasing serials. A rumor went around a few days ago that another serial which is practically completed would be released March 18. Also at the time of going to press, Philip Bartholomae and George Seitz, the chiefs of Pathe's scenario staff, were reported to be busy on a big naval serial for immediate release, but in view of the fact that Pathe has two patriotic military serials now on the market it is doubtful if a third one would be desirable.

At the Pathe office no statement was forthcoming except that the release date of the next serial would be sometime in March, and that three serials, all of which are now practically finished, are all equally good, so that it didn't matter which one was released first.

TO LICENSE OPERATORS.

A new bill sponsored by Operators' Local No. 306, I. A. T. S. E., and shortly to be introduced into the New York Legislature provides for licensed apprentices, who, after a six months' apprenticeship, shall be eligible to obtain an operator's license.

The purpose of the bill, according to one of the Union officials, is to do away with the numerous operators' schools which have sprung up recently.

A similar law was held unconstitutional two years ago, no provision having been made for full fledged operators who came from outside the jurisdiction, and who were obliged to serve the six months' apprenticeship. This feature has been eliminated.

POLLYANNA FOR PICKFORD.

Artercraft is scouring the market for suitable vehicles for Mary Pickford, their latest acquisition being reported as "Pollyanna, The Glad Girl," a story which ran in the Globe and was produced on the stage. Pickford left for the West last week to make her next picture, "Rebecca of Sunnybrook Farm."

"BATTLE CRY" RENAMED.

Vitagraph will shortly release the picture "Womanhood, or The Glory of a Nation," which had the working title of "The Battle Cry of War." After a consultation in which practically all the Vitagraph heads participated, it was decided to make the change, as exhibitors had complained the similarity of the title to "The Battle Cry of Peace" would hurt it.

BUYS CHINESE FEATURE.

San Francisco, Feb. 7.
The Supreme Feature Film Co. has taken over the entire state rights of the 12-reeler, "A Trip Through China," brought over here by Benjamin Brodsky, agent for the Chinese Cinema Co.

COMMISSIONER BELL TALKS.

License Commissioner Bell and Deputy Commissioner Kaufman were the principal speakers at a mass meeting of exhibitors held last Tuesday in the headquarters of the New York Exhibitors' League.

Commissioner Bell came out squarely against legalized censorship and argued the entire matter rested solely with the exhibitor. If the exhibitor would cease showing sex pictures the demand for censorship would cease. He pointed out as an instance that "The Sex Lure" posters did more damage than any one thing released, that it brought attention to a vivid misrepresentation, and that after his office was fairly deluged with complaints from people who had never seen a motion picture in their lives, he was forced to hold up the release unless the title was changed and the posters destroyed.

The commissioner stated that in his entire regime every picture he censored was sustained by the courts but one, "The Ordeal." He pointed out that this was censorship without any special censorship laws and that it worked well, manufacturers making eliminations and cuts at his request.

His argument was the exhibitors had the power to insist upon a higher grade of pictures and in that way cause the industry to advance morally.

WARREN'S OWN COMPANY.

Edward Warren, one of the pioneers in the multiple reel state rights productions, has organized his own company, which is to be known as the Edward Warren Productions. The company claims to have extensive backing of middle west capital, and will start work the latter part of this month.

The first production will be "The Transgressor," written by Lawrence Marsden, and in which Charlotte Ives, Sheldon Lewis and Walter Hampden are to be featured. The Herbert Brenon Studios have been leased for the filming of this production. George Fitch will be technical director, and Henry Cronyager will be the camera expert. The Warren Productions will all be seven and eight reel features made especially for state rights.

H. Z. Levine has severed his connection with the Triangle to become business manager for the Warren company. He was with Fox prior to going with Triangle.

MEMBERS OF THE PROFESSION WELCOME

Invitation Trade Showing STRAND THEATRE

B'way and 47th Street, New York

Wednesday Morning, February 14, at 10:30

FRIEDMAN ENTERPRISES, INCORPORATED

Offer the First Presentation of
Their Newest Cinema Production

"A MORMON MAID"

By PAUL WEST

With

MAE MURRAY

in the title role

Supported by Hobart Bosworth

ADMIT TWO

The Mormon country with its infinite possibilities for stirring drama is virtually an unknown field to the screen.

Nothing in the silent or speaking drama possesses quite the same thrills contained in the innumerable vivid romances and tragedies that make Mormonism one of the scarlet pages of American history.

In "A Mormon Maid" something of this stirring realism is shown. While the polygamous phase of Mormonism is not made the base of the play, this peculiarity of the sect has not been ignored.

The photodrama is in five reels, with its scenes taken largely in the territory and among the people it aims to depict.

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FILM PLAYERS' DIRECTORY

Names of Picture Players and Picture Directors, with names of companies added when known. When company is unknown, no abbreviation follows name unless person is director, when "Det." follows.

"Det." stands for Director whenever listed. Other abbreviations are to identify the playing company.

This Directory will be published weekly in VARIETY. Errors or omissions will be corrected upon receipt of proper information, and companies added or changed to names when notified.

The abbreviations in the list below are as follows:

Am-AMERICAN
Ap-APOLLO
Ar-ARROW
At-ARTCRAFT
At-AMERICAN TALKING
As-ASTRA
And-ANDERSON PRODUCING CO.
Ba-BALBOA
Bio-BIOGRAPH
Bl-BLUEBIRD
Cit-CITIZEN CITY PROD. CO.
Cen-CENTURY
Con-CONTINENTAL
Cha-CHARACTER PICTURE CO.
Chr-CHRISTIE
Cky-CLARA KIMBALL YOUNG
Col-COLUMBIA
Dix-DIXIE
Eag-EAGLE
Ear-E. R. JUNGLE CORP.
Eg-EDISON
Em-EMERALD
Edu-EDUCATIONAL
Erb-ERBGRAPH
Ess-ESSAY
F-FILM FOX
FP-FAMOUS PLAYERS
Fro-FROHMAN AMUSE. CO.
FA-FINE ARTS
Got-GOTHAM
Gau-GAULMINT
Col-COLDWYN
Hor-HORSLEY
HB-HERBERT BRENON
I-INCE
In-INTERNATIONAL
Iv-IVAN
Ju-JUVENILE FILMS
K-KINEMACOLOR
KB-KAY BEE
KI-GEORGE KLEINE
K-KALEM
Key-KEYSTONE

LP-LOCAL PHOTOPLAYS
Lon-LONDON FILM CO.
LS-LONE STAR
LKO-L. KO
L-LASKY
Lib-LIBERTY
Mor-MOROSCO
Men-EMERSON
McC-McCLURE
MN-MABEL NORMAND
Mos-M. S. MOSS
Mu-MUTUAL
Nat-NATIONAL DRAMA
Ni-NIAGARA
Nc-NAT. C. GOODWIN
Nev-NEVADA
Nt-NORMA TALMADGE
Per-PEERLESS
Par-PARAGON
Pow-POWELL PRODUCING
Pic-MARY PICKFORD
Pri-PRIVATE FILM FEATURES
Pol-POLLARD
PP-PALLACE PLAYERS
Per-PEERLESS
Pop-POPULAR PLAYS & PLAYERS
P-PATHE
U-UNIVERSAL
Use-UNITY SALES
USA-U. S. AMUSE. CO.
Re-RECENT
Ro-ROLIN
Sol-SOL
S-SELIG
Sel-SELZNICK
St-STERN
Sun-SUNBEAM
So-SOLAX
Th-THAT HOUSE
T-TRIANGLE
Vi-VITAGRAPH
Vim-VIM
Vog-VOGUE
Wid-WORLD

Cartier Harry-U
Cartier Nana-F
Cassini Dolores-M
Chas Mrs Vernon-M
Cavender Glen-Det
Cecil Ed-F
Cecil Ora-H
Chadwick Helena-P
Chaney Lou-U
Chanler Elba-Mu
Chaplin Chas-Mu
Chapman, Chas D-
Det LS
Charles John
Charles Mary-Es
Chatterton Tom-Am
Chaudet Emile-Det F
Chaudet Louis W-
U
Chester Ruth
Childers Naomi-VI
Chram Violet-U
Christie Al E-Det
Chr
Christy Iva W
Christy Jas A
Christy Nan-H
Church Fred-U
Clair Roy-M
Claire Gertrude-I
Clancy Geo-F
Clark Fr-S
Clark Harvey-Am
Clark J King
Clark Margt-PP
Clark Redfield
Clarke Geo-F
Clary Chas-L
Claypole Milton E-
Milo
Clayton Ethel-Wid
Clayton Marguerite-
Es
Clements Hal-Det
Cliff Henry C
Clifford Ruth-U
Clifton Wm
Clifton Wm-FA
Cline Ed F-Det FA
Close Ivy
Cloy May-Am
Clugston Robt-F
Coakley John-Det
Cobb Edmund F-Es
Cochrane Geo-Det U
Cody Lewis J-MV
Coghan Rose-IV
Cohan Geo M-Art
Collier Constance
Collier Eddie
Collier Wm
Collins Joe H-Det M
Collins Joe
Collins Wm
Collins Wm
Connerford Thos-Es
Connon Chas
Concord Chester Co-
Key
Conklin Wm-L
Connelly Bobby-VI
Connell Grace V-
Key
Connelly E J-M
Conway Jack-Det U
Cook Lillian-CKY
Cooke Ethel-TH
Cooley Frk-Det
Cooley Hal-U
Cooper Claude H-TH
Cooper Geo-VI
Cooper Miriam
Corbett Wm D
Coraean Ethel M
Cornelia Bess
Cortes Armand F
Costello Maurice G W
-Brb
Coudray Peggy-U
Courtleigh Wm Jr
Courtot Marguerite-
FP
Cowan Joe-Vim
Coyle Walter V-Det
Cosine Arthur-VI
Craig Chas-F
Craig Nell-Es
Crampton Howard-U
Crane Harry F-U
Crawford Florence
Crawley Constance
Cresan Joe-F
Crimmins Dan-KI
Crittenden Trocwood
-D-U
Crompton Frank-Det
Hor
Crosthwaite Ivy-
Key
Crove Eleanor-F
Crovell Josephine B
-F
Cruse James
Cummings Geo F-U
Cummings Irving
Cummings Robt
Cunard Grace-U
Cunard Mina-U
Cunard Lester-York-M
Curtis Thos A-TH
Currier Frk-Det
Curtis Allen-Det U
D
D'Albrook Sidney
Dale Helene
Daly Arnold
Dalton Dorothy-T
Daly James L-AM
Daly James L-AM
Dana Wm R-Det
Dana Viola-U
Daniels Rebe-Ro
Daniel Frk-VI
Darlen Frk
Darkfeather Mona

Dark Cloud-F
Darling Grace-In
Darling Ida-PP
Darmond Grace-As-P
Davenport Alice-Key
Davenport Blanche
Davenport Chas E-
Det
Davenport Dorothy-U
Dawey Horace-Det
Chr
Davidson Jno-Wid
Davidson Max-FA
Davidson Wm B-M
Davies Howard
Davis Eddie-U
Davis Ulysses-Det
Davis Wm S-Det F
Daw Marjorie-L
Dawley J Searle-Det
FP
Dawn Hazel-PP
Day Bingham-Det
Day Joel
Day June
Deane Frk-Es
Dean Paxton M
Dean Jack-L
Dean Julia
Dean Priscilla-U
Dean Ralph-Det Fro
Dean Rosemary
Dean Ted-Fro
Deerhot Aston-Am
DeCarlon Grace-TH
DeCarlon Geo-P
DeCamp Frk-F
Decker Kathryn B
DeCordova Pedro
DeCordova Rudolph-
Key
DeGarde Adele-VI
DeGrasse Joe-Det U
DeGrasse Saml A-FA
De Haven Carter-U
Delaney Bert
Delaney Leo
Delano Hattie
Delinsky Victor
DeMille Cecil-Det L
DeMille Wm C-Det L
Demore Harry C-U
Dentier Marion
Denver Vera
DeRuiz Carmen-FA
Desmond Wm-I-T
Dickerson Jennie
Dickerson Lydia-F
Dielt Frank H-boa
Dillon, Jno Webb-F
Dill Max-Mu
Dillon Edward-Det
Dillon Jack-Det Key
Dillon Jack-PP
Ditt Hector
Ditt Josephine
Dolberg Camille
Don David L
Donaldson Arthur
Donnelly Jas A-Key
Donovan Frk P-Det
Milo
Dore Gladys-TH
Dorcas Chas W-U
Dore Marie-L
Douglas Jas S-Det
Douglas Watkyns
Doulmer Jack
Dowling Joe-I
Downan Wm C-Det
Am
Dressler Marie-Mu
Drew Cora
Drew Lillian-Es
Drew Mrs Sydney-M
Drew Sidney-M
Drew S Rankin-Det
VI
Dunay Clare-U
Du Cello Countess-U
Dudley Chas-boa
Duffy Jack-St
Dunneuw Nicholas
Dunbar Helen-M
Dunbar Robt M
Duncan Albt E-K
Duncan Wm-VI
Duncan Harry L-
Es
Dunn John J-P
Dunn Wm R-VI
Dupont Joyce K
Durfee Minto-Key
Durham Lewis-I
Duquett Yolande-Sun
Dwan Allan-Det Gol
E
Eagle Oscar-Det Got
Eagles Jonnae-TH
Eagle Edward
Earle Josephine
Earle W P S-Det VI
Eason Reeves-Det
Eaton Henry C-Det
Eddy Violet Y-U
Edson Robert
Edwards Beverly
Edmondson A-K
Edwards Henry-Det
Turner
Edwards J Gordon-
Det F
Edwards Ted-Key
Edwards Vivian-Key
Edwards Walter-Det
F
Edwin Walter-Det
Edridge Chas
Elliott Robt-M
Ellis John
Ellis Robt U-Det
Ellison Marjorie-U
Elliston George
Edworth Warren-Det
Am
Elmer Clarence J
Elvidge June-Wid
Elwell Geo E-Nymp

Emerson Jno-Det Pio
Emory Maude-U
Emory May-Key
Enio Fred-TH
Erianger Frk A-boa
Esmonde Fva
Estabrook Howard
Evans Owen-Vog
Evans Ridge-Wid
Eyre Agnes
Eylon Beasie-S
F
Faberay Milton-Det
Hor
Fairbanks Douglas
Fairbanks Madeline-
TH
Fairbanks Marion-TH
Fallon Thos F-FF
Farley Dorthea-Cen
Farley Jas L-U
Farnum Fklyn-U
Farnham Henry A-
Det
Farnum Dustin
Farnum Marshall-Det
Farnum Wm
Farthington Adele-U
Farrar Geraldine
Fauat Martin J
Fawcett Geo
Fay Billy-Ro
Fay Hugh-Key
Fayenda Louise-Key
Feely Maude
Fellous Rockliffe-
Wid
Fenwick Irene-PP
Ferris Wm
Feuhrer Bobby-FA
Field Geo-Det
Fielding Romaine-
Fields Lew-Det Wid
Fisher Max-Det M
Fisher Al W
Fischer Margarita-M
Fisher Geo-I
Fishback Fred-Det
Key
Fisher Harry Jr-FA
Flanagan Jas A-Det
Flanagan Geo-Det P
Fitzpatrick Jas A-
Det
Fitzroy Louis
Flanagan D J-CKY
Flanagan Edna-Lon
Flanagan Leona-Ed
Fons Gloria-U
Foot Courtney
Forbes Harris L-Det
Ford Eugene-Am
Ford Francis-Det U
Ford Harrison-Blu
Forman Tom-L
Forman Carl Jr
Forrest Allan-Am
Forrester Mel S-Det
U
Foster Henry D
Foster J Morris
Fox Harry
France Chas H-Det
Francis Burt
Francis Thelma-U
Francis John L
Francis Katherine-M
Francis Alec Bud-
Wid
Frane Wm-U
Frank J Herbert
Franklin C M-Det F
Franklin S A-Det F
Frans Jos J-Det E &
B
Fraunholz Franke-
M
Frazee Edwin A-Det
F
Frederick Pauline-PP
French Chas K-L
French Geo E-TH
Freibaus Thos-As
Frost Lorraine-M
Fuller Dale-Key
Fuller Mary
Fulton Helen

Girard Jos W-U
Girardot Etienne
Gish Dorothy-FA
Gish Lillian-FA
Glaum Louise-FA
Glasman Albert-
Det Key
Gleason Adda
Gleason Ed Frk-Rol
Glockner Chas F
Godfrey Ray-Vim
Golden Olive F-U
Gonsales Myrtle-U
Goodrich Edna
Goodrich Kath-S
Goodwin Fred-LS
Goodwin Nat C-NGC
Gordon Alice
Gordon Harris-And
Gordon Julia S-VI
Gordon Leo-Ed
Gordon Kitty-Wid
Gordon Paul-M
Gore Ross-KI
Gorman Jack-Det
Gould S Chas
Grattan Stephen-F
Grandon Ethel-Erb
Grant Clay
Grant Sydney
Grant Valentine-PP
Gray Betty-U
Gray Donald-VI
Gray Robt H-L
Gray Albert
Gray Olga
Grandon Francis J-
Det U
Grant Corinne
Greely Evelyn-Wid
Greenwood Barnett-F
Greene Helen-Mu
Greene John-Det S
Green Dorothy-In
Green Jos P-U
Greene Kempton
Greene Margaret-USC
Greenwood Winifred-
Am
Greiner Geo G-Det F
Grey Doris-TH
Grey R Henry-boa
Grey Jane-In
Grey Matheline
Gribbon Harry-Key
Griffin Frank C-Det
Key
Griffith Beverly-Det
Griffith David W-Det
T
Griffith Kath-LKO
Griffith Linda A-Pow
Griffith Ray-Key
Grimmer Frk-Det TH
Grissel Louis R-Wid
Grissel Jas L
Gules Thos S-I
H
Haddock Wm F-Det
U
Haban Phil-In
Haines Robt T
Hale Allen
Hale Albt W-Det Cit
Hale Creighton-Pow
Hall Ella-U
Hall Howard
Hall James-PP
Hall Albert
Hall Robertson-FA
Hall Louis L
Hall Shirley
Hallam Henry
Halloway Carroll
Halloway Jack-Det
Am
Han Harry-Chr
Hamilton Gilbert P-
Det C
Hamilton Jack-Key
Hamilton Lillian-Vog
Hamilton Loyd V-K
Hamilton Mahlon-M
Hamper Genevieve-F
Hamilton Shorty-Mu
Hamil Lucille B
Hanna Bert-Det
Hannworth Octavia
Hanson Alma-AP
Hanna Glorine-E&R
Hansen Juanita-USC
Hanson Frk
Hanson Gladys
Hardesty Violette-
Milo
Hare Francis-P
Hardin Nell-boa
Harding Guy-boa
Hardy Oliver N-Vim
Harlan Kenneth
Harlan Macey
Harlan Otis
Harley Edwin-FA
Harris Caroline
Harris Leonore-P
Harrison A. Jr-Det
Harrison Estelle-Ro
Hart Wm S-I
Hartford David-Det I
Hartigan P C-Det U
Hartman Ferris-Det
Key
Harron Robt-FA
Harvey Harry-Det
boa
Harvey John-Det
Hastings Carrey-TH
Hattson Ray-L
Hawes Mildred-Wid
Hawley Geo
Hayden Kath-Rol
Haydon J Chas-Det
Es
Hayes Frk-Key
Hayes Jno J-Det
Hayes Tommy
Hayes Walter A
Hayakawa Sessue-L

A
Abbey May
Abbott Marguerite-
Field
Abbott Gypsy-Vog
Abbott Jack
Abernethy Lollie
Ablington Wm L-Ca-
M
Abramson I Det Iv
Abrill Dorothy-L
Ackerman Constantine
M-Det PP
Acker Eugene
Acord Art
Adams Wm P
Adams Kath-TH
Adams Stella-Ch
Adolf John-Det Fox
Ainsworth Charles S
Es
Aiken Spott-FA
Albert Elsie-U
Albert Viola
Albertson Arthur-K
Alford Mary
Alexander Ed-F
Alexander Claire-Hor
Alexander D-F
Alexander Sara
Allen Bertha-Milo
Allen Phyl-F
Alley A W-Det Am
Allison May M
Aller Lottie
Ames Gerald
Anderson Rob-FA
Anderson Mign-Th
Anderson Mrs N
Andrews F-PP
Anker W
Anki Tauri-L
Apfel Oscar C-Det F
Arbuckle Andrew-YM
Arbuckle Maclyn
Arden Edwin-AP
Arey Wayne-TH
Arbuckle Roscoe
Arling Ch-F
Armstrong Billy-Key
Arnold Cecil-Key
Arnold Ed-Es
Arnold Helen-F
Arns Bernard P-Det
U
Ashley Arthur-Wid
Ashley Chas E-Det
Es
Asher Max
Astor Camille-S
Attle Jos M-PP
Atwell Grace-PP
Aubrey J-P
August Ed-Det Kin
Austin Al-LS
Avery Chas-Det Key
Averill Nancy-Es
B
Bacon Lloyd F-LS
Badger Clar G-Det
Key
Baird King
Bailey Bill-Det U

Bailey Grace H-U
Baile Leab-U
Baird Stewart
Baker Ed-U
Baker Elsie-Wb
Baker Geo D-Det M
Baker Richard F-
Det Es
Baker Craig
Baldwin Ruth A-Det
U
Balfour Aug
Balfour Elsie-F
Banks Perry-Am
Barr Thos-F
Barachi Nido-Eag
Barbee Rich
Barling Mathilde
Barling Nancy
Barker Reg-I-T
Barnett Chester-W
Barnett C C-Milo
Barnett Minnette
Barrington Herb-U
Barriscale Beasie-I-T
Barrows, Henry A
Barrows Norman-Det
Chicago "Herald"
Travelog
Barrymore Ethel
Barry Edle-Ch
Barrymore John
Barry Eleanor
Barrymore Lionel
Barry Pauline
Barry Viola
Bartlett Chas E-Det
S
Barry Leon-As-P
Baskette Lena-U
Bassett Rus-F
Bateman Victory
Batty Stephen-Hor
Bauer Arthur-TH
Bayne Beverly-M
Beach Correa-Reg
Beaslie F-Wid
Beaudine W-Det U
Beaumont Harry-Es
Bebas Geo
Beck John
Beidermann David-
Milo
Belasco Jan-U
Belasco Walter-U
Belmont Jos-Key
Belmonte Kingsley-U
Bennett Ed-K-B
Bennett Yale D
Bennett F F-FA
Bennett Ric-A
Benson Clyde-U
Benson May E-W
Bentley Alice-Blo
Benton Curtis-I
Beranger Marie-J
Bergen Thos A-U
Bergen Gualow-P
Berger Rea-Det Am
Bernard Dorothy-Fox
Berthelot Arthur-Det
Es
Bertram Wm-Det

Bertach Marg-Det VI
Berwin
Bessener Eugene-S
Best Mabel-Vim
Berna Billy-LKO
Billington Francella-
FA
Billings Billie-VI
Blader Ray J-FA
Blach Caroline
Blache Alice-Det US
A
Black W W-Fox
Blackwell Carlyle-
Wid
Blair Ruth
Blair Sidney
Blake Loretta
Blake Lucy-Moss
Blake Al D-Hor
Blanchard Eleanor
Blevins Malcolm-U
Blinn Genevieve
Blinn Holbrook-Wid
Blood Adele
Bluyone J B-Det L
K
Boardman True-K
Boland Eddie-U
Bonavita Capt Jack-
Det Hor
Bondhill Gertrude
Bonner Mark H
Booker Harry-Key
Boone Dell
Borras F
Boss F F
Bosworth Hobart-Det
L
Botter Harry-Det
Mennouth
Bottomley Roland-
boa
Bowers Jno E-M
Bowes Lawrence-Mu
Bowman W J-Det
Brabin Chas-Det
Bracken Bertram-Det
F
Brady Sidney-Ar
Brady J S
Bradbury Ronald-K
Bradley Harry
Bradshaw Lionel-L
KO
Brady Alice-Wid
Brady Edwin J-U
Breeze Edmund-Pop
Brennan Edw-M
Brenon Herbert-Det
HB
Brent Evelyn-M
Brice Rosetta
Broadwell Robt B-
Det Hor
Brookwell Gladys-F
Brookwell Adele
Brooke Van Dyke-
Det VI
Brooks Sammy-Ro
Brown Clarence L-
Det Par
Brown J Edwin-U
Brown W H-FA

Brown Lena V
Brown Bertha
Brown Maxine V
Brown Louise-I
Browning Tod-Det
FA
Bruce Belle
Bruce Clifford
Bruce Robt C-Det
Edu
Brule F-VI
Brunton Wm-Sig
Brundage Mathilde
Brunette Fritz
Brunton Robt A-Det
I
Bryan Vincent P-Det
LS
Bryant Chas
Buckland Wilfred-
Det L
Buel Kenace-Det F
Buhler Rich
Bunny Geo
Burdick Faye
Burkhardt Theo-Wid
Burke Joe-Rol
Burkhardt Harry
Burke J Frk-K-B
Burmeister Auguste
Burnett Jessie-Hor
Burns Fred-FA
Burns Nell-Chr
Burns Robt P-Vim
Burruss Wm-F
Burrush Tom-F
Barton Charlotte-Am
Barton Clarence F
Burton Ethel-Vim
Burton Ned-HB
Busch Mac-Key
Buschman Francis X-
M
Butler Fred J
Butler Wm J-Det
Byrne Jack-Det
Byron Nina-I
C
Cabanne W C-Det M
Cahill Marie-Mu
Cahill E H-Det Es
Campbell Frk-S
Campbell Collin-Det
Campbell Emma-Mu
Campbell Eric-M
Campbell Webster-VI
Campbell Wm S-Det
Key
Caglianelli Al-Det Sel
Capellan Paul-F
Caprice June-F
Carew Ora-Key
Carew Edwin-Det M
Carey Harry-F
Carla Nalda-U
Carleton Lloyd B-
Det U
Carlin Kay
Carlyle Sidney D
Carpenter Gerald D
Carpenter, Horace B
-L
Carr Dixie-U
Carroll Wm A-Am

Brown Lena V
Brown Bertha
Brown Maxine V
Brown Louise-I
Browning Tod-Det
FA
Bruce Belle
Bruce Clifford
Bruce Robt C-Det
Edu
Brule F-VI
Brunton Wm-Sig
Brundage Mathilde
Brunette Fritz
Brunton Robt A-Det
I
Bryan Vincent P-Det
LS
Bryant Chas
Buckland Wilfred-
Det L
Buel Kenace-Det F
Buhler Rich
Bunny Geo
Burdick Faye
Burkhardt Theo-Wid
Burke Joe-Rol
Burkhardt Harry
Burke J Frk-K-B
Burmeister Auguste
Burnett Jessie-Hor
Burns Fred-FA
Burns Nell-Chr
Burns Robt P-Vim
Burruss Wm-F
Burrush Tom-F
Barton Charlotte-Am
Barton Clarence F
Burton Ethel-Vim
Burton Ned-HB
Busch Mac-Key
Buschman Francis X-
M
Butler Fred J
Butler Wm J-Det
Byrne Jack-Det
Byron Nina-I
C
Cabanne W C-Det M
Cahill Marie-Mu
Cahill E H-Det Es
Campbell Frk-S
Campbell Collin-Det
Campbell Emma-Mu
Campbell Eric-M
Campbell Webster-VI
Campbell Wm S-Det
Key
Caglianelli Al-Det Sel
Capellan Paul-F
Caprice June-F
Carew Ora-Key
Carew Edwin-Det M
Carey Harry-F
Carla Nalda-U
Carleton Lloyd B-
Det U
Carlin Kay
Carlyle Sidney D
Carpenter Gerald D
Carpenter, Horace B
-L
Carr Dixie-U
Carroll Wm A-Am

Cahean W C-Det M
Cahill Marie-Mu
Cahill E H-Det Es
Campbell Frk-S
Campbell Collin-Det
Campbell Emma-Mu
Campbell Eric-M
Campbell Webster-VI
Campbell Wm S-Det
Key
Caglianelli Al-Det Sel
Capellan Paul-F
Caprice June-F
Carew Ora-Key
Carew Edwin-Det M
Carey Harry-F
Carla Nalda-U
Carleton Lloyd B-
Det U
Carlin Kay
Carlyle Sidney D
Carpenter Gerald D
Carpenter, Horace B
-L
Carr Dixie-U
Carroll Wm A-Am

Cahean W C-Det M
Cahill Marie-Mu
Cahill E H-Det Es
Campbell Frk-S
Campbell Collin-Det
Campbell Emma-Mu
Campbell Eric-M
Campbell Webster-VI
Campbell Wm S-Det
Key
Caglianelli Al-Det Sel
Capellan Paul-F
Caprice June-F
Carew Ora-Key
Carew Edwin-Det M
Carey Harry-F
Carla Nalda-U
Carleton Lloyd B-
Det U
Carlin Kay
Carlyle Sidney D
Carpenter Gerald D
Carpenter, Horace B
-L
Carr Dixie-U
Carroll Wm A-Am

Cahean W C-Det M
Cahill Marie-Mu
Cahill E H-Det Es
Campbell Frk-S
Campbell Collin-Det
Campbell Emma-Mu
Campbell Eric-M
Campbell Webster-VI
Campbell Wm S-Det
Key
Caglianelli Al-Det Sel
Capellan Paul-F
Caprice June-F
Carew Ora-Key
Carew Edwin-Det M
Carey Harry-F
Carla Nalda-U
Carleton Lloyd B-
Det U
Carlin Kay
Carlyle Sidney D
Carpenter Gerald D
Carpenter, Horace B
-L
Carr Dixie-U
Carroll Wm A-Am

Lillian S
Hearn Edward—S
Hearst Eva—LKO
Herbert Henry J—F
Heberman Victor—Det
Key
Heffron T N—Det am
Held Anna
Hennery Jos—FA
Henderson Lucius—
Det
Henley Hobart—U
Henry Gale—U
Hernandez Mrs Geo—
U
Herring Aggie—I
Hersholt Jean R—U
Hers Ralph—M
Hesser Caut Edw B—
Det
Heyes Herbert H—F
Hickman Howard—T
Higby Wilbur—Con
Hiers Walter—M
Hill Lee—U
Hilliard Harry—F
Hill Maude
Hill Robert F—Det U
Hinchey Wm J—U
Hiscock John—Wid
Hitchcock Walter
Hitte Violet—T
Hoffman Otto F
Hoffman Ruby
Holding Thomas—Pal
Holland Cecil C—S
Hollingsworth Al
Holla Hylda—Am
Hollistead Alice—K
Holmes Arthur—Det Pio
Holmes Stuart—F
Holmes Gerda—Wid
Holt Ed—M
Holmes Helen—Mu
Holt Geo—VI
Holton Betty
Holubar Allen J—U
Hood Robt E L—Milo
Hooper Arthur—M
Hopkins Clyde E—FA
Hopper Edna W—Wid
Hopper E Mason—
Det-Mor
Hopper DeWolf—FA
Horan Chas—Det-M
Horne Jas W—Det-K
Hotley Mae
Houston Arthur—Th
Howard Ernest—T
Howard Harold
Howard Warda—Es
Howe Betty—In
Howell Alice—LKO
Howell W A—Det
Howley Irene—M
Hoyt Ed N—Eq
Huggins Louise—F
Huggins Robt T
Huletta Gladys—Th
Hulling Loraine
Human Billy—U
Humphrey Gral—Det
Am
Humphrey Wm J—Det
Hunt Irene—U
Hunt Jay—Det-Nymp
Hunter Kenneth—Fox
Hunting Harry L
Hurley Julia
Hurst Paul C—Sig
Hutchison Craig—Det
LKO
Hutchison Wm
Hutton Lucille—LKO
Hyland Peggy—VI
I
Hillman Isolda C—Th
Hillington Margaret—
FF
Ince John—Det
Ince Ralph—Det Gol
Ince Thos H—Det T
Ingraham Harriah—
Hor
Ingraham Lloyd—U
Ingram Carl
Ingram Rex
Inokuchi Makato—Bo
Irving Geo—Det-Fro
Irving Wm—LKO
Ivans Elaine
Ivey Lucille
J
Jaccard Jacques—Det
U
Jackson Joe
Jackson Owen—U
Jamison Wm E—Ro
James Gladden—As
Jamecke Joh—Chr
Jefferson Thos—U
Jefferson Wm W—L
Jelley Herbert E
Jennings De Witt C—
Fox
Jensen Eulalie—VI
Jewett Ethel
Jobson Ed—boa
Johnson Ethel—U
Johnson Emery—U
Johnson Mabel—I
Johnston J W—M
Johnston Tefft—Det-F
Jonasson Frk—K
Jones Fred C—Det S
Jones Fred R—Det S
NF
Jones J Packa—L
Jones Rich—Det MN
Jones Edouard—Det P
Joseph Marie—Milo
Joslyn Margat
Joy Ernest—C
Joyce Alice—VI
Juckan Rupert—Blu
Junior John—Es

Kaelred Kath
Kath Bertha—F
Kath Gail—Mu
Karr Darwin—Es
Kaufman Reg—Det Art
Kaufman Jos—Det FF
Kefe Zena V
Keenan Frk—I
Keenan Mattie
Kellar Gertrude
Kellard Ralph—P
Keller Elynn—F
Kellermann Annette—
F
Kelly Dorothy—Vi
Kelly Jas T—LS
Kelly Paul
Kemble Lillian
Kennedy Aubrey M—
Det
Kennedy Ed—Key
Kennedy M—Key
Kennedy Leo—F
Kent Chas—VI
Kent Crawford
Kenton Earl C—Key
Kenyon Doris—Es
Kernan Henry—Det
Vog
Kerrigan Jack W—U
Kerr R P—Det Key
Kingsbury Jos—VI
Kinsball Ed G
Kimball Pauline G—
So
King Anita—L
King Burton—Det M
King Carlton S—Dix
M
King Henry—Det bo
King Leo
King Mollie—Wid
Kingsburg Gladys
Kingsdon Winifred
Kirk Anne—Es
Kirkby Olie
Kirkland David—Det
LKO
Kirkwood James—Det
Knepp Arthur—M
Kirtley Virginia
Kleine Robt
Knoth Howard B—
LKO
Kolb Wm—Mu
Koiker Henry—KI
Kortman Robt—I
Kortman Anne
Kusowski Hedda
L
Labadie Florence—Th
La Bay Louis
Lackaye Ruth—boa
Laidlaw Roy—Nym
Lambert Lucien G—
Det
Lampert Ralph C—Det
Am
Lancaster John—S
Landis Margaret C
Langdon Lillian—FA
Langley Ed—Det
L R Payne Baryne—
Milo
La Reno Dick—U
Larkin Dolly
Larkin Geo A—K
Law Burton—U
Law Walter—F
Lawrence Ed—Det
Lawrence Jeanette
Lawrence Paul—M
Lawrence W—Cor
Lederer Gretchen—U
Lederer Otto—VI
Lee Chas
Lee Jennie
Lee Joe
Lee Joe—F
Lee Virginia
Le Guere Geo
Lehrman Thos H—Es
Lehrmann Henry—Det
Levier Frits—F
Leigh Lisle—F
Leighton Lillian—L
Lehnberg John H—Th
Le Nard Madeline—F
Leon Pedro
Leonard Robt—Det L
Leonard Thos—Det
Le Roy Elizabeth—M
L'Estrange Julian—FF
LeSaint Ed J—Det L
Le Solr Geo—Det
Lester Louise—Am
L'Estrange G S—Det
Leslie Dick—VI
Leslie Marguerite
Lewey Geo A—Det
Lewing Joe
Levering Jos—Det
Lewis Edgar—Det
Lewis Ida
Lewis Kath—VI
Lewis Jessie—Wid
Lewis Ralph—FA
Lewis Sheldon—Pow
Lewis Vera
Lewis Will—Det Vim
Ligon G—Key
Lincoln B K—Wid
Lincoln Elmo—FA
Lindblon Sadie
Linden Elmar
Linder Max—Es
Linkey Harry
Lipson Ruth—Rol
Lipson Thos—K
Littlefield Lucien—L
Livingston Frank—KB
Lloyd Ethel
Lloyd Frank—Det F
Lloyd Harold C—Ro
Lockney J P
Lockwood Harold—M
Long Walter
Lonsdale Harry G—S

Lorenz John
Lorraine Lillian
Lou Telegen—L
Louis Willard—F
Love Bessie—FA
Love Montagu—Pal
Lovely Louise—U
Lowry Wm A—U
Luby Edna—IV
Lucas Herman
Lucas Wilfred—FA
Lund A C—Det
Luther Anna—F
Luttinger Al
Lynch Clara—Key
Lyons Eddie—U
Lynan Laura
Lynne Ethel—Chr
M
Mace Fred—Key
MacDermott Maro—VI
MacDonald Donald—
Det U
MacDonald J F—Det
Key
MacDonald Sherwood
Det Key
MacDonald Flora—
Nat
MacDowell Lulu—boa
MacKenzie D—Det
Mackin Wm—S
MacLaren Mary—Blu
MacLean Douglas
Mack Hayward—U
Mackay Chas
Mackey Edward
MacQuarrie Albert—U
MacQuarrie Muelock
Det
Madden Jos—Det LP
Madison Cleo—U
Mallies Chas H—U
Mason Billy—Mu
Mason Edmond
Mason John
Malone Mollie—U
Malone Violet—U
Maloney Leo D—Det
Manley Marie
Mann Frankie
Mann Hank—F
Mann Harry—U
Manning Mildred—VI
Mantell Robert B
Mantell Robt B Jr
Marcus Jas A—F
Marion Geo W—Th
Marinoff Paula
Markey Enid—I
Marks Lou S—Milo
Marsh Mae—FA
Marsh Gene—Ro
Marsh Margaret—FA
Marshall Geo E—Det
U
Marshall Boyd—Th
Marshall Tully—L
Marston Theodore M
—Det VI
Martin Mary—F
Martin Vivian—Mor
Mason Jackie
Mason Louis
Mason Sidney L
Mason Billy—F
Matthews Sis
Matthews Arthur W
—NI
Maupin Ernest—Es
Maurice Mary B—VI
Maude Arthur—Det
Maxam Louella—Key
Mayall Herschel—F
Maye Jimmy—boa
Mayo Christine—Gut
Mayo Edna—Es
Mayo Frank—boa
Mayo Melvin—Det
McCabe Harry—Am
McCarthy Myles—Det
McComas Ralph
McConnell Molly—boa
McCORD Mrs Lewis—L
McCormack Frank—
Det M
McCooy Harry—Key
McCooy Gertrude
McCooy Kid
McCullough Philo—
boa
McDaniels Geo W
McDonald Claire—U
McDermott John W—
Det U
McDonald Francis J
—Det U
McGarry Garry
McGill Lawrence B—
Det Ar
McGlynn Frank
McGowan John P—
Det
McHall Walter—VI
McGregor Gordon—
Hor
McGuire Paddy—Vog
McIntosh Burr
McIntosh Raymond—M
McKay Wm—K
McKim Ed—Det
McKim Robt—FA
McLaughlin Florence
—Det Wm
McMackin Archer—
Det
McNamara Walter—
Det
McRae Bruce
McRae Henry A—Det
U
Mead Lydia M—Th
Meagher J L—F
Meighan Thos L
Melford Geo W—Det L
Mercedith Lois
Meridian Pauline
Mersbach Mary—L
Mersereau Violet—L
Mestayer Harry—S

Metcalfe Earle—Det
Meyers Edwin—Det
Michaels Fred
Midgley Fanny—I
Miles Pat V—Sm
Miller Ashley—Det FP
Miller Chas—Det I
Miller Rent—Vog
Miller Walter—Field
Mills Ed A
Mills Frk
Mills Thomas—Det VI
Mineau Charlotte—LS
Miner Mary M—Am
Mitchell Doris
Mitchell Rhea—Am
Mitchell Vytte—U
Moham Earl J—Ro
Monahan Jos—Juv
Mong Wm B—Det U
Montague Fred
Montgomery Frk B—
Det
Moon Arthur—Mu
Moon Arthur M—Vog
Moore Eugene W—Th
Moore Jos—LKO
Moore Matt—U
Moore Owen—FP
Moore Marcella—U
Moore Victor—L
Morgan Lucian—F
Moran Pauline—Key
Moreno Antonio—VI
Moree Max
Moran Lee—Det U
Mordant Ed—Det
Morbhange Marcel H—
Det CKY
Morey Harry T—VI
Morrice Joe
Morriss Dave
Morriss Chas H—U
Morriss Reggie—Key
Morriss Richard—J
Morrison Jas W—IV
Mortimer Edmund—
Det CKY
Mortimer Henry
Mortimer Jack—W
Mulligan Jack—U
Mullen Gordon D
Mullen H G
Murdock Henry—K
Murmame Allan—Wh
Murphy Chas B—U
Murray Chas—Key
Murray Mae—FF
Murdock Ann
Murdock Billy—U
Myers Harry—Det Vim
Myrl Louis—Det KI
N
Nansen Betty
Natal Florence
Nazimosa Alla
Nellman Marshall—Det
L
Neill James—L
Neill Richard R—F
Neillson Jack—U
Neilson J A—Det
Neilson Frances—Wid
Nelson Margaret
Nesbitt Miriam A
Neville Harry M
Newton Chas L—Am
Newton Mar
Nichols Fred
Nichols Geo O—MN
Nichols Marguerite—
R
Nico Wm—Det M
Nilsson Anna G
Noble John W—Det M
Nolan Harry—U
Norcross Frk—M
Norden Virginia
Normand Claire
Normand Mabel—MN
North Wilfred—Det VI
Northrup Harry S—
Det M
Nowell Wedgewood—
Blu
Nowland Eugene—Det
Nye G R—U
O
Oaker Jane
Oakman Wheeler—MN
O'Brien Geraldine
O'Brien John B—Det
M
O'Brien Eugene—Es
O'Connor Loyola—FA
O'Connor Edward
O'Connor Harry M—F
O'Connor James—F
Oland Warner—In
O'Laughlin John C—
Det M
Olcott Sidney—Det
O'Neil Guy—L
O'Neil Nancy—M
O'Neil Barry—Det
O'Neil Jas H—Milo
Opperman Frk
Orth Geo—Det
Ortlouise
Osborne Jefferson—
H
O'Shea Jas—FA
O'Shea Katherine
Ostrichle Muriel—Wid
O'Sullivan T—Det Key
Oswald Zamah—Det
Otto Henry—Det M
Overton Ewart—VI
Owen Seana—Trj
Owen Seana—Trj
P
Page Earle—U
Paget Alfred—FA
Palmerkolosus S C
Palmer Pauline—U
Panter Paul—Mon—
mouth
Pardee Madeline
Pardoll M de La

Parke Wm Jr—Th
Farmer Debra
Parrott Chas—Det F
Parrott Fayet—boa
Paton Stuart—Det U
Paul Val—Blu
Pavis Marie
Pawm Doris—F
Payne Lila
Payson Blanche—Key
Payton Gloria—boa
Peacock Lillian—U
Pearce George C—U
Pearce Peggy—Key
Pearce Vernon—M
Pearson Virginia—F
Peil Ed—F
Pemberton Henry W—
Gau
Pemberton Kathleen B
—Gau
Penington Ann—FF
Perez Manuel F—Jas
Perolat Geo E—Am
Perley Chas G—U
Perret Leonce—Det
Wid
Peters Ed—boa
Peters House—Wid



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Produced by Empire All-Star Corporation.

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• ALL THE ELEMENTS
• OF SUCCESS • • •

MYSTERY-ADVENTURE
ROMANCE AND ACTION.



MAX COMES ACROSS.

A trade showing of the first Eassey-Max Linder comedies was given on the New York Roof Tuesday morning. It is entitled "Max Comes Across" and a leader announces it was written and directed by the French picture star. In many respects Linder is his old self, albeit a trifle older than in the former Pathe days. The picture opens showing him being man-cured and managed in his apartment in Paris. He is waited on by an emissary of Eassey with a contract calling for 2,000,000 francs, though the period of the contract is not mentioned. Max agrees to come to America. At the last moment he reads of the sinking of numerous vessels and orders his servants to pack a life belt in each trunk. On board he sees some fishes sporting themselves and raises the cry of submarine. His room-mate on board ship gives orders to be awakened at five A. M. to see the sun rise, telling the steward not to fail to dress him and carry him on deck, under any circumstances. Max has the upper berth and feels ill, whereupon his companion changes places so that the steward has a rough and tumble battle, carrying Max on deck in night clothes. There is a lot of questionable seasickness stuff, some very funny business with the saloon's piano that slides back and forth while Max plays at the concert, a collision, with all hands ordered to the lifeboats, and so on. Apparently Linder is as funny and as expressive as of yore, but the scenario for his first American-made release gives him small opportunity to exercise his well-known talents. Future Eassey-Linder releases will have to be much funnier than the initial one if Linder is to rehabilitate himself as one of the world's foremost screen comedians. *Joel.*

HE GOT THERE AFTER ALL.

The Strand in this week showing another Kievar Pictures, Inc. (Paramount) one-reel feature, starring Victor Moore, making the third successive week at that house for the Moore comedies. This is probably the best endorsement that could be secured for the

Kievar Co.'s output. "He Got There After All" is the one running at the Strand at present and the regular release date for it is scheduled for Feb. 12. The story is possibly more admirably suited to Moore's peculiar personality than any thus far offered and, hence, conducive to uproarious laughter. Moore loves Doris Page (Emma Littlefield), who receives a letter from her ankle that unless she is married by midnight of her twenty-first birthday she will lose title to his estate. This occurs on the afternoon of that date. She accepts Moore, who starts forth blithely to perfect all arrangements for the ceremony to take place by ten P. M. In the first place he is plucked for speeding; mischievous friends steal all his clothes, necessitating his borrowing a night dress suit from a friend; he rushes to the ceremony minus shoes; he is handcuffed to a police traffic signal and has to carry that about; the prospective bride gets her hand caught in a letter box and has to take it with her. In spite of these mishaps they gather in front of the minister at precisely 11:55 P. M., only to find the minister stutters, which works up into a furious climax. Carolyn Wells wrote the scenario and accomplished what she set out to do, provide a story that will make people laugh. *Joel.*

A SQUARE DEAL.

Hugh Eltinge.....Carlyle Blackwell
Doris Golden.....June Elvidge
Mark Dunbar.....Henry Hall
Mrs. Trailles.....Charlotte Granville
Ruby Trailles.....Muriel Oakridge
Hans.....Charles Charles

This Peerless (World) feature should prove a rare treat to the patrons of program pictures. It is a replete with the kind of "romance" so dear to the heart of the readers of popular novels wherein is described at length the rollicking, joyous parties that are supposed to prevail in artists' studios in the neighborhood of Washington Square, New York. And as in all these kind of stories, there is the struggling artist, the genius novelist, and there is also a girl reporter

whom both young men love. She loves the writer and the artist sacrifices himself to make them happy. Very well carried out by author, scenarist, director and cameraman, whose names are, respectively, L. V. Jefferson, Frances Marion, Harley Knoles, Arthur Edson. The picture is very effectively enhanced through the employment of artistic illustrated titles. *Joel.*

THE END OF THE TOUR.

Byron Bennett.....Lionel Barrymore
Grace Jessup.....Ethel Dayton
Col. Jessup.....Frank Currier
"Skinny" Smith.....Walter Hiers
"Solly" Harris.....Richard Thornton
Hattie Harrison.....Maud Hill
Mrs. Ryan.....Kate Blanche

The current week's Columbia (Metro) release is "The End of the Tour," story by Earle Mitchell, adapted and directed by George D. Baker. It is a "slow-moving" drama with so little action as to take on the shape of an illustrated narrative, with the sort of atmosphere and detail that could be best described in the form of a popular novel. There is hardly sufficient pertinent matter to sustain a full five-reel feature, and hence the action drags at several points. The tale is surrounded by a lot of one night stand theatrical atmosphere that has no direct bearing upon the main plot but which helps to fill out the usual footage necessary for the filling out of a present day program feature. The heart interest tale is old, but well acted and capably directed. Lionel Barrymore is featured as the star and intelligently interprets the role of the hero. He is well supported by J. Herbert Frank as the heavy; Ethel Dayton as the heroine; Walter Hiers as the comedian, etc. But the main credit for characterizing should go to Frank Currier, in the part of the father of the heroine. It is one of the best bits of screen character acting revealed heretofore in some time. The few scenes he had all stood out like canons. All things considered "The End of the Tour" is on a par with the average Metro release. *Joel.*

THE TERROR.

Chuck Connelly.....Jack Mulhall
Maggie Connelly.....Grace MacLennan
Annie Mangau.....Virginia Lee
Jim Canford.....Malcolm Hievlins
Jerome Travers.....Hugh Hoffman
Mike Tregurtha.....Noble Johnson

"The Terror," a Universal-Red Feather five-reeler, scheduled for release Feb. 12 in place of "He and Me Pat," might just as well have been termed "The Goggles of a Great City" or some other title equally as lurid, for it is one of the stiffest out and out smashes that has been shown in some time. There is a smash and bang to it right from the start and it carries all of the thrills that might be expected in one of the old "Slave Traffic" pictures. Raymond Wells wrote and produced the picture, the scenario being adapted by Fred Myton. Jack Mulhall is the featured player of a cast that is both good and bad in spots. There is a touch here and there in the story that is far from correct as far as the doings of real sure enough "gat gangsters" are concerned, and there are also like faults in the direction which stand out glaringly. But as a thriller for the ten cent houses it will be a sure fire riot. The story has the elements of appeal for the class that frequent the cheaper theatres. It will be especially good for New York in certain sections, for the story is really more or less based on the Rosenthal shooting in a way, although the author has taken the effort to switch several of his principal characters. *Fred.*

TANGUAY FOR PICTURES?

At noon on Tuesday Eva Tanguay was in conference with Lewis J. Selznick, with a view to organizing a special film company for the making of feature pictures with Miss Tanguay as the star.

TRIANGLE

MONDAY, FEB. 10th

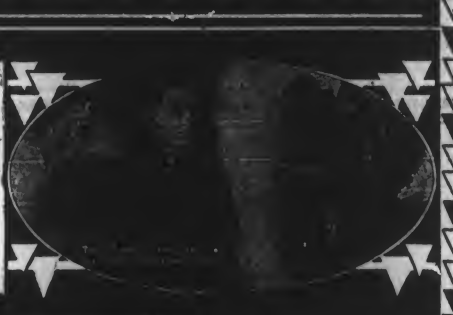
ROBERT HARRON

in

"THE BAD BOY"

and

"THE TELEPHONE BELLES"



A LOVELY GIRL IN A WONDER PLAY OF DREAMS AND REALITIES

THURSDAY, FEB. 13th

END BENNETT

in

"THE PRINCESS OF THE MARE"

and


"THE HEARTS COLLIDE"

MONDAY, FEB. 10th

The special Maud Barrett-Kay

"STARS AND BARS"

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Two pages of Hits that have never been
HITS. We hate to throw bouquets at our
tion of Songs ever published by One Firm

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"WHEN ROSIE RICCOOLA DO DA HOOLA MA BOOLA"

By ANDREW B. STERLING and ARTHUR LANGE.

She's a Hit in Little Italy and She will be a Hit any place on the bill you want to put her. This is without a doubt the first Big "Riot" Song of the season. Can be used Single or Double. Lots of funny Extra Catch Lines. GET IT QUICK.

A NEW SONG C

"IN THE SWEET

BY ROBERT D. MATH

THE SENTIMENT OF E

"AMERICA HE

BY ANDREW B.

THE GREATEST PATRIOT

THE GREATEST MARCH SONG EVER WRITTEN

"THAT GIRL OF MINE"

By WILL DILLON, HARRY TOBIAS and ARTHUR LANGE

Do you remember "My Little Girl"? Of course you do. You know what a hit she was. Well, wait till you meet "That Girl of Mine," you'll take your hat off to her. The same fellow that wrote "My Little Girl" introduced her to us. Come in and give her THE ONCE OVER. She'll make a hit with you and for you, too. DON'T OVERLOOK THIS ONE.

ANOTHER BIG NOVELTY NUMBER

"Oh, You Naughty Little Girlie

(Does Your Mother Know You're Out?)

You've been looking for this kind of a song for a long time, WE KNOW, because you asked us for one. We didn't have it then, but WE'VE GOT IT NOW GO TO IT

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BESTER HIT!! HITS!

before. And we mean it when we say
but we think this is the Best Collec-
ne Time. Look them Over!

THE "CLASS" OF 1917

"THOSE HAWAIIAN MELODIES"

We've heard a lot of nifty Hawaiian numbers this season but this one has got 'em all "Topped." Nothing can stop it. It's "going over" like Niagara Falls. Great fast number, with wonderful doubles for Boy and Girl and Two Men. GET IT NOW.

THE OLDEN DAYS

"T LONG AGO"

BY AMERICAN MOTHER

"E'S MY BOY"

THE SONG EVER WRITTEN

THIS LOOKS LIKE ANOTHER HIT

"There's Something About You Makes Me Love You"

By BERNIE GROSSMAN and ARTHUR LANGE

The kind of a song the Gals all fall for, you know, the heart to heart talk stuff. It listens good to us. Come in and hear it.
BE ONE OF THE FIRST Great double version.

A GREAT HEBREW COMEDY SONG

"A Face Only A Mother Could Love"

By BERNIE GROSSMAN and ARTHUR LANGE

One of the best character comedy songs ever written, and the beauty of it is, anybody can sing it. It's a scream from start to finish. Send for it,
or, better still, call for it—but GET IT

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PRINCESS OF THE DARK.

Fay Heron.....Enid Bennett
"Crip" Halloran.....Jack Gilbert
John Rockwell.....Alfred Voeburg
James Heron.....Walt Whitman

It is unfortunate that Thomas H. Ince selected a vehicle for Miss Enid Bennett's debut as a Triangle-Kay Bee star, that is so similar in story as the recent Triangle release "Nina, the Flower Girl," which, being only a couple of weeks old, is still fresh in the minds of a great many of those who witnessed "Princess of the Dark." It is also to be regretted that the role assigned to the new star failed to carry the sympathy at the last moment of the picture, for the general impression audiences will carry away after seeing the feature will be of Jack Gilbert who played "Crip" Halloran, a hunched-back son of the town drunkard, rather than of the performance of Miss Bennett. But in spite of these handicaps Miss Bennett's work stands out in the role of the little blind girl who lives in a world of illusion all her own, until an oper-

ation gives her sight to her. But the work is not of the startling quality that would cause anyone to immediately say, "The greatest find ever in fiction," and therefore before the sponsors for Miss Bennett can hope that the public will accept their star as such they will have to hammer the fact home with advertising and better pictures from a scenario standpoint than "Princess of the Dark." The picture ranks with the usual run of Triangle releases, with the exception of the novelty in the way of photography. The latter is unusual and the camera man will be fully as responsible for Miss Bennett achieving picture stardom as were the author and the director. Lanier Bartlett was responsible for the story and Charles Miller directed the screen version. The scenes of the "Princess of Dark" are laid in a small town where the little blind girl is the daughter of a consumptive. The town drunkard's son is a little deformed youth. The two form a friendship, and the little blind girl mentally pictures the cripple as her fairy prince, and of the type of princess that she has heard about from the books of

fairy tales that her father has read her. Later when her sight is restored she shrinks from the boy and he dies of broken heart in the cave where the two conjured up their fairy visions. It is a simple tale that will interest without causing any furor. *Fred.*

BRENON BACK AT WORK.

Herbert Brenon, having recovered his health, will immediately resume work on the direction of his screen adaptation of "The Eternal Sin."

He has effected a new business arrangement with Lewis J. Selznick, whereby he will not be harassed by business details. In future all financial matters will be in the hands of Alexander Beyfuss, former secretary to Mr. Selznick, who becomes vice-president and general manager of the Herbert Brenon Film Corp.

THE MAN WHO TOOK A CHANCE.

Bluebird's release for Feb. 10 is a ripping good story—rather a novelty, with numerous twists and turns in the plot, all going to make for a surprise finish. It is fashioned along the lines of the many successful crook plays that have been produced in the legitimate the past few years. The element of modern romance predominates and the hero, Franklyn Farum, has one of those Douglas Fairbanks picture roles. Monty Gray (Farum) returns from a ten years' stay in China, meets an old college chum, who shows him a picture of his cousin, a sweet-looking girl. Monty falls in love with the picture and promptly says he intends to make the girl his wife. He is told his chances are small as the girl's mother has determined her daughter shall marry a title. Monty alters the letter of introduction by changing his name to that of "Lord Radleigh." He is introduced to "The Duke of Cannister" and cannot understand why the Duke doesn't know he is a "phony." The girl doesn't share her mother's bunch for annexing a title, rejects the Duke of Cannister and determines to test the courage of "Lord Radleigh." She gets a bunch of cowboys from her father's ranch, frames up a kidnapping and sends word to Monty to come to her rescue. Monty goes to it with a will, knocks down a bunch of the husky western men, shoots a couple of more and at the finish the girl gives him the laugh and shows him the guns were loaded with blanks. The Duke of Cannister turns out to be a confidence man and in the end Monty gets his girl. Written by Ben Cohn, directed by Wm. Worthington and acted by a company of finished artists. *Jolo.*

ROSIE O'GRADY.

"Rosie O'Grady" is a five-reel production made by the Apollo Co., released by Henry R. Raver, with Viola Dana as the star. The picture has a story of the New York slums which is interesting, notwithstanding the number of ideas which have been used in other pictures. Rosie (Miss Dana) with her brother Jim conduct a newstand. They live together in a squalid tenement room. She becomes acquainted with a pugilist, who upon reaching the pinnacle of success by annexing the lightweight championship offers to marry the girl and takes her to Europe. After a fake marriage he returns to the States with another woman, leaving the girl destitute. The brother learns of the return of the pug through the newspapers and finds that he is about to be married to another girl. He lays for his man, kills him and is brought into court on a murder charge. His sister returns to New York (the manner in which she returns is left a mystery, as she is penniless while on the other side) and finds that her brother is up for trial. She appears at the court in his defense. Her efforts do not save him and he is committed on a charge of murder in the first degree. The picture ends pleasingly through it all being a dream. Like other low life pictures this has excessive action. There is a quantity of human interest and for the cheap houses it makes a suitable attraction. Miss Dana plays the tough girl role likably, while the other members of the cast are well suited to their parts.

POLLY REDHEAD.

Polly RedheadElla Hall
Lady CarolineGertrude Astor
Duke of OsterleyCharles Mailles
John RuffinGeorge Maites
Lady OsterleyGretchen Lederer
Gedge-TompkinsDick La Reno
EdgarWilliam Worthington, Jr.
Bluebird has made a very entertaining feature, founded on Edgar Jepson's "Polly Redhead" stories, scenario by E. J. Clawson, produced by Jack Conway, and calls it "Polly Redhead." The Rialto is showing it this week as a pre-release and securing most satisfactory results with this clean wholesome comedy. In spite of the simple, heart interest tale that calls for no sex problems, the director found it necessary to resort to an exhibition of the nude, screening Polly's little baby brother emerging from his bath without a stitch of clothes on him and with no sense of modesty. The most natural and true-to-life thing about the plot is that the rich young lawyer who befriends the little red-headed youngster of twelve, does not send her to a fashionable boarding school and eventually make her his wife. On the contrary, he proposes marriage to a lady of title and is accepted, and at the finish Polly is shown being courted by a boy of her own age. The plot in detail, if recounted here, would give an inadequate impression as to the value of the feature, its estimate being made up of deliciously humorous titles, excellent acting, artistic direction and suitable locations. "Polly Redhead" should please any kind of an audience, from a New York Rialto clientele down to the most insular nickelodeon fans. *Jolo.*

"Sins of the Sons" Held Up. Cincinnati, Feb. 7.

Eli Guggenheim, Cincinnati business man, president of the Sterling Film Company, has filed a writ of mandamus in Chicago, to compel the chief of police there to allow the showing of "Sins of the Sons," a film drama produced by this company.

The picture was passed by the Ohio censors, but for some reason unknown to Guggenheim, was held up by the Chicago authorities.

WORLD PICTURES BRADY MADE

NOTICE to EXHIBITORS of WORLD PICTURES

We hereby notify you that extra bookings on Marie Dressler's "Tillie Wakes Up" will be granted to World Pictures Contract holders in order in which applications are received.

Under no circumstances may extra bookings be permitted to interfere with regular play dates of Franchise holders.

Exhibitors please notify our Service Branch at the earliest possible moment the number of extra days wanted.

WORLD FILM CORPORATION
NEW YORK CITY

WESTERN UNION TELEGRAM

RECEIVED AT NEW YORK, N.Y. FEBRUARY 10, 1917

THIS IS TO COLLECT FROM BOSTON \$1.40 PM JAN 28 1917

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WOULD IT BE POSSIBLE FOR ME TO HOLD OVER MARIE DRESSLER IN TILLIE WAKES UP FOR NEXT WEEK IT'S GOING LIKE A WHIRLWIND GIVE IT TO ME. IT CAN'T BE BEAT.

PARK THEATRE, BOSTON.

WHEN CAN WE HAVE A REPORT ON TILLIE

HITCHCOCK AND LOCKWOOD MAJESTIC THEATRE BURLINGTON

JUST SAW PRIVATE SHOWING TILLIE WAKES UP GREATEST COMEDY FEATURE YET IS MARIE DRESSLER'S BEST PERFORMANCE SO FAR WANT EXTRA TIME BOOKING

OLYMPIA THEATRE, MC-NEESPORT PA.

WESTERN UNION TELEGRAM

YOU MUST ARRANGE MARIE DRESSLER IN TILLIE WAKES UP FOR A FULL WEEK. I POSITIVELY MUST HAVE IT.

EMERY THEATRE, PROVIDENCE R. I.

JUST SAW TILLIE WAKES UP AT PRIVATE SHOWING CONGRATULATIONS ON PRODUCTION OF BEST COMEDY I HAVE SEEN. WILL ARRANGE FOR INCREASED BOOKINGS IN ALL OUR THEATRES

JOHN P. HARRIS DAY IS ENTERPRISES CO PITTSBURGH PENNA

WILL RUN MARIE DRESSLER IN TILLIE WAKES UP FOUR DAYS INSTEAD OF TWO

EMPIRE THEATRE PORTLAND.

THE IMAGE MAKER.

The Thanhouser company has turned out a picture that is very unusual for that studio in "The Image Maker," a five-reel Pathe Gold Reoster play in which the exceedingly pretty and graceful blonde Valkyrie is starred. The picture is unusual in many ways, at least for Thanhouser. In the first place it really has a story, and one that is a novelty. Then there is the production, which is really adequate from every standpoint and very well directed, and thirdly there is the cast, well selected and quite evenly balanced. As a whole the feature is one that could go into any house and compete with the best of the program pictures on the market. The author of "The Image Maker" is unnamed, but he has taken the theme of reincarnation for his tale and he has woven a love story of the most plausible manner about it. In reality there are two stories in one, with the idea of D. W. Griffith's as employed in "Intolerance" used as the method of telling them on the screen. First the modern theme is taken and after a brief chapter, the same story as enacted by the same characters in the previous state, which was back in 2063 B. C. in Egypt, is shown. In the modern story Valkyrie is a picture actress with a leaning toward scripting. Harris Gordon, as John Arden, is her sweetheart. They meet accidentally and there is a mutual recognition which has passed down the centuries from the past. In the ancient tale Valkyrie was an image maker in the tombs of the Egyptians and Gordon was Prince Tea. They loved, but the stern old King-father forbade their wedding, and after the Prince dies from a wound while trying to rescue the girl from the altar of sacrifice, the girl is cast to the crocodiles. In the modern story it is the machinations of a scheming moving picture producer, who is in love with the star, that keeps the couple apart. They meet in Florida at first, and then after the hero is injured and the producer wins the actress back to film work by informing her that her affianced one has returned home to his father, because the latter threatened to cut the boy off if he married the actress, the company goes to Egypt to do a picture. The boy follows and it is no more than natural that the lovers should meet in the very tomb as the mummy of Prince Tea was buried centuries before. This is without doubt one of the best Thanhouser pictures that has been released in some time. Fred.

EACH TO HIS KIND.

Rhandah.....Seena Hayakawa
Princess Nada.....Tsuru Aoki
Amy Daws.....Vola Vale
Colonel Marcy.....Ernest Joy
Dick Larimer.....Eugene Pallette
Colonel Daws.....Guy Oliver

A very slim plot is utilized for this Leaky (Paramount) feature and scarcely worth employing more than a couple of reels of footage. Hayakawa, the Japanese picture star, is cast for the role of a Hindoo, educated in England and whose dignified, serious affections are trifled with by a frivolous white girl. He swears eternal, relentless hatred of the white race, foments rebellion on his native soil and is about to wreak vengeance on the woman who lacerated his feelings, when his own Hindoo sweetheart straightens him out and he permits the frivolous girl to go unharmed. Not the usual Leaky careful adherence to small details. For instance, an English private, reporting to the colonel in command, says: "Mr. Larimer hasn't been heard from." The said Larimer is the private's superior officer. "Back to his kind" is not a first-class Paramount release. Jolo.

THE ARGYLE CASE.

Asche Kayton.....Robert Warwick
Joe Manning.....Charles Hines
John Argyle.....Frank McGlynn
Bruce Argyle.....Arthur Albertson
Nan Thornton.....Gasselle Marchoe
Mary Majure.....Elaine Hammerstein
Mr. Hurley.....Frank Evans
Inspector Dogberry.....J. B. Fleming
Frederick Kreisler.....H. Cooper Cliffe
Nellie Marsh.....Mary Alden
Finley.....Robert Vivian

The surest test of the strength of a feature is the passage of time without the spectator

realizing it. That being so, "The Argyle Case" ranks as one of the best pictures ever produced, for the reason that the 6,500 feet have been unwound before your vision without the slightest thought traveling through your mind suggesting the passage of time. It is an ideal photoplay adaptation from a legitimate stage success, for the reason that it lends itself so perfectly to screening owing to its wealth of action. It marks the first release of the Robert Warwick Co. and places the new concern firmly on its feet as serious contenders in the special release field. As romantic melodrama, it is almost bullet-proof against criticism on the score of inconsistency. Of course the long arm of co-

incidence and the reach of probability have been slightly yanked, but so slightly as to be almost painless. Ralph Isaac has done some excellent stage direction and Andre Barlatier exceptional camera work. Mr. Warwick has the "fattest" kind of a role—that of a romantic American Sherlock Holmes, a very easy task for so good a leading picture actor. The entire company was selected with rare good judgment, with probably the first prize for histrionic screen honors going to Mary Alden in the part of Nellie Marsh. With but a few scenes she made her role stand out like a cameo. As a picture "The Argyle Case" is a certain success. The strength of its value as a drawing card is dependent on the value of the name of Mr. Warwick as a potent box office attraction. Jolo.

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HANK MANN *as the Fool*.

CARMEN PHILLIPS *as the Vampire*

FOXFILM COMEDIES ARE RELEASED WEEKLY.
INDEPENDENT OF REGULAR FOX PROGRAM.

CRIME AND PUNISHMENT.

Rodion Raskolnikov.....Derwent Hall Caine
Dounia, his sister.....Charrie Coleman
His mother.....Lydia Knott
Razamouhin Porkovitch.....Carl Gerard
Andreas Valeskoff.....Sidney Bracy
Sonia Marmeladoff.....Marguerite Courtot
Porphyria.....Robert Cummings

Probably the best angle for the exploitation of this Arrow Gold Rooster (the first of that brand to be released by the Pathe Freres) will prove to be the playing up of the star's name. He is Derwent Hall Caine, son of the author of "The Eternal City" and other novels which have an immense vogue among American women. The film itself has all the de-

fects of the screened novel—that is to say, it has too much material and its incidents are so complex that they result in absolute chaos. There are times during the hour or so the picture runs that the mind reels in its effort to follow the adventures of the hero translated to the camera from the book of Fyodor Dostoevsky. In his efforts to bring the novel within the limits of the picture art the scenarist has had recourse to all the devices of the new medium of expression such as fade-back, closeup and the like and the sudden transition from scene to scene is most confusing. To sit through the feature is a feat in mental gymnastic of no small order. In addition to that the Russian names are most difficult to hold in the mind and to make it still further difficult the story has an unusual

multiplicity of characters. The play's earlier chapters have many mob scenes which are extremely well handled for thrills, but the sentimental passages rather overreach by piling on the pathos. The tale has to do with a young Russian university student, forced to flee after he has written radical pamphlets. Arrived in America he sees somewhat the same forces of oppression about him and is led to commit murder in order to secure money to give to the poor. He falls in love with a young woman who in spite of her "past" brings about his regeneration. The end of the story shows the young hero entering the Tomb's prison, a climax characteristic of the gloomy Russian writers' outlook. Young Caine screens especially well and makes the most of his dramatic opportunities.

THE NEW YORK PEACOCK.

Zena.....Valaska Suratt
Billy.....Harry Hilliard
Martin.....Eric Mayne
Mrs. Martin.....Alice Gale

William Fox has turned out another Valaska Suratt picture which at first glance appears to be a likely candidate for success, however, stripping even the first effort of the Fox-Suratt combination. In "The New York Peacock" Miss Suratt has a role that permits her to "vamp" all over the screen, wear a million dollars worth of clothes and jewels and in general to be herself in such manner that there is seemingly no acting effort necessary. "The New York Peacock" was written by Mary Murillo, who has turned out a very timely little story, touching on the tremendous profits that are made in war orders and the ease with which those that have acquired sudden wealth get rid of it. Incidentally numerous pitfalls that are especially arranged for separating them from their coin. Kansas Buel directed the picture and has delivered a feature that is a very clever picturization of life in New York as the rubes like to believe it is. Frank Kugler, who manipulated the crank, has taken a number of shots that are clever and on the whole his photography is excellent. Of course there is the usual young husband, with a wife and baby, who must fall for the "vamp." In this case it is the son of a New England manufacturer of cutlery. Those who are making big money in turning over war contracts want him to convert his plant into a factory for the weapons of war. He sends his son to New York to close the deal. The boy falls into the hands of a couple of schemers who frame him against the "vamp." The latter is working in conjunction with the famous gambling house conducted by one "Stanfield." The boy loses his roll, but the vamp falls in love with him and tries to win it back by hocking her jewels and playing the wheel. When she goes broke she decides to fleece the first man that she meets in order to get enough money to "square" the boy. In the meantime those interested in the boy back in New England decide that there is something wrong and the father comes to the big town. He falls in with the "vamp" just as she has reached the decision to get money no matter what the cost. Then for the big scene. The father accompanies her to the apartment and while there the boy enters. The father forgives and the two return to the old homestead, while the "vamp" says to "her gambling man": "Aw, Hell; Let's go and eat something." There is no doubt but that the picture will be one of the big money getters of the year, for in addition to the "draw" of the Suratt name, the story has the punch that is liked.

Fred

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METRO
PICTURES

CONCERT AGENT'S FARCE.

Antone F. Scibilia, concert agent, is reported interested in a new producing company which has placed "Stocks and Stockings," a farce, in rehearsal. George Parsons is staging the piece and will play the leading role.

Allah in Stock First Time.

Bridgeport, Conn., Feb. 7. "The Garden of Allah" is having its initial presentation in stock at the Lyric this week. Camels were secured from the Barnum and Bailey winter quarters here.

BILLS NEXT WEEK.

(Continued from page 15.)

Sacramento
ORPHEUM
(12-13)
Same bill playing
Stockton 14-15 and
Fresno 16-17
Orville Harrold
Cressey & Dayne
Esposito
Alison Stanley
Adair & Adelphi
Burt & Delmar
Guthrie, Mich.
JEFFERS - STRAND
(ubo)
(First Split)
(Sunday opening)
1st half
Dorothy Young Sia
Boothby & Everdeen
Elsie Williams Co.
Chas. Wilson Co.
Josephson's Tr
St. Louis
COLUMBIA (orph)
Bigby Bell Co
Morton & Glass
Shoemaker Co.
William Mower
Buck & Bowen
Alaska 3
Edwin George
Musical Gerald
EMPRESS (wva)
Four Benches

Silver & Duval
Lew Madden Co
Treat's Seals
(One to fill)
2d half
Model's DeLuxe
Mary Melville Co
Gonne & Albert
John T Ray Co
Norton's Sweethearts
GRAND (wva)
La Dore
N Page Taylor
Edward Marshall
Pipifax & Panio
Chas F Seamon
Al Fields Co
Two Pickers
St Paul
ORPHEUM
(Sunday opening)
Els & French
Halligan & Sykes
"Double Exposure"
Belgium Girls
Riggs & Ryan
Rice Elmer & Tom
"Patricia" (Film)
St. Paul, Minn.
HIPP (abc)
Howard Martelle
Cleora Miller 3
Guy Baldwin 3
Nash & Evans
Novelty Minstrels

2d half
Lyle & Harris
Sterling Highlanders
Hiat & Geer
(Two to fill)
FALACE (wva)
The Blondes
Nagel & Gray
Cloaks & Suits
Coakley & Dunlevy
"DeVogue"
2d half
The Ferraros
Jere Sanford
Bear Indians
Folsom & Brown
(One to fill)

Salt Lake
ORPHEUM
(Sunday opening)
(14-17)
Muriel Worth Co
Donohue & Stewart
Clayton White Co
"The Volunteers"
J & W Henning
Burdella Patterson
Wallace Galvin
PANTAGES (p)
Nancy Fair
"All Aboard"
Olympia Desval
Nouvelly Bros
Moss & Frey

San Diego
PANTAGES (p)
Willard Bros
What 4?
Corelli & Gillette
Military Maids
Herbert Brooks Co
San Francisco
ORPHEUM
(Sunday opening)
Farber Girls
Beatrice Herford
Geo Nash Co
Haruko Onuki
Ames & Winthrop
Male Lettsel
Howard's Ponies
Riggs & Wiche
PANTAGES (p)
(Sunday opening)
Gaston Palmer
Metro 5
Wilson Bros
Gruber's Animals
R & E Dean
Saskatoon, Sask.
EMPIRE (wva)
(12-14)
(Same bill playing

Regina, Sas Can
(15-17)
Rambler Sisters
"The Tamer"
Fitch Cooper
B Bouncer's Circus
Savannah
BIJOU (ubo)
(Jacksonville split)
1st half
Helen Jackley
Brierre & King
Gus & Hew
Bert Hanlon
4 Kings
Schenectady, N. Y.
PROCTOR'S (ubo)
Mercedes
Adams & Guhl
Defer & Davies
Be Ho Gray Co
Berlin 514
Cycling Brunettes
2d half
Mercedes
"At the Party"
Fenton & Green
Van Cleve & "Pete"
P & L Bruch
Gold & Seal
Scranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Local
Berger & Vincent
Ornan & Drew
Potter & Hartwell
Gene Greene Co
Clark's Hawaiians
Seattle
ORPHEUM
(Sunday opening)
Dorothy Jordan
Tempest & Sunshine
Corbett Shepp & Don
Hallen & Fuller
Finanaga & Edwards
Marie Lo
Witt & Winter
PANTAGES (p)
Dix & Dixie
Graze Edmonds
Mystic Bird
Frank Fogarty
Berio Girls
Mack & Vohmar
Sioux Falls, S. D.
ORPHEUM (wva)
(Sunday opening)
Follette & Wicks
A Nicholson 3

Barber & Jackson
Kartell
2d half
Harold Yates
Three Chums
Ward Bell & W
South Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
Transaid Sisters
Cooper & Smith
Julie Ring Co
Darrell & Hanford
Ross Bros
2d half
Misses Nelson
Ralph Connors
Hal Stephens Co
Jimmy Lucas Co
McGools Tate Co
Spokane
PANTAGES (p)
Morton Bros.
"Jungle Man"
Amoros & Mulvey
Daisy Jerome
Harry Rose
"Motor Madness"
Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Cook & Rothert
"Around Town"
2d half
Four Roses
Fields Keene & W
Mr & Mrs N Walsh
Neal Abel
Frank Stafford Co
Springfield, Ill.
PALACE (ubo)
1st half
Edwards & Louise
Sinclair & Gasper
Joseph L Browning
Master Gabriel Co
Burns & Klessem
Musical Festival
2d half
Lamb & Morton
Edmonds & Leedum
Earl & Curtis
"Man Hunters"
Cliff & Willie
Karl Em's Pets
PLAZA (loew)
Tilyon & O'Brien
Jack Gleason
Cheyenne Minstrels
Brown & Jackson
Gerrilla's Dogs

2d half
Peerless 3
Ferris & Jordan
Lucky & Yost
Stone & Clear
Wastika & Understudy
Springfield, O.
FAIRBANKS (sun)
Baron Lichter
"Trip of Pleasure"
Golden Tr
Elliot & Elliot
Eld Evans Co
2d half
Henry Gunson
J & M Harkins
5 Sweethearts
Lucille & Frances
Woodland Girls
Stamford
ALHAMBRA (ubo)
2d half (8-11)
Fred Hildebrandt
Maboney & Rogers
Stewart Sisters
McBane
3 Romans
"Every Man Needs"
Syracuse, N. Y.
TEMPLE (ubo)
"At Party"
Knapp & Cornalia
Fenton & Green
Van Cleve & "Pete"
F & L Bruch
Gold & Seal
2d half
"Night in Trenches"
Adams & Guhl
DeLeon & Davis
Be Ho Gray Co
Berlin Sisters
Cycling Brunettes
CRESCENT (ubo)
Juno Salmo
Noha and Phillips
"Harvest Days"
(Three to fill)
2d half
Garcnette Bros
Golet Harris & M
Flying Venus
(Three to fill)
Tacoma
PANTAGES (p)
Chinese Duo
Anthony & Mack
Mr Chaser
S & L Burns
Bob Fitts & Bob Jr

2d half
Terre Haute, Ind.
HIP (ubo)
Bollinger & Reynolds
2d half
Mr and Mrs Melbourne
Freddy James
"Garden of Mirth"
2d half
Agout & Agout
Leroy & Cahill
Bert Kennedy & N
6 Waterlilies
Leroy & Harvey
Toledo
KEITH'S (ubo)
Harry Green Co
Capt Anson Co
Fay 2 Coley's & F
Bert Melrose
Chas L Fletcher
Weber & Diehl
Weisse Troupe
Royal Gascolines
ARCADE (sun)
Raymond & Hase
Blaise Mains
Norris & White
Mme Clifford
2d half
Geo Davis
Merry Married Men
Ray Drice & Faye
Mme Clifford
Toronto
SHEA'S (ubo)
Kosloff Co
Minnie Allen
Violinski
Cole Russell & D
Kaufman Bros
Wilson M Nallys
Frank Shields
(One to fill)
2d half
Bob Timney
Anderson & Evans
"Midnight Polles"
Leonard & Willard
Yemamoto Bros
(One to fill)
YONGE (loew)
Geo W Moore
Sully & Arnold
Burton & Revue
B Thatcher Co
Lewis Belmont & L
Bennett 5
(One to fill)
Trenton, N. J.
TAYLOR O H (ubo)
2d half (8-11)
Seigel & Franklin
Moristy Sisters
L Kingsbury Co
Gordon & Marks
Jupiter 3

Troy, N. Y.
PROCTOR'S (ubo)
The Peers
Jack Marley
8 Sullys
Sam Mann Co
3 Hickey Bros
Melody 5
2d half
Noack
Fin & Fin
"Jasper"
E Comgan Co
Donovan & Lee
Toots Faka
Utica, N. Y.
COLONIAL (ubo)
Patterson Bros
Richards & Kyle
(Three to fill)
2d half
Victor Melange
Fields & Bernice
Fatima
(Two to fill)
Vancouver, B. C.
ORPHEUM
C Gillinger Co
Misses Campbell
Pat Barrett
Meredith & Shooter
Frank Wilson
H & A Seymour
Thos Swift Co
PANTAGES (p)
Elizabeth Citty
"Telephone Tangle"
Bellicaire Bros
Nan Grey
Aus Woodchoppers
Bobbie & Nelson

Waterbury, Conn.
POLI'S (ubo)
Edmonds & Leedum
Clifford C White
M Dahl & C Santo
2d half
Holden & Graham
Greater City 4
Green Miller & G
Skelly & Sauvain
Ed Morton
Prince Karmi
Waterbury, Conn.
POLI'S (ubo)
Edmonds & Leedum
Clifford C White
M Dahl & C Santo
2d half
Holden & Graham
Greater City 4
Green Miller & G
Skelly & Sauvain
Ed Morton
Prince Karmi
Waterbury, Conn.
POLI'S (ubo)
Edmonds & Leedum
Clifford C White
M Dahl & C Santo
2d half
Holden & Graham
Greater City 4
Green Miller & G
Skelly & Sauvain
Ed Morton
Prince Karmi

Waterbury, S. D.
METRO (wva)
Harry LaToy
The Ferraros
2d half
Chas Gibbs
Barber & Jackson
Westfield, Mass.
GRAND (loew)
Stone & Clear
Lucky & Yost
Wastika & Understudy
2d half
Tilyon & O'Brien
Brown & Jackson
Cheyenne Minstrels
Wheeling, W. Va.
VICTORIA (sun)
Piccola Midgata
Robbins & Lyons
Raymond Keene Co
Coscia & Verdi
Carlos Casero
2d half
"Jr Folies"
Wilkes Barre, Pa.
POLI'S (ubo)
(Scranton Split)
1st half
Louis Stone
Crawford & Broderick
Bums & Alton
Durkin Girls
Amer Comedy 4
Joe Fonton Co
Williamsport, Pa.
MAJESTIC (ubo)
Bernard & Janis
Stephens & Brunelle
Spencer Chartres Co
Joe Cook
(Two to fill)
"Yankee & Dixie"
Temple 4
Tulip Time Hall
Lida McManan
Winnipeg, Can.
ORPHEUM
Estelle Wentworth
Lads & Lassies
Bums & Alton
Whiting & Burt
Bert Leslie Co
Clara Morton Co
Wheeler & Dolan
PANTAGES (p)
Tuscano Bros
Bernard & Myers
Nina's Birds
Thalero's Circus
"Fo Mail Clerk"
Bob Hall
STRAND (wva)
Blair & Crystal
Ottis Corner Co
Gus Erdman
Sun Fong Lin Tr

Woonsocket, R. I.
BIJOU (ubo)
The Asunas
Billy Rogers
Roger Gray Co
2d half
Albert Rogers Co
Cox & Joyce
Melody 4
Worcester, Mass.
POLI'S (ubo)
Lucy & Costello
Jean Moore
Ed Blondell & Co
Foster & Lovett
"Man Hunters"
2d half
McIntosh & Maids
Burns & Klessem
The Intruder
Granville & Mack
Reddington & Grant
PLAZA (ubo)
Warrenburg Bros
Richter & Viretti
Earl & Curia
Stone & Clear
Prince Karmi
2d half
Irma & Connor
Mayhew & Caymen
Paine & Nesbit
Musical Festival
(One to fill)
Yonkers, N. Y.
PROCTOR'S (ubo)
Sam Liebert Co
Leroy Lytton Co
Mignon
Bell & Freda
Hill & Sylvia
Chuck Hass
2d half
Dan Burke & Girls
"Mr Detective"
Knapp & Cornalia
DeVoe & Stansa
(Two to fill)
York, Pa.
O H (ubo)
Greta Von Bergen
Lee & Bennett
Milton & De Long
Booth & Leander
2d half
"Hearts Are Trumps"
Roberts & Barrett
"Bride of Nile"
(One to fill)
Youngstown, O.
HIP (ubo)
De Pace Opera Co
Shenack & Golden
7 Bracks
Loney Haskell
"The Stampede"
Dugan & Raymond
Gerard & Clark
La Palencia Co

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DREW HAS AMBITIONS.

It has been reported recently that Sidney Drew, whose contract with Metro was for \$1,500 a week and a percentage, was about to sever his service with Metro and organize his own film company. Asked about it, Mr. Drew said:

"Metro has exercised its option on my services for another year and I shall not be free until next January, after which it is my present intention to go into the film producing business for myself, making not only pictures

YOUNG MAN seeks position with Motion Picture Company in any capacity. Best of references. Experienced. **Al Curtis**, 853 7th Avenue, New York City.

ACROBATS not over 5 feet tall. Call and see me or write and state full particulars. **Charlie Ahern**, Princeton Hotel, New York City.

MIDGET wanted by well known ventriloquist. Must be 3 feet or under, light weight and well proportioned. **Harry Rose** (Room 423), Putnam Building, 1493 Broadway, New York City.

DIVING GIRLS wanted. Good salary. Must have full knowledge of diving. Excellent opportunity. Call at once. Room 320, Strand Theatre Building, between 2 and 4:30 p. m. **George Kilman**.

A. SAMUELS, NOW ASTOR THEATRE BUILDING. Wanted for big revues in city and out of town. Male quartettes, eccentric teams, principals, singers, dancers and show girls. Now engaging people for summer sea-shore revues.

ACROBAT, state age, weight and act before, etc. Address **ACROBAT, c/o VARIETY, CHICAGO, ILL.**

QUICK, CHORUS GIRLS and Principals for the Merry Burlesquers. Call Room 802, Columbia Theatre Building, Richy W. Craig, New York City.

FOR VAUDEVILLE. Girl violinists and brass players, also girl singers. Address Box (1), Variety, New York City.

COMPOSER OF MUSIC for song lyrics. Write for interview. **Gris Gross**, Box 4, 20 Stockton St., Brooklyn, New York City.

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GOOD COMEDY playlet with a "Punch" for two and one, or two and two, by Known Artist. Prefer one with straight comedy lead (male) dominating though not essential. Give full description and royalty expected first letter. Royalty basis with privilege of paying. Act will receive immediate booking. Would like to hear from party controlling playlet. "The Speckled Peach." Address **C. E. Bracken "Co."**, 407 N. Clark Street, Chicago, Ill.

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in which I shall personally appear, but others, directed by myself and along my own ideas."

BIG OFFER FOR "JOAN."

When it was first announced through VARIETY "Joan the Woman" was to be staterighted, the Cardinal Film people received an offer for \$750,000 for the rights to the United States and Canada for the picture. This flattering offer was, however, turned down, though probably the largest individual bid ever made for a feature.

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GOULD & LEWIS will sell their Regal Sedan car, as shown in last week's Variety, at a big sacrifice. Look it over at 1666 Broadway. **J. Gould, Palace Hotel, New York City.**

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WANT TO BUY some cheap string instruments; slightly used and in good condition. State full particulars concerning same. Write Instruments, Box 25, care Variety, N. Y. C.

WANT TO BUY a plush drop in black or purple. 27x35; must be reasonable. **A. Brown**, Box 10, care Variety, New York City.

UPRIGHT PIANO FOR SALE, in good condition, will sell cheap; party leaving town. Write **Eddie Hartman**, 1196 Pacific St., Brooklyn, N. Y.

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ROCHE AT STAR & GARTER.

Chicago, Feb. 7.
Col. William Roche has been appointed manager of the Star and Garter theatre here. Col. Roche was the first manager of the Columbia, this city.

MOROSCO'S ALL-ENGLISH.

"The Fugitive," a new drama to be produced by Oliver Morosco, will have an all-English cast. A company was being selected this week which will go in rehearsal Monday. Emily Stevens was originally intended for the leading role.

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FOOLISH FILM QUESTIONS.

By O. M. SAMUEL.

Do you know where Douglas Fairbanks?
When does Beale Love?
Is Clara Kimball Young?
Why don't picture theatres employ prompt-
ers?
What sort of fountain pen does Chester
Choklin use?
Do the pictures of Sir Herbert Tree grow on
you?
Where is Valenza Suratt?
Have you seen Helen Holmes?
Is Louise Osum talkative?
Does Lillian Walker take a "constitutional"
before breakfast?
Is it right to add a "Q" to an inferior Ince
production?
Did Vitagraph show their Southern company
in the east and west?
Does Belasco know more about stage-craft
than Griffith does about screen-craft?
Is Anita the first or second Stewart in pic-
tures?
Would you be angry if a camera man gave
you a negative answer?
Can Francis Ford take a "Ford" joke? (2)
Can you see Ford for a jitney?
What line does Grace Cunard take when she
goes abroad?
Was Fannie Ward the ward of Frederick
Wedel?

If you book Triangle service will you have a
Hart?
Is "The Dumb Girl of Portici" the most
silent drama?
Have you seen Florence Rockwell in a storm
scene?
Is Blanche Sweet?
Can you catch the episootis from an episodic
serial?
If fair exchange is not robbery is it right to
call a fair exchange man a robber?
Was the fellow who invented those short
names for film places a friend to the electric
light people?
Can a motion picture theatre sell its opera
glass privilege?
When all the world's a screen what will be-
come of the stage-door keepers?

JAP PLAYS.

"If," which opened at the Fulton
Wednesday, was the first of the possi-
ble-war-with-Japan plays to reach
New York. It has a battle scene be-
tween Americans and Japanese.

Two other Japanese plays are under
way. One is "The Pawn," by Joseph
Noel. Frank Keenan is to produce it.
Paul Gordon and Regina Wallace have
been engaged.

Benrimo has the third, entitled "The
Willow Tree," to be placed in rehearsal
shortly.

BURLESQUE ROUTES

Feb. 12 and Feb. 19.

"A New York Girl" 12 Gayety Boston 19 Grand
Hartford Conn.
"Americas" 12 Century Kansas City 19 Stand-
ard St Louis Mo.
"Auto Girls" 12-13 South Bethlehem 14 Potts-
town Pa 15-17 Grand Trenton N J 19 Star
Brooklyn.
"Beauty Youth & Folly" 12-14 Orpheum New
Bedford 15-17 Worcester Worcester Mass
19-20 Amsterdam Amsterdam 21-24 Hudson
Schenectady N Y.
"Behman Show" 12 Gayety St Louis 19 Colum-
bia Chicago.
"Bot. Tons" 12 Casino Brooklyn 19 Empire
Newark N J.
"Bostonians" 15-17 Park Bridgeport Conn 19
Colonial Providence R I.
"Bowery Burlesquers" 12 Lyceum Dayton 19
Olympic Cincinnati O.
"Broadway Belles" 12 Savoy Hamilton Ont 19
Cadillac Detroit.
"Burlesque Revue" 12 Olympic Cincinnati 19
Star & Garter Chicago.
"Cabaret Girls" 12-13 Binghamton 14 Oneida
15-17 Inter Niagara Falls N Y 19 Star To-
ronto.
"Charming Widows" 12-13 Holyoke Holyoke
14-17 Gilmore Springfield 18 Howard Bos-
ton Mass.
"Cherry Blossoms" 12 Academy Jersey City
19 Trocadero Philadelphia.
"Darlings of Paris" 12 Buckingham Louisville
Ky 19 Lyceum Columbus O.
"Follies of Day" 12 Empire Hoboken 19 Peo-
ple's Philadelphia.
"Follies of 1917" 12 Lyceum Columbus 19
Newark 20 Zanesville 21 Canton 22-24
Akron O.
"French Follies" 12 Star Toronto 19 Savoy
Hamilton Ont.
"Follies of Pleasure" 12-13 Amsterdam Am-
sterdam 14-17 Hudson Schenectady 19-20
Binghamton 21 Oneida 22-24 Inter Niagara
Falls N Y.
"Ginger Girls" 12 Olympic New York 19 Ma-
jestic Scranton Pa.
"Girls from Follies" 11-13 O H Terre Haute
Ind 19 Gayety Chicago.
"Girls from Joyland" 11-13 Lyceum Duluth
Minn 19 Century Kansas City Mo.
"Globe Trotters" 12 Star & Garter Chicago 19
Gayety Detroit.
"Golden Crook" 12 Casino Philadelphia 19 New
Hurtig & Semons New York.
"Grown Up Babies" 12 Empire Cleveland O
19-20 Erie 21 Ashtabula Pa 22-24 Park
Youngstown O.
"Hastings' Big Show" 12 Palace Baltimore
Md 19 Gayety Washington D C.
"Hello Girls" 12 Howard Boston 19-21 Or-
pheum New Bedford 22-24 Worcester Wor-
cester Mass.
"Hello New York" 12 Gayety Buffalo 19
Corinthian Rochester N Y.
"Hello Paris" 12 Gayety Baltimore Md 19
Gayety Philadelphia.
"High Life Girls" 12 Gayety Philadelphia 19
Mt Carmel 20 Shenandoah 21-24 Majestic
Wilkes-Barre Pa.
"Hip Hip Hokey Girls" 12 Colonial Provi-
dence 19 Casino Boston.
"Howe's Sam Show" 12 New Hurtig & Semons
New York 19 Orpheum Paterson N J.
"Irwin's Big Show" 12 Star Cleveland 19 Em-
pire Toledo O.
"Lido Buconners" 12 Trocadero Philadelphia
19 Olympic New York.
"Liberty Girls" 12 Miner's Bronx New York
19 Empire Brooklyn.
"Lido Lifters" 12 Newark 13 Zanesville 14
Canton 15-17 Akron 19 Empire Cleveland O.
"Majestics" 12 Gayety Pittsburgh 19 Star
Cleveland.
"Maids of America" 12 Gayety Omaha Neb 19
L O.
"Marion Dave Show" 12 Jacques Waterbury

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Empire Albany.
"Military Maids" 12 New Castle 13 Johnstown
14 Altoona 15 Harrisburg 16 York 17 Read-
ing Pa 18 Gayety Baltimore Md.
"Million Dollar Dolls" 12 Gayety Detroit 19
Gayety Toronto.
"Mischief Makers" 12 L O 19 Englewood Chi-
cago.
"Monte Carlo Girls" 12 Cadillac Detroit 19
L O.
"Pace Makers" 12 Star Brooklyn 19-20 Holy-
oke Holyoke 21 Gilmore Springfield Mass.
"Parisian Flirts" 12 Gayety Brooklyn 19
Academy Jersey City.
"Puss Puss" 12 Casino Boston 19 Columbia
New York.
"Record Breakers" 13 Gayety Minneapolis 19
Star St Paul.
"Reeves Al" 12-14 Bastable Syracuse 15-17
Lumberg Utica N Y 19 Gayety Montreal.
"Review of 1917" 12 Mt Carmel 13 Shenandoah
14-17 Majestic Wilkes-Barre 19-20 So Beth-
lehem 21 Pottstown Pa 22-24 Grand Tren-
ton N J.
"Rockland Girls" 12 People's Philadelphia 19
Palace Baltimore Md.
"Sept Morning Glories" 12 Standard St Louis
18-20 O H Terre Haute Ind.
"Sidman Sam Show" 12 Corinthian Rochester
19-21 Bastable Syracuse 22-24 Lumberg
Utica N Y.
"Sightseers" 12 Empire Albany 19 Gayety
Boston.
"Social Follies" 12 Gayety Milwaukee 19 Gay-
ety Minneapolis.
"Some Show" 12-14 Cohen's Newburgh 15-17
Cohen's Poughkeepsie 19 Miner's Bronx New
York.
"Speigel Review" 12 Berchel Des Moines Ia 19
Gayety Omaha Neb.
"Sporting Widows" 12 Empire Toledo 19 Ly-
ceum Dayton O.
"Star & Garter" 12 Orpheum Paterson 19 Em-
pire Hoboken N J.
"Step Lively Girls" 12 Grand Hartford 19
Jacques Waterbury Conn.
"Stone & Pillard" 12 L O 19 Gayety Kansas
City Mo.
"Sydell Rose" 12 Empire Newark 19 Casino
Philadelphia.
"Tango Queens" 12 Star St Paul 18-20 Ly-
ceum Duluth Minn.
"Tempters" 12 Majestic Ft Wayne Ind 19
Buckingham Louisville Ky.
"Thoroughbred" 12 Englewood Chicago 19
Gayety Milwaukee.
"Tourists" 12 Majestic Scranton Pa 19 Gay-
ety Brooklyn.
"20 Century Maids" 12 Gayety Toronto 19
Gayety Buffalo N Y.
"U S Beauties" 12 Gayety Chicago 19 Majes-
tic Ft Wayne Ind.
"Watson Billy" 12 Empire Brooklyn 22-24
Park Bridgeport Conn.
"Watson Wrothe" 12 Columbia Chicago 19
Berchel Des Moines Ia.
"Welch Ben" 12 Columbia New York 19 Ca-
sino Brooklyn.
"White Pat" 12-14 Erie 14 Ashtabula Pa 15-
17 Park Youngstown O 19 New Castle 20
Johnstown 21 Altoona 22 Harrisburg 23
York 24 Reading Pa.
"Williams Mollie" 12 Gayety Washington D C
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"For the Man She Loved" National Chicago.
"Girl Without a Chance" Park Indianapolis
Ind.
"Hans & Fritz" Auditorium Baltimore Md.
"Her Unborn Child" Boyd's Omaha Neb.
"In Old Kentucky" Garden Kansas City Mo.
"Little Girl in Big City" Gotham Brooklyn.
"Little Women" Walnut Philadelphia.
"Millionaire's Son and Shop Girl" Grand
Worcester Mass.
"Mutt & Jeff's Wedding" Castle Sq Boston.
"My Aunt From Utah" Lyceum Paterson N J.
"Old Homestead" Lexington New York.
"Pedro the Italian" Majestic Jersey City.
"Peg o' My Heart" Lyceum Detroit Mich.
"Pretty Baby" Majestic Buffalo N Y.
"Sis Hopkins" Poli's Washington D C.
"That Other Woman" Gayety Louisville Ky.
"Thurston" Orpheum Philadelphia.
"When a Girl Loves" Crescent New Orleans
La.
"Which One Shall I Marry?" Bronx New York.

LETTERS

Where C follows name, letter is in
Variety's Chicago office.
Where S F follows name, letter is in
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 Belmel Louis (C)
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 Elton Al
 Emmett Mrs J (C)
 Errico Al
 Errico Joe
 Espe Al
 Eugene & Burley (C)
 Evans Edwin (P)
 Everett Getrude
 Fairman F
 Fairman F
 Fairweather Una
 Farns Bob
 Fellows Elsie
 Ferguson Dick
 Fields & Minor
 Finlay Mr & Mrs Bob
 Finlay Nellie
 Fitzgerald H V (C)
 Flacon Neville
 Flint Douglas A
 Fogarty Jonny
 Forbes Marion
 Ford Harry
 Fortkins Marty (SF)

Poster Harry (C)
 Foster Louis
 Fraebel Emma
 Francis Emma
 Franklin Wilson
 Fredericks Anna (C)
 Freitag Eddie (C)
 Gallon Mrs J (SF)
 Gardener Frank
 Gary Tom M
 Gates B
 George A
 Gibson Hardy
 Gilmore William
 Gilson Hardy (C)
 Glenmore Lottie
 Gobrecht W T
 Goldie Flo L
 Goldie Mrs B
 Goldie Mrs Rube
 Gordon Jack
 Grady Hugh A
 Grandy Gertie (C)
 Granville Jack

Green Harrison (C)
 Grew William A
 Grew Wm A (C)
 Grey E (C)
 Grey Earl (C)
 Grey Marie (C)
 Grey Marie (SF)
 Griffin Clarence (SF)
 Grogan Clarence (C)
 Grogan Mrs C (C)
 Grundy Lee (C)
 Guillion Mile (C)
 Guy Harry

Hake Harry (C)
 Hall Geo F (P)
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By AL BRYAN and HARRY TIERNEY

"Mammy's! Little Coal Black Rose"

By EGAN and WHITING

"Who's Pretty Baby Are You Now?"

By KAHN and VAN ALSTYNE

"How's Every Little Thing in Dixie"

By JACK YELLEN and ALBERT GUMBLE

"Down Honolulu Way"

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"Just a Word of Sympathy"

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"IF YOU EVER GET LONELY"

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Hill Olive
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Holt Miss M
Houghton Frank (C)
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Keith Gato
Kellogg W P
Kellors Les
Kelly "Thanks" Ed (C)
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Kennedy M E O
Kennedy Harold
Keogh Thos (C)
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Klein Phillip
Kleinberg H H (C)
Knight Bertha (C)
Kotha Gerdes (SF)
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L
La France France
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Martin Dick
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Matteson Chas
Maxine Bros & Bobby
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Newman Frank
Nicholas Nellie
Nolan Mildred (C)
Norman May
Norton Harry K
Norton Mrs Ned C
Norwood & Anderson (C)
Noss Fred P

O
O'Brien Eugene
O'Hara J J
Old Florence
Old Homestead Peter
Oldfield J C (C)
Oneta
Orri Archie
Orton Miron

P
Paget Lois (C)
Palmer Gaston

Parker Gladys
Patton Helen (C)
Payne Tom M (C)
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Peerless Pendletons (C)
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Pelham
Phillips Mr & Mrs C
Piquo Harry
Plowden Miss D
Polk Jack (C)
Poner Fred
Porter Edward D
Powers Richard (P)
Prince & Dierie

R
Raffin Mrs
Ramsey Emma
Ramsey Miss M
Ramsey & Kline (C)
Randall Russell
Rasmussen Chas (SF)
Raver Harry
Raymond Gert (C)
Raymond Henry (P)
Raymond (C)
Ray & Ray
Redding Edwin
Reese & Basse
Rehn Marva
Reid Guey
Reynolds Harrington
Rial Fred
Richards C (C)
Richards Mrs S H
Riley Larry & Co
Robertson Harry (C)
Robertson Helen
Roberts & Hill

Robinson Mrs C/r'ce
Rooney J (C)
Rosa Vera (P)
Rulston T E
Runoe Horace
Russell & Held
Ryan Anita K
Rydell Helen

S
Santell Rudolph (C)
Sawtelle Erma
Schuster Milton (C)
Seymour Grace
Seymour O E (P)
Sharp Geo E (C)
Shea Evelyn
Shields Mr & Mrs F
Sherman Mr & Mrs D
Shriner Joe
Simon Louis
Sinclair Mrs Franklin
Sinclair Horace
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Smith Frank (P)
Smith Jeannette L
Snell Vera
Specks Two
Spellman Jeannette
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Sports of the Alps
Stafford J M (SF)
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Stanley Jack
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TALKING
ABOUT

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SONGS
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DOWN WHERE THE SWANEE RIVER FLOWS

This is the song Al Jolson picked out of hundreds of "Dixie" songs last season for his show, "Robinson Crusoe, Jr." That he again picked a winner is proven by the fact that he has been singing it continuously ever since. Not only that, but thousands of performers are singing "Swanee" to big applause all over the country. "The proof of the pudding is in the eating thereof." Don't overlook this one! Words by Chas. McCarron and Chas. S. Alberte.

EVE WASN'T MODEST TILL SHE ATE THAT APPLE

WE'LL HAVE TO PASS THE APPLES AGAIN

Performers know that great comedy songs are more scarce than any other kind. Performers also realize how invaluable any genuine laugh is to his act. Conceding these facts, can you afford to overlook the most novel and the funniest comedy song in years? Don't wait until it is too late and then say, "Gee! I wish I had sent for the 'Apple' song when it was new." Write now! Words by Chas. McCarron.

THE HONOLULU HICKI BOOLA BOO

We realize how tired you are of Hawaiian songs, and we had fully decided not to publish another one until this song was submitted to us by the writers of "Oh, How She Could Yacki Hacki." We were simply FORCED to take off our hats to this one. It sounds hard to believe, but "Hicki Boola" is away from any Hawaiian song on the market. It's a knockout! Words by Lew Brown and Chas. McCarron.

PUT ON YOUR SLIPPERS AND FILL UP YOUR PIPE

YOU'RE NOT GOING BYE-BYE TONIGHT

For the information of the performers who are lucky enough to pick this wonderful comedy song, we wish to announce that we have several new funny verses that should be more than welcome. Words by Ed. P. Moran and Will A. Heelan.

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Train Seal
Trevor Norman
Truesdale Howard B
Tucker Jack
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Turner Chas B
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V
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Van Frank (P)
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Vaughn Gus (Reg)
Vance John
Vert Hazel

W
Wallace Vesta
Walmer Carl (C)

Walters Elmer
Walters Selma
Ward & Wilson
Ward Florence
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Watson W G
Watts D F
Wayoral M (C)
Weber Bud
Weber J
Welly Max
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Weston Mary (C)
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Wilson Jack
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Woigas & Girile (C)
Wood Mr & Mrs Alb
Woods Thos B
Worth Madiyn (P)

Y
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Young Beulah
Young Dorothy
Young A Wm
Yvette

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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

The Majestic unfurled three large American flags to the zero breezes Monday.

Janet Beecher left "Fair and Warmer" Saturday, replaced by Helen Gill.

Charles Kohl left last Thursday for San

Howard Langford was in Chicago last week on route to Racine, where he appeared with the "Katinka" road company.

The Lott Brothers, who operate the St. Regis, have disposed of their interests in the Raleigh Hotel on the north side.

CORRESPONDENCE

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

Diego, Cal., to spend a part of the winter with his family.

The Alcazar Amusement Co. last week brought attachment proceedings against George E. Brown.

Latest reports show that Texas is hungry for "girl" shows. The "World of Pleasure" on its Texas tour is away ahead on the returns.

The cold weather has called off the proposed tilt in prices by several local vaudeville houses.

Ben Lewis, treasurer of the American, who had his tonsils and adenoids removed, is back on duty.

Harry Weber has sold out his interest in the Coney Holmes office to Edgar Dudley. The firm is to be known as Holmes & Dudley.

Manager James E. Harris is playing independent vaudeville shows at the Regent, Prairie du Chien, Wis.

There's a scarlet fever epidemic at Carlin-

ville, Ill. Traveling combinations are passing up the town at present.

Frank Grace (Barkes and Grace) has recor-



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ered from a recent injury to his leg, and is
doing his usual hoofing with the Al. Jolson
show.

Fred LeComte has signed to manage "Hans
& Fritz," which opened a tour of one nighters
at Michigan City Sunday. A second company
is also being formed.

"The Lioness" (Margaret Anglin) opens at
the Blackstone next Monday, replacing "The
Arms and the Girl" (Cyril Scott), which
failed to keep up in business.

The premiere of Robert Sherman's new
play, "The Never Born," will take place Feb.
10 at Kankakee. Fred Gordon will manage
and the man ahead is E. C. Rockwell.

The recent offer of corporate interests to
the city council to spend \$135,000,000 for the
building of subway, has been given much
importance.

David Idzal is now assistant treasurer at the
Garrick to Danny Cotter, the latter, by the
way, being considered one of the best ticket
sellers west of the Hudson.

Harvey Arlington, from the Orpheum, Grand
Rapids, goes to Battle Creek Feb. 18 to man-
age the W. S. Butterfield house, E. J. Lat-
more leaving at that time.

Claude Golding left Monday via the 20th
Century for New York, where he will join his
wife, Clara Keating, who is now doing a
"single." Owing to the condition of Golding's
voice, the "double act" will be shelved for the
present.

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Address, AL. BECKERICH, Manager, Lyric Theatre, Jamestown, N. Y.

Arthur Deagon was again compelled to lay
off last week because of throat trouble, with
which he has been affected on and off all sea-
son. He left a Philadelphia hospital where he
was confined with an attack of pneumonia last
fall before he had recuperated.

Chicago agents have received some of the
"links" to the "fifty letter chain" sent out of
New York to aid Christine Rohling, known
professionally as May Wentworth, who was
severely injured while trying to escape from a
burning rooming house in New York Dec.
9 last.

Theater builders are centering all their at-
tention apparently on the north side, and not
only are Jones-Linick & Schaefer and the
Cunco-Lacalsi interests planning to have
houses operating there, but report has it a
new pop house may be built around Wilson
avenue and Clark street. Several new pic-
ture theatres are sure to come, with one now
in course of construction.

A peculiar situation exists because of a re-
cent Pantages order regarding his newly-ac-
quired house in Minneapolis, where the circuit
now starts. The order prohibits any act from
first playing St. Paul and then crossing to
Minneapolis to begin the tour of his houses.
In other words, all acts with Pantages con-
tracts must go to Minneapolis direct. St. Paul
is booked by the W. V. M. A. and previously
theatres in the two cities were not con-
sidered opposition.

MAJESTIC (Fred Eberts, mgr.; agent, Or-
pheum).—A short but well rounded bill this
week, with the final act over at 10.05 Monday
night. Then came the fourth episode of
"Patria," which brought the exit march at
10.30. Edwin George did not appear until
Tuesday and Voland Galland (formerly known
as Gamble), who is a mathematical marvel,
doubled with the Palace, taking the closing
spot at the Majestic. Mme. Jeanne Jomelli
scored the hit of the show. Mme. Jomelli was
once of the Metropolitan Opera and is a favor-
ite on the coast, as she apparently is here.
Accompanied by the composer, Hallett Gil-
berts, she displayed a remarkably smooth
soprano voice, rendering four selections
which the house, quite a bit off in attendance
probably because of a general reaction from
last week, thoroughly appreciated. In the van
for applause getting were Brooks and Bowen,
the colored team who handle their ditties and

comedy in subdued style. Digby Bell and Co.
in "Mind Your Own Business" headlined. The
action has been speeded up and while there is
nothing uproarious in the way of comedy, the
playlet was made quite amusing. One of the
brightest spots of the bill was furnished by
Clara Howard, the layout of the show forc-
ing her into the No. 2 position. Miss Howard
did not start auspiciously but she had the
house with her after half way through. Her
Chaplin stunts flash a vivid suggestion of the
film star. Lew Brice and Helena Corne with
their dancing, enhanced by production efforts,
furnished a pleasing diversion. Dainty Marie
was sure fire in the third spot. The Alaska
Trio in an interesting show of how ice skat-
ing can be done on a special floor prepara-
tion that isn't ice, opened the bill nicely.
Gallant, with a well working straight man,
quickly and brightly performed his mental
acrobatics with figures, with enough comedy
to keep it from being a dry exhibition. He
easily held down the early closing spot.

PALACE (Ross Behne, mgr.; agent Or-
pheum).—The Palace bill Monday was top-
heavy with singing. So thoroughly steeped
and saturated was the show with songs that
only the individual ability and personality
of some of the turns kept the interest above
par. The bill was just one song after an-
other, but notwithstanding the audience
showed unusual approval of the show as a
whole. The bill was not arranged in the
best shape imaginable to bring out its vaude-
ville strength and speed. Harry Singer was
missed around the lobby, as H. S. was always
never in doubt. Dorothy Shoemaker
and Co. offered "Supper For Two." Theme not
new by any means, yet the stage setting was
new and fetching. An odd setting, to be
sure, but one that is a big asset to the act,
giving it the "Belasco appearance." Miss
Shoemaker and her dramatic assistants teach
quite a moral with the playlet. Miss Shoemaker
displays a handsome wardrobe and
enacts her role creditably. Louis Leon Hall
has her husband was built. (This same Hall
has quite a stock rep down East.) Edwin
Brandt has an excellent speaking voice and
made every line tell. Of course, it's a sketch
where a "surprise finish" helps sustain its
dramatic tension. Act pleased the Palace
regulars. Paul Morton and Naomi Glass were
an unquestioned hit. Other turns were
a lesson by watching these clever entertainers
work. Medlin, Watts and Townes may have
knocked 'em out of their seats on the road,
but it's doubtful if their act was ever as well
received at it was at the Palace Monday.
Surefire, with the fat fellow copping the lion's
share of honors. The trio had its patter writ-
ten especially for them by Herbert Moore,
who is fast gaining fame as a vaudeville
writer. That fat boy demonstrated that any
time the others quit him cold that he can
sally right out and get plenty of time doing
a "single." Wellington Cross and Lois Jo-
sephine paid no attention to the avalanche of
songs ahead, but pitched right into their stage
work. (The thick crowd with the auto show sat
patter about a trip to the auto show last Sat-
urday night that pleased immensely. Ernest
R. Ball had a very hard time getting started,
as the song deluge ahead mitigated. When
he struck a melody of his old compositions
the result must have made him feel mighty
good personally. To keep abreast of the
times Ball introduced a new song that stirred
up patriotism. The Sly Water Lillies haven't

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"flashy" tricks. The boy handling the com-
edy is a splendid ground tumbler. Val
and Gamble, billed as the "human comptometer,"
is a lightning calculator of the late Griffith
type, and if his impression at the Palace is
any criterion, Gamble is in vaudeville to
stay. He put over his mathematical solu-
tions with amazing rapidity and the returns
were never in doubt. Dorothy Shoemaker
and Co. offered "Supper For Two." Theme not
new by any means, yet the stage setting was
new and fetching. An odd setting, to be
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changed to any extent since leaving New York.

RIALTO (Harry Earl, mgr.; agent, Doyle-Loew).—Anybody who thought the new Rialto's capacity business for the past fortnight was a flash in the pan will be surprised to hear the amazing business is keeping up. In the face of zero weather, the Rialto, without a big lobby front to accommodate the waiting crowds, has been hitting the high attendance speed since the opening. Harry Earl, manager, who was ill the opening week, was on the job Monday and he was kept on the jump. The bill fairly groaned under its weight of dancing, and one act after another was there with some sort of stepping. The Five McLarens opened proceedings and did nicely, although the audience was just straggling in. Tom Brantford, a familiar figure in the Chicago houses, had easy sailing with his imitations. His "German band bit" was well received. "Vice Graft" comes at a time when the Chief of Chicago's police is under indictment for alleged implications with graft and vice rings, and the police are looking up State's Attorney Hoyne's sensational roundup of "men higher up" in the police department. It tells in plain English how a police captain attempts to graft with a bawdy house keeper right in the very portals of the police department and endeavors to use his influence to send a pretty scrub-girl to a

life of ill fame. The cap's scheme is nipped when a supposed "inside man" saves the girl and gives the police head a physical lambasting. The acting is of secondary consideration. Just as long as the "grafting captain" and the siren-voiced keeper of the scarlet house were being outguessed and outwitted the audience didn't mind what kind of players were enacting the roles. There were strong words and a "hell" at the close, so every body seemed satisfied. The Connely Sisters pleased with songs and dances. After the Hearst-Pathe Weekly, Ward and Raymond appeared and bagged the comedy hit of the first show. This pair, through Ward's Dutch accent and mannerisms, were a laughing hit all the way. Their dancing was favorably received. Following their hardshoe stepping finish appeared the Six Stylish Steppers. They made a dandy impression. "The Polar Girls" made a flash with its scenery, chorus, principals and costumes. Not much to the offering, but the girls were given ample opportunity to display some attractive looking stage costumes. There was a new girl in the half dozen who came within an ace of throwing the others out of step several times. Act was rather cramped for stage space, but looked like a lot of money just the same, and the Rialtoers were satisfied. Following the Fox film comedy Battling Nelson appeared in his characteristic

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monologue, which was well received. Other acts to appear later in the day were Zelayas and Al. Fields and Co.

LINCOLN (Wm. McGowan, mgr.; agent, W. V. M. A.).—The advent of the last half week was accompanied by sub-zero weather which walloped the box office. Easily the most successful of the five acts was Al Fields with his two assisting players in "The Vegetable Hunters." Morris Golden caught on with comedy fiddling and singing, the eccentric dance materially helping. "Song and Dance Revue" is unusual, since there are no male characters, the roster holding three girl principals and a chorus of six. The producers have spunged a bit on costumes and display a number of scene changes, the effort apparently being made to make up in color what is lacking in comedy. Fitzgerald and Loren's turn consists mostly of mimicry, that done by the man who loses the illusion of his imitations by announcing the effect after doing it. The team was replaced after the first day by Strong and Douglas. Jose and Ray opened the bill with a crude pantomime, amusing in spots.

AMERICAN (E. L. Goldberg, mgr.; agent, W. V. M. A.).—Arctic temperature effected business here the latter part of last week, as with most of the outlying houses. The last half show was a good one, topped by James Cullen, who sported his extravagant frock coat, his Miller's jokes and ditties to the delight of the audience. Jim didn't start off

with a bouquet, but as soon as he opened the joke book it was easy picking. Lona's Hawaiian supplied a strong closing act. It is made up of five men who sing and play the popular Hawaiian numbers rather well. Lona comes on at the finish with a dance a la Honolulu, which added little to the turn. Mr. and Mrs. Mel-Burne fitted in well in a comedy playlet. Fields, Keane and Ward, singing and comedy trio, delivered strongly. Ward, Bell and Ward, two unusually fast acrobats and a woman dancer, opened the show very cleverly. Attention to their dressing might help them.

VICTORIA (Harry Blaundin, mgr.; agent, Frank Q. Doyle).—Considering the weather the business last week for the last half was good. Dixie Harris and Four in fifth spot (next to closing) displayed the class of the show, the neat dressing of the men and Miss Harris' taste in gowns materially helping. The men have good harmony at times but for some reason their work has not rewarded as it should have done. Electrical Venus shared honors with the Harris turn, a bushy-haired plant lending plenty of comedy. Paul and Fathine, who opened the show splendidly with a ring act, have done the exceptional by mounting their turn with special hangings of a gold and purple striped material, and it may be noted that the extra effort and expense is well worth while. Lulu Sutton and Co., in a comedy sketch of fair merit, were on fourth. Alice Allison held down number three with

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her banjo playing, of which there was just a bit too much. Knight and Carlyle were scheduled for number two, but when Otis Knight was taken down with ptomaine poisoning at rehearsal, Miss Carlyle occupied the spot alone with several solos. Knight recovered and joined the show on Friday.

WINDSOR (D. L. Swartz, mgr.; agent, W. V. M. A.).—With the thermometer ten below and a biting wind business at the Windsor for the second show last Friday night did not bring any smiles to Manager Swartz's face. Several hundred braved the elements anyway. The bill gave splendid satisfaction. It got started late, but went through nicely. Emmett's canines opened. Pleading act but could be rearranged for better results. That announcement idea with the dog slows the act up noticeably. Emmett should have worn a coat. Miriam Mahr comes from the Pacific Coast. Billed as a "cyclone of ragtime," she offered numbers that hinged mostly on coon shouting. Miss Mahr isn't a bad entertainer, although someone has made her believe she is a dancer. Her stepping should go out on the revision and several new numbers obtained. Miss Mahr could pay more attention to her dressing—not that she may not have a world of wardrobe, but her outfit last Friday didn't look as attractive as she might. Her arms could also stand more powder or "whitening." She was liked. Jane Connelly and Co. were well received in a quiet little skit, "A Strong Cup of Tea." Miss Connelly is an attractive miss, has personality and acts sweetly and effectively. Act specially staged. Browning and Dean hit a comedy vein that was advantageously placed. These boys make every point tell. Crossman's Entertainment not only joined the "big" numbers but made their music score all the way.

WILSON (W. H. Buhl, mgr.; agent, W. V. M. A.).—The Clown Seal opened the last half last week and held attention. Charles Gibbs, dressed more conventionally now, did well with imitations, all things considered and a lack of a full house on the cold night was one of them. Keno and Green have improved

VAUDEVILLE ACTS

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their act. On stepping this pair sails along nicely and they have a new closing number—a la Hawaiian—that gives them opportunity. Eddie Borden, assisted by James A. Dwyer, who also essays comedy (a fidgety Englishman) uses every ounce of energy—calls into play all of his old stage "bits," including several imitations that are not needed, and closed strong with his acrobatic dance. Very well received. Princess Kalama closed the show. The Princess not only is a good-looking Hawaiian but sings and dances well. She carries an effective stage setting, and that is a big help. But most of all to be considered is a big fellow—William Kao—singer and instrumentalist. He's there a mile with the steel guitar and ukelele. The "hula hula" dance proved a strong closer.

ACADEMY (Joseph Pilgrim, mgr.; agent, W. V. M. A.).—The Academy the last half of last week had capacity for the week end. The Great Rago tried to outdo Houdini on a box escape trick. Rago evidently made them like it. McCarthy's Minstrels, seven people—who found the Academyites in a receptive mood—scored substantially. The Kellogg offered a musical act that pleased, while the singing and dancing of Marshfield and Riddle were applauded. Sharp and Evans made a favorable impression.

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PRINCESS.—A pleasing small time show was at the Princess, the house also showing an increase in patronage, due to a nearby house closing. The Princess management increased the bill proper. Mina Strales opened

with singing. Exceptional well-trained voice, but detracting from her good work through not possessing the appearance to properly put her numbers across. Light operatic airs are mainly used, with a high range occasionally. She fared well enough considering the circumstances. Sylvia and Delphine followed with dancing, breaking the idea through the man trying for comedy. If he intends doing comedy, he has a pretty good start on himself, through the makeup worn. While he tries for comedy with a couple of rube "gags" and character dances, in dress only he can claim himself to be a comedian. The woman has a dandy appearance, making three changes in all, and showing good taste in dress, other than the costume worn for the Spanish number. The act could be cut. The opening number is too long. The greater portion of the dancing (soft shoe) is not varied to any extent, naturally the overdone does not gain the appreciation that otherwise might be forthcoming. De Costa and De Costa are accordion players, with only rag numbers, other than one heavy piece, none played in catchy fashion. Either the instruments are differently tuned or the boys know little of harmony. Ofttimes many blue notes were struck. The rag playing is nothing away from the ordinary. They give the impression of inexperience. Billy Crocker (blackface) sang a couple of numbers, and told a couple of "gags" that were rather deep and pretty close to the danger line, gaining most of his returns through that. His final one especially bit the bull's eye for suggestiveness. Crocker has an idea of dress somewhat different from the average monologist, wearing tight trousers. It does not help his appearance. The Deltas closed the show with their painting novelty. They were at the Hippodrome the previous week.

The Blake & Amber agency has been busily engaging people for the Kolb and Dill show, to be staged by Charlie Alphin, and aimed for the Burbank, Los Angeles.

Through securing money from the Concerts funds to stage a large Xmas Concert in the Civic Auditorium, Supt. of Schools Boncibieri lowered the funds to such an extent the supply is too meager for the music in the parks Sunday. Consequently no band concerts for the present are being given.

Ed Milne, manager of Pantages, Seattle,

was in Frisco on his extended vacation, leaving to continue further south.

The Fillmore (pictures) is at present undergoing a change, the house being enlarged through securing a site in the rear, the building to extend further back and increasing the seating capacity.

Conway and Parks, at the Orpheum a few weeks ago, have dissolved. William Conway has joined with Hector Goldspink.

"Hit-the-Trail-Holiday" drew the biggest night business the Columbia has had in three years.

Those engaged for the Kolb and Dill "High Cost of Living" are Ruth Williams, Louise Francis, Dorothy Spencer, Eva Clark, Hazel Randall, Louise Chalfont, Veranda Gillette, Ben Slick.

Engagements for the Burbank, Los Angeles, musical stock, are Hazel Ragan, George Spaulding, Ben Dillen, Mabel Baker, James Sheehan, Florence Pringle.

Bob Harmon is no longer with Ethel Whitehead's "All Aboard" (girl act), on the Pantages Circuit.

Answering an advertisement in one of the dailies last week, 20 men called upon one F. G. Lewis, who intended to organize a company, "Going the Pace," and deposited \$5 as a registration fee. Then Lewis disappeared.

Through instructions received from New York headquarters, the local heads of the leading music publishers held a meeting last week to discuss and endeavor to do away with the professional copy abuse. It appears the general public here, through some unknown source, continually secures professional copies of the latest numbers published. It was agreed to form an association to protect their own individual interests, and meetings occasionally will be held to further discuss such matters that may arise, and also the question of payments to acts. The local managers are trying to arrange matters on a uniform basis. Each office will carry a sign calling attention to the professional copies formerly distributed freely. Professional credentials are now necessary to secure them. The payments will be regulated in such a way so all will work

AMERICA'S FOREMOST CHARACTER ACTOR

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Opens at the Majestic Theatre, Chicago, Next Week (Feb. 12) and is
Routed for the Entire Orpheum Circuit.

Direction of LEWIS & GORDON

on the same basis, instead of the one outbidding the other for a singer. The first meeting was held in the Fedist offices. Harvey Johnston of that office being present, besides Al Browne (Witmark), Phil Otis (Ramick) and Frank Snowden (Shapiro-Bernstein).

BOSTON.

By LEN LIBBEY.

KBITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Fair bill, with Blossom Seeley carrying headline honors easily due to the hit made by her syncopated orchestra. Fay Templeton was given feature advertising. Roy and Arthur, opened well; Donald E. Roberts, fair; Hale and Paterson, excellent; Dyer and Fay, some new stuff, good; Gallagher and Lewis, fair; Grace De Mar, snappy and aggressive single; "Patria" closing.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Pop and pictures. Excellent and well advertised.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Good.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Pop and pictures. Good business. White Rats strike affecting business but little.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Good.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Daily change of feature film program proving a hit. May be permanent policy.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Excellent.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Good business. House featured in the papers as being one of the houses "bought" by the White Rats.

GORDON'S OLYMPIA (Frank Hookall, mgr.).—Pop. Satisfactory business, this being the third house involved in the W. R. U. strike.

PARK (Thomas Soriero, mgr.).—Pictures. Good.

MAJESTIC (E. D. Smith, mgr.).—Fourth week of "Daughter of the Gods." Excellent.

SHUBERT (E. D. Smith, mgr.).—Last week of "Ellen" to good business.

PLYMOUTH (E. D. Smith, mgr.).—Maude Fulton in "The Brat" opened to excellent house Monday. Comedy caught instantly and should have excellent two weeks. Feb. 19 brings the Faversham-Crossman production of "Getting Married."


WILBUR (E. D. Smith, mgr.).—"The Blue Paradise" opened Monday night. Good house. In for a run.

PARK SQUARE (Fred E. Wright, mgr.).—"Fair and Warmer" with Madge Kennedy opened Monday night strong. Should do the best business of the season.

COLONIAL (Charles J. Rich, mgr.).—Third week of "The Cohan Revue" to practical capacity.

HOLLIS (Charles J. Rich, mgr.).—Last week of "Pierrot" to good business. Next week brings Julia Arthur in "Seremonda."


TREMONT (John B. Schoeffel, mgr.).—



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Johnson was one of the first to get away from the eccentric style of dressing, and his clothes are of as good material and as well fitted as were ever turned out by a Fifth Avenue tailor.

"Springtime," going well on its fifth week.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Dark.

CASTLE SQUARE (John Craig, mgr.).—"Jerry" (International) doing a fair week. "Mutt and Jeff's Wedding" underlined for next week.

COPLEY (G. H. Pattee, mgr.).—Henry Jewett's English Players in "Milestones." Ideal production for this company, which made much of it. "A Doll's House" next week.

CASINO (Charles Waldron, mgr.).—"Step Lively Girls." Good.

GAIETY (Charles Batcheller, mgr.).—"Ben Welch's Show." Big.

HOWARD (George E. Lothrop, mgr.).—"Beauty, Youth and Polly" to capacity, with Wormwood's Monkey Circus heading the house bill.

Frederic Hitchcock, giving his address as 515 111th street, New York City, and his business as a theatrical advertising agent, filed marriage intentions Monday to marry Helen E. Paine, a local professional.

Rube Marquard blew into town Monday

simultaneous with Blossom Seeley, receiving considerable publicity which helped her.

Harmon Bushnell Craig, the elder son of John Craig, both of whom are sophomores, is planning to join the American Ambulance Field Service in France shortly, sailing from New York on the 17th of this month if he can obtain the consent of his mother (Mary Young).

BUFFALO.

By W. B. STEPHAN.

GARDEN (Wm. Graham, mgr.).—Leo Stevens and Lew Golden and "The Laughland Girls" doing commendably.

GAIETY (Chas. Taylor, mgr.).—Sam Sidman's Big Show going big. Next, "Hello New York."

MAJESTIC (Zina Lawrence, mgr.).—Zina Lawrence in "Broadway After Dark," well received here with the attendance slightly above normal. Next, "Pretty Baby."

TECK (John Oishe, mgr.).—Return engagement of "Very Good Eddie" heartily welcomed with marked jump in advance sale. Following, "Experience."



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STAR (P. C. Cornell, mgr.).—Margaret Anglin in entirely new production, "The Lioness," opened here very successfully and commended by the local critics. Next, Fiske O'Hara.

SHEA'S (Henry Carr, mgr.).—Theodore Kosloff and Ballet, first honors; Frank Shields, clever; Cole, Russell and Davis, hit; Minnie Allen, good; Wilson and McNallys, well applauded; Violinsky, pleasing; Kaufman Bros., do well; Bradna and Merrick, close nicely.

LYRIC (H. B. Franklin, mgr.).—"Neptune's Daughters," opening favorably, with the Sparrow Trio, billed as following; Cloverleaf Three, very good; Adair and Wyant, good; Delmore and Moore, good; Silvester, very clever; pictures to close.

OLYMPIC (Bruce Fowler, mgr.).—Six Galvina featured and do well; Emilie Montrose, much applause; Gertie DeMilt, class; De Cour-

**THE
RIGHT SONG
AT THE
RIGHT TIME
IN THE
RIGHT PLACE**

NO FLAG!

NO FIGHT!

JUST LOYALTY AND MELODY

**"LET'S ALL BE
AMERICANS NOW"**

By IRVING BERLIN, EDGAR LESLIE and GEO. MEYERS

"LET'S ALL BE AMERICANS NOW"

Peace has always been our prayer,
Now there's trouble in the air,
War is talked of everywhere,
Still in God we trust;
We're not looking for—any kind of war
But if fight we must.

Chorus:

It's up to you! What will you do?
England or France may have your sympathy,
Or Germany, but you'll agree
That now is the time
To fall in line,
You swore that you would so be true to your vow,
Let's all be Americans now.

—2—

Lincoln, Grant and Washington,
They were peaceful men, each one,
Still they took the sword and gun
When real trouble came;
And I feel, somehow, they are wond'ring now
If we'll do the same.

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HARRY J. FITZGERALD

sey Bros., good novelty; The Millards, do nicely.

ACADEMY (Jules Michael, mgr.).—First half headed by the Castellucia Band; Three Ellet Sisters, clever; Bell Hawaiians, good; Drano and Goodwin, a hit; De Peron Trio, novel. Changed last half.

The Buffalo Screen Club ball was well attended.

Sascha Pistor and Vivian Leland are at the Old Tock and Charles Stuart and Dixie O'Neil have been retained at the Maltosa Gardens.

The annual ball of the Buffalo Theatrical Association will be held at the Broadway Auditorium Feb. 14.

Bill Sunday is drawing capacity houses at every performance, but there is no marked falling off at the local theatres.

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Proposed 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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RALPH CONNORS

You Remember Him—(RAY CONLIN)

in "PREPAREDNESS"

FIDDLER and SHELTON

In "The New Cook and the Entertainer"

THE 4 BARDS

"One of the Best Shows—if not the Best—on the Circuit in Two Years."—Filat "Journal."

LOS ANGELES.

By GUY PRICE.

Rehearsals are under way, under the direction of Charles Alphin, for the new musical production, "Hello Hawaii," at the Burbank. Alphin wrote the piece himself. Mabel Baker, late of Australia, is to be the prima donna, while Ben Dillon is to contribute the funny stuff. William Weightman, the millionaire auto racer, is backing the venture.

Local vaudeville houses report excellent business.

Donald Bowles, recently returned from the Antipodes, is undecided whether to go into the movies or return to the legit again.

Bertha Mann opened at the Morosco as leading woman last week and made a favorable impression. Ramsey Morris also joined the Morosco forces.

Harold Melville and sister have gone to San Francisco to begin a tour of the Pantages circuit.

Frank Lowry is handling the publicity for the Burbank.

The Mason gave a performance of "Experience" Sunday night, breaking one of its iron-clad rules in regard to keeping open on a Sabbath.

The grand opera season is only two weeks off. The Auditorium will house the singers as usual.

Motion pictures are now in the Belasco.

NEW ORLEANS.

By O. M. SAMUELS.

TULANE (T. C. Campbell, mgr.).—Eltinge in "Cousin Lucy."

CRESCENT (T. C. Campbell, mgr.).—"Peg o' My Heart."

LAFAYETTE (Harry B. Loeb, mgr.).—Boston Grand Opera Co.

LYRIC (Lew Rose, mgr.).—Stock burlesque.

ALAMO (Will Gueringer, mgr.).—Jimmie Brown's Revue.

Tommy O'Neill and Belle Costello rejoined

THE BOOTERY

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the Lyric's burlesquers Sunday. Mae Earle, with the same company, is ill with the grip.

The Majestic, Jackson, Miss., is no more. Fire.

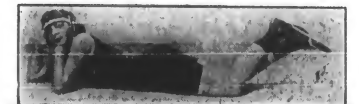
Cyril Maude in "Grumpy" is the Tulane's attraction next week. "When a Girl Loves" occupies the Crescent. Ethel Banks, probably a saving girl, is featured. Last week the "Grumpy" company went through a wreck in South Carolina. No one was hurt.

The Dream World is doing the largest business it has experienced in three years, with Chaplin in "Easy Street" as an added attraction. It's one of the best things Chaplin has done.

PHILADELPHIA, PA.

By JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.).—Another bill, with an even balance, provided about three hours enjoyment for an audience which filled the house almost to capacity Monday. Ruth St. Denis had the headline.



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"THE PARIS FASHION SHOP"

THE PARIS
FASHION
SHOP

This Week (Feb. 5-6-7)
Loew's American, New York
Feb. 8-9-10—Fox's Riviera,
New York

To vaudeville managers, artists, representatives and others, whom it may concern:

This is to certify that I, Will Bradshaw, am the originator and author of the first and original draping act, known as "THE PARIS FASHION SHOP," and copyrighted by me as "A SHOP IN PARIS" April 10, 1914. Entry Class D, XYC, No. 36668. Any other so-called draping act playing in vaudeville is an infringement and copy act of my original work. Be it further known that Chas. W. Cross by agreement with me, is given full power to use the book of my copyrighted act.

THE 1917 PENNANT WINNERS

If pennants were presented for the best songs bearing 1917 copyrights, any impartial Judge would decide in favor of these two remarkable songs because "AT SEVEN, SEVENTEEN AND SEVENTY" and "OH JOHNNY" possess that something that wins success

AT SEVEN, SEVENTEEN and SEVENTY (Daddy Loved the Same Sweet Girl)

WORDS BY RAYMOND EGAN, - MUSIC BY ABE OLMAN.

A NEW IDEA.

A phenomenal song that we predict will be the first real song hit for 1917. A wonderfully unique lyric to which is wedded a simple natural melody that lingers. It will fit any act, show or situation.

GET THIS NOW !!!

OH, JOHNNY, OH, JOHNNY, OH !!!

WORDS BY ED. ROSE - MUSIC BY ABE OLMAN.

Screamingly Funny Lyrics with a hit melody.....

We didn't want to publish "Oh, Johnny" but after (WHITING & BURT) tried out this song and wired that it was the biggest hit in years, we simply had to rush our printer for copies. Great for Singles, Doubles, Quartettes and Ensembles. Catchlines galore.

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position. She was surrounded with a bill that just suits the regular devotees of vaudeville, with plenty of good laughing material and music liberally distributed throughout the entire show. The classical dancer is offering almost entirely new series of numbers for this visit, having Ted Shawn and the Denishawn dancers as her support. The program is artistically arranged and while a bit stiff for vaudeville, carries class and color with it and was warmly appreciated. Just before Mrs. Vernon Castle appeared in the fourth episode of "Patria," the rural comedy, "Rubeville,"

put a corking good finish to the show. You are not long discovering this is a Rolfe production, for the brass musicians get to work very quickly. There is plenty of good comedy handled during the action to give the needed balance to the music and the singing goes over with a punch that was lacking in some of the other vocalizing numbers. Ample license is given to the "rubes" in the country store scene to "cut-up scandalous-like," and they do it to advantage, though some of the comedy shows the result of long usage. The act was a big hit late in the afternoon. The mistake

JESSIE JACK
MORRIS AND BEASLEY
In Vaudeville

Direction, ALF T. WILTON

HAROLD WOOLF and HELEN STEWART

"IN TWO FLATS"
By HAROLD WOOLF

Right NOW—51st Street
Feb. 12—Keith's, Providence
Feb. 19—Temple, Detroit
Feb. 26—Temple, Rochester
March 5—Shen's, Buffalo
March 12—Shen's, Toronto
DIRECTION, MAX HART

Will Morrissey makes in using material that has no place before an audience of the class that visits this house, prevents him being credited with being one of the big hits of the show. He was a big applause winner at that, for he has some good stuff and knows how to make it get laughs, and is ably supported by Freddie Clinton at the piano. As a matter of fact his clean stuff went over so well the other is not needed. He should clean up his

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The Fastest, Cleverest and Most Original Act in Vaudeville

Closing the performance with the ORPHEUM ROAD SHOW and making more than good.

(Have been complimented by all managers on the Tour for the way I treat my performing dogs. They show the good treatment upon the stage.)

Representative, **PAUL DURAND**

AT THE PALACE THEATRE, NEW YORK, THIS WEEK (Feb. 5), DUPLICATING MY SUCCESS at the Majestic Theatre, Chicago, where "Variety" said:

Harry Ellis did not seem feazed a bit when he walked out to sing after such a prolonged session of songs and talk ahead. Ellis is a tenor, and a corking good one, who, unlike some of the grand opera warblers that stick to the classics, offered a varied program that resulted in Ellis scoring one of the biggest hits of the entire show. The audience went nutty over his voice and applauded for his return long after the lights had been flashed for the succeeding turn. (Dec. 25.)

AMERICA'S FAMOUS TENOR

Harry Ellis

in his novelty songologue, "MY GHOSTLY VISITORS," by Herbert Moore
Direction, ARTHUR KLEIN

1917—The Season's First Sketch Success—1917

RYDER KEANE and ILKA DIEHL

AND CO. in

"HUMAN NATURE"

A COMEDY ROMANCE by HAROLD A. CLARKE

Stage Direction

HENRY CHESTERFIELD

Management

HARRY WEBER

act at once and he will have a turn that will register a hit on any bill in any house. A clean, well written bit of comedy called "Cotton Stockings" placed a good sized hit to the credit of Mabelle Adams and Marion Murray, a couple of girls remembered from other offerings. In this latest combination of talent, which includes a classy musical offering for the finish, the girls have a very pleasing vehicle that was appreciated and liberally rewarded here, as it should be anywhere. A quartet of male singers calling themselves Those Four Entertainers did very well with their singing. The bass of the four tries for some comedy, and could get better results if he did not try so hard. As it was he slightly overdid the thing, but not enough to prevent the boys from finishing to a strong hand. Paul McCarty and Elsie Faye have an odd way of introducing a singing and talking skit with a bit of dancing mixed in. They call it "Suicide Garden," and there is just enough

plot to the sketch and a song to give a reason for the title. Their act is well handled, with some brisk crossfire chatter, and it brought the pair excellent results. Flavilla, a girl in white, who plays on a white accordion, held down the next to closing spot in a thoroughly likeable way. She plays well, for a girl, and has given some attention to selecting a program of numbers which pleases everybody. The Four Akis offered a very showy Japanese novelty act that got over strong in the opening position. They have a varied assortment

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of bits, including a song by a little girl. The fourth episode of "Patria" is entitled "Double-Crossed," and from the four episodes to date, this title would be a most appropriate one for the whole picture. It is still holding the house, however, despite that it comes on very late.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Mile. Sumiko headlined. Others: Joyce, West and Senna, Sampson and Douglas, William DeHollis and Co. and others. The Fox film feature is "One Touch of Sin."

COLONIAL (H. A. Smith, mgr.).—Rajah and his associates, including Princess Olga and Princes Alia, furnished the headline attraction. Others: "The Hoosier Girl," a musical tabloid, Amaza Brothers, Baby Helen, Mack and Handson in a skit called "Busted," Nip and Tuck, Big City Four and the five-reel picture, "The Primitive Call."

NIXON'S GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—The musical tab called

"Wanted, a Wife" is the headliner this week. Others: Koban Japs, Jack Marley, Lillian Fitzgerald, Savannah and Georgia, Kerlake's pigs and pictures.

ALLEGHENY (Joseph Cohen, mgr.).—The film feature, "One Touch of Sin," with Gladys Rockwell featured, is given the headline position, surrounded with the following vaudeville acts: Josephine Cliff and Co. in "A Breath of Old Virginia," Tom Brown's Minstrels, Fashel and Cushing, "Oh, Please Mr. Detective" and Jolly, Frances and Wild.

BROADWAY (Joseph Cohen, mgr.).—The first showing of the Fox feature film, "The Scarlet Letter," with Mary Martin in the principal role, is announced here this week. The surrounding vaudeville bill contains Norman Jefferies' big girl act, "Maids of Philly," Bernard and Harrigan, Halley and Noble, Cole and Dennehey, Reigle and Ben'er.

KEYSTONE (M. W. Taylor, mgr.).—Tom Linton, Grace Linquist and Co., featured.

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We are playing our

Fifth tour of the Loew Circuit

Our act is different from any other in the profession, in that it combines high class, artistic dancing, comedy and a new idea in aerial gymnastics.

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A TIP WORTH WHILE

Now Is the Time to Sing That Greatest of All
Non-Hyphenated American Song

"DON'T BITE THE HAND THAT'S FEEDING YOU"

If you do not already know the song, and you cannot get to any of our offices, go to the nearest music store and buy a copy. It will pay you because you will prove to your audience that you are a live wire, public spirited, a 22-karat loyal American

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PANTAGES THEATRE Bldg.

Paul Burns, Lillian Steele and Chums, Alice Nelson and Co., Town and Bride, Five Cantons and "From Sunshine to Shadows," of "The Great Secret" as the film feature.

WILLIAM PENN (G. W. Metzel, mgr.).—Julian Rose features the first half bill. Others: Creighton and Belmont, Lillian Kingsley and Co. in "The Coward," Larry Reilly and Co. in "The Irish Emigrant." Bobby Heath and his Girlies featured the second half of the week. Bessie Love in "Nina; the Flower Girl," and "The Iced Bullet" were the film features.

GLOBE (Sabloskey & McGurk).—"The Social Whirl," a musical comedy, with Jack Russell, Lotta Baker and Al Knight as principals headlined this week. Others: "An Innocent Bystander," Matzatti Family, Mabel Hobats and Hill, Mills and Moulton, Cole and Denabey, Nell McKinley, Visions d'Art and others.

CROSS KEYS (Sabloskey & McGurk).—Talbot's String Band, a local organization which won the prize in the Mummer's Parade here on New Year's Day made its vaudeville debut as the headliner of this week's bill. Others: Pisano and Bingham, Hugh Blaney, Kelly and Mayo, Jack Morrissey and Co., Gordon and Powers. Second half: Mona Hungerford and Co. in "My Daughter," featured. Others: Pentelle Stark Trio, Jane Weir in a sketch called "The Cradle," Telegraph Trio, Fauer and Linder, Eddie Trio and pictures.

SEATTLE.

By WALBURT.

METROPOLITAN.—"The Lilac Domino," 24-28, drew good business.

MOORE, TIVOLI, GRAND.—Dark.

ORPHEUM.—Sixth week of musical comedy by the Wilkes Players; splendid production of "The Yankee Prince." Now, "The Spectral Gift," with Norman Hackett, Phoebe Hunt and other dramatic players in the cast.

LYRIC.—Musical comedy and vaudeville. **COLONIAL**.—Parson's Musical Comedy Co. and a feature photoplay.

OAK.—Monte Carter Musical Comedy Company in "The Seaside Flirts."

ALHAMBRA.—(Orpheum).—Week 25, headlining the bill is Seattle's own Japanese prima donna, Haruko Onuki, known locally as Marion Ohnick and a graduate of the Queen Anne High school. Beatrice Hereford, joint headliner, clever character delineator. Riggs & Witche, terpsichorean artists. Nordstrom & Pinkham, quaint comedy. Hans Hanke, artistic pianist. Miss Litzel, accomplished aerialist. Ames & Winthrop, good skit.

PANTAGES.—Pauline headed excellent bill. Hugo B. Koch & Co., in sketch; Evelyn & Dolly, versatile. Golsmith & Pinard, clever. Marie Russell, excellent.

PALACE HIP.—25, Adamson & Kekuku's Hawaiians, best seen here. Four Novelty Pierrots headline. La Joe Trio, conventional cycle act. Nat and Flo Albert, good. Wilson & Whitman, went over big. Alexander & Fields, comedy honors. Riva Larson Troupe, headed Thursday's bill, novel. Green & Pugh, colored, good. Hartman & Varady, nifty. Walter Gilbert, comedy. Murray & Hall, good. Clarke & LaVere, well received.

GRAND.—Dark on account of recent fire. **COLISEUM, LIBERTY, CLEMMER, MISSION, STRAND, REX, CLASS A, MAJESTIC, MADISON, IMPERIAL, WASHINGTON**.—Feature films to good business.

Edward G. Milne, local manager for Pantages, is making a trip over the southern section of the Pan circuit.

Dramatic stock is again at the Orpheum, beginning Sunday. The Wilkes Musical Players, here for the past six weeks, goes to the Wilkes Vancouver house, and the company now at Vancouver comes to Seattle. Norman Hackett and Phoebe Hunt will play leads.

James Barrie Norton, a juvenile stock actor well known on the Pacific coast, has joined the Del Lawrence Company at the Avenue theatre in Vancouver, B. C.

Marie Davenport has joined the Monte Carter Musical Comedy Company at the Oak theatre.

The Lyric, on Occidental avenue, has again changed hands, and reopened after being closed for a week. H. Fields is the director of the burlesque company playing there.

West & Boyd have joined the Del Lawrence Co. at the Avenue theatre, Vancouver, B. C.

Princess Wabietka, the Indian mindreader, is filling vaudeville dates in and around Seattle.

Karl Shager and Ralph Emery are at their homes in Los Angeles.

Minnie Larson is with the Parson Musical tab show at the Colonial, this city.

S. A. McCarthy, the Australian yodler, is forming a new act. A whistler and banjoist will be secured.

Bert Vincent and Jack Owen are playing Chicagoward.

Joe St. Peter, manager of the Rose theatre, Everett, was in Seattle lately on business.

HARRY VAN FOSSEN

THE MAN THAT PUT THE "U" IN FUN AND PUTS FUN IN YOU

Featured in "WATCH YOUR STEP"

Playing the part created by Frank Tinney, but offering my own original material.

This Week (Feb. 5)—Montauk, Brooklyn

Next Week (Feb. 12)—Bronx Opera House, New York

"Did I tell you about the wildcat?"

ED. FRANK

CLAYTON AND LENNIE

"ON THE BULLY-VARD"

16 minutes of clean, solid laughter. We'll prove it to you at the **COLUMBIA THEATRE, NEW YORK, SUNDAY (Feb. 11th).**

Direction, **PETE MACK**



MAX FORD
(Four Fords)

We have encountered a rainbow of success in the Ocean of vaudeville.

MOSS EMPIRE, LONDON, ENG.



And His "Lil' Pal"
HETTY URMA

MAX FORD and HETTY URMA

in dear "OLE LONNON"

John Welch has joined the Parson Musical Comedy company.

The Grace Twins are heading toward Gotham.

George T. Hood, local representative of the Northwest Theatrical Association and manager of the Moore theatre for the past several years, has resigned as manager of the Moore. Frank Hood, treasurer, and Gertrude Siorah, assistant treasurer, also resigned at the same time. Mrs. Hugh Hood, owner of the Moore, accepted the resignations. It is not known just what will be done as to the management of the house between now and next August, when the Orpheum shows will be housed there.

Ray ("Honey") Harris is now directing the chorus of the Wilkes Musical Players.

Link & Leslie (formerly the Eaton Boys) have joined the cast of the Wilkes' Players at the Orpheum.

The Colonial, South Bend, was destroyed by a fire Aug. 26, which did \$100,000 damage to the business district of the city. Guests in an adjoining hotel had narrow escapes.

SPOKANE.

AMERICAN.—American Players in "What Happened to Mary."

AUDITORIUM.—3, "Lilac Domino" to good business; 5, Flonzaley Quartet, under auspices of the Spokane Symphony Orchestra; 6-12, "Intolerance," film spectacle.

HIPPODROME.—Week, 25, Norris' Baboons headline bill for first half. Cameron & Davett, skit, "The Groom Forgot," humorous. Milano

Four, good harmonists. Challis & Lambert, pleased. Adams & Mangles, excellent. Art Adair, comedy honors. The Aeroplane Girls, headline Wednesday's show, sensational. Metropole 4, good; Mizpah Selbini & Co., versatility. Belle Bochus & Co., good. Hall & Beck, hit. Castle & Davis, ovation.

PANTAGES.—Week 25, Belleclair Bros., headlining, sensational turn. "Telephone Tangle," novelty. Bobby & Nelson, registered nicely. Elizabeth Cutty, pleasing. Australian Woodchoppers, good. Good bill.

CLEMMERS.—1916 Pendleton Round-Up pictures. Mrs. Vernon Castle in opening chapters of "Patria."

LIBERTY.—Dorothy Gish in "The Little Yank." Frank Keenan in "The Bride of Hate." CASINO.—Virginia Pearson in a Fox feature, "A Tortured Heart." Mabel Talliaferro in "A Wife by Proxy."

CLASS A.—Valeska Suratt in "The Straight Way." Gladys Coburn in "The Primitive Call."

REX AND UNIQUE.—Photoplays. ARENA.—Ice skating and hockey.

Owing to a change in routings, "The Lilac Domino" here but one night instead of two.

The Lorelei Club concert and cantata, "Sir Oluf," at the Davenport, Tuesday, was largely attended.

Farewell week for Henry Hall at the American Theatre.

Gus Hoyer is the new manager of the Stillwell theatres, succeeding B. W. Copeland, who goes to New York for the Oregon-Washington Feature Film Co.

OH! WHAT A SENSATION!!!!!!

THE SCREAMINGLY FUNNY COMEDY SONG

"OH! JOHNNY, OH! JOHNNY! OH!"

Words by ED. ROSE

Music by ABE OLMAN

THE OVERNIGHT SONG SENSATION FEATURED BY

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NOW TOURING IN
"The Danger Line"—A Genuine Novelty

This Week (Feb. 5)—Pantages, Salt Lake City
Next Week (Feb. 15-17)—Pantages, Ogden, Utah

THE ORIGINAL IDEA

KOKOMAYNIA CLUB

We opened in Chicago this week.

New Members—Al E. Hall, Otto Spitz, Schultz and Roth.

Manny Kay is in town this week. Martha Hickay you sure got to be a swell girl, so Jules says. Benny Howard please drop us a line. Honorable line-up of our act, Harry Meyers (very important), Jules Hummel (important), Jack Hoffman (foreman), Jerome Tobin and Ben Burke (ad lib).



"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



Mc KAY'S SCOTCH REVUE

The first and only ragtime Bagpipe Band in America. A feature with McKAY'S SCOTCH REVUE.

KATHARINE DANA'S "FISHERS FOLK"

UNITED TIME

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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.

MOON AND MORRIS

"The War Cry," Jan. 29th

We understand that Moon and Morris, who are playing Keith's, Washington, this week, are buying horses for the British Government. (We think this is a STALL.)

Direction - H. B. MARINELLI

ED. F. REYNARD

Presents

Mlle. BIANCA

The Classic Dancer with a Production

MLLE. BIANCA

Presents

ED. F. REYNARD

The Ventriloquist With a Production

Sam Cohen, former manager of the Spokane and Empress theatres, has returned to the city and announced he will probably soon reopen the Strand as a combination house, using three acts of vaudeville and pictures at a 5-cent and 10-cent tariff. The new Kellie-Burns or Fisher Agency would supply the vaudeville attractions.

B. W. Copeland, secretary and treasurer of the Stillwell Theaters Co., operating the Casino, Class A, Rex and Unique theatres here, has resigned. He will leave next week for New York city, where he will represent Spokane's only picture producing organization, the Oregon-Washington Feature Film Company, of 110 Post street. In New York Mr.

HOUDINI

Next Week
(Feb. 12)
Keith's
Washington

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.

ENTERTAINERS OF THREE CONTINENTS

EXPERT ECCENTRIC TERPSICHOREAN DANCERS



PRINCE

KARMIGRAPH
NUMBER 17

KAR-MI

VAUDEVILLE'S GREATEST
ILLUSIONIST SAYS:

HE IS NOW PLAYING RETURN DATES OVER THE
"POLI CIRCUIT" WHICH SHOWS

"KAR-MI GETS THEM IN"

(Address VARIETY, New York)

Class

EDDIE BORDEN

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

LITTLE DIXIE HARRIS

Albertina Rasch

U. S. C. and Orpheum

IN VAUDEVILLE

Direction, ARTHUR KLEIN



Week of Jan. 22nd Rochester "Post-Express" says:

Van and Belle, flying missile experts, at the Temple this week, have the greatest novelty of the season. Their comedy in the high lights is good and Miss Belle's laughter is infectious and natural.

Direction, HARRY WEBER

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

ROLAND TRAVERS

THE ILLUSIONIST EXTRAORDINARY

Next Week (Feb. 12)—Keith's, Philadelphia

This Week (Feb. 5)
Keith's, Providence, R. I.

DIRECTION, MORRIS & FEIL

STUART BARNES

Direction, JAMES E. PLUNKETT

Copeland will handle the eastern state rights of the 1916 Pendleton (Ore.) Round-Up pictures. Fifteen copies of the picture are now in use in Canada and the United States.

The cold, blustering weather of the past few days has had a noticeable effect on show patronage.

Richardson & Talbot Players are now playing in the vicinity of Lewiston, Idaho.

George M. Rosener

The Representative Character Actor

of American Vaudeville.

HARRY JENNIE

PRATT and PRATT

CLASSICAL AND POPULAR
VOCAL SELECTIONS



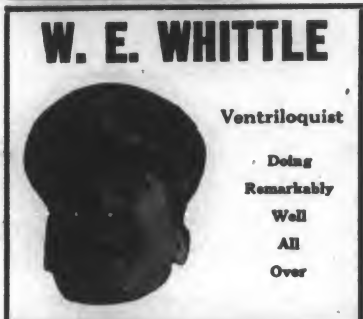
3 BENNETT SISTERS

Muscular
Maids in
Mit and Mat
Maneuvers

Direction
MAX E.
HAYES



**BILLY
NEWELL**
and
**ELSA
MOST**
with
Menlo Moore's
"Joy Riders"
W.V.M.A. and U.S.O.



W. E. WHITTLE

Ventriloquist

Doing
Remarkably
Well
All
Over



VALDO and CO.

HOKUS FOKUS
"Somewhere in
Canada"

These two-a-day
houses make one
feel important. But
I miss that jolly old
six o'clock Frolic.

PETE MACK,
Director-General

ONE WORD
TO THE WISE MANAGER
IS
SUFFICIENT

**VESPO
DUO**

ACCORDIONIST and SINGER

TEX and MABEL

SHEA

Present
CLEVER COMEDY — PRETTY GIRLS
Palace Theatre, Detroit, Mich., Indefinitely

Managers and Agents
are hereby notified a new act known as
Killian and O'Rourke
recently at the Fifth Avenue, have taken
our act bodily. We hope to protect our
own original material, with your assistance.

**SMITH
AND
KAUFMAN**

in "A Midnight Occurrence"

RETURNING TO VAUDEVILLE
After Two Years in Musical Review
Billy
**SEYMOUR and
WILLIAMS**
Hazel
IN A NEW TRAVESTY
"WHEN DO WE EAT"
15 Minutes of Laughter and Song
N. B.—We still retain ALL RIGHTS to
our other act. So keep off!



**CAMILLE
PERSONI**


"The Butterfly Girl"
of Vaudeville



FRANK TERRY CAN GIVE YOU SUCCESS

Good material means "SUCCESS," and Frank Terry can write any kind of material you may require. Try him. These people have:
Miss Alloe Lloyd, Marie Lloyd, Vesta Tilley, Ruth Roy, Alma Gray, Lillian Doherty, Marie Hart, Flo and Ollie Walters, Annie Kent, Queenie Dunedin, Messrs. Golding and Keatinge, Barrows and Brown, Sabbott and Wright, Raymond and Caverly, McCormack and Shannon, Kammerer and Howland, Orren and Drew, Dave Thursby, Tom Almond, Harry Glynn, Sandy Shaw, Geo. Auger, Meredith and Snooters, Russell Vokes, Croo, Wilkie Bard, George Robey, Little Tich, etc., etc.

Note new address and telephone.
FRANK TERRY The Elmsford, 300 West 49th St.
New York City, Phone Bryant 7720
CALL, WRITE, OR PHONE. TERMS TO SUIT.



MIKE
DONLIN
and MARTY
McHALE
IN VAUDEVILLE



WALLY IVANHOFF and
the Original KARL VAR VARA
Russia's Foremost Tenor and Pianist



BACK AGAIN

THE BRADS
Ten Minutes in "One"

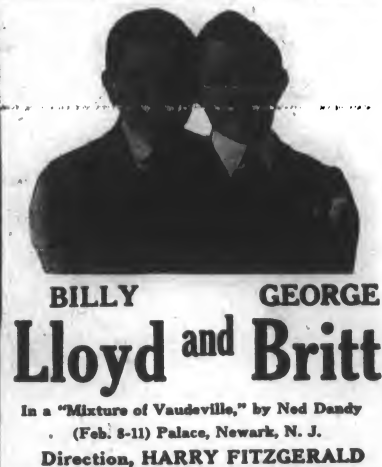
Enjoying the Season's Best

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



BILLY GEORGE
Lloyd and Britt
In a "Mixture of Vaudeville," by Ned Dandy
(Feb. 8-11) Palace, Newark, N. J.
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



SHERLOCK SISTERS

United Time
Direction, GEO. CHOOS and BILLY GRADY

BARDELL
Juggler Supreme "A Little Different"

"Brains and Ability Plus a Monocle"

Mr. PELHAM LYNTON
with Mrs. Langtry (Lady de Bathe) on her Opheum Tour

Were We a Hit in New York?
YES—
But "The Call of the Wilds" Is Strong

**KIMBERLY
AND
ARNOLD**

EDWARD S. KELLER, Palace Theatre Building, New York



Say!
Ed. Marshall.
We've got lots
of company on this
page now, haven't we?
Walter Weems.
Does black-face,
wears clean collars.
Novelty.



This Week (Feb. 5)—Majestic, Houston, Tex.
Next Week (Feb. 12)—Majestic, San Antonio, Tex.

BILLY SCHEETZ and BETTY ELDERT

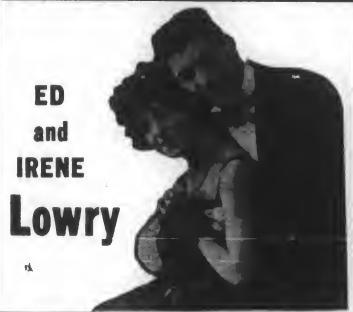
"Whittier's Barefoot Boy"
A CLASSIC IN "ONE"

Direction, NORMAN JEFFERIES.
Nolan and Nolan and Billie Revere say:
What you said last week was double.
Allen: Has Joe broken his typewriter?

BESSIE MORIN SISTERS



Touring Orpheum Circuit
Direction, HARRY WEBER



ED
and
IRENE
Lowry

MESSRS. HUGHES AND SMITH
Present THE PINT-SIZE PAIR
JOE

LAURIE and ALEEN BRONSON

IN "LOST AND FOUND"
Weston and Claire sent me "a shot." I always
said they did a good act.
Tom Kerr at last has shown his independence
and preferred to wear "old shots," so he sent
them to me.
Thanks, boys. Who's next? Nolan is going right
along.



If chickens would
come home to roost,
the roosters wouldn't
stay out so late.

BILLY BEARD

"The Party from
the South"
Direction,
Harry Weber



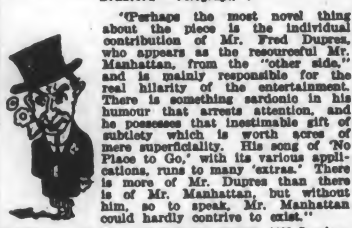
NOLAN AND NOLAN

This Week (Feb. 5)—Colonial, New York
Next Week (Feb. 12)—Alhambra, New York
Agent, NORMAN JEFFERIES.

CHALKOLOGY ALWAYS
INCLUDES A POLITICAL
OR CIVIC CARTOON IN CO-
LORS OF LOCAL INTEREST
IN THE CITY WHERE CURRENT.
THE INTERESTING FACES
AND PERSONAGES IN THE
AUDIENCE ARE FAITHFULLY
PORTRAYED IN COLORS
WITHOUT THE SLIGHTEST
OFFENSE OR EMBARRASSMENT.
SOUVENIRS TO THE ELECT.
THIS FEATURE OF CHALK-
OLOGY CANNOT BE OVER-
ESTIMATED—
EDWARD MARSHALL.

"MR. MANHATTAN" Fred Duprez

Bradford "Telegraph":

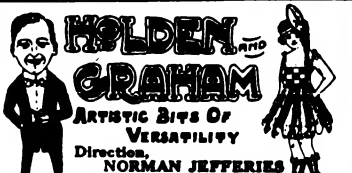


American Representative SAM BAERWITZ 1495 Broadway New York

FRANK WHITTIER and CO.

Presenting
"The Bank Roll"

Direction, WESLEY OFFICE.



HOLDEN and
GRAHAM
ARTISTIC BITS OF
VERSATILITY
Direction,
NORMAN JEFFERIES



HOWARD LANGFORD

Principal Comedian with
"Katink"
Direction, Chamberlain Brown

MARTYN and FLORENCE

(Vaudeville's Best Opening Act)
Next Week (Feb. 12)—B. S. Moss' Regent
and Hamilton Theatres
Personal Direction,
MARK LEVY.

Loney Haskell.
Friend Loney:
Your letter and card reached us at last, having
been forwarded to three or four different addresses.
Many thanks for the interest you have shown in our
behalf.

The Special Delivery and messenger boys will
work overtime in Columbus this week.
BRUCE WEYMAN is in town.

P. S.—An extra large (crowd) in Columbus this
week.
TRULY SHATTUCK and MARTHA GOLDEN
(some mob), and a couple of regulars.

JIM and MARIAN HARKINS

Direction, NORMAN JEFFERIES

After Visiting, One begins to Realize why
the 34th St. Rooming Houses are
ABUNDANT WITH ACROBATS
One Trip Up A Flight Of Stairs Suffices.
1. Steps. Like Teeter Boards.
2. Bannisters. Have no Will of their
own.

U HAVE 2 B JIMMY FLETCHER

An Acrobat to get Up and Down stairs.
"The Dublin Dandy"
Stoll Tour (Regards to Freddy James)
Direction, Mark Levy

THE
BOX OFFICE ATTRACTION

Catherine Crawford AND HER FASHION; GIRLS

Direction,
Arthur Pearson



THIS NEVER HAPPENS

To A Single

"Hard Luck caught up with us again—
My partner has a cough.
So let me sleep in the morning. Mother:
The first half, we LAY OFF."

Harry Sydel

"The Splitweek Sarah Boinhardt"

Loew Circuit Direction,
Mark Levy

BLACKFACE

EDDIE ROSS

Neil O'Brien Minstrels
18-17

Permanent Address, VARIETY, New York



PAULINE SAXON

SAYS:
At times when everything
goes wrong and trouble comes
both thick and strong, I sing a
little cheerful song and thus I
kid myself along.

"BABE" FLORENCE COOK and PEMPONI

Will be with you soon in bits of vaudeville

MARTYN and MACK

THE SINGER AND THE DANCER
Playing Loew Circuit
Direction, TOM JONES.



HELLO,
Porter J. White
The folks wrote
me that you carried
a complete
fishing outfit with
you, but they for-
got to mention the
reason!
Heard that Guy
and "Bill" Stuart
got some dandy
pickers up at Earl
Walke's last sum-
mer while you slept
peacefully in the
hammock!
Best from
OSWALD.
WOODSIDE
KENNELS
L.I.

IDIOTICALS

A deaf and dumb man was convicted recently
when the state showed moving pictures of his con-
versation in two weeks.
This much can be said for the Goldfish: It at
least never tries to sing.
Building laws do not compel jails to have exits
marked in red lights.

Fred (Hank)

FENTON and HARRY (Zeke) GREEN

(and Cat)
In "MAGIC PILLS"
Personal Direction, MAX GORDON

Clyde Phillips
Offers

That Beautiful Act MABEL NAYNON'S BIRDS

Talent Tells
If you're from Missouri,
we can show you.

See MARK MONROE
1495 BROADWAY



AS A "DANCER"

"SECOND TO NONE"

VERA SABINA

Los Angeles "Examiner"
Miss Vera Sabina presents
pantomime choreography with
wonderful suppleness and grace.
Her aide, Maurice Spitzer is a
living embodiment of the colorful
Ballet fantasies.

"Arabian Nights" was their
best effort; costumes and settings
of the Far East marked the triple
number.

Direction,
MAX GORDON



JANET ADAIR

"Song Definitions"

Assisted by

EMMA ADELPHI

Booked solid Orpheum, U. B. O. and
Interstate
Direction, HARRY WEBER

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

KEIT and DeMONT

With
IRWIN'S MAJESTICS

CLAUDE CLARA Golding and Keating

Booked solid W. V. M. A.
Eastern Rep., ROSE & CURTIS
Western Rep., BEEHLER & JACOBS

Charley Grapewin's Opinion

Omaha, Feb. 2, 1917.

NOW that the vaudeville artists have a club (and a real club), where he can not only meet his fellow artist, but can chat with the manager he has heard about but has never met, and find that they are human beings and not slave drivers and robbers as some of them have been led to believe, he will take a new interest in his profession, and not follow a leader, but be one of the leaders—not only try to keep up to the times, but to try and be a little ahead of the times.

The N. V. A. I know will convince the smaller artist, especially the new recruit, that the manager is more than willing to meet him half way. These conditions have always existed, only some of the vaudeville artists did not know it; they let others think and dictate to them.

I have had 20 years in vaudeville, and during that time I have never had a contract broken or a misunderstanding with a manager. All you have to do is produce the goods, attend to your own business, make it a point to meet the manager, and you will find the man who owns the frame will be pleased to place your picture in it. Now that the N. V. A. is such a splendid success, I for one would like to see a sick insurance for the vaudeville actor in his old age and a place for him to rest—not a poorhouse, but a home he has helped build for himself, where he can go when he has outlived his usefulness—not as an object of charity, but as one of the owners—a place he can refer to as home.

I want to live to see that place.

CHARLEY GRAPEWIN

TEN CENTS

VARIETY

VOL. XLV, No. 12

NEW YORK CITY, FRIDAY, FEBRUARY 16, 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**

The Marvelous sentimental song hit

“WAR BABIES”

by **BALLARD MACDONALD**, **JAMES HANLEY** and **EDWARD MADDEN**

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

CHICAGO
Grand Opera House Bldg.

'FRISCO
Pantages Theatre Bldg.

VARIETY

VOL. XLV, No. 12

NEW YORK CITY, FRIDAY, FEBRUARY 16, 1917

PRICE TEN CENTS

AMERICAN MANAGER HIRES ALL ENGLISH CAST TO SUPPORT STAR

Oliver Morosco Has Only English Players in "The Fugitive" With Emily Stevens. American Actors Already Incensed Through Preference Given English at Lower Salaries. Advocating Protest to Press Throughout Country.

Already inwardly if not outwardly furious at those American producing managers who have made it a practice to give preference to English players in casting pieces, the Americans have what they claim is an undeniable complaint against Oliver Morosco, who is reported to have secured an all-English cast in support of Emily Stevens in "The Fugitive," a new piece now in rehearsal and to open out of town the latter part of the month.

Several of the better-known American players are advocating voicing a protest to the press throughout the country, explaining the conditions and asking in the publicity that the American public refrain from patronizing legitimate productions put upon the stage solely with an aim to economy in the salary list at the expense of home talent.

One of the best known of American actors, now playing an indefinite engagement in a Broadway theatre and who is never idle unless he so wills, probably expressed the feeling of all American players when commenting upon this phase of American theatricals that has become more pronounced since the war started. He said that, aside from all pertinent queries that might ask what these English actors are doing over here in these momentous times to their country, the English people have grown notorious for working cheaply, cutting under an American's salary for a role, and thinking nothing of offering themselves at say \$100 for a part an American would ask \$200, making other salary cuts proportionately to secure an engagement.

"Perhaps you don't know," he continued, "that many of these same English actors now working for \$100, more or less, a week were playing in the English provinces for one or two pounds (\$5 or \$10) weekly. It can be proved and it is well known to many of us.

"You have no idea of the number of English actors now over here. They can be secured for any figure and the

matter has passed beyond the joking point. An American actor builds up his standing in the profession through years of application and hard work. He may be sent for, but when telling his salary is told to call again in a day or so while an effort is made by the manager to procure an English substitute at about one-half the weekly money the American wanted.

"And the Englishman gets the job. He is always ready for a job, at any price, with few exceptions, and it leaves to the American only the picture of an American manager unloyal to his countrymen for the matter of the dollars he can shave on the salary list.

"The English had no compunction in venting their attitude toward the American actor over there and they have been doing it right along, publicly and privately, although if the Englishmen who should be at the front with their fighting forces were there, England would require foreign artists to entertain those at home.

"I, for one, am in favor of a thorough campaign against this wholesale engaging of English actors, with Americans left to walk the streets because they have not been bred to look for more salary abroad than they can earn in their native land, knowing that the least they will get away from home will be treble what they ever before received."

The discussion of the English actor in America has been going on for some time. A large number have reached these shores since the war started and their presence has been felt by the Americans for a long time. Many personal contacts between American and English actors have been narrowly averted in the Lamb's Club, where many Englishmen seemed so welcomed they quickly became members.

In the past there have been plays casted with all English players, announced to travel in Canadian territory only, although some of these played a portion of the States.

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

CHICAGO'S \$3,750,000 THEATRE.

Chicago, Feb. 14. Mort Singer has announced Martin Beck and the estate of Charles E. Kohl have taken a 99-year lease from the Marshall Field Estate on the half block on the west side of State street, extending from Lake street to Couch place.

The ground is valued at \$2,500,000. It is the intention to build a theatre seating 3,000, at a cost of \$1,250,000. There will be a 16-story office and shop building in conjunction with the theatre.

Work of dismantling structure now on site will commence in mid-summer. House to be ready for summer, 1918. Policy will probably be vaudeville, at a lesser admission scale than now charged at Majestic and Palace, owned by the same vaudeville interests.

"HYPHEN" TAKEN OFF.

"The Hyphen," a "war sketch," with a decided German tendency, has been removed from the vaudeville stage, with the different complexion lately given to our international affairs.

Up to the time of its abandonment the sketch had been playing steadily.

OLD TIMERS' BILL.

Scranton, Pa., Feb. 14. Poli's for the first half next week (with the second half to be played at Poli's, Wilkes-Barre) will have an "Old Timers' Week."

The bill in its running order is Fox and Ward, John F. Clark, Ed Blondell and Co., Charles B. Lawlor and Daughters, Ward and Curran.

BLACKFACE PLAYLET.

Five players in blackface led by Edmund Breese will shortly play a sketch in vaudeville.

M. S. Bentham is attending to the booking, also looking after the vaudeville direction of Isabel Irving, who, with Charles Wingate, will revive "The Woman Intervenes" as a playlet.

NEW OPERETTA CLOSES.

Baltimore, Feb. 14. The Shuberts decided to close "The Fair Unknown" here on three days' notice last week.

At present the verdict is that the piece will be shelved.

Gas Shortage Closes Little Theatre.

Cincinnati, Feb. 14. The Little Playhouse has been closed owing to the shortage of illuminating gas.

"Blanchette" was listed for Wednesday and Thursday. Manager W. W. Martin claims the company will lose \$300 owing to the closing.

THOMAS AND OPERA.

During the week the Shuberts finally removed the name of John Charles Thomas from the billing of "Her Soldier Boy" at the Astor, although the baritone has been out of the production for the last three weeks. The 45th Street theatre still has Thomas' name on painted stretchers and the printed three-sheets.

Broadway rumor has it a theatrical manager with lots of Pittsburgh wealth behind him has become interested in the singer and is willing to finance him in a course of study for the operatic stage.

BROADWAY WEEK STAND.

Mme. Nazimova will play Broadway for one week with a proven success. "Ception Shoals" is to move from the Princess to the Fulton for a week and then make way for "Pals First" (with William Courtenay and Thomas Wise).

Meantime Walter F. Wanger is trying to secure another house for the "Shoals" star.

"FOLLIES" GIRLS MARRYING.

Chicago, Feb. 14. When the Ziegfeld "Follies" leave here two members will remain behind. Mae Carmen is to marry Maurice Dekker, an importer of New York, and Mabel Callahan is the bride-to-be of J. D. Cable, a broker. Miss Carmen's engagement happened after a courtship of less than a month.

AL WILSON DOING "IRISH."

Chicago, Feb. 14. Al. H. Wilson is no more a "dutch" comedian, he having switched his role from German to an Irish characterization without changing the show and in that way playing it safe with all audiences.

His show is touring Canada and is reported enjoying its most prosperous season.

FLORIDA'S COLDEST.

Tampa, Fla., Feb. 14. The coldest weather in 20 years down here has caused thousands of dollars loss by frosts.

The South Florida Fair had to close last week through it. Fifty-eight thousand paid admissions. The prospects were very bright.

George Steffey, of the Kennedy Carnival Co., broke his leg while dismantling the show.

CHICAGO'S FIRST MATINEES.

Chicago, Feb. 14. All Loop theatres played Lincoln's Birthday matinee Monday, for the first time in the history of the Loop, all doing big business.

PROHIBITIVE ENGLISH TAX REDUCES SALARIES ONE-HALF

Returning Americans Predict Government Will Exact 50 Per Cent. on Alien Incomes by Aug. 1. Railroads Increase Rates and Cut Baggage Weight Allowance. Managers Reducing Shows.

The income tax in England will be 12 shillings on the pound, or about \$2.50 on every \$5 earned, by August 1, next, according to Billy Gould, who returned to New York on the "Kroonland" Sunday.

The present income tax amounts to six shillings on the pound or about 22 per cent. of the actor's salary abroad, said Mr. Gould, who has been on the other side a year or longer.

English railway fares have increased 50 per cent. since the war and the number of trains decreased by one half. Not over 112 pounds of baggage is permitted and any excess must be sent parcel post. Everybody must move his own baggage with taxis a scarcity.

While there are plenty of acts abroad, said Mr. Gould, the music hall managers are continually seeking to lessen the number engaged. He cited a 90-minute melodrama put on by Oswald Stoll at Shepherd's Bush shortly before he left, to make up a variety program that could use but three acts besides the long playlet.

On the way out of England the "Kroonland" passengers saw a German submarine sink a Dutch bark, when their boat was less than one-quarter mile away, but no attention was paid by the sub to the neutral craft. In mid-ocean, said Mr. Gould, a sub came to the surface almost beside the "Kroonland" and then dove beneath without molesting her.

The "Kroonland" passengers say the German commerce subs, "Bremen" and "Deutschland," are now held in Scotland, having been "caught alive" by the English. "Caught alive" is an expression to indicate the submarines were enmeshed in nets, when after a certain length of time, long enough to make certain any life aboard is extinct, they are brought to the surface and towed in. In London, it is reported, over 90 German subs were captured or destroyed during November and December last. German commanders of submarines are now said to follow the practice, when caught in the nets, of blowing up the boat below water as their final action.

On the "Kroonland" coming in also was Joe Menchen, who is credited with having invented the explosive bullet for the Lewis air-cooled rifle now used by the English against the Zeps. Menchen was formerly a theatrical man in New York.

Robert Lorraine, an Englishman who was about the first of his countrymen on this side to enlist, is now a Flight Commander in England.

Eugene Houghton, an American residing in Louisville, who enlisted with the rank of captain in a Canadian regiment, is the first American in the English army to be decorated. Houghton is now a major and was given the Military Cross for valor. The decoration was awarded him in December.

Major Wallace McCutcheon, another American and a major in the English army, who was home on sick leave, has returned to the English fighting front in charge of his command.

Tom Waters, an American artist, going over on the "Kroonland," was held two days on board at Liverpool, although under contract to the Moss Empires. The Board of Trade regulations in England for incoming theatrical people under contract for England

is that the management must present itself in person at point of entry and guarantee the passenger. This the Moss people failed to do for the two days following Waters' arrival.

Ned Wayburn, Gene Buck and Dave Stamper, who left New York Dec. 16 to put on "Zig Zag" at the London Hippodrome, returned on the "New York" Sunday. Mr. Wayburn staged the Hip show, Buck and Stamper writing it.

The boat left Liverpool Feb. 3, after the English stewards aboard had demanded the American Line insure their lives, which was done. The first 24 hours out the boat made 62 miles through watching for mines. These were seen by the passengers, standing up out of the water about a foot, with a metal cap, often exploded with a rifle shot from a boat when a mine is in its way.

Monday the "New York" received an "S. O. S." wireless from the "California," saying she had been torpedoed. There were enough English torpedo boat destroyers about, so the "New York" changed her course to northeast, going 420 miles around to avoid submarines. One submarine bobbed up right behind the boat Sunday midnight, with an English destroyer three miles in the rear. The sub looked the "New York" over and then disappeared.

About to board the boat at Liverpool Mr. Wayburn was held up on suspicion of being a German and only released after he had shown three watches, gifts from Albert De Courville and George Robey, at the London Hippodrome, with the third watch (for the wrist) presented to the producer by the chorus of that show. When entering their stateroom Mr. and Mrs. Wayburn saw life preservers carefully laid out in the berths. Their room steward informed the couple they needn't be frightened of submarines, but to watch out for mines, and if the boat struck one to put on the preservers and jump overboard. Mrs. Wayburn wanted to know how much weight one preserver could hold up, as her husband was not a swimmer. The steward replied 240 pounds. Wayburn weighs 260 pounds, and he got an extra one.

There are over 1,000,000 Canadian and Australian soldiers in London at present, according to the returned New Yorkers, waiting to be sent to the front for "The Big Push" in the spring. These, with the many English officers and soldiers returning, along with those wounded at home, keep the musical comedy houses and variety halls filled all the time.

The London hotels are charging 60 cents a bucket (small) for coal with people obliged to make their own fires. Help is scarce all over and food is not over-plentiful.

Wayburn pronounces "London Pride," a comedy drama, at Wyndham's, as London's biggest hit. Gerald DuMaurier, Mabel Russell and Will West are the three big scores of the cast. West, formerly over here, is reported having put on weight, until now he reaches about 290.

"Chu Chin Chow" at His Majesty's is the big musical success over there. It is a musical version of "Ali Baba and the Forty Thieves," written by Oscar Asche, who is the principal player in it.

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

ALHAMBRA MAKES \$100,000.

London, Feb. 14.
The Alhambra shows a net profit of \$100,000 for the first year of Oswald Stoll's direction and a dividend of ten per cent. has been declared.

GAY MUSICAL COMEDY.

London, Feb. 14.
"The Maid of the Mountains" was produced at Daly's, Feb. 10. It is a gay musical comedy with a good book, delightful music, gorgeous settings and brilliantly acted. The piece is a pronounced success.

Josie Collins, Mabel Sealby, Thorpe Bates, Lauri deFrece and a strong company are excellent.

MRS. CAMPBELL'S NEW SKETCH.

London, Feb. 14.
Mrs. Patrick Campbell is presenting at the Coliseum this week a new sketch, "Pro Patria," written by her husband, George Cornwallis West. It failed to create any undue excitement.

The newcomers on the program are Felice Lyne, G. H. Elliott and Grock.

"FELIX," WEAK COMEDY.

London, Feb. 14.
At the Haymarket "Felix Gets a Month" was produced Feb. 6. It is a weak comedy, well acted.

PALLADIUM HITS.

London, Feb. 14.
Joe Elvin successfully produced at the Palladium this week a sketch, entitled "The Holy Friar."

Other successes on the bill are Whidden and Kummung, Odette Myrtil, and Maidie Scott.

PRESENTS FOR BUTT.

London, Feb. 14.
On behalf of the directors and the house staff, Herbert Mason, formerly stage manager of the Palace, presented Alfred Butt with a gold watch and an illuminated address. The presentation took place Feb. 9.

Boucicault's "Land of Promise" Revival London, Feb. 14.

Dion Boucicault revived "The Land of Promise" at the New theatre Feb. 8, and introduced in the leading male role a promising actor named G. H. Mulcaster. Irene VanBrugh resumed her original part.



FRANKIE VAN HOVEN

At the age of three years and 11 months, before he knew what the world had in store for him. In fact, he doesn't know yet. Frankie was born Feb. 5, 1890, in Sioux City, Ia. A boy put some gum in his curls and they had to be cut off. Frankie was a bad boy and any of the other little boys in the neighborhood caught playing with him were whipped by their mammas. Two of these little angels turned out to be burglars.

IN LONDON.

London, Jan. 29.
By arrangement with Alfred Butt, Vedre and Eadie will in March produce at the Globe theatre a new three-act play (by the authors of "The Man Who Stayed at Home"), "The Man Who Went Abroad," in which Iris Hoey will play the leading role. To make room for this production "Peg o' My Heart" will have to find another home. The popular "Peg" celebrates its 1,000th performance on Feb. 24, thus taking fourth place in London runs to "Charley's Aunt," which scored 1,466 performances on its original production in London.

"Follow the Flag" is the title of W. J. Wilson's first production at the Olympia, Liverpool, at the end of February or early in March. The leading feature will be a patriotic pageant showing phases of the national spirit in our history. The same impulses which sent the knights of old to the crusades have brought the sons of the Empire from the ends of the earth in answer to the call of the Motherland. The auditorium of the Olympia has been partly remodeled and "Follow the Flag" will be the first of a series of six revues to be produced by Wilson for the Moss Empires. In these he has a free hand and when one remembers that he originated the "Flag Scene" and "Tulip Land" in "Joyland," and the Niagara Scene and the Scottish Scene in "Razzle Dazzle," great things may be expected.



NINA PAYNE

Who is spending the month in Cuba before commencing her engagement over the Orpheum Circuit.

CAZMAN DEAD.

London, Feb. 14.
Cazman, illusionist, died here Feb. 9, aged 53.

Billy Carleton Replacing Gertie Millar.

London, Feb. 14.
Gertie Millar retires from "Houp-La" at the St. Martin's, Feb. 17, and will be succeeded by (Miss) Billy Carleton.

"Cinderella" Leaving L. O. H. Feb. 17. London, Feb. 14.

"Cinderella" will be withdrawn from the London opera house, Feb. 17, and "The Bing Boys Are Here" revived there March 5.

"Monty's Flapper" Old Fashioned. London, Feb. 14.

"Monty's Flapper," produced at the Apollo, Feb. 7, is an old-fashioned farce of little merit.

COAST HOUSES OFFER \$1,800 WEEKLY FOR BURLESQUE SHOWS

Ackerman & Harris, With Several Theatres in Western Cities, Will Guarantee Columbia Circuit Attractions for 10 Weeks. Columbia Executives to Consider Proposal at Next Meeting.

San Francisco, Feb. 14.

With the departure last week from this city of Jack Singer, one of the prominent producing managers of the Columbia Burlesque Co. Circuit (east), it leaked out Mr. Singer while here was in conference with Ackerman & Harris, through that firm wishing to make a connection with the Columbia to have the burlesque attractions of that circuit extend their travels to the Coast.

Ackerman & Harris proposed to guarantee each show \$1,800 weekly in all towns, opening them at Miles City and closing the Coast tour at San Diego. The travel would include about 17 cities with at least 10 full playing weeks, while the only time lost would be three days from Des Moines to the opening point, and the time out for the next jump from San Diego at the end of the trip.

The Ackerman & Harris proposition has been submitted by Sam Harris to the Columbia people in New York. A reply may have been received by the local men by this time.

Ackerman & Harris recently took over several large theatres formerly owned by the Sullivan-Considine Circuit and in several of the cities now operate two houses, also having some of the former Sullivan-Considine theatres over the proposed burlesque route. If the policy of burlesque is taken on by the Columbia, the larger houses will continue with Ackerman & Harris vaudeville. The local firm in its vaudeville is affiliated with the Western Vaudeville Managers' Association of Chicago.

The houses at the disposal of burlesque are Empress, Miles City; Babcock, Billings; Judith, Lewiston; Palace, Great Falls; Liberty, Helena; Empress, Butte; Bijou, Missoula; Grand, Wallace; Auditorium, Spokane; Empire, North Yakima; Liberty, Walla Walla; Orpheum, Seattle; Empress Portland; Empress, Sacramento; San Francisco (name of house not reported); Los Angeles, new theatre now building; Savoy, San Diego.

At the offices of the Columbia Amusement Co. this week, Sam Scribner stated a communication had been received from Ackerman & Harris in San Francisco and a reply sent the matter would be taken up by the Columbia board at its next meeting in March.

Mr. Scribner said he preferred not to comment upon the proposal before the board has passed upon it.

The American Burlesque Circuit, playing at a lower admission scale than its older contemporary, is also controlled by the Columbia Co.

DARCY'S SHOW'S BIG FINISH.

The Les Darcy vaudeville venture wound up to a big finish, ending at the Haymarket, Chicago, last week, where the Australian champ figured as the extra attraction for the burlesque show there.

Monday Darcy and Freeman Bernstein, his theatrical manager, reached New York on The 20th Century. Tuesday Darcy went over to Brown's training quarters at Goshen to prepare for his first battle on American soil, with Al McCoy at Madison Square Garden, March 5.

Bernstein started off Darcy at the

head of a vaudeville road show that played to varying receipts until Freeman determined to try burlesque for the Australian alone, opening him as the special feature at the Academy, Pittsburgh, on terms that gave the fighter the first \$2,000 and an equal split on the remainder. The Academy did \$5,900 the Darcy week. Buffalo was the next town with Darcy at the Garden, getting the first thousand and a 50-50 split, Buffalo giving Bernstein-Darcy \$4,850 gross on the week (Darcy then only carrying Freddie Gilmore as his sparring partner). From Buffalo they went to the Haymarket, playing on a straight split and did \$6,350, running into the cold weather in both the latter towns.

The burlesque weeks evened up the ledger, and also got Ben Rosenthal the \$5,500 he had advanced to the Darcy show in Philadelphia. The reports from that city when the show left that returned checks had been given out is strenuously denied by all the parties, Bernstein saying Rosenthal never issued a check on the trip and that any he (Bernstein) gave were paid on sight, while no one else in the party had a bank account.

After the Darcy-McCoy fight another touring route will be laid out by Bernstein, who will pilot Darcy along until another match is arranged for him.

Bernstein is extravagant in praise of the burlesque managements' treatment of Darcy and himself, and especially is praising Izzy Herk, of the Haymarket.

\$5,000 MONK DIES.

New Orleans, Feb. 14.

"Prince," the baboon that formerly sped around the saucer-like track on a motorcycle in the Nederveld animal turn, died at the Orpheum here from kidney trouble. "Prince" was nine years old and a native of Central Africa. "Prince" was the only animal to ride a motor cycle and was valued at \$5,000.

N. V. A. DANCE.

The first dancing evening held by the National Vaudeville Artists in its club-rooms last Thursday night was a most enjoyable affair in every way. The party commenced to gather immediately after theatre and only the club's usual closing hour, 3 a. m., caused the ending of the affair.

Between 250 and 300 people attended, with about 80 per cent of the attendance members of the club, who were permitted to bring guests.

The men's writing room was converted into a dance floor for the evening and there was no formality of dress. The dance evenings will be held by the N. V. A. each Thursday.

The club is reported to have maintained an average of 42 new applications for membership daily for the past two weeks, the averaging having been slightly higher before then and since the opening of the club.

None of the acts "walking out" at Boston last week was an N. V. A.

OLYMPIC'S FUNNY WAY.

Tuesday night at the Olympic on 14th street a single seat was purchased from the speculator in the lobby. Instead of getting the whole ticket the purchaser was handed a seat coupon and a punched door check bearing the date of the day. The doorman looked for the punch, and the moment he saw it passed the bearer of the ticket.

When the box office count-up was made there should have been the stump of the ticket in the deadwood and the ticket sold for a 25-cent advance over the regular price would be deducted from the statement as a complimentary. This would work to the disadvantage of the show, which splits the gross receipts at the Olympic.

BATTLE OVER SONG.

Chicago, Feb. 14.

The Watson Sisters, at the Palace, are using the song, "Me and My Gal." Florence Moore demanded she have the exclusive use of the number for the Palace engagement, but the Watson girls refused to discard the song, declaring they would leave the bill first.

Today Florence Moore was granted the right to use the number exclusively. The Watson Sisters remained in the bill.

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LEON KIMBERLY and RENA ARNOLD

From last week's VARIETY: Leon Kimberly and Rena Arnold (the former being the one-time member of Kimberly and Moore and Miss Arnold being the ex-partner of James Donovan) took up the speed where the Wilfred Clark organization left it and carried the show along at the height of the going. It was a high test for a two-person combination, but, thanks to their swift exchange of wit, some of it of the paprika variety, they handled the situation in first rate shape.

Keith's, Boston, This Week
Next Week (Feb. 19)—Maryland, Baltimore
EDWARD S. KELLER, Palace Theatre Building.

COAST MARITAL TROUBLES.

San Francisco, Feb. 14.

Upon the grounds they were married but 12 days after an interlocutory decree of divorce was obtained from her former husband, Raymond H. Baldwin, a Los Angeles music dealer, was granted an annulment of his marriage to Mrs. May Chester-Baldwin.

A suit for divorce has been filed by H. E. Craven, picture operator, against his wife, Hazel J. Craven, complaining she wore tights in a F. P. I. E. parade.

Testifying she was able to care for her three children Mrs. Winifred Babcock (author of "Gloria's Romance") has been granted divorce without alimony from her husband, Bertram W. Babcock, a New York operatic manager.

HAMMERSTEIN TRIAL.

The action of Oscar Hammerstein against the United Booking Offices over the opening of the Riverside theatre as a B. F. Keith property was on the Supreme Court calendar for yesterday (Thursday).

The Appellate Division last week discontinued the injunction obtained by Hammerstein in connection with the suit restraining the Keith people from opening the theatre. A stay on the restraining order was immediately obtained at the time. In its decision the court said the agreement entered into between the United and Hammerstein restricting the number of theatres to be operated by either, was illegal.

ADELE BLOOD'S \$50,000 NECKLACE.

Cleveland, Feb. 14.

The sketch called "The Mannaquen" in which Edna Goodrich exposed her wealthy wardrobe for a vaudeville run is now at the Hippodrome here, with Adele Blood the star of the piece, she having replaced Miss Goodrich in the playlet.

In addition to the array of clothing Miss Blood wears at each performance a ruby necklace costing \$50,000 and about which she has not told the press agents. An ermine coat costing around \$15,000 is another of Miss Blood's extra attractions.

The sketch did very well Monday with its new star, who walked on the Hip stage with hardly a rehearsal.

GIRL FALLS OUT WINDOW.

Bay City, Mich., Feb. 14.

Jennie Bruce fell from her hotel window early Monday morning, sustaining a fractured skull and arm with internal injuries. She is in a critical condition at a local hospital.

The girl was a chorister with the Malone Comedy Co. at the Grotto theatre here.

No cause is assigned for the fall. Her companions think she went to the window for air and toppled out.

SHUBERT ENGAGEMENTS.

Nat Carr, Kerr and Weston and Miller and Mack, all vaudevillians, have been placed under contract with the Shuberts, to appear in Winter Garden productions.

Rufus R. Le Maire did the booking.

MAUDE LEONE EAST.

Maude Leone is due to reach New York shortly, to appear in "Inside Stuff," a sketch written by Willard Mack.

Miss Leone was formerly Mrs. Mack, wife of the author. They were divorced.

DE MILO ELOPES.

New Orleans, Feb. 14.

De Milo, the vaudeville posing artiste, formerly Miriam Hammerstein in private life, eloped with a wealthy piano dealer of this city and was married at Algiers, La. De Milo was once the wife of the late Abe Hammerstein, a son of Oscar.

BOSTON STRIKE BECOMES "PEACEFUL PICKETING" AFFAIR

Gordon Theatres Holding Up in Business. Strikers Using "Stench Bombs." Pickets Arrested and Fined. Now Working in Squads for Five-Minute Periods.

Boston, Feb. 14.

The current week has developed nothing of interest in the strike being waged by the White Rats against the Gordon theatres beyond the establishment of a final court decision on the question of peaceful picketing. Yesterday Judge Duff in the lower court found the six pickets, arrested last week, guilty of loitering and sauntering and fined all \$5 each, releasing them on real estate bail bonds of \$25, when Attorney Glynn announced an intention to appeal the case to the Superior Court.

While all affected theatres are picketed the Rats have instructed the pickets to work in five-minute relays to prevent further arrests.

James W. FitzPatrick is making a desperate effort to procure the support of the local labor organizations and has succeeded in interesting the executives of the Central Labor Union, but beyond a promise of moral support the local unions have not indicated any intention of backing the Rats in their local strike. Next Sunday the Central Union will hold its regular semi-monthly meeting and FitzPatrick will endeavor to have the theatres formally placed on the unfair list.

While the Rats are continually endeavoring to pull acts out of the affected theatres their efforts have been entirely fruitless, the only two additional walkouts since last week being Walter Percival and Fred Broomstick Elliot, who refused to work at the Olympia, Lynn.

The Managers' Association is fully prepared for any emergency, having double shows listed in every house in the danger zone, including the big time theatres, where the duplicate shows report daily on half salary.

There has been a number of petty disturbances in the Gordon theatres, but nothing approaching violence has been recorded, the strikers merely attempting to affect business, their tactics including the placing of stench bombs in the theatres and throwing coins on the stage while an act is playing.

Business has been affected to a small degree in Lynn, but the Boston theatres are running close to normal.

The Rats are looking anxiously forward to the possibility of interesting stage hands, operators and musicians in their difficulty, but inside information has it that those unions will not become involved in the strike under any circumstances, even if their attitude forced them to secede from the Central Labor Union.

The majority of the agents who arrived here with the opening of the strike have returned to New York and the balance will leave Thursday, with Pat Casey remaining to supervise the situation.

This is taken as an indication the managers hold little fears for the immediate future.

FitzPatrick, accompanied by several local labor leaders, visited Mayor Curley this week, but the object of their mission is unknown.

The local people seem to display little interest in the affair and it is doubtful if their support will be forthcoming unless a general strike is called, including all theatre help.

The papers have passed up the strike

entirely and beyond the continual picketing there is nothing to show a strike is in progress.

The meeting of the White Rats held Thursday (Feb. 8) at Commercial Hall was attended by 256 members and sympathizers of the organization and ran until 3:15 Friday morning.

The meeting was opened by Geoffrey Whalen, who held the chair and who, after a short introductory talk, introduced John Glynn, New England attorney for the Rats. Glynn recounted his past efforts in behalf of the organization, explained how successful he had been in the movement and promised his undivided support. Glynn was followed by Walter Percival, who scored the sentimental hit. Percival had just come from Lynn with Mr. Whalen and after being introduced explained to the gathering illness had made it necessary for him to work, but he was heartily sorry for appearing at the Olympia theatre and promised he would never disobey again if he could procure their forgiveness for his rash action. Percival was cheered to the echo and returned at once to Lynn to prepare an alibi for leaving the bill the following day. Before he left the hall the Managers' Association representatives had selected his successor on the Lynn program.

Ed McGrady of the local Fireman's Union followed Percival and gave the members present his word the fireman's union would back every movement of the Rats. Harry Jennings, president of the Boston Central Labor Union, said he didn't have much faith in the system employed by the Rats organization but added the C. L. U. would aid them.

Martin T. Joyce, secretary-treasurer of the State branch of the A. F. of L., explained a portion of his experience as an organizer and labor official and cautioned the Rats to stick together if they would earn eventual success, winding up with a promise to do everything he could to make the current move a success.

Francis J. Gilmour, chief deputy organizer of the Rats, complimented the small time members of the organization for the hard work they have been doing in the local strike, giving the women who were attending to the picketing an individual notice.

Bill Frank, a member of the local operators' union, but who does not hold any official office, promised his personal support to the movement and said he would try every way possible to interest his union in the affair. Frank explained he did not represent the operators' union in any capacity, but merely attended as an individual.

Frank McCarthy gave a masterly speech on the situation and told the members present eventually the affair would turn their way, promising that the A. F. of L. was behind their every move. McCarthy is an organizer of the A. F. of L.

President James FitzPatrick of the Rats closed the meeting with a speech very similar to the one he delivered at the Cort theatre, Chicago, and at the Rats' clubhouse, New York. FitzPatrick went into details as to the treatment women of the stage were receiving at the hands of agents and managers and reading affidavits without mentioning names. His speech stirred a number of those present to emotional extremes.

FitzPatrick after the meeting ex-

pressed his satisfaction at the manner in which the labor officials had accepted his invitation to the meeting and said that since his connection with the Rats he has never been as fully satisfied that organized labor will fall right in line behind the actors' organization.

Of those scheduled to speak at the meeting, Frederick Dempsey, president of loc. 111 of the I. A. T. S. E., Frederick Knight, president of the Musicians' Protective Union of Boston, and John B. Williams, business agent of the Operators' Union, failed to appear. Their absence was taken by many as an indication the allied trades of the stage were not in sympathy with the Rats in the local trouble, and while none of the Rats officials have never made any statement the stage hands, musicians or operators would be called upon for assistance or a sympathy strike, it was generally understood that with a strike in progress the Rats would want their affiliated locals to walk out.

STRIKELETS.

Boston, Feb. 14.
An additional shipment of 25 vaudeville acts arrived in Boston from New York Monday morning, those coming here last week for emergency engagements having been routed in the surrounding towns for the current week. This system, similar to the one inaugurated in the Chicago crisis by John J. Murdock, will probably be kept in vogue until the local situation clears.

At the Bowdoin Square theatre, owned by "Doc" Lothrop, the management has erected a large, noisy calliope, supplied by Capt. Sorcho, immediately over the lobby entrance. With the seven pickets shouting to pedestrians that the house is "unfair to organized labor," the music box whirled off a series of popular ditties, drowning out the vocal efforts of the strikers.

So-called "peaceful picketing" is permissible by law in Lynn, Mass., the two pickets arrested there on a charge of disorderly conduct having been discharged by a local judge. Lynn is the strongest labor union town in New England and the verdict was not a surprise. The pickets there parade before the two theatres bearing placards on their backs which announce the house is "unfair to organized labor."

At all the Gordon and Lothrop theatres the managers have arranged for the projection of a slide between acts, the slide announcing that the theatre employs only union stage hands, musicians and operators, giving the local numbers of each union and bearing in addition the local union stamp. Signs are also in evidence outside the theatres bearing similar announcements.

The White Rats executives, under the direct leadership of James William FitzPatrick are headquartered at the Hotel Brewster. The Rat meetings are held at Commercial Hall, while nightly gatherings are held in the White Rat headquarters or Commercial Hall. The managerial gathering is quartered at the Adams Hotel.

The first evidence of rough work occurred Sunday night when a number of White Rat sympathizers gathered in the audience at the Scollay Square Olympia and showered the stage and auditorium with "stench bombs." At the other houses pennies were thrown on the stage. It is said President FitzPatrick has given orders to his lieutenants he will not tolerate rough work, and will divulge the names of the guilty ones to the local police if he discovers who they are.

When the original strike orders were being distributed a delegate of the organization approached a newspaper man who was here covering the affair for his paper, and after ascertaining if he was working in one of the affected theatres called him aside and handed him the notice, at the same time receiving assurance the recipient would not work any of the theatres during the strike. Without asking for any identification from the scribe, the delegate cheerfully explained the organization plans in the local affair and merrily strode along to complete his mission of distributing the strike orders.

The regular monthly meeting of the Boston Central Labor Union will be held Sunday. Just what action will be taken in the local White Rats affair is problematical, but it is understood President FitzPatrick and possibly Messrs. Whalen and Gilmour will appear before the body of delegates and explain the situation, at the same time imploring their cooperation.

A "Scamper of Delight" was held at Commercial Hall by the Rats Wednesday evening (Feb. 14) with a 25-cent admission fee. The tickets were in heart shape with a valentine on the back. The affair was not picketed by the managers or agents.

The White Rat officials jumped to Haverhill, Mass. Monday night (Feb. 12) to address the labor federation of that city and endeavor to land their support in their campaign against the Colonial theatre there, which went into the affected list last Thursday.

DAYTON FAMILY FLIGHT.

Boston, Feb. 14.

But little sympathy is heard hereabouts for any of the acts that "walked out" of the Gordons' theatres in Boston last week upon a White Rats order, excepting the Dayton Family of 12 acrobats. There is a reason for most of the other turns leaving their bills and breaking their contracts at the behest of the Rats, either because they have played themselves out of the best vaudeville or could secure no further engagements in it.

The Dayton Family, however, had a full route on the Orpheum Circuit at \$500 a week, which was canceled the day after they left the Boston house on "strike." The Daytons were booked into the Gordon theatre on an emergency call, to replace a vacancy left through Dan Sherman and Co. refusing to return to Boston for one week, which Sherman was asked to play.

In the Dayton family are seven Daytons, two husbands and two wives, two children and a relative. They are reported to have lately purchased a small farm near Providence, where they expected to make their permanent home, and looked forward to the Orpheum Circuit engagement to leave the property free and clear.

As some of the biggest circus managements are associated with the Vaudeville Managers' Protective Association, the Dayton Family, a circus act, may find summer engagements for them under canvas also less plentiful than they have been.

The Daytons are reported to have accepted statements made to them by White Rats, in ignorance of the real reason why the strike was called (to bring money to the Rats). It is said the Daytons "walked," thinking they were doing an honorable action as vaudeville artists to their brother professionals, without considering what would happen to them or what the Rats could do for them when there should be no more work in sight.

An intelligent actor approached last week by the Rats, and among the committee were, it is said, the two best known White Rats now here, held the following reported conversation with them:

C.—We want you to walk out when called.

A.—What for?

C.—We're going on strike.

A.—Where do I go next week?

C.—We don't know.

A.—Well, you had better find out if you want me to make a fool of myself for you.

The committee is said to have faded from sight without answering.

M'INTYRE AND HEATH CANARD.

Monday night at the Palace, New York, while McIntyre and Heath were playing their "Georgia Minstrels" sketch, a woman in the audience who afterward said she had only gone to the Palace to see the blackface comedians, went into a hysterical laughing fit and had to be removed to a waiting room.

Tuesday the White Rats attempted to spread a report the woman had been "planted" and there were other disturbances in the Palace the same evening while the act was on, such as laughter at the wrong time, coughing and noises in the gallery. The report seemed aimed against McIntyre and Heath because of their recent letter advocating the National Vaudeville Artists.

The Palace staff denied any of the disturbances reported, excepting the hysterical woman, and other than from the Rats sources Tuesday no one appeared to have heard about them.

Murdock in Chicago for a Day
Chicago, Feb. 14.

John J. Murdock came to Chicago Saturday, leaving the next day.

BOSTON STRIKE CALLED TO RAISE MONEY--MOUNTFORD

Rats Leader Makes Some Remarkable Admissions at Closed Meeting in Chicago. Says Rats Coffers Are Empty and Collect \$7 from 56 Members Present. Although English Subject, Mountford Offers His Services to President Wilson.

Chicago, Feb. 14.

At the closed meeting of the White Rats here last Friday night some rather interesting admissions were made by Harry Mountford. He confirmed that the White Rat coffers were empty, a condition that has been apparent for some time, when he declared that the "war" had been personally financed by James W. FitzPatrick and himself for the past three weeks. He earnestly pleaded for funds, with the result that from the 56 members present \$7 was collected.

The plans for the rehabilitation of the treasury, Mountford hoped, would pan out beyond expectations. The most important was the five per cent. levy, and he explained that the Boston strike was solely called as an excuse to make the levy for a war fund. He believed support would come from Rat members in burlesque, which after all held a higher percentage of White Rats than does vaudeville. He spoke of the White Rat ball to be held March 16 as holding large possibilities for revenue.

When Joe Birnes, the Chicago deputy organizer, suggested some expression of loyalty be made to President Wilson in the light of recent events, Mountford, although English born and not an American citizen, put forth a resolution extending to the President his services in any capacity and the backing of the organization he represented.

Mountford said the present Rat troubles dated from the time "Variety was bought out by the U. B. O." He advised the meeting he would be gone away for about three weeks, and Saturday morning pulled one of his trick get-a-ways, departing for St. Louis, there to meet Ernest Carr, who had proceeded him and George W. Sarjeant, the deputy organizer there. His stay was short and he returned Monday morning. In some quarters it was reported Sarjeant has collected some money, and it was that which took Mountford to St. Louis.

In the closed meeting Mountford further remarked about the Boston affair, that because the Gordon brothers failed to support a closed shop, although they were supposed to be independents, the strike had been called against them. By so doing, he said, the Gordons were forced in the U. B. O. and had already signed a six-year booking agreement.

The six-year arrangement between the Gordons and the United Booking offices is not known of here, outside of Mountford's statement.

"PHONEY" "BLOODSHED" REPORTS

The Vaudeville Managers' Protective Association has taken cognizance of the "scare reports" spread by White Rats, in speeches before members and through personal talks to the effect there is plenty of "bloodshed" in the Rats strike proceedings, and actors not "walking out" at the command of the Rats or playing a theatre the Rats declare is "unfair" will be "beaten up."

The V. M. P. A. has been impelled to offer to protect playing acts through the energy displayed by certain Rats in spreading these unfounded reports. The managers when first apprised of

the Rats "bloodshed" campaign did not believe artists would place any faith in it, but the continuous stories being told of this person or that being injured, all the reports emanating miles away from the place the "beating up" was supposed to have occurred, decided to make it plain to those acts these reports were intended for that the V. M. P. A. will go to any lengths to protect all acts playing in its theatres and the same lengths to prosecute those who unlawfully intimidate.

The V. M. P. A. has also asked for a legal opinion as to the possibility of proceeding against the degraders of the women in vaudeville. Acts have been incited often of late by speeches against the professional woman in which she is held up as a prey for agents and managers. A couple of instances, with but one of those apparently well based, have been repeated time and time again without any additions or other similar matters cited to show the condition claimed is a common one, to leave the impression the Rats organization is seeking to correct an evil which doesn't exist.

The V. M. P. A. announced this week it was through with giving the waning activities of the White Rats any further attention and it was stated by an officer of the Association acts in sympathy with the Rats had better declare themselves now, for it would be later discovered by the managers when those acts would be forever "blacklisted" in regular vaudeville by all members of the V. M. P. A.

The attention of the V. M. P. A. was called to complaints made by some acts that "walked out" in Boston last week that if proper protection had been given them they would have appeared at the theatres. The acts say they were unable to reach the theatres through people who claimed they were White Rats barring their passage to the stage entrance. Threats were made to these acts, they claim, and in some instances, according to the complaints, the threats prevailed.

Reports from Boston since the "walk outs" relate that if the Gordon theatres' managements had called upon the police to preserve the peace near their stage doors when the strike was called, hardly any of the acts that did "walk out" would have become involved in the Rats strike.

In New York since the strike started James Marco and the Potts Brothers have been active at the Grand Central Station trying to induce acts leaving for Boston to remain in New York. No success on their part has been reported.

HARRY KELLY RESIGNS.

Harry Kelly, a life member of the White Rats and now appearing in "The Century Girl" at the Century theatre, has resigned from the order.

His reason is said to be his objection to the present policy of the organization.

A similar reason was given by Fred Mace, who also lately resigned from the Rats, although a life member of it. Mr. Mace and Mr. Kelly resigned voluntarily. Neither has any intention of playing in vaudeville.

ACTS NOT GIVING UP.

The "raw" effort to get money from actors, made by the White Rats last week through an "assessment" of five per cent. upon the salaries of working acts to pay salaries of Rats officers not working, has met with no success in either New York, Boston or Chicago, from reports reaching Broadway.

The "assessment" order called upon the easily gulled to send their money to Harry Mountford in Chicago or James W. FitzPatrick in Boston.

FitzPatrick in Boston is reported to have said after VARIETY published the story of the assessment last week that that was the best thing VARIETY had ever done for the Rats. FitzPatrick added VARIETY carried it to the actors the Rats wanted to hear of it.

People who profess to know the actor say the Rats have very little chance of securing the five per cent. from the working act or any portion of it. The only money the Rats could look for, they say, is from acts in sympathy with the organization, and the acts in sympathy with the present policy of the Rats are not working, which usually is the reason.

FITZPATRICK IN CHARGE.

Chicago, Feb. 14.

The impression is spreading that James W. FitzPatrick, president of the White Rats, has superseded Harry Mountford as the actual director in charge of that organization.

Although the Boston strike was apparently brought on without Mountford's knowledge, the signs now point to Mountford having promoted that affair, if not actually causing it, to secure funds as per the Rats order to levy five per cent. upon working player's salary. Mountford's own admission to a similar effect at the Rats meeting last Friday night appears to have clinched this belief around town just now.

At the same time it looks as though FitzPatrick took the bull by the horns and started in himself to make a finish for the Rats regardless of Mountford, whose continued stalling tactics may have finally put an end to FitzPatrick's patience, the latter wanting action to appease the members, who had heard enough talk, as they told him. Mountford probably realized the consequences of a precipitate step that could end but in one way and would mean oblivion for himself and all other "leaders" of actors who were not acting, in the future.

Since the Rats levied the assessment with instructions to send the money direct to FitzPatrick or Mountford (which has recalled the story of the partners who opened the mail first) Mountford has not been reported starting any new bank accounts, although he still goes through his daily routine, talking to labor people, visiting the federal authorities and then airing his "Tux" in the lobby of the hotel after dark.

PICKETING A BALLYHOO.

Haverhill, Mass., Feb. 14.

The White Rats picketing the Colonial here has turned out to be a good business ballyhoo for the house, the patronage increasing during it. The stage hands and musicians in the theatre are union, and acts playing here have had nothing but praise for the theatre.

The Colonial plays two performances daily. It is managed by James Sayer, owned by Kahn Bros., has a seating capacity of 1,800, and plays five acts to a bill.

The Rats last Thursday attempted to persuade the program then opening to walk out, but were unsuccessful, although the Rats' representatives managed to thoroughly frighten two young girls who composed a sister act.

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CINCINNATI WALK-OUTS.

Chicago, Feb. 14.

It was reported here late this afternoon two acts had walked out of the Empress theatre, Cincinnati, this p. m. It's looked upon as a White Rat house through having been reported as only booking White Rat acts of late. The affiliated Booking Agency of this city is believed to place the bills there.

No reason is given in connection with the report why the Rats should attempt to start a strike at a theatre engaging only its members.

Another report this afternoon said the Rats were preparing to distribute circulars against some St. Louis small time theatres.

Threats made to order a strike at Kansas City have not been carried out so far.

A late rumor is that the Rats has determined to announce a suspension of hostilities until later, depending at present upon their imposing of an assessment of 5 per cent to carry them along for the present.

At the offices of the Vaudeville Managers' Protective Association it was said late Wednesday night that the Empress, Cincinnati, was not a member of the association and the V. M. P. A. would give no attention to any disturbance there.

"ELUSIVE" MOUNTFORD.

Chicago, Feb. 14.

Harry Mountford intended to leave for St. Louis Saturday morning but tried to keep his destination a secret.

Mountford left his hotel, jumped into a taxi, changed to another one on the way to the station, hopped on an Omaha train at the depot and hopped off it as the train was pulling out, finally planting himself in the St. Louis Express, doing all of the dodging within 10 minutes.

TAME RATS' MEETING.

The Tuesday night meeting of the White Rats was a very tame affair and the shortest session the organization has held in New York for some time.

Eddie Clark presided. Those present were assured the Rats were winning the Boston strike and the customary weekly statements were once again mentioned.

About 150 were present.

WALTER PERCIVAL "THROUGH."

Boston, Mass., Feb. 14.

Walter Percival supplied the star laugh of the proceedings last Friday when he called the Boston branch of the United Booking Offices to explain that he couldn't appear at the matinee because of illness. Percival opened at the Olympia, Lynn, Thursday (Feb. 8), and after doing three shows was visited by Geoffrey Whalen, who induced him to attend the Thursday night meeting of the White Rats in Boston and desert the program the following day.

Percival attended the meeting in Boston and promised the gathering his full support. Returning to Lynn early Friday morning after the meeting, he solicited the aid of a Lynn physician to procure a certificate of illness, but failed, the physician refusing to give him a certificate.

Percival then called the U. B. O. and endeavored to explain to Pat Casey he was unable to make the matinee. Casey asked him if he had been in Boston, and Percival denied that he had left Lynn since his arrival there, whereupon Casey, with the usual preliminary speech, told Percival that he was through as far as the V. M. P. A. theatres were concerned, and for a convincer Casey read to Percival the speech he had made the night previous.

Walter Percival and Co. were canceled on the Moss time after the Boston incident. They played the first three days of this week for Loew on an unbreakable contract, but were then taken off all Loew routings.

CABARETS

New York's principal cabarets intend giving up their "club" charters, in order to retain their all-night licenses. This was decided upon Wednesday at the weekly meeting of the Restaurateurs' Association. A committee was to be appointed to call on Mayor Mitchell yesterday (Thursday) and make the tender. The only two prominent cabarets not members of the Association are Rector's and Au Caprice (formerly Bustanoby's). It is said restaurants not turning in their club charters may have trouble with the authorities, who are likely to revoke the all-night licenses they hold, with one of the many vice committees then investigating the "club" or all-night thing. From accounts the restaurant men were informed they would meet with difficulty in obtaining a renewal of their all-night licenses that now permit them to lawfully remain open until 2 a. m., unless they abandoned the course of remaining open all night. The all-night licenses were first granted by the mayor on the understanding the restaurants would close at two. The club charters were then procured from the state and the cabarets continued as chartered clubs after that hour, remaining open as long and as late as profitable patronage remained in their places. The recent notoriety in connection with the cabarets is probably responsible for the pressure brought on the restaurateurs to accept the proposal of the city officers.

The popular dance music in the Broadway restaurants at present, with other pieces previously mentioned still in demand, as reported by Earl Feller, of the Fuller Orchestras at Rector's, is as follows:

ONE STEPS—"Nephews of Uncle Sam," (Waterson, Berlin & Snyder); "Back To My Garden Of Love," (Remick); "Back To California," (Witmark); "I Never Knew," (Flora Bella, (Feist); "Cutie," (Karzac); "Your Wedding Day," (Piantadosi); "You're As Dear To Me As Dixie Was To Lee," (Jerome); "Come Out of the Kitchen," (Kendis); "Hy-Sine," (Stern); "Home Again," (Louisiana, (Schirmer); "Simplicity," (Fox).

FOX TROTS—"Egypt In Your Dreamy Eyes," (Remick); "And I Am All Alone," "You Said Something," "I Wonder Why," (Harms); "Sweetest Girl In Maryland," "Hot Dogs Fancy Ball," "In Honolulu," "Me And My Gal," (Witmark); "Strutters Ball," "Story Book Ball," "Baby Smile," (Rossiter); "Allah's Holiday," (Schirmer); "Canary Cottage," (Feist); "Inner Circle Toddle," (Stern); "Blue Monday Blues," (Fischer).

WALTZES—"Blue Bird," (W., B. & S.); "One Fleeting Hour," (Fox); "Whispering Hearts," (Remick); "The Love You Gave Me," (Witmark); "Myona," (Stern); "A Tear, A Kiss, A Smile," (Karzac).

Edward Everett Pidgeon, who during the last two years contributed much toward making Reisenweber's-on-the-Circle the most popular of the night rendezvous of New York, has severed his connection and associated himself with John G. Patton in the management of the famous Cafe l'Aiglon of Philadelphia. Jack Patton made the announcement last Wednesday evening at the Sliz banquet at Sherry's, stating his business and private interests had grown to such a degree that it was necessary for him to find someone to share his responsibilities and that in Eddie Pidgeon he believed he had discovered a "second self." At the same time it was hinted that the combination of Patton and Pidgeon presaged an invasion of both Atlantic City and New York by a new system of catering that was to be backed by New York and Philadelphia capitalists. For the time being Mr. Pidgeon will make his

headquarters at the L'Aiglon in Philadelphia.

The Palais Royal, to open about March 1 under the direction of Paul Salvain, is going after the biggest cabaret bill Broadway has yet seen. It is opposite Rector's and is being decorated and refurbished. It is reported the management has authorized agents to secure a feature turn for the cabaret that may cost \$1,000, while from \$250 to \$400 is being freely offered for other acts the restaurant wants for its first show. Eleven acts in all will compose the entertainment.

The San Francisco vice crusade continues to play havoc with the local cabarets. Almost everyone is losing money since the papers assisted in cleaning up the town. Certain places are allowed to remain open on conditions no objectionable persons are allowed to enter. Of these the Portola Louvre heads the list with a new girl revue that opened last Monday night. This place is gradually regaining its former standing, under the direction of Mike Berger, its amusement manager.

The State Excise officers raided the exclusive dancing and supper Club de Vingt, conducted by Mrs. R. W. Hawkesworth and Mrs. A. A. Crater in the transformed stable of Mrs. C. Vanderbilt on East 48th street. The club has been unable to obtain a liquor license because a neighboring property owner-withheld his consent. Several thousand dollars' worth of liquor was confiscated and placed in storage pending action by the court.

The Vogue restaurant at Broadway and 48th street had a song contest last Friday night. William Leon, manager of the restaurant, was also in charge of the singers for the evening. Six publishing houses entered. Waterson, Berlin & Snyder got two prizes and Shapiro, Bernstein & Co. received one. Jack Kraft, Betty Mudge, Dolly Mann, Maybelle Jones, Peggy Ames and Fischelli's Jaz Band are among the Vogue's regular entertainers.

Joy Gardner (Josephine Gordon), dancing with Paton Gibbs at the Bismarck Gardens, Chicago, was married Feb. 9, to Frank Haskins, son of R. C. Haskins, president, International Harvester Co. Haskins' folks tried to prevent the marriage. Mrs. Haskins, the boy's mother, was a witness to the nuptials, however.

The Leightons, Mlle. Semone (posing) and Arthur Cunningham opened on the Century Roof this week. Willie Solar left the performance there to return to vaudeville (Palace this week). Will Archie also intends taking to vaudeville. He opened with the Century show.

Will Dockery has been engaged by Harry Cavanaugh, who operates the Sheridan Inn, Woodlawn Cafe and the Hammond Beach Inn, Chicago, to stage summer revues for each of those places.

The Zella Sisters, appearing in the revue at the Grunewald hotel, New Orleans; all are English. One took French leave to marry a German in New York.

Edith Hallor, of the Coconut Grove midnight show, has been placed by Edward Small with the Art Drama Film Co., to appear in its feature films.

The Bismarck Hotel and Gardens, Chicago, strike resulted in the arrest of 31 pickets toward the end of last week.

BERNHARDT ROAD SHOW.

Mme. Bernhardt and six acts will make up the Bernhardt Vaudeville Road Show to open at the Academy, Brooklyn, Feb. 22, play three days there, a week in Boston, then go over New England and Canada, at popular prices.

So far there have been engaged Claire Rochester, Six Harvards, Harry Breen, Lalla Selbini, Lucille and "Cockie."

The legitimate tour of Bernhardt closed at Louisville Saturday. W. F. Connor, her American manager, is also directing the vaudeville tour.

The Boston engagement, it is reported, will be at the Boston opera house.

When Bernhardt started on her southern trip recently, after playing New York, big time vaudeville sought to interest her management in a proposal for the French actress to return to the variety stage. The attempt bore no fruit, although it is said she could have secured for a couple of weeks at the Palace, New York, her former vaudeville salary over here, \$500 a performance or \$7,000 a week.

BILLY GASTON WORKING.

Brazil, Ind., Feb. 14.

When "Stop, Look, Listen" played here Monday night Billy Gaston was in the performance, taking the role of Coyne, the manager.

Gaston did real well with the part. Members of the company said before leaving town he is a better actor now than before his illness, which kept him off the stage for a long while.

Henry Lewis Agrees to Play.

The suit for liquidated damages brought against Henry Lewis by the United Booking Offices was settled out of court, when the comedian, now with "Follow Me," agreed to play the four weeks he was under contract to the U. B. O., during May and June.

Cella and Tate Get Park, St. Louis.

St. Louis, Feb. 14.

Louis Cella and Frank Tate, who control the Columbia and the Grand, have taken over the Park, an outlying house, and beginning Monday next will install a vaudeville policy along the same lines as the Empress, the booking being supplied by the W. V. M. A. The Park has a seating capacity of about 2,000. Its former policy has been pictures and stock.

THOMAS ACT LAYING OFF.

The Ruth Thomas act at the Palace this week, which has attracted the attention of the vaudeville people through the useless extravagance of expenditure in the production of it, had not been booked for next week, up to Wednesday, with no likelihood it would be in a big time house.

Miss Thomas, from accounts, had been led to believe she would be held over on the Palace program for a second week, after her initial engagement there.

The Palace is holding over McIntyre and Heath, who are to play "On Guard" for the first time in several years.

LOEW'S NEW ONE IN BROOKLYN.

The conclusion of negotiations for the Matthews store site at Fulton and Smith streets, Brooklyn, was reached late last week when Marcus Loew purchased the property for the plot upon which he will erect the largest seating capacity theatre in Brooklyn, 3,400.

The theatre will replace the Bijou, Brooklyn (for that section), as the Loew vaudeville house, the Bijou then going into pictures, owing to the Edison Light Co., which owns the Royal (Loew's—now pictures) in the same neighborhood, intending to build there when the Loew lease shortly expires.

The new Loew's will be managed by George Schenck, now in charge of the Bijou. It is due to open with the season next fall and will be the largest Loew house on the circuit, excepting the Orpheum, Boston.

GOTHAM, BROOKLYN, CONDEMNED.

The Gotham, Brooklyn, which has played burlesque, stock and International shows this season, closed suddenly Tuesday last week when the fire department condemned the house. "Mutt and Jeff's Wedding" was playing there at the time.

NO K. C. CHANGE.

Kansas City, Feb. 14.

The death of Henry Lehman, the veteran Orpheum Circuit manager here for several years, will bring about no change in the management of the local Orpheum. His son, Lawrence, will continue in the active management of the house.

Mr. Lehman the elder died on the Coast.

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WILL ARCHIE

The clever little comedian, who leaves the Coconut Grove to enter vaudeville under the management of HARRY WEBER.

Material written by BIDE DUDLEY, of the New York "Evening World."

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Leo and May Jackson have resigned from the White Rats.

Mort Singer returned to Chicago Tuesday from Palm Beach, but will return shortly as his wife remained there.

Jack Robbins has been appointed professional manager for the Karczag Music Publishing Co.

Betty Elkins has gone into pictures. She was formerly with "The Five of Clubs," a vaudeville act.

Jerome K. Morton has retired from the three-act, Morton, Wells and Norworth.

Elizabeth Murray will return to vaudeville after the closing of the "Cohan Revue" in Boston.

The mother of the Vaidis Twin Sisters, aerialists, died Feb. 8 at her home, Maspath, L. I.

Vernon Castle is actively engaged in England's flying corps and has been flying in France for the past six months.

Bernie Simonds will commence booking the Sunday concerts at the Empire, Brooklyn, Feb. 17.

O. E. Wee is recruiting three summer stock companies, among which will be the Malloy-Corinne Players and the James Kennedy Stock Co.

Josh Daly is managing Fox's Ridge-wood theatre, Brooklyn, playing pop vaudeville and seating 2,500. It opened in December.

Ruth Royce has agreed with the Loew Circuit that in playing a full week each house on the time she will change songs for the second half.

Millicent Moore, the 16-year-old soprano star of the Columbia Grafanola Company, has been placed for an Orpheum Circuit route.

Leo Samuels, former manager of Moss' Jefferson, has been appointed manager of the National Winter Garden in Houston street.

William Murray has replaced H. C. Fourton as manager of the Odeon, Atlanta. Mr. Fourton will devote all of his time to the Rialto theatre.

Acts playing Utica, N. Y., should use precaution in checking baggage from that city as considerable trouble has arisen of late at that point.

Bert Byron, Dolly Gray and Parker Leonard, of "Bringing Up Father in Politics," have had differences with the management and are leaving the show.

Otto Motzan is writing the music for the new Winter Garden show which follows "The Show of Wonders" into that house.

The Park, Waltham, Mass., has shifted its bookings to the Boston agency of the United Booking Office. and will play a five-act show, splitting weekly, with two performances a day.

The Society Circus to be held in connection with the Bazaar at Madison Square Garden commencing March 5 will have 600 dancing girls at one feature.

Paul Denno, of the Six Stylish Steppers, through Attorney Ben Ehrlich, of Chicago, has brought suit for divorce against Minnie Denno, charging desertion.

The cold weather in New York and practically throughout the east affected the theatre business the latter part of last week and the early days of this week. It was nearly zero.

"My Country, I Hear You Calling Me" has been revived by Shapiro, Bernstein & Co. as its "war song" just now. It made quite a stir during the recent Mexican disturbance.

Maude Lambert and Ernest Ball have reformed their old act for one week only, at the Orpheum, Brooklyn, next week, where they will appear again as Lambert and Ball.

The Dancing LaVas have signed a contract through Charles Bornhaupt to open an engagement on the Moss Empress, England, March 19, at Birmingham.

The Loew Circuit basketball team defeated the VARIETY five, 62-0, in their first game. A return match will be played. The Loew team has Moe Schenck, Aleck Hanlon, Sol Turek, Abe Friedman, Charles Moscovitz.

Henry Quinn, an eight-year-old Pittsburgher, was refused permission by the Humane Society of that city to appear in "Just a Woman" and sent home to his folks. The boy had been traveling with the show for some time.

Leonard E. Giegerich was this week added to the booking staff of the Amalgamated Agency (Moss). In addition to Giegerich the Amalgamated bookers are Danny Simmons, Harry Padden and Bud Irwin.

The new theatre, on the site of the Auditorium, Winston-Salem, N. C. (destroyed by fire last spring), will be started shortly. The new house, costing about \$200,000, will play combinations.

Matt Grau, the booking agent, won the second prize in the Lake Worth, Fla., golf tournament last week. He is looked upon as the likely winner of the South Florida Tournament, which is being held at Palm Beach this week.

A. G. Delamater has accepted for production a new musical piece entitled "Take It From Me," by Arthur Grant and S. Wallenstein. It will be given a preliminary trial out of town next month.

Herman Fehr, of Milwaukee, was in New York last week for a few days, leaving Saturday to go to the Coast, where he will meet Morris Meyerfeld, Jr., and with a party of men whip the golf balls over the California links for the next few weeks.

With the expiration of his lease and the tearing down of Weber's theatre Joe Weber, who for several years has made his office at the disband, will move his headquarters uptown. At the present time negotiations are under way between Weber and Oliver Morosco for the former to take over the present Morosco offices on 40th street, with Morosco, making his headquarters in the Morosco theatre.

European circus acts, engaged for the American circuses next summer, have at present no means of knowing whether they will be able to get over here in time for the engagements. The chances just now seem to be that they will not come over.

"We're Glad We've Got You, Mr. Wilson" is the title of a song written by Jack Rosenthal, son of the only Jake, and his wife Kathryn Osterman. Jake is pretty cold blooded as a rule, but it's a hundred to one he's willing to swear Jack's song is the best ever published.

Judge Caldwell in Cincinnati released Harry Stanley, an actor, on a writ of habeas corpus this week, after Stanley had been arrested at the request of the Mason City, Ia., authorities, who charged him with stealing a \$300 fur coat. The charge was denied.

Clark Brown reached New York Monday morning from Montreal after 28 hours in the sleeper. Snows held up the roads, but when Mr. Brown boarded the train in Montreal Saturday night he was informed it was just about to leave. When he awoke Sunday morning the train was still in the shed.

The regular weekly meeting of Theatrical Protective Union No. 1, set for Feb. 25, has been canceled owing to the officers of the local and several delegates attending the I. A. T. S. E. convention in Cleveland. Edward Convey will be in charge of the local headquarters during the convention.

Jack McKay, returning from an engagement in South Africa and about to leave the tramcar near his home in Brixton, London, the early part of December, heard an explosion. When reaching his home it had been destroyed by a Zep bomb. His wife and three children in the house at the time were killed.

Walter Weems was expected to reach San Francisco from Australia about Feb. 15 and was routed in the Coast Orpheum theatres, to open at Oakland, Feb. 18. Weems knew nothing of it until receiving a cable. A reply was received he could not make it in time. Weems will reach Frisco later and probably again be placed on their bills by the Orpheum people.

J. A. Cruikshank, the skating authority, has just written a new book entitled "Figure Skating For Women," in which he pays a pretty compliment to Mark A. Luescher, head of the Hippodrome publicity department. The publishers are A. G. Spaulding & Co. and the dedication reads: "To Mark A., Who Boosted Skating to the Top, This Volume is Dedicated By the Author."

If the Morningside Players' production of Elmer Reizenstein's four-act play, "The Iron Cross," does nothing else, it will bring to the front a hitherto unknown actress named Edith Randolph. She is a dark little woman, with large "burned-out," "tired" eyes that scorch you with their sincerity. Miss Randolph plays with an intensity bound to command respectful attention, and while it might be an exaggeration to say she is inspired, her work in "The Iron Cross" approaches the classification generally described as genius. All the others, including the well-known Edward Nicander, appeared like amateurs beside this little woman. But in spite of her talents, her carefully rehearsed characterization of a German peasant woman whose husband has gone to war leaving her to run not only the home but the farm, bake bread for the villagers and undergo untold hardships, Miss Randolph appears in the third act, minus stockings, to indicate the poverty she was undergoing, but on her dainty little feet were a pair of neat high-heeled ties.

Muriel Window has started two separate actions against the Century Amusement Co., through her attorneys, Henry J. & Frederick E. Goldsmith, asking damages of \$2,000 in each case for breach of contract. Miss Window claims that she was engaged for "The Century Girl" at \$125 weekly, and was also to appear at the Coconut Grove at a salary of \$150 weekly. Her contract for the former was to have been for the theatrical season of 1916-17, beginning some time in November, and the latter was for the entire time that the present Coconut Grove attraction remained in New York. Nathan Burkan is acting for the Messrs. Dillingham and Ziegfeld in the matter.

"Lizzie's" successor in the road company of "Watch Your Step" has been placed on short rations in a salary cutting wave that hit the company during the last few weeks. "Lizzie" was a feature when Harry Kelly was with the show in New York. When the Mittenthals sent a company on tour they insisted everything be the same as the original production. During the first weeks of the tour "Lizzie's" successor was given a salary of 25 cents a day. It was paid to the property man, who in turn invested it in soup bones for the acting hound. About a week ago Ike Mittenthal was despatched to the South to look the company over, prior to its advent in New York, and incidentally to see where he could shave the salary list. With the latter uppermost in his mind he went over the company statements and immediately cut the hound's rations from 25 to 10 cents a day.

A diabetic diet has been taken up by Nat Sobel, an agent, who is being carefully watched at luncheon and other meals by his associates to see that he does not violate the mandate of the doctor. One of the regulations is no sweets; another, nothing fattening. Mr. Sobel at times deserts his hawkeyes and rambles away alone at noontime to fill up, as lunch is his one best meal of the day. The Sobel-attached staff knows his dining place, the Automat. They have an emissary there in the person of Clara Conley, a waitress, who is authorized to scrutinize the Sobel feed and report, when Sobel thinks he is doing a hideaway. Sobel slipped the bunch last Friday and the following return was made of his noon-day meal: 1 bowl soup, 3 portions French fried potatoes, 1 ham and egg sandwich, 1 bottle catsup, 1 coffee cake, 2 pots tea, 1 ice cream. The total cost was 65 cents and the report was signed by Clara.

The four Marx brothers, while in Newark last week, decided to change characters in their vaudeville production, "Home Again." Leo Marx, who is the Italian of the piece, did the old man for the single show; Julius, the old man, did the Italian; Arthur, the "boob" harpist, played the juvenile role, and Milton, the regular juvenile, took the "boob" part. The scheme of having all the principals their own understudies worked out very well, according to the boys, who are known only by their first names on the programs. Privately they have been nicknamed, Milton, Gumo; Arthur, Harpo; Leo, Chico; Julius, Groucho. There is a reason for each. Arthur plays the harp and got his soubriquet when practicing. The harp practice is just a few degrees worse than a beginner on the violin; Julius is called Groucho through having neglected to cultivate a smile; Leo is Chico, gained by him through being an expert on fowl, and Milton is called Gumo from a habit he had when a kid of wearing rubbers when it wasn't raining.

WITH THE PRESS AGENTS

Morris Gost has placed a valuation of \$500,000 on the press book of "Experience," which he has bound and which has been transported across the country in a heavy oaken box on which there is a brass plate on which is inscribed, "VALUE \$500,000." This box contains the expressions of the greatest brains in this country anent the production of "Experience." Of course this plate is a sort of a subtle sop to the dramatic critics in the outlying cities, all of whom naturally wish to be included among "the greatest brains."

The William A. Sunday Evangelical association is prepared to spend \$150,000 in the campaign of the baseball revivalist against the devil in New York. A tabernacle at 18th street and Broadway, cost \$65,000; another \$25,000 will be expended for conservation following the campaign, and the remaining \$60,000 will be used in "preparatory work."

The S-M Producing Company, a new firm composed of Charles Edwin Summers, playwright, and Jack Morris, secretary to Lee Shubert, will present, at Stamford, Conn., late this month a farce by Mr. Summers, entitled "Stocks and Stockings." George Parsons will be featured.

"Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile," Adele Rowland's number on "Her Soldier Boy," has been selected as the marching song of the Seventh Regiment, N. G. N. Y.

"Stranger Than Fiction," by E. H. Sothern, which is to be presented by Lee Shubert and John Craig as the opening attraction of the Craig company at the Garrick, is being rehearsed by the author.

E. H. Sothern is to resume his tour and play a route through eastern Canada. The receipts will be shared with the British Red Cross. He was forced to abandon the road when taken ill in Chicago.

A translation of Mollere's "Le Melode Imaginaire" will be given by the Coburns for four matinees this and next week at the Harris. Maude Fulton's "The Brat" goes in there March 5.

"The Case of Lady Chamber," by Horace Annesley Vachell, will be placed in rehearsal Monday by the Charles Frohman Co. Lyn Harding will be seen in the role created in London by M. B. Irving.

Cohan & Harris have in rehearsal "The Willow Tree," the work of Harrison Rhodes and Berrimo.

Richard Harding Davis left an estate of \$66,155. It goes to his widow, who is Bessie McCoy, and a daughter, Hope Davis.

John D. Williams will place "Our Bitters" in rehearsal shortly. Arthur Chesney has been engaged for it.

Fred Latham, general manager of the Century, returned to the theatre last week after having been confined to his bed for six weeks.

Margaret Romaine opened in "Have a Heart" Monday.

Sir Herbert Beerbohm Tree will reopen in "Henry VIII" at the Montauk, Brooklyn, Feb. 26.

Cyril Maude has acquired the Australian rights to "The Great Lover," in which Leo Detrichstein appeared last season at the Long Acre, and will present the piece in the Antipodes shortly in conjunction with "Grumpy."

PRESS OPINIONS.

The Morris Dance.
Three-act farce by Granville Barker, produced by Winthrop Ames, Little theatre, Feb. 13, 1917.

There is much that is highly amusing and a little that is flat and tedious in "The Morris Dance," the new play.—Times.

In the case of "The Morris Dance" it is safe for once to take the program at its word. The play which Granville Barker has attempted to fashion from Robert Louis Stevenson and Lloyd Osbourne's whimsical and amusing story, "The Wrong Box," is an "outrageous farce" in the most literal sense of the term—the most outrageously tedious, prolix, perplexing and provoking piece yet written by a dramatist with a reputation.—World.

Johnny Get Your Gun.
A farce in three acts by Edmund Laurence Burke, revised by Dorothy Donnelly. Produced by John Cort, Criterion theatre, Feb. 12, 1917.

Those "dancers" in the City of Razzle Dazzle, as O. Henry once called it, who religiously attend the premieres of plays, enjoyed a new experience last night if they chanced to choose the one at the Criterion from among the openings. The experience was that of beholding an actor scarcely known to Broadway completely submerge play and players by the force of his personality and his skill as an actor. The actor was Louis Bannison. Without him it is safe to say that "Johnny Get Your Gun" would not live beyond the week; with him it is quite probable it will remain for some time.—Times.

"Johnny Get Your Gun," said the bill at the Criterion last night. And eventually Johnny did. But in the first place he got his audience, which is something the play by Edmund Laurence Burke could never have done without him. Johnny's real name is Louis Bannison.—World.

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"Magic," a play in three acts by E. K. Chesterton, preceded by "The Little Man," a one-act satire by John Galsworthy. Produced by Mrs. Norman Hapgood at Maxine Elliott Feb. 12, 1917.

Interesting throughout, ably acted, and richly different from the dead level of theatrical fare is the new program at the Maxine Elliott theatre.—Times.

ENGAGEMENTS.

Flo Burt ("Suffragette Revue").
Victor Bayard and Eleanor Sutter ("Naughty Princess").
Arthur Chesney ("Our Bitters").
Lyn Harding ("Case of Lady Chamber").
Charles Purcell ("Nina").

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.

Prudential Vaudeville Exchange—City of N. Y., \$39.50.

Colonial Motion Picture Corp'n—Evans Film Mfg. Co., \$733.41.

Saizer Amusement Co.—City of N. Y., \$39.50.

Theatrical Costume Co.—City of N. Y., \$39.50.

Marie Dressler—N. G. Goldberger, \$78.20.

J. J. SHUBERTS DIVORCED.

Buffalo, N. Y., Feb. 14.
Justice Herbert P. Bissell in the Supreme Court ordered Mrs. Katherine M. Shubert, wife of J. J. Shubert, theatrical manager, be granted a decree of absolute divorce and the custody of their son. The hearing was held behind closed doors.

An arrangement was made for alimony, but the terms of the settlement were not given out.

Every effort was made to keep the hearing a secret. Justice Bissell explained that he had made such a promise to Justice Louis W. Marcus, at whose request he heard the case. The defendant did not appear.

NORWORTH-RUSH THEATRE.

Articles of incorporation for two separate companies will be filed at Albany this week—one for the purpose of erecting a 600-seat theatre on West 48th Street, and the other, called The Odds & Ends Corp., which will produce musical shows in the playhouse, to be ready by next September.

Those interested in both projects are Edward F. Rush, Jack Norworth and Sam Shannon, the latter having promoted the deal and brought Rush and Norworth together.

It is proposed to produce in the new theatre or music hall, a sort of modernized Weber & Fields entertainment, the first to be called "Odds and Ends of 1917," changing the year every season.

The present plan is for Rush to have the general financial supervision of both corporations, Shannon business manager of the theatre and Norworth to head the cast of the permanent musical stock organization and assist in the staging of the entertainments.

RAYMOND-LACKAYE PLAY.

Melville B. Raymond has purchased a new rural play, written by Mark Price, for use as a starring vehicle for James Lackaye.

It is to be produced in the spring.

Marrying New York Manager.

Boston, Feb. 14.
Maud Hart, a local professional, living at 44 Bowdoin street in the West End, filed intentions yesterday of marrying Louis Lesser, a New York theatrical manager.

SHOWS IN CHICAGO.

Chicago, Feb. 14.

Business in the legitimate houses recovered crisply after the slump in the early part of last week and after Wednesday box office takings steadily climbed. Al Jolson returned to "Robinson Crusoe, Jr." Saturday night and he was greeted by a sell-out.

The business done by "Katinka" at the Chicago during the last three days of its stay furnished the "Loop" wise-acs with the most pleasant surprise of the season when it sold out Saturday night. The show, here on a return engagement, would have been held over (it is laying off this week before opening in Cincinnati Monday) but that Lew Fields had been booked to open Sunday. The Fields show, "Bosom Friends," was accorded a good opening, but the management was anything but satisfied with the Chicago booking, though somewhat mollified at the fast finish of "Katinka."

During the month the "Loop's" show map is due to change considerably. The only attractions certain to stay are "Turn to the Right" and "The Boomerang," with "Hip, Hip, Hooray" also probably playing out its original booking of eight weeks.

The "Follies" leaves the Illinois Saturday, to be followed in by "Sybil." It will stay three weeks and then "Chin Chin" will play a return date. "Robinson Crusoe, Jr." will leave the Garrick next week, first playing Detroit before starting for the coast. It will be succeeded by "The Passing Show of 1916."

Lew Fields is scheduled for two weeks and Margaret Anglin has a similar booking at the Blackstone. William Hodge's show "Fixing Sister" is nearing the end of its run at the Princess, with "The Cinderella Man" its probable successor, although the Fields show may be switched over from the Chicago should it develop any strength. "Fair and Warmer" is slated to move out at the end of the month to make way for "Goodness Gracious Annabelle."

Up until the last few days it looked as though "Hip, Hip, Hooray" was duplicating the record of former Hip shows here by doing little after a good opening week. But the latter part of last week business jumped as with other attractions and the takings Saturday were \$8,500, with indications Lincoln's birthday exceeded that figure. There was talk of the big show moving out in three weeks, but with a \$16,000 advance still maintained and a big window sale, the prospects for an eight week stay are good.

STRANDS IN NEW YORK.

The Cosmopolitan Opera Co., a newly formed grand opera troupe which opened last week at the Garden theatre, closed Saturday with salaries due singers, stage hands and musicians.

The company is reported as having been installed on a "shoe string," with what receipts taken in mysteriously disappearing.

The stage hands' and musicians' unions are taking the matter up to secure the money due their men, the former claiming approximately \$400 and the latter over \$1,000.

In the case of the musicians the union is holding the musical director responsible for a settlement. A rule of the organization reads a director must secure a certified check to cover the first week's salaries before the company opens. The director at the Garden failed to get the check.

The stranding of the Cosmopolitan Co. is the third to occur at the Garden.

"CANARY COTTAGE" LIGHT.

From all indications the speculators who bought a block of seats for the first eight weeks of "Canary Cottage" at the new Oliver Morosco will be pretty badly stung. The piece has not developed into a healthy drawing card.

AGENCIES BUY FOR TWO.

The ticket agencies in New York negotiated two buys after the openings of last week. The William Gillette show, "A Successful Calamity," at the Booth brought the agency men with an offer for an eight weeks' outright buy for the entire lower floor. Saturday matinee the Gillette show seats brought as high as \$7 a pair, although at a late hour there were a few turned in (cut rate) to the Leblang agency.

Selwyn & Co. got an offer for "Lilac Time" (Jane Cowl) for four weeks. The managers insisted eight weeks would be the least considered. The agencies whipped into line late last week for 10 rows for the period stipulated.

"SHAKE DOWN" BILLS OPPOSED.

Chicago, Feb. 14.

Harry J. Riddings and Sam Gerson, representing the Chicago Theatre Managers' Association, have begun to formulate state wide concerted opposition to the two bills pending in the Illinois legislature which aim to place a censorship on all amusement enterprises, as previously reported in VARIETY. Circular letters were sent out to every manager in the state, including managers of vaudeville, legitimate, burlesque and picture houses and fair and park managers, asking that each take up the matter with the district legislator. This action followed the advice of prompt action by Ligon Johnson, attorney for the United Theatrical Managers' Association, of which body the Chicago organization requested aid.

The two bills in question are drastic in their import and so wide a latitude is given that all amusements in the state would be in constant peril or being enjoined. One measure would permit any official or any citizen to file a petition to enjoin any person from permitting what he or she might consider a lewd or indecent entertainment.

The second bill leaves every person connected with an entertainment considered improper to be liable for both fine and imprisonment. That either of the two bills might be readily used as a "fetcher" or shake-down has been recognized by almost every theatrical man who knows of the proposed legislation.

HIP SHOW'S RUN EXTENDED.

Chicago, Feb. 14.

"Hip, Hip, Hooray" has extended the run at the Auditorium for two weeks additional, with the possibility of a further extension.

The show was booked for four weeks.

WHITNEY PRODUCTION OPENING.

"Boys Will Be Boys," the new musical comedy production sponsored by F. C. Whitney, is to open Monday at Wilmington. The piece is to play a week or so on tour, with the possibility of coming into the Knickerbocker should the George Arliss engagement there terminate early.

The "Boys" show is the production that an Oklahoma oil man is said to be financing.

HODGE REMAINS AT PRINCESS.

Chicago, Feb. 14.

William Hodge in "Fixing Sister" remains at the Princess until March 10.

TREASURERS SWITCH.

There have been changes in three box offices during the week. Robert Stephenson left the Cort for the Metropole, and George Loomis moved from the Standard to the Cort. Marrice DuVries is now in the box office at the Standard as assistant to Clarence Jacobs.

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

ATWELL CHARGES RABINOFF IN CHICAGO DIVORCE ACTION

**Men Were Former Associates in Managerial Enterprises.
Rabinoff Enters Court With Mrs. Atwell, Whose
Alimony Is Reduced.**

Chicago, Feb. 14.

The preliminary hearing for divorce instituted by Helen M. Atwell against Ben Atwell, famed as a press agent and here with the Al Jolson show, was productive of several dramatic incidents when the action was brought before Judge Thompson Saturday last.

In open court Atwell charged Max and Ben Rabinoff, with whom he was formerly associated, as being the real plaintiffs in the proceedings and possessed of the desire to attempt to bring him to disgrace or injure his standing with his present employers.

In no flattering terms he pointed out Max Rabinoff, who had entered the court with Mrs. Atwell on his arm. Atwell also averred the newspapers had been called on the phone and advised a sensation would be sprung in Judge Thompson's court that would push the war news to one side and proved it by showing a letter received by one of the dailies.

Although the plaintiff asked for alimony of \$50 per week, the court granted her but \$15, less than one-half what Atwell has been allowing her for the past seven years, during which time they have been separated. Judge Thompson also impounded the life insurance policies and other property pending the final hearing in the case.

Atwell and Max Rabinoff first brought Pavlowa to this country and jointly gave grand opera here and abroad. They fell out when Atwell asked for an accounting and since that time Rabinoff has held an animus.

Atwell is well known here and before entering theatricals was managing editor of a Chicago daily. The local press did not give the case any attention.

LOCATION AGAINST FIELDS.

Chicago, Feb. 4.

Lew Fields opened at the Chicago on Sunday night in "Bosom Friends," the new play drawing a splendid house considering the temperature was flirting with the zero mark. The local reviewers were divided in their opinions, none giving the piece extravagant praise, although the star was given credit for his good characterization. However in another house than the Chicago "Bosom Friends" would have a much better chance of getting over. If it cannot be moved to a Loop theatre the play will probably close for the season next week, unless a place on Broadway is made for it.

Supporting Mr. Fields are Kathleen Comegys, Walter Walker, Robert Hudson, Mme. Cottrelly, Jean Shelby, Helen Reimer and Frank Sylvester.

The Lew Fields show, "Bosom Friends," may go into the Hudson, New York, it is said, if Mr. Fields fails to find a "Loop" location in Chicago for it.

Elsie Ferguson is now playing at the Hudson in "Shirley Kaye." The Hudson is a "Syndicate" house and if Mr. Fields accents the offer it will be the first time that he has appeared in one of its theatres.

GOT TWELVE CURTAIN CALLS.

Chicago, Feb. 14.

After the third act of "The Lioness" at the Blackstone, Tuesday night, Margaret Anglin received twelve curtain

calls. Play and star were praised in the reviews.

The piece is by Rupert Hughes from Gertrude Atherton's novel, "Perch of the Devil."

The Anglin play did not open until Tuesday evening, owing to the theatre management not caring to risk a postponement through the company being delayed in reaching here from the storms in time to open Monday.

Worley Leases Alhambra, Seattle.

Seattle, Feb. 14.

The Alhambra, now playing Orpheum Circuit vaudeville, has been leased by Dean Worley for the Wilkes Players, now at the Orpheum. Worley will probably rename it the Wilkes when taking possession June 1, at which time the present vaudeville ends there, the Orpheum having the Moore theatre for next season.

It is reported Eugene Levy, of the Grand, may take over the Orpheum when Wilkes vacates.

ILL AND INJURED.

Dollie Williams, of "The Enchanted Cap," while playing with the act at Detroit, became ill on the stage and was removed to the hotel in a serious condition. She later rallied and was advised by her doctors to take a long rest. Miss Williams has returned to Chicago to live with relatives.

Mrs. Helen Savage, of the sharp-shooting act of that name, is ill at her home in Echo, Ore.

Rae Bowdoin was operated upon for appendicitis last week in Providence by Dr. W. H. Peters. She is recovering. Miss Bowdoin is with the Seymour Brown act in vaudeville.

Madeline Cameron (Cameron Sisters—"So Long Letty") injured her ankle while in Providence last week and was obliged to rest for the remainder of that engagement.

La Graciosa is ill and confined at the Washington Park Hospital, Chicago. Her illness obliged the cancellation of an Orpheum Circuit route.

Bob Matthews has been laid up for the past fortnight with an abscess in his ear. He was up and about again this week and is making ready to appear in a new single turn.

Owing to an injury to Lois Josephine at the Palace, Chicago, last week, the Cross and Josephine engagement was filled by Miss Josephine's sister working with Cross.

James J. Trainor (Trainor and Hunt) is recovering from pneumonia.

Spencer (Spencer and Williams) injured his hand, but continued working at the Hippodrome, Lincoln.

BIRTHS.

Mr. and Mrs. George Nagel (Nagel and Gray), Feb. 8, son. The stork visited the Nagels while the act was playing in Minneapolis, and Nagel finished out the engagement as a single turn.

Mr. and Mrs. Tom Barrett, February 10, daughter.

Hynicka Operated for Tonsillitis.

Cincinnati, Feb. 14.

Rudolph Hynicka, the local burlesque magnate, underwent an operation for tonsillitis this week at the Bethesda Hospital. He is recovering rapidly.

IN AND OUT.

Ruth Thomas and Co. at the Palace, New York, this week, replacing World Dancers.

Ellis and Bordonni could not open at Keith's, Providence, Monday, through Mr. Ellis' illness. Hale and Paterson substituted.

La Coste and Clifton left the bill at Loew's the last half last week, account of illness. Chauncey Monroe and Co. secured the spot.

The O'Neil Sisters were out of the bill at Loew's Orpheum, New York, the last half last week through illness. Hall and O'Brien replaced them.

Because of the Fulton Weinert bout Monday night at the Garden, Neil McKinley canceled the first half at the Colonial, Philadelphia, to be in Weinert's corner. Both boys hail from Newark.

"The Substitute Model" left the bill at the City the last half last week after the first show, replaced by Hans Roberts and Co.

The revival of "Dinkelspiel's Christmas," placed in rehearsal by Joe Maxwell, has been abandoned. A route had been secured for the sketch, which was canceled, owing to the existing trouble between the United States and Germany. The sketch has several German characters.

Kimberly and Arbold and Parillo and Frabrito were booked for Keith's, Boston, this week when it was learned last Saturday Hunting and Francis and Harris and Mannon would be unable to appear there.

The Skating Venues opened at the Colonial, New York, Monday, in place of Loyal's Dogs.

Annie Kent replaced the O'Neill Sisters at the National Monday.

Ben and Hazel Mann were finally placed in the American bill the first half after Gilson and DeMott had been taken off the sheet, following their appearance at the Seventh Avenue, and Norton and Noble, who then succeeded them, were placed in another Loew house.

Jessie Maker, leaving "The Elopers," was replaced this week by Clara Keating (formerly of Goulding and Keating). Miss Maker is going on the road this month, starring in a new play, entitled "The Movie Show."

Florence Moore did not go into the Palace, Chicago, bill until Tuesday afternoon, the management claiming Miss Moore was worn out with a belated journey and physically unable to open until then. Chicago papers had stories there was trouble in the program through Billy Montgomery also being on the same program.

The Nelson Sisters were unable to make the Regent, Muskegon, Mich., the show running minus the sisters.

W. C. Fields has been out of the "Follies" in Chicago since Monday, suffering from gripe.

MARRIAGES.

Manny Besser (with George Fisher and Co. in vaudeville) was married the last week in January to Helen Brundage, at the Hotel Edward Grill, Kansas City, in that city. George Fisher was erroneously reported as marrying Miss Brundage.

It is reported in Seattle by friends that Earl Beeman (Beeman and Anderson) and Alma Grace (Tuchler), a well-known Coast artiste, were recently married in Chicago.

Victor Vernon and Edna ("Kimsey") Mullalley, at Chehalis, Wash., Feb. 1.

Hugh Herbert and Rose Epstein (non-professional) at Cincinnati, Dec. 31. The bride is an Austin (Texas) young woman, with a finished musical education. Mr. Herbert is the well-known vaudeville sketch writer and player.

George Holden Crane, magician, to the daughter of the late Mr. and Mrs. Jacob W. Kent, February 10, by Rev. W. T. Tipton in Bloomfield, N. J. The couple will make their home in Newark.

OBITUARY.

Al. Hayman died late last week. It marks the second demise of the original "big six" members of the theatrical amalgamation known as "The Syndicate." It was comprised of Charles Frohman, Al. Hayman, Klaw & Erlanger and Nixon & Zimmerman. At the time of its formation, Hayman was the only one who made it possible to gather together the legitimate houses of the country, through his control of a western circuit extending to the coast. He had not been taking any active interest in business affairs for the past half dozen years or so through ill health. His business has been conducted by his brother Alf. It is estimated the deceased left an estate that will run well into seven figures.

With deep regret I desire to announce to the theatrical profession the death of

William L. Becker

Who up to the time of his death was general musical director for all the William Fox Enterprises.

A Good Soul Gone to Rest, who was dearly loved by all who knew him.

Frederick E. Goldsmith,
Executor.

Frederick William White, known as "F. W. W.," the dean of western dramatic critics, died Feb. 11, in Denver, of pneumonia, in his 67th year. The deceased had been connected with Denver dailies for the past 25 years, and had been the dramatic editor of the "Post" for 20 years. He was born in England, the son of an Oxford professor, and came to this country as a child. He was connected with New York and Albany papers before going to Denver. Two daughters and three sons survive him. One of his sons is Frank White, connected with the Orpheum Circuit.

William L. Becker, general musical director for the William Fox enterprises, died Feb. 12 of bronchial pneumonia at his rooms in the Elks' Club, New York, where the funeral services were held Feb. 14. The deceased was 39 years of age. A widow survives. He was also a Mason and a K. of P.

IN REMEMBRANCE
LINDEN BECKWITH
FEB. 24, 1913

Estelle Clayton (Clayton Sisters), family name, Estelle Clayton Evesson, and who was known as Mrs. Cooper, died suddenly at her home in New York, Feb. 10. The funeral was conducted under the auspices of the Actors' Fund.

C. M. Ercole, a well-known Continental music hall agent, with headquarters in Paris, died Jan. 21 of pneumonia, contracted Jan. 18. At one time the deceased was European representative for the Barnum-Bailey Circus.

Violet Sidney, one of the eight English dancers with "Step This Way," died suddenly February 14 of heart failure. She is survived by a husband, Alfred Fairbrother, and a seven-year-old son.

Daniel R. Ryan, an old-time ball player and Shakespearean player, died last week in Cambridge, Mass., in his 50th year. He retired from the stage two years ago on account of ill health.

Edward Patrick Kelley, manager of Loew's, New Rochelle, N. Y., died Feb. 12 of pneumonia after a brief illness. He was 39 years of age and a native of Lewiston, Me.

The Proof of the Pudding Is the Cash Balance.

I am in receipt of a letter from Mr. E. F. Albee, asking my opinions as to the present conditions in vaudeville. It is a cinch; I wish I never had anything harder to do.

I "invaded" Vaudeville in 1899. There were at that time SIXTEEN first class vaudeville theatres in the United States and one in Canada. THE KEITH CIRCUIT consisted of four houses: Boston, Providence, the Union Square Theatre in New York, and the Eighth Street Theatre in Philadelphia. There were houses in Rochester, Buffalo, Detroit, one in Brooklyn, one in St. Louis and three in Chicago. The Orpheum Circuit consisted of San Francisco, Los Angeles, Kansas City and Omaha. Of this entire lot there was just one first class theatre BUILDING—Keith's Boston House.

Of the entire lot there were just TWO that had colored border and footlights and "Dimmers."

The longest stretch of steady work we had during the first two seasons was THREE WEEKS.

We Headlined the bill at every Vaudeville Theatre in America at from \$135.00 to \$175.00.

Bookings were obtained in a haphazard way through various Owners, Managers and Agents in Chicago and New York. Such a thing as a route was unknown. The shows for several houses were booked on Thursday and Friday of the previous week.

COMPARE THIS SITUATION WITH TODAY.

THE ORPHEUM CIRCUIT CONSISTS OF TWENTY-THREE WEEKS.

THE KEITH CIRCUIT CONSISTS OF TWENTY-TWO WEEKS.

THERE IS ALSO BUFFALO, TORONTO, DETROIT, ROCHESTER, PITTSBURG, THE PROCTOR CIRCUIT, POLI CIRCUIT, PANTAGES CIRCUIT. TWENTY-TWO WEEKS, LOEW CIRCUIT, AND I DON'T KNOW HOW MANY MORE SMALLER TIME CIRCUITS.

Compare the theatres of those days with the ones of today. In place of the Union Square in New York, we have the PALACE, COLONIAL, RIVERSIDE, ALHAMBRA and ROYAL. All new, modern, comfortable, up-to-date buildings.

In Brooklyn, in place of the old Hyde & Behman house, we now have the ORPHEUM, BUSHWICK, PROSPECT and GREENPOINT.

The CHESTNUT STREET HOUSE IN PHILADELPHIA.

The wonderful KEITH'S HIPPODROME, in Cleveland.

The two new TEMPLES, in Rochester and Detroit.

The two new SHEA THEATRES, in Buffalo and Toronto.

In Chicago we have the new PALACE and MAJESTIC.

Of the four Orpheum houses mentioned, we now have new houses at San Francisco, Los Angeles and Kansas City.

In addition to this list we also have NEW, MODERN THEATRES at Des Moines, Minneapolis, St. Paul, Winnipeg, Milwaukee, Denver, Salt Lake City, and New Orleans, on the ORPHEUM time. In the East we have new theatres at Wash-

ington, Baltimore, Pittsburg, Cincinnati, Indianapolis, Louisville, Atlanta and Grand Rapids.

Seventeen years ago all we Vaudeville Players lived in Boarding Houses and cheap hotels. **Today—We don't.** Seventeen years ago mighty few of us had homes of our own. **Today—We have.** We also have our yachts, our automobiles, and most of us have got some money.

Seventeen years ago we were of a lowly and looked-down-upon class of Entertainers. Today the Greatest Artists and the finest Ladies and Gentlemen are proud to play VAUDEVILLE.

And now we come to "The Meat in the Coconut."

WHO HAS BROUGHT ABOUT THIS CHANGE? WHO HAS BUILT ALL THESE BEAUTIFUL THEATRES? WHO HAS RAISED VAUDEVILLE TO ITS PRESENT HIGH STANDING? WHO HAS MADE IT POSSIBLE FOR US VAUDEVILLE PLAYERS TO COMMAND, EARN AND RECEIVE THE HIGHEST REMUNERATION PAID TO ANY WAGE-EARNERS IN THE WORLD?

I will tell you who it has been—

B. F. KEITH, E. F. ALBEE, A. PAUL KEITH, F. F. PROCTOR, M. MEYERFELD, MARTIN BECK, J. J. MURDOCK, MIKE SHEA, JAMES MOORE, GEORGE CASTLE, P. B. CHASE, PERCY WILLIAMS, C. E. KOHL, FRED HENDERSON, S. Z. POLI, WILMER & VINCENT, MARCUS LOEW, ALEXANDER PANTAGES.

Out of the money earned—WITH VAUDEVILLE—these men have built the wonderful theatres—have elevated Vaudeville—have paid us our salaries. Twenty-five years ago all of these men, with the exception of M. Meyerfeld, were poor men. They were no better off, had no better opportunities than the rest of us. And the only reason that they stand where they do today is because THEY HAD MORE ABILITY IN THAT LINE THAN WE DID.

And with all due respect to Mr. Harry Mountford and his associates, I had a darn sight rather let them keep on running this Vaudeville business than to turn it over to the management and direction of any organization of Actors living.

Running a Vaudeville Theatre is just like running any other line of business. The Manager is a merchant, buying and selling goods. And naturally he wants to handle the goods that he can make the most profit on. **AND THAT DOES NOT MEAN THE CHEAPEST LINES.** A Manager had rather pay \$500 for an act he can sell for \$1,000 than to pay \$50 for an act that he has got to give away.

And if he is not buying, and selling, the particular act that you or I are offering, you can bet all that you are worth that **THERE IS SOMETHING WRONG WITH YOUR ACT.**

So instead of joining the White Rats and acting as Chair-Warmers at midnight wrangles, hustle out and get something that **THE PUBLIC** will pay money for, and you won't have any trouble selling it to the **MANAGER.**

And do not overlook the fact that in all probability the men who have built Vaudeville up to its present state in seventeen years **CAN CONTINUE TO RUN IT A GOOD DEAL BETTER THAN ANY SOCIETY OF NON-SUCCESSFUL ACTORS EVER CAN.**

WILL M. CRESSY.

That 5% Levy

Did you, Mr. Artist or Miss Artist, receive that circular letter from the White Rats, agitators inviting you to contribute to them "at least 5% of your earnings"? The unparalleled brazenness of the scheme is only outdone by the poor estimate the agitators have of the artist's sense of humor. Just think of this proposition—up to now the artist was threatened and bullied into joining the White Rats at reduced rates or he would be looked on as an outcast and a leper and White Rats were **ordered** not to talk with him.

But now artists who are **not** members of the White Rats or Associated Actresses are invited to pay 5% of their salaries to the agitators **until further** notice, because, as the circular reads, **"Whatever victory we achieve they will share in."**

This call on outsiders for money proves that the White Rats are the actors without acts, the disgruntled has-beens and the incompetents, who would like to bring the successful artist down to their own level.

Unable to get the artist's money by threats, reduced initiation fees and dues and ostracization, the agitators, being hard put, are now willing to talk with the "outcasts" and the "lepers," to whom the murder of Atherstone was held up as a fitting end, yes, most willing and we might say anxious to accept 5% of their salaries, and for this the agitators will give you a share in whatever victories they achieve.

To find out what that means you must have recourse to their former and recent victories? ? ? **Oklahoma City, Tulsa, Boston, Lynn, Chicago.**

A share in these victories (?) meant cancellation of many weeks and in some cases a season's work, among other things. The circular adds, "We are fighting for the actors and actresses of this country, and for the betterment of the conditions of employment."

Surely the agitators have lost their sense of humor. England needs "real" fighters, only they don't pay enough to suit the extravagant tastes of these agitators. There must be money in fighting for the actors and actresses.

"Ah," say these agitators, "it's a crime and criminal to pay your agent 5% for fighting your battles in the busy storm of business competition to get the artist a job, BUT TO PAY US 5% for AGITATION so THAT WE CAN HOLD ON TO OUR OWN JOBS, THAT'S ANOTHER MATTER."

The circular says that all contributions will be acknowledged in the Player by initials, nom de plume, number or card. That's so in the next issue of the Player they can bunk the artist with fake initials, numbers and nom de plumes, in an endeavor to make the artist believe there are artists who have contributed to the call. We had no difficulty knowing who were and were not White Rats and we don't anticipate any difficulty in knowing who contributes to the agitators' support.

Vaudeville Managers' Protective Association

BILLS NEXT WEEK (FEBRUARY 19)

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.S.C." following name (usually "Empress") are on the Sullivan-Consolidated Booking Company Circuit.
Agencies booking the bills are noted by single name or initials, such as "Orph." Orpheum Circuit, "U.B.O." United Booking Office, "W.V.M.A." Western Vaudeville Managers' Association (Chicago), "P." Pantages Circuit, "Loew." Marcus Loew Circuit, "Inter." Interstate Circuit (booking through W. V. M. A.), "Sun." Sun Circuit, "N.M." Nissen-Mirdlinger.
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)
Nesbitt & Clifford
McIntyre & Heath (2d week)
Salle Fisher Co
Connolly & Wearick
"Patricia" (film)
(One to fill)
COLONIAL (ubo)
Jas B Carson Co
Claire Rochester
Stuart Barnes
"Saint & Sinner"
Cooper & Ricardo
Frank Westphal
The Leland
"Patricia" (film)
ALHAMBRA (ubo)
Eva Tanguay
Dorothy Regal Co
Lyell & Higgins
Bob Albright
Loyal's Dogs
Doris Wilson Co
Lucy Valmont
Jack Ryan
ROYAL (ubo)
Herbert's Dogs
Young & Wadron
Adams & Murray
Frank Mullane
Masie King Co
Jewell's Manikins
Pistel & Cushing
Rock & White
RIVERSIDE (abo)
Emily Ann Wellman Co
Belle Storer
Clark & Hamilton
Craig Campbell
Dooley & Rugel
M Macomber Co
Yvette
"Patricia" (film)
(One to fill)
H O H (ubo)
2d half (15-18)
Bob Tip Co
Healy & Chaplow
Whipple Huston Co
Vera Hapton & Shriner
(Two to fill)
Hooper & Marbury
Maud Ryan
Soldier Boy
Jimmy Britt
T & S Moore
Riding School
12TH AVE (ubo)
2d half (15-18)
Eva Claro
McCauley & Pearson
M Freeman Co
Jimmy Britt
Richards & Kyle
S Avolos
Wm Morris Co
Orl & Donley
El Rey Sisters
125TH ST (ubo)
1st half (19-21)
Gillette
Walton & Delberg
Dora Howard
"Dog Watch"
Von Hapton & Shriner
6 Indiana
(One to fill)
81ST ST (abo)
Leon & Adeline Sis
Healy & Chaplow
Hull & Wurkin
Wm Wenton
(One to fill)
2d half
Van Cello
Montrone & Allen
Harry Fern Co
R & O Donley
(One to fill)
23RD ST (abo)
Hooper & Marbury
Morton & Wyle
Gray Duo
Boland & Page
Dora Hiltner
Alice's Pets
Ben Deely Co
Long & Ward
Lee Wilson
1st half (19-21)
Howard & Graf
C. McMillan Co
Conroy & O'Donnell
P. George
(8 to fill)
55TH ST (ubo)
2d half (15-18)
"Top of Andes"
Arthur Whitelaw
Henry Peay
Chuck Hay
NAT WIN OAR (ubo)
2d half (15-18)
J & E Gardin
Halpin & Delmar
Flying Howards
AMERICAN (loew)
DeArmo & Marguerite
Tasman Bros

Brown & Barrows
Walt & Bee
Ladies' Redue Parlor
Paulson & Rose
Maude Leone Co
Eva Shirley
8 Melvin Bros
2d half
Lee Toop Foo
Equillo Bros
Laurie Ordway
6 Harvards
Hess & Hyde
General Orders
Demarest & Dell
(Two to fill)
LINCOLN (loew)
Flying Millella
Hess & Hyde
Doris Lester S
Sandy Shaw
Fentell Stark Co
2d half
Henry & Lissel
Tasman Bros
Roberts Stewart & R
Storm & Marsden
Aunt Kent
Kinawa Japs
TTH AVE. (loew)
Parise Duo
Kelly & Drake
Harry Coleman
Homer Lind Co
Ruth Royce
Equillo Bros
2d half
Greno & Platt
Grindell & Esther
Salvation Sue
Ruth Royce
McClond & Karp
GREGLEY (loew)
Hoey & Smith
Kinawa Japs
Robert Stewart & R
"Criminal"
Mabel Harner
Grindell & Esther
(One to fill)
HALEY (abo)
2d half (15-18)
Warner & Cole
Minerva Courtney Co
Rose Bonnett Co
Fred Rogers
Theo Danies
BIJOU (loew)
White Mullaly & W
Felner & Lebeck
C & M Cleveland
Tom Davies Co
Casson & Egar
Lipinski's Dogs
2d half
Flying Millella
O'Neill Sisters
Williams & Sezal
Maude & Mayo
Pelser & Lebeck
C & M Cleveland
Randy Shaw
Burke & Burke
Holmes & LeVere
Swanlin's Animals
NATIONAL (loew)
Ridney & Townley
Hilda Schnee
Chabot & Dixon
Storm & Marsden
Harry Green
Oscar Lowmille Co
2d half
Aerial Pallas
Armstrong & Strauss
Walt & Bee
Homer Lind Co
L. Wolfe Gilbert
ORPHEUM (loew)
S Ruby Girls
Kell & Wray
Florence Rayfield
Milton Keough Co
Nat Carr
Wiemers & Burke
2d half
Soldier's Wife
Casson & Egar
Harry Green
Kinawa's Dogs
(Two to fill)
ROULEVARD (loew)
Reno
Howard & Hurst
David & Duval
Laurie Ordway
Hoey & Lee
2d half
White Mullaly & W
Linda White
Freeman's Sis
Nat Carr
Fentell Stark Co
AVE. B (loew)
Camille Person Co
Jack Goldie
Greno & Platt
(Two to fill)
2d half
Carbray Bros

Minerva Duo
"Harmless Bug"
8 Darling Sis
(One to fill)
Brooklyn
ORPHEUM (ubo)
(Jubilee week)
The Lavare
Musical Johnstons
E Welch's Minstrels
Rath Bros
Marie Stoddard
Mack & Walker
Wilson & McNally
Will Oakland Co
Gen Ed Lavino
Lambert & Ball
"Patricia" (film)
BUSHWICK (ubo)
Carrie DeMar
Dorsey's Celebs
Wm Gaxton Co
Rockwell & Wood
Willard Clarke Co
William Sisto
Kerr & Weston
Asahi Troupe
PROSPECT (ubo)
1st half (19-21)
Flavillo
Morris & Allen
"The Intruder"
S & K Morton
(8 to fill)
GREENPOINT (ubo)
2d half (15-18)
Walsh & Bentley
John Dunsmore
John R Hymer Co
R C Finkner
Ash & Shaw
Rose & Ellis
1st half (19-21)
Boh Tip Co
Flanders & Millas
M & B Hart
Stuart Barnes
(Two to fill)
HALEY (abo)
2d half (15-18)
Warner & Cole
Minerva Courtney Co
Rose Bonnett Co
Fred Rogers
Theo Danies
BIJOU (loew)
White Mullaly & W
Felner & Lebeck
C & M Cleveland
Tom Davies Co
Casson & Egar
Lipinski's Dogs
2d half
Flying Millella
O'Neill Sisters
Williams & Sezal
Maude & Mayo
Pelser & Lebeck
C & M Cleveland
Randy Shaw
Burke & Burke
Holmes & LeVere
Swanlin's Animals
NATIONAL (loew)
Ridney & Townley
Hilda Schnee
Chabot & Dixon
Storm & Marsden
Harry Green
Oscar Lowmille Co
2d half
Aerial Pallas
Armstrong & Strauss
Walt & Bee
Homer Lind Co
L. Wolfe Gilbert
ORPHEUM (loew)
S Ruby Girls
Kell & Wray
Florence Rayfield
Milton Keough Co
Nat Carr
Wiemers & Burke
2d half
Soldier's Wife
Casson & Egar
Harry Green
Kinawa's Dogs
(Two to fill)
ROULEVARD (loew)
Reno
Howard & Hurst
David & Duval
Laurie Ordway
Hoey & Lee
2d half
White Mullaly & W
Linda White
Freeman's Sis
Nat Carr
Fentell Stark Co
AVE. B (loew)
Camille Person Co
Jack Goldie
Greno & Platt
(Two to fill)
2d half
Carbray Bros

THE CORNELL
114-116 West 47th Street, New York City
(Just off Broadway)
Reservations Accepted.....\$2.00 opened per week
Single and Double Rooms, Bath, and Kitchen
W. J. SMITH, Manager.

Nelson Sisters
Keane & Williams
Cooper & Smith
"Lucky Girls"
Atlanta, Ga.
FORSYTH (ubo)
Blossom Seely Co
Al Herman
"Petticoat"
Daisy Jean
Fern & Davis
Kanawana Japs
Lawton
RIALTO (ubo)
(Macon split)
(Macon not playing
vaudeville 1st half
next week, second
half only)
1st half
Antonio 3
Beale Lester
Eddie Dowling
Torcas's Roosters
(One to fill)
2d half
Frank Hartley
Orr & De Costa
Dorothy Brenner
(Two to fill)
O H (loew)
Cornelia & Adele
Rice & Francis
Archer & Belford
Jimmy Lyons
L Mayer's Girls
Auburn, N. Y.
JEFFERSON (ubo)
Fields & Bernie
Kelly & Williams
2d half
Francis & Ross
Leonard & Willard
Pietro
Flying Venus
Austin, Tex.
MAJESTIC (inter)
(19-20)
(Same Bill Playing
Waco 21 and Ft
Worth 22-24)
Florence Duo
Friscoe
C Vincent Co
Vadie & Gyl
Josie Heather
Parish & Peru
Lunette Sis

HOWATSON and SWAYBELL
"A Case of Pickles"
LAUGH BROTHERS

Baltimore, Md.
MARYLAND (ubo)
Houdini
Jack Wilson Co
Rog T Hamon Co
Howard & Clark
Santly & Norton
Kimberly & Arnold
Rae E Ball
Dunedin Duo
(One to fill)
(2 to fill)
Cooper & Hartman
Mechan & Knapp
J Haywood Co
Alice Hanson
"Surprise Party"
Bell Boy S
B Schmattan Bro
Bay City, Mich.
BIJOU (ubo)
(Sunday opening)
Richard Wally Co
Nelson Sisters
Keane & Williams
Cooper & Smith
"Lucky Girls"
2d half
Pictures
Blanchampton, N. Y.
STONE (ubo)
Pietro
Stevens & Brunelle
Flying Venus
2d half
The Hennings
Bob Yosco
Jack Gardner
Birmingham, Ala.
BIJOU (ubo)
(Nashville split)
1st half
(3 acts)
The Terrys
Wm Ebe
"Four Husbands"
Boston
KEITH'S (ubo)
Adelaide & Hughes
Clark & Bergman Co
Belle Baker
Chas Olcott
"Vacuum Cleaners"
Hugh Herbert Co
Bradley & Ardine
Miller & Mack
"Patricia" (film)
ORPHEUM (loew)
Ti Ling Sing
Foster & Ferguson
"Holidid in Dixie"
Reed & Wood
Leonard & Anderson
Bernard & Lloyd
A Valdares
2d half
"Up to Henry"

Charleston, S. C.
ACADEMY (ubo)
(Columbia split)
1st half
Anthony & Adele
Brennet & Powell
Hawallan Duo
Chas Kenna
Novelty Clowns
Chattanooga, Tenn.
RIALTO (ubo)
(Knoxville split)
1st half
Tonge & Jean
Bert Hanlon
Violin Girls
Schoen & Mayne
(One to fill)
Chicago, Ill.
MAJESTIC (orph)
Ellis & Bordon
Sarah Padden Co
Bankoff Co
Bert Fitzgibbons
Raymond & Caverly
"New Producer"
Mr & Mrs Wildo
"Patricia" (film)
PALACE (orph)
Flor Moore & Bro
Chip Marble Co
Scotch Lads & L
Milo
Harry Holman Co
W. H. Wakefield
John Gieger
Ruth Budd
Mario & Duffy
AMERICAN (wva)
"He's in Aka!"
2d half
Gracie Emmett Co
Neal Abel
"Miss America"
(Two to fill)
AVENUE (wva)
The Kelloggs
Foley & O'Neill
Freeman Dunham Co
Spencer & Williams
Freak Baggot & F
2d half
Carlita & Howland
Warren & Templeton
(Three to fill)
KEDZIE (wva)
Will Morris
Lewis & Leehr
Julie Ring Co
Mary Melville Co
Lory Gilette
Moran Sisters S
Foley & O'Neill
Clifford & Mack
Evelyn Lee Co
(One to fill)
LINCOLN (wva)
Maria
"Miss America"

DR. A. P. LOEBBERG
Physician and Surgeon
100 Broadway
Room 10
Tel. 500-1000

Kelly & Pollack
Rose Bros
(One to fill)
2d half
Ovovda Duo
Rawson & Clare
Tower & Darrell
(Two to fill)
WILSON (wva)
Frosini
"Petticoats"
Clifford & Mack
Sylvia Loyal's Pets
(One to fill)
2d half
Kay & Belle
Josephine Davis
Low Madden Co
Frank Bush
Ross Bros
WINDSOR (wva)
Permalene
Low Madden Co
Dickenson & Deagon
Ritzler & Fario
(One to fill)
2d half
The Kelloggs
Nagel & Gray
"Check Baggage"
May Melville Co
Sylvia Loyal's Pets
Cincinnati, O.
EMPEROR (abo)
Bassett & Bailey
Joe Flynn
Bob & Valentine
Keller & Belmont
"Night in Park"
Bush & Shapiro
Cleveland
HIP (ubo)
(10 acts)
Avon Comedy 4
Margaret Green Co
"Connu"
Toney & Norman
Swor & Avery
Shannon Annis Co
The Brightons
David Soperstein
Fanton's Athletics
(One to fill)
PRISCILLA (sun)
Sylvester
Mable Paige Co
Jack Levy & Girls
Raga Fuller
Tiller Sisters
"Lover Lake"

STAGING ACTS AND STAGE SINGING
Ad. Newberger
2227 Broadway, bet. 3rd and 4th Sts.
Tel. Schuyler 5220

Cole, Springs, Colo.
ORPHEUM
(19-20)
(Same bill playing
Lincoln 22-24)
Nettie Nichols
Al Shayne
Ronair Ward & F
Mr & Mrs J Barry
Stan Stanley 3
Flying Hourys
Ollie Young & A
Columbia, S. C.
PASTIME (ubo)
(Opening house)
(Charleston split)
1st half
Bicknell
Miller & Rainey
Que & Haw
Leo Beers
Duffy & Daisy
Columbus
KEITH'S (ubo)
Jean Adair Co
Bonita & Hearn
"Old Homestead 8"
Fay 2 Colvers & Fay
Brads & Derrick
Lew Holtz
Aus Creightons
"Patricia" (film)
Dallas, Tex.
MAJESTIC (inter)
Willie Mismec
Geo Demare Co
Delro
Al Dinchart Co
Santos & Hayes
"Edge of World"
(One to fill)
Danville, Ill.
PALACE (ubo)
(Sunday opening)
Four Roses
O'Neill & Gallagher
F & E Mozart
Jimmy Lucas Co
Edwards "School Days"
2d half
Wilson Aubrey 3
Dickenson & Deagon
Julia-Ring 20
Emily Darrell Co
Sig Franz Tr

INTELLIGENCE
MISS CRANE
The Coast Planet
MAHATMA
The White Tent

John B Hymer Co
Hudner & F
Herr James Co
2d half
Two Lotas
Beaumont & Arnold
King & Harvey
Clark's Hawaiians
(One to fill)
E. Liverpool, O.
AMERICAN (sun)
"6 Little Wives"
2d half
Vespo Duo
Keystone 3
Claudia Coleman
Hello Honolulu
3 Little Sunbeams
E. St. Louis, Mo.
EDBROS (wva)
Herberta Beeson
Lane & Harper
Mack & Hawaiians
Lack & Hawaiians
2d half
Gonne & Albert
Browning & Dean
6 Waterlilies
(One to fill)
Edmonton, Can.
PANTAGES (p)
Tuscano Bros
Bernard & Meyers
Nibo's Birds
Thalero's Circus
"Fe Mail Clerks"
Bob Hall
Elmira, N. Y.
MAJESTIC (ubo)
1st half (19-21)
June Salmo
Black & Tan
Bryan Lee Co
Golet Harris & M
Erie, Pa.
COLONIAL (ubo)
Burt Johnson Co
B & H Gordon
Merian's Dogs
Alex McFadden
Austin & Bailey
Stuart & Keeley
Evansville, Ind.
GRAND (wva)
(Terra Haute split)
1st half
G & L Garden
Lo & M Hart
McConnell & Simpson
Ralph Connors
Two Pikers
Fall River, Mass.
BIJOU (low)
Geehan & Spencer
3 Creighton Girls
Woman Propose
Mack & Vincent
Josephus Tr
2d half
4 Valders
Reed & Wood
Leonard & Anderson
Bernard & Lloy
"Holiday in Dixie"
Fargo, N. D.
GRAND (abo)
5 Novelty Minstrels
Guy Baldwin 3
Sterling Highlanders
Lillian Pleasants
2d half
Novelty 3
Leola & Pymperone
Chas Deland Co
Meyers-Hayes 3
Wiat, Mich.
MAJESTIC (ubo)
(Saginaw Split)
(Sunday opening)
1st half
"Night Clerk"
Ft. Wayne, Ind.
PALACE (ubo)
(Sunday opening)
8 Moran Sisters
Jane Connolly Co
Essie Browning
"On Veranda"
Three Lyres
McGood & Tate
2d half
Dudley 3
Knight & Charlyle
Singing 4
"Fun on Farm"
Frosini
"Sept Morn"
Ft. Williams, Ont.
ORPHEUM (wva)
2d half (22-24)
Adroit Bros
G & K King
Harris & Nolan
Zeb Zarrow Tr
Galveston, Tex.
O H (inter)
(18-19)
(Same bill playing
San Antonio 20-24)
Riche & Burt
Birks & Harris
Alexander Kids
Calliste Conant
Hermeline Shone
Britt Wood
Selma Braatz
Grand Rapids, Mich.
EMPRESS (ubo)
Adele Blood Co
Russell & Davis
Kelly & Galvin
G VanDyck Co
La Palencia Co
8 Johns
(One to fill)
Great Falls, Mont.
PANTAGES (p)
(20-21)
(Same bill playing
Anaconda 22)
B "Swede" Hall Co
Patricia
"Bachelor's Dinner"
Taber & Greene
Samoy
Green Bay, Wis.
ORPHEUM (wva)
2d half (22-24)
Will Morris
Hayes & Neal
Morris Golden
"Girl in Gown Shop"
Hamilton, Can.
TEMPLE (ubo)
Rowley & Tinton
Van Bergen & Goeler
W H Lytle Co
Stone & Hayes
Riding School Girls
Kenne Allen
Isah Japh
Harrisburg, Pa.
MAJESTIC (ubo)
Dancing Girls
King & Harvey
Fred Ardath Co
(Two to fill)
2d half
Chas Althoff
American Comedy 4
Maid Killarney
(Two to fill)
Hartford, Conn.
Louis Stone
Althoff Sisters
Four Frolickers
Ed Morton
Hong Kong Mysteryes
2d half
Fall & Fall
V & C Avery
Arthur Sullivan Co
Roger Gray Co
Karl Emy's Pets
PALACE (ubo)
Prevent & Golet
Hilbert & Nugent
Davenport & Rafferty
Raymond & O'Connor
"Tour of Orient"
2d half
Jean Moore
Richter & Videtti
Melody Six
Joseph L Browning
Choy Ling Hee Tr
Hazelton, N. Y.
FEELER'S (ubo)
2d half (15-18)
Mons Herbert
Rogers & Hart
Camille 3
Frankie Heath
"Mammy Janny's
Bday"
Hazelton, Pa.
PALACE (low)
Palace 4
(Three to fill)
2d half
The Cromwells
Grant Gardner
Brown & Jackson
(One to fill)
Hoboken, N. J.
LYRIC (low)
Weber & Pond
Ferguson & Sunderland
Burke & Burke
Grant Gardner
The Cromwells
2d half
Reno
Stone & Clear
LaCosta & Clifton
Palace 4
(One to fill)
Houston, Tex.
MAJESTIC (inter)
Mantilla & Cahill
Duffy & Lorens
Oliver & Oip
Herbert Clifton
Maryland Singers
McKay & Ardine
8 Kitaro Japs
Indianapolis, Ind.
LYRIC (ubo)
(Sunday opening)
Adolph
Ray & Wynn
Hal Stephens Co
Fields Keane & W.
"Anderson Revue"
Ithaca, N. Y.
STAR (ubo)
Leonard & Willard
Tulip Time in Holl
2d half
Stevens & Prunelle
"Harvest Days"
Jackson, Mich.
(ORPHEUM (ubo)
(Sunday opening)
(Savannah split)
1st half
"Frat Boys & Girls"
Jacksonville, Fla.
ORPHEUM (ubo)
(Sunday opening)
Breeman & Anderson
Walter Brower
Haviland & Thornton
I & B Smith
Dinkins Barr & B

Janesville, Wis.
PULLO (abo)
2d half (22-24)
Great Weston Co
Five Virginians
Hyatt & Geor
Nash & Evans
(One to fill)
Jersey City, N. J.
KBITH'S (ubo)
2d half (15-18)
Soerretty & Antoinette
Baker & Powers
Great Howard
Sally Fisher Co
Chas Reilly
Irish Colleens
1st half (19-21)
Willy Zimmermann
Bob Armstrong Co
Savannah & Georgia
4 Earls
(Two to fill)
Johannstons, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
H DeBerris Co
Leipzig
Grave DeWinters
Gully & Jenny
(One to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
(Lansing split)
(Sunday opening)
Maid Killarney
(Two to fill)
Max Bloom Co
Kansas City, Mo.
ORPHEUM
(Sunday opening)
Eddie Leonard Co
Mason Keeler Co
Marmel Sisters
Mabel Russell Co
Ernie Potts
Anna Chandler
"Patricia" (film)
PANTAGES (p)
(Sunday opening)
Burke & Broderick
Mr Inquisitive
Rucker & Winfield
Ietta
Senator F Murphy
Knoxville, Tenn.
GRAND (ubo)
(Chattanooga split)
1st half
Frank LeDent
Bierre & King
"Prosperity"
Chief Caulpolican 3
Herbert Germaln 3
Kokomo, Ind.
SLICE (ubo)
2d half
"Nauty Princess"
2d half
"He's in Again"
Lafayette, Ind.
FAMILY (wva)
Transfield Sisters
Neal Abel
Mr & Mrs B Melbourne
Emily Dorrell Co
"Sept Morn"
2d half
Three Ankers
Louis London
F & E Mozart
Bison City 4
"Gardner Mirth"
Lancaster, Pa.
COLONIAL (ubo)
2d half (15-18)
Berry & Berry
Keane & Dehal
Vokes & Hughes
5 Kantons
Lansing, Mich.
BIJOU (abo)
(Kalamazoo split)
(Sunday opening)
1st half
DeWitt Young & Sis
Boothby & Everdeen
Elsie Williams Co
Chas Wilson
J Josephson Tr
Lima, O.
ORPHEUM (sun)
Harry Gunson
"Top of Roof"
Marshall Montgomery
Greene & Grene
2d half
3 Bros & Mackay
"Between Trains"
Clove & Laid
Piccola Midgets
Little Rock, Ark.
MAJESTIC (inter)
Henry & Adelaide
Geo Lovitt Co
Klitter Hawley & M
Orpheus Comedy 4
Arco Bros
2d half
Dewitt Burns & T
Bernard & Scarth
"Cranberries"
A & F Steadman
Kajiyama
Lonsport, Ind.
BROADWAY (wva)
Pictures
2d half
"Blow Out"
London, Can.
MAJESTIC (ubo)
Kennedy & Burt
Lancaster, Pa.
ORPHEUM
(Sunday opening)
Cressy & Dayne
Odva

The Professionals' Original Home
CONTINENTAL HOTEL
LOS ANGELES and SAN FRANCISCO
Shanley and Furness ("Fifty-Fifty")

Chas Dean's Players
8 Adnards
Kundler 3
Marionette, Wis.
BIJOU (ubo)
2d half (22-24)
Lewis & Abbott
Fargo & Wells
Howatson & Swaybell
Marion, Ind.
LYRIC (ubo)
"Funny Sheet"
2d half
"On Veranda"
Marshalls, Ind.
CABINO (abo)
2d half (22-24)
Lyle & Harris
The Karous
Howard Martelle
Fong Choy
Mason City, Ia.
CECIL (abo)
Lyle & Harris
Howard Martelle
2d half
Evans & Newton
(One to fill)
McKeessport, Pa.
FAMILY (ubo)
"Fortune Seekers"
Curtis & Redding
Horton & Phelps
Clairmont Bros
(One to fill)
2d half
Harry Ellis
Wm & Held
Ferdie Bros
DeBour Sisters
(One to fill)
Memphis
ORPHEUM (ubo)
(Birmingham split)
1st half
Leo Zarrell 3
Edna Aug
DeWitt Kelly & L
Ponzella Sis
Carmen's Minstrels
Newark, N. J.
PALACE (ubo)
2d half (15-18)
"Wantin' a Wife"
McAuliff & Pearson
Wm Morris Co
John Lavier
4 Weber Girls
Francais (ubo)
(Ottow split)
1st half
Blanche Sloan
Hoah & Lavel
Adams & Guhl
Fatima
(Two to fill)
Mt. Vernon, N. Y.
PROCTOR'S (ubo)
2d half (15-18)
Black & White
Roder & Ingram
Herry Fern Co
Helen Davis
Jas J Corbett
Imp Cycle 3
1st half (19-21)
Van Cello
Lew Cooper
M Arbutke Co
Loney Haskell
Olga & Mischa
(Two to fill)
2d half (22-25)
Hooper & Marbury
Great Howard
V Berger Co
Willie Weston
(Two to fill)
Muskegon, Mich.
KEULENT (ubo)
Work & Over
Paul Bauwens
"Lawn Party"
Bert Howard
Four Baros
2d half
Bill Robinson
Guerra & Carmen
"Funny Sheet"
Bessie Browling
McGood & Tate
Nashville
MAJESTIC (ubo)
(Birmingham split)
1st half
Leo Zarrell 3
Edna Aug
DeWitt Kelly & L
Ponzella Sis
Carmen's Minstrels
Newark, N. J.
PALACE (ubo)
2d half (15-18)
"Wantin' a Wife"
McAuliff & Pearson
Wm Morris Co
John Lavier
4 Weber Girls

MAJESTIC (low)
Swain's Animals
Dea Tons & Cif Co
Harris & Lyman
Salvation Sue
L White Gilbert
Aerial Eddys
2d half
DeArma & Marguerite
Esh & Hazel Mann
Pierdick & Rose
Doris Lester 3
Florence Rayfield
Welch, Mealy & M
New Haven, Conn.
POLIS (ubo)
Wartenberg Bros
Skipper & Kastrup
Melody Six
Three Synopates
(One to fill)
2d half
Louis Stone
Jackie & Billie
John G Sparks Co
Crawford & Broderk
Capt Kid Ashore
BIJOU (ubo)
Morton & Allen
Jean Moore
Club House 3
Montana Five
2d half
Prevost & Golet
Althoff Sisters
Davenport & Rafferty
Raymond & Connor
New London, Conn.
LYCEUM (ubo)
2d half (15-18)
Musical Gormans
Quentin & Gibson
Jack Atkins
Yaito Duo
New Orleans
ORPHEUM
Laura N Hall Co
Kaimar & Brown
Wm & Wolfus
Cartmell & Harris
Cecile Weston Co
Pietot & Scofield
New Rochelle, N. Y.
Wm Rechele, N. Y.
Henry & Lissal
Annie Kent
"Harmless Bug"
2d half
Antonios
Forester & Lloyd
Fraternity 4
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
John Leclair
Nevins & Erwood
"Tango Shoes"
Oscar Lorraine
The Seabacks
Oakland
ORPHEUM
(Sunday opening)
Mina C Chuman
Mile Lettew
Geo Nasa Co
Howard's Poulas
Farber Girls
Riggs & Witche
Ambrose & P Burke
PANTAGES (p)
Gaston Palmer
Metro 5
Wilson Bros
Gruber's Animals
R & E Dean
Ogden
PANTAGES (p)
(22-24)
Nency Fair
"All Aboard"
Olympia Desval
Nouveli Bros
Moss & Frey
Omaha
ORPHEUM
Edwin Arden Co
Rae Samuels
Fink's Mules
Tenoy & Hollis
Irwin & Henry
Mario & Duffy
Wright & Dietrich
Ottawa, Can.
DOMINION (ubo)
(Montreal split)
1st half
Bob Tenney
Landon & Evans
Junks & Allen
Wm A Hanton Co
(One to fill)
Pasamie, N. J.
PLAYHOUSE (ubo)
2d half (15-18)
Henry & Russell
The Cop
Kramer & Howland
Fetersson, N. J.
MAJESTIC (ubo)
2d half (15-18)
Verci & Verci
Kerlake's Pige
Hill & Sylvian
Kramer & Kent
Ryan & Joyce
Pawtucket, R. I.
SCENIC (ubo)
Elvera Sisters
Bonner & Powers
"Camp in Rockies"
Aki Japs
2d half
Jurgling Nelson
4 Baseball Players
Rene Florigny
"Man Hunters"
Philadelphia
KEITH'S (ubo)
Eva Taylor Co
Harold Dufkane Co
Q & M Baverer
Moore & Haager
Clifford Walker
The Loveloes
"Stris" (film)
(One to fill)
GRAND (ubo)
Bobby Heath Rome
Richards & Kyle
"Finders Keepers"
Mabel Best
Fraus & White
Thomas 3
KEYSTONE (ubo)
(This week 12)
De Cook Tr
Walton & Dalberg
Nerdini
Ed Farrell Co
Pietel & Cushing
OPERA HOUSE (ubo)
(This week 12)
Stone & McEvey
Schmettans
Hong Kong Mys
5 Sylvesters
Carson & Willard
Jessie Standish
BROADWAY (ubo)
(This week 12)
P Wallace Co
Polishing Papa
Yates & Wheeler
Jolly Francis & W
ALLEGHENY (ubo)
(This week 12)
"Maids of Philly"
Regel & Bender
Julian Rose
Long Tack Sam Co
Pittsburgh
HARRIS (ubo)
Harry Rose
Noble & Brooks
Leffingwell Co
Rhoda & Crampton
James Reynolds
Golden Troupe
Wm Trainor Co
Chas Lodge
DAIS (ubo)
Kosloff Co
Dunbar's Darkies
"A Glance Ahead"
"Plinkie"
Royal Gasconnes
(Three to fill)
SHERIDAN SQ. (ubo)
(Jonestown split)
1st half
Conroy's Models
Gaylord & Landon
Geo Lyons
Gold & Seal
Finn & Finn
Pittsfield, Mass.
MAJESTIC (ubo)
2d half (15-18)
Alf Ripon
L & S Clifford
B & N Helm
Portchester, N. Y.
PROCTOR'S (ubo)
2d half (15-18)
B Bounner's Circus
Willie Clarke Co
Payne & Louis
Portland, Me.
KEITH'S (ubo)
Gallardo
Hager & Goodwin
Van & Belle
Smith & Farmer
"Cabaret Girl"
J & B Morgan
Blane & Burt
Portland, Ore.
ORPHEUM
(Sunday opening)
Tempest & Sunshine
Dorothy Jordan
Corbett Sheppard & D
Hallen & Fuller
Flanagan & Edwards
Maria Lo
Witt & Winter
PANTAGES (p)
Chinese Duo
Anthony & Mack
Mr. Chaser
S & L Burns
Bob Flits & Bob Jr
Providence, R. I.
KEITH'S (ubo)
Grace LaRue
"Creation"
Bert Baker Co
Moon & Morris
Willi Morrissey Co
Nolan & Nolan
Radie & Ramsden
(One to fill)
EMERY (low)
Alice Cole
"New Producer"
Clark & McCullough
Gilding O'Meara
(One to fill)
2d half
3 Creighton Girls
Beulah Pearl
Dr Joy's Sanitarium
W & M Rogers
Buch Bros
Reading, Pa.
BIJOU (ubo)
Bell & Freda
Lewis & Felber
American Comedy 4
Clark's Hawaiians
(One to fill)
2d half
Needles Pagan Co
Alice Nelson Co
Miles & DeLange
(Two to fill)
Reginald, Wash., Can.
REGINA (wva)
2d half (22-24)
Blair & Crystal
Otis Corner
Cus Erdman
Sung Fong Lin Tr
Richmond
BIJOU (ubo)
(Norfolk split)
Valentine & Bell
John Nef
McIntosh Maids
Skipper Kennedy & R
4 Kings
Roanoke, Va.
ROANOKE (ubo)
Stuart Darrow
Virginia Dale
The Parsons
Northey Avers
B'way Review
2d half
Fisher & Rockway
Dolce Sisters
Nip & Tuck
Black & White Review
(One to fill)
Rochester, N. Y.
TRAPLEY (ubo)
Calif. Japs Band
Stone & Kallias
Arthur Deagon
McBaw & Hathaway
4 Mellics
Alex Bros
(Two to fill)
FARMILY (sun)
Wellington 4
Texico
Clem Burns Co
6 Cyding Gailvas
2d half
Eara Carmen 3
Papilla
W C Turner Co
Arnold & Page
Rockford, Ill.
PALACE (wva)
Mariette's Marionettes
3 Dufor
Master J O Lewis Co
Geo Morton
"Girl in Shop"
2d half
Mystic Hanson 3
Permaine
Franklin Arrell Co
Frasma Durham Co
(One to fill)
Savannah
ORPHEUM
(20-20)
(Same bill playing
Stockton 21-23 and
Framo 23-24)
Piler & Douglas
Baruko Onuki
Samaroff & Soula
Poster Ball Co
Imhof Cass & C
Harry Kane Co
Henry Kane Co
Saginaw
JEFFERS STRAND
(Film split)
(Sunday opening)
1st half
Arnold & Florence
Darn Good & F
Dae & Neville
Patricia & Meyers
"Song & Dance Rev"
St. Louis
COLUMBIA (orph)
"Forest Fire"
"Night Boat"
Montgomery & Perry
Bisset & Scott
Dugan & Raymond
Ethel McDonough
Demarost & Collette
EMPRESS (wva)
McLellan & Carson
Walters & Walters
Frank Bush
Crosman's Enter
2d half
LaToye Models
Green McHenry & D
Bernivier Bros
Mack & Earl
Ed "Grand Days"
GRAND (wva)
Jack & Foris
Lupis Pears
Freddy James
"Subfrigate Revue"
St. Paul, Minn.
ORPHEUM
(Sunday opening)
"Honey Boys"
The Censineo
Marie Fitzgibbon
Hirsch & Hendler
Chas Grapevine Co
Monette
"Patric" (film)
Pawtucket, R. I.
DeFlo & Rialto
Holmes & Wells
Dixie Harris 4
Leroy Lester
Marini & Maximilian
2d half
Tossing Austine
Pollette & Wicks
Howard & Fields Co
(Two to fill)

(Continued on page 20.)

E. HEMMENDINGER 40 JOHN STREET
Tel. 971 John NEW YORK
Inventors to the Profession

NEW ACTS NEXT WEEK

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

Sallie Fisher and Co., Palace.
Dorothy Regel and Co. (new act), Alhambra.
Young and Waldron, Royal.
Pistel and Cushing, Royal.
Carrie De Mar, Bushwick.

Bert Baker and Co. (3).
"Prevarication" (Farce).
26 Mins.; Interior.
Colonial.

The program of the Colonial describes the plot of "Prevarication" as "just one laugh after another." That's not so—it's just one laugh on top of another—in fact, it would be more exact to state it is a hilarious laugh from start to finish. Were you to read the story of the farcical playlet in cold type you'd say you couldn't quite see where it came in. Maybe it's the way it is played, or perhaps the language in which it is written, or possibly a combination of both. Benny Butler (Bert Baker) is a married man but a rounder, and his partner is also married but respectable. Scene is laid in their office. Chorus girl enters seeking Benny. She is ushered into his private office. Wife calls to find out why Benny wasn't home last night. This starts the complications with Benny trying to explain and introducing the chorus maiden as the wife of his partner, whom she had never met. It is all admirably worked up, Baker being capably supported by Chas. Raymond as the partner. Sounds trite and familiar? Well, go see for yourself, because you'll never believe it when the assertion is made that probably there never was in any sketch ever produced in vaudeville such continuous, hilarious laughter as in "Prevarication." If you think you know anything about the modern trend of amusement and the "crying demand for the uplift in theatrical entertainment" you'll have your ideas knocked awlward from which you won't immediately recover. *Jolo.*

La Petite Mercedes.
Dances.

12 Mins.; Full Stage (Special Set).
City.

La Petite Mercedes, a former partner of Ivan Bankoff's, is doing a single dancing turn for which she has gone to considerable expense in staging. Mercedes is a young girl with vim and an extended knowledge of toe dancing. Her present routine consists of four dances, the first of which is a Russian. The others may be of her own conception. The eccentric toe work for the final number is easily the best. The girl makes great headway with this, and with the costume worn it can not fail to go over. Mercedes makes a change for each dance, doing so before the audience in a large frame at the rear of the stage. The idea is well carried out, with the changes made with sufficient speed not to make the act lag. Monday night at the fourth show the little dancer was not seen to the best advantage, perhaps wearied by the extra work on the holiday. La Petite Mercedes, with her attractive appearance and capable dancing, is a contender for the big time.

Kimiwa Troupe (4).
Jap Act.
Full Stage.
American Roof.

Four Japs doing a very ordinary act of its sort in the face of what other turns of this nationality are doing and have done. The Kimiwas' two principal tricks are from a pedal balance, and the finishing trick of this act has often been made an incidental number in other turns. They will have to do better to expect to hold themselves on good small time bills. *Sime.*

Ruth Thomas and Co. (13).
"Stories Without Words" (Classical Dances).
26 Mins.; Full Stage (Special Set).
Palace.

Ruth Thomas no doubt has the most expensive production ever staged in vaudeville. If anyone were to say that this act represented from \$15,000 to \$20,000 before placed at the Palace this week, it would not be doubted. There are three Joseph Urban-done full stage sets. In each of these is a different pantomimic story, appropriately dressed in what looks to be the richest of materials. The first story is "The Nymphs" in a garden or palace set; the second, "The Yellow Feather" in a Chinese setting of extremely pretty design, from scenery to costumes, and the third is "The Stolen Idol," set in Persia, elaborately mounted and dressed. There are six dancing girls and seven principals, led by Miss Thomas, who is a stranger to vaudeville. Stafford Pemberton is featured with the star. Albert Tovell is mentioned on the program as assisting. The stories were written by S. Jay Kaufman, who, however, did not write the almost undecipherable (from the rear) and crudely composed slide announcements preceding each scene, nor the program synopsis. A. Poons is the orchestra conductor and between the settings does solos upon his violin that help to pass those few minutes, for Mr. Poons plays his instrument well and without affectation. The act must carry a stage crew of at least four men. Joseph Hart is announced as the one who presents it, but it would be silly for those who know Joe Hart to believe he ever made this investment or any part of it. He is probably drawing a salary as manager. From the visible expenditure it may be as easily believed the liberality has extended in all directions. The Persian scene by Urban bears a close resemblance to his other work in the "Parrott" number in the Coconut Grove. The vase at the opening also seems familiar. Each set has the Urban background of sky blue. As for the company and the dancing, they do not seem so material. Mr. Stafford dances with Miss Thomas, doing the work he is known to be capable of. Mr. Tovell has a mincing Lord High Executioner step for his duet dance with Miss Thomas in the second scene that Mr. Tovell must have conceived himself. La Sylph is the solo dancer and gains the most applause, for her only performance in the final scene. But "Stories Without Words" is purely a sight act. There is naught else to commend or recommend it. Whether a "sight act" of this cost can procure the salary it would seem the large list of people and staff must demand from vaudeville to proceed at a profit in that field, let alone any return on the investment, time will tell. It is very doubtful. But considering everything and with some expert vaudevillians concerned in the direction of this turn, it seems at least odd why the expense was permitted to run so high before it could be ascertained what else besides a production in a classical dancing act would be forthcoming. Monday the Thomas turn closed the performance at the Palace. Tuesday it was moved to the "No. 3" position and mildly received in both places as far as applause could indicate. *Sime.*

Four Fujiama Japs.
13 Mins.; Full Stage.
Jefferson.

This quartet of Japanese offer everything from a bit of magic to pole balancing, upside down writing and demonstrations of jiu jitsu. The turn is a good small time closing number. The men work hard. If they played up one of the other features rather than the flag stuff the offering would have more class. The upside down writing is well known through having been first done over here by Kajiyama. The last finish to the act comes from the wrestling at the close. *Fred.*

Hugh Herbert and Co. (3).
"The Prediction" (Comedy).
17 Mins.; Interior.
Alhambra.

The author of "Discontent," "Sons of Abraham," "Prosperity," etc., has put over another sketch success in "The Prediction." Hugh Herbert seems to have the vaudeville trick of conciseness in construction and crispness in dialogue, which is so essential for that brand of entertainment. "The Prediction," while another playlet with Hebrew characters, is absorbingly entertaining along comedy lines with an apparently tragic plot that puts a new twist to the conventional dream finish. Solomon Stein (Mr. Herbert) is a wealthy and kindly middle-aged Hebrew with sparse beard who has risen from poverty and devotes a goodly part of his income to relieving people in distress. He is married to a Christian and loves her devotedly. The Stein butler, Jacob, was an old friend of Stein's former days and the master is not averse to having his servant join him in pinocchio. The family attorney, a young juvenile, calls to join the couple at a theater party, and Stein, being late, the pair go off alone, after a few apparently amorous words overheard by the faithful butler, leaving a seat for Stein with the request he join them. Jacob, the butler, is heartbroken, his master should have been so deceived by the attorney whom he had made, and tries to warn Stein of the impending calamity. This butler, as played by Sam Fries, is one of the best "kike" character impersonations ever seen on the English stage and Herbert has been wise enough to give him ample leeway. The old man tells the butler he doesn't care for problem plays and offers to remain at home for a quiet two-handed pinocchio game. Butler, in a very humorous scene, persuades him to cross his palm with silver (dime) and he will tell his fortune. Stein gives butler a dime and as Jacob starts to unfold the prediction of a tragic ending to his happy married life the drop descends with the talk continuing. It is raised instantly. Stein and Jacob have disappeared and Mrs. Stein and the lawyer return from the playhouse. They embrace and tell of their mutual love—that she didn't care for her husband but merely married him for his money, that only a couple of days previous he had given her \$10,000 and they determine to go away together. Stein enters, overhears, takes revolver from drawer, shoots the attorney in defense of his honor, drop lowered again for a moment and when raised Jacob is still telling Stein his fortune by the cards. Stein is disgusted with Jacob's harangue and throws the cards in his face. Lawyer and wife return, she kisses her husband and tells him how grateful she is to the lawyer for having invested her \$10,000 in a stock speculation and had run it up to \$50,000; that it is such a large sum of money she doesn't know what to do with it and wants to give it all to hubby; she is peeved because hubby didn't join them at theatre; that she had refused to go to supper with lawyer and rushed home to her loved husband and that they must all three go out to supper. Jacob joyous to find his suspicions were unfounded and playlet concludes with a whopping comedy line. As they start for the midnight repeat Stein goes to Jacob and says: "Give it back my ten cents." Very acceptably played by all four. *Jolo.*

Diana's Models.
Posing.
9 Mins.; Full Stage.
Jefferson.

Three women and a man in a series of picture reproductions in a gold frame set up stage center. A series of backings are used with the figures filling in. About nine pictures are shown, each preceded by an announcement on the screen regarding the pose. The act is a flood flash for small time. *Fred.*

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premieres.

"Oh, Boy" Princess (Feb. 20).

Arthur Sullivan and Co. (1).
"A Drawing from Life" (Comedy).
15 Mins.; Kitchen Interior.
Colonial.

In "A Drawing from Life" Arthur Sullivan has a comedy sketch with but one other person in the cast that is certain to be well received by any kind of an audience anywhere, be it the Empire theatre, New York, or the Bon Ton in Nome, Alaska. By "anywhere" is meant any place where the English language is understood, even if it isn't spoken. And it is well named. The author, Dan Kussell, has fitted Mr. Sullivan and his female assistant, Ricca Scott, to a nicely with a very human piece of theatrical literature. Scene opens with Mr. Sullivan, attired in white flannels, lolling on the bed reading and puffing a cigarette. He is a racetrack bug endeavoring to dope out a winner. Enter wife who is working in a department store. It is raining outside and she tells hubby the manager had lent her an umbrella. He promptly wants to sell it. Wife complains of the hard work and endeavors to comfort her with such remarks as: "You're not so bad off—suppose you were married to a guy that wasn't true to you." She counters with such slams as: "We weren't married two weeks before you retired." It develops in the conversation that he courted her with a chinchilla overcoat, beaver hat, etc. He has been out of work for some time and they are living on her scant wages. When she upbraids him for it he says: "You can't expect a classy man like me to take an ordinary job." He goes out to buy some food with money supplied by her and she finds a picture of another woman in his wallet. She is packing up to quit as he returns, and when informed that the store manager had suggested she needn't work so hard for a living if she will look with favor upon him, the husband suggests that said manager settle \$10,000 upon him for alienating his wife's affections. Finding nothing doing in that direction he says: "You can't leave. You're my wife. It cost me five bucks to marry you." Finding her determined to quit he resorts to coughing and declares his lungs are affected. The feminine, mothering instinct asserts itself and she promptly lays aside her wraps and proceeds to doctor him. He tells her he has arranged to go to work next week writing sheet at the track for a bookmaker at \$10 a day and the curtain descends with her asking: "Could you let me have a couple dollars till Monday." Every time the heart interest asserts itself for a moment it is promptly swamped by a laugh-getting line. *Jolo.*

Ben and Hazel Mann.
Talk and Songs.
One.
American Roof.

As two-acts go on small time, this one with Ben and Hazel Mann is not so bad. The boy in it has a method of his own, and what is even more remarkable, for small time nowadays, some talk that sounded new, although the "taxi" bit was not a part of it. Ben Mann is a semi-nut, perhaps having fallen into that sort of characterization if it is that, to aid an uneasiness he appears to be laboring under, evident mostly when singing. Miss Mann is a good looking girl, has a rather pleasing voice, using it at one time for a ballad, and takes a very fair straight end for her partner-comedian. The turn is light at the opening and finish, with a song at each end. During the act, though Mr. Mann ladles out some small-time comedy that is enjoyed and the couple stand a chance of advancing. Mann has some good business with his hat and a laughable habit of staring at the girl, after she asked him a question. *Sime.*

"The Merry Maids of Japan" (11).

Musical Comedy.

24 Mins.; One and Full Stage (Special Set and Drop).
American Roof.

About one-half of the time taken by this ensemble act is in "one," in front of a ship's deck drop (used downstairs only at the American). It runs from the opening, with something of a story. As the act went into full stage in a Japanese setting, it had left a sufficient impression to have continued right along in "one" until the finish, when it would have been about on a line with a cabaret revue. Perhaps some cabaret producer will try it. A comedian and a singer will fill in the waits for changes. Somebody should start giving "girl acts" in "one" on the small time so that they would be closer to the audiences or the booking men and stop the cheating the small time producers are getting away with. But "The Merry Maids" are not in the cheating class. It's a good turn of its sort, six girls with several changes, three being quite tasty, and the costumes look new, while the girls are generously pretty. There are five principals, four really so. Two are comedians who do English well enough for small time, but they would have to go in long training to make anyone else believe it. There is a tenor who sings nicely, but is no better an actor than any other tenor, and the other two principals are girls, one just a lav figure in the Japanese scene with her companion having a speaking role in conjunction with the plot. A plot is the cause of the sketch being in two sections. It's a comic opera story and may have served for a western tab in its day, about two crooks going to Japan to intercept a girl sent there by her father, with 10,000 yen, to take up a note, the entire party sailing on the same steamer. Just before the boat landed the tenor sang a ballad. No reason for it, not even a change of costume. Jack C. Claire and Vincent Erne are featured. They must be the comedians. The act is programically announced as having been written by Walter Rosemont. It's the second real good small time "girl act" seen in months. If this one and the others were held up to the easy money getters in the production end on small time as models to either follow or approach for results, the small time would not be paying the girl act salaries they are doing with practically nothing in return, just because the small time stands for it and the "producers" (!) know it.

Time.

Meehan and Knapp.

Songs and Talk.

12 Mins.; One.

Jefferson.

A two-man singing and talking act that will do for the small time. Four popular songs including a patriotic parody. There is a little patter containing a flock of "old boys," but they got laughs. The men have rather good voices for the style of singing attempted and get their lyrics over.

Fred.

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

"Sports in the Alps" (7).

Acrobatic.

7 Mins.; Full Stage (Special Set).
Palace.

"Sports in the Alps" is an acrobatic production, with apparently foreign acrobats, seven taking part. The scene opens in a dusky light with a snow effect, the men appearing in winter garb, giving the appearance of heavy coats and sweaters. It is in this dress that they go through the acrobatic routine, following the lights being turned on. The acrobatics are mostly from spring boards, with one of the fliers easily accomplishing doubles from the boards to a two and three-high, one of the leaps (but not a double) being to a four-high. Two spring boards are employed. Through this there is something that approaches spectacular acrobatics, but it will be really spectacular if not sensational if the different springs can be made simultaneously, causing a position to be assumed through acrobatics complete in one full movement (if that is possible). Now there is a slight halt in the complicated movements that brings one to a two-high from the board, while from the other side another flier goes to a three-high on the shoulders of the same man who made the two-high but an instant previously. It is really ground acrobatics from spring boards and is very effective. The act runs but seven minutes. With its work and mounting it is a corking opening turn, and good enough to occupy a centre position on a bill.

Time.

GINGER GIRLS.

(AMERICAN)

For the American Wheel "The Ginger Girls" is a mighty fast moving entertainment, full of numbers up to date, and rather well led, with a hard working chorus, which, incidentally, makes eight changes during the show, and just enough of comedy in bits to get a laugh here and there. There is something of an attempt at a story to connect the two parts of the show, but this is harmless because it is not carried too far. There are eleven principals programmed, but two are girls from the chorus who work in the first part with the comedians. The billing for the attraction shows that "The Ginger Girls" is presented by the Burlesque Amusement Co. and that Ben Small, the principal comedian, is the featured member of the cast as well as the stage manager. The entertainment is termed a musical revue in two acts and five scenes, but in reality there are but three scenes. The first part is entitled "The Parisian Frivolity." The Parisian frivolity seems to be the having of a wife and a sweetheart at the same time. This section runs in two scenes, with the old drop down for a specialty in "one" by Helen Spencer and George Niblo. This was one of the best things in the performance. The opening scene is laid in the "Rue de Rivoli, Paris." Burlesque audiences are not supposed to know that that is the name of a street, so a nice interior scene is used with a high stairway at the rear. There are five numbers, inclusive of the opening chorus in this, without the girls making any change. The second scene has four numbers with the opening and including a comedy specialty number with the two comedians and two girls. Here the chorus makes two changes. The second act is termed "On the Yukon" and has for its comedy piece de resistance a brief burlesque on "Uncle Tom's Cabin," without a laugh in it. This could be worked up to better advantage. Eight numbers in this section with the girls making four changes. One thing about "The Ginger Girls" and that is the company is long on principal women. Three stand out, and of these Helen Spencer certainly walks away with the palm for work and dressing. She never seems to be off the stage, leading four numbers, besides doing the specialty, and working in all

of the big scenes. Mabel Lynest is next in importance, as a principal boy in the first half, sticking to tight exclusively, and showing in a stunning white costume in the second act. Later she does very well as an Indian squaw, leading a number. Marion Chase, the third of the leading women, runs a little to weight and seemed to be suffering from a cold or something.

Of the men Ben Small is first with George Wagner as his foil. Both do German. John D. Bohman is a fair Frenchman in the opener, but goes along strong as a straight later in the show. Al Dupont as an Irishman in the first part and a wild west bully in the second gave a satisfactory performance. George Niblo had nothing to do in the opening section but shone in the specialty with his stepping and later as the rough and tumble bartender in the Alaska saloon.

Of the chorus there are seven ponies and ten show girls, including the two with small parts. They are Ben Small and Virginia Huff. All they need is to be slowed down on their delivery lines. Of the ponies there is a little red-headed girl who stars herself, which would be well enough were she at all graceful. A little dark-haired girl, usually third from the left, but who at times works next to Miss Redhead, seems to be far better qualified as a line leader. She is graceful, can dance, has a good kick and above all smiles as though she liked her work.

The best number is lead by Miss Spencer next to closing. It is "Wicki, Wacki, Woo," and for dressing is the best in the offering. The dressing throughout is generally good, with the exception of the Indian number, which had the girls in Roman costume, and the fact that the girls' tights might have been a little cleaner.

Fred.

OLD HOMESTEAD.

(International.)

Joshua James O. Barrows
Cy Prim Harry S. Robinson
Happy Jack Harvey Wallace
Frank Hopkins Harry R. Water
Eb. Gansy James Finnigan
Henry Hopkins George Furlong
Judge Patterson Eban Smithson
Seth Perkins Louis Gordon
Reuben Whitcomb Robt. Ellsworth
Hoboken Terror Chas. Warren
One of the Finest E. A. Merrifield
U. S. Letter Carrier Harry May
Francis Fogarty H. F. Alay
Swany Band:

Lon Holbrook George Furlong
Warren Ellis Al. Sher
Dave Willard H. Webster
Aunt Matilda Whitcomb Grace Leith
Ricketty Ann Grace Furnside
Miss Annie Hopkins Kathleen Elliot
Mrs. Henry Hopkins Iona Double
Mrs. Murdock Minnie Barrie
Nellie Patterson Theresa Lator
Improved business at the Bronx theatre last week marked the first presentation of the immortal rural comedy-drama "New York in about 10 years. It was played at the Academy of Music about that long ago.

The piece carries its old appeal of sentiment and homely truth and the title seems to retain its old-time drawing strength, for certainly it won a larger following at the International's Bronx than have most of the new attractions.

James Thatcher stands sponsor for the present production, which is an especially slightly one for the International, and the producers have set a fast pace in the "pop" class for the length of their payroll. There are 22 names listed in the cast, 16 of them men, and the general character of the playing would indicate that they represent substantial figures.

Among them are the quartet known as The Old Homestead Four, a standard organization, as well as four other singers. This double quartet is most effective in the series of old-time songs which makes the feature of the close of the first act and again gives a fine touch of the famous Grace Church scene in the third. The vocal bits that run through the whole piece are exceedingly well done, and these go a long way toward putting the piece over.

If the other producers of the International chain had but the same investment into their offerings that has gone into this old standby, the general average of the circuit would have been a great deal higher than it has been.

James O. Barrows, in spite of the many years he has played in the old Denman Thompson part, instead of getting stale, acts with vigor and spontaneity. While Harry S. Robinson's Cy Prime is a thoroughly amusing characterization even at this late day

PALACE.

The Palace program received a shifting about Tuesday night, that sent McIntyre and Heath to close the show, leaving but two acts in the second part through that section having "Patria" to close. Jack Norworth in his second week was the other, opening after intermission. Monday the blackface turn had that spot and Ruth Thomas and Co. (New Act) closed the vaudeville performance. Tuesday evening the Thomas act was third, with Amelia Bingham closing the first part, moved down there from "No. 3."

McIntyre and Heath did "The Georgia Minstrels" to as big returns as ever. It can never grow old while they do it. Mr. Norworth inserted some new songs and used his comic picture in the second week's engagement, doing quite a long act to the very evident enjoyment of the audience, which did not pack the theatre.

Miss Bingham returns with her "Big Moments From Great Plays," having an added number

in a "Joan of Arc" scene, probably believed to be timely through the tremendous publicity given to the film, "Joan the Woman." The producers of the two versions should get together for historical correctness. Wherever the film says Joan signed a confession before her execution by burning at the stake, the Bingham version has the girl declining to do that. Those who may not know the story of Joan or who have not seen the picture will find no unusual interest in Miss Bingham's production of it as a bit. It has necessarily been too much condensed. Whoever may wish to handle the Joan character in the future might remember that Joan, leading the French army in the 14th Century, was burned when only 19.

The program was nicely started by "Sports in the Alps" (New Acts), a fast acrobatic number with a production. After it came Willie Solar, who neatly upheld the "No. 2" position, although the house at this time was not over well filled. Mr. Solar got his with "Alla Dabber" or whatever it's called, and his finishing trick dance that looks extremely difficult. Miss Thomas' act opened at 8.31, followed by Rockwell and Wood in a return date that brought them as much as their first Palace engagement in a few weeks ago.

Pictures were at the opening and closing of the performance. If the Palace management is paying for the first run of the Hearst-Pathe weekly, which would seem quite possible, it may know that most of the uninteresting Pictorial stuff shown in the H-P Tuesday evening was exhibited in other New York theatres last week.

And as for "Patria," New Yorkers must have all forgotten there was ever any humor on the stage or are so wrapped up in Mrs. Castle they are overlooking one of the best comedies the films have ever turned out as a straight picture. This is a serial and grows funnier with each chapter. The Whartons produced it, they did it under contract, and the Whartons must have all the money and the International just the film. One episode had an ordinary furniture truck carrying away \$100,000,000 in gold, packed in cases. Two horses did this in one trip. The present episode called "The Island That God Forgot," has an airship starting from the island, "20 Miles to the Coast" as the caption says, although on the other side of Cayuga Lake (where the scene must have been taken) one can see the mainland about half mile away. It is probably nearly all Cayuga Lake scenery for Cayuga Lake abuts on Ithaca, N. Y., and that is where the Whartons have found some of the best "Patria" stunts from other serials also made by them. Still the Castle name seems to hold the house for Monday matinee the entire audience, with but two walk outs, sat through the Thomas Act to see the film, with but very few leaving during it, although the "Patria" run finished exactly at 5.30.

Time.

COLONIAL.

All hail to the "queen of vaudeville," i. e., Eva Tanguay, who is packing the Colonial this week. At least she did so Tuesday evening, the night after the holiday, and held the stage for 28 minutes, finally tearing herself away with the audience clamoring for more. She sang "Howdy Do," "It's Funny What a Suit of Clothes Will Do," "If I Only Had a Regiment of Tanguays," "New York I'm All for You," a wooden shoe old-fashioned song and dance burlesquing the modern bits of terpsichore, "Every Day's Thanksgiving Day to Me," a recitation, and for an encore her everlasting "I Don't Care." Her magnetic personality seems inexhaustible.

The bill opened with the Pathe Weekly, succeeded by Raymond Wilbert, who juggles a golf bag, cycle rims and does a good routine of hoop rolling. The second number is the Three Steindel Brothers in a musical recital consisting of instrumental trios, duets and solos, one playing the violin, another the piano and the third the cello. It is a purely concert turn and while they are fine musicians, one can't hope for much on the vaudeville rostrum, in spite of their bid for popular approval by finishing with a medley of popular airs. Arthur Sullivan and Co. and Bert Baker, and Co. (New Acts). Both are sure to survive the acid test of metropolitan approval for some time to come.

Harry Carroll, working as a single, plays and sings some of his old hits and three new ones—"Finigan," which doesn't look like a hit; "I'm Leaving in the Morning for Chicago," also no word-beater, and "Everything Imported is Made in U. S. A.," a very clever lyric which looks good for stage purposes only. He was enthusiastically received. The Skating Venues, three girls, offered a neat routine, consisting of pirouettes, consisting of pirouettes, toe stepping on wheels, and does some Russian steps and so on. They are neatly clad and acquitted themselves nicely.

Rockwell and Wood walloped over a strong hit in next to closing position with their original "nut" stuff and received all the applause they could reasonably take, with Tanguay preceding the "Patria" serial. The audience seemed to like the bill from start to finish.

Jolo.

ALHAMBRA.

Seats were at a premium at the Alhambra Monday night and the show started off with a bang at 8.15 with Nolan and Nolan, jugglers—that is, the man did the juggling and the woman, neatly fitted, danced him the few things necessary. He does some very clever hat and ball manipulating and it is well done. The act is quite unfamiliar to the audience in "one," wherein he throws a saucepan at his forehead, then a cup, sugar and a spoon. If Paul Nolan could think out a new routine he would be a top-notch in his line. Kerr and

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The following circuit, 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	BERT LEVEY CIRCUIT	PANTAGES CIRCUIT
(Jos. M. Schenck)	(Bert Levey)	(Walter F. Kerfe)
FOX CIRCUIT	SHEA CIRCUIT	B. S. MOSS CIRCUIT
(Edgar Allan)	(Harry A. Shea)	(B. S. Moss)
MILES CIRCUIT	FEIBER-SHEA CIRCUIT	GUS GUN CIRCUIT
(Walter F. Kerfe)	(Richard F. Feiber)	(Gus Gun)
FINN-HEIMAN CIRCUIT	ALOZ CIRCUIT	MICH. VAUDEVILLE CIRCUIT
(Sam Kahl)	(J. H. Alos)	(W. S. Butterfield)
RICKARDS CIRCUIT (Australia)		U. S. V. M. A.
(Chris. O. Brown)		(Walter J. Plimmer)

Weston in some singing and a fast line of acrobatic and eccentric dancing were acceptable entertainers. Miss Weston is a dainty little woman, small without being thin, and the act is full of snap and ginger. Closed to a big hit.

Charlie Ahearn and his comedy cycling company have a lot of new funny "prop" cycles and the act is up-to-date with burlesque Hawaiian stuff and a smart ballroom dance, the latter performed by Ahearn in his tramp make-up, and a girl in evening gown. They scored their usual large number of laughs. George M. Rosener, in three distinct types, is a clever character actor, but leans a trifle too much to reciting. He offered the English army officer, the dope fiend and the old soldier, all excellently impersonated, but the "orating" savors of the lyceum platform. He went so well he had to make a speech before the next act could start. Rosener should secure a protean sketch and aim for headline honors on the big time. With the proper vehicle he could make it easily. Hugh Herbert and Co. in "The Prediction" (New Acts).

Nesbit and Jack Clifford opened the second part with their singing and dancing chatter, strongly augmented by "New Art" scenic and costume environment. Miss Nesbit's voice is pleasing and the settings are a revelation of artistry. But they don't do enough dancing.

Joe Towle was a riotous hit with his monolog and piano playing. He has an uncanny personality and held the audience in his hand from the start. His is a variety act of the caliber that is sure to get over before any kind of an audience.

Joe Howard and Ethelyn Clark offer pretty much the same act as presented by Howard and McCane. Miss Clark is a cute little thing, dances nicely. Howard plugged two new numbers, "My Brilliant Rose" and "Love Me Little and Love Me Long," besides singing past successes. They entertained for about half an hour and were followed by the fifth episode of "Patria." The bill never dragged once throughout the evening. *Jolo.*

AMERICAN ROOF.

A roof in zero weather isn't conducive to big business, but the American Roof Monday night held a large-sized crowd. The overflow in the afternoon of Lincoln's Birthday obliged a performance up there also, to take care of the extra people. It is not a common occurrence for the Roof to play a matinee. Besides the crowd upstairs Monday there was a boy selling chocolates in the orchestra at intermission and a head usher who seemed new to his job.

The first half got its best brace in the closing turn of it, the Doris Leeter Trio. It was the second half that held the entertainment, which may be as it should be. The big number was "The Merry Maids of Japan" (New Acts), a girl number with 11 people and a regular act of its class for small time. For laughs the Leeter Trio got as many as any other turn. Little Doris herself, now somewhat upgrown, has developed into a very pleasing young woman, who introduces the family's skit, "A Breeze That Blew," from an opening in "one" to before a special drop in the same position, then into a parlor set for a farcical story that has dialog all hinged upon points, getting laughs continually and making a fine rate comedy act for small time. Doris closes the turn, again in "one," by informing the audience she had to find something to keep her father and mother busy, so put them in this sketch.

The "No. 2" spot had Ben and Hazel Mann, who, according to the program, were substituting for Norton and Noble. The Manns (New Acts) could not stand the position. Following them was the Kniwa Troupe (New Acts), four Japs, who couldn't make the Roof crowd applaud. Then came Kathryn Miley, with large black earrings that added nothing to her looks, and singing songs with what sounded at first a plugging instinct, but afterward seemed to be a habit, for Miss Miley tried to induce the audience to join in three or five numbers she did. She asked the audience to applaud, as it meant more money for her, and waited until the house mildly died. This must be correct small time form, since several acts are now doing it and there seems to be some sense to it if the turns have discovered they can secure applause in no other way. In a "Married" song the orchestra joined in for the chorus with the singer and there was a little comedy in that, but as it wasn't possible for the musicians to sing any worse than is so often heard on small time, it was not the laugh there it might have been elsewhere. Miss Miley had a new comic number about picture stars that should have been liked better than it was, and closed with a number she said was first introduced by herself. Besides there was a little talk sprinkled among the songs and Miss Miley just made the house like her.

Opening the second part were Hendrix and Padula, singing, and with the woman in addition playing the piano, both whistling in one number. The woman, who has Stella Maybaw beaten by about 10 pounds, only has a loud strain in her voice that comes out when she sings. The turn opens in "one," goes into a parlor and back to "one." For the man's solo when alone in front, the woman added something to the effect by singing the chorus through a megaphone from the first entrance, with him. The audience could not see the megaphone, but they had no trouble in hearing the voice. The act frames up as quite a fair small time entertainment.

Next to closing was Lew Hawkins, in black-face, doing a monolog, including in his talk some new matter on war and some suffragette dialog used by someone else before him, while he has a long preamble on "Time" that hasn't been heard before, he making very good with

the mixture of the term. He sang "Come Over," a bully good topical number that Mr. Hawkins should secure more verses for, although he is much better talker than vocalist. The house liked him and he shouldn't encounter any difficulty in getting over on small time.

Opening the show in "one" were the Carrey Brothers, now in (made up) white face, doing different soft shoe dances in various semi-costumes or uniforms, all from the waist up, they wearing their dress trousers throughout until the final dance, both in both in one act. Their music for dancing isn't the best they can obtain, but they got little for whatever they did. Perhaps it was the position or perhaps it was the soft shoe work. The Randow Trio closed the performance with a comedy acrobatic turn that should have opened the show. *Smee.*

CITY.

The City had its customary holiday policy Lincoln's birthday, and for each performance packed them in. The fourth show found the house jammed with stands on two floors. A comedy picture of five minutes' duration served to separate the third and fourth shows, the feature picture not being shown till after the last act of the final show.

The vaudeville portion bill sort of the usual for that house. The bill had its customary eight acts, but on several occasions it lagged woefully. You Wing, a Chinese contortionist, opened the show. His work gave the necessary start with the Chinaman taking down a solid hit. The Manetto Duo, man and woman, singing so familiar around the local small time houses that it appears that they never lay off, took down another hit with their vocalizing and demonstrated the reason why they are continually working. Operatic numbers as a general thing make up their routine.

A sketch with Chauncey Monroe and Co. secured a few laughs. It is a decidedly old vehicle and has even seen its best days on the small time. In the upper part of the house little of the dialog was heard and the upstairs was crowded. La Petite Mercedez (New Acts) was a bit too artistic for the audience, but did nicely.

Archer and Ward, a mixed team, sang and danced. The man excels his partner in the latter work, displaying some good stepping. The couple are using a "Have a Heart" number, which sounds decidedly much like a song in the Henry Savage production of that name. For their final number Irvine Berlin's "Shanghai" is used, together with a tough dance. It went over handsly.

Eugene Emmett and Co. have a big act, which is a conglomeration of songs and comedy. It was next to closing, and is decidedly weak in spots. Too much comedy at times and the girls are not dressed to the best advantage, although the stranded troupe idea, which furnishes the plot, is probably accountable for that. Emmett is a fair Irish tenor, easily taking down the singing honors of the act. The three rube comedians are not as funny as they believe.

Hufford and Ross, a wire act, closed the show. The turn was recently shown on the big time and capably filled the closing spot at the City.

Jim McWilliams, with a pianolog, also appeared. The audience failed to get a large portion of his talk. McWilliams' comic opera idea still brings his best returns.

JEFFERSON.

Nothing startling about the show the first half, but it was a fair playing small time bill, with song predominating, and a little shy on comedy. Business the holiday night seemed to be off, but this was explained because of the three busy days in a row and the intense cold Monday night. Instead of the usual eight acts and a feature, the latter was cut and the program had two single reel comedies and a two-reeler.

Manola, a wire walker on both the tight and slack cords and offering a routine very much similar throughout as that of Miljares, held the opening spot. A somersault at the finish brought the big returns. Armstrong and Strouse, man and woman, singing, were rather low for the second spot. The ballad by the man is the biggest asset in the way of an applause winner.

Meehan and Knapp (New Acts), a male double, with song and patter, won laughs and a patriotic parody on "Mother," with Wilson as the theme, was sure fire. Diana's Models (New Acts) were liked.

Those Harmony Boys, a quartet working around after cataret experience, were the big hit of the bill. There seems to have been a change in the personnel of the comedian and the bass are of the former act. The new formation with its added comedy makes the act worth while for the better houses in an early spot. The routine is rather well worked out and the repertoire consists of popular numbers, although the Italian song used to close is a little old. Film comedies split the bill.

Law Welch and Co. in a comedy sketch that struck home in this section, won a lot of laughs. The little asides in Yiddish caught the audience just right.

Barnes and Robinson seemed to care little what they did on the last show and just jassed through 12 minutes. The Four Fujiana Japs (New Acts) closed the show, with a Bison two-reeler as the chaser. *Fred.*

FIFTH AVENUE.

The Fifth Ave. had a patriotic bill the first half, known as a Lincoln's Birthday Festival. Ten acts, several with patriotic bits that pleased the large audience Tuesday night. Harry Fern and Co. in "Veterans," headed the bill. The sketch abounds with human interest, which together with the negro comedy

by Fern places it in the hit class. The Farrell, Taylor and Co. another blackface act, put over a substantial comedy bit in the No. 8 spot. The act is of the old school, but the comedy is productive of laughs.

Woodrow, a cartoonist monologist, did fairly well with political talk. For a patriotic bill this chap sits in well at the present time. There is no great weight to his talk, but the general paning of political leaders brought forth several laughs. Vincent followed the monologist with a good song routine. "Veterans" followed, after which Cooper and Ricardo put over a real comedy hit. The girl, who is a nut comedienne, gets in some capable work, the comedy honors easily going to her. Her partner uses songs handsly, with the act going over big in a late spot.

Heit Davis gave the show a bit of class in No. 4. Miss Davis sings and is giving impersonations of chorus girls past and present. The idea is nicely worked out with several attractive changes. Her "Skirts" number used to open is a cleverly written bit that has a lyric of considerable worth. Ash and Shaw in "The Mosquito Trust," by Otto Johnson, followed. The act has several bright ideas put over to a fair success by the two men. Mabel Burke, the Fifth Ave. III. songster, sang a new war song. Maxine Brothers and Bobby closed the show in good style, with the remainder of the program being made up of Black and White and the Bolger Brothers, both appearing early.

COLUMBIA.

The vaudeville program last Sunday at the Columbia broke rather well, as a whole, although the hit of the show developed in the "No. 3" spot at the matinee. This roughened up the going for the succeeding turns, none of which commenced to touch the record left by the Montana Minstrels in the early position.

The Minstrels is the Bert LaMont cowboy minstrel act without LaMont. They made a tremendous hit with the Columbia audience, with their singing and talking, some of the latter being new to them, especially the fortune telling bit, which is not so new in other acts.

The sober minute of the performance was given by Lawrence Grant and Co. in their war sketch, "The Final Arbitrator." The playlet seemed even more timely now than it once did, when there was a neutrality question in connection with it. Mr. Grant is such a splendid player his very presence on a vaudeville stage commands attention. He in a dream is the German Emperor listening to "The Spirit of Peace" and "The Spirit of the Workers of the World," they disillusioning him of a waking belief on preparedness. The story is couched in finely written understandable dialog, and the utterances of the different characters were often interrupted by involuntary applause. There are some strong points made. The sketch at present, unless there is a better German-American element might repeat it in part (which is doubtful) for the slammung it gives the Kaiser, should prove a really interesting and studious item on any program.

In the lighter section of the show was Ed. F. Raymond in a new ventriloquist turn, with a special act. The latter is a courtroom scene, with eight "dummies" arranged about, presided over by a rube judge from Hicksville. During the act a young woman shows the court different styles in dancing and also sings, to convince the judge the show she is with a prop on for Long Island. Mr. Raymond is the manager of the troupe. It goes to a very good finish with something of a surprise. The dummies are well worked, there is a variety of accents and the act does not run over 15 minutes. It needs a little attention in the middle to build up there. If there must be a singing and dancing girl in the act, she should be working good ones.

Opening the show were Hill and Ackerman in their tumbling turn that now has a woman in it, the woman going upon the stage from the audience. The addition helps, but the turn should close with the woman bit, for afterward it drags. The men are reaching out more for comedy, going for it in all directions, and seem able to make the connection. A little reshaping should put the act in excellent form for a comedy number entitled to leave the opening spot. "No. 2" had Quinn and Laferty, the two-act with about the same turn they have been doing, the man still giving his Chaplin bit and closing the act by dragging the girl off by the neck. The girl does her solo dance as the one best real bit in the turn. The Columbians liked them very much. After the Minstrels came Skelly and Gava, who talked and handed songs, although they were lately with a production of some sort. A good looking special black and white drop had "Mile. Fif" painted on it, and their first number was about "A Little Bit." They had to follow the mixed two-act of Quinn and Laferty. Another two-act (men) was Clayton and Lennie, who have an "English" idea.

O'Connor and Dixon, doing the former Cameron and Flanagan "dressing room" act, were next to closing, with The Act Beautiful ending the performance. *Smee.*

Ruth Budd Cancels Orpheum Circuit.

A route over the Orpheum Circuit. To start March 5 at Memphis, has been canceled by Ruth Budd, who refused to accept the position assigned her on the Orpheum bills, opening the show.

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

ARTISTS' FORUM.

Charleston, S. C., Feb. 5.

Editor VARIETY:

I see VARIETY states Carewe Carvel is the youngest Peg who ever played in "Peg o' My Heart."

I disagree with that statement. I was just 16 when first appearing as Peg and played the role for two seasons. *Dorothy MacKaye.*

New York, Feb. 12.

Editor VARIETY:

A few corrections regarding an unsigned criticism of my act in last week's VARIETY. Same states "Lillian Shaw Impersonation" is my best. I never impersonated her in my life. "Critic" says I do same act I showed burlesque audiences. I formerly did specialty, three characters—six minutes. Now seven characters—18 minutes. Do not work full stage. Do not close with "Kalich."

I changed my name because "Frankie" sounds mannish to strangers.

Am proud of my success in burlesque, and my many beloved friends there. Considering your critic's many mistakes, I feel justified in saying I probably failed to gain his undivided attention.

Frances (Frankie) Rice.

PARTICULAR PIANIST.

Chicago, Feb. 14.

Mme. Sturkow-Dyder plays a piano now and then in vaudeville. Last week she tried at the Wilson Avenue, remaining all week. When not hitting up the keys in the two or three times daily, the lady with the piano fingers indulges in concert work, probably using vaudeville to maintain a bank average.

In the last half last week there also appeared at the Wilson avenue house Bill Robertson, minus an artistic temperament and with nothing but a "single turn." He was programmed to appear just ahead of the hyphenated madame. When she heard of it, there was a declaration of opposition against the colored entertainer. Bill, to avoid argument, withdrew from the bill.

There is hope around that if the madame can ever obtain more than one consecutive week in vaudeville she will carry her own company.

MANAGER CAMPION DISAPPEARS.

Chicago, Feb. 14.

Andy Campion, manager of the Grand, Muscatine, Ia., suddenly disappeared Wednesday, leaving a little over \$90 in the box office to pay off the five acts.

This sum was divided pro rata among the players and the "angel" of the house, which had been operating vaudeville for two weeks, gave out I. O. U.'s for salary due.

The house was booked by James C. Matthews, who as a rule demands independent managers to file a bond guaranteeing two weeks' salaries for all bookings supplied. Campion was formerly assistant manager of the Unique, Minneapolis, which abandoned vaudeville Saturday last.

The bill comprised Collier and De Walde, John A. West, Mrs. Frederick Allen and Co. (name assumed for this engagement), Lydson and Emmerson, Rose King and Co. (a Muscatine girl with a pony).

The report reached Chicago Uno Bradley was mixed up in the Muscatine matter, but this is not so. Bradley has the Family, Moline, Ill., and the acts played Bradley's house before going to Muscatine. Bradley paid the acts every cent coming to them.

It is understood the Pantages form of contract was used and for that reason full liquidation is expected to be made by the local Pantages office before any court procedure comes to light.

Andrew Campion managed the house for George Schuri.

THE BENDER SUNDAY TEST CASE TO BE REACHED NEXT MONTH

Verdict Will Decide Whether Theatres Remain Open on Sabbath. Industry Is Facing Adverse Legislation in Practically Every State. Talk of Assessing Each Manufacturer on Amount of Negative. Funds Must Be Raised to Combat Proposed Laws.

The Bender Sunday opening test case will be reached in the Court of Appeals March 7. Upon the verdict of this court will depend whether or not the theatres of the State of New York will remain open on Sunday.

While legislation has been prepared to offset an adverse decision, the powers that be are finding it hard to raise sufficient funds to properly carry on the fight.

In the past week there has been talk of assessing each manufacturer on the amount of negative he purchased from the Eastman people, permitting the Eastman Co. to collect the funds, while similar plans were made to assess the exhibitors one per cent. of their weekly film service rental, tentative plans being to have the film exchanges collect the assessment and turn it over to the National Association of Motion Picture Industries, which would also receive the money collected by Eastman.

The industry is facing adverse legislation in practically every state in the union and unless some financial aid is forthcoming the men at the head of the N. A. M. P. I. feel that some very adverse laws will be put on the statute books, with them powerless to act in opposition. These men, who are practical, point out that lawyers, traveling and office expenses must be paid, office help and a million and one items that develop must be met.

Those in charge of creating the necessary machinery have been at their wits' end in trying to find a proper plan to finance the National Association. The above plan does not meet with the approval of all concerned, and it looks very much as though some other means will have to be found.

The Motion Picture Exhibitors' League of America is in identically the same straits financially. The per capita tax dues exacted from each state organization hardly pays to maintain the office of the secretary. The exposition given by the league last summer in Chicago helped materially, but with the avalanche of pending legislation the resources melted.

The League will hold another exposition this July in Chicago, in which every state organization will participate in the profits, same to be used in combating bad local laws.

The last innovation is ascribed to the zealous efforts of the league president, Lee Ochs, who in spite of adverse criticism has put some really meritorious reforms into effect during his regime.

BLUEBIRD'S SPECIAL FEATURE.

Having found a feature that meets requirements as a special release, Bluebird will issue "Hell Morgan's Girl," on March 5 as a "Bluebird Extraordinary," independent of the regular program, and distributed by Bluebird exchanges along state right lines. This method was employed by Bluebird in circulating "The Eagle's Wings," last December. "Hell Morgan's Girl" is a story of San Francisco just preceding the earthquake and consequent fire, eleven years ago. Dorothy Phillips is the star, with Lon Chaney and Wm. Stowell featured in her support. Sensational in the extreme will be the episodes that lead up to the climaxing devastation by quake and fire. The "happy ending" takes

place at the Presidio, where refugees have assembled.

Incidentally "The Eagle's Wings" is proving the timeliest of features for exhibitors because of its patriotic plot and construction. Being an "industrial preparedness" feature the public are just now eager to know how the factories, shops and foundries of the nation will be able to co-operate with Uncle Sam if he needs munitions all of a sudden. "The Eagle's Wings" shows just this with its numerous scenes, taken in factories now operating on munitions for the European struggle.

JAMES YOUNG ACQUITTED.

James Young, motion picture director, was acquitted on Tuesday on the charge of having slashed with a gold penknife Harry Garson, a motion picture man from Detroit, while Garson was escorting Mrs. Clara Kimball Young from a theatre in the Times Square district on the evening of Feb. 4.

The evidence brought out was that while the Youngs had not been living with each other for over a year, they had not been legally separated.

Young testified that upon seeing his wife he spoke to her and was rudely rebuffed by Garson, who weighs over 200 pounds and is over six feet tall.

THE FILM PLAYERS' DIRECTORY

will be published in VARIETY, ONCE MONTHLY hereafter.

Young, who is a midget by comparison, said he was cutting the end of his cigar with the penknife and when the argument arose he forgot he had it in his hand and in that manner had slashed Garson.

After witnesses had testified to the good character of Young, Magistrate McQuade dismissed the complaint. The New York dailies all played up the story with big headlines and cuts of Miss Young.

WARREN GETS UNDER WAY.

The company that is to appear in the first of the state rights features that the new Edward Warren Company is to produce, got under way on Tuesday when they began taking some exterior scenes for the picture. The company moved into the Herbert Brenon Studios yesterday. Marie Shotwell and Harry Benham have been added to the cast of the first picture.

Wants Pay for Scenario.

Cincinnati, Feb. 14. Mrs. Olive C. Cole, of this city, has started suit against the International Film Products Co., a local concern, for \$1,000, for services rendered in writing a synopsis for the play, "Toyland Drama," and giving instructions for the producing of the same.

KEENEY'S PICTURE CORP.

Frank A. Keeney has started steps to incorporate a new \$100,000 company for the production of feature films. The papers will be filed in Albany this week.

STAR CHAMBER INQUIRY.

The Wheeler Legislative Investigating Committee, which has been examining witnesses to determine whether the film industry is a fit subject for taxation, resumed its sessions at the Murray Hill Hotel last Wednesday.

Little testimony of material worth was given, but it was discovered that the committee had been holding star chamber proceedings, examining witnesses informally without the testimony being made part of the record. It was also learned that some of these witnesses have as yet not been requested to appear before the committee publicly.

Just how much progress has been made with the committee doing its work in this manner is hard to determine, but it is almost an accepted fact that a tax will be imposed.

"WHIP" FOR DRURY LANE.

One of the several representatives for the English film market, at present in New York, negotiating for the British rights to the screen production of the famous Drury Lane melodrama, "The Whip," has proposed to Paragon, from whom it hopes to secure the foreign rights to the big picture, that if he can secure it for London, he will make every effort to rent the Lane for a lengthy period and show the picture there for a run.

It is questionable if this can be accomplished, as the Drury Lane management has in the past studiously declined to sub-lease the house for such a purpose, but this English gentleman thinks he can secure the famous edifice for such an attraction in the early spring.

MRS. CASTLE COMING BACK.

Chicago, Feb. 14. Mrs. Vernon Castle will sail from England Feb. 20. She has entered into a contract with the Commonwealth Picture Corporation to start making a feature film April 15. The contract is for 10 weeks.

BALL STAR IN FILMS.

San Francisco, Feb. 9. The California Picture Corp. has accepted a five-reel scenario based upon the career of "Dutch" Leonard, the star pitcher of the Boston Red Sox, entitled "Dutch Leonard Strikes Out Faith With One Pitched Ball." It will be directed by Joe McCloskey, who collaborated upon the story with Walter Duggan, advance man for "Hit-the-Trail-Holiday."

So far it is understood Muriel Worth, at present playing the Orpheum Circuit, is to be featured with Leonard, although she has been unable to come to a satisfactory salary agreement.

This is probably the cause for Leonard refusing to sign his new contract with the Red Sox, demanding a raise which they have no intention of giving him. He is at present coaching a school team upon the Coast, and if the picture proves a success financially he intends remaining in the business and forsaking baseball forever.

When arrangements are completed with Miss Worth, work will be commenced immediately upon the Coast.

UNIQUE SIGNS SHARIFF.

Hamed Shariff has just closed a contract with the Unique Film Corporation to star in one of the company's super-pictures.

Hamed Shariff is known as a fine pantomimist both in Europe and America.

He came to America to play the "Hunchback" in Gertrude Hoffman's Company of "Sumurun," in which part he made a tremendous success.

TO RESTRAIN FAIRBANKS.

Lake Placid, N. Y., Feb. 14. Douglas Fairbanks was served with a court order obtained by Cravath & Henderson, attorneys for the Triangle Film Corp., restraining the comedian from appearing in the film production that the Artcraft people were making here. The order is returnable in New York on Friday and the matter will be threshed out in the Supreme Court. The restraining order is only a temporary one, Triangle having posted a bond covering the action.

Arthur Driscoll of the firm of O'Brien, Malevinsky & Driscoll, who represent Mr. Fairbanks, admitted on Wednesday their client had informed them by long distance telephone that he had been served with a restraining order at Lake Placid. Messrs. Cravath & Henderson also verified the service of papers. The matter is to be heard this morning.

WANT PATRIOTIC FILMS.

Wise managers are booking patriotic and war pictures these days. The exchanges are reporting a dearth of these subjects, pictures of the class of "The Battle Cry of War" and "Fall of a Nation" showing a surprising revival of booking.

The Strand this week is setting the pace by having an "all patriotic" bill, consisting of "The American Consul," Ralph Ince as Lincoln in "The Seventh Son," and the Burton Holmes Travelogues "A Day at West Point" and "With the Cadets at Annapolis."

The American flag on the screen is a sure sign of applause and approval, and the slide manufacturers have been worked into the wee small hours turning out enough patriotic slides to satisfy the demand. The film manufacturers have also become cognizant of the feeling in the land and are making the American flag in motion in film, which can be attached to any subject, selling it outright. Pictures of the President and his cabinet are also being made in the same manner.

Fit subjects suitable for Lent showing are also booking big. The exchanges controlling "From the Manger to the Cross," "The Rosary," "The Life of Our Saviour," and other pictures of that order are in receipt of considerable booking.

DENVER FILM HOUSE OPENS.

Denver, Feb. 14. The America, Denver's newest and most elaborate film house, opened Saturday, adding 70,000 candlepower to the Curtis street White Way. The building, including the ground, which is the most valuable corner in town, cost \$700,000. The seating capacity is 1,700. Entrances are on two streets.

It has two mammoth electric signs, one of which is claimed by the Denver Gas & Electric Company as the largest in the west, being 52x60 feet.

The house opened with E. H. Sothorn in "An Enemy of the King," at 10-15.

SELZNICK MAKES GOOD.

When Lewis Selznick made the statement that if at any time exhibitors lost money with his productions he would refund and make up the loss his statement was not taken seriously. There are several exhibitors who are ready to believe anything Selznick says, however, each being the recipient of a refund on "War Brides" business not coming up to expectation because of zero weather.

MARRIAGE ANNULLED.

Cincinnati, Feb. 14. Judge Caldwell in the Court of Common Pleas this week annulled the marriage of Melville Marcus, a Cincinnati traveling salesman, and Ruth Robinson Marcus, a Jacksonville motion picture actress. Marcus alleged that his wife was mentally incapable of entering into a marriage contract.

NEWS OF THE FILM WORLD

William A. Brady, director general of the World Film Corporation, has secured the motion picture rights of "The Pride of Race," in which Robert Hilliard played the star role on the speaking stage. This part is to be assumed by Carlyle Blackwell in the screen version of the drama, and it is believed that the actor will find it uncommonly available for the expression of his effective acting.

Victor L. Schertzinger, who has been musical director for Thomas H. Ince for several seasons, has become a full-fledged director of production. Schertzinger has been entrusted with the responsibility of filming the first Triangle-Kay Bee production in which Charles Ray will appear in fulfillment of his new contract, and is now at work making the early scenes of the subject.

Announcement is made by President William L. Sherrill that the next offering of the Frohman Amusement Corp. will be a nine-part picturization of George Bronson Howard's book, "God's Man." George Irving, director of the Frohman success, "The Witching Hour," is again at the helm of production for "God's Man."

Director S. L. Rothapfel was so pleased by the reception his audiences at the Rialto extended to "Polly Redhead," last week, and "The Mysterious Mrs. M.," a fortnight earlier, that he has decided to show a third Bluebird at his theatre early in March. The opening date will, probably, be March 4, but it may fall the Sunday previous.

"Mutiny" is the Bluebird regularly scheduled for March 12, to be pre-released for the Rialto. Lynn F. Reynolds wrote and directed the feature and Myrtle Gonzales will be the star, with Val Paul and George Hernandez featured. This is a story of the sea, although a love mutiny as well as rebellion among the sailors has application to the title.

Edward P. Smaney has sold his latest story, "The Reflection of Scarlet," to the Vitagraph company. Smaney completed arrangements this week to work in collaboration on screen stories with Eleanor Earle, who is well known as a scenario and short story writer. They are now working on a series of comedy dramas for a western organization.

Bryant Washburn, in "Skinner's Dress Suit," the Essanay adaptation of Henry Irving Dodge's popular story, will be the pictorial feature of next week's program at The Rialto. The story ran in the Saturday Evening Post originally and now, in book form, is said to be the third best seller of the season.

The Astra-Pathe Co. has purchased the screen rights of Charles T. Dasey's play, "Three Tests," and the work of filming the production will begin shortly. Dasey, it will be recalled, recently signed a contract with the Lasky Co. and is now at their studio in Hollywood, Cal.

One of the principal players in "The Mystery of the Double Cross" is Leon Barry, formerly Sarah Bernhardt's leading man, who, after the outbreak of the European war, fought for seven months in the trenches. The serial features Mollie King, one of the youngest screen stars, in the role of heroine.

In the suit of Goldberg vs. Popular Picture Corp., Judge Newburger decided: "The amended complaint herein is neither indefinite nor inconsistent. The facts are plainly stated and conform to the suggestion contained in the opinion of Mr. Justice Greenbaum; therefore this motion must be denied."

"The Barriade" is the March 5 release of Metro Pictures Corporation. Mabel Tallaferrro is the star of this five-act feature screen drama, directed by Edwin Carewe for Rolfe Photoplays, Inc., and photographed by John Arnold.

A steam-heated swimming pool is the latest addition to the Foxfilm comedy studios at Los Angeles. A pool is used in a forthcoming comedy and the players found the water too cold. So the studio plumber installed a heating system.

The New Jersey Metro Film Service, through its president, Herman F. Jans, has signed the State Street theatre, Trenton, for the handling of Metro wonderplays, on a program of three days consecutively each week.

Joseph Franklin Poland, who has been doing special scenario reconstruction and plot analysis for the Rolfe-Metro company, has resigned in order to devote all of his time to the writing of original film stories.

J. A. Berst, vice-president and general manager of Pathe, has just signed a long term contract with Hal Roach, president of the Rolin Film Co., whereby all the Rolin product will be released through Pathe.

R. C. MacCulloch, of Triangle's publicity staff, has been assigned to the management of the Triangle-Majestic studios at Yonkers, N. Y.

Metro Pictures Corporation will release, Feb. 28, "The Secret of Eve," a five-part feature screen play with Mme. Petrova as star, written by Aaroh Hoffman, directed by Perry Vokroff, and produced by Popular Plays and Players.

Kleine-Edison-Selig-Essanay announces that the Strand theatre, New York City, has contracted for the Essanay-Linder comedies, the first to be shown during the week beginning Feb. 25.

A son was prematurely born to Mr. and Mrs. E. Richard Schayer, Feb. 9 and lived but two days. Mrs. Schayer is progressing favorably.

PRIZMA HAS SHOWING.

The first showing of Prizma Color motion pictures was given Thursday night of last week in the lecture room of the Museum of Natural History, 77th street and Central Park West, New York, when an enormous crowd blocked the gates and swamped the facilities of the scientific establishment.

The pictures are very beautiful, but whether they will be a commercial possibility remains in doubt. In the first place, the complicated patent situation involved in the whole subject of color photography forecasts difficulties, and in the second place the elements of cost of production and exhibition make the prospect of profit extremely doubtful.

As has been pointed out by VARIETY in a discussion of the proposals of the concern in which "Doc" Willat is a principal, the science and art of color motophotography were long ago solved by the Kinemacolor organization, but they could not make the chromatic film a success because of the commercial problems involved.

The Prizma people claim many new processes which they declare contribute to the artistic beauty of their exhibition, but there are certain basic principles said to be controlled by earlier patents which, it would appear to an observer not too well versed in the technique of the art, make the future of the new process likely to become involved in patent litigation.

As a preliminary to the hour-long exhibition, a lecturer delivered a rather confused talk about the new process, a discourse so technical that it soared a mile over the heads of the lay audience. Then came the views themselves—a series of short subjects, none of them more than two minutes in length, and probably about a score in number. The color effects are extremely lovely, toned down to delicate shades and having that quality which artists call "texture." Some subjects were the surf beating against cliffs, an animated portrait of a lady smoking a cigarette, an astonishingly picturesque landscape showing a drove of cattle, a stunning sunset, colorful native scenes in Arizona and Mexico and a large variety of such material.

GRADING EXHIBITORS.

Following the announcement made by General Film Co. at the beginning of the year that they would merely be the agent for the manufacturer, receiving a commission on the business, instead of paying for film at a flat footage price, will shortly come another announcement that General will sell this film to the exhibitor according to the classification in which he will be placed. General officials are now busy grading the theatres into various classes according to seating capacity, location, admission price, etc. It is contemplated adopting a schedule as follows: Grade A theatre, \$10 a day per reel; Grade B theatre, \$7.50 a day per reel; Grade C theatre, \$5 a day per reel; Grade D theatre, \$3.50 a day per reel; Grade E theatre, \$2 a day per reel; Grade F theatre, \$1.50 a day per reel.

Upon the adoption of this plan, release dates will be discontinued, the quality of the film from usage in theatres being determined by the price paid, the exhibitor paying least naturally receiving the film last.

HODKINSON GIVES REASON.

K. L. Hodkinson's resignation as general manager of Paramount became effective Feb. 12 and on Feb. 10 he issued a statement, as follows:

"The reason for my leaving is the publication of an article which emanated from the publicity department of Paramount in a recent issue of a New York paper, discrediting the loyal work of my father, W. W. Hodkinson, in being the inspirer of Paramount."



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The Pollyooly Stories
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Come to Life
Directed by Jack Conway
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"THE GIFT GIRL"
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NEWS OF THE FILM WORLD

The friends of Miss Ethel Clayton deplore the unsolicited activities of certain influences recently directed toward conveying an entirely erroneous impression regarding the relations between the artist and the World-Brady interests. These influences have persistently represented that Miss Clayton was about to sever relations with her present associates, apparently hoping to foment discord which might place the actress in a position to consider new business propositions. The World Film Corporation very highly values Miss Clayton's personality and artistic accomplishments, and Miss Clayton for her part is entirely happy. The contract under which she is contributing a series of star personations to World Pictures Brady-made has considerably more than a year to continue, and is not at all likely to be affected by external competitive energies.

William Fox announces the acquisition of several new players this week. Probably the best known of them all is Larry McLean, the big catcher, who was the mainstay of the New York National League team a short time since, and who will be with Christy Mathewson's Cincinnati Reds during the coming season. Ben L. Taggart, with many Selig pictures, and former "opposite" for Irene Fenwick, with Kleine, has been engaged to play as chief in support of Valeska Suratt. The complete cast has now been picked for the Virginia Pearson subject. It includes, besides the star, Irving Cummings, Nora Cecil, Grace Henderson, Nellie Blatter, Alex K. Shannon, G. De Varney, Charles Craig, Lillian De Vere and Ted Griffith. Miss Cecil, Miss Henderson, Miss Blatter, Miss De Vere and Mr. Griffith are all new to Fox Films.

According to plans filed in the Building Department, Marcus Loew will convert into a theatre the building formerly occupied by A. D. Matthews' store on the block bounded by Fulton street, Gallatin place and Smith street, Brooklyn. The new theatre will have a seating capacity of 4,000, at a cost estimated at \$300,000. There will be an entrance on Smith street and another on Fulton street. Mr. Loew, who is also the lessee of the Bijou theatre, a block away from the new proposed theatre, announced upon the completion of the new house he would close the Bijou. The new theatre will be the largest in Greater New York, the Hippodrome excepted. The usual Loew policy of vaudeville and pictures will prevail with a bi-weekly change.

The Cinema Camera Club held its annual ball at the Plaza Hotel, on Saturday evening, Feb. 10, which proved to be one of the affairs of the season. The grand march was led by Alice Brady and Robert Warwick, with the usual number of screen celebrities present, among whom were Pauline Frederick, her mother (who was the prize dancer of the evening), Edward Langford, Alice Brady's new leading man, Johnnie Hines, Alec B. Francis, Ervart Overton, Lila Chester, Frances Nelson, Billie Billings, Perry Vekroff (director) and Sam Spedon (with his intricate dance steps). The ballroom was elaborately decorated.

From all appearances it looks as though pictures right now have a good strong hold upon the San Francisco public, this being determined through a census of the houses within the theatrical district last week when approximately 75 or more houses offered pictures, one legit, two stock and five vaudeville. The main reason for the landslide toward the silent drama can easily be seen by the business being done by every picture house in town, especially the smaller ones showing the regular releases.

The hospital on the grounds of the William Fox studio at Hollywood, California, worked overtime when the scenes of storming the Bastille were taken for the William Fox Super Deluxe production of "A Tale of Two Cities," in which William Farnum plays a dual role. Several persons employed as extras in the mob scenes were injured, none of them fatally. The only accident of serious nature was a broken rib, sustained by one of the girls who dived from the surrounding wall into the moat beneath.

The first presentation of D. W. Griffith's "Intolerance" in Australia took place last Saturday night at the Theatre Royal, Sydney, before a capacity audience. The newspaper reviews of the performance, so the cable message reads, were even more enthusiastic than those accorded the initial performance of the "Birth of a Nation" in that city. On Feb. 24 a second organization will open its engagement at the Theatre Royal, Melbourne.

John R. Freuler, president of Mutual, now in Los Angeles for a short time, declared to William H. Clifford, who is writing the series of Shorty Hamilton pictures, that the first releases of "The Adventures of Shorty Hamilton"

were meeting with considerable favor. The first of the series was released by the Mutual Jan. 15, and the pictures are being produced and distributed at the rate of one two-reeler each week.

Work on Metro's serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are the stars, will end in about two weeks. Mr. Bushman and Miss Bayne, under the direction of Wm. Christy Cabanne, who adapted and directed "The Great Secret," then will begin on a new line of endeavor. Upon completing "The Great Secret" these players will start in on a series of feature pictures, each to be five reels in length.

Director Charles Miller is filming the final scenes of the Triangle-Kay Bee drama by John Lynch, in which Thomas H. Ince will present Dorothy Dalton as star. It is understood that this play will offer a distinct novelty in the finale—something that has never been seen on the screen before. Just what the nature of this surprise may be is being carefully guarded, everyone in Miller's company having been requested to "keep mum."

While most of the film press agents devote pages upon pages of mimeograph stuff to telling how far their organizations go to secure proper locations for pictures, the William Fox publicity department sends out the following brief, and refreshingly honest, note: "Most of the scenes in the new Valeska Suratt picture are laid in Africa. The Fox company will not make the trip."

COAST PICTURE NEWS.

Charles Christie is back from the East, whither he went in the interest of the Christie Film Co.

Ann Luther is now with Ince.

Gardner Bradford is doing the publicity for Keystone.

The wives of Frank E. Woods, manager of production at Fine Arts, and William E. Wing, scenario writer, are visiting near Riverside.

Muriel Parker, known as the "blond Theda Bara," is now with Universal.

R. W. Woodley has handed in his resignation as general manager of the Woodley and Mack Bennett has taken over the management, placing Harry Clement, late of Oakman, the Arizona mining boom town, in charge.

Don Meaney and Guy Price handled the last Scramblers' party, known as the February Scramble, at the Town and County Club. More than a hundred guests were present, among them men and women prominent in the film business.

Francis Ford, the actor, has taken out a license to reward Elsie Ford, from whom he was divorced a year ago. Ford, it is said, didn't like the idea of paying alimony and made up with his wife.

Two hundred women employed at the local studios as extras are on strike. They demand a minimum salary of \$2 a day, car fare and lunch. It is said the employers will accede to the demand.

Ray G. Scofield, an actor, was arrested here on a charge of bigamy. Mrs. Lillian Rose Scofield, who is suing him for divorce, alleges that her husband is married to another woman.

Mildred Davis, a juvenile film actress, was robbed of her wardrobe, carried in a suitcase, while en route home in a trolley car.

Neal Burns has "recovered" from his recent vacation.

Pat Rooney, here in vaudeville, says he couldn't be dragged back into the pictures with a ten-team of oxen.

Beverly Griffith, the cameraman, was hurried to El Paso last week.

Harold Bell Wright, author of "Eyes of the World," has not yet seen the film production, although he helped to direct it. He has been seriously ill in a hospital at Tucson since a month before the picture was completed.

"Joan the Woman" runs merrily along at the Majestic, doing a nice business as a weekly average. The Friday, Saturday and Sunday business is almost capacity. Fred Kley is handling the business affairs of the local showing for the Leaky people, or rather the Cardinal Film Co.

Carl Laemmle, head of the Universal, is here, and everybody at Universal is on tiptoe.

Ackerman and Harris have taken a half interest with Sid Grauman in the new 8,500-seat-line capacity motion picture house to be erected at Broadway and Third.

Crane Wilbur is in Reno.

The Hollywood Girls' Club, comprising young women who are employed at the film studios, are now holding weekly dinner dances.

Babe Daniels has received a letter from Mrs. Marie Fisher of Cedar Rapids, Iowa, asking the actress to aid her in a search for a lost brother. Miss Daniels has turned the letter of inquiry over to the police.

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OF EXPERIENCED
MOVING PICTURE
ARTISTS,
DIRECTED BY
THE MASTER
MOVIE MIND,
MAURICE
TOURNIER.

IT WAS PLAYED
IN ONLY
ONE-TENTH OF
OUR AMERICAN
THEATRES
BECAUSE
THE PRODUCTION
WAS TOO BIG
FOR ORDINARY
THEATRES.

THE BIGGEST
EXCHANGE
IN GREAT BRITAIN
HAS OFFERED
\$10,000
FOR THE RIGHTS
IN ENGLAND,
IRELAND AND
SCOTLAND—
BY CABLE,
MIND YOU.

IT PLAYED
A YEAR
IN N. Y. CITY—
TWO YEARS
IN LONDON.
IT TOOK
MORE MONEY
IN THE
ENGLISH SPEAK-
ING THEATRE
THAN ANY
OTHER PLAY
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WATCH for Further Announcements

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OVER \$200,000
TO PUT IT
ON THE SCREEN
AND EIGHT
MONTHS OF WORK
BY A GENIUS
AND A STAFF
OF ASSISTANT
DIRECTORS.

"A GIRL'S FOLLY."

"A Girl's Folly," a World release, has its scene laid entirely in the moving picture studio and "on location." Its hero is a movie star and its heroine an innocent young country girl filled with romantic ideas, who falls in love with the screen actor and runs away to be a picture player. She is a terrible failure in the film and her actor friend makes her a thinly veiled proposition that she throw in her lot with him and he will provide her with all the luxuries for which she has vainly longed. She refuses at first, but changes her mind and a party is given by the star to celebrate her capitulation. But the girl's simple old mother arrives during the festivities, and the actor, realizing the enormity of what he is about to accomplish, talks it all over with the little country girl, who goes home with mother, while he returns to the woman of his early love. The picture is well made and capably acted by Robert Warwick, Doris Kenyon, Johnny Hines, Jean Adair and others. The story is worked out very cleverly and is full of overflowing with comedy. The public should be greatly interested in seeing how moving pictures are made—it is all here—but whether it is good for the picture business or not to show these things is another question. *Jojo.*

THE CRAB.

"The Crab" is a Triangle production featuring Selma Salter (child), with Frank Keenan in the title role. Walter Edwards did the directing. The story to a certain extent suggests George Eliot's "Silas Marner," the two central figures being a miser and a little girl. It is the old tale of the bringing of joy to a house of gloom through the adoption of a child. In this the story is nicely told. It contains a sufficient quantity of human nature to satisfy the average picture patron. The cast has been selected with the customary Triangle care, with the production end also up to the best requirements. In Selma Salter the Triangle has a capable child star. Frank Keenan, as in all productions, gives a creditable account of himself. "The Crab" is a good program feature.

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by alluring promises of a
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Then there is a man—and
the swirling life of the stage,
the struggle of these two chil-
dren against fate, the sheer
humanness of the whole re-
lease, make a story absorbing
and unforgettable

Also
A Triangle Comedy
"A Bachelor's Finish"

Mack Sennett-Keystone

SUNDAY FEB., 25TH



**One Hundred Laughs!
One Hundred Thrills!**

**"Maggie's First
False Step"**

It's one continued gasp of
excitement and merriment
from start to finish.

**Charles Murray
and Louise Fazenda**
are the principal laugh and
thrill producers.

Watch For The Next One!



Ince-Kay Bee

THURSDAY MARCH 1ST



William Desmond

**"The Last of
the Ingrams"**

a race of hardy New England
fishermen stern and gran-
deur. But—Julius Ingrams, is
a dreamer, and into the making
pot of the town Shylock goes,
bit by bit, his inheritance, and
tighter and tighter down the
noose of poverty. And then—
a girl who, in innocence has
erred—the bond of sympathy
and the combating of evil with
a strength born of love and
righteousness and regeneration.
The play teems with action and
thrills, laughs and sob.

Also
A Triangle Comedy
"Done In Oil"

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

A MORMON MAID.

Dora.....Mae Murray
Tom Rigdon.....Frank Borzage
John Hogue.....Robert Bosworth
Nancy Hogue.....Edythe Chapman
Darius Burr.....Noah Beery

Friedman Enterprises, Inc., gave a private showing Wednesday morning at the Strand of "A Mormon Maid," a five-reel feature, written by Paul West, directed by Robert Leonard and photographed by Charles Rosher. Its principal defect for state right purposes is that it is too short and could easily stand a couple of more reels. If these were properly interpolated the picture would stand an excellent chance of taking on the attributes of sensationalism. What there is of it is so closely cut that there doesn't seem to be a single foot of unnecessary visualization. The story is a straightaway drama of the strongest kind, occupying the same relative position to Mormonism that "The Birth of a Nation" does to the negro question, polygamy, of course, being subject to legislative control at the present time. The period of "A Mormon Maid" is laid in 1848 and begins with a brief resume of the migration of the Mormons to Salt Lake City. John Hogue, with his wife and daughter, are living on the road through which the Mormon caravans pass en route to the Utah community. Tom Rigdon, a young convert to the faith, is a member of one of these expeditions, as is also Darius Burr, an Elder of the church. Both look with favor upon the daughter of Hogue. Indians attack the Hogue hut, which is burned down and the family is rescued by the Mormons. They join the Utah colony and Hogue becomes a pros-

perous and influential man there. Burr plots to add Dora, the daughter, to his list of wives, knowing she and young Rigdon are betrothed. Then ensues a series of Macbethian plottings and melodramatic situations that move with a speed that gives no time for breathing. There is a tremendously fine scene in which Dora, forced into a marriage with Elder Burr, denounces herself as impure and hence ineligible for wedlock with the Mormon, thereby halting the ceremony. Some magnificent long distance photography contributes materially to the general good effect. An apparently careful adherence to production detail and an intelligent selection of cast also aid in the general favorable result.

Jolo.

THE SCARLET LETTER.

Arthur Dimmesdale.....Stuart Holmes
Hester Prynne.....Mary Martin
The Rev. Wilson.....Edward N. Hoyt
Governor.....Robert Vivian
Chillingworth.....Dan Mason
Misses Hibbins.....Florence Ashbrook
Pearl.....Kittens Reichert

Hawthorne's "Scarlet Letter" as done for the films by Fox, whether or not familiar in story to the large majority of those who may view it, will not raise itself above an ordinary release that the adaptation just manages to retain sufficient interest for. A wide latitude could have been employed in the witchery or witchcraft scenes from the early Puritanical days that the tale speaks of to make this picture outstanding. Instead there is a slim suggestion of a burning at the stake. Hester Prynne (Mary Martin) is condemned to be

burned as witch through her supposed bewitching of Arthur Dimmesdale (Stuart Holmes), the minister who brought about her shame and caused Hester to wear the scarlet "A" on her waist as the badge of nameless motherhood. "Joan the Woman" goes so much further with its stake burning "The Scarlet Letter" must suffer, although there is again the difference of "Joan" charging \$2 and the Fox film being released at regular rates. The difference in admission more than offsets the difference in the two effects. Carl Harbaugh directed the Fox film. Mr. Holmes is featured. The photography is remarkably good, but the picture is flashed in a kaleidoscopic manner. Too many close ups from parts of scenes and an indescribable variety of views, all having a tangible association with one another but inserted at too short distances. At times the picture passes on the screen jerkily and almost bewilderingly. Mr. Holmes may be said to be acting all over the place. It makes for agonizing playing. Miss Martin gave rather the best bit in her role of Helen, stimulating resignation to an enforced seclusion of seven years to protect her betrayer in what seemed quite a natural manner, perhaps contrasted more for that conclusion through the vivid efforts of those surrounding her. Chillingworth, the crafty physician as played by Dan Mason, lacked somehow in the make up. Mr. Mason looked like a Russian spy in his hairy disguise, but otherwise he gave strength to the role. Kittens Reichert, the romping nameless seven-year daughter of Hester, retained the rampant elfish child's spirit throughout. It would seem "The Scarlet Letter" could have been made "big" if there had been less fidelity to story and more attention to possibilities.

Sime.

THE LAST OF THE INGRAHAMS.

Jules Ingraham.....William Desmond
Mercy Reed.....Margery Wilson
Rufus Moore.....Robert McKim
Israel Spence.....Walt Whitman
Agnes Moore.....Mary Arlmyrn
Ruth Moore.....Thelma Salter

William Desmond is starred in this Triangle-Kay Bee feature which was written by John Lynch and directed by Walter Edwards. The scene of the tale is laid in a little New England village, where the last of a long line of hard shell Puritans is rapidly going to a dipsomaniac's grave, because of his fondness for red liquor. He is the last of the Ingrahams (William Desmond) and after he has mortgaged everything that has been left him by his ancestors, he is finally turned out by the scheming banker of the village. Mercy Reed, who is the Magdalen of the community, because she slipped when a young girl, is scorned by all of the other folk in town, but Jules Ingraham with a bun, helps her home one day when she is carrying a heavy bundle. When he is turned out of his home she takes him in and tries to break him of the booze habit. She is successful and later when the villainous banker "gets him" and is carted off to jail, Jules discovers that oil lands in the west that he owns have become valuable and he marries the girl. There is nothing unusual about the story or the production excepting the acting and several very pretty landscape scenes. As a feature it will interest without creating a furor.

Fred.

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OFFICE OF HAROLD EDEL
MANAGING DIRECTOR

MITCHEL H. MARK
PRES. AND GEN. MGR.

"The Proof of the Pudding is in the Eating"

Harold Edel, Managing Director of the Strand, New York, says:

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220 West 42nd St.,
New York, N. Y.

Gentlemen:

I am indeed very grateful to you for making the necessary arrangements so that we can play your latest production—Victor Moore in "He Got There After All"—for the ensuing week.

The picture for this week, "The Honeyless Honeymoon," is pleasing our patrons immensely, and the general comment on all sides is that it is on a par with the best comedies we have ever had. There is no question but what the coming one will prove equally, if not more, popular than the one which we are running this week.

Wishing you continued success, which you are more than deserving for producing such class of comedy, I beg to remain,

Yours very truly,

H. EDEL,

Managing Director.

Paramount Announces

VICTOR MOORE

In the One-Reel Klever Komedies

"SOME DOCTOR"

Shown at the Strand Theatre, New York.

Released Feb. 26

PRODUCED BY

KLEVER PICTURES, Inc.

220 West 42nd Street, New York City

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at the Map

STATE RIGHTS

On this—the most remarkable picture ever filmed the stupendous production that is still the sensation of Broadway, where, at the Broadway Theatre, it played to \$22,000 in two weeks—are going rapidly, as a glance at the map will show.

This remarkable realization and visualization of Jules Verne's classic, "20,000 LEAGUES UNDER THE SEA," cost a half million dollars to produce and was over two years in the making.

It is the ideal State Rights production, because so long as people can read, Jules Verne's wonderful tale will be read, and the people will clamor to see the story in this great picture. It will be as great a box office attraction five years from now as it is today when it is breaking all records wherever shown.

Write today for the magnificent book giving full particulars regarding every detail of this mammoth production, including advertising props, etc. Address all communications to the STATE RIGHTS DEPT. of the

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THE DEEMSTER.

Darwent Hall, Caine.....Daniel Mylrea
Mona.....Marian Swayne
The "Inshop".....Sidney Bracy
The Deemster.....Albert Froom
Ewan.....K. Barnes
Clarendon.....Alexander Hall
Quayle.....James Levering
Billy Quilleash.....Ben Lodge
Houmy Beg.....Thomas O'Malley

Fishermen.....
Lee Post
William V. Miller
Freeman Barnes

The Arrow Film Corporation has made a nine-reel production of Hall Caine's "The

Deemster," picture version by Charles A. Taylor and E. A. Bligham, direction of Howard Hunsel, photography by Henry Gronlager, with Mr. Caine's son, Darwent, in the stellar role. The name of Hall Caine should prove a valuable asset—more so than the piece itself, for the reason that it was a score or so years since the late Wilson Barrett played it in this country. There is altogether too much footage in the film version as screened at the Strand last week, a defect that could be readily remedied. Young Mr. Caine is not the best screen artist extant, being possessed of but two forms of facial expression—a smiling countenance and a serious one. There are no lights and shades, the smile be-

ing "pretty" and the serious one with no depth to it. In his efforts to vary his facial play, Mr. Caine resorted to over-acting, with the result that in an nine-reel he was somewhat monotonous. A period of seven years is supposed to elapse at one point in the drama, at the conclusion of which not a single member of the dramatic personae has grown a day older, although most of them are supposed to have suffered severe mental anguish. In spite of these defects the screen version of "The Deemster" is in many respects a pretentious and dignified spectacle, the photography in particular being unusual enough to place it in a class with most of the state right productions. Jolo.

THE HONOR SYSTEM.

Joseph Stanton.....Milton Sills
His Mother.....Mrs. Cora Drew
Governor John Hunter.....James A. Marcus
Steven Holt, the sheriff.....Arthur Mackley
Edith, his daughter.....Miriam Cooper
Jack Taylor.....George Walsh
Charles Harrington, a lawyer.....Charles Clary
Frixie Bennett.....Gladys Brockwell
"Three-Fingered" Louis.....Roy Rice
James Phelan, warden of the penitentiary, F. J. Cannon

Mugsey.....Johnny Reese

Unless all "form" goes wrong, William Fox's film production of "The Honor System," in ten reels, divided into three parts, will be a sensation popular entertainment at the Lyric for the remainder of the current season. It has all the component parts that go to make up a big success in photoplay fashion—a virile, soul-stirring, heart-interest story, plenty of clean, healthy comedy, natural-unforced scenes of the underworld, life in the wild, untamed west, city political intrigues and some harrowing visualization of prison life and cruelty as it exists in some states without finding it necessary to pile on the agony to an undue degree. Running through it is a romantic love tale and the story is always cumulative in its progression right up to the last foot, offering a proclamation for the betterment of humanity so that the sermon is not insisted upon—a reasonable visualizing of conditions and leaving the spectator to judge for himself, proving at once a sincerity of purpose that commands respect and votes William Fox a benefactor of mankind as well as an artistic producer in the film industry. The story is so directly told that a child could follow it and tell it afterward without the slightest coaching. That it strikes home was manifest on its premiere Monday afternoon when the audience applauded the titles that pleaded for the betterment of the prison system. The blending of the various scenes is probably as fine a piece of "cutting" as has ever been performed and the production throughout is true to life in every respect, seldom resorting to theatricalism or making any undue bid for sensationalism. The photography and direction are well high. Flawless and the acting of all the characters is a rare treat. It was directed by R. A. Walsh. Milton Sills has the principal role—a man sentenced to life imprisonment for killing another in self-defense. The part is so well drawn as to stand out beyond the others. The support, however, is so excellently portrayed throughout as to call for equal praise, each member of the cast contributing to the general result all that can reasonably be expected. "The Honor System" is a sure hit. Jolo.

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February 7th, 1917.

To the Exhibitors of the World,

Gentlemen:—

In the future, the photoplays in which Mr. Douglas Fairbanks will appear will be released by Artcraft Pictures Corporation in the United States and throughout the world.

It is but natural that I personally should feel deeply gratified at this arrangement.

Artcraft Pictures Corporation was founded for the express purpose of distributing and exploiting photoplay productions that are in universal demand. Many exhibitors because of program affiliations have been denied some of the greatest and most popular attractions. Artcraft is the medium that knows no favorites.

Through such methods of service it has been possible for you to exhibit the Mary Pickford pictures and to arrange for the showing of the nearly completed George M. Cohan picture, "Broadway Jones".

Mr. Fairbanks in selecting Artcraft for the distribution of his new productions says he does so because of its policies of fairness to exhibitors.

I assured him and reiterate the promise to you, that such confidence is not misplaced.

Sincerely yours,

Walter E. Greene
President.

Mme.

PETROVA

in

AARON HOFFMAN'S

THE SECRET OF EVE

Popular Plays and Players
present this Metro Wonder-
play in 5 Brilliant Acts.

Directed by Perry Vekroff.

Released on the
Metro Program Feb. 26th

METRO
PICTURES



THE AMERICAN CONSUL.

Abel Manning.....Theodore Roberts
Joan Manning.....Maude Fealy
Geoffrey Martin.....Tom Ferman
President Cavillo.....Raymond Hatton
Foster Goss.....Charles West
Senator James Kitwell.....Ernest Joy

This *Laesky* Paramount production is entirely too slow in getting under way, the first fifteen hundred feet of the feature being used to plant characters without getting anywhere with the story, and then the yarn is stretched over another 1,500 feet before it gets to the story itself, and the last two reels really unwind the tale. Therefore it would have been a very much better two or three-reeler than a five-reel feature. Theodore Roberts is the star of the production, and, capable actor though he is, it was hard work for him to get anything out of the role that was assigned to him. He portrays a middle aged lawyer in a small Indiana town. He has been a staunch worker for his political party and believes absolutely it is the greatest party ever. During the heated campaign he is approached by the senatorial candidate who asks him to speak in his behalf, assuring him that his party will not forget his efforts. When the senator is elected, the old lawyer cannot get very much from him even though he follows him to Washington and tries to obtain an appointment at the political fountainhead. Finally the senator, to further his own interests in the way of graft, decides to send him to a little Central American post. Once there, and with the interests of his country uppermost in his mind, the consul refuses to do the bidding of the schemers and the revolutionists have him backed against the wall, when the American marines arrive in time to save his life. Of course there is a love story running through the feature. Maude Fealy, as the daughter of the lawyer, has a love affair with a young engineer. They are estranged and parted, he going to the little dinky republic as the engineer for the big mines, which the revolutionists plan to take over. He is in the mix-up and when the principal conspirator tries to kidnap her, it is the young American who brings her back safely to her own hearth and home and thereby wins the undying gratitude of both girl and father. "The American Consul" is not up to standard at all as a Paramount release.

Fred.

ARSENE LUPIN.

Arsene Lupin.....Earle Williams
Guerchard.....Blasley Shaw
Guernay-Martin.....Mr. Leone
Chardais.....Bernard Segel
Anastase.....Gordon Gray
Firmen.....Logan Paul
Alfred.....Hugh Wynn
Sonia.....Ethel Gray Terry
Germaine.....Billie Billings
Victorie.....Julia Swayne Gordon

The screen version of "Arsene Lupin," made by the Vitagraph, is an insult to the intelligence of a ten-year-old schoolboy. The most impossible situations are dished up in all seriousness, and you are asked to believe they actually occurred. One might as readily accept without levity a Keystone slapstick comedy. For instance, you are shown the arch crook escaping by way of a secret elevator, trapping Guerchard, the detective, in the lift, Lupin emerging and telling Guerchard's aides that Lupin is made up as Guerchard and not to let him escape. If only the similarity of make-up was a good one, one might stretch one's imagination and try to swallow the dose. Earle Williams is cast for the role of Lupin and confines himself principally to smoking cigarettes in close-ups and looking wise. His first entrance is on horseback vaulting a three-foot fence, and for this a double is employed. "Arsene Lupin," both as a novel and as a play, were intensely and absorbingly interesting. Vitagraph's screen adaptation is a joke.

Jolo.

THE SAINTLY SINNER.

Jane Lee.....Ruth Stonehouse
Bess Murphy.....Alida Hayman
Mrs. Carrington.....Dorothy Drake
George Barnes.....Jack Mulhall
John Brock.....Henry Devries
Richard White.....Raymond Whittaker
Gov. Barnes.....Frederick Montague

Bluebird's release for Feb. 23 is a most sanguinary affair, being replete with suicides, murders and a near execution in the electric chair. The story is ridiculously impossible from start to finish—in fact there are half a dozen stories strung together with no relation to each other. It starts off with a girl (Ruth Stonehouse) in a boarding school. Her father is ruined in the stock market by the villain, who covets the girl. Villain then takes the girl into his office as stenographer, locks the doors and proceeds to perpetrate rape. Falling, he opens his safe, throws his money on the floor, and when the police break in, says he caught her trying to rob his office. Girl is sentenced to jail for six months, comes out, redeems the judge's son, who has been a derelict, shoots another man who has tried to ravish another girl, is sentenced to the electric chair and saved at the last moment, the villain is ruined in the market and accused of murder when found leaning over the body of a man who had been stabbed, and so on, the scenes switching from one suspenseful situation to another, with utter disregard for probability or consistency. No fault to find with the acting or photography, but the scenario is all wrong. It might possibly prove absorbingly interesting on a popular price program.

Jolo.

ONE OF MANY.


Shirley Bryson.....Frances Nelson
Harold Templeton.....Niles Welch
Emma Bryson.....Mary Moreck
Mrs. Bryson.....Caroline Harris
Wilfred Templeton.....Harold Entwistle
James Lowery.....Richard Dix
Policeman.....Walter Worden
Landlady.....Adella Barker

Arthur James, director of publicity for Metro, makes his debut as a picture producer with "One of Many," a five-part feature, written and directed by W. Christy Cabanne, and which is this week's Metro release under the Columbia brand. Frances Nelson is the star and proved an excellent

selection for a most difficult role, the main province of which was to register anguish naturally and devoid "sloppiness." The other screen actors in the cast were also selected with good judgment, and the photography (by Wm. C. Fildew) and direction are up to Metro's highest standard. But it is the story that doesn't stand the test of consistency and is a reflection on the reasoning powers of picture patrons. It starts off with a somewhat similar plot to Joseph Medill Patterson's "Bi-Products," wherein a young girl deliberately sells herself to a libertine in order to get money to provide her sick mother with proper nursing. After the man casts her off she secures employment in a cabaret, where she meets a young derelict

whom she reforms and marries. When the boy's father hears the youth has quit drinking and is married, he comes to congratulate him, only to discover that the girl, his son's wife, is the girl he bought. The boy casts her out, and brings her back and forgives. Isn't it reasonable to suppose the girl would have found before the marriage that the boy was the son of the man whose mistress she was? Wouldn't the similarity of names have suggested some inquiry on her part? Then again there is another plot running through the piece. The old libertine's valet is discharged for offending the girl while she is the father's mistress and doesn't know the boy when he meets him. The story won't stand analyzing.

Jolo.



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The Greatest Vampire Role
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A Special Super Production
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GEORGE WALSH

IN

MELTING MILLIONS

Written by Joseph A. Roach
Directed by Otis Turner





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"A BROKE"

BY CLIFFORD HARRIS

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claims, for we want the confidence of all singers to be placed in our song announcements, and we promise you that

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ORDINARY
KIND*



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Cast including HENRY HOLL Directed by HARLEY KNOLES

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GOOD COMEDY playlet with a "Punch" for two and one, or two and two, by Known Artist.

BILLS NEXT WEEK.

(Continued from page 15.)

HIP (abc)
Anna E Fay
Pretvett-Merrill Co
Stuart
Meyers-Hayes 3
2d half
Arlaine
Anna E Fay
(Two to fill)
Salt Lake
ORPHEUM (wva)
(Open Wed night)
(21-24)
"Age of Reason"
Mayo & Tally
Martin & Fabrin
Inez Macaulay Co
Willard & Jordan
Vallecia's Leopards
Lambert & Fredericks
PANTAGES (p)
Willard Bros
What 4?
Corelli & Gillette
Military Marches
Herbert Brooks Co
San Diego
PANTAGES (p)
Sterling & Marguerite
Joe Roberts
La Scala 6
La Mairie & Dawson
Winston's Lions
San Francisco
ORPHEUM
(Sunday opening)
Morgan Dancers
Beatrice Herford
Madrice Burkhardt
Henry & Woods
Ryan & Lee
Ames & Winthrop
Frances Nordstrom Co
Hans Hayne
PANTAGES (p)
(Sunday opening)
Raymond
Jubilee 4
Herbert & Dennis
"Red Heads"
Vera Mercereau Co
Sankhoteau, Sank.
EMPIRE (wva)
1st half (19-21)
Blair & Crystal
Oils Corner Co
Gus Erdman
Sun Fong Lin Tr
Savannah
BIOJO (wbo)
(Jacksonville split)
Eayes & Rives
T P Dunne
Willi Ward & Girls
Webb & Burns
The Pelots
Schenectady, N. Y.
PROCTOR'S (ubo)
The Yaltos
Jack Marley
B & M Helm
"Jasper"
Donovan & Lee
Toots Paka Co
2d half
"Yankee" & "Dixie"
Colts & Crackerjacks
"Night in Trenches"
3 Hickey Bros
Hill & Syvaling
(One to fill)
Seranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Fox & Ward
John F Clark
Ed Blondell Co
C-Lawson & Daughters
Ward & Curran
Seattle
ORPHEUM
(Sunday opening)
Cliffingwater Co
Cluses Campbell
Pat Barrett
Meredit & Snooser
Frank Wilson
Springfield, Mass.
PALACE (ubo)
Forre & Williams
Greater City 4
Skelly & Sauvain
Dan Burke & Girls
Frankie Heath
Reddington & Grant
2d half
Holden & Graham
Green Miller & G
Doc O'Neil
"Just for Instance"
Forster & Lovett
Hong Kong Mysteries
Marr & Evans
Frankie LeBrack
Girard Gardner Co
Stewart & Lewis
J Levy Family
2d half
Walter Hayes
Rowles & Gilmore
Milani
E J Moore
Karl & Belmont
Springfield, O.
FAIRBANKS (sun)
Gaid & Clark
Merry Married Men
Clover Leaf 3
Piccola Midgets
2d half
Clifford & Mack
Raynone Keene Co
Marshall Montgomery
Schwartz Bros
Stamford, Conn.
ALHAMBRA
2d half (15-18)
H & E Conley
Gerard's Models
Mahoney & Rogers
Syracuse, N. Y.
TEMPLE (ubo)
"Yankee" & "Dixie"
Lulu Colts Co

Prefer one with straight comedy lead (male) dominating though not essential. Give full description and royalty expected first letter. Royalty basis with privilege of buying. Act will receive immediate booking. Would like to hear from party controlling playlet, "The Speckled Peach." C. B. Bracken "Co.", 417 N. Clark St., Chicago.

GOOD Singing Soubrette—Chorus Girls—Sister Acts—Girl Violinists—Solo Dancers—People in Musical Comedy line. Work year round New England and N. Y. States. M. J. Meaney, Salem, Mass.

IF YOU WILL outline what you want for Comedy, Musical or Dramatic Act, will write it and make no charge until accepted. **BOOTH PLAY CO.**, Knickerbocker Theatre Bldg., Greeley 4991, New York.

MANAGER and producers of girl acts and shows. Can secure capable principles and chorus girls on short notice by communicating with me. Chas. Price, 110 W 40th St., New York City, Bryant 8093.

PARTNER. Young lady with good voice for vaudeville act, must also play part, good engagement. Vaudeville, Variety, New York City.

PIANIST who can play classical and ragtime for cabaret, must be good worker. Cabaret, Variety, New York City.

PIPE ORGANIST, first class, desires engagement. Special music written for musical, dramatic and film productions. Music arranged. Address, Organist, Variety, New York City.

A. SAMUELS, Astor Theatre Bldg., for Reviews in town, novelty acts, quartettes, high class singers, choruses and show girls. Now engaging for a seashore revue.

STRAIGHT MAN, tall, recognized in vaudeville for Hebrew and Italian character comedian. One who can sing. Write Jos. F. Trost, 504 E. 6th St., New York.

SUMMER STOCK chorus girls, comedians, Prima Donnas, soubrettes. Good salaries. Send photos. Rochm and Richards, 216 Strand Theatre Bldg., Broadway and 4th St., New York City.

TO BUY—A PLUSH CYCLORAMA. MUST BE IN GOOD CONDITION. KAUFMAN AND HYDE, ROOM 12, BROADWAY THEATRE BLDG., BRYANT 4120, NEW YORK.

TYPEWRITING, ADDRESSING, CIRCULARIZING, MIMEOGRAPHING MANUSCRIPTS AND PARTS A SPECIALTY. ROSE HENRY, 1493 BROADWAY, BRYANT 3906.

VAUDEVILLE acts written, rehearsed, staged, produced, monologues and special songs. All kinds of talk written. Girl acts managed produced. CON CONRAD, Rialto Theatre Bldg., New York City.

YOUNG LADY stenographer, one who has been employed in theatrical office preferred. Office, Variety, New York City.

SALE AND EXCHANGE

\$1 for 25 words. 3 cents each word over

AUTOMOBILES—High class used cars. See me when you want a car. I can get the car you want for the price you want to pay. Charlie Ahearn, Princeton Hotel, New York.

BEAUTIFUL set, velvet drop and legs. Four pieces. Mouse grey. Several used interiors can be altered to suit buyer. 409 Gaiety Theatre Bldg., New York City.

BEAUTIFUL SIDEBORD and 6 solid oak chairs. Suitable for restaurant, cafe or moving picture set. Phone 2515 Audubon, Apt. 17., New York City.

CASH REGISTER IN GOOD CONDITION, SLIGHTLY USED, WILL SELL CHEAP. STRUCK CO., 62 UNIVERSITY PLACE, NEW YORK CITY.

CHEAP. Crimson velvet cyclorama, 20x70, also exterior bungalow set consisting one arm cyclorama leg drop house set in good condition, painted by Law. Will sell at sacrifice. Al Freeman, Room 617, Columbia Theatre Bldg., New York City, Bryant 2727.

COMEDY BICYCLES—All kinds of comedy props on wheels. Also swell Times Square drop and ten trunks, all sizes. Charlie Ahearn, Princeton Hotel, New York.

COSTUMES suitable for girl act; also character costumes. Will sell cheap. Goe Allen, Variety, New York City.

FLAT TOP office desk in good condition, slightly used. Bargain, Variety, New York City.

FOR RENT—Scenery, suitable for private theatricals in schools, lodges or homes. Come and see us or write. Let us show you what we can do for you. Rent reasonable. Buell Scenic Co., 326 Knickerbocker Theatre Bldg., New York.

FUNNYBONE NO. 4 contains the latest monologues, sketches for two males and male and female, minstrel first-parts, parodies on popular songs, sidewalk patter, stage poems etc. Price \$5.00; or for \$1 will send.

FUNNYBONE NOS. 1, 2, 3 and 4. Money cheerfully refunded unless satisfactory. **FUNNYBONE PUB. CO.**, 1052 3d Ave., New York (Dept. V).

INNOVATION TRUNK in good condition. Will sell cheap. No reasonable offer refused. Baker, Variety, New York City.

LARGE DUNTLEY Vacuum Cleaner, Auto Effect. Cost \$125. Will sell for \$35. A. and D. Current. Charlie Ahearn, Princeton Hotel, New York.

MADISON'S BUDGET No. 16, highest-cost and best book of stage comedy in the world. Price \$1.00; or for \$1.50 will send **BUDGETS** No. 15 and 16. **BUDGET PUB. CO.**, 1052 3rd Ave., New York.

MISS RUTH HOUSTON—Plays, Acts, Sketches, Monologues, written, rewritten, criticized and rehearsed. Home talent entertainments and amateurs given special attention. Write, call or phone. Room 315, Gaiety Theatre Bldg., New York.

MISSION LIBRARY TABLE, also Edison phonograph, cheap. Phone 6690 Bryant.

MODEL AEROPLANE for novelty act in vaudeville. Size 8 feet square. Weight 93 lbs. McDonald, 101 3d Ave., New York City.

MUSIC COVERS, have 40 dozen, 10x13, 11x14 size. Made to last. Name, etc., gold. \$2.50, \$3.00, \$3.50 dozen. Havelock, 256 W. 46th St., New York City.

MUSICAL NOVELTY. Their great electric novelty musical **WHEELS** outfit complete, beautiful as played with great success by the great Bimm-Bomm-Brrr musical act. Also Xylophones, 3 Aida Trumpets, 2 Cornets, with mute and trick attachments (very fine), 2 Luminos, Aluminum Violin which shines in the dark, great effect. Two old violins, viola, cello, Aluminum Bells, also great assortment of standard musical instruments, all in good condition. Richard Kleemy, 753 Atlantic St., Stamford, Conn.

ORIGINAL ideas, costumes and scenery. Acts, cabarets, and revues. Large rehearsal hall on premises, piano, victrola, also stage dancing taught. Con Conrad, Rialto Theatre Bldg., New York City.

SEVERAL SETS of Chorus Wardrobe that have been used. Suitable for musical comedy or burlesque. Box 171, Cedar Grove, N. J.

ROLL TOP DESK, in oak. Good condition, must be disposed of at once, party leaving town. Box 51, Variety, New York City.

VICTROLA, latest model in mahogany, with 100 popular records, also some classical records, in perfect order. Reasonable. Marquis, 385 Ft. Washington Ave., New York City.

WARDROBE TRUNK CHEAP, IN VERY GOOD CONDITION. ALSO OTHER TRUNKS ON HAND THAT CAN BE BOUGHT AT VERY REASONABLE PRICES. TRUNK, VARIETY, NEW YORK CITY.

J Flynn's Minstrels
3 Hickey Bros
Hill & Sylvania
(One to fill)
The Waltons
B & N Helm
Donovan & Lee
Schwarz Bros
(One to fill)
CRESCENT (ubo)
The Hennings
Francis & Ross
Gates & Duval
"Fireisle Reverie"
Bob Yosco
2d half
The Postos
Kelly & Williams
Time in Holl.
Fields & Bernie
(One to fill)
GRAND OH (loew)
Wastika & Understudy
Rowles & Gilmore
Gray & Graham
Barber Thatchler Co
Evans & Wilson
4 Veras
2d half
Manola
Harvey DeVora 3
Delmore & Moore
Jack Goldie
(Two to fill)
Tacoma
PANTAGES (p)
Pauline
Evelyn & Dolly
Hugo Koch Co
Marie Russell
Goldsmith & Pinard
Terre Haute, Ind.
HIP (ubo)
Delisle & Vernon
John T Ray Co
Chas Seamon
School Play Grounds
(One to fill)
2d half
G & L Garden
Leroy & Hart
McConnell & Simpson
Ralph Conners
"Two Pikers"
Teledo
KEITH'S (ubo)
Eddie Foy Co
Maleta Bonconl
Lorenberg Sia Co
Sylvester & Vance

Vancouver, B. C.
ORPHEUM
Lew Dockstader
Geo Kelly Co
Everett's Monkeys
Caites Bros
Rita Marie Orch
Moore Gardner & R
Natalie Alt
PANTAGES (p)
Dir & Dixie
Grace Edmonds
Mystic Bird
Frank Fogarty
Berio Girls
Mack & Velmar
Victoria, B. C.
PANTAGES (p)
Elizabeth Cutty
"Telephone Tangle"
Bellicaire Bros
Nan Grey
Aus Woodchoppers
Bobbie & Nelson
Virginia, Minn.
LYRIC (wva)
2d half (22-24)
Ferraro
Hooper & Burkhardt
Kelly Hart & G
Bear Indians
Washington, D. C.
KEITH'S (ubo)
Brice & King
"Peacock Alley"
Dyer & Faye
"Sports in Alps"
Werner Amores Co
Emmie Stephens
Meehan's Dogs
Scarlop & Vara
Waterbury, Conn.
POLI'S (ubo)
Fall & Fall
Gruet Kramer & G
Arthur Sullivan Co
Roger Gray Co
Foster & Lovett
Evans & Slater
2d half
Joe Dealey & Sla
Fews & Williams
Hibbert & Nugent
Master Gabriel Co
Frankie Heath
Reddington & Grant
Waterloo, Ia.
ORPHEUM (wva)
(Sunday opening)
"Mama to Order"
2d half
Reiff & Murray
Wm Armstrong Co
Ray Snow
Mrs Eva Fay
(One to fill)
Westfield, Mass.
GRAND (loew)
E J Moore
Milani 5
2d half
Gerard & Gardner
Stewart & Lewis
J Levy Family
Wheeling, W. Va.
VICTORIA (sun)
Vespo Duo
Keynote 3
Claudia Coleman
Hello Honolulu
2d half
"6 Little Wives"
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Edwards & Lo
Fred Rogers
L Kingsbury Co
Clifford & Willis
"Dreams of Orient"
Williamsport, Pa.
MAJESTIC (ubo)
2d half (22-24)
Juno Saimo
Black & Tan
Bryan Lee Co
Willard
(One to fill)
Winnipeg
ORPHEUM
Ludin Barry
Linne's Girls
Newhoff & Phelps
Rice Elmer & Tom
F & A Astaire
Crosby & Josephine
The Cure
PANTAGES (p)
J & E Dooley
Z-Lay
Billy McDermott
Extrelita & Pagan
"Uneda Girl Co"
STRAND (wva)
1st half (19-21)
Senate Duo
"Happ to Ruth"
The Reynolds
Carl Rosini Co

(Continued on page 30.)

Woonsocket, R. I.
BIOU (ubo)
Carlisle's Circus
Ranc Florigny
4 Baseball Players
2d half
Elvers Sisters
Bonner & Powers
"Camp in Rockies"
Worcester, Mass.
POLI'S (ubo)
Tilu & Ward
4 Southern Girls
John O Sparks Co
Joseph L Browning
Karl Emy's Pets
2d half
Bally Hoo 3
Three Syncopaters
Four Frolickers
Skelly & Sauvain
Dan Burke & Girls
PLAZA (ubo)
Holden & Graham
V & C Avery
"Just for Instance"
Doe O'Neill
Capt Kidd Ashore
2d half
Vanda Meer
Morton & Allen
Club House 3
Greater City 4
6 Peaches & a Pair

York, Pa.
O H (ubo)
Mudge Morton 3
Mam Jennie's B'day
(Three to fill)
2d half
Burns & Kissen
Fred Ardath Co
(Three to fill)
Youngstown, O.
HIP (ubo)
Nan Halperin
Willard Sims Co
Harry Gerard Co
Kelly Wilder Co
Fenton & Green
Wood & Wyde
3 Bennett Sisters
Cap Anson Co
Morris Golden
The Lancers
Paris
ALHAMBRA
Gomez Trio
Alexia
Paul Vandy
Toklwa Family
Frascoja
Olsen & Duncan
Hassan Trio
Nine Pinsos
Mile Cameo
Ciga Morrell
James Stewart

"Cherry Blossoms" 19 Trocadero Philadelphia
26 Mt Carmel 27 Shenandoah 28-3 Majestic
Wilkes-Barre Pa
"Darlings of Paris" 19 Lyceum Columbus 26
Newark 27 Zanesville 28 Canton 1-8 Akron O
"Follies of Day" 19 People's Philadelphia 26
Palace Baltimore Md
"Follies of 1917" 19 Newark 20 Zanesville 21
Canton 22-24 Akron 25 Empire Cleveland O
"French Follies" 19 Savoy Hamilton Ont 26
Cadillac Detroit Mich
"Follies of Pleasure" 19-20 Binghamton 21
Onsida 22-24 Inter Niagara Falls N Y 26
Star Toronto
"Ginger Girls" 19 Majestic Scranton Pa 26
Gayety Brooklyn
"Girls from Follies" 19 Gayety Chicago 26
Majestic Ft Wayne Ind
"Girls from Joyland" 19 Century Kansas City
26 Standard St Louis Mo
"Globe Trotters" 19 Gayety Detroit 26 Gayety
Toronto
"Golden Crook" 19 New Hurlig & Samons New
York 26 Empire Brooklyn
"Grown Up Babies" 19-20 Erie 21 Ashtabula
Pa 22-24 Park Youngstown O 26 New Castle
27 Johnstown 28 Altoona 1 Harrisburg 2
York 3 Reading
"Hasting's Big Show" 19 Gayety Washington
D C 26 Gayety Pittsburgh
"Hello Girls" 19-21 Orpheum New Bedford
22-24 Worcester Worcester Mass 26-27 Am-
sterdam Amsterdam 28-3 Hudson Schenec-
tady N Y
"Hello New York" 19 Corinthian Rochester 26
26 Bastable Syracuse 1-3 Lumberg Utica
N Y
"Helle Paris" 19 Gayety Philadelphia 26
Olympic New York
"High Life Girls" 19 Mt Carmel 20 Shenan-
doah 21-24 Majestic Wilkes-Barre 26 So
Bethlehem 27 Easton 28 Pottstown Pa 1-3
Grand Trenton N J
"Hip Hip Hooray Girls" 19 Casino Boston 26
Grand Hartford Conn
"Howe's Sam Show" 19 Orpheum Paterson 26
Empire Hopken N J
"Irwin's Big Show" 19 Empire Toledo 26 Ly-
ceum Dayton O
"Lady Buccaneers" 19 Olympic New York 26
Majestic Scranton Pa
"Liberty Girls" 19 Empire Brooklyn 1-3 Park
Bridgeport Conn
"Lid Lifters" 19 Empire Cleveland 26-27 Erie
28 Ashtabula 1-3 Park Youngstown O
"Majestics" 19 Star Cleveland 26 Empire To-
ledo O
"Maid of America" 19 L O 26 Gayety Kansas
City Mo
"Marion Dave" 19-21 Cohen's Newburg 22-24
Cohen's Foughkeepsie 26 New Hurlig &
Samons New York
"Merry Rounders" 19 Gayety St Louis Mo 26
Star & Garter Chicago
"Midnight Maidens" 19 Empire Albany 26
Casino Boston
"Military Maids" 19 Gayety Baltimore Md 26
Trocadero Philadelphia
"Million Dollar Dolls" 19 Gayety Toronto 26
Gayety Buffalo N Y
"Mischief Makers" 19 Englewood Chicago 26
Gayety Milwaukee
"Mistie Carlo Girls" 19 L O 26 Englewood
Chicago
"Pace Makers" 19-20 Holyoke Holyoke 21-24
Gilmore Springfield 26 Howard Boston, Mass
"Parlarian Fillets" 19 Academy Jersey City 26
Gayety Philadelphia
"Record Breakers" 19 Star St Paul 26 L O
"Puss Puss" 19 Columbia New York 26 Ca-
sino Brooklyn
"Reeves At" 19 Gayety Montreal 26 Empire
Albany N Y
"Review of 1917" 19 So Bethlehem 20 Easton
21 Pottstown Pa 22-24 Grand Trenton N J 26
Star Brooklyn
"Roseland Girls" 19 Palace Baltimore Md 26
Gayety Washington D C
"Sept Morning Glories" 18-20 O H Terre Haute
Ind 26 Gayety Chicago
"Sidna's Girls" 19-21 Bastable Syracuse 22-24
Lumberg Utica N Y 26 Gayety Montreal
"Sightseers" 19 Gayety Boston 26 Columbia
New York
"Social Follies" 19 Gayety Minneapolis 26 Star
St Paul
"Some Show" 19 Miner's Bronx New York 20
Orpheum Paterson N J

"Spiegel Revue" 19 Gayety Omaha Neb 26
L O
"Sporting Widows" 19 Lyceum Dayton 26
Olympic Cincinnati O
"Star & Garter" 19 Empire Hoboken 26 Peo-
ple's Philadelphia
"Step Lively Girls" 19 Jacques Waterbury
Conn 25-28 Cohen's Newburg 1-3 Cohen's
Foughkeepsie N Y
"Stone & Pillars" 19 Gayety Kansas City 26
Gayety St Louis Mo
"Sydell Rose" 19 Casino Philadelphia 26
Miner's Bronx New York
"Tango Queens" 19 L O 26 Century Kansas
City Mo
"Tempters" 19 Buckingham Louisville Ky 26
Lyceum Columbus O
"Thoroughbreds" 19 Gayety Milwaukee 26
Gayety Minneapolis
"Tourists" 19 Gayety Brooklyn 26 Academy
Jersey City
"20th Century Maids" 19 Gayety Buffalo 26
Corinthian Rochester N Y
"U S Beauties" 19 Majestic Ft Wayne Ind 26
Buckingham Louisville Ky
"Watson Billy" 22-24 Park Bridgeport Conn 26
Colonial Providence R I
"Watson, Wrothe" 19 Berchel Des Moines Ia
26 Gayety Omaha Neb
"Welch Ben" 19 Casino Brooklyn 26 Empire
Newark N J
"White Pat" 19 New Castle 20 Johnstown 21
Altoona 22 Harrisburg 23 York 24 Reading
Pa 26 Gayety Baltimore Md
"Williams Molle" 19 Gayety Pittsburgh 26
Star Cleveland O

Berlin Dean
Bernard Babe
Bernard, Burt (C)
Berto, Marvellous (C)
Betty Harry
Bicknell O M
Billford Mr & Mrs
Black Jim
Blaine Dorothy
Blondie Bob
Blount Jas P
Bonessetti E
Bonner M B
Booth & Booth (C)
Booth Laura I
Born Martin
Bowen Clarence
Boyd Edw
Boyd W H
Boyle Walter A
Braats Gilsela
Brachard Paul
Brerly, M E (C)
Brennan Joe
Brennan Mary
Brewster Ethel
Brohm, Kathryn (C)
Brooks Miss K
Brown, Tom (C)
Browning Tom
Brown Ada
Brown Dick
Bryen Helen
Buckler Henry
Buckley, Irving (C)
Burgess Harvey J
Burke Mrs Alfred
Burke Chas F
Burke Etta S
Burke Jos C
Burkette Ruth
Burns, Estelle (C)
Burnison C C
Burns Chas B
Busch Julia M
Bush, Marie (C)
Byron Bert

INTERNATIONAL CIRCUIT.

Next Week, Feb. 19.

"A Fool There Was" Castle Sq Boston.
"Bringing Up Father" Bijou Birmingham Ala.
"Come Back to Erin" 19 Elyria 21-22 Toledo
O 23 Adrian 24 Battle Creek Mich
"Girl Who Loved American" St Louis.
"Girl Without a Chance" Prospect Cleveland.
"Hans & Fritz" (Co No. 1) Orpheum Phila-
delphia.
"Hans & Fritz" (Co No 2) Park Indianapolis.
"Her Unborn Child" Imperial Chicago.
"Little Girl in Big City" Lyceum Paterson
N J.
"Little Women" Walnut Philadelphia.
"Millionaire's Son and Shop Girl" Majestic
Buffalo.
"Mutt & Jeff's Wedding" Grand Worcester
Mass.
"Pedro the Italian" Bronx New York.
"Peg o' My Heart" National Chicago.
"Pretty Baby" Lyceum Pittsburgh.
"Sidney George" Lyceum Detroit.
"Six Hopkins" Auditorium Baltimore.
"Thurston" Majestic Jersey City.
"Watch One Shall I Marry" Lexington New
York.
"Winning of Barbara Worth" Boyd's Omaha
Neb.

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

Abbott Miss E
Adams John F
Ade Georgian
Alder Chas J
Alarcons Eve (SF)
Aldra Agnes
Aldridge Miss G
Alexander John
Allen, Mrs Searle (C)
Allman Loader Co
Allyn R V
Alohkeas Wm K
Altman Dave
Amann Andy
Anderson, Al (C)
Arackles Billy
Anderson Chas P
Andrews, Grace (C)
Archer, Lou (C)
Armada, Miss (SF)
(P)
Armena (C)
Armenian Edw
Arnold Ruth
Artols Gladys
Artols Mrs. Walter

Austin Frank
Austin Mrs Fred

B

Bachera Sam H
Baer Ernest
Baker Mildred
Bancroft Ruth
Barnes Fred J
Barr Arthur
Bartellett Mercedes
Bartello, Buster (C)
Barton Joe
Batchelor Billy
Baulin Violet
Baxley Jack
Baxter Mrs C D
Baxter, Ed (C)
Beasley Geo
Bedell W H
Beecher Wm B
Beeson Herbert
Belmed, Louis (C)
Belmont Ruth
Bennett & Darling (P)
Bennett John
Bennett Laura
Bennett Mae L
Benton & Clark

D

Dahlberg May
Dahl & Gillen
Dale & Boyle (C)
Dale Stanley
Dalton, Tom (C)
Daly John
Dancer (C)

Gallon, Mrs J (SF)
Gaivin Joe
Gartner, O F (C)
Gary Tom M
George A
Georgia, Athens (C)
Georgia Comedy 4
Gillen Challe
Gilmore Lew
Gilmore Wm
Gillon Hardy
Glosson, "Lew" (C)
Glenmore Lottie
Goddard Fred
Golden Mable
Goodall Miss E
Gordon, Jas (C)
Gordon Blanche
Graham C H
Granville Jack
Graves Bessie M
Gravitt Lewis M
Green, Harrison (C)
Greene F

INTERNATIONAL CIRCUIT.

Chicago, Feb. 14.

The Gracie Emmett show, "Mrs. Murphy's Second Husband," at the Imperial this week, is slated to close its International travels Saturday.

"Pedro the Italian" reopened Monday at the Majestic, Jersey City.

STOCKS OPENING.

The Palace, White Plains, N. Y., controlled by K. T. Marvin, will install a stock next week under the management of Dr. Harry March. Two bills a week will be the policy, with 50 cents top price.

A stock musical tabloid company will be installed in Butler, Pa., by Gus Shy, opening there Feb. 22. The company will play under a guarantee giving two bills a week.

BURLESQUE ROUTES

Feb. 19 and Feb. 26.

"A New York Girl" 19 Grand Hartford 26
Jacques Waterbury Conn
"Americans" 19 Standard St Louis Mo 18-20
O M Terre Haute Ind
"Auto Girls" 19 Star Brooklyn 26-27 Holyoke
Holyoke 28-3 Gilmore Springfield Mass
"Beauty Youth & Polly" 19-20 Amsterdam
Amsterdam 21-24 Hudson Schenectady 26-27
Binghamton 28 Onsida 1-3 Inter Niagara
Falls N Y
"Behman Show" 19 Columbia Chicago 26 Gay-
ety Detroit Mich
"Bon Tons" 19 Empire Newark 26 Casino
Philadelphia
"Bostonians" 19 Colonial Providence R I 25
Gayety Boston
"Bowery Burlesquers" 19 Olympic Cincinnati
26 Columbia Chicago
"Broadway Belles" 19 Cadillac Detroit 26 L O
"Burlesque Review" 19 Star & Garter Chi-
cago 26 Berchel Des Moines Ia
"Cabaret Girls" 19 Star Toronto 26 Savoy
Hamilton Ont
"Charming Widows" 19 Howard Boston 26-28
Orpheum New Bedford 1-3 Worcester
Worcester Mass

WANTED, SHOW GIRLS

TALL AND GOOD LOOKING

Apply BARNEY GERARD, Astor Theatre Bldg., New York City

Can use Good Prima Donna and Straight Man. Wire to E. A. SHAFER,
Standard Theatre, St. Louis, Mo., Week Feb. 18.

WARNING

I hereby wish to inform the entire profession that the songs and business employed (mentioned below) in my act are exclusively my own and copyrighted.

"I SHALL BE FORCED TO WRITE TO THE KING"

"I'M A POPULAR PICTURE STAR"

With business of reading comedy letters from picture fans.

"MOONLIGHT WITH SPOTLIGHT EFFECT OF A FADEAWAY"

Due to the tremendous success of my new act I take this opportunity to warn imitators.

MARIE TEMPRESS

JEROME H. REMICK
President

F. E. BELCHER
Secretary

JEROME H. REMICK & COMPANY

Beg to announce that they have
signed the popular and successful
composer

HARRY CARROLL

who will be glad to meet his
friends at any time in the offices
of his publishers

JEROME H. REMICK & COMPANY

219 West 46th St.

New songs—new ideas in collab-
oration with

STANLEY MURPHY

JEROME H. REMICK & COMPANY

MOSE GUMBLE
Manager Professional Dept.

HARRY WEBER
THE AGENT

GEORGE O'BRIEN
The PERSONAL MANAGER

Back to Where I Started

***Four Shows a Day
and Six on Sunday***

Playing Keith's Orpheum and Bushwick, Brooklyn, this week (Feb. 12)
Sunday will play Majestic, Brooklyn, also

**GRACE
DE MAR**

in

"The Eternal Feminine"

**Holding next to closing position on all
bills and booked solid for two years
U. B. O. and Orpheum Circuits**

HERBERT MOORE
THE AUTHOR

GRACE DE MAR
THE REASON

Why Use the American Flag When You Can Sing

"LET'S ALL BE AMERICANS NOW"

CLARK and BERGMAN stopped the show last week at the Orpheum Theatre, Brooklyn, with this ditty, and the whole country is talking about it. Grab it quick. Not a war song but a stirring ditty of the day—a lyric with a punch that cannot offend any one. Get busy at once and put a hit into your act.

1917 FIRST HIT

"WAY DOWN IN IOWA"

All that is beautiful is in this song. Catch lines with a wallop and a double that never fails.

THE SONG BEAUTIFUL

"WHEN THE SUN GOES DOWN IN ROMANY"

The season's melody song. It's in the hearts of your audience—and

"THE WEDDING SONG"

"ME AND MY GAL"

The greatest song of the year. It has never failed to score a hit. A double song that leads you down the Aisle to the Altar of Success. Don't wait and be late. This song is coming "fast."

YAKAA HULA'S SISTER

"Yaddie Kaddie Kiddie Kaddie Koo"

The only Hawaiian successor to Yakaa Hula. We just completed some new doubles—get them quick.

THE BALLAD HIT

"When the Black Sheep Returns to the Fold"

A Berlin lyric wedded to a Berlin melody—enough said. This song has made a marked impression on the public. It can't fail. Put it on.

THAT BERLIN SONG

"FROM HERE TO SHANGHAI"

No song on the market like it. The novelty of the year. Songs may come and songs may go, but this ditty will remain in the minds of the public for many a day. The greatest double ever written.

WATERSON, BERLIN & SNYDER

STRAND THEATRE BLDG., 47TH ST. AND BROADWAY, NEW YORK

CHICAGO

81-83-85 Randolph St.

FRANK CLARK, Chicago Manager

MAX WINSLOW, New York Manager

BOSTON

220 Tremont Street

Bill Jerome SONG NEWS

Just read a Western Union from **STUART BARNES**, Keith's, Boston, saying "COME ON OVER HERE, IT'S A WONDERFUL PLACE," is a wonderful riot.

You know what **WILLIE WESTON** did to them at the Palace last week with this greatest of all comedy Topical Songs.

The same old story goes for **ARTHUR WHITELAW**, who is the talk of the Proctor Houses.

WALTER LAWRENCE, in the Irish play, "COME BACK TO ERIN," is popularizing it in Cleveland this week. He never sings less than fifteen choruses. Walter is the sensation of the International Circuit.

BERT WILLIAMS uses it for his pet number in Ziegfeld's "Follies." The critics of Chicago all agree that it is the best comic ditty of the season.

EDDIE CANTOR keeps them awake till 1.30 in the morning atop of the New Amsterdam Roof. He is the Laughing Hit of the "Midnight Frolic."

SAM HARRIS made the Philadelphia people forget they were Quakers and made them laugh out loud with "COME ON OVER HERE, IT'S A WONDERFUL PLACE."

FRANK FOGARTY is spreading it all over the Pan Time. Says it's the best ever. If it wasn't a great song Frank wouldn't use it.

GIBSON and **GUINAN** are stampeding Texas with "Come on Over Here," and will continue to do so for the rest of the season.

It's **MILLIE HOWARD'S** pet laugh even up at the Winter Garden.

You all remember the Famous Team, **HAWKINS** and **COLLINS**—greatest we ever had—well **LEW HAWKINS** is the one Big Hit at the American this week—yes, he sings it.

"Finnegan's Friend," **TOMMY GILLEN**, says it's an Irish Bear. Tommy ought to know.

BILLY KELGUARD says if you want to Turn to the Right use "Come on Over Here."

P. S.—Don't forget **DOOLEY** and **RUGEL** next week at the Riverside. KEEP YOUR EYE ON **JOHNNY DOOLEY**.

BILL JEROME wants you to know that any time you want a little patter or special song he is at your service.

If your act isn't just right drop in and the **OLD MASTER** will do the rest.

Wm. Jerome Publishing Corp.

STRAND THEATRE BUILDING,
BROADWAY AND 47TH STREET,
NEW YORK CITY

"Come On Over Here, It's A Wonderful Place"

My Mother says, "If all mothers had a son like mine, they would indeed be happy."

My Wife says, "My husband is some boy and I l-l-love him."

My Daughter says, "When God made my daddy, he broke the mould."

I Agree with them all, as they cover everything as far as my mission in life is concerned.

Joe Whitehead

Orpheum Circuit

YEARS AGO

Grew, Wm A (C)
Grey Betty
Guy Harry
Grey, Marie (C)
Grey, Marie (SF)
Griffin, Clarence (SF)
Grogan, Clarence (C)
Grogan, Mrs C (C)
Guillon, Mlle (C)

H
Hake, Harry (C)
Hall Howard
Hall, Leona (C)
Hall's Musical Minstrels (C)
Halley, G B L & M (C)
Hallinck, Wyatt (C)
Hamer Beulah
Hank Arthur S
Hanley, W T
Hanlon, Jack (C)
Harcourt Lealie
Harrington Hazel
Harris & Nollin
Harris Geo
Harris Reba D
Harris Sam
Hart Diamond
Harvey H
Haupt Leona
Haverly Tom
Hawley Juanita
Hawthorne Miss
Hawthorne Billy
Hay Unicycle
Heather Mary
Heider Fred
Held Jules
Helmar Magician (P)
Henderson Billy
Henderson, C (C)
Hendler, Herchel (C)
Hepper Harry
Herbert Clinton
Herman, Arthur (SF)

(P)
Herman Sam P
Hewitt Mrs Harry
Hibbert Gus
Hicks, Joe (C)
Hill Olive
Hills Anna
Himlinger E D
Hinkle Geo
Hoffmann Frances
Holiday in Dixie
Holmes Earl
Holmes Geo
Holton Miss M
Holt Harry K
Hoehli Richard
Houghton, Frank (C)
Hughes James
Hume, Harry (C)

Hunley, Law (C)
Hurley Edgar
Husted Emma F
Hutchings Alice

I
Ingalls & Duffield (C)
Ioleen Sisters (REG)

J
Jaffols & Arnold
Jarett Mrs Guy E
Jennings Miss B (P)
Johnson Alby
Jones Arthur
Jones, Edith (C)
Joseph, M E (SF)
Jourdeu, Randall (C)

K
Kahoall W
Kamul, Princess (C)
Kane, Lem (C)
Kannie David
Kavanaugh Ed
Kay Anna
Kay Harry
Keane, P (C)
Keaton, Myra E (C)
Keefe Jonathan
Kelly, Eugene (C)
Kelly, Thanks Ed (C)
Kelo James
Kennedy & Vincent
Kerr, Henrietta (C)
Kindal Prince
King & Millard
Kingston Kathryn
Kirkemuth, Carga (C)
Klein Philip
Kleinberg, H H (C)
Knight, Bertha (C)
Knowles C C
Kotha, Gerdes (C)
Kotha, Gerdes (SF)

L
La France Fred
La Mar Irene
La May, Marga (C)
Lamb, Frank (C)
Lamb & Morton
Lambert Nathalie
La Mont & Carmen
La Mont Louise
Lano Helen
La Pollita Miss
Larabee & Le Page
La Rado Viola
La Ray Milly
La Strange Maile
Lawless Maxie
Lawrence Miss Lou
Lawson, A D (C)

"STAR" ROCKWELL

"STAR" WOOD



Rockwell

AND

Wood

LATE OF

"The Milky Way"

THIS Palace WEEK (Feb. 12) Colonial

Twinkling as follows:

Feb. 19—Bushwick, Brooklyn.
Feb. 26—Keith's Providence.
March 5—Keith's, Boston.
March 12—Keith's Philadelphia.
March 19—Keith's, Columbus.
March 26—Hipp., Cleveland.
April 2—Orpheum, Montreal.
April 9—Temple, Hamilton.
April 16—Keith's, Toledo.
April 23—Temple, Detroit.
April 30—Temple, Rochester.
May 7—Keith's, Cincinnati.
May 14—Keith's, Indianapolis.
May 21—Forsythe, Atlanta.
May 28—Birmingham, Nashville.
June 4—Keith's, Washington.
June 11—Palace, New York.
June 18—Riverside, New York.

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EARL CARROLL has written for Andreas Dippel's New Musical Comedy

“THE LOVE MILL”

The Greatest Novelty Idea Ever Conceived in a Song Lyric, entitled:

“Q-T-U-C-I-M-4-U”

(Cu - tey - you - see - I - am - for - you)

The Chorus of which is as follows:

Lyric by
EARL CARROLL

Music by
ALFRED FRANCIS

This is the Chorus—the letters make the song.

Q. T. U. C. I. M. 4. U.
Y. M. I. O. 2. 1-2 U. 2.
G. Y. R. U. &. I. 2. B.
4. N. S. N. E. N. M. E.
M. T. M. I. 4. O. I. C.
U. R. O. K. &. I. N. G.
Q. T. B. 4. I. —. 2. U.
M. I. 2. 1-2. U. P. D. Q.

We regard this the greatest idea ever presented to us in our many years' experience as music publishers, and are proud to publish such a wonderful song, which we really consider the last word in lyric writing.

The song is fully protected by copyright, and the exclusive right for public performance is vested in Mr. Dippel's production of “THE LOVE MILL.” Any violation of the stage rights or any imitations of the song lyric will be prosecuted to the fullest extent.

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\$10.00	BLACK SKUNK	\$10.00
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\$22.50	POIRET FOX	\$20.00
\$12.50	BLACK FOX	\$12.50

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Le Cilar Maggie
Lee Addie
Le Favor Ida
Lehmann Genevieve
Leighton, Bert (C)
Leighton, Char (SF)
Leonard, Albert (C)
Leonard & Laurie
Leonard Marie (C)
Leonard Jean
Le Roy Chas
Le Roy Robt Bros
Leslie Geo W
Leslie Martha
Lester Bert
Lester Harry J
Levitte Miss L
Lewis, Andy (C)
Lillyn & Boggs (C)
Limean Ann
Lind, Homer (C)
Lindsay Cedric
Litchfield Eben S
Livingston Mrs B J
Livingston Lewis
Lloyd Beanie
Lloyd, Herbert (C)
Lloyd K B
Lockett Lou
Loder, Chas A (C)
Long Bud
Lothian Joseph M
Lytton Nellie

Mack Austin
Mack & Doris (C)
Mack Mr & Mrs K
Mack, Geo E (C)
Madley & Noyes (C)
Madison, Will (C)
Mains, Elsie (C)
Marino Frank
Mara Dancing
Martinette C (P)

Martynova, Olga (C)
Mason Carl
Mason Evelyn
Matteson Chas
Maxon Raymond S
May, Ida (SF)
Mayo & Vernon
Mayo Cathryn
McCarthy Sisters
McConnell, Lulu (C)
McIntyre Mrs H C
McNamara, Nell (SF)
McNamara, Nellie (C)
McNeill & Noyes (C)
McRee Sally C
Melillo Sisters
Melville & Rule (C)
Merlan E
Merry Maids of Music
Messier, Marie (C)
Meyers, Harry (C)
Milville Alice W
Miles Minnie
Mitchell Elbert
Mitchell, John (C)
Mollon Miss E
Mora, Mr Tess (C)
Moore, Billy (C)
Moore, Irene (SF)
Moore, Lucille (C)
Morehouse, D (C)
Morella Mimi & Co
Morris Frank
Morrow Wm
Morse J
Murdoch & Watson (C)
Murray Crystal
Myers A

Naito Ech K
Nash Alice (P)
Navin N J (P)
Nawn, Tom (SF)
Naylor, Ethel (SF)

REMOVAL NOTICE

CHAS. S. WILSHIN, Inc.

NOW AT

Suite 318 Strand Theatre Bldg.

CAN USE A FEW MORE COMEDY ACTS
BOOKING EXCLUSIVELY WITH U. E. O.

Newman Frank
Newman, Mrs W H (C)
Newport Hal
Nolan, Mildred (SF)
Nolan, Mildred (C)
Noll, Agnes (C)
Norman Lucille
Norton Mrs Ned C
Norwood & Ander-
son (C)

O
Old Florence
Oldfield, J C (C)
Oliver Christine
O'Neill Eva
Onetta
Orton Miron

P
Paget, Lois (C)
Patrick, Harry (C)
Patton, Helen (C)
Paulette Louise
Paul Jeanette
Payne, Tom M (C)
Pearson, Violet (C)
Pehlman, Peggy (C)
Pelham Hypnotist
Perry Martha
Phillips Mr & Mrs C
Phillips, Ines (O)
Phillips Goff
Pierce & Knoll
Piccolo Midgets (C)
Pitkin Mrs Robt
Pizzie, R (C)
Polk, Jack (C)
Poner Fred
Powers Richard (P)
Prince & Deerie
Purcell Pete & L

Q
Quinlan Dan
Quirk Jane

R
Rafael Dave
Ramey Emma
Ramey & Kilne (C)
Ramey Musette
Randall Russell
Rasmussen, Chas (SF)
Ray & Kay
Raymond, Gert (C)
Raymond (C)
Reavis Ruth
Redding Edwin
Reece & Reece
Reece & Basse
Reid Gus
Richards, C (C)
Roberts Florence C
(P)
Robertson, Harry (C)
Robinson Andy
Robinson Mrs Clarence
Robinson Thomas

Roman Hughie
Rooney, J (C)
Rowley, Sam (C)
Royal Hawaiians
Ser (C)
Ruiston T E
Runo Horace
Russell & Heid
Russell Nile
Russell Vincent
Ryan Anita K

S
Sabine Mrs Loyd
Sampson Lacey
Santell, Rudolph (C)
Sauman, Fred (C)
Saulsbury Endora
Sauls King
Schuster Milton
Schuster, Milton (C)
Schwartz B
Scott W A
Scott, Dan (C)
Scymore Grace
Shannon Irene
Sharp, Geo E (C)
Shaw, Joe (C)
Shea Evelyn
Sheldon Louis
Shields Mr & Mrs F
Shirley Florence
Sidney Tom D
Simmons, J D (C)
Sinclair Mrs F G
Sinclair Ruth M
Smith Mrs L J
Speck Two.

Spelman Jeanette
Sprock Capt
Stafford, J M (SF)
Stagner, Chas (C)
Standard Prospero
St Clair Grace
St Dennis B
Steel Billie
Sterling & Love (C)
Sterling, Robt (C)
Stevens Morton
Stirk Cliff
Stone Geo O
Stoner Jessie
Stuart Marie B
Stuart, Reggie (O)
Sturm Jack
Sully Dan & Lora
Sully Estelle
Sutton & Sutton

T
Tendehos Chief
Terry Arthur & G
Thatcher Charlie
Thates Due
Thorne Harry
Tiffany Maud
Tint, Al (C)
Titeomb La Belle
Toner Mrs Thos

Tobin, Jerome (C)
Todd, Miss Edna (C)
Tossee Louis
Tracy Ray
Trevor N
Troy Mrs Ray
Truesdale Howard S
Tucker Jack
Turner, Anna (C)
Turner Chas S
Turner, Willis (C)
Turpie, Violet (C)
Twentieth Century &
Tyler Hazel

V
Valadone D
Valit, Muriel (SF)
Van Camp Mrs J
Van Cleave Harry
Vaughn, Arthur (C)
Velma John

W
Walker Phil
Walker, Carl (C)
Ward & Wilson
Ward Solly
Wayne Mrs Fred
Wayne Fred
Wayne Kathryn
Wayoral, M (C)
Weber Bud
Weber Harry A
Weber J

Welgas & Girle (C)
Wells, Corinne (C)
Weston, Mary (C)
Whaitte, J A (C)
Wiggins, Bert (C)
Weston Bert
West Lew
West Sam
Wilbur Miss Bunny
Wild & Shirley
Wilkinson Geo
Willington Dave
Williams Edw
Williams Jack
Wilson, Daisy (SF)
Wilson Miss Frankie
Wilson Peggy
Wolfenden Mrs. H.
Woods Thos E
Worth, Madlyn (C)
Worth Charlotte
Wyndham, May (C)

Y
Young Beulah
Young Dorothy
Young A Wm

Z
Zarrow Mr
Zeller Chas F
Zira Lillian
Zayarro, Ameta (C)
Zora, Gara (C)
Zuro Josiah

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THE NOVELTIES OF
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BROADWAY and 45th ST.

NEW YORK CITY

UNDER VARIETY'S OFFICE

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Barney Omara is back in Chicago from a
trip to Australia.

Leroy and Cahill have joined the "Song and
Dance Revue" act.

'Tis reported "Miss Springtime" will be the
summer show at the Illinois.

Edward Dutton has resigned as stage man-
ager of the American.

CORRESPONDENCE

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

The Victoria has a children's ragtime piano
playing contest among its weekly "specials."
Prizes are offered.

A bowling craze has hit the bookers and
agents. Contests are now being arranged
with different competing teams forming.

CRYING
BABY

FRED. WEBER AND CO.

in an ORIGINAL VENTRILOQUIAL SKIT

"AT THE STAGE DOOR"

DECLARED BY PRESS, MANAGERS AND AGENTS TO BE THE
BIGGEST NOVELTY OF ITS KIND

DOROTHY JARDON

The charming and fascinating prima donna has created
A POSITIVE SENSATION

as she says, with our wonderful ballad,

THERE'S A LONG, LONG TRAIL

By Zo Elliott and Stoddard King

THIS TELEGRAM SPEAKS FOR ITSELF:



6-447 A74 Ra KL 26 NL 425a

Vancouver, BC Feb 8, 17

Al Cook 1562 Bway Cr M Witmark & Sons New York
 Sang long trail both shows today positive sensation audience
 applauded between choruses everyone enthusiastic over it one of
 the most beautiful songs I have ever sung

DOROTHY JARDON

No reason why you can't do the same thing with it.

Prof. copies and orchestrations in five keys.

F (c to c), G (d to d), A^b (e^b to e^b), B^b (f to f), C (g to g)

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1562 BROADWAY, NEXT TO PALACE THEATRE

PHILADELPHIA

1021 Chestnut St.

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BOSTON

218 Tremont St.

JACK LAHEY, Mgr.

Bobbie Gray has left "The Naughty Princess" and will join the eastern "Four Husbands" cast.

Two men were arrested last week for the ticket "scalping" on the streets. First arrests in some time.

Addie Smith, formerly attached to the Charles Hodkins office force, is now connected with the Menlo Moore agency.

The Jeffers, the W. S. Butterfield house, in Saginaw, Mich., now playing pop vaudeville, goes into stock for the summer about June 1.

"The Suffragette Revue," with Flo Burt, does not make its first Chicago appearance until early in May.

Lillian Mullen (Elliott and Mullen) was sued last week by Leon Beresniak for attorney's fee, Beresniak representing her recently in a divorce case.

Edward Marshall got out the second number of "The Chalkologist" at the Empress, St. Louis, this week and printed almost double the number of his first issue.

Margaret Anglin failed to open at the Blackstone in "Lioness" until Tuesday night. The company was hopelessly tied up by a snowstorm near St. Thomas, Can., Sunday.

Gertrude Cappert, who has been doing stenographic work in the Joe Sullivan agency,

left Sunday to join the chorus of the western "Four Husbands" company.

Officers and members of the board of directors will be elected by the American Theatrical Hospital Association at a meeting to be held Feb. 28 at the Auditorium Hotel.

Henry Gouldson, since taking over the Plaza, has made a number of changes about the theatre and has had it renovated throughout.

Charles Crown, of the U. B. O. force, is booking all of his houses to April 1. After that time some of the theatres begin to plan summer policies. Several may play pictures.

Stella Mayhew sent a check this week to the American Theatrical Hospital with instructions to accept it with her compliments and endow a Stella Mayhew room.

Mitch Lacalsi and wife left Wednesday for New Orleans, to be gone about a month. During Lacalsi's absence the Wilson Avenue will be looked after by W. M. Buhl.

Bert Cowdrey has accepted the appointment of general manager for the Washington Detective Bureau, which has its main offices in New York. Bert will be located in Chicago for the present.

Mitch Lacalsi hasn't had a tabloid show in his Wilson Avenue since last year when "The Four Husbands" was there. He is trying

another, "The Naughty Princess," the last half this week.

Nan Halperin has fully recovered from an attack of ptomaine poisoning which forced her out of the Temple bill, Detroit, for several shows. Miss Halperin ate some oysters and only quick action saved her life.

The Gaiety, Kankakee, operated under the direction of E. P. Churchill, closed Saturday, the travelling combination and tab policy failing to pay. The Majestic, Kankakee, will continue its present pop vaudeville policy.

The Sheridan on Irving Park Boulevard inaugurated a pop vaudeville policy Saturday, booking with Walter Downes on the Association floor, with a six-act show booked on Sunday. M. B. Kelly is managing the house.

Frank Stender, manager, Palace, Fort Wayne; Charles Olson, Indianapolis, and Nate Erber, managing at Danville, were here last week. Olson will run U. B. O. bills in Engleish for the summer, pictures then playing the Lyric.

The W. B. Friedlander, Inc., is using a one-sheet poster for "The Night Clerk," which has a girl in gay attire disporting herself in a ballet style. It now transpires that the model for the picture was Mae Roberts, the "model," recently killed in Philadelphia.

The Unique, Minneapolis, which has been offering pop vaudeville, booked by John Nash,

of the local A-B-C offices, has changed its policy and will hereafter play feature films. The last vaudeville shows were played there last week.

Plans have been drawn for a new ground floor theatre in Savannah, Ill., the citizens of that town to pledge \$10,000 before the opening night. The house will play combinations. The former legit house, the Fulgraph, burned down about a month ago.

Eddie Hayman, one of the owners of the Kedzie and the Kedzie Annex (playing pictures), this week decided to enlarge the Annex (West Madison), as a result of the continued prosperity of the place with feature films. The Annex now seats 800, but the enlargement will shoot it up to 1,800.

The big returns the one night show, "Her Unborn Child," has received since opening has resulted in three one night stand shows being formed by Gazzolo, Gatts & Clifford. One started at Gary Saturday, another Sunday at Peoria, while the fourth opens next Saturday at Decatur.

"Katiaka" (Howard Langford) lost its Appleton, Wis., date altogether through being snowbound en route from Sheboygan, Wis., the company, some sixty strong, being forced to bunk for the night in a junction freight office with the weather about 80 below. The company finally reached Oakbrook, where a special train carried it to Minneapolis.

Through an arrangement consummated on

Vaudeville Artists Notice!

We want to hear from recognized acts of ability, also
 A-1 Musical Tabs. Can break your jump East or West.

ROCHESTER THEATRICAL EXCHANGE (Inc.), 62 State St., Rochester, N. Y.

EDIT THE STRICKLAND MODISTED

Is This Any Criterion?

What the Chicago Press said about the costuming of "The Four Husbands" when at the Palace Theatre, Chicago.

"The best dressed, nobbiest and most beautiful gowned chorus ever seen in Chicago."

36 W. Randolph Street
Phone Randolph 1720
Central 6581
Chicago, Ill.

Monday with Jones, Linick & Schaefer, A. H. Woods will present Nora Bayes at the La Salle, the engagement starting on March 4 and continuing indefinitely. Mr. Woods' original plan was to bring Miss Bayes in at the Playhouse, located on Michigan avenue, but the La Salle, which has been running pictures, is the better location.

During the Style Show last week at the Strand, artists appearing were subject to a considerable amount of petty pilfering, the miscreants evading detection. The sneak thief managed to open Frances Kennedy's trunk, taking various pieces of wardrobe but missing two valuable rings hidden in a secret drawer. Another victim was Knox Wilson, his trick umbrella being lifted.

Stuart Walker's Portmanteau theatre company was forced to leave the Playhouse Sunday night, owing to a previous arrangement by the house lessee whereby the Fuller Sisters appear there for two weeks in English folk songs. The Portmanteau Co. will fill in one-night stands through Iowa and Wisconsin and return to the Playhouse, February 26, for two weeks.

SOME OF THE STARS

Stafford Pemberton

HAS SUPPORTED

MAUD ALLAN
GERTRUDE HOFFMANN
MAE MURRAY
ETHEL AMORITA KELLY
JOSE COLLINS

With

Ruth Thomas

Palace Theatre NOW

\$14 PER WEEK ROOM & BATH FOR 2

1 Minute from all the Theatres—Overlooking Central Park

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Light, Airy, with all Modern Hotel Improvements

REISENWEBER'S HOTEL 50th STREET AND COLUMBUS CIRCLE, N. Y.

HARRY L. WEBB

THE MAN WHO TALKS AND SINGS

DIRECTION, Alf. T. Wilton

Introducing Us to Her Majesty the American Artists

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Blouses, Lingerie, Novelties
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North American Bldg.
Cor. State and Monroe Sts.
Chicago

Mack, The Tailor

1582-1584 BROADWAY

Opp. Strand Theatre

722-724-726 SEVENTH AVE.

Opp. Columbia Theatre

HABERDASHERIE SHOP

715 SEVENTH AVE.

Few Doors Above Columbia

NEW YORK CITY, N. Y.

The charge was dismissed last week against the nine members of the Picture Operators' Union charged with having stored dynamite at the union headquarters. A raid was made Dec. 12 by a detective from the State's attorney office. Assistant State Attorney Glorall made a statement to Judge Mahoney the explosive had been placed in the room by a member of a rival union.

Prompt action by Rana Silverstein, the box office girl at the American, Sunday morning, saved the American from having a serious conflagration. Miss Silverstein reported before 11 o'clock and discovered smoke issuing from the janitor's supply room. She sent in an alarm and a small blaze, caused by a dozen brooms and mop waste, was extinguished before any damage done. Miss Silverstein was commended by the management for her coolheadedness.

The vaudeville interests that plan a new Hippodrome, seating 3,000 persons, at Lake

and State streets (with the Marshall Field estate in on the building proposition) are reported as having everything set. A Hippodrome is to be built at 63rd street and Cottage Grove that will seat 3,500 persons and will have a picture and vaudeville policy at 15-25. The names of the men in the project are being kept secret. Additional footage is needed.

Harry Blanchard, general director of the Columbia and American theatres, Davenport, Ia., has made several changes in the management of those houses. John Scharnberg has been appointed manager of the Columbia, while Edward Kraus takes similar charge of the American. Kraus, formerly treasurer of the Columbia, will be succeeded in the box office by Walter Dunn. Lloyd Hum-



ALBOLINE

"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

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SCENIC STUDIOS, Inc.**

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New York City

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"YOU'RE IN LOVE"

See our Second Act scene "Her Soldier Boy," Astor Theatre.

"THE MODERNISTIC STUDIO"

Phone 3000 Greeley

DAVE ROTH IN Versatility

Under the above billing I am offering a little diversity in one which appears to meet with approval from audiences and managers.

Recently in reviewing my performance at the Columbia, New York City, it was asserted by a "Variety" critic that I had "copied" one of the bits in my act from a similar bit used by another well known vaudeville act.

This is absolutely wrong. In fact, the shoe is on the other foot.

However, I'm not going to get excited over it, as I realize how the "Variety" critic was led into his error. It is simply that he saw the other act do the bit and had never seen it done by me.

The fact of the matter is that the bit was "introduced" by the other act several years after it had been originated and performed by myself and a former partner.

I am advised by "Variety" that I should have sought protection had I proof of priority.

I have the proof but not the desire to protect the bit.

It is a small item in my act, and not at all essential to it.

The reason I do not mention here the name of the other act in question is because when I saw him use the bit which I had originated and used several years before I reminded him of the facts and then told him he was entirely welcome to it.

So it happens that "Variety" charges me with an imitation of an imitation of myself.

All of which, including my defense, will recall the title of Mr. W. Shakespeare's success: "Much Ado About Nothing."

Meanwhile the going is great. At least I have no open time until August, 1918.

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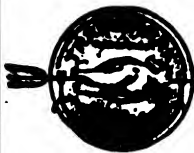
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berstone, manager of the American, will be taken care of through some of Blanchard's interests in Chicago. The American will change its policy to films.

"The Boomerang" now claims to hold the box office record for Powers. The former high water mark was held by "The Lion and the Mouse," which registered \$18,582 during the week March 4, 1906, with daily matinee in addition to a Saturday morning performance. The big week of the Belasco place now at Powers' chalked up \$18,817. David Warfield in "The Auctioneer," three years ago played to \$15,263, while Joseph Jefferson, back in 1900, in "Rip Van Winkle," played one week at Powers' to \$15,214.

The fourth annual ball of the Chicago Theatrical Protective Union, local No. 2, 171 A. S. E., will be held at the Coliseum Monday night next. "Col." Abe Jacobs, who is chairman of the entertainment committee, de-

clares that there will be big doings. Through his efforts John Philip Sousa and Charlotte, both here with the Hip show, have consented to lead the grand march. There will be 1,000 cases of beer on ice for thirsty dancers, which isn't too much, considering the fact that already there have been 9,000 tickets sold and 5,000 "dead heads" given out. The proceeds go to the sick benefit fund, which pays \$8 per week to members while ill. The order's treasury has a present surplus of \$8,000.

An epidemic of illness among professionals here last week. An exceptional injury occurred to Lois Josephine, who was at the Palace with Duke Cross last week. Wednesday she kicked herself in the ankle, bruising the bone and preventing her from further appearing. Her place was taken by her sister, Helen Francis, who did so well F. Ray Comstock sent for her to join "Oh, Boy." Miss Francis had been with "Go To It." Sunday last Barney Bernard insisted on appearing in the "P. & P." show at the Olympic, although he had a fever of 103 and was suffering from the grippe. A similar attack kept W. C. Fields out of the "Follies" for both Monday performances. His croquet specialty was eliminated, but Will Rogers replaced him for the impersonation bits.

AUDITORIUM (Harry Askin, mgr.).—"Hip, Hip Hooray" fourth week.
BLACKSTONE (Edwin Wappler, mgr.).—Margaret Anglin in "The Lioness" opened Tuesday.

COHAN'S GRAND (Harry Riddings, mgr.).—"Turn to the Right," fifth week.
COLONIAL (Norman Fields, mgr.).—"Intolerance" (film), twelfth week.

CHICAGO (Louis Judah, mgr.).—Lew Fields in "Bonson Friends" opened Sunday.
CORT (U. J. Herman, mgr.).—"Fair and Warner" twenty-seventh week.

COLUMBIA (E. A. Woods, mgr.).—"Watson & Wrothe Burlesque Carnival" (Columbia).
ENGLEWOOD (J. D. Whitehead, mgr.).—"The Thoroughbreds" (burlesque) (American).

GARRICK (Sam Gerson, mgr.).—"Robinson Crusoe, Jr." seventh week.
GAIETY (Robt. Schonecker, mgr.).—"U. S. Beauties" (burlesque) (American).

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HAYMARKET (Art H. Moeller, mgr.).—"Stock Burlesque," "The Nifty Neutrals."

ILLINOIS (Rolla Timponi, mgr.).—"Ziegfeld's" "Follies," eighth and last week.

NATIONAL (John Barrett, mgr.).—"For the Man She Loved" (International).

OLYMPIC (George Warren, mgr.).—"Potash & Perlmutter in Society," third week.

POWERS (Harry Powers, mgr.).—"The Boomerang," fourteenth week.

PRINCESS (Will Singer, mgr.).—"Fixing Sister," with Wm. Hedge, eighth week.

STAR AND GARTER (Wm. Roche, mgr.).—"The Globe Trotters" (burlesque) (Columbia).

STUDEBAKER (Louis Jones, mgr.).—"A Daughter of the Gods" (Annette Kellermann).

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—"Between one hour of dialog between two of the acts on the Majestic bill Monday the show never had any chance to maintain regulation vaudeville speed. The bill almost talked itself to death, but the audience Monday was a large one and unusually appreciative for a matinee crowd. When dialog wasn't weighing down the show dancing was; so between the two the bill had to do the best it could. Louis Mann headlined. Mann offered his new act, "Some Warriors." Thanks to the able work of Mann and one Rexford Kendrick as the French poet, the travesty on the present war got over nicely. Laughingly received. While Mann held attention the comedy bits of the bill were really scored by two acts who held rather obscure spots on the program. They were DeMarest and Collette, who deserved a much better spot than "No. 2," and Whitely and J. J. J. The Whitely-J. J. J. combination, ably assisted by Lew Murdock, established themselves as comedy entertainers. DeMarest is a funny fellow, who shows capabilities. The act went exceedingly well. Another hit was registered by Nellie and Sara Kouns, newcomers on the local stage, and their voices sounded refreshingly sweet and musical. Good looking and good entertainers. With proper coaching and

a rearranged program for vaudeville these sisters are bound to be heard from for some time to come. They had the fifth position. An act that had an early position that mitigated was Harry Girard and Co. Third, they did very well, all things considered. Olivetti, Moffett and Clare opened the show and the turn proved diversified enough to garner applause. "Sixth" was Mann, while White and Cavanaugh closed the show. Another episode of the Mrs. Castle film was shown. Mark.

PALACE (Ross Behne, mgr.; agent, Orpheum).—Florence Moore and her brother Frank arrived in town 12 hours late and failed to appear in either performance Monday. This brought White and Cavanaugh into the bill, the team doubling from the Majestic, and in third spot (at the Palace) they scored. Monday night's audience was in a holiday mood with all acts accorded appreciation, even though it was denied the seeing of the former partners, Miss Moore and Billie Montgomery, on the same bill in different turns. The latter, teamed with George Perry in sixth position, effectively stopped the show. Rarely does an opening act get the applause tendered the efforts of the Australian Creightons, acrobatic jugglers. The Berrens, who followed, went very big, considering the spot was early for their style of offering. Charlie Howard and Co. registered plenty of laughs following the White and Cavanaugh turn, and Mrs. Gene Hughes and Co. fitted nicely in fifth spot with the comedy, "Gowns." Mont-

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gomery and Perry finally made way for the Lovenberg Sisters and Neary Brothers with their novelty singing and dancing melange. This quartet was originally programed for number three, taking the latter spot upon the substitution of White and Cavanaugh. The Watson Sisters came on at 10.45, next to closing, and to their credit not only held down the spot but earned enough encores to entitle them to a "b". It was 11.04 when the Jubilee Quartet started their short but corking casting exhibition.

McVICKER'S (Jones, Linick & Schaefer, mgrs.; agent Loew).—The business of McVicker's at the rate it is going is going to become the eighth wonder of the world. Monday's show was not the strongest yet pre-

sented, yet it seemed to furnish plenty of entertainment. Frank Gabbey opened. Gabbey's ventriloquism impressed favorably. The Brooklyn Comedy Four, built along the lines of the first quartet to use a "classified member," should have checked that "Brooklyn" classification while playing McVicker's. The four men got the best results on their close harmony. Anita Dins put her monkey through a series of entertaining tricks. Saile Fields used some talk with her songs that hinged on the "blue" and at McVicker's was surefire. "A Case for Sherlock" held close attention and the "finish" received the laughter expected. The man playing the sleuth seemed hoarse, but managed to speak his lines effectively. Sherman, Van and Hyman were a hit. Roche and McCurdy appeared without their familiar rural drop in "one," but a laughing hit was recorded all the way. Bert Wainwright and Co. offered "A Holland Romance" to far better applause results than anyone imagined would be accorded an act of this quiet nature and several hearty curtain calls were the result. The act carries one of the prettiest and most complete settings seen on McVicker's stage in months. The bill was augmented later in the day by several other acts.

RIALTO (Harry Bari, mgr.; agent, Frank Q. Doyle-Loew).—Show not up to standard for the new Jones, Linick & Schaefer house. The entire first portion of the bill Monday afternoon seemed lacking and it was not until Grew, Pates and Co. presented their likable sketch, "Solitaire," in fifth position that a success was scored. The playlet is carried not so much on its merit as the good acting, the work of the girl especially standing out. The "Nut Sundae Girls," holding a cast of five (three being men), plus chorus, is the biggest act yet tried at the Rialto and was somewhat hampered by the shallow stage. Several of the principals flashed cleverness but the act lacks cohesion. Maurice Abrah-

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hams and Harry Krans found the going anything but easy, yet managed to put over "Rolling Stones," helped by a plant. Lulu Coates showed little, but her "Crackerjacks," who are three yellow skinned steppers, brought some applause. The Robey Trio, with a quiet turn, tried hard, with small returns, while Alvia and Alvia and the Zoeller Trio just passed. Others on the bill were the Four Musical Lunda, the Singing Four and San-tucci.

VICTORIA (Harry Blaundis, mgr.; agent, Doyle).—The show the last half last week was very small-time. The Harmon Trio offered a juggling routine. Balcolm and Sherman (man and woman) did fairly well with sections of their turn. The act could be reshaped for better results. Sam Goldman was well received, considering that he had an apparently unappreciative audience to work to. Goldman is a Hebrew monologist. Gertrude McGill and Co. had a farcical sketch that almost fell by the wayside, but pulled up for laughing results with a surprise. Sarah, Merritt and Jarost pleased with music. The man needs a few lessons in makeup, but that didn't keep his accordion from making an impression. "Love's Lottery," recently at McVicker's, has enough "hokum" to carry it over.

WILSON AVENUE (W. H. Eubel, mgr.; agent, W. V. M. A.).—Near an "all-man" show. Only one woman and she from concert. Mme. Sturkow-Ryder, a musician, doesn't make vaudeville a habit, but now and then fits into the theatre on a special contract. Lady Sturkow-Ryder refused to follow a negro entertainer on the bill last half (at the Wilson for a full week), and as the

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planist had been well advertised in the north
side section, the management substituted an-
other act. Up Wilson way they are strong
for the high-class musical artists and they
raved over Lady Sturkow-Ryder's numbers.
When Bill Robertson withdrew from the bill,
Harry Hines filled in. Hines has his new
single turn working in tip-top shape.
Whether singing, talking or prancing around
in his "nancy" fol de rol, Hines had them
laughing one minute and applauding the next.
Permaine opened the show. A concertina
boy, but a corker. Nice looking, neat and
all that, but his outfit was all wrong for zero
weather. He might vary his routine a little,
as he seems to be on very familiar terms
with his instrument. The Bison City Four
pleased. Royal Tokio Troupe closed the show
and held close attention with their thrills.
KEDZIE (Gus Bunge, mgr.; agent, W. V.
M. A.)—Lester has not changed his ventri-
loquial routine. He might add something, how-
ever, by a new dummy. "Petticoats," a com-
edy playlet, with three girls and one man,
was made amusing by Grace Dunbar Nile, who
has pretty teeth and a pliant style. The
other girls had little to do and the male sup-
port was weak. Crossan's Entertainers, a
musical quintet, were liked very much in the
closing spot, but for applause Mr. and Mrs.
Wm. O'Clair, with Irish songs, came near
grabbing the show's applause honors. August
and August supplied a comedy juggling turn
above the average.

AMERICAN (E. L. Goldberg, mgr.; agent,
W. V. M. A.)—Spencer and Williams pulled
down a real hit the latter part of last week,
with their comedy and singing, which they
showed in next to closing spot. The man of
the team has not been particular about being
original, several familiar bits being sported,
but he could gain equal results with his own
matter. "School Playgrounds," a girl act
from the East, with a funny Swede character
(male) and a chorus which for youth, pep and
ability, has it on many acts of the kind, did
capitally. Nora Kelly, "the Dublin girl," made
a re-appearance after four years in retirement.
With a tastefully dressed stage including her
own plush and gold handkerchiefs and with that
unusually clever accompaniment, Nate Goldstein,
at the piano, Miss Kelly gives evidence of put-
ting over a real come-back. She displayed
several corking costumes, and was well re-
ceived in the middle of the bill. Keane and
Williams in a skit in one, "Nearly Married,"
won laughter through the girl's good rural
type. The Melotte Duo, recruits from the
circus, offered a fair wire act.

WINDSOR (D. L. Swartz, mgr.; agent, W.
V. M. A.)—Keno and Green ran away with
the applause honors in last week's last half
show. They have cut their talk to a minimum
and work up their comedy well. Guy Rawson
and Francis Clare ran a close second with
their kid act, "Yesterday," which, through the
good work of the team, seems perennially
fresh. Trix Oliver, with a pleasing voice and
manner, delivered a well-liked single, her play-
ing of the guitar in Hawaiian style, making
a good finish. The Pollis Sisters and LeRoy
showed much in dances, comedy and songs,
winning a big hand and deserving better than

the opening spot. The Three Bartos furnished
an exceptionally clever closing act of gym-
nastics and hand-balancing. Their speed and
several new tricks push their work above the
average.

LINCOLN HIPPODROME (Wm. McGowan,
mgr.; agent, W. V. M. A.)—The Lincoln Hip
splits its vaudeville bill Thursday, plays in an
all-new show on Sundays and gives a brand-
new bill Monday. There were girls galore on
the Sunday bill, two acts running more to the
feminine than anything else, yet it re-
mained for two male acts to take the big
bits. Following the mat the management re-
arranged the bill for the night shows getting
a better running program. Lawrence and
Hurl-Falls opened and held attention. George
and Lillie Garden were next. The Andersen
Revue consumed more time than anything else,
with a tall member of the eight choristers
commanding the most attention. This girl
could put on a comic make-up and lead several
numbers. The revue was in sight for a half-
hour, the girls getting the most applause on
the football number in which the audience
was used. The girls essay their own inter-
pretation of the classics and in scanty attire
troop around the stage. No class to the num-
ber but enables the choristers to display
naked ankles and feet. Noticeable sameness
of steps in the numbers with the turn lacking
spice of vaudeville, namely variety. Warren
and Templeton were a large-sized hit. The
spot was easy and their score certain. Bert
Kennv was surefire with his "nobody" mono-
log. Bert sang a ballad at the close and lost
the encore that he could have nailed with his
"Blues" number. "The Elopers" had the
toughest spot imaginable following that half-
hour revue but did well, all things considered.
Costumes looked nice.

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ORPHEUM (Fred Henderson, gen. mgr.;
agent, direct)—Beatrice Herford, scored ap-
plause hit. Haruko Onuki, prima donna, well
received. Ames and Winthrop, clever. Miss
Litzel, aerial, closed show capably. Howard
and Animals, opened well. George Nash and
Co. in "The Unexpected," and the Farber Sis-
ters, both held over, repeated success of last
week, which warranted their retention. Riggs
and Witche, dancing team, appreciated.

PRINCESS—Continuing with the same
quality of entertainment, the Princess appears
to be running on the right side and the at-
tendance there last week easily justified that
claim. Orso Goodhue opened with banjo, of-
fering nothing new in that line, in fact faring
well enough to just about pass. He has the
same fault as others who handle this instru-
ment, by working so hard they forget an audi-

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once in his front. He played but three numbers
and his stay was rather short. As a single
musical number, Goodhue cannot look forward
to a great deal, and might be saving himself
considerable by joining another act of some
kind. Selbert Lindley and Co., in a comedy
skit, "A Fool and His Money," all nothing out
of the ordinary. The audience at first
were unable to really define what was going
on. The sketch is impossible for vaudeville.
It carries nothing of especial interest to guar-
antee it a safe passage in any house. Besides
the weakness of the idea and the crude pre-
sentation, the cast hardly draws any praise as
performers. It is a rather aged story. An
uncle visiting his nephew (supposed to be a
single man) when spoken to about marriage
generally goes into a fit. Prepared upon
word being received uncle was about to arrive.
The young fellow has already been married
and the young couple cannot see a fortune
slipping. An ex-convict then gave a lecture
upon prison reform and other inside workings
with a plea to the public tacked upon the end.
The Georgalis Trio closed the show with a
shooting novelty, the regulation routine of
shooting from the different positions, with the
flag for an applause finish. The feature pic-
ture closed.

PANTAGES—Gruber's Animals headlining,
exceptional closing turn. Wilson Brothers,
hit. Gaston Palmer, juggler, opened show
successfully. Metropolitan Five, scored. Nan
Gray, Scotch single, passed. Dan Kelly and
Co. in "The Trolley," fair. Perlmutter, "Orphan."
EMPRESS—Adams and Kokus, Haw-
alian Quintet, pleased. Kerville Family
closed show nicely. Alexander and Fields,
tramp comedians, fair returns. Four Novelty
Pierrots and Wilson and Whitman, passed.
Circle Comedy Four, scored laughs. Hal Hart,
wire walker, opened show slowly.

CORT (Homer F. Curran, mgr.)—"Experi-
ence" (first week).

Publicity Waste

The waste of money in theatricals by the individual or the manager is surprisingly large. Most of this goes through "personal advertising," usually begotten through a press agency idea that makes the suggestion to control the expenditure of the necessary money for the plan.

The other scheme is for the player to issue his own advertising devices, believing that constant "plugging" in this manner will finally bring some result. It may, finally, but the finality never seems to arrive, for the very simple reason that after the first few times the personal advertisement is received, those to whom it is mailed no longer give that sort of addressed publicity any attention.

Nor can these lines of publicity reach the full field, for they go out from a prepared list that at best covers but a portion of those most necessary to reach. It's an idea that has prevailed in show business for decades, without any of these self-advertisers ever having been able to produce favorable comparable results with their contemporary players who use printer's ink in a trade newspaper for the same purpose.

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The Musical Bentleys have been booked for the Fuller Circuit, by Roy D. Murphy (who is gumshoeing around town for material), to sail from Vancouver, Feb. 14.

COLUMBIA (Gottlob & Marx, mgrs.).—"The House of Glass" (first week).

ALCAZAR (Belasco & Mayer, mgrs.).—"Civilization" (second week).

WIGWAM (Jos. F. Bauer, mgr.).—Dramatic Stock Co. (third week).

PRINCESS (Bert Levey, lessee & mgr.; agent, Bert Levey).—Vaudeville.

HIPPODROME (Edwin A. Morris, mgr.; agent, Ackerman & Harris & W. V. M. A.).—Vaudeville.

SAVOY (Lurie & Sheehan, mgrs.).—"Eyes of the World" (first week) Savoy opening not positive, and if not mentioned house still remains dark.

A new act entitled "An Unusual Occurrence," written by M. C. (Katey) Eastman, will shortly be produced. Eastman, Devere and Cochran will be the billings.

Sam Harris at present is planning a trip to Chicago, where he intends staying a few weeks, and may possibly jump into New York.

The Murphy Players are scheduled to open their stock engagement at the Republic Mar. 11 for an indefinite period.

Loriman Percival has resigned from the Bishop Players to accept a special engagement with the Lander Stevens Co. at the Wigwam. He will return to the former at the expiration of his two weeks' stay.

"A Song of the Grape" with 10 people is a new act now in rehearsal featuring Lucille Partlett and being produced by Walter Montague.

Mike Bernard intends taking out a "girl act" shortly to be known as Mike Bernard and his "California Poppies" with Jean Maurey playing the lead.

Dolly Bunch has been engaged as prima donna with the Jim Post Co. at the Majestic.

Business appears to be exceptionally good out in the Mission District where Jim Post and his stock musical comedy is holding forth at the Majestic. To further the interest shown toward their favorite the patrons are being treated to special nights, including Amateurs Monday, Barn Yard Wednesday and Chorus Girls Friday.

The Four Cock Sisters, while playing the local Pantheon house, were forced to withdraw from a couple of performances through loss of voice.

With expectations running toward a family increase, Tim and Marion Dee for the present have dissolved partnership for stage purposes only, with a new act already arranged to be known as Eddy and Lewis.

The Tivoli is having a tea garden installed.

WILLIAM FOX CIRCUIT

OF THEATRES

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Manager

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the Joe Morris Music Publishing Co., was confined to his bed for a few days last week with grip, which forced him to postpone his departure for Los Angeles.

"The Honor System," scheduled to open at the Savoy following the closing of "The Daughter of the Gods," has been put over. "The Eyes of the World" (Clune) is booked in recently to play two weeks, after which the latest Fox feature comes in.

Strong opposition among big features is on at present through three houses (Savoy,

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Columbia and Alcazar) within close range of each other running pictures, leaving the Cort the only house playing road attractions at present.

The prices at the local Ackerman & Harris house (Hippodrome) have been raised to 15 cents. At their Hippodrome in Spokane they are now charging 20 to 25. A new house on the A. & H. circuit is the Hippodrome, Bakersfield, Cal.

Les Lorden, formerly operating under the name of the Universal Music Co., recently opened a music store in Oakland under the name of Harry Morton, securing the name from either Dun's or Bradstreet's, where the party had a rating. In that way he secured music from the local publishing concerns amounting to quite a large sum before discovered. The postal authorities were notified. All of the publishers have a claim against him.

A suit for \$10,250 damages was filed last week in the Superior Court by Hazel Wood against the heads of the St. Regis apartments here, as an aftermath of her arrest in Los Angeles, Dec. 28, when she was charged with receiving stolen goods from one of their employees and returned to this city, only to be dismissed upon lack of evidence. The amount of the suit is itemized to cover the injury to her reputation, lawyer's fee, and return trip to Los Angeles.

Milt Stevens, traveling representative for

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The Sylvester Family

IN THEIR MINIATURE MUSICAL COMEDY, "A HAPPY EVENING AT HOME"
AN ARTISTIC TRIUMPH AT TEMPLE, HAMILTON, CAN., THIS WEEK

HAMILTON "TIMES"—Feb. 6

A bill that will challenge comparison with the best that vaudeville can boast is offered at the Temple Theatre this week, for rarely has such a combination of talent and mirth been afforded local theatre patrons. If applause is the criterion by which an act must be gauged, then stellar honors go to the Sylvester family. This is a genuinely gifted aggregation, and from the parents to the little tot, who has not long mastered the difficulty of articulation, talent is boldly noticeable. Some beautiful ballad singing is offered by the children, and the "old man" is a comedian of the first mark. The Sylvester family would grace any vaudeville bill.

HAMILTON "SPECTATOR"—Feb. 6

Since Ernest Ball clicked the ballad, "I Know I Got More Than My Share," from his trusty typewriter, it has been sung a dozen times by Temple artists. You won't know how good a song it is, though, until you hear 10-year-old Master Sylvester sing it this week. This lad has a truly wonderful voice, and he is just one of a quartette of talented kiddies, who, with mother and father, present a rollicking musical melange. The singing of "The Sunshine of Virginia" by a "two-year-old comedienne with personality" is one of the hits of the bill. It's the best family act seen here in an season or two.

HAMILTON "HERALD"—Feb. 6

The most popular actress taking curtain calls last night was Baby Sylvester, a diminutive vaudevillian, whose dimensions are nearly two and a half feet high by about one year old. Quaint little Miss Sylvester jumped into popular favor with her first bow, and immediately became the idol of the entire house. Three other charming kiddies displayed astonishing precocity as vaudeville artists. They sang feelingly and expressively, acted with remarkable ability, and danced well. Daddy and Mama Sylvester also entertained in live-wire style. In fact, this unique act went "big."

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SIMPSON and DEAN

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Blackface Comedians
Proprietors and managers
Assisted by
Alexander Pantages

A weekly surprise act is being shown at the Empress, before which a slide is thrown upon the picture screen telling the audience if the act proves satisfactory (to be determined by their applause) the act will be booked for the entire circuit. It is billed as the "Surprise Act."

A. H. McQueen is now connected with the local branch of the Artcraft.

Roy D. Murphy, Chicago booking manager for Fuller's Australian Circuit, was in town looking over conditions on the Coast.

E. L. White, of the Wilson Hotel, Salt Lake, while here last week engaged a number of people through the Blake & Amber Agency for his cafe revue.

The new Witecomb Hotel (formerly the City Hall) will have a Roof Garden when completed around May, upon which will be produced a "Fashion Show." This will be the first venture of its kind in San Francisco. Winfield Blake (Blake & Amber) has been assigned to look after the affair.

Fisher & Arandt are at present building a picture house in Napa, Cal., costing \$25,000, the house covering a plot 60 x 100. L. M. Burton is the architect.

While playing the Coast Hippodrome Circuit, Little Jerry was offered a contract to join the Fox Comedy forces, whereupon he accepted and is now engaged in the Los Angeles studio.

Closing their Pantages engagement in Oakland, the La Scala Sextet will disband indefinitely, during which time Mme. Jenna Jennings (wife of Bob Drady, manager of Pantages, Oakland) will arrange time to be played in the Orient, Antipodes and other foreign lands, where she intends taking a company of 12 operative people to make a tour of at least six months before again returning to America to re-enter vaudeville.

HIPPODROME.—The Hippodrome continues to draw capacity. George Harada opened with bicycle riding, attempting a number of clever tricks away from the conventional. Harada for some reason does not draw the applause for his labor, possibly due to his failure to properly display his wares in a way to derive the full benefit. He opened well enough, considering what he had to contend with. Irene Von Trott and Livingston Morrison have a poorly-arranged "two act," saved through a good-looking cake walk at the close. This couple practically need an entire new turn, although it is a question if they could gain more were new material put in their hands. The girl carries the turn, but with nothing of exceptional merit. While her work somewhat pleased, the male member showed to worst advantage and between the two they were on the road to failure when the cake walk finish, prettily costumed, pulled them across. They cannot expect very much with the present offering, while any number of changes could be made to better it. "She Wanted Affection," a comedy drama played by Mabel Florence and Co., caused more laughter at the serious moments than the comedy portions themselves. While the piece itself might have been properly written to please in vaudeville the company playing have little idea of how best to get it across. A weekly pictorial was followed by The Balkans, who scored the applause of the evening with singing and music. One fellow appears to be of middle age, wearing a heavy mustache which might have been a helping hand in bringing down the applause. Whatever they did, however, went exceptionally well, and consider-

ing the weight of their offering they got away with something. Edmunds and Lavelle did a blackface talking and dancing turn, the comedian showing considerable knowledge in drawing his laughs, although his female partner needs quite a good deal of work before being properly set to work alongside of him. Her feeding at present is not of the best, and she should also try and change her position upon the boards. While the comedian was successful in getting his returns, the greater portion of his "gags" have aged, while the closing prison idea is a good example of the material he is using, being used a few weeks before by Mayo and Tally at the Orpheum, directly across the street. A good deal of his other stuff was from similar sources. Were they to insert original material, success might be in their favor and in time perhaps they would gain recognition as a blackface team. The Flying Colours closed the show with some fast work.

LOCAL

By LEN LIBBEY.
KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Snappy bill with Adelaide and Hughes topping. Lohse and Sterling opened, Miss Sterling proving fine "copy" for the Sunday papers as "America's most perfectly formed woman"; Parillo and Frabito, fair; Will Oakland and Co., good; Kimberly and Arnold, bright act well received; Wilfred Clarke and Co., good; Florrie Millership, excellent; Stuart Barnes, after an absence of several years, went big. "Patria" closing, holding the house surprisingly well for fifth episode.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Pictures and vaudeville. Strong.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Pop and pictures. White Rat strike hurt business but little.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Good.

GLOBE (Frank Meagher, mgr.; agent, Loew).—The daily change of feature film is holding up well and may be retained as a permanent proposition.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Excellent.

SCOLLAY OLYMPIA (James J. McGuire-

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ness, mgr.).—Pop. White Rat pickets, "stink-pots," organized labor hostility, and other incidents of the strike affecting business, although slump is obviously temporary and the rank and file of theatregoers seem indifferent to the strike, especially with the insignificant publicity granted by the Boston papers.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop and pictures. Conditions at Gordon's Scollay hold true here, although not so strongly.

PARK (Thomas D. Soriero, mgr.).—Pictures. Good.

MAJESTIC (E. D. Smith, mgr.).—Second month of "A Daughter of the Gods" holding up well.

SHUBERT (E. D. Smith, mgr.).—"Ellen" running well on its second month.

PLYMOUTH (E. D. Smith, mgr.).—Second week of Maude Fulton in "The Brat." Fair

JIM

—CLASS WILL TELL—

DAN

FOLEY AND O'NEIL

Stopped The Show On Opening Position Last Week at the
PALACE THEATRE, CHICAGO
NEXT WEEK (Feb. 19), MAJESTIC, MILWAUKEE

HILDA THOMAS

and LOU HALL

In "SHE'S A TRAVELING MAN"

Written by
WILLARD MACK

A PRONOUNCED HIT AT EVERY PERFORMANCE AT

KEITH'S

TOLEDO
COLUMBUS
CINCINNATI

Direction

PAT CASEY

NAT ROYALL

UNIQUE MUSICAL NOVELTY

business. Next week brings Shaw's "Getting Married," which is expected to get the cream of the \$2 business.

WILBUR (E. D. Smith, mgr.).—"The Blue Paradise" with Cecil Lean. Good.

PARK SQUARE (Fred H. Wright, mgr.).—"Fair and Warmer" going strong on its second week. Apparently destined for real run. COLONIAL (Charles J. Rich, mgr.).—Last week of "The Cohan Revue" going big. "The Love Mill" next Monday.

HOLLIS (Charles J. Rich, mgr.).—Julia Arthur in "Bernarda" opened at the Hollis Street Monday with a corking first night turnout, as the star is a Boston woman and has a big society following.

TREMONT (John B. Schoeffel, mgr.).—"Miss Springtime" doing a consistent business on its sixth week.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Dark.

CASTLE SQUARE (John Craig, mgr.).—"Mutt and Jeff's Wedding" on a return booking (International) opened strong. The opening of "A Fool There Was" with William Courtleigh next Monday.

COPLEY (G. H. Pattie, mgr.).—Henry Jewett's English Players in "Lady Windemere's Fan," which has not been seen here for over two years. Ibsen's "A Doll's House" next week.

CASINO (Charles Waldron, mgr.).—"The French Follies." Good.

GAITEY (Charles Batcheller, mgr.).—"New York Girl." Good.

HOWARD (George E. Lathrop, mgr.).—"Hello Girls" with 8-act house bill. Excellent.

The two Lee children, featured in the Kellerman film, now running at the Majestic, were used as a drawing card Saturday at a special morning performance, which drew a corking house.

David Finestone, treasurer of the Shubert, had his second fire experience in six weeks last Saturday morning when he and his wife were driven out of the Hotel Lenox. The previous fire was in an apartment house, and he lost all his belongings. Margot Kelly and several other professionals were in the fire and received some excellent press stuff.

BUFFALO.

By W. B. STEPHAN.

GAYETY (Chas. Taylor, mgr.).—"Hello New York" well received. Next, "20th Century Girls."

GARDEN (Wm. Graham, mgr.).—"Fads and Follies," new show, going at top notch.

MAJESTIC (Chas. Lawrence, mgr.).—"Pretty Baby," satisfactory results. Coming. "Millionaire and Shop Girl."

STAR (P. C. Cornell, mgr.).—"Fluke O'Hara in 'His Heart's Desire'" heartily welcomed. Following first half, "Here Comes the Bride." Last half, "Seven Chances."

TECK (John Oishe, mgr.).—Return of "Experience," stronger than previous engagement.

SHMA'S (Henry Carr, mgr.).—Ruth St. Denis headlines, fine; Chio Salo, hit; Jordan Girls, open nicely; Warren and Canley, good

as ever; Willard Simms and Co., good; DeForest and Kearns, clever; Hallen and Hunter, pleasing; "Patria" to close.

LYRIC (H. B. Franklin, mgr.).—Leon Sisters headlining; Barnett McVortick and Co., good; Billy Wallace, fair; Arnold and Paige, well; William Turner and Co., first honors; Wellington Four, get over.

OLYMPIC (Bruce Fowler, mgr.).—Jas. Hawley and Co., featured; Zara Carmen Trio, exceptional; Seymour and Williams, hit; Mabel Paige and Co., good; Pappela, artist.

ACADEMY (Jules Michael, mgr.).—First half bill headed by Gordon, Eldred and Co., excellent; Piano Friends, clever; Jack Symonds, good; Morton Sisters, pleasing; Flying LaMars, close well.

LOS ANGELES.

By GUY PAGE.

Eddie Milne, Alex Pantages' right hand man in Seattle, is here on a tour of inspection of the circuit.

Feri Feroni, who bills himself as the "girls' hypnotist," is to appear at several society functions here in March.

Donald Bowles has taken an engagement with the Laskey company.

Mrs. Bennett, mother of Mack Sennett, is here on a two-months' visit.

Monroe Lathrop has returned from San Francisco where he went in the interest of Clune's "Byes of the World."

Edward Qualley has been engaged as singer at the Walker theatre.

Lillian Wiggins has supplanted Mabel Baker as leading woman at the Burbank.

Wallie Heustle is no longer connected with Fox's western publicity office.

John Browne, recently returned from Paris, on sick leave, is promoting society functions here.

The Static Club gave a dinner in honor of picture directors at the Angelus Hotel.

Former Mayor Charles E. Sebastian is now a movie actor. He is being featured in a political expose film and had his curly locks shorn to satisfy the demands of the scenario.

Ramsay Wallace received a big ovation Sunday when he opened as the Morosco's new leading man.

"Experience" did so well at the Mason the past two weeks that Managers Wyatt and Early pulled an extra matinee.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Chas. E. Bray, southern repre-

MINERS
MAKE-UP
EST. HENRY C. MINER, INC.

sentative).—"The Bride Shop" disclosing a comedian of promise in Andrew Tombes, and "Remnants," adequately interpreted by Bond and Shirley, stand out this week. Other acts are Alice Lyndon Doll, Sherman and Uttry, Diamond and Brennan, and Mullen and Coogan. The quite conventional "Patria" film was welcomed.

TULANE (T. C. Campbell, mgr.).—Cyril Maude in "Grumpy."

CRESCENT (T. C. Campbell, mgr.).—"When a Girl Loves."

LYRIC (Lew Rose, mgr.).—Stock burlesque. AZAMO (Will Guerlinger, mgr.).—Jimmie Brown's Revue.

Irwin Le Clare's newest is the "Jazz Blues," considered good enough to receive six scores when played for the first time at the Triangle Saturday.

Josiah Pearce has donated one of his theatres to the Red Cross. Until recently Jimmie Brown thought the Red Cross was a cough drop.

Suburban picture theatre licenses in New Orleans have been increased from \$600 to \$800.

Johnny Dale, Jr., is recovering from a serious illness. Dale has proven a prime favorite with "The Cave Dwellers" at the Grunewald, the engagement of which has been extended to March 4. Dave Mallon, because of the excellent impression created in Herrick's revue at the St. Charles, was added to the Grunewald's entertainment Sunday.

Al Durning is now a special representative for Mutual.

Joseph Klein has been placed in charge of their southern division by Artcraft. He may run the Pittsburg office later.

PHILADELPHIA, PA.

By JUVENILE.

B. F. KEITH'S (H. T. Jordan, mgr.).—There was enough comedy on this week's bill to have supplied two good shows and, as a result, the capacity audience on Lincoln's Birthday went away satisfied with what they got for their holiday spending. There were so many laughing bits on the bill that it is difficult to give any one of the acts the honors over another, but the big riot was furnished by Laurie and Bronson. There has been a lot of good things said about this team in advance and they lived up to every bit of it. The title of their act is "Lost and Found," and suits it as well as anything else that could be thought out, but it means nothing in their young lives. The best part of it is that they started getting laughs right away and just tore through at whirlwind speed. It's a long time since a two-act put over such a real hit here, and if this team has been lost on the big time, they have now surely found their way to success. Elsie Ryan, a newcomer with a comedy sketch called "Peg for Short," was called upon to divide headline honors with Blossom Seeley, and the Four Marks Brothers and the trio ran a pretty close race. Miss Ryan has a dandy little play, with plenty of good lines and comedy situations, and holds up its pace right through to the finish with a "tag" line that scores just as the curtain falls. William Roselle lends fine support. Miss Ryan is a clever artist, knows the value of



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FIFTH AVENUE IMPORTER
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All
Requirements

Mlle. Claire offers at remarkably attractive prices reproductions and adaptations of the most exquisite imported GOWNS, SUITS, WRAPS and MILLINERY introduced for Spring, modified to meet the exact requirements of the women of the profession.

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lines and makes all her points score, even to the blarney she hands over for the good of the Irish. Miss Seeley wears a lot of flashy clothes and has some new songs along with several which have been sung here before. She also has Bill Bailey, a banjoist, and Lynn Cowan, a pianist and singer, to help out. The boys are a big help to Miss Seeley and the trio pulled down a liberal share of the "pop" stuff in the finish in "one," and it took her off with big applause. After all this comedy and singing, it is much to the credit of the Four Marks Brothers that they went on at the close of a late show and just cleaned up a big hit. There is a great variety of stuff crowded into this act, called "Home Again," and the principals put over many a hit. There is a harp and song number in the act that will score

ALHAMBRA THIS WEEK (Feb. 12)

HUGH HERBERT

Former Star "SON OF SOLOMON" "SONS OF ABRAHAM"
IN "THE PREDICTION"

By Hugh Herbert, Author "Discontent," "Prosperity," etc.

DIRECTION, Alf. T. Wilton

HARRY WEBER presents

RYDER KEANE and ILKA DIEHL AND CO. In

"HUMAN NATURE"

By HAROLD A. CLARKE

NOW

(FEB. 15-18)—COLONIAL, LANCASTER, PA.

NEXT WEEK (Feb. 19) KEYSTONE, PHILADELPHIA

Put to the ACID TEST last Sunday (Feb. 11th) at the Columbia Theatre, New York, Managers, Agents and others who saw our performance thought our position on the Bill was sure DEATH; but we proved an ARTISTIC and laughing success.

ED.

FRANK

CLAYTON AND LENNIE

A Conversation Act which is ORIGINAL

"ON THE BULLY-VARD"

Now with SINGER'S MIDGETS Road Show—Specially Engaged for this week.

MAX FORD
(Four Ferdas)

We have encountered a rainbow of success in the Ocean
of vaudeville.

MOSS EMPIRE, LONDON, ENG.

And His 'Li' Pal
HETTY URMA

MAX FORD and HETTY URMA

in dear "OLE LONNON"

HARRY VAN FOSSEN

THE MAN THAT PUT THE "U" IN FUN AND PUTS FUN IN YOU

Featured in "WATCH YOUR STEP"

Playing the part created by Frank Tinney, but offering my own original material.

This Week (Feb. 12)—Bronx Opera House, New York
Next Week (Feb. 19)—Shubert, Brooklyn

"The wildcat looked so pretty,
That I said to him, 'Hello, Kitty'—
That's all I remember.

JOHN T. DOYLE and CO.

NOW TOURING IN
"The Danger Line"—A Genuine Novelty

This Week (Feb. 15-17)—Pantages, Ogden, Utah
Next Week (Feb. 19)—Pantages, Denver

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



Mc KAY'S SCOTCH REVUE

A real Scotch Comedienne, that makes 'em laugh, and the ragtime bagpipe and drum band that made American audiences like the bagpipes, are two features of Mc Kay's SCOTCH REVUE.

GEO. W. BARBIER, THATCHER and CO.

In "THE WAY OUT"

Booked Solid

Direction, ARTHUR J. HORWITZ

Harry—HOLMES and LEVERE—Fiorrie

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.

MOON and MORRIS

They Move as One

Direction - H. B. MARINELLI

A BIG HIT ON THE ORPHEUM CIRCUIT

PHIL WHITE

Direction, LEWIS & GORDON

anywhere as a two-act, but it fits in fine here, as does the piano bit. The brother playing the elder Schneider is a clever handler of comedy and the act can hold down any important spot on any bill where a big laugh is needed. Yette has a nicely staged musical act, in which she plays the violin, sings a couple of songs and does some stepping. All of it was nicely handled and won warm favor from those in front. Eddie Carr and Co. have a fine lot of hokum stuff in their sketch called "The Office Boy," but it got over in great shape. The finish in "one" is a bit weak to follow all the laugh material handled earlier, but Carr works fast and uses a lot of crosstake talk, not all new by any means, and gets good results. In an early spot it was a very well liked number. Roland Travers opened the bill with a fair routine of magic. Travers helped his act a lot when he settled upon the attractive stage setting and the young lady in knickers. Both look well. His routine of tricks is fair. Moore and Gerald mix some comedy talk with their acrobatics and have a useful act of it. They could do better with more original changes, but got along nicely as it was. The audience was still laughing at the Marx Brothers act when the "Patria" picture was thrown on the screen. The fifth episode, called "The Island God Forgot," tried for some thrills, but failed as far as the other reels.

ALLEGHENY (Joseph Cohen, mgr.)—The Fox film feature, "The Scarlet Letter," is featured as the headline this week, with the following vaudeville bill: "Maid of Philly," a musical "tab" with a company of 10 Quaker City girls; Julian Rose, Long Tack Sam & Co., Relgie & Bender, Helino and his band. COLONIAL (H. A. Smith, mgr.)—Captain George Auger and company of ten in "Olant Feet" furnished the headlines; others, Sumiko Han and Geisha Girls, Victoria & Georgette,

Rathskeller Trio, Curry & Graham, Dunlay & Merrill and the Fox feature film, "One Touch of Sin."

BROADWAY (Joseph Cohen, mgr.)—The "Primitives Call," a Fox feature film, headlines this week's bill with the following vaudeville acts: The musical "tab," "Polishing Papa," with Lew Golden featured; Pingree, Wallace & Co.; Jolly, Frances & Wild; Yates & Wheeler and the Five Belmonts.

NIXON (F. G. Nixon-Nirdlinger, mgr.)—The tabloid musical comedy "Hoosier Girl" headlines this week. Others, Little Lord Roberts; Hack & Hansome in a skit called "Busted"; Andrew Kelly, The Standards; Fox film feature, "The Scarlet Letter."

NIXON'S GRAND OPERA HOUSE (W. D. Wegelarth, mgr.)—The Hong Kong Mysteries furnished the headline. Others, Five Sylvesters; Jessie Standish; Carson & Willard; The Schmiettans; Stone & McAvoy and others.

KEYSTONE (M. W. Taylor, mgr.)—Headline honors are divided between the DeKock Troupe of European acrobatics, and Ed. Farrell & Co., who offer a skit called "The Other Fellow's Wife"; Gracia Nardini; Pistol & Cushing; Bert Walton & Beasie Deiberg; Oklahoma Eight and motion pictures.

WILLIAM PENN (G. W. Metzger, mgr.)—"Ten Dark Knights," a musical tabloid, features the first half. Others, John & Mae Burk; "What Happened to Ruth"; Burns & Foran; photoplay feature, "Chicken Chase." Last half—(Theatre) CHM & Co. in "A Breath of Old Virginia"; Gordon & Marks; Lewis & Chapin; Heckman, Shaw & Campbell, and the film feature is Douglas Fairbanks in "The Americano."

CROSS KEYS (Sablokey & McGurk)—B. A. Rolfe's "Ye Olden Days," a musical produc-

This Week
(Feb. 12)
Keith's
Washington
Next Week
(Feb. 19)
Maryland
Baltimore

Permanent Address: VARIETY, New York

PRINCE

KARMIGRAPH NUMBER 18

KAR-MI

VAUDEVILLE'S GREATEST
ILLUSIONIST SAYS:
HE IS NOW PLAYING RETURN DATES OVER THE
"POLI CIRCUIT" WHICH SHOWS
"KAR-MI GETS THEM IN"

(Address VARIETY, New York)

Class

B E D D I E B O R D E N

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

LITTLE

DIXIE HARRIS

ED. F. REYNARD
Presents
Mile. BIANCA

The Classic Dancer with a Production

MLLE. BIANCA
Presents
ED. F. REYNARD

The Ventriloquist With a Production

tion, headlines the first half. Others, Jones & Sylvester; Jack & Josephine; Orne & Hayes; Sullivan, Willie & Martin and Visions D'Art. Last half—"Ankies," headlines. Others, Made D'long; Lew Wilson & Co.; Edwards Trio; Brown & McCormick; Lottie Mayer and Diving Girls.

GLOBE (Sablokey & McGurk)—Mona Hungerford in a dramatic play called "What Every Girl Should Know"; Talbot's String Band; Telegraph Trio; Tyler & Crolius; B. D. Ella & Co.; Klutzing's Animals; Hill & Dale and Jack Morrissey & Co.

SAN DIEGO, CAL.

Rivalry on the Pantages and Hippodrome circuits has become so acute both are sending out rival attractions on the same dates. Two "handcuff kings" were here last week.

"The Garden of Allah" hit a snag at the Strand here, when at for five performances at \$2 top price. It was too much money, evidently. "Twin Beds" did better at \$1.50. Other attractions coming are "Fair and Warner," "It Pays to Advertise" and "Princess Pat."

The Pollard Picture company, featuring Margarita Fischer, has been notified to vacate its exposition headquarters by July 1. New quarters are sought here.

Temporary offices have been opened here by the Feature Film Trust, which will erect studios at Grossmont, near here.

The Little theatre is dark again, after a week or so of stock. Too far from the business district.

The Pickwick has started a new policy, showing feature pictures only, for a week's run. All other picture houses here follow the half-week policy.

SEATTLE.

The Northwestern Theatrical Association offices have been moved from the Moore theatre to the Haight building on First avenue. Geo. T. Hood is local manager.

Dan Kelly formerly associate editor of the Sun Francisco "Rouder," came as far as Seattle over the new Kellie-burns circuit with a woman partner. The act is now on the Pantages time.

McAvoy & Ellwood are again filling vaudeville dates after a prolonged illness of Miss Ellwood.

George M. Rosener

The Representative Character Actor
of American Vaudeville.

John Chick and wife are heading eastward over the Fisher time.

Victor Gillard and wife (May Roberts), now with the American Players in Spokane, have filed a petition in voluntary bankruptcy in the federal court at Spokane. The Gillards have a house on Vashon Island between Seattle and Tacoma.

Chas. S. Black has started a booking agency in Pocatello, Idaho. He has about four weeks between Nampa, Idaho, and Kemmerer, Wyo.

The Ed. Armstrong Musical Comedy Company closed a three-months' engagement at the Columbia, Vancouver, B. C., Feb. 8. The organization will play Tacoma, Everett and Bellingham next.

Lonsdale & Brosche Co. are filling a stock engagement at the Grand, Bellingham, for Manager Wm. Southern.

Franklyn Bokardus is convalescing from a recent operation at his home, 2002 12th avenue South, this city.

Geo. H. Lowe is organizing a stock company at Lewiston, Idaho, to play that territory.

Henry Frankel, manager of the Bijou, Melbourne, Australia, stopped off here Wednesday en route from New York to Vancouver, B. C.

Mrs. Hugh Rood, owner of the Moore theatre, will personally manage the house until it is taken over by the Orpheum people next season, Aug. 1.

J. T. Harrah, wealthy hotel owner of North Yakima, Wash., has purchased a commercial size picture machine and will install it in his home on the Yakima reservation adjoining that city. A regular film service will be provided and Mr. Harrah's children and their playmates will have two shows a week.

BELIEVE ME!!
VESPO
DUO
 PHENOMENAL ACCORDIONIST
 AND
 SINGER
RIOT EVERYWHERE!!

Managers and Agents
 are hereby notified a new act known as
Killian and O'Rourke
 recently at the Fifth Avenue, have taken
 our act bodily. We hope to protect our
 own original material, with your assistance.

SMITH
 AND
KAUFMAN
 in "A Midnight Occurrence"

STUART
BARNES
 Direction, JAMES E. PLUNKETT

HARRY **JENNIE**
PRATT and PRATT
 CLASSICAL AND POPULAR
 VOCAL SELECTIONS

VALDO and CO.



"HOKUM ARTISTS"

Attended the Hobo
 Convention in Buffalo
 last week. Met my
 old "side kick" Jeff
 Davis, Hobo King.
 Jeff hands out a fine
 line of Bovine fer-
 tilizer and gets away
 with it.

PETE MACK,
 Director

TEX and MABEL
SHEA
 Present
 CLEVER COMEDY — PRETTY GIRLS
 Palace Theatre, Detroit, Mich., Indefinitely

SEYMOUR and
WILLIAMS
 in a screamingly, funny, little travesty,
 entitled
"WHEN DO WE EAT"
 15 Minutes of Laughter and Song
 Open full stage and close in one.
 Address VARIETY, New York.
 N. B.—We still retain ALL RIGHTS to
 our other act. So keep off!

WALLY
Ivanhoff
 and
KARL
Var Vara
 Russia's Foremost Tenor and Pianist
 Direction, Bill Casey

BACK AGAIN
THE BRADS
 Ten Minutes in "One"

SHERLOCK SISTERS



United Time
 Direction, GEC. CHADDS and BILLY GRADY

A HIT EVERYWHERE
MODELS DE LUXE
 Originators
 Western Representative, Harry Spingold
 Eastern Representatives, Rose & Curtis

BILLY **GEORGE**
Lloyd and Britt
 In a "Mixture of Vaudeville," by Ned Dandy
 This Week (Feb. 12)—Utica, New York
 Next Week (Feb. 19)—Keith's, Cincinnati, O.
 Direction, HARRY FITZGERALD

Mr. La Toy's Canine Models
 Vaudeville's Finestest Showing
 Booked solid W. V. M. A. and U. B. O.
 East Rep., HARRY SHEA
 West Rep., JESS FREEMAN

BARDELL
 Juggler Supreme "A Little Different"

Good things come in small
 packages
LITTLE JERRY
 IN VAUDEVILLE



Week of Jan. 22nd Rochester "Post-Express"
 says:
 Van and Belle, flying mimic experts, at the
 Temple this week, have the greatest mimicry of
 the season. Their comedy in the high light
 is good and Miss Belle's laughter is infectious
 and natural.
 Direction, HARRY WEBER

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

CAMILLE
PERSONI
"The Butterfly Girl"
 of Vaudeville

Do You Want Something New, Novel, Original
 and Clever?
FRANK TERRY
 That is what FRANK TERRY is writing.
 THE MATERIAL MAKES THE ACT.
 ASK THESE ARTISTS:
 Miss Alice Lloyd, Marie Lloyd, Vesta Tilley, Ruth Roy,
 Alma Gray, Lilian Deberry, Marie Hart, Flo and Olive
 Walters, Annie Kent, Queenie Bonadina, Mamma, Golding and
 Keating, Barrows and Brown, Hubert and Wright, Raymond
 and Cecil, McCann, and Phyllis, Kasper and Her-
 bert, Orton and Drew, Lord and Fuller, Dave Thidby, Sam
 Almond, Harry Glynn, Sandy Shaw, Chuck Haas, Geo. Auser,
 Meredith and Buzzer, Russell Vokes, Geo. Willie Bard,
 George Robey, Little Tich, "The Dream Stars," Fisher Co.,
 "The Curse," etc., etc.
 AND FOR YOU, if you like to write, 'phone or call upon
FRANK TERRY The Elmwood, 200 West 49th St.
 New York City, Phone Bryant 7720

ROLAND TRAVERS
 THE ILLUSIONIST EXTRAORDINARY
 This Week (Feb. 12)—Keith's, Philadelphia
 Next Week (Feb. 19)
 Garrick, Wilmington, Del. DIRECTION, MORRIS & FEIL

"'Tis not in mortals to command success, but we'll do more, deserve it."
 (Addison.)
MR. PELHAM LYNTON
 MRS. LANGTRY (LADY DE BATHE)

Take a good look at any ladder—and then remember that if it
 were possible to get to the top at a single bound there would be
 no need for the bottom rungs.

KIMBERLY
 AND
ARNOLD
EDWARD S. KELLER, Palace Theatre Building, New York

**Nobody knows,
Nobody cares,
How much we
spend
Each season in fares.**

Walter Weems
I do not play the Ukulele,
I can't even spell it!

Glass insurance companies would all starve in a month if only the people without sin threw stones.

BILLY BEARD

"The Party from the South"

Direction,
Harry Weber

The night clerk of the Virginia Hotel, Akron, Ohio, wants to be remembered to the prince of good fellows, **JOE BRADY** and **BILL MAHONEY** (EVERYBODY) like these boys.

We certainly are glad to read of **NOLAN** and **NOLAN'S** success—may it ever be thus. **THEY DESERVE IT.**

JIM and MARIAN HARKINS

PERSONAL DIRECTION, FRANK DONNELLY

Next Week (Feb. 19)—Charleston, S. C., and Huntington, W. Va.
Week, Feb. 26—Dockstader's, Wilmington, Del.
Week, March 5.—Royal, New York, N. Y.
Week, March 12—Alhambra, New York, N. Y.
That's **DONNELLY** for you.

"Variety"

Gentlemen: Understand you gave my folks, "Raven and Clara," free advertising space for life in your valuable medium! How about ME? Do I smoke the third?

OSWALD. WOODSIDE KENNELS, L. I.

P. S.—Got a bushel basket of Christmas and New Year Cards. Does it pay to advertise?

PARISH AND TREVIER

REFLECT ORIGINALITY ABILITY VERSATILITY

DIFFERENT FROM ANY ACT IN VAUDEVILLE.

ABSOLUTELY IN A CLASS BY THEMSELVES

ASK—FRANK EVANS.

This Week (Feb. 13)—Majestic, San Antonio, Tex.
Next Week (Feb. 19)—Austin, Tex., and Little Rock, Ark.

NOLAN AND NOLAN

Can you imagine, being jugglers, we were afraid of New York; but we would rather play in New York City than Cohoes any time.

This Week (Feb. 13)—Alhambra, New York
Next Week (Feb. 19)—Keith's, Providence, R. I.
Poor Joe Laurie, he got all wet Sunday night.

Agent, **NORMAN JEFFERIES.**

STAGE WHISPER

Our act is Flopping, Wife Dear,
Do make your Exit now,
We'll take no chances at the finish,
Let the Baby take a Bow.

Yours,
JIMMY FLETCHER

"Spineless but Sure-Fire" Direction,
Mark Levy

WISE OR OTHERWISE

Solomon must have had wisdom to fool so many wives.
Kings are no good—unless you hold four of them.
Autos are getting so plentiful that one never finds a horseshoe in the road any more. No wonder luck is tough.

Fred (Hank)
FENTON
and
Harry (Zabo)
GREEN
(and Cat)
in "MAGIC PILLS"
Personal Direction, **MAX GORDON**

BILLY SCHEETZ and BETTY ELDERT

"Whittier's Barefoot Boy"
A CLASSIC IN "ONE"

Direction, **NORMAN JEFFERIES.**
Did you ever try to add up a column of smoke?—Paul Nolan.

CHALKOLOGY ALWAYS INCLUDES A POLITICAL OR CIVIC CARTOON IN COLORS OF LOCAL INTEREST IN THE CITY WHERE CURRENT.

THE INTERESTING FACES AND PERSONAGES IN THE AUDIENCE ARE FAITHFULLY PORTRAYED IN COLORS WITHOUT THE SMALLEST OFFENSE OR EMBARRASSMENT. SOUVENIRS TO THE ELECT.

THIS FEATURE OF CHALKOLOGY CANNOT BE OVER-ESTIMATED.

EDWARD MARSHALL

THE BOX OFFICE ATTRACTION

Catherine Crawford AND HER FASHION GIRLS

Direction,
Arthur Pearson

Clyde Phillips
Offers
That Beautiful Act
MABEL NAYNON'S BIRDS

Every person who sees this act on your program is a Self-Advertiser. Why? Because it is the greatest troupe of performing birds in the world. It surprises them and creates talk. It's a drawing card. Try it and be convinced.
See Treat Mathews, 191-2 Columbia Theatre Bldg. New York.

ED and IRENE Lowry

"Mr. Manhattan"
Fred Duprez

Says:
Tips to Musicians:
Writeth not your opinion of the actor on his orchestration nor draweth pictures of him as he appeareth to you. The next man who playeth from the part assigned him must not have his attention distracted by E flat comedy when he should B natural.

American Representative **SAM BAERWITZ** 1483 Broadway New York

POPULAR ACTOR
SHOOT HIMSELF

After Vainly Trying to Get Someone to Beat Paul Nolan Playing Fool, Joe "Shoits" Laurie, to Accomplish the Feat, Had to

SHOOT HIMSELF
Gothowandolikewise yours,
Harry Sydel

"The Broadway War Bride"
This Week (Feb. 12)—Miles, Cleveland
Direction,
MARK LEVY

VERA SABINA

Evansville "Press," by Nick: Vera Sabina, at the Grand, is an artist expressing one minute a beautifully wild picture of a barbarian tinkling the cymbals and flashing her arms in a vivid spotlight, the next minute pivoting on her toes as she is spun around by Maurice Spitzer, a man who can become a dancer and yet at the same time say, "I can kick a football as easily as I can spin Mima Sabina over the stage."

Mima Sabina and Maurice Spitzer, you give worth while time to variety; you invite imagination, and, above all, you lift us variety fans out of the atmosphere of routine and the ordinary experience.

Direction,
MAX GORDON

3 BENNETT SISTERS

Muscular Made in Mit and Mat Manuevers

Direction **MAX E. HAYES**

BILLY NEWELL and ELSA MOST
with
Menlo Moore's "Joy Riders"

W.V.M.A. and U.S.O.

W. E. WHITTLE

Ventriloquist

Doing Remarkably Well All Over

BLACKFACE EDDIE ROSS

Nell O'Brien Minstrels 14-17
Permanent Address, **VARIETY**, New York

PAULINE SAXON

SAYS:
At times when everything goes wrong and trouble comes both thick and strong, I sing a little cheerful song and then I kid myself alone.

MESSRS. HUGHES AND SMITH Present THE PINT-SIZE PAIR **JOE LAURIE AND ALEEN BRONSON**

IN "LOST AND FOUND"

ARROW SHOITS EXCLUSIVELY
and would advise you to do the same.

HOWARD LANGFORD

Principal Comedian with "Katinka"
Direction, Chamberlain Brown

TO MANAGER:
Some acts are afraid to open a Show For fear they will flop, or their act it won't go. No Managers beware and get wise to the fact To start your show right with Vaudeville's Best Opening Act.

MARTYN and FLORENCE
Personal Direction, **MARK LEVY**

FRANK WHITTIER and CO.

Presenting
"The Bank Roll"

Direction, **WESLEY OFFICE.**

HOLDEN GRAHAM

ARTISTIC BITS OF VERSATILITY

Direction, **NORMAN JEFFERIES**

CLAUDE Golding and CLARA Keating

Booked solid W. V. M. A.
Eastern Rep., **ROSE & CURTIS**
Western Rep., **BEZHLER & JACOBS**

THE FAYNES
THE ARTISTS WITH A SUPREME OFFERING
Representative, **JACK FLYNN**

KEIT and DeMONT
With
IRWIN'S MAJESTICS

Merely To Prove That There Is Something New
Under The Sun

JOSEPH BENNETT AND EDWARD RICHARDS

Dared Mr. E. V. DARLING to sit through their
Original Dramatic Playlet

"DARK CLOUDS"

A Sinister Tragedy Opening in Full Stage and
Concluding With An Unintelligible
Translation In "One"

RESULT:

BENNETT and RICHARDS

have been permitted to do it again at the

COLONIAL, NEW YORK Next Week (Feb. 19)

and

Feb. 26th—Riverside
Mar. 5th—Providence
Mar. 12th—Boston
Mar. 19th—Orpheum
Mar. 26th—Alhambra

April 2nd—Palace, New York
April 9th—Washington
April 16th—Baltimore
April 23rd—Pittsburgh
April 30th—Indianapolis

May 7th—Louisville
May 14th—Cincinnati
May 21st—Toledo
May 28th—Columbus
June 4th—Cleveland

Mr. Darling has also presented us with a blanket for use next winter.

Another party to the crime, who insists that he is the worst representative in the business, is our

Personal Conductor—**NORMAN JEFFERIES**

TEN CENTS

VARIETY

VOL. XLV, No. 13

NEW YORK CITY, FRIDAY, FEBRUARY 23, 1917

PRICE TEN CENTS



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

We announce with pleasure our stupendous ballad hit now being featured in New York by the two greatest lady concert and vaudeville headliners

MISS BELLE STORY

Headlining at Keith's Riverside this Week

MISS CLAIRE ROCHESTER

Headlining at Keith's Colonial this Week

as well as other well-known artists in almost every important theatre in Greater New York.

The Real Genuine Ballad of the Year

“INDIANA”

By **BALLARD MACDONALD** and **JIMMIE HANLEY**

The Sensational Rag Comedy Hit of the Year

**“THEY'RE WEARING 'EM
HIGHER IN HAWAII”**

By **JOE GOODWIN** and **HALSEY MOHR**

Every good singing act in America should have these two songs in their repertoire. The “INDIANA” song is just off the griddle, having been started only ten days ago, and you might as well get it now when it is new. It is the biggest thing in the American song line to-day.

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VARIETY

VOL. XLV, No. 13

NEW YORK CITY, FRIDAY, FEBRUARY 23, 1917

PRICE TEN CENTS

"EASY MONEY" GRAFTERS LOBBY AGAINST POSTAL LAW

All Big Supply Houses Furnishing Chancemen and Paddle-Wheel Workers Their Outfits Join in Fight Against Proposed Postal Measure. All Sworn to Secrecy Regarding Steps.

Chicago, Feb. 21.

Although all interests concerned agreed on secrecy, there has been waging in Washington a fight against the passage of a postal law which if it goes through spells ruin to the big novelty and supply houses who furnish outfits and articles to the numerous chancemen and "grafters" who operate in circuses, parks and in fact all through the outdoor amusement field. This pending legislation was attached as a rider to the general post office appropriation bill and at first its full import was not recognized. But when it was examined there was consternation among the supply houses here and in other cities and a hurried meeting resulted in sending representatives to the capital in an effort to have it killed out.

The point in question would give to the postmaster general autocratic powers over the field by making it illegal for any device of chance or any article dispensed by a device of chance to be sold through the mails. It would prohibit any advertising of punch boards, paddle wheel games, "race horse" devices and the like from being circularized through the mails, according to the claims of certain big concerns interested here. It is further supposed the bill prohibits any advertising of any kind relating to chance games or articles dispensed to operators of games of chance from appearing in any publication sent through the mails.

One of the big houses here explained that should this rider go through it would delegate to the postmaster general or to any postmaster in any city the right to stop all mail from reaching the supply and novelty houses, if in his opinion there was being sold any article or device dependent upon a chance game. This man explained that the postmaster could not only stop all mail matter but stamp it "fraudulent" and return it to the sender and that he could prevent any postoffice orders made out to supply and novelty houses from being cashed.

This rider is said to have passed the House and the efforts to kill it were centered upon the Senate. Advice from Washington Saturday said the bill had been sent back to the House with

certain changes made and it was thought the corrective rider had been stricken out. The question now is whether the House will consent to the eliminated section.

The advertising and sale of "crooked" games of all sorts has been going on for some time, so long almost the entire country is familiar with the practice. The devices are mostly used by the "easy money" grafters in events such as street fairs and carnivals. The new postal law would do much to abolish these frauds upon the public.

EARLY SYRACUSE STOCK.

Syracuse, Feb. 21.

The Wieting, the local Shubert theatre, will have stock opening March 3, under the management of Lew Wood. The company will include Guy Harrington, Rita Knight, Walter Van Balkman, Betty Farrington, J. Francis Kirke, George Broesel, Frank Hettrick, J. H. McCarthy, Edna Preston, Maurice Jenkins and Edna Macbeth, placed by Paul Scott.

The scarcity of road attractions during Lent is reported as the reason for installing stock.

MANN ACT CONVICTION.

Chicago, Feb. 21.

Frank Dean, claiming to be a vaudevillian, was today convicted under the Mann Act.

Dean brought Eleanor Geisler here from Cincinnati. The girl first told her story and then refused to testify. She was held and threatened with perjury.

The girl saw Dean in a cell and said if both went to jail and he did not wait for her she would kill him.

NANCE O'NEIL OUT.

Nance O'Neil has retired from the cast of "The Wanderer" at the Manhattan. The actress left after the Monday night performance and the management spent Tuesday scurrying about for a successor. Mary Shaw played the role Tuesday evening and Wednesday matinee. Marie Curtis appeared Wednesday night.

EQUITY AND LABOR MEN MEET.

A committee of the Actors' Equity Association and Samuel F. Gompers, the head of the American Federation of Labor, met yesterday morning at 11 o'clock at the Continental Hotel for a talk regarding the affiliation of the Actors' Equity with the A. F. of L.

The meeting was arranged at the suggestion of Mr. Gompers, who informed the Actors' Equity, through Hugh Franey, one of the Central Federated organizers, he would like to have a conference with a committee representing the actors on either Wednesday or Thursday.

Howard Kyle, John Cope and Paul N. Turner, attorney for the Actors' Equity, were designated as the committee to meet the head of the labor movement in this country.

At the Equity Association nothing could be learned except that the meeting had been arranged for. From other sources it was said there was every possibility the American Federation officers had decided that they would grant the Equity Association a charter.

In that event the White Rats' Actors' Union would be stripped of considerable of its powers as a labor body, if it retained its charter.

"FOLLIES" ONLY FEATURED.

Chicago, Feb. 21.

From letters received here by several members of the "Follies" cast it is apparent that Flo Ziegfeld, Jr., will feature no individuals in this spring's new "Follies" series, relying solely upon the name of his attraction.

The general trend of the offers for the new show indicate, too, the producer plans for lower salaries of principals in the future. This has resulted in considerable feeling and at least two important members of the present cast have declared that rather than stand for a cut they will not be among those present after it happens, even if they should be asked to remain.

CHORUS GIRL'S REASON.

A chorus girl in one of the Broadway shows the other day was taken to task by an executive of the production for having been late at rehearsal.

Pressed for a reason, the young woman said: "Well, if you want to know I couldn't just make up my mind which limousine to use."

SUPPLY PLENTY—SALARY LOW.

The prices being paid for vaudeville acts playing one and two night stands this season average \$4 for a single (one person) and \$8 for a double act (two people), together with transportation.

The small time agencies report an unlimited number of acts on hand and in several cases have secured turns as low as \$2 a night per person.

HART WANTS \$7,000 FROM TINNEY.

The attorneys for Max Hart, the theatrical impresario, are going to demand Frank Tinney pay their client \$7,000, alleged by Hart to be due him from the blackface comedian as managerial salary for two seasons.

Hart brought Tinney east (for the first time) about six years ago, when seeing him in a middle western vaudeville theatre, the house then paying Tinney \$215 weekly. Now Tinney is receiving in "The Century Girl" \$1,000 a week under a contract Hart claims he procured for Tinney, and the comedian while under Hart's management received as high as \$1,500 for a single week in vaudeville.

The contract existing between Hart and Tinney was broken some time ago by Tinney, says Hart, who has figured the amount to be sued for as rightfully due him to date.

"NIGGER" TITLE DECEPTIVE.

Atlantic City, Feb. 21.

When "A Nigger in the Woodpile" played here at the Apollo, the white residents of the resort thought it was an all-colored show and remained away. The majority of the slim attendance was negroes, who seemed to know the colored people in it were white folks in blackface.

GRACE GEORGE CLOSING.

Grace George will bring her tour in "Major Barbara" to a close in Newark next week. The star is suffering from a severe cold and is laying off this week.

After Newark Miss George will take a long rest and remain inactive until next season.

SHEA GIVES UP GARDEN.

The bookings for the Sunday show vaudeville bills at the Winter Garden were given up last week by Harry A. Shea when he sent his resignation to the Shuberts, concluding his services with last Sunday's program there.

Mr. Shea has been booking the "Sundays" at the house since the season opened, but found the time he was obliged to pay to the Garden's bills was interfering too seriously with his regular booking business.

DARCY OUT AGAIN.

A route is being arranged by Free-man Bernstein to again take Les Darcy to the wilds, following his billed bout for March 5 at Madison Square Garden with Jack Dillon.

Darcy on the road will give sparring exhibitions with Freddie Gilmore, appearing mostly in athletic clubs or burlesque theatres.

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

PARIS NOTES

"Chichi," the new piece by P. Veber and De Gorsse at the Athenée, is not a production which will retrieve the past. It is a farce with a theme not particularly new. "La Dame de chez Maxim" is a long way ahead. These playwrights evidently care little for the reputation of the French stage, and have revived the risky comedy so rampant in Paris before the war. It was thought the present conflict might purge French literature of its evil genera, and perhaps it has, for "Chichi" will have a short inning. The story is of an innocent fellow who introduces an easy going lady into his family circle to oblige a friend.

The mother of Gabriele d'Annunzio, the Italian poet, has died. The death is also reported of the French Basque singer, Henri Helme, whose proper name was Debernardi.

Gemier will produce at the Theatre Antoine a new work by G. Berr and E. Verneuil, entitled "Monsieur Beverley."

Mme. Rasimi is making a big splash about the engagement of a woman, to be known as Mloska, who has been working as a tramway conductor for the past year. She is to appear in the present revue at the Ba-Ta-Clan.

The business of the late C. M. Ercole is to be continued by his widow, with Carron, an American, in charge.

The French soldier who has been asleep for the past two years and a half, caused by nervous prostration, following the battle of the Marne, and which is causing much interest among the medical profession, is a lyrical artist named Hatman. He now shows signs of awakening, and if he returns to the stage would be able to play Rip Van Winkle.

Jean Faber, at one time manager of the Moulin Rouge, and recently connected in a subordinate position with the Casino de Paris, has left the latter house since the change of lessees and is now in charge of the Theatre des Arts.

Paris Theatres: "Within the Law" (Rejane); "Light Under a Bushel" (Antoine); "Please Help Emily" (Varietes); "Cyrano de Bergerac" (Porte St.-Martin); "Veille d'Armes" (Gymnase); "Aiglon" (Sarah Bernhardt); "Jean de la Fontaine" (Bouffes); "Madame et son Filleul" (Palais Royal); "Servir and Crainquebille" (Gaité); "Two Orphans" (Odeon); "Chichi" (Athenée); "Mam'zelle Nitouche" (Ambigu); "Son Petit Frere" (Edouard VII); "Maris de Ginette" (Apollo); "Guerre et l'Amour" (Renaissance); "Accord Parfait" (Michel); "Dame de chez Maxim" (Scala); "Miss Helyett" (Moncey); L'Etranger and repertoire (Opera); repertoire at Opera Comique and Comedie Française.

Revue at Capucines, Cigale, Folies Bergere, Gaité Rochecouart, Casino de Paris, Arts, Ba-Ta-Clan, Eldorado, Little Palace, Caumartin.

Maurice Chavelier, a local comic of some renown, is now appearing at the Alhambra. He was with the ambulance corps at the beginning of the war, and taken prisoner at the battle of the Marne. He has recently been released by the Germans, after nearly two years, with Joe Bridge, secretary of the Ba-Ta-Clan, as belonging to the hospital department. Both have now returned to Paris and resumed their work in the amusement world.

A new piece, not yet named, by Pierre

Veber and collaborator, will be produced at the Athenée in the near future.

The Theatre des Arts may play vaudeville, the legitimate policy of the house having again failed. It is also rumoured Mme. Rasimi may be found at the head of a large music hall "downtown" this season.

Revue are less prevalent in Paris for the moment.

Accused of trading with a subject of the enemy, Amici Dante, an Italian, formerly with Marinelli, appeared in the Paris courts charged with having aided in the transfer of some pawn tickets, which an artist had deposited with Braun, an Austrian, now in New York. Dante was condemned to 15 days' imprisonment (with the benefit of the first offense law, signifying he will not serve the term) and a fine of \$40 in addition to expenses.

IN LONDON.

Owing to a contract Frederick Harrison will shortly withdraw "The Widow's Might" from the Haymarket. The new play is by the late Tom Gallon and Leon M. Lion and is entitled "Felix Gets a Month."

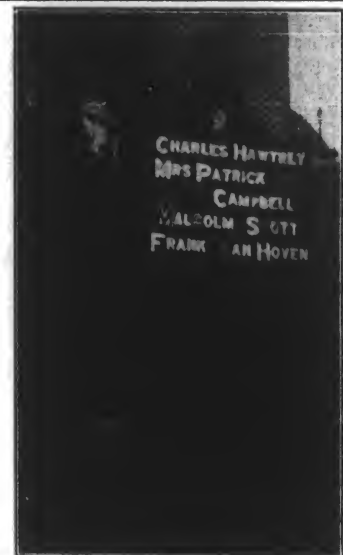
Seymour Hicks will revive "The Catch of the Season" at the Princess theatre about the middle of February. The book has been brought up to date and new numbers provided by Herman Darewski. The cast includes Alice O'Brien, Mary Rorke, Enid Sass, Isabel Elsom, Mollie Lowell, Johnny Danvers and Seymour Hicks.

"PEG" ENDING LONG RUN.

London, Feb. 21. After achieving a run of 1,000 performances, "Peg o' My Heart" will be withdrawn from the Globe Feb. 25.

THREE LONDON HOUSES CLOSING.

London, Feb. 21. The Royalty, Drury Lane and London opera house closed Feb. 17. They will reopen shortly.



The above is the COLISEUM, LONDON. This theatre and the PALACE, NEW YORK, are the two "Ideal" music halls of the world. VAN HOVEN'S appearance in London at the Coliseum every few weeks proves the demand for the services of this artist are great, indeed. After his month's engagement at the Circus Olympia, Liverpool, he will play a two months' engagement in Paris, going then to Africa, India, Egypt on a pleasure trip and home to U. S. A. for business.

ENGLISHMAN CALLED HOME.

A report current along Broadway this week was all English Consuls over here had received instructions from the British Embassy in Washington to bend every effort to have all British subjects in this country who were of military age to return abroad to the colors.

At the office of the English Consulate in New York three of the members of the staff denied there was any truth in the rumor and inferred while no such order was issued they would be glad to be enabled to publish it had they received such instructions.

MRS. CAMPBELL'S BRAVE SON.

London, Feb. 21. Lieut. Alan Campbell, son of Mrs. Patrick Campbell, and author of several plays, has been awarded a bar to his military cross, for conspicuous bravery with tanks. His father was killed in the South African war.

CHARLOT STARRING GABY.

London, Feb. 21. Gabys Deslys is to appear in a musical play, entitled "Saucy Suzette" about the end of March, under the management of Andre Charlot. She will be supported by Harry Pilcer.

ARTISTS SUBSCRIBE TO LOAN.

London, Feb. 21. The British variety artists have contributed \$2,500,000 in subscriptions to the British War Loan. Harry Lauder headed the list with his individual signature for \$250,000.

HICKS' REVIVAL GOOD.

London, Feb. 21. Seymour Hicks successfully revived "The Catch of the Season" at Prince's, Feb. 17, with new numbers. Mr. Hicks, Isabel Elsom, Alice O'Brien, all excellent. The latter spent two years at a French field hospital station, practically under fire.

MARGARET MORRIS' BALLET.

London, Feb. 21. Margaret Morris commenced a short ballet season at the Chelsea theatre, today.

300TH REVUE PERFORMANCE.

London, Feb. 21. Andre Charlot celebrated the 300th performance of Harry Grattan's revue, "Some," at the Vaudeville theatre. The piece is still going strong.

"ERA'S" EDITOR DEAD.

London, Feb. 21. Henry Belcham, former editor of the London "Era," was buried Feb. 14.

WAR DRAMA'S HIT.

London, Feb. 21. Walter Howard's war melodrama, "Seven Days' Leave," was produced at the Lyceum Feb. 14. It is well constructed, containing many thrills and a success.

ELVIN OVER TO MOSS.

London, Feb. 21. Joe Elvin finishes a five years' contract with the Gulliver Circuit in June and has signed for a tour of Moss Empires.

Americans' Success at Victoria Palace.

London, Feb. 21. At the Victoria Palace Monday evening, Tom Waters and Eddie Morris scored an immediate success in a diverting sketch entitled, "Father and Son."

New Version of "Search Me."

London, Feb. 21. Charles B. Cochran produced a new version of "Search Me" at the Ambassador's Feb. 15 and the piece is running on to continued success.

HELD FOR BOOKING "FEE."

C. M. Blanchard who recently lost a booking franchise with the United Booking Offices for some questionable booking deal, ran afoul of the city authorities when the License Commissioner's office took cognizance of a complaint filed by James Wallace Clinton, who represented an act known as Dora Lawson Mitchell and Co.

According to the complainant, Blanchard arranged to be paid \$50 weekly for securing \$250 per week for the turn. The act paid Blanchard \$25 on account, but demanded this be returned when, after several weeks, Blanchard failed to procure any work for the specialty. When it seemed impossible for the act to get the money back, they preferred a complaint and Blanchard was placed under arrest. Arraigned before Magistrate Corrigan in the West 54th street court, the Magistrate decided to hold him for a hearing in Special Sessions. He was placed under a small bail.

The Blanchard case bears no resemblance to the Harry Fitzgerald agency case where that agent was charged with a similar offense, but was found innocent of any criminal offense by Magistrate Groehl after several long sessions and the examination of more than a score of witnesses. Fitzgerald held a signed contract with the act, agreeing to act as manager, press representative and business agent. Blanchard merely promised to procure booking for the turn and acting as agent committed a violation of the license ordinance which prohibits anyone acting as an agent without a license and in addition prohibits any licensed agent receiving more than five per cent. of an act's salary for the representation.

JOLSON'S NEXT SHOW.

Chicago, Feb. 21. Paul Dickey has been commissioned by the Shuberts to write the next show for Al Jolson and the actor-playwright was in town here to see "Robinson Crusoe, Jr." getting a line on Jolson's style and also that of Frank Carter, who is included in the plans for the next vehicle of the black-face star.

This new Jolson piece will not be done until January, 1918, it taking to the boards at the Winter Garden, New York, at that time. The tour of Robinson Crusoe, Jr., will not end until November, according to the present route, which takes in the coast. The latter show has a two-week date in Detroit, beginning Monday, and a similar engagement to follow in Cincinnati.

As proof of the show's good business it is booked into Columbus and Toledo for a week each, though ordinarily both of those cities are one-nighters.

Jolson was out of the cast of "Robinson Crusoe, Jr." Monday night. He announced from the stage his voice was in bad shape and then retired in favor of his understudy, Bert Dunlap. About 50 persons walked out and obtained a refund. It was believed Jolson would return by the end of the week. His continued voice trouble is thought to be caused by the varying climate here, and once the show starts westward it is expected he will completely recover.

LONDON "EDDIE" OFF.

It was determined this week to call off the proposed London production of "Very Good Eddie" because of the difficulties in getting a company through the submarine zone.

The players were informed they might take other engagements, but the management would give them the preference in the event the situation clears up and they are still willing to take the trip abroad.

HALE-HAMILTON'S OWN ACT.

Vaudeville is going to get Hale Hamilton in a sketch of his own writing. It is called "Our Baby," and there will be three people in it. Arthur Klein is representing.

ALL ACTS PLAYING V. M. P. A. HOUSES MUST BELONG TO N. V. A.

Managers' Association Notifies Agents, After Checking Their Lists for Non-Members. Former Restriction Was Against White Rats. Notice Says Acts Will Not Be Played Unless Members of National Vaudeville Artists.

Lists of acts submitted by agents to New York booking managers a couple of weeks ago were returned to the agents Monday, with crosses opposite the names of all acts not members of the National Vaudeville Artists.

The agents were informed these acts would not be given time by members of the Vaudeville Managers' Protective association while they did not belong to the N. V. A.

This is the most positive step taken by the V. M. P. A. directly in favor of the N. V. A. Some months ago the managers' association announced it would cancel all acts belonging to the White Rats and suggested that acts join the N. V. A.

The N. V. A. clubrooms appear to be steadily growing in popularity with artists. At the regular weekly Thursday night dance last week, the rooms were overcrowded.

IRISH TENOR AT \$2.

Steve O'Rourke, the Irish tenor, who is being piloted through his professional career by H. Bart McHugh, will introduce his concert repertoire in eastern vaudeville houses for the next several weeks until plans are arranged for his initial opening in the two-dollar field.

O'Rourke will probably be thrust upon the concert patrons at either New York or Boston, then following his debut with a tour of the southern states, where concert recitals are a popular fact.

MADE 11 SETS FOR GARDEN.

The P. Dood Ackerman Scenic Studios have just completed 11 scenes for "The Passing Show of 1917," shortly to open at the Winter Garden.

MARRIAGES.

Andy Taylor, manager of Howard's Minstrels, announces his marriage in New York City a couple of weeks ago, to Tillie Weber, of Kingston, N. Y., and at the same time Mr. Taylor announced he had resigned as manager of the minstrels.

Anita Owens, of the Jerome Remick & Co. song writing staff, and Dr. Arthur G. Jones, of Bridgeport, Conn., Feb. 19.

BIRTHS.

Mr. and Mrs. Jim Reynolds, Jan. 24, at Dr. Lloyd's Sanitarium, daughter.

Mr. and Mrs. Victor Richeson, Feb. 12, son. Mr. Richeson is treasurer at the Cort, San Francisco.

Mr. and Mrs. Thos. Thibault (Six Stylish Steppers), son.

ILL AND INJURED.

Walter J. Plimmer has been confined to his home for over a week with tonsillitis.

La Graciosa has left the Washington Park Hospital, Chicago, and expects to resume her Orpheum Circuit route.

Catherine Rowe Palmer is in a New York hospital recovering from an operation for floating kidney, believed to have been brought about through Miss Palmer's acrobatic dancing.

Phoebe Forster is out of "The Cinderella Man" on the road owing to an

aggravated case of "pink-eye." Bertha Ballinger is playing her part.

The Moriarty Sisters cancelled at the Crescent, Syracuse, for next week, as one of the girls is ill.

Stone and Kalisz left the bill of the Temple, Rochester, N. Y., after Monday night's performance, owing to Miss Stone suffering from a severe cold.

HAMMERSTEIN CASE ADJOURNED.

When the Oscar Hammerstein action against the B. F. Keith interests for damages, resulting from the opening of the Keith Riverside theatre, came up for trial Tuesday in the Westchester County Supreme Court, it was adjourned at the request of Hammerstein until Monday.

Before the day of adjournment arrived it is very possible there will be an adjustment of the litigation that will net Hammerstein a small amount of money and discontinue the action.

DORALDINA'S ACT.

Doralina, the Montemartre dancing star, has an act ready for vaudeville, which the Pat Casey-William Morris office is offering the managers.

Besides, the dancer there will be an orchestra and a large salary.

WEDDING ENGAGEMENT.

William Woolfenden, the agent, and Vic Blauvelt, of the Walter Keefe office, are engaged to be married in the near future.

Mike Donlin Managing Memphis Team. New Orleans, Feb. 21.

Mike Donlin has signed to manage the Memphis team in the Southern League for the coming season.



EARL CARROLL
COMPOSER
LEO FEIST, Inc.
Publishers

FLUKE CINCY STRIKE.

Cincinnati, Feb. 21.

The strike at the Empress in this city, as reported from Chicago in VARIETY of last week, was not to be taken seriously, and given no attention at all here.

Arthur B. Van, who owns the Kilkenny Four, a singing act, was at the Empress last week with his turn. Van also claims to be a deputy organizer for the Rats and asserted he had his credentials with him. George Fish, the manager of the house, said Van had been talking "strike" since reaching there Monday. Wednesday (Feb. 14) he notified Mr. Fish his act would not appear. Van and his wife, with the other men engaged in the act, left the theatre, followed by the Electrical Venus, which was to have closed the show. Mr. and Mrs. Quigg and a comedian compose the Venus act. Mr. Fish immediately brought into the bill Marion Drew, a juggler, and Julian Hall, with the matinee performance proceeding without any trouble.

The salary of the Kilkenny Four is reported at \$300, the Electrical Venus \$225. Neither received any part of their money when leaving. No Cincinnati paper gave the matter any attention whatever.

The report spread here last week there had been a White Rat walk-out in Cincinnati was erroneous and resulted from the dissatisfaction of two acts at the Empress. Through the flooding of their dressing rooms when a water pipe burst the Kilkenny Four and Electrical Venus became incensed when Manager Fish asked them to use temporary dressing quarters on the stage and after an argument neither act went on. Whatever trouble there was was caused when their baggage was held up and the acts wired into Chicago asking advice. It is said they reached some White Rats on the long distance phone and were told to take their troubles to the local branch of the A. F. L.

The Empress is booked out of the Affiliated Booking Offices in Chicago.

VARIETY received a letter this week, dated Feb. 17, at Detroit, signed by Mabel Burnell, W. A. Quigg, David Chasen, Electrical Venus Co., Arthur Van, Peggy R. Van, Harry Cressy, Dick Roberts, Kilkenny Four. All the signatures were in typewriting. The first three names sound as though they compose the Electrical Venus act, while the other four personal names appear to be those of the Kilkenny Four. No letterhead was used, merely note paper.

The letter said there was no strike at the Empress, Cincinnati, but that the acts had to leave there through the sanitary condition of the theatre, back stage, also the dressing rooms, which held two feet of water. The letter added it was necessary for the artists to lift their trunks on boxes and they had to wade about in the water while making up. The letter said the health and fire departments of Cincinnati could verify the statements. It also stated Manager Fish of the Empress, in the presence of the acts and an attorney, said he could not be compelled to furnish artists with either dressing rooms or lights.

The acts walking out, according to the letter, are recognized as people who never have had trouble with managers, but it was either leave the Empress or remain and be ill, the letter concluded.

About Tuesday in New York it commenced to be reported there had been no strike at Cincinnati, but that two acts had left the bill there last week because of the theatre's condition. At the Vaudeville Managers' Protective Association offices it was stated the association had given no attention to the Cincinnati affair nor the reports, since that house was not a member of the V. M. P. A.

DOG ACT PEOPLE ARRESTED.

Chicago, Feb. 21.

Lillian and James Murray, vaudevillians having a dog act, were arrested in Cincinnati Sunday and brought back here, implicated in the loss of about \$60,000 worth of jewels which "Mrs. H. DeWardener" (or in real life the Baroness de Wardener-Hollub) dropped on State street last Friday.

The jewels were picked up by Mrs. Murray and a friend, Marie Glavin, on the sidewalk in front of the Burnham dressing parlors, the finders making no effort to return the lost jewelry.

In the arrests the police took Miss Glavin, a chauffeur and four others.

The Murrys had been laying off for weeks, but upon getting hold of the jewels left for Cincinnati Saturday.

Miss Glavin told the police a story that may result in the Murrys being prosecuted.

The Baroness De Wardener, who identified the jewelry, has been herself identified by Lew Fields as Hattie Lorraine, a former chorus girl with the Weber & Fields shows in New York.

TWO ACTS DON'T AGREE.

Chicago, Feb. 21.

The two acts on the Palace program last week, with strong reminders of one another, could not agree to continue on the same bills over the middle western big time. Florence Moore is reported having entered the objection against further program appearances with Montgomery and Perry, the latter turn containing Billie Montgomery, her former husband.

The booking for the Palace here with the consequent publicity secured by the theatre, brought business to capacity at the Palace all week. Miss Moore and her brother, Frank, are held over for this week, while Montgomery and Perry are at the Columbia, St. Louis, where "The Forest Fire" and Carus and Comer were also sent, to fill up that program through Miss Moore's retention.

PLAY FOR CHIP AND MARBLE.

Chicago, Feb. 21.

Sam Chip and Mary Marble will be starred in a musical play next season, Winchell Smith doing the book and John L. Golden the score. The latter firm will also produce the play in conjunction with John W. Dunne, who will have charge of the direction.

No name has yet been chosen, but the piece will have a Delft or Holland background.

ROANOKE THEATRE FIRE.

Roanoke, Va., Feb. 21.

The Roanoke theatre in this city was damaged \$10,000 last night when a fire swept through the front portion of the house.

The rear, stage and dressing rooms, were not touched. The fire companies had the blaze under control shortly after summoned.

The fire occurred after the night performance. The house will continue without interruption. The Roanoke is owned by a corporation managed by E. D. Hines and is supplied with its attractions by Jule Delmar in the United Booking Offices, New York.

SALLIE FISHER.

The front cover this week carries portraits of Sally Fisher, a musical comedy celebrity, who is appearing in vaudeville for a limited time.

Miss Fisher's vehicle, "The Choir Rehearsal," by Clare Kummer, the author of two other successful plays this season, "Good Gracious Annabelle" and "The Successful Calamity." The playlet has for its theme a song, which permits Miss Fisher's soprano voice an opportunity to be heard at proper advantage.

The New York papers were unanimous in declaring the act a huge success.

I. A. T. S. E. CONVENTION REPORTED OPPOSING RATS

Predicted Next Week's Session at Cleveland of Union Stage Employees Will Go on Record as Intending to Stand Solely by Themselves. May Move to Force Burlesque Shows Into Carrying Full Stage Crews Next Season.

Chicago, Feb. 21.

When the International Alliance of Theatrical Stage Employees of the United States and Canada assembles in annual convention in Cleveland next week the belief is prevalent here the organization will go on record as opposed to any sympathetic movement with the White Rats unless the Alliance has big grievance and just cause for any move it may take on that score. The Alliance has troubles of its own without heaping any unnecessary affliction upon its shoulders.

Never before in the history of Alliance sessions will so many weighty and important things come up for discussion. It's reported the majority of delegates have been instructed to tactfully avoid any direct inference they will vote to go out with Rats on "strike" and that where lockouts come that are precipitated by the Rats that the Rats will be expected to carry on their own local fight without calling out Alliance employees that are perfectly satisfied with the salaries and treatment received.

From an inside source comes word the Alliance as a whole does not want any part of the Rats' so-called "Closed Shop" conditions as a "closed shop" condition practically exists now as far as real theatrical union labor can be classified.

Several factions are reported out to upset all convention precedents by bringing about a stormy session and have resolutions passed declaring the Alliance to be heart and hand with the present Rats' movement. Delegates will be on hand to nip any Rats' scheme that may embroil the Alliance when the Alliance does not wish to become "embroiled."

The Alliance can point to several specific instances where the union stage hands, picture operators and union musicians were "out" and members of the White Rats' Actors' Union went in and did their turns with non-union stage employees, etc.

Before any discussion bobs up at Cleveland the whole Rats' situation will be thoroughly threshed out in the executive session of the Alliance board in Cleveland this week.

In addition to the Rats' matter being judiciously handled, the Alliance will give much attention to the picture laws creeping up everywhere and some line of concerted action against adverse legislation is to be taken.

The war or at least threatened hostilities with Germany will also demand its share and the men are apt to go on record for peace, thereby following the American Federation of Labor's views on this subject.

There are other matters, many minor in detail, yet sufficiently weighty to demand attention at this time.

Many contract matters are on tapis and President Chas. C. Shay expects there will be a full attendance of the delegates, as final action now may mean more in the end than the members have any idea of.

From different sources comes word to Alliance men the burlesque companies plan cutting down their stage crews next year, i. e., eliminating one man anyway, with the property man as the man most likely to be eliminated.

Such a proposition to absolutely eliminate "props" would mean a serious body blow to the Alliance and throw many members out of work for the entire season. The Alliance may go on record as taking action saying burlesque shows must travel with a road crew, including the property man.

St. Louis, Feb. 21.

The St. Louis delegates to the Alliance convention in Cleveland are not saying anything publicly but plan to saw wood when they sit in session and there isn't one chance in a thousand of the St. Louis representation allowing any action being slipped over whereby factional Rats' interests would be benefited and the Alliance members the sufferers in the long run.

St. Louis and especially East St. Louis Alliance men have a well-defined grudge against the Rats for their attempted efforts to "pull" a "lockout" at Erber's whereby they would have been forced out of good jobs, every union man working for Erber being of the belief he is a fine boss.

"TIPS" CONSIDERED.

In connection with the International Alliance of Theatrical Stage Employees convention at Cleveland next week, starting Monday, and the probable act that convention will take upon its future relations with the White Rats union, it was commented upon along Broadway early in the week the matter of "tipping" will be considered.

In many of the secret meetings of the White Rats, it is said the "tipping" of stagehands by acts has been severely censured, the White Rats speakers using it as a point to react in favor of the actors when the Rats shall assume full control of the vaudeville situation through their "Closed Shop" idea.

Acts are usually satisfied with the "tip" system, believing it to be inevitable, and vaudeville acts have always of late years figured it as a part of their weekly expense account.

IN AND OUT.

The Two Georges left the bill at Loew's Boulevard the last half last week when one of the boys was taken ill. Wastica and Understudy, a seal act, secured the place. Lew Hawkins substituted for the same at the Hip, Baltimore, first half this week.

Archer and Wad replaced the Bell Boy Trio at the DeKalb, Brooklyn, the last half last week, the latter act leaving through its straight man becoming ill.

Henry Frey left the bill at Proctor's 58th St. the last half last week, losing his voice.

Lucy Valmont could not open at the Alhambra this week through illness. Lohse and Sterling substituted.

Kent and Stanley were out of the bill at the Jefferson, the first half through illness and were replaced by Raye and Byron.

The Sylvester Family did not open at the Lyceum, Canton, O., this week, owing to the illness of Baby Katharine, who is suffering from bronchitis.

CHICAGO HEADQUARTERS.

Chicago, Feb. 21.

The plans for the new theatre structure to be erected at State and Lake streets, in which are concerned Mort Singer, Martin Beck, Herman Fehr, the Kohl & Castle interests and Finn & Heyman, are most complete in their scope.

Two separate buildings will be put up on the large plot, under a long lease, to Marshall Field & Co., but which is really owned by the Kohl & Castle Co. The theatre itself will run up six stories and will be topped by an office building of an additional ten stories. The other building will also be 16 stories and devoted to offices and studios for those concerned in or allied with theatricals.

It is also intended to move the W. V. M. A. and the U. B. O. offices to the new buildings and that will naturally take many of the agents along. The W. V. M. A. now rents three floors in the Majestic theatre building for which it pays an annual rental of \$25,000. Many of the agents sublet from the association and that is also true of the U. B. O. suites.

The policy of the new house, work upon which will not start until the summer, has not been determined, but it is thought that a similar one to that of the Palace in Milwaukee will be used, which means pop shows and a split week. The Hip is at present the only pop vaudeville house in the "Loop" booked out of the W. V. M. A. offices.

SMALL TIME HOKUM STUFF.

Accounts say some of the small time agencies around New York have been trying an old hokum gag on the managers of booked by competing agencies. The opposition has sent those managers lists of acts that had already played at the houses, with salaries marked against the names much lower than were paid by the theatres, and at prices the agencies offering could not deliver. They hoped, however, to create suspicion and perhaps be able to "steal" away the houses.

It's an old dodge that could not fool any old time vaudeville manager, but might cause a newcomer to wonder. Some of the agencies have scouts up the state to guard against the practice, as most of it is confined to up New York state theatres.

LOEW'S BIRMINGHAM APRIL 2.

Marcus Loew has set April 2 as the date of opening for Loew vaudeville in the Bijou, Birmingham, Ala. It will give the Loew Circuit three stands in the south. There is Loew vaudeville now at Atlanta and Memphis.

The Lyceum at Memphis opened last week with a Loew policy. Marcus Loew attended the opening, returning to New York the end of the week. He said the southern prospects were very favorable.

Ed Schiller is manager of the Memphis house. Arthur Moscovitz is assistant manager.

LOEW'S MICHIGAN BOOKING.

Lansing, Mich., Feb. 21.

The Empress, a new \$50,000 vaudeville house, seating 800, will be ready to open about March 1.

The house, which is under the management of J. M. Neal, will play five acts booked through the Marcus Loew office, and a feature picture.

BRICKLAYERS HOLD ALOOF.

At the last meeting of the bricklayers' organization in New York the White Rats question was introduced by the executive in charge, but the brick masons decided they couldn't assist the actors' organization in any manner.

The bricklayers' organization is independent of the American Federation of Labor and is one of the strongest and wealthiest of the labor unions.

PALACE, MILWAUKEE, FIRE.

Milwaukee, Feb. 21.

A small fire in the new Palace theatre early Monday morning started the sprinkler system and in the absence of a watchman water continued to spurt out all over the house for hours until the reserve tank was emptied.

Considerable damage was done to the stage equipment. Among the scenery damaged were three drops belonging to acts booked in. Plaster work under the balcony was loosened and the seats and carpets completely drenched, necessitating the canceling of the first half show and the closing of the theatre until Thursday.

A force of 300 men have been at work so that the doors can be opened at that time.

The Palace is controlled by Herman Fehr, has a seating capacity of 2,800 and has been doing an excellent business.

Mort H. Singer said Monday night the Palace, Milwaukee, would resume its vaudeville shows Thursday, as the damage done by water at the fire would be repaired by that time.

Singer's report of the blaze was that the fire damage was almost nothing, but that the water made it necessary to suspend box office operations the first half of the week.

MOUNTFORD CALLED TO BOSTON.

Chicago, Feb. 21.

Harry Mountford left here late last week for Boston, called there, according to report, by James W. FitzPatrick, who wanted Mountford to tell the Boston union labor people the strength of the White Rats numerically and the resources of the organization, including its finances.

These questions, say the story, were put to FitzPatrick in Boston by the labor crowd he had approached, but FitzPatrick is said to have replied he was not familiar with those things in the Rats and would send for Mountford, who was.

FitzPatrick lives near Boston and is well known around there. Mountford isn't backward about telling anything.

Before leaving, Mountford prepared a 4,000 word article, which he first read to assembled admirers in his hotel suite here, giving the "strike" conditions at Boston, Kansas City, St. Louis and New York. He sent the story to all of the Chicago papers. The Tribune used 120 words—burying it in the second section of the paper. Mountford is reported to have keenly felt the indifference with which his article was treated by the papers, and it is reported to have convinced him the press does not accept the "White Rat strike" seriously.

The papers are probably tired of Mountford's "spoofing" about strikes. Unless some action happens immediately, the situation at this end, as far as the Rats are concerned, is a dead issue.

LINCOLN'S LIBERAL BILLING.

The Lincoln, Union Hill, N. J., which has been taken over by K. T. Marvin, will install vaudeville starting March 3 booked by Fally Markus.

The house is using 150 24-sheet stands throughout the surrounding territory, considered a record advertising expenditure for a small time house.

BUTTE'S NEW HOUSE.

Seattle, Feb. 21.

Sam Harris, of the Ackerman & Harris Hippodrome Circuit, announced this week his firm would erect a new theatre in Butte, to cost \$250,000. The theatre there is to be renovated and will continue to house the Hip shows until the completion of the new theatre.

Harris, Irving Ackerman, Adolph Rausch, Cal and Maurice Oppenheimer have gone to Spokane on an inspection trip.

MOUNTFORD CAUSES RUCTION IN BOSTON LABOR MEETING

**Intimation Against Boston's C. F. U. Men Brings Demand for
Apology or Departure. C. F. U. Votes to Declare All
V. M. P. A. Theatres in Boston Unfair. Boston
Theatre and Franklin Square Now Picketed.**

Boston, Feb. 21.

Several developments have come to the surface in the White Rats' strike now in progress throughout New England, the current week adding two more theatres to the affected picketed list, Keith's Boston theatre and the Franklin Park theatre, located in a remote section of Boston.

The Boston theatre adjoins the Keith big time house and is right in the heart of Boston's business district. Tuesday afternoon the Rats officials attempted to pull out the bill, but not an act "walked," the strike there being confined to the regulation picketing, each picket taking seven minutes before the front entrance of the house. While an unusually large crowd was attracted, by the picket's cries, no arrests were reported. At the Franklin Park no acts left the bill. This is a small theatre and no one seems to understand why the organization officials picked it for a further demonstration of their weakness.

The most important development to date, however, was recorded here last Sunday when the Central Labor Union of Boston held its regular meeting at 10 a. m., the gathering assembling at 240 Tremont street. Ed. McGrady, vice-president of the C. L. U., held the chair. It is reliably reported Harry Mountford came perilously near starting a battle in the hall, when, during one of his typical speeches, he intimated the Boston labor organization has been "kidded" by the managerial interests in this section. According to VARIETY's informant, P. Harry Jennings, president of the C. L. U., arose and insisted Mountford retract the statement immediately or leave the hall. The report says that Mountford gladly did so in an apologetic tone.

When the vote for placing the affected theatres on the labor list of "Unfair" came, the stage hands, operators and musicians' union delegates are reported to have made a strong argument against such a move because they hold an international arrangement with the managers which enforces them to give the theatres two weeks' notice in advance of a strike or walk-out. The action placing the affected theatres on the "unfair" list would place them in an embarrassing position in their home town, claimed the delegates, for the general public would not understand how any union affiliated with the C. L. U. could work in a house that was classified as unfair to organized labor.

The vote was taken and the assembled delegates unanimously decided to place every theatre controlled by the Vaudeville Managers' Protective Association on the list of "Unfair," although the operators, musicians and stage hands refused to take any part in the voting, according to the story.

It is said that Mountford at first only endeavored to have the Gordon and Lothrop theatres placed on the list, but President Jennings said it would hardly be fair to discriminate, and accordingly every theatre in the entire section was voted "Unfair."

There seems to be a strong undercurrent of suspicion against Mountford in labor circles about here, although Geoffrey Whalen is locally well liked and popular in labor circles, while the same men have respect for James FitzPatrick, who is really the only one

making sacrifices in the New England fight. Whalen seems to maintain his loyalty to Mountford despite the reported action at the labor meeting, but it would not be surprising if a break was announced in the immediate future with Mountford and FitzPatrick going their separate ways.

Mountford returned at once to New York, FitzPatrick assuming sole control of the local field. It was reported Keith's would be picketed Tuesday night, but no action was taken other than that at the Boston and Franklin Square.

RATS BOSTON MEETING.

Boston, Feb. 21.

The White Rats held an open meeting last Friday night at the Hotel Brewster instead of the customary hall. It was called to order at midnight, with Harry Mountford as the principal speaker of the session, which adjourned at 1.20, with about 80 persons present, all familiar faces at Rats meetings here of late. During the speech-making, also indulged in by others, the hotel sent a bellboy to the room asking that the applause cease as it was disturbing guests.

Closing the meeting Mountford stopped the singing of the Rats emblem song, to read the following wire he stated had just been received by him: "St. Louis, Feb. 10-20, gunmen with knives injured our pickets and badly hurt myself. Send help if you want us to continue.—Searjeant." Mountford overlooked mentioning whether "help" had been sent to St. Louis, or if he knew what kind of assistance Searjeant wanted. The members there, excepting Searjeant meant by "help" some money, asked Mountford no questions.

Mountford opened his address, which was a very thin talk as a whole, with nothing explained or told of that would interest Rats, by stating only himself and James W. FitzPatrick knew the plans of the Rats organization. He stated that for a long time he only knew of the plans, that he did not trust his associates and explained that when talking over plans with others, a leak might occur. Mountford claimed he knew a year ago about this strike and the date and said he had directed FitzPatrick to send out a code message the managers secured and fell for, with the managers sending out over 200 emergency acts as the result.

"People with yellow streaks are beginning to lend their names to articles in VARIETY," said Mountford, who added: "And I dare the VARIETY man who is present to print this." He then stated there was something wrong with every one of the traitors, also those who had resigned from the order and the signers of the articles. He said out of three paragraphs printed in VARIETY (article not mentioned) two were twisted and the third was "made up." Without mentioning those paragraphs Mountford offered to bet \$500 they were not true. In his talk, during which he referred to McIntyre and Heath and Cressy and Mayne, Mountford mentioned a Hayward woman. He was asked by Geoffry Whalen to be particular about the first name as the Rats had "a couple of lovely girls"

(Continued on page 25)

"WALK-OUTS" SORRY.

The vaudeville acts which "walked out" of the Gordons' New England theatres a couple of weeks ago are expressing sorrow at their hasty action, according to the vaudeville agencies in New York, where they have been refused engagements of late.

Several of the acts have been offering various excuses why they "walked out." While the booking men did not comment upon the reasons, they failed in any instance to even entertain their application for work.

The Vaudeville Managers' Protective Association is making additions to its "blacklist" by a daily process of adding names whenever required. Copies of these additions are immediately sent all members of the V. M. P. A. and their booking agents, keeping all the records up to date.

A prominent member of the Variety Artists' Federation of England, now in New York, was reported having protested last week to the White Rats against its action in "calling out" two V. A. F. members. The V. A. F. is affiliated with the White Rats.

According to the story the ground for the protest was the Rats had falsely represented to the two acts mentioned on the date they "walked out" in Boston, that a general strike throughout the country was to occur the same hour, and that every regular vaudeville theatre would be closed through it.

The two acts are believed to be the Dayton Family and Selbini and Grovini. It is further reported that the Dayton Family is not a member of the White Rats, excepting through the V. A. F. affiliation.

VARIETY's informant in this matter stated he understood the V. A. F. representative in New York intended to present the facts of the Boston strike and the imposition, with its consequent disastrous results upon the V. A. F. members, to the home office of that organization in England.

LOYAL ACTS REWARDED.

All acts refusing to walk out of the Gordon Brothers' theatres in Boston when the White Rats called a strike against those houses have been placed upon a special list by the Vaudeville Managers' Protective Association members, for a route carrying them through for the remainder of the season.

Wednesday most of these routes had been prepared, with the acts slated for temporary engagements.

NO "ROUGH STUFF."

Boston, Feb. 21.

That the local labor organization will not stand for violence of any kind whether mild or otherwise on the part of the White Rats against the managerial interests with whom they are battling was evident this week in a report emanating from an inside source that P. Harry Jennings, president of the Boston C. L. U. has advised Harry Mountford that at the first attempt of violence the C. L. U. would wash its hands of the whole affair.

The interview could not be confirmed, but it is said reports had come from prominent leaders in the Rats ranks that any act playing the houses placed on the "unfair" list would be placed in a physical condition that would permit their occupying considerable space in local hospitals.

A few weeks ago an announcement was published in the revived Rats official organ, "Player," advising acts that worked the affected theatres to carry a lily in their hands as there would be no other flowers.

This announcement was not looked upon as a sensible stunt around Boston and with the break of hostilities the labor leaders quickly came out with the statement no violence would be countenanced under any circumstances.

Later, to a VARIETY representative, President FitzPatrick stated that he would not stand for any rough work and would report the offenders.

RATS' AWFUL FLOP IN ST. LOUIS.

St. Louis, Feb. 21.

A more complete failure for a White Rats strike could not be recorded than happened here Wednesday last week, when a "strike" engineered for the Rats by George W. Searjeant, the Rats deputy organizer for this point, did not either make good as a strike or on the flaunted "bloodshed" policy of the Rats. Searjeant and his people were instead "beaten up." Searjeant is said to have included his wife among the injured to gain sympathy. St. Louis has been one of the strongest threats among the Rats for a strike, they always mentioning this town, having held it back for the last stroke.

The Rats failing to create a furor among St. Louis vaudeville houses decided to call a "strike" upon Joe Erber's vaudeville house. The ultimatum was delivered to the proprietor, Joseph Erber. He was given until 10 o'clock the next day to declare himself.

Erber refused to consider any proposition. He explained the demand that he engage White Rats acts was impossible, as he could not find enough to make a bill and could not maintain the standard he has established.

The "strike" failed to materialize. Instead Searjeant began picketing the theatres. To swell the number of picketers he took his wife and son, Harry Searjeant, 22 years old, and Nat Binns, an office employee.

Thursday night the family was passing circulars in front of the theatre and informing patrons the place was "unfair to organized labor." This despite every employee of the houses except artists was a union member.

According to a complaint Searjeant made to the police, "Four gangsters hired by the Vaudeville Managers' Protective Association" first struck Mrs. Searjeant. Binns was given a discolored eye.

At this point the family retired to the headquarters of the Bartenders' Union, where it was decided to abandon all picketing. They descended to the street to catch the first car for St. Louis. Several men were on the sidewalk and this time Searjeant and his son also were knocked down. Mrs. Searjeant and Binns were struck again, it is claimed.

The picketers broke away and ran back to their refuge with the bartenders. From there they called for police assistance. A patrol carried the family to the police station. After explanations had been made three detectives escorted the family on a street car to their home. All were given medical attention and so far have not again wandered so far from their fireside.

Erber, the proprietor of the vaudeville house, does not know who the men were. Neither does any official of the V. M. P. A. Searjeant is the only one who knows them. "Hired gangsters," he says, "imported to thwart our efforts."

There was no interruption of Erber's show at any time.

It was reported around since the trouble the Searjeants have had enough and won't be so intensely interested in the Rats organization hereafter.

The I. A. T. S. E. has gone on record as saying the Erber house is fair. The Rats proclaiming it unfair is reported what caused the Searjeants to run into trouble.

It is said the printer who got the unfair handbills for Searjeant, not being satisfied on the credit score of the White Rats, refused to make a full delivery until settled with.

Increase Capacity for Vaudeville.

The Alhambra, Brooklyn, a picture house owned by Ward & Glynn, will be closed June 1 and remodeled to have a seating capacity of 3,200, double its present size.

The house will be ready to open in the fall and will play split-week vaudeville.

CABARETS

"Just Off Broadway" is the new revue at the Pre-Catelan (formerly Bustanoby's) on 39th street. Dan Dody produced it, doing very well with the nine principals and eight chorus girls on the small mosaic floor of the restaurant. The floor is even made more awkward by a post in the centre. The show runs in two parts. The first is extremely lively, considering, and the second, which goes to a good flag finale, is split up into several specialties, a couple of the principals, Cavanagh and Everett, doing only their act or specialty. That is class dancing with some toe work included. The girl does very nicely with it. Two dances of this sort are done by the team and they are popular. Coral Melnotte is the number leader. One of her gowns is a "Kitty Gordon," and Miss Melnotte is fortunate to have a back that will stand the strain or stare. Her numbers were probably selected by Mr. Dody. At the finale of the first part, she and Duke Rogers sing "The Ghost Walk" to some breezy business. Mr. Rogers' cold temporarily robbed him of a voice, but he has a pantomimic sort of Apache number that called for no vocal display, and he also indulged in a bit of table business with a couple of other principals. Rogers and Wood, "sister" act, are sprightly little girls. Another team is The Shirleys, brother and sister, who sing some numbers in a pleasing way and get over. Ruby Wallace has the heavy solo singing to handle with her big voice and takes good care of that work. The choristers look rather nice, have several changes, one very effective in a waist design. Some of the number staging brings in the balcony as an assistant. Almost any assistance possible to be secured in the odd shaped cabaret cannot be overlooked.

A secondary step in the war which the theatre managers of New York are waging against the elaborate cabaret revues is to be taken up with the daily papers of the city, the managers demanding those restaurants which make a feature of the entertainment in their advertising be forced to pay the same amusement advertising rates the theatres do. The managers have discovered the restaurants have a rate with the daily papers about 50 per cent lower than that of the theatres. In checking up the advertising Tuesday morning it was discovered in each instance in the "American," the "Tribune," "Times," "World" and "Herald," the cabaret ads were placed next to the theatrical advertisements and all of the restaurants overshadowed the amount of space any legitimate theatrical attraction carried. The "Herald" carried Montmartre for 60 lines, the "World" had Rector's for 70 lines, the "Tribune" had Healy's for 65 lines and Montmartre for 60. The "Times," Reisenweber's, 80 lines; Rector's, 70; Healy's, 65, and the Van Cortlandt, 40. The "American" carried the largest with Maxim's, 120 lines; Reisenweber's, 80; the Garden, 60, and Martinique, 40 lines. In none of these papers was any theatre housing a musical or dramatic attraction represented with more than 20 lines. The "Times" is the only paper that has raised its rate recently for the restaurant advertising. The line rate of this publication for cabarets is now 45 cents, as against 60 cents for the theatres. Other papers are getting either 45 or 50 cents a line from the theatres, asking the restaurants 20 and 25 cents. The managers are going to make it a matter direct with the publishers of the dailies rather than with business or advertising managers.

With the theatrical, picture and park managers having a fight on their hands

to ward off the drastic censorship bills now pending at Springfield, a new phase in attempted amusement restriction was brought out in Chicago a few days ago when at a meeting of the city council judiciary committee Alderman Buck introduced a motion to prohibit all forms of entertainment and music in "dram shops." This has brought bitter opposition from the cabarets, which believed their lot hard enough with the one o'clock closing and Sunday shut down being enforced. It has been estimated that since the latter two restrictions were effected the sale of liquid refreshments has fallen off 50 per cent, though there has been a considerable gain in the eatables sold. Alderman Buck's motion was sent to a sub-committee with instructions it be considered with a motion set forth by Alderman Rodriguez in which it is suggested that cabarets be licensed separately of the saloon license.

Cabaret bookings this week by Billy Curtis included Arthur Madden, Gene White, Venita Pomfret, Lorch and Florence, Ann Spelton and Lillian Calvert (Strand Roof), Tina Campbell (Boulevard), May Green (Greeley Hotel, Newark), Hagan and Ross (Carr's Grill, Bridgeport), Conkwright and Lloyd (Jardin de Danse, Montreal); Gertrude Black, Lou Vermont (Shultz); Hanlon and Clifton (Ritz, Brooklyn); Gertrude Moulton, Connie Reed (Marlborough); Estelle Ward (Weimann's Domino Room); Violet Pearl, Miss Sturtevant (Little Hungary); Rosey Rose, Jane Wolf (Van Cortlandt); Bessie McCoy (St. Andrew's Hotel); Pietov and Leland (Rector's); Olga Rossi (Rector's, Montreal).

Cafe and hotel interests throughout Illinois accepted with no favor the news last week a bill designed to make Illinois prohibition had easily passed one of the legislative bodies at Springfield. If the bill passes both houses and is signed by the governor, the matter will be put squarely up to the voters on a referendum vote. At present the bill is framed chiefly to prohibit the sale of alcoholic liquors. Its chief opposition comes from those who believe beer and light wines should not be tabooed. But the prevailing opinion is that if the question ever reaches the ballots, the state will go "bone dry," since Illinois enjoys equal suffrage.

The steps for the formation of a Cabaret Agents' Protective Association were taken last week at a meeting held at the offices of Frank A. Miller. The meeting was attended by Joe Mann, Sigmund Werner, Max Rogers, Al. Herman, W. B. Sheridan and Mr. Miller. The new organization will be open to all cabaret agents and is designed to protect the agencies against acts which fail to pay commissions and to insure agents proper treatment from cabaret managements. Papers of incorporation are being drawn by the organization's attorney, Benjamin Levy, who attended the meeting and laid out a campaign for the agents to follow.

Enrico Muris died Feb. 14 at Bellevue Hospital, New York, of pneumonia, after an illness of a few days. Max and Gertrude Hoffmann took charge of the burial, in a plot at Calvary Cemetery, purchased by them. Muris has often been engaged by Miss Hoffmann to appear with her and they danced together in the Hoffmann act at the opening of the Cocomat Grove. The deceased was an Italian, coming to New York from South America with the first splash of the tango dancing craze. He was accredited the best tango dancer in this country and became well known along Broadway.

BOSTON'S MAYOR FAVORS PICKETS

Mayor James M. Curley has announced if the superior court upholds the lower court in its decision against the White Rat pickets arrested here since the beginning of the strike now in progress against the Gordon theatres, he will have the ordinance prohibiting loitering and sauntering changed.

The sauntering ordinance forbids loitering for longer than seven minutes. The police have been making arrests under it and convictions of the pickets have succeeded in interesting Harry P. Jennings of the Boston Central Labor Union, who in turn took the matter up with Mayor Curley.

The local labor unions fear a superior court decision on the question would establish a dangerous precedent in the event of a strike in which any of their members might participate.

ANOTHER "SUNDAY" TRICK.

Boston, Feb. 21. James William FitzPatrick, president of the White Rats Actors' Union and at present in charge of the "strike" in and around Boston, visited the city authorities at Haverhill, Mass., this week, accompanied by several prominent labor leaders of that vicinity. As a result it is understood the city officers have instructed the management of the Colonial theatre, where a "strike" is now being waged by the actor's organization, to close down tightly next Sunday and thereafter on the Sabbath.

It is understood the ruling will be applied to all other theatres in Haverhill, the closing law coming under one of the old Massachusetts' Blue Laws of years ago.

FitzPatrick recently interested the police department of Waterbury, Conn., in a similar ruling and managed to stop vaudeville in the Poli theatre in that city, it playing pictures instead.

FAITH LOST IN RATS.

Chicago, Feb. 21. From St. Louis and Kansas City comes word that the general belief there is that the Rats have become extinct as far as making any of the managers believe that "closed shop" conditions can be forced on them.

The managers out this way have shown every inclination to treat the stage hands, picture operators and musicians with every consideration.

The stage hands' alliance has some trouble in some sections, but it is regarded as "purely local" and expected to be adjusted along the usual lines.

UNION ADVOCATES "SLUGGERS."

Chicago, Feb. 21. According to printed newspaper statements, Edward Nockels, of the Chicago Federation of Labor, went on record at the Federation meeting Sunday as saying that when the White Rats trouble started here the union representatives will engage "sluggers" to wade into anyone opposing the Rats in picketing.

If Nockels et al. do call a "strike" and take the hand the Rats leaders assert the Federation will do, then there will be some call-downs and fines from the judicial bench when the "sluggers" are haled into court.

Nockels' assertion that "sluggers" will take a hand is an open declaration of "war" wherein physical violence may put a different angle to the threatened trouble.

RATS CAN'T CUSS.

In an effort to restrain the members from the use of explosive expressions the house committee of the W. R. A. U. has had a small red card printed which reads, "You Are Using Filthy Language. Stop It."

This is handed the offender.

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

RATS HEADQUARTERS MOVING?

It was generally reported around Broadway this week the White Rats proposed to change their headquarters from New York to Boston, where James William FitzPatrick is supervising the present "strike." This is taken as an indication something of a serious nature has arisen between the executives of the organization since Harry Mountford was recently credited with an announcement that the Rats headquarters would be established in Chicago.

It is now said FitzPatrick instructed Mountford to vacate Chicago, where the "strike" bugaboo failed to make any impression. When the International Executive arrived in Boston and bungled the labor connections to a point where it looked as though the Central Labor Union of that city would decline to support the Rats, the international president advised Mountford to return to New York and leave the Boston situation alone.

Mountford addressed an open meeting in New York Tuesday night. FitzPatrick was scheduled to appear at the same meeting, but up to a late hour Tuesday night he was still reported in Boston.

PAYING PICKETS WHO DIDN'T.

Oklahoma City, Feb. 21. A lively row occurred at a meeting of the musicians' union a few days ago when one member declared that though they helped pay for 12 pickets in the recent White Rats strike, all he could count on duty were seven. The inference was that somebody was pocketing \$5 a day on the "short count."

This picketing is still going on and probably will continue for some time. It is in the hands of Jack Campbell. He receives a salary of \$35, it is understood, which with other incidentals is shared by the quadruple Alliance (Rats, musicians, stage hands and operators' unions). Campbell was formerly stage manager of the Metropolitan theatre here.

Business in most of the houses is very big. At the Overholzer, stock, there is a turn-away at nearly every night show. This house with most of the others is on the "unfair list."

LONDON NOTIFIED OF "STRIKE."

The London "Performer," in its issue of Feb. 8, under a stop press (extra) head, publishes the following:

Just as we are going to press the Chairman of the Variety Artists' Federation has received a cablegram from Mr. Harry Mountford, which reads as follows: "Strike declared Monday. First five per cent. levy all White Rats earnings due Saturday. Publish Performer. You receive levies and forward us." The paper makes no comment on the matter.

RATS SHY A COMPLAINT.

No complaint has yet been served by the White Rats in the action that organization started to recover \$100,000 from VARIETY, through the service of a summons.

The Rats' attorney has secured several extensions of time to serve the complaint, the present extension granted by O'Brien, Malevinsky & Driscoll expiring March 1.

Until a complaint shall have been received VARIETY won't know what the Rats sued it for.

"HELLO, NEW YORK" AT \$1.50.

Kansas City, Feb. 21. Upon the return of Jack Singer from the west to meet "The Behman Show" here, it was announced Mr. Singer had arranged to send his other Columbia Circuit attraction, "Hello, New York," to the coast after the ending of the present regular season.

While west the Singer show will employ a \$1.50 admission scale.

VARIETY

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Sime Silverman, President

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Vol. XLV. No. 13

A Variety Club has been formed in Tampa, Fla.

Harold Kemp has returned to the United Booking Offices.

Billy Grady, the agent, has acquired a monkey as a mascot.

The Friars' next Sunday night Frolic will be held March 4.

Carl Lothrop is going south next week to rest from his recent illness.

Jack Frauer has severed his connections with the Barney Meyers office.

George Lydecker replaced William P. Carleton, "Follow Me" in Philadelphia, Monday.

Dick Arnold sails from San Francisco March 5 for a tour of the Rickard time, Australia.

Milan Roder, musical director of "Gypsy Love," left that show at Zanesville, O., last week.

Lillian Green has been made private secretary to Billy Curtis of the Broadway Booking Bureau.

Emelie Lea will leave "The World Dancers" after the engagement at the Riverside next week.

Paris Singer, who recently acquired the Madison Square Garden, is to reopen the Garden theatre.

Leo Stevens, principal comedian and producer with the stock burlesque at the Garden, Buffalo, left Saturday.

Louie Lavine, New York representative of the Fred Mardo New England Circuit, left this week for Boston.

Billy Delaney of the United Booking Offices has been away from his desk for a week or so, resting up.

Solly Lee, formerly the singing doorman at Hammerstein's, has been added to the staff of the Alhambra theatre.

The Allston, Mass., theatre is again being booked by the Boston office of the United Booking Offices. Five acts are played.

The Bert Leslie held on a larceny charge in St. Louis for alleged taking of money from chorus girls is not "the" Bert Leslie of fame in vaudeville.

Isabel Lowe has been assigned to task of general understudy for all of the woman roles in William Gillette's "A Successful Calamity."

Hilda Jerry Lesser, of the Tully-Muckenfuss office is now also the dramatic critic on "The Personal New Yorker."

The Bell-Thazer Brothers have engaged with the United Fairs Booking

Assn. for their fourth consecutive season to play fair dates starting July 30.

Dave Bennett has been engaged by Anderson & Weber to stage the numbers for "His Little Widows." He has just finished the "Oh Boy" production.

Clyde Cook, an Australian youth, engaged through Charles Bornhaupt to appear in American vaudeville, has had to cancel through having been refused a passport in Australia.

Jon. Cossells, the Scottish comedian, arrived in this country last week having been invalidated out of the British service. He is to make his debut in American vaudeville shortly.

Bolosay Kiralfy, whose card reads "London, Paris, New York," is in the metropolis at present seeking a business connection for the purpose of producing a mammoth spectacle.

Walter Betz, former manager of Keeney's, Brooklyn, is now booking the Keeney houses in place of Ray Owens, who is conducting the new Keeney film enterprises.

Jack Goldberg left Monday for Jacksonville, where his company, the Pictures Producing Corp., is establishing a studio to take comedy pictures with Johnny Ray starred.

Louis Mann is laying off this week and intended to return to New York from Chicago, to again go west the latter end of the week, opening on his Orpheum Circuit tour next week in Kansas City.

A. Hayman's will, filed for probate in the Surrogate's Court last Saturday, disposes of \$475,000. The widow receives the income from the residuary. On her death a trust fund of \$250,000 is to be created for Alf. Hayman, a brother. The latter also receives \$110,000 outright.

A wrong impression may have obtained from the recent instruction from the United Booking Offices regarding the mention of other nations in "war songs." The instruction is believed to have referred to objectionable mention only.

Jos. E. Howard has concluded an arrangement with Jack Squire, whereby the latter is to present "The Prince of To-night" on tour next season, featuring himself in the piece. This is the vehicle in which Harry Woodruff last appeared prior to his death.

Jas. E. Rome with the Sam Sidman Show was granted a divorce from his wife, Marguerite Ferguson, Feb. 1 by Judge Thompson in Chicago. The couple appeared for several years under the team name of Rome and Ferguson.

Mark Levy's original "gag," "The chauffeur had to run over himself," was utilized last Saturday by Bud Fisher in The World for his daily cartoon idea. Since Mr. Levy first published the joke in an advertisement in VARIETY twelve vaudeville acts and three burlesque shows have decided it was good enough for them.

Alice Cole, of the Loew Circuit, is given credit by Shapiro, Bernstein & Co. for being the quickest "study" of a song in musical circles. One day last week Miss Cole, says the music publishing concern, sang "Indiana" on the stage exactly 30 minutes after receiving it. (S. B. & Co. publish "Indiana.")

The Actors' Church Assn. of America will open its new headquarters on 48th street in the Union Church Building Monday, Feb. 26. The Rev. T. Basil Young will make the opening address. Scott Robertson is in charge of the headquarters.

Charles McNaughton has joined the Anna Held "Follow Me" show, replacing Harry Tighe, who is in the cast of "His Little Widows." Sylvia Jason remains with the Held show, under an individual contract with the Shuberts, and is to be seen in the new Winter Garden production.

Elsie Reisenberger, private secretary to John J. Murdock, has been in the Polyclinic Hospital for a week or so, recovering from a slight operation for an abscess. Miss Reisenberger lives in (shl) Union Hill, but refused to remain away so far from the office while ill. She will leave the hospital in a few days.

"The Small Town Girl" by Eugene Walter and Cronin Wilson, in which A. H. Woods is to co-star Robert Hilliard and Charlotte Walker, is to have its premiere at the Apollo, Atlantic City, March 8. In the cast also are Edward Abeles, George LeGuere, Mrs. Stuart Robson, Frank Westervelt, Gladys Alexander, Regina Richards.

James McBride, ticket taker at the Palace, New York, is ill with pneumonia. Upon his recovery Mr. McBride will receive a month's leave to fully rest. The Palace lobby is about the draughtiest one along Broadway. During the very cold spell in the early part of last week, McBride remained at his post, with pneumonia quickly following.

Billy Sunday has decided to postpone the regeneration of New York for a week and will not make his initial attack on the local vice and rum until April 8. This will give Sunday a week's layoff after his Buffalo campaign, and it will pass up the necessity of a conflict with the Church services on Palm and Easter Sundays. The tabernacle will be erected on the old American league grounds at 168th street and Broadway.

Frank Calder, the burlesque producer, ill for over a year, died at his home here Monday afternoon. Calder underwent an operation for cancer about a year ago and never recovered. A daughter survives. The Calder show "The High Life Girls," on the American wheel, will be managed by Frank Lawlor, who has had charge of it during the owner's illness. The Calder show will be managed by Frank Lawlor, representing Miss Calder.

The bill at Loew's Hippodrome, Baltimore, the last half of last week assisted in the presentation of an impromptu afterpiece entitled "Hokum," added to the regular show Saturday night. The piece was written by Jimmy Lyons and Jack Lewis. Acts taking part were Rice and Francis, Minerva Clark and Co., Archer and Belford, Jimmy Lyons, Adrian, Cornella and Adele, and Zita. In addition to the regular acts a local stage aspirant gave his services. The novelty was enthusiastically received by the audience.

Harry Van Fossen, playing the Frank Tinney role with the "Watch Your Step" company on "the Subway circuit," had to work half of the show in white face Monday night. When he arrived at the Shubert, Brooklyn, last week, he discovered there was no burnt cork in the make-up, it having been left at the Bronx opera house, where the show was last week. None could be secured at any of the drug-gists near the theatre. A messenger was sent to New York, so that the comedian could black up for his specialty.

Hoboken nearly started a flag sensation last week, in the Empire theatre, playing burlesque. Barney Gerard's show was the attraction. Gertrude Hayes is the principal number leader in the performance. While she was

singing the national anthem, a man in the audience got up and rushed out of the theatre, but tendered an apology a few days after. That's the show's version. A Hoboken man says that while the "Star Spangled Banner" was being played, all of a party in one box stood up excepting a man there, who was addressed by Miss Hayes, she asking him why he did not also stand up. Whereupon the man left the theatre and was not again heard of. Several native Germans from the boats interned at Hoboken often visit the Empire.

The producers on both the burlesque wheels (American and Columbia) have declared war on "pirate stock companies," who, they declare, have been lifting their best comedy bits as well as making unauthorized use of copyrighted "paper." There are estimated to be about 10 burlesque stock companies playing in principal towns where the regular wheels make stands. It costs me money for my material," said one manager this week. "And I do not propose to have some stock organization playing in towns where we appear at a very small admission help itself to the best things in my show. That's bad enough, but the theft of my paper is even worse. My paper does get into circulation somehow and is displayed by stock companies against which I have to play opposition. I suppose it gets into the stock people's hands when it is permitted to remain in a billroom instead of being posted as it should be. Many of us managers ship in quantities of paper that never gets to a billboard. When enough of it collects in a billroom (ofttimes these rooms are separated from the theatres) someone sells it and it gets about." Both the American association and the Columbia Wheel officials declare that they will seek out these material and "paper" pirates and carry a fight against them into the courts.

TOMMY'S TATTLES.

By Thomas J. Gray.

New cabaret revue is to have a cast of 15 principals. Some of those restaurants will do most anything to keep your mind off the food.

Moving picture companies looking for locations should not overlook Broadway from 34th to 47th streets, if they want scenes showing the trenches.

Now the base ball players are mixed up with strike talk. The song pluggers are still to be heard from.

The cheapest things in America at present are Chin Pieces and Wind Pads.

Think of the poor fellows who spent all their lives rehearsing a German dialect and now find out they may not be allowed to use it.

You have heard these: "I always knew you'd make the big time with that act."

"Can you imagine me being billed like that in this town?"

"We started off his show for him all right."

"The wife makes all her own wardrobe too."

"It's not the act, it's the way we put it over."

"They don't know what they want themselves."

"It's funny, the last time we played here we were a riot."

"Did you send our agent those press notices?"

"I was glad that week the old lady was with me."

It will soon be time for the boys to be talking about the "Farm."

Did you ever do an overt act?

WITH THE PRESS AGENTS

Alfred E. Henderson has postponed his "An Evening in the Trenches," with Robert Service at the Princess from last Sunday until March 4.

George Arliss will begin his return engagement at the Knickerbocker Monday in a revised edition of J. M. Barrie's "The Professor's Love Story." The cast will include Jeanne Eagles, Molly Pearson, Mrs. Arliss, Ethel Lane, Violet Kimball Cooper, Grant Stewart, Reginald Denny, Edgar Kent, Arthur Eldred, Malcolm Moreley.

"Boys Will Be Boys," produced by F. O. Whitney, was given at Wilmington, Del., Monday for the first time. The cast included Nanette Flack, Dolly Castles, Lucille Saunders, Lanetta Levey, Sam Ash, Lew Christie, Jas. W. Castles.

Marguerite McCarton and John Marrone were added to "Have a Heart" Monday. Margaret Romaine introduced two new numbers entitled "Daisies" and "Look in His Eyes."

PRESS OPINIONS.

OH, BOY!

A musical comedy in two acts, book and lyrics by Guy Bolton and P. G. Woodhouse, music by Jerome Kern. Produced at the Princess by F. Ray Comstock, Feb. 20, 1917.

If there be such things as masterpieces of musical comedy, one reached the Princess theater last night. To find the equal of "Oh, Boy" which delighted the audience through every minute of its two acts and earned new bursts of applause with every one of the eighteen songs, it is necessary to go as far back as "Three Little Maids" and "San Toy."—World.

You might call this a musical comedy that is as good as they make them if it were not palpably so much better. Certainly it is the happiest attempt to duplicate the success of "Very Good Eddie."—Times.

ENGAGEMENTS.

Helen Bond ("His Little Widows").
Mary Boland ("The Case of Lady Camber").

Ralph Hers ("The Love Mill," replacing Gustave Von Seyffertitz).
Scott Cooper, Harold Vosburg and Clara Burke ("Stocks and Stockings").

Carter De Haven, Frank Lator, Robert Emmett Keane, Harry Figue, Flora Parker, Mattie Burke, Helen Bond and Julia Ralph ("His Little Widows").

Doris Predo, Violet Hayes and Madge North ("Nina").
Tyler Brooks ("Boys Will Be Boys").

JAKE'S UNIQUE "BUSINESS" IDEA.

Jake Rosenthal has inaugurated a unique business pulling scheme for the Bronx opera house, which he directs for Cohan & Harris. Besides having made the lobby a pictorial show place for all Bronxites, Jake has paintings made of the leaders or officers of societies having a special night at the theater. These are also displayed in the lobby for weeks previous to the evening, then contributed by the theatre to the organization.

At present there is the painting of Ed. W. Curley, a prominent borough man, who leads a delegation securing the theatre for April 11. The Kossuth Democratic Club has the house March 8, and in the lobby is a frame containing oil portraits of all its officers.

The Bronx is doing business regardless. Last week "Watch Your Step" at that theatre drew \$7,800.

CHRISTIE MACDONALD AND "NINA"

Christie MacDonald may shortly announce she has acquired the production rights for "Nina" the Leslie-Cosmo Hamilton musical comedy, regarding which the Shuberts and the authors had a misunderstanding after the production had been rehearsing several weeks.

The managers say the authors failed to keep their promises in delivering numbers for the piece.

INTERNATIONAL CIRCUIT.

"In Old Kentucky," which closed its International Circuit season Saturday in Kansas City, may be taken into Canada for a tour. "Which One Shall I Marry?" closed its International travels this week at the Lexington, New York.

"Fraternity Boys and Girls," E. P.

Churchill's vaudeville tab, goes on the International Circuit at the Lyric, Indianapolis, Sunday, and will play the southern time which some of the shows have closed rather than take chances on "prospects."

The official closing date for the International Circuit has been set for the last week in May. The circuit has been closing its shows at the rate of two a week for the past two weeks.

ANGRY AT M'CORMACK.

Auburn, N. Y., Feb. 21.

This city is seething at John McCormack, who gave a concert here to a box office sale of 5,000 tickets, without the singer giving one full song, using choruses only.

The concert lasted 90 minutes.

MME. YORSKA'S PLAY.

"The People," Mme. Yorska's initial effort as an actress-manager, was presented for the first time in Elizabeth, N. J., last night (Thursday). In addition to the star Edmund Goulding and Ainsworth Arnold are in the cast.

PART DIDN'T SUIT.

Irene Leonard, English, who was to have made her American debut in the vampire role in the revival of "A Fool There Was," at the Castle Square, Boston, has declined the part, preferring not to debut in a role of that character in this country.

Mrs. William Courtleigh, whose husband is playing the former Robert Hilliard part, will be the vamp of the piece.

WARD PURCHASES RIGHTS.

Hugh Ward has completed a deal with Oliver Morosco for the production rights for England and Australia for "So Long Letty" and "Canary Cottage."

The former piece has been played by Mr. Ward's company in Australia. "Canary Cottage" is to be the first done in London, maybe late this spring.

BIG MASQUE FOR MET. O. H.

The highly successful Masque or pageant in blank verse given at Drury Lane, London, in 1915, organized under the direction of Lady Paget for the General War Fund, and which netted something like \$200,000 at a single performance, is to be repeated in New York at the Metropolitan opera house as soon as the plans can be perfected.

A number of the original cast of the London performance are now in New York, including Elsie Janis, Laurette Taylor, Constance Collier.

The "Masque" is a story of war in blank verse by Henry Parker. When announced Queen Mary and Queen Alexandra, as well as the King, would be present at the Drury Lane presentation, the auction sale of the boxes totaled about \$25,000. Seats brought equally fabulous prices, all royalty participating.

There will probably be some difficulty in selecting for the role of "Frightfulness" an actor willing to assume the part designed to depict Germany as a repellent type. Its impersonation in London was an entirely different affair. In the English production Miss Janis was cast as "Fire," Miss Collier as "War" and so on. There was no dancer in the Drury Lane showing and a new role, that of "Air," is to be taken here by Pavlowa.

Another newcomer to the cast is to be Ruth Chatterton, made up to represent Belgium.

"HIP" LEAVING CHICAGO.

Chicago, Feb. 21.

"Hip, Hip, Hooray" moves out of the Auditorium March 3, cutting two weeks off of the engagement which was to have been for eight weeks. The show will play the Hippodrome, Cleveland, week of March 5, and then will go to New York to disband. Cleveland was in the Hip show's schedule when the season started, but failure to come to terms caused a cancellation, the show laying off at the time. John R. Royal, manager of the Cleveland Hippodrome, was here last week and entered into a new agreement with Harry Askin.

Business here has not been up to expectations and the gross while averaging over \$32,000 weekly the show's share just failed of paying expenses. The Hip show management claims that it must get \$28,000 for its share to break even.

SHOWS IN CHICAGO.

Chicago, Feb. 21.

"Fixing Sister," starring William Hodge at the Princess, is regarded in some quarters as a sort of mystery attraction in the light of the in and out opinions as to the length of its run. Reaching here after an unimpressive New York engagement, a long stay was not conceded the play, though Hodge is a favorite in Chicago and even though it was here he made his record stand with "The Man from Home." He is now in his ninth week at the Princess, with the takings last week running over \$8,000, nearly reaching the holiday week gross. At times the play has slumped, but only for a few days, recovery invariably coming so that the weekly gross for the run has a weekly average of over \$7,000—considered good business for a play of the kind at the Princess. An explanation of the little fluctuations lies partly in the star having the support of various stage societies here and in the state, big blocks of seats going to these bodies. The show closes here two weeks from Saturday and will be succeeded by "The Cinderella Man."

The chances of "The Lioness," which George Tyler is presenting at the Blackstone with Margaret Anglin, seem good. A difference in opinion between the critics, with Mr. Tyler having several things to say, has won the show some extra space in the dramatic columns. Rupert Hughes, has been working on "The Lioness," his main object being to shave a half hour from the running time, the play not being over on the first night until 11.20.

"Sybil" had its local premiere at the Illinois Sunday with "Julia, Donald and Joe" featured. The advance sale indicates the Frohman play will enjoy big business for its three-week stay.

The Chicago, housing Lew Fields in his second week of "Bosom Friends," will according to present indications be dark next week, which is nothing new for this out of the Loop theatre. "Bosom Friends" will play one-nighters on its way into New York. Mr. Fields was considering an offer to take his show into the Hudson, New York, but it is understood the Shuberts have promised to make room for him in one of their own Broadway houses.

"Hip, Hip, Hooray" will leave the Auditorium March 3, which will have given the show a run of six weeks to its credit, although the original booking was for eight weeks. The big business in other mid-western towns made it look as if the Dillingham aggregation would be able to stay here for the balance of the season. Therefore, its showing here has been disappointing to the management.

SHOWS IN NEW ORLEANS.

New Orleans, Feb. 21.

"The World of Pleasure" is playing to capacity at the Tulane, expecting to reach \$16,000 on the week.

The Lyric is securing its share of the Mardi Gras business. The house closes Saturday for the Lenten season.

SHOWS IN LOS ANGELES.

Los Angeles, Feb. 21.

"Princess Pat" opened at the Mason in a drizzle to big business. The rains will greatly affect business at all theatres.

The Boston Grand Opera Co. began its annual engagement at Clune's Auditorium to the usual big society patronage.

TULLY PLAY FINISHED.

May Tully has returned to New York, having completed the elaboration of the vaudeville sketch "Mary's Ankle," into a three act farce. The piece will be cast during the coming week and placed into rehearsal the second week in March. Peggy Hopkins, in the sketch has been re-engaged for the play.



Showing ED CORELLI, originator of above trick, making his eleven hundred and eighty-fourth attempt this season, while CHAS. GILLETTE is talking his thirty-fifth hundred and fifty-second minute upon the same trick.

WORKING

BILLS NEXT WEEK (FEBRUARY 26)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S.C." and "A.B.C." following name (usually "Empress") are on the Sullivan-Considine-Affiliated Booking Company Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U B O," United Booking Offices—"W V 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," 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)
Adelaide & Hughes
Walter & Heath
Belle Storey
Sallie Fisher
Howard & Clark
Dainty Marie
Bernard & Janis
COLONIAL (ubo)
Jubilee week
Sully Roofus & W
Durkin Girls
Alf Loyal's Dogs
Clifford & Wells
Geo Rosener
Wilfred Clark Co
Vassar & Hazel Mann
Harold Dukane Co
Carrie Demar
Ingels & Reading
Bob Albright
"Patricia" (film)
ALHAMBRA (ubo)
Belle Baker
"Peacock Alley"
Jas Carson Co
Clark & Verdi
Werner Amoros Co
Frank Westphal
Lewis & White
"Patricia" (film)
(One to fill)
ROYAL (ubo)
Gese & Delaney
Miller & Mack
Eddie Carr Co
Clark & Verdi
Bradley & Ardine
Walter Van Brunt
Kramer & Kent
Rock & White
"Patricia" (film)
RIVERSIDE (ubo)
Grace LaRue
Chic Sale
"Peacock Alley"
"World Dancers"
Bennett & Richards
Oralg Campbell
Moore & Haeger
Skating Venues
"Patricia" (film)
AMERICAN (loew)
Meehan & Knapp
C & M Cleveland
"Criminal"
Archer & Ward
Will Stanton Co
Ruth Royce
Greno & Platt
(Two to fill)
2d half
The Deventers
Tom & Stasia Moore
Roberts Stewart & R
DeJeter & Termini
Eleanor Hater Co
Ruth Royce
(Three to fill)
LINCOLN (loew)
Leonard & Hall
Kelly & Drake
"Just for Instance"
Casson & Earle
Lipinski's Dogs
2d half
3 Ruby Girls
Ben & Hazel Mann
Laurie Ordway
General Orders
O'Connor & Dixon
4 Roaders
7TH AVE (loew)
Sheffell & Richman
Milani 5
Harry First Co
Mabel Harper
(Two to fill)
Thomas & Henderson
Kitty Flynn
Everyman's Sister
C & M Cleveland
Lipinski's Dogs
GREGLEY (loew)
Fraternity 4
Walte & See
Maude, Leone Co
Lew Hawkins
The Deventers
(Two to fill)
Hilda Schnee
Casson & Earle
Milloy Keough Co
Nat Carr
Equillo Bros
(Two to fill)
DELANEY (loew)
Howard & Hurst
Shabot & Dixon
Salvation Sue
Nat Carr
Equillo Bros
(One to fill)
2d half
You Wing
Archer & Ward
Will Stanton Co
Will & Mary Rogers
Sullivan & Mason
Maud Leone Co
(Two to fill)

NATIONAL (loew)
Mr & Mrs Baxter
Edah Delbridge 3
Fred Weber Co
Davitt & Duval
Billy Dale 3
Fentell Stark Co
2d half
White Mullaly & W
Holden & Herron
Burke & Burke
Low Hawkins
Ovel Sisters
ORPHEUM (loew)
You Wing
Laughlin & West
Doris Lester 3
Gen & Hazel Mann
McCloud & Karp
"Maid of Japan"
2d half
Daniels & Walters
Taneen Bros
Kelly & Drake
"New Producer"
Meehan & Knapp
(Three to fill)
BOULEVARD (loew)
Harrington & Lamster
Grey & Klunker
Sandy Shaw
General Orders
Tierney 4
2d half
The Lowrys
Howard & Hurst
Salvation Sue
Mabel Harper
Mullen & Rogers
AVE B (loew)
Sidney & Townley
Florence Rayfield
Frank Whitlister Co
Lander Bros
Sprague & McNeese
2d half
Malone & Malone
Felix Young
"Right Man"
Eva Shirley
Milani 5
H O H (ubo)
2d half (22-25)
Savannah & Georgia
Petrie & Bud
Whipple Huston Co
Edmonds & Ledum
Gillette 3
125TH ST (ubo)
2d half (22-25)
V Hampton & Shriner
Walton & Daiberg
Howard & Mack
23RD ST (ubo)
2d half (22-25)
Leech Sisters
M & B Hart
5 Idilias
Brooklyn
ORPHEUM (ubo)
Eva Tanyay
Emily A. Willman Co
Bert Baker Co
Cooper & Riccorda
Donald Roberts
Rudnoff
Hooper & Marburg
"Patricia" (film)
(Two to fill)
BUSHWICK (ubo)
Gert Hoffmann Co
Lucy Valmont Co
Adams & Murray
Pietro
Dyer & Faye
Noack
"Patricia" (film)
GREENPOINT (ubo)
2d half (22-25)
Eran Claron
Lawson Bentley
Travers & Douglas
HAILEY (ubo)
2d half (22-25)
R Coughland Co
Luder 3
Irving & Ward
Sutton McIntyre & S
PROSPECT (ubo)
2d half (22-25)
Avoloe
Imperial Trio
Conroy & O'Donnell
Vendino Winters
James Britt
BIJOU (loew)
3 Ruby Girls
Thomas & Henderson
Farrell & Farrell
"New Producer"
O'Connor & Dixon
4 Roaders
2d half
Greno & Platt
Sidney & Townley
Fred Weber Co
"Soldier's Wife"
McCloud & Karp
"Maid of Japan"
DE KALE (loew)
Ovel Sisters
Kelly & Mayo
"Soldier's Wife"

T & S Moore
Welch Mealy & M
2d half
Swan's Animals
Shedlet & Robinson
Chabot & Dixon
Doris Lester 3
Hoey & Lee
(One to fill)
PALACE (loew)
Holden & Herron
Helen Page Co
Eva Shirley
Mile Asoria Co
2d half
Henry & Lize
Florence Rayfield
Frank Whitlister Co
Gander Bros
Vaudeville in Mnk'nd
FULTON (loew)
White Mullaly & W
Harry Coleman
Eleanor Hater Co
Roberts Stewart & R
Will & Mary Rogers
2d half
Mr & Mrs Baxter
Kelly & Mayo
Harry First Co
Sandy Shaw
Fraternity 4
"FARWICK" (loew)
Malone & Malone
Tom Davies Co
Laurie Ordway
(One to fill)
Helen Page Co
Bell Boy 3
Mile Asoria Co
(One to fill)
Albany
PROCTOR'S (ubo)
"Motor Boating"
Schwartz Bros
Cartmell & Harris
Leo Wilson
Hill & Syllvania
(One to fill)
2d half
"At the Party"
Rockwell & Wood
B & N Hein
DeVoe & Storza
Herbert's Dogs
Albion, Pa.
ORPHEUM (ubo)
Morley & McCarthy's
Fox & Ward
Fred Ardath Co
Mudge Norton 3
Thomas 3
2d half
Gordon & Day
Helen Davis
Hipp 4
J & M Burke
Maid of Killarney
Alton, Ill.
HIP (wva)
Gladys Corrie
Mack & Earl
2d half
Transfield Sisters
Green McHenry & D
Altoona, Pa.
ORPHEUM (ubo)
2d half (1-3)
Peggie Brennan Co
Hugh Blaney
Princeton 5
Richards & Kyle
Herr Janner Co
Amsterdam, N. Y.
ORPHEUM (ubo)
Cabaret's Dogs
J & A Francis
"School Girls"
2d half
Whipper Huston Co
Lerner & Ward
The Posters
Ann Arbor, Mich.
MAJESTIC (ubo)
2d half
Polzin Bros
Bud Lorraine
Six Serenaders
Vine & Temple
Tennessee Ten
Perryville
Parish & Peru
Bert Hanlon
DeWitt Burns & T
Ponzella Sisters
Allen & Howard Co
Webb & Burns
Will Ward & Girls
RIALTO (ubo)
Macon Split
1st half
Anthony & Adele
Georgia Earle Co
Fisher Lucky & G
Novelty Clinton
(One to fill)
O H (loew)
Cooper & Hartman

Jessie Haywood Co
Alice Hanson
Rigoletto Bros
(One to fill)
Auburn, N. Y.
JEFFERSON (ubo)
2d half (1-3)
Seldon & Anelika
Ward & Curran
Black & Tan
"What's the Idea"
Austell, Tex.
MAJESTIC (inter)
(26-27)
(Same bill playing
Waco 28-1 and Ft.
Worth 2-4)
Riche & Burt
Burke & Harris
Alexander Kids
Caliste Conant
Hermine Shone Co
Britt Wood
Selma Braatz
Baltimore, Md.
MARYLAND (ubo)
"Glorious Gansol"
John B Hymer Co
DeForest & Kearns
Heckman Shaw Co
Lew Hoetz
Beaumont & Arnold
Knapp & Cornalla
(One to fill)
HIF (loew)
Aerial Eddys
Holmes & LaVere
"Harmless Bug"
Brown & Jackson
Bessie LeCount
J Fogarty's Revue
(One to fill)

4541 Bryant

THE CORNELL

114-116 West 47th Street, New York City

Housekeeping Apartments.....\$7.50 upward per week
Single and Double Rooms.....\$5.00 upward per week
W. E. SMITH, Manager.

Battle Creek, Mich.
BIJOU (ubo)
(Sunday opening)
The Storeys
Singing 4
"Petticoats"
Bessie Browning
McGooch & Tate
2d half
"Night Clerk"
Bay City, Mich.
BIJOU (ubo)
(Sunday opening)
"Night Clerk"
2d half
Pictures
Binghamton, N. Y.
STONE (ubo)
June Selmo
Fleides & Bernie
"What's the Idea"
2d half
Monto Duo
Phoenix 3
Delaney Rice Co
Birmingham, Ala.
BIJOU (ubo)
(Nashville Split)
1st half
Pleiot & Soffeld
Chas Janner Co
B Seeley Co
Diamond & Brennan
Diamond & Daughter
Boston
ORPHEUM (loew)
Harris & Lyman
Storm & Marsden
Hendrick & Padula
Ladies Belmont & L
Buch Bros
(Two to fill)
2d half
Jack Onri
Clark & Lewis
Homer Lind Co
Ladies Reduc Parlor
Hanley Lum & S
(Two to fill)
ST JAMES (loew)
Clark & Lewis
Woman Proposes
Fesalon & Rose
Josephus T
(One to fill)
2d half
4 Valdars
Bernert & Lloyd
Evil Hour
Mack & Vincent
"Holiday in Dixie"
Bridgeport, Conn.
POLI'S (ubo)
Louis Stone
HOWATSON and SWAYBELL
"A Case of Pickles"
LAUGH BROTHERS

Burns & Foron
Davenport & Rafferty
Joseph L. Browning
Polishing Papa
2d half
Potter & Hartwell
Eddie Hill
Arthur Sullivan Co
King & Harvey
6 Peaches & Pair
PLAZA (ubo)
Emille Sisters
Gates & Duval
Conroy & O'Donnell
Farrell Taylor 3
2d half
Pierce & Mazze
Three Syncopees
Reddington & Grant
(One to fill)
Buffalo
SHEA'S (ubo)
Sophie Tucker Co
Cal Boya Band
Burt & Johnson
Chas Mack Co
Kerr & Weston
(Three to fill)
OLYMPIA (sun)
Carson Bros
Eddie Maines
Clem Bevins
Fagg & White
Harvest Days
LYRIC (sun)
Leonard Phillips
J Levy & Girls
Victor's Band
Haddon & Norman
Remington & Picks
Butte, Mont.
PANTAGES (p)
(2-7)
B "Swede" Hall Co
Patricia
"Bachelor's Dinner"
Tabor & Greene
Samoya
Calgary
ORPHEUM
Linne's Girls
Lydia Barry
Newhoff & Phelps
Rice Elmer & T
Cross & Josephine
"The Cure"
F & A Asture
PANTAGES (p)
Tuscano Bros
Bernard & Meyers

Thos P Dunne
The Pelots
Chicago
MAJESTIC (orph)
Orville Harrold
Rooney & Bent
Montgomery & Perry
"Night Boat"
McConnell & Simpson
Swor & Avery
Loney Haskell
The DeMacos
"Patricia" (film)
PALACE (orph)
Adele Blodi Co
Cass & Comer
Jimmy Hussey Co
Kajlama
Lightners & Alex
Gautier's Toy Shop
Bernard & Scarth
Ruby Cavell Co
ACADEMY (wva)
Nettle Gordon
Perrin & Sandifer
Gallerini Sisters
(Two to fill)
2d half
Henry & Moore
Strong & Douglas
AMERICAN (wva)
Bernard Bros
Kane & Herman
Ross Bros
(One to fill)
Jas M White
Chas Seamon
"Girl in Gown Shop"
(Two to fill)
AVENUE (wva)
DeLisle & Vernon
Gracie Emmett Co
Mary Melville Co
Three Bardos
(One to fill)
2d half
Thos 3 Girls
Field Keane & W
Lew Madden Co
Jas M Morton
Lucy Gillette
COLLEGE (wva)
(Sunday only 4)
Roth & Roberts
Proslin
Allman Loader Co
KEDZIE (wva)
Two Blondys
Boothby & Everdean
Lew Madden Co
Geo Morton
White's Circus
2d half
Wilson Aubrey 3
Browning & Dean
Hayashi Japs
(Two to fill)
WILSON (wva)
G & L Garden
Foley & O'Neill
Jas M Morton Co
John T Ray Co
Lucy Gillette
2d half
DeLisle & Vernon
Virginia Fissinger
Mary Melville Co
"Mix Mix"
(One to fill)
WINDSOR (wva)
Kay & Belle
Fields Keane & W
Miss Melody
Roth & Roberts
Wilson Aubrey 3
2d half
Davis & Kitty
Gracie Emmett Co
Emily Darrell Co
Whites Comedy Cir
(One to fill)

Cincinnati
KEITH'S (ubo)
(Sunday opening)
"America First"
Julie King Co
Smith & Austin
Whiffle & Ireland
Harry Ellis
Ward & Van
Five of Clubs
"Patricia" (film)
EMPRESS (abc)
Delmore & Moore
Perley Lincoln
Bayes & England
Ray Lawrence
Alfredo & Pasquale
Royal Italian 6
Cleveland
HIP (ubo)
Fay Templeton
Olri 1,000 Eyes
Lillian Kingsbury Co
Chas L Fletcher
Connee Baird
Frank Crumit
Brenk's Models
Orville Stanun
PRISCILLA (sun)
Claude Ranof
4 Chums
Vivona La Flame
Norris & White
Bell Boy 3
"Merry Married Men"
Colo. Spgs. Colo.
ORPHEUM
(26-27)
(Same bill playing
Lincoln 1-3)
Muriel Worth Co
Burdella Patterson
Clay White Co
"Volunteers"
Donohue & Stewart
J & W Henning
Wallace Galvin

DENTIST TO THE PROFESSION
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Columbus
KEITH'S (ubo)
Nan Halperin
"Crescent"
Harry Green Co
Cap Anson & Daught
Wood & Wyde
Weston & Claire
7 Bracks
The Larneds
"Patricia" (film)
PASTIME (ubo)
(Charleston Split)
1st half
Lawton
Norton & Ayers
Dolce Sisters
Eddie Dowling
Zarell Trio
Crocketon, Minn.
GRAND (wva)
(Sunday only 4)
Freemont Benton Co
Rome & Wager
Hayashi Japs
Dallas, Tex.
MAJESTIC (inter)
Bill Pruitt
W M Cutty
Kltner Hawksley &
McK
"Bride Shop"
Mullen & Coogan
Arce Bros
(One to fill)
Danville, Ill.
PALACE (ubo)
(Sunday opening)
Three Ankers
Rae & Wynn
Freeman Dunham Co
Burley & Burley
"Sept Morn"
2d half
Pipifax & Panto
Thos DuFor Boys
Louis London
"Debutantes 1917"
(One to fill)
Davenport, Ia.
COLUMBIA (ubo)
(Sunday opening)
STAGING ACTS AND STAGE DANCING
Ad. Newberger
2307 BROADWAY, bet. 83rd and 84th Sts.
Tel. Schuyler 8200
Decatur, Ill.
EMPRESS (wva)
(Sunday opening)
"Four Husbands"
2d half
C & A Glocker
Boothby & Everdean
Ralph Connors
Mack & Earl
"Win Gar Revue"
2d half
Frear Baggett & F
Lans & Harper
6 Colonial Belles
Tower & Darrell
Mrs Eva Fay
2d half
"Vanity Fair"
Dayton, O.
KEITH'S (ubo)
Mrs G Hughes Co
Avelling & Lloyd
Bob Dalley Co
Lovenberg's Co
Royal Gascolines
Moshe H & M
(One to fill)
Denver
ORPHEUM
"Age of Reason"
Valletta's Leopards
Lambert & Fredericks
Mayo & Tally
Willing & Jordan
Martin & Fabrial
Inns Macaulay Co
PANTAGES (p)
Nancy Fair
EMPRESS (abc)
Olimpia Desval
Nouvelly Bros
Moss & Frey
Des Moines
ORPHEUM
(Sunday opening)
Edwin Arden Co
Nellie Nichols
Morris & Campbell
Wright & Dietrich
Pink's Reduc Parlor
Fritz Potts Co
Mr & Mrs J Barry
Detroit
MILES (abc)
Bassett & Bailey
B & P Valentine
Keeler & Belmont
"Night in Park"
Joe Flynn
"Intelligence"
COLUMBIA (sun)
Sylvester
Tiller Sisters
J & A Apple
Victor Bros
Fields & Adella
Wilson & Mack
Prince Charles
Columbia Players
Dunbar, Ia.
MAJESTIC (wva)
(Sunday opening)
"Maid to Order"
2d half
Folsom & Brown
J C Lewis Co
Weber & Elliott
Princess Katama
(Two to fill)
Duluth
ORPHEUM
(Sunday opening)
French & Els
Madlin Watts & T
Alice L Doll Co
Hirschel Hendler
Ben A Parker
The Norwells
Chas Grapevin Co
GRAND (wva)
Tossing Austins
Follette & Wicks
Five Armentos
(One to fill)
2d half
Dawn June Co
Chas Gibbs
H Auger & King Girls
Godfrey & Henderson
Easton, Pa.
ABLE O H (ubo)
Lapo & Benjamin
Helen Davis
Hipp
Fred Rogers
Maid of Killarney
2d half
Great Johnson
Fox & Ward
Mudge Morton 3
Skelly & Sauvain
Fred Ardath Co
St. Louis, Ill.
ERBERS (wva)
Transfield Sisters
Louis London
Al Fields Co
S Mori Bros
(One to fill)
Edmonton
PANTAGES (p)
J & E Dooley
Zelaya
Billy McDermott
Estrella & Pagean
"Unesda Girl Co"
Elmira, N. Y.
MAJESTIC (ubo)
Claire & Atwood
Bill Browning
Jack Gardner
Eddie Cox Co
6 Sylvesters
2d half
Church Trainor 3
"Fireless Reverie"
Bob Yost
5 Floremonds
Erie, Pa.
COLONIAL (ubo)
"Honor Thy Children"
The Sharrocks
Maxine Bros & B
Malita Bonconi
Willie Solar
(One to fill)
Evansville, Ind.
COLUMBIA (wva)
(Terre Haute split)
1st half
3 Moran Sisters
"School Days"
Neal Abel
Royal Tokio Tr
(One to fill)
Fall River, Mass.
BIJOU (loew)
Jack Onri
Foster & Ferguson
Homer Lind Co
Hanley Lum & S
Ladies' Reduc Parlor
2d half
Buch Bros
Hendrix & Padula
Storm & Marsden
Lewis Belmont & L
(One to fill)
Fargo, N. D.
GRAND (abc)
Schwartz Bros
Arlaine
LaRoy & Leever
Gardner & Vincent
(One to fill)
2d half
Hayes & Wynn
Wolfe & Zedella
Clarence Wilbur

INTELLIGENCE

MISS CRANE

The Occult Pianist

MAHATMA

Cabalistic Phenomenon

(Continued on page 14.)

NEW ACTS NEXT WEEK

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

Clifford and Wills, Colonial.
Harold Dukane and Co., Colonial.
Sully, Rogers and Sully, Colonial.
Gertrude Hoffman and Co., Bushwick.

Sallie Fisher and Co. (5).
"The Choir Rehearsal" (Comedy
(Drama)).

23 Mins.; Full Stage (Interior).
Palace.

To leave Tuckerton, Mass., was the only thought of Esmeralda Tucker (Sallie Fisher), the granddaughter of the man who settled the village. Esmeralda at one time reprimanded his picture on the wall of the little country home for having done that. To get away from Tuckerton, if only to see the county seat, Ducksbury, with its nice depot, might satisfy her longing for travel, said Miss Tucker, although she confessed to the minister that if anybody wanted her to remain in Tuckerton, she would be willing, and the minister fell for Esmeralda's wiles by kissing her at the final curtain. The same minister also pronounced Esmeralda's redemption for having rung in a hymn that was not a hymn in church one Sunday. Esmeralda was the leading and solo songstress of the choir when there was another minister in the village, but although Esmeralda liked him very much, too, he successfully left the town, as she said. The ringer Esmeralda sang was "A Wonderful Thing Has Come Into My Life." After the congregation heard it, the Elders of the church voted Esmeralda out of the choir for an off side play. Then they prayed for her, not only because she knew a song not in the book, but through she being the best customer of a peddler who sold face powder and scented soap. The evening the sketch opens, the choir assembles at Esmeralda's parlor for a rehearsal, something being the matter with the church. When the new minister hears about Esmeralda's escapade with a "regular song," he wants to hear it and to the accompaniment of an organ (or "melodeon") Esmeralda sings it again, then sings it at the finish, telling the minister the last time that while everyone else thought a "wonderful thing" was religion, she knew it was love. The clergyman replies its 50-50 anyway, as he falls for Esmeralda's pretty little ways and looks. The choir also sang "Where Is My Wandering Boy Tonight" and made it stand up, even in vaudeville, the old timer having been worked in through a legitimate excuse. Clare Kummer wrote this quaintly charming playlet and Sallie Fisher puts it over, with her playing, not forgetting her crinoline dress from last century's period, nor her voice that sounded big and fine. It was the same voice that sang Miss Kummer's song hit, "Dearie" once upon a time. Clare Kummer has been a busy little name in the theatrical advertising of this season, for New York. She wrote a couple of hits for the \$2 scale and has another in this sketch for vaudeville. There are several real laughs in the dialog and the supporting company has types. The most strength the playlet receives is from the unexpectedness of it. The better the audience the more they will like "The Choir Rehearsal," with its faithful reproduction of the small town limits. *Time.*

Healy and Chaplow.
Singing, Dancing, Crossfire.
15 Mins.; One.

81st Street.
Youthful mixed couple, going through nicely an approved routine of singing, stepping and crossfire. Nothing they do entitles them to be classified as other than a regulation small time turn. *Jolo.*

James B. Carson and Co. (13).
"The Models Abroad" (Tab).
49 Mins.; Full Stage (3 Scenes).
Colonial.

Though the program calls this James B. Carson act a musical comedy, it's just a tabloid in the way that is understood in vaudeville, and not a very good tabloid either. If it didn't have Carson's name as the star, William Le Baron as the writer of the book, with music by Robert Hood Bowers and staged by Frank Smithson, one would say this tab had been put on for the middle western houses, not for New York or other big cities. It has been playing outside the Metropolis. This is its first New York showing. Of course, Carson gets the centre and nails his shoes to it. That may be the biggest fault, Carson, although the book can not escape blame. Those who like Carson's "Dutch" or "Yiddish," whatever he intends it for, may accept him as funny, but he's too noisy a comedian to be really so, or at least he is in this act. If playing in the wilds had deepened the range of his speaking voice, Mr. Carson might go into a rehearsal for the proper adjustment of it. In his opening song, "Don't Make Me Laugh," that loudness became so pronounced it robbed the bit of any humor and there wasn't much of that anyway excepting a lisping girl in a "minstrel first part formation," telling about Washington having crossed the Delaware to get on the other side. It's hard to determine whether this joke was innocently placed in just to give the lisping girl an opportunity. Anyway as she seems to be the best dancer in the group, the chorus might lose her and the principals gain an important addition. Jacob Kaufman (Mr. Carson) goes to London with eight models to purchase gowns. While there when hearing Scotland Yard is after him for smuggling he changes his name to Max Bloom and rushes to Paris, with the octet, also an American newspaper correspondent in London and his sweetheart, with the Scotland Yard detective following. This with the bellboy of the London hotel getting a job as call boy in a Parisian dressmaking establishment lines up everyone for the final scene, the dressmaking "Salon." The French dressmaker, a man, who looked like a boy beneath his make-up, said his models had walked out on him so Kaufman tried on the gowns. They appeared as theatrical celebrities, starting off with Lillian Lorraine and going through the list, only missing Valeska Suratt. Suratt probably would have been in it had the act anyone who could dare impersonate her. That was about all, excepting the finale, although the five men did a number called "Trouble" and after forcing an encore, the page (Eddie Leamen) did a burlesque Hula. If you are ever in a theater and want to smoke when this act is on the bill wait until Mr. Leamen starts to do his Hula. Of the men Tom McGuire did an excellent straight as the detective, also doing a gendarme, and James McCormack was the juvenile reporter. Eleanor Irving is the principal woman, the only one, and enough. If "The Models Abroad" has been fooling the country people into believing it's a big time musical comedy act, maybe it can keep on doing it, but if it must be done, why not do it in not over 30 minutes? Although it booked because running so long, that may be a reason. *Time.*

Billy Glason.
Singing.
13 Mins.; One.
City.

Young man sings a couple of published songs in regulation style, then two others and a cissy recitation. For an encore another recitation, the latter done legitimately, with a singing chorus, a peace propaganda, rather well done. Opening the show at the City he did very nicely. *Jolo.*

Ethel Clifton and Co. (2).
"The Saint and Sinner" (Dramatic).
20 Mins.; Full Stage (Parlor).
Colonial.

District Attorney Van Osterman married a wife with money, got his political start through it and then became mixed up in an auto accident. He was at home, ill but safe, when into the parlor came a black robed young woman who wanted to know how he was. It seemed the dark clothed woman had decided Van Osterman would die anyway, so put on advance mourning. Mrs. Van Osterman (Edna Earle Andrews) had been waiting for her. She, the wife, caused reports to go out her husband was dying to bring one Janet Page (Ethel Clifton) to her home. Among her husband's papers Mrs. Van Osterman had found checks payable to Janet Page and a lease for a home in Fordham. So it isn't surprising a district attorney with no more sense than to give checks when cash was the thing should have gotten hurt somehow. Mrs. Van Osterman informed Miss Page of the checks and the lease and Miss Page passed over a knockout blow in return by saying besides there was a baby, also in Fordham. Then Janet told Mrs. Osterman a few things, all of them having worked overtime in stagedom, about the husband without affection, that there must be love and sympathy in the home, all fine for the balcony on Sunday nights. "You and your kind" was the hardest worked line. The talk got to Mrs. Van. She tore off the dictograph, burned up the phonograph record, phoned her lawyer to get a divorce and told the darkly dressed woman to go in and see the man she loved because he loved her as he didn't love his wife or something to that effect, then Mrs. Van leaned against the mantle and wondered who was the saint and who was the sinner. Quite touching. Miss Clifton wrote the playlet that has several contemporaries upon the small time, more or less directly related, and she played the lady with the baby. Miss Andrews was Mrs. Van Osterman. Bob Evans did an advisory butler. Some day when Miss Clifton is playing a break-the-jump stand, she might try Miss Andrews in the mourning role and herself as the wife. If it doesn't become permanent, it won't do any harm, for Miss Andrews plays so well Miss Clifton seems to be a better authoress than actress beside her. But the sketch has holding power for about the same position the Colonial gave it, No. 3, and the familiar theme always finds willing listeners, especially in vaudeville. It has also been a popular moving picture idea for several years. *Time.*

Roder and Ingraham.
Songs and Piano.
12 Mins.; One.
Fifth Avenue.

A male team with the pianist taking first honors. This chap, figuring second in the running, easily holds up the act. His partner who handles the major portion of the songs falls shy on several occasions through a kidding manner in which he tries to put them over. The boy at the piano displays a fair voice and a wealth of personality which together with appearance help him to put over his work with ease. No. 2 at the Fifth Ave., they did very well thanks to the pianist.

Raye and Byron.
Singing and Talking.
13 Mins.; One.
Jefferson.

A man and woman team, very English in their manner and also material. The talk doesn't get over on the small time and the lyrics of their songs are quite over the heads of the average small time audience. But with the proper routine laid out they would manage to pass. A little roughening of the comedy would help. The man does a clever bit of stepping. *Fred.*

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Promises.

"Pals First." Fulton (Feb. 26).
"The Professor's Love Story" (revival), Knickerbocker (Feb. 26).

"Wanted, a Wife" (12).
Musical Comedy.
25 Mins.; Full Stage (Special Set).
The "book" of George Choos, "Wanted, a Wife," is a dead weight upon the twelve people playing in it, particularly three of the four principals. The other principal has a small role. There are eight chorus girls who dress well in each of their changes, and the mounting presents a likable background that would be of decided advantage to a story of any value. Alan Brooks wrote the plot, with Walter L. Rosemont composing the music of the three or four special numbers, for which Darl MacBoyle supplied the lyrics. One of the songs is rather catchy. Frank Harrington is featured. He is a millionaire, the wealth depending upon he marrying before noon—and it is then eleven. The scene is a hotel lobby. A bellboy (Al Hinston) procures possibilities in the millionaire wife line from the hotel rooms, thus providing an excuse to bring on the chorus or show girls, in this instance more show than chorus, for the young women look well. Mr. Harrington struggles with his part. There is nothing else to do with it. He must continue to ask the girls if they will marry him, attempt "business" in that connection and try for humor in the light comedy way that seems too distant in this piece to be reached by him or the bellboy, who goes after a laugh with that "going up" thing as the elevator operator, the line having been used with the first elevator scene ever staged. Mr. Harrington has one solo effort and in it exhibits a peculiar singing method in taking a long note. He makes a book of it. Charlotte Taylor is the principal woman, with some dialog to faltering handle. She also mixes in with the musical numbers. For big time Mr. Choos provided a production, but his story is impossible, which spoils the total. The same result looks like this act's fate on small time as well, unless the book is rewritten for some brilliancy or a flash of wit now and then, or a new plot substituted. To engage people who could put this piece over the way it is would mean a salary list that vaudeville would not pay. *Time.*

Doris Wilson and Co. (3).
"Making Them Over."
15 Mins.; Full Stage (Special Set).
Alhambra.

Doris Wilson and her two sisters, Alma and Dot, assisted by a man in blackface (for a brief instant at the close of the act) have a clever comedy opening, with two of the girls as middle aged maiden ladies in a small town. The elder decides everything about the house must be kept under cover and saved until such time as the youngest shall enter the matrimonial market. There is sufficient comedy in this section to pave the way for the entrance of the younger girl, who comes in with a grand hurrah, wearing a flock of up-to-the-minute clothes and doing a dance. The elder sisters awakened by the noise, return and the place undergoes a quick transformation from a period of decoration that had its vogue in the early '80's to a modern furnished apartment. All this is in preparation for the million-dollar bridegroom-to-be who is to call. The two elder girls then make a transformation themselves, hold pace with the bridegroom in costume of sister. This is done with the aid of a trick cabinet up stage center and worked out most effectively. The change completed all await the arrival of the expected one, each having made up her mind to snare him if possible. But he turns out to be the unexpected—a dandy coon. *Fred.*

Mona Hungerford and Co. (2). "What Every Girl Should Know." 14 Mins.; Full Stage (Interior). Jefferson.

A fine little small time sketch, that with the right publicity should prove a strong box office attraction in almost any neighborhood house in the bigger towns and a sure fire draw in the smaller towns. But it needs the proper publicity in advance to arouse the interest. It is one of those acts that can be used as a mother's club argument, something the sob sisters of the local papers can gush over, and the manager will reap the harvest. The story is simple and the act in its play is rather crude, but a few minutes with a regular stage director could remedy that. The lightings should also be looked after, and little details such as a lot of green trees starting one in the face to lines such as: "Oh, mother, it's Christmas Eve, and look how it is snowing." The story is unwound in three sections. Mother is very much taken up with her philanthropy, especially a home for wayward girls. The latter is her hobby. On Christmas Eve she is preparing her annual report as the president of the society and has no time to talk to her daughter, a girl of about 16. The daughter finally leaves to do some shopping. The curtain is lowered for a second to denote a lapse. Next it is two in the morning. The girl has not yet returned. The mother awakes at the table and is frantic. The door slams and the girl enters, intoxicated. The mother upbraids her and the daughter in turn flays the parent for not having told her what it is every girl's right to know from her mother's lips, so that she can protect herself in the world. There is a ring at the phone. The police raided the house where the daughter and her sweetheart kept their assignations, and the boy has been arrested. The police want the girl. With that the daughter commits suicide by shooting, and a quick curtain. Then there is the tag; it is a mother's dream. The story is the veriest of melodrama, but it will get the money if handled rightly, and has the feature picture "Enlighten Thy Daughter" for added publicity.

Fred.

PUSS PUSS.

Jean Bedini Mac made little alteration from last season in the current "Puss Puss" production, although the wardrobe and musical department shows the effect of modern attention. The book is practically the same as carried over the circuit before with Charlie Mac, the diminutive English comic, and Bedini shouldering the bulk of comedy responsibilities. Harry Jackson falls in for a rather large share of the work in Hebrew character, working mostly with Mac, who plays the opposite comedy role, providing a healthful contrast for the low comedy efforts of Jackson. Jackson is gradually improving, and with time may develop into a capable comic, but at present he is still undergoing the development process.

Pam Lawrence is the leading woman, with Minni Harrison sharing the honors in that section, the two carrying the greater portion of the musical numbers to the inevitable encores. Miss Harrison is a sprightly miss, working continually and full of "pep" along with a reasonably good voice for her particular line. Pam Lawrence is a familiar figure in burlesque circles, and stands out prominently in the list of principals, seldom failing to score with the numbers assigned her.

The first part is full of action with one comedy "bit" after the other succeeding the numbers, the best scene being handled by Mac, Jackson and Al Ricardo, who essays the role of a lion. This could be stretched out a bit longer if possible, for it ran through to a continuous line of laughs.

During the action of this part the Empire Comedy Four, one of the best known of vaudeville's comedy quartets, and incidentally one of the best arranged for semi-low comedy, offered their specialty on the full stage. Aside from the comedy, the harmony of this combination is singularly sweet and seemed them a reasonably large portion of their returns.

There are several specialties staged during the show, but the best was the Ignatz Bluto Troupe, composed of several of the male principals, who provided a travesty on the conventional acrobatic family. This arrangement could be perfected for vaudeville, for it lacks that acrobatic and "bait" which is ever offered by Bedini and Mac. Bedini gave vaudeville some of its very best travesties.

Davis and Stafford (colored) were also in the lineup, offering their dancing turn, with "The Jail House" song practically stopping proceedings.

The production is up to the standard, with

some good looking costumes in the wardrobe. The combination of costumes offered during the holiday number looked about the best of the lot. The chorus is good looking, sings well and does its share to keep the action going. Bedini's show should please anyone, anywhere.

Wynn.

PALACE.

The Palace has a very good program this week, held up much by the success of the new sketch played by Sallie Fisher and Co. (New Acts). It closed the first part.

Monday night the Palace was capacity. Besides Miss Fisher, the bill held McIntyre and Heath in a revival; also Nesbit and Clifford, with the Mrs. Castle picture, "Patricia," to close the performance. If "Patricia" drew it didn't hold, for the walk outs on it were many when the slide announced the serial, although it was then around 11. New York takes "Patricia" so blamed seriously it doesn't strike one as possible anybody would walk out on the Castle picture without first having a good laugh at it.

"On Guard" is the current McIntyre and Heath sketch, with James McIntyre as a wench, at the wash tub in an encampment. Tom Heath is the sentry. It has been years since the couple played this skit around New York, and it proved a diversion to those who think they know all the McIntyre and Heath acts.

The closing vaudeville position was given Evelyn Nesbit and Jack Clifford. It was a hard spot, following all the singing and especially Miss Fisher's voice. The Nesbit-Clifford routine doesn't glitter, from the songs to the dances, although their double "tiger" dance is about the best thing they have done in that line; much better than the familiar fast stepping at the finish. This helped somewhat by an under-hold for a neck swing. Miss Nesbit struggles with a couple of solos, one a ballad that doesn't belong. The act is set in sections, one for "Poor Butterfly" (instrumental), to which strain their best dance is done. Another is a grove, with Clifford in a spongy skin. This is mostly pantomime, with Miss Nesbit seated before an easel "sketching" the monkey. There isn't much to the idea or work. However, about the most fascinating dancing costume Miss Nesbit has yet worn is displayed by her in the final dance. It seems though that "Evelyn Nesbit" still remains potent as a box office attraction. If that is so, "the act" doesn't become as important as these two people apparently believe it to be, through the attention they have given to the present one.

Next to closing and preceding the double turn was Harry Carroll, alone. He informed the audience in a "speech" his partner (Anna Wheaton) was opening that night (Monday) in "Oh Boy," and as he was trying to do a single, singing his songs alone for the first time in several years, he was somewhat nervous. Then Mr. Carroll sang again, after having run through his own musical compositions previously. Mr. Carroll did very nicely in the late position. He seems ever popular in this neighborhood.

Another composer on the same bill was Percy Wenrich, with Dolly Connolly in the No. 3 spot. Besides his titles on the program, Mr. Wenrich played them on the piano, and also had them listed on an easel, from which a boy removed the cards one by one to denote to the audience what melody Mr. Wenrich was then playing. This happened between Miss Connolly's songs. She has several, and almost as many dresses that Miss Connolly seems quite fussy about. The piano is decorated with a veiling of some sort she is posing before when the curtain goes up and poses and again against it later. Her songs are not striking, but the girl has a rather pleasant way and fitted in the position. The personal song about how she and Mr. Wenrich met, with its intended comedy lyrics, is not excruciatingly humorous nor timely. It must have been Tanguay who gave the others the impression it is intensely interesting in them privately as well as professionally.

One of the laughing hits was carried away by Clark and Verdi, in the next spot, doing their "Wop" turn with some new business and dialog, one of the new "gags" being the answer, "Hawaii! (How are you?)" to the other's question of "How do you do?" Not a great deal of the mid material was retained, and the new material was laughingly greeted.

Opening the show were the Four Readings with their routine recalling the Bard-Brothers' acrobatics. This act, which has a Bard also in it, is working a couple of the tricks in a slightly different way, such as the long leap while the two boys in it are doubly blindfolded. A slide used for a finishing trick in the routine, the boys sawing with their remains. Libonati (New Acts) was No. 2.

Simc.

AMERICAN ROOF.

A comedy show the first half brought big attendance to the Roof Tuesday night. The aerial house appears to have struck a gait of late. The house did not fill up early Tuesday night, but by 9 o'clock had a fine gathering.

De'Armo and Marguerite, a mixed juggling turn, opened. The man is a capable juggler, taking articles of all sizes with which to work. His cup and saucer trick would suggest that done by Paul Nolan. As both acts feature it to a certain extent, it would be advisable to decide upon the rightful owner. Taneen Brothers, No. 2, a blackface musical team, started in "Laughing at the 4-2-2-2-2 stream throughout their offering. The men use a good comedy idea in their xylophone work, which goes over handsly.

Several laughs were credited Brown and Barrows in "Back Home," a former Mack and Walker bench act. The girl is a capable

worker, with her partner's voice his main suit. The couple after going to a suitable clip from the start, did big with a bit of a "Canoe. Waite and Bee (formerly known as Cummin and Seaham) brought forth more laughs. The act consists of two men and a young woman. Much work is carried on in the audience, and for the Roof patrons it was amusing.

Joe Maxwell's revival of "The Ladies Red-riding Hood" was the big act of the bill and closed the first half. The act in its present shape should prove a comedy headline for small time. The cast is well selected for comedy purposes, the two central figures being a fat and a thin woman, who together furnish the bulk of the laughs. Much of the straight athletic routine would suggest that done by Will Roehm's Athletic Girls.

Pleison and Rose opened after intermission. The Rose name is new to the turn, Pleison's former partner having been named Goldie. The little chap is a clever Hebrew comedian and took down an easy hit.

The sketch of the evening was furnished by Maude Leone and Co. in Willard Mack's "Inside Stuff." It proved a corking addition, holding the attention completely. It has a great theme which cannot help but interest three-day audiences.

Eva Shirley, next to closing, disclosed a trick voice with which she was fairly successful. "Poor Butterfly," although a great instrumental number, proved little vocally for this young woman. Miss Shirley found the audience waiting for some singing, and fared accordingly. Artola Brothers, on the triple bar, closed to a seated house.

COLONIAL.

The excellent Colonial bill this week has two distinct hits, neither of the acts securing the leading position. The first act, both real variety turns. It happened in a bill that had a dramatic sketch, a large musical comedy production and a double voiced singer, but all the rest had to be content with third or worse.

The hitting acts are Bennett and Richards (New Acts), who in a blackface act with a hard new idea walked away with the entire show after closing their turn second after intermission. The other had Cooper and Ricardo, in the No. 4 spot, who got their mark solely through the comedy efforts of Irene Ricardo, although Max G. Cooper, besides doing a fair straight, made an individual score with his first song, "Lone and My Glimme the Ring," probably chosen after a dispute as to which of several titles submitted might be the best one. Miss Ricardo at times suggests Fannie Brice in her work as well as looks, but she seems to be aiming for individuality and securing it. Many of her ideas are comedy and funny and they are good, for the act nearly stopped the performance after their funny bit with an axe and a small tin horn, playing "Yaka Hula" on them, breaking in now and then to sing the first lines of the chorus. If this team remain together until next season they should have new talking material written for them.

They have a number of small time hits with that "Glimme the Ring" stuff, both on the program and in the act, from the old days. But even so it made the act so much harder for the girl to put across which suggests what she might do with a regular act, either single or double. Mr. Cooper is now singing and doing the straight better than he did at anything.

Rhithel Clifton and Co. (New Acts) in the dramatic sketch were just ahead of the two-act, with James B. Carson and Co. (New Acts) following them in a vaudeville production that recalled the Jesse Lasky days, although Mr. Lasky was wont to spend more money than the Clifton act. This act, which Gordon and Ricardo made it easier for the Carson act through living up the house than it would otherwise have been and the turn did quite well, although there is hardly anything that could be called merit connected with it.

Opening the second part was Claire Rochester. Her picture drop came in handy, for the position, but she omitted her description about motoring to the Coast. Miss Rochester got a flying start with "Indiana." Miss Rochester made rather a strong bid for popular approval near the end with a ballad. Commencing Thursday, Miss Rochester started playing two shows this week, the Colonial and the Bernhard show over in Brooklyn, she leaving with that troupe for the road next week. Dainty Marie was the final vaudeville act, with "Patricia" closing the show.

Opening were the Lelands, with their rapid oil sketching that did well enough, but seems somewhat quiet for a big time opener in the days of the Second World War. The act has changed about his "nut" matter some, with the result it didn't get across, Westphal carrying himself over the best he could with rag piano playing that should direct his attention to the possibilities of the piano altogether and the danger of nut stuff, which might be cold now, for it certainly has had a long run before intelligent audiences.

Simc.

CITY.

The bill at the City for the first half was about evenly divided between three-day turns and those from the two-day circuits. After a splendid overture, made up of excerpts from "The Chimes of Normandy," it opened with The Georgetown, who have played the best laughs with their act, and the band of the troupe, which was Frank Westphal, who has changed about his "nut" matter some, with the result it didn't get across, Westphal carrying himself over the best he could with rag piano playing that should direct his attention to the possibilities of the piano altogether and the danger of nut stuff, which might be cold now, for it certainly has had a long run before intelligent audiences.

The fourth position was given to Mason and Murray, man and woman in singing, crossfire and stepping. They are a classy small time couple and are constantly improving. With a

bit smarter "talk" they would be contenders for big time. The man seems a bit too legitimate for vaudeville, while the woman has a lot of spontaneity.

Dr. Cook of North Pole fame, or notoriety, talked for about 20 minutes on his arctic trip, aided by a series of slides and maps showing the progress he claims to have made in his dash to the Pole. The audience wasn't especially interested in "Doc," though they listened respectfully.

Charles Alcorn, direct from the Keith Circuit, presented effectively his comedy cycling act with seven assistants, followed by the Two Leightons, with their special drop in "One" and using "You Done Me Wrong" from the former Thres Leightons act. Haywood and Clayton, man and woman dancers, closed the show—that is, closed the vaudeville entertainment, and was followed by the Fox feature, "A Child of the Wilds." They do a routine of excellent stepping, with special scenery, that would do credit to any two-day program. The man is especially artistic in his terpelchorean efforts. Their beautiful costumes aid materially to the generally fine presentation.

Jolo.

ALHAMBRA.

This week will be a gala week for the Alhambra from the box office standpoint, because Eva Tanguay is the headline. The program stated, "Welcome! Welcome!" It didn't have to. The capacity audience was indeed welcome. They applauded her continually, and then "I Don't Care" raised another storm. Seven other acts on the bill, opened with the usual film Weekly. Lothe and Sterling, aerial, started the show well; replacing Lucie Valmont, billed for the spot.

Jack Ryan and Billie Joyce with songs that were strong favorites and the second spot. Alf Loyal's dogs were third, and the comedy efforts worked out as laugh winners.

Lydel and Higgins, assisted by an unnamed young girl, have an act a little too lengthy, running 27 minutes, with several spots that drag. Higgins might cut the recitative portion of his "Lonesome" song. The dancing finish sent the act over. Doris Wilson and Co. (New Acts) closed the first part.

"Oklahoma" Bob Albright, assisted by a lady pianist, opened the second section with songs and stories, playing up his song imitations of others for the greater part. Billie Reeves, with Dolly Lewis and George Lynch, in "The Right Key But the Wrong Flat" were a laugh from the moment Reeves appeared. Then came Miss Tanguay, "Patricia" closing.

Fred.

FIFTH AVENUE.

The Fifth Avenue ran its usual show this week. Monday night the house had its customary capacity. The elimination of a couple of turns this week noticeably improved the grade of the bill.

Reddington and Grant opened, with their trampoline turn, which scored laughs in abundance. The bounding team followed Mabel Burke, who offered an ill, song to good returns. Roder and Ingraham, No. 2, passed nicely.

Lothe and Harriet Rempel and Co., in "You," a satire much resembling an idea "Overtones," got but a mild reception. The piece is not specially well played and what comedy is attempted falls decidedly flat.

Winona Winter, who followed, braced the show up noticeably. Miss Winter finished decidedly strong, with her ventriloquist bit. Few women ventriloquists can outdo Miss Winter in voice throwing.

Much comedy of the old school was furnished by Linton and Lawrence, a mixed team, the girl of which is an eccentric comedienne. This couple was credited with several laughs but their real returns came with the dancing finish.

The big dash was Ruth Thomas and Co., in the same act as at the Palace last week. The Thomas turn is decidedly flashy one, and much more pretentious than anything seen at the Fifth Avenue in some time. It has some good ideas, is artistic and exceptionally well staged.

Val and Ernie Stanton took down the real comedy hit of the bill next to closing. The two boys jumped in at the start and had the audience laughing continually. Major Doss, known as "The Man That Grows," closed the show inauspiciously.

JEFFERSON.

A mighty speedy little small time show at this house the first half for the audience. The show opened with an L-KO comedy that put the house in high spirits for the balance of the bill, which comprised the usual eight acts and a five-reel feature. The latter was the third of the McClure "Seven Deadly Sins," with Nance O'Neil as the star.

The show got under way at 8.15, and the feature was on at 10.02. That is some speed for eight acts and a news weekly. The Landry Brothers opened, doing only four minutes, but their routine was so good it won applause all the way. Raye and Byron (New Acts), second, suffered a little from lack of material.

Saona, the impersonator, was sure fire with his American hero. Eleven characters in 12 minutes was the record he hung up, and there were just eleven rounds of applause. The Hearst-Pathé Weekly followed.

"Crusoe's Isle," Whitney and Wilson, Mona Hungerford and Co. (New Acts).

Murray Bennett, next to closing, complained comically at the manner in which the audience was treating him, although he had no cause for it.

"The Monkey Hippodrome" was the laughing hit of the bill. It was a corking closing act for this bill.

Fred.

BILLS NEXT WEEK.

(Continued from page 11.)

Jerome & Carson
4 Slickers
Filiat, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Saginaw split)
1st half
Max Bloom & Co
Fond du Lac, Wis.
IDEA (wva)
2d half
(1-3)
Mansfield & Riddle
Fargo & Wells
PRINCESS (wva)
(Sunday opening)
Klass & Weyman
Silbert & North
Glorio Haynes & M
(One to fill)
2d half
R T Alexander Co
Hartz & Evans
Middleton & Spellmeyer
"Grl in Moon"
Ft. Wayne, Ind.
PALACE (ubo)
Four Roses
Guerra & Carmen
"He's In Again"
2d half
Three Ankers
Alexandria
C & M Dunbar
Elsie Williams Co
Byal & Early
Horlick Family
Ft. Williams, Ont.
ORPHEUM (wva)
2d half
(1-3)
The Ferraro
Hopper & Burkhardt
Kelly Hart & G
Bull Bear Indians
Galveston, Tex.
OPERA II (inter)
(25-30)
(Same bill playing
San Antonio 28-4)
Mantilla & Cahill
Duffy & Lorenz
Oliver & Oip
Herbert Clifton Co
Maryland Singers
McKay & Ardine
3 Kitaro Japs
Grand Rapids, Mich.
EMPRESS (ubo)
Avon Comedy 4
Bonita & Hearn
Nelson Waring
Moran & Wiser
McShane & Hathaway
Isakawa Japs
(One to fill)
Great Falls, Mont.
PANTAGES (p)
(27-28)
(Same bill playing
Anaconda 1)
Military Elephants
Francis Renault
John P Wade Co
Wells Northworth & M
"Smart Shop"
Green Bay, Wis.
ORPHEUM (wva)
2d half
(1-3)
Scamp & Scamp
Great Lester
McLallen & Carson
(One to fill)
Hamilton, Can.
TEMPLE (ubo)
Blanche Sloan
Jenks & Allen
Harry & Eva Puck
Dave Roth
H B Toomer Co
Yates & Wheeler
(One to fill)
Harrisburg, Pa.
MAJESTIC (ubo)
Richards & Kyle
Thomas & Hall
Elkins Fay & E
Herr Jensen Co
2d half
Fred Rogers
Neddes Fagan Co
"Lingerie Shop"
(Two to fill)
Hartford, Conn.
POLI'S (ubo)
Bally Hoo 3
Beatrice McKenzie Co
Jackie & Billie
Three Synopates
Joy Riders
2d half
Frazer Buntz & H
St Clair & St Clair
Crawford & Broderick
Farrell Taylor 3
La Veer
PALACE (ubo)
Juggling Delille
Tilu & Ward
Debon & Davis
Mullen & Meyers
6 Peaches & Pair
2d half
Lucoty & Costello
John G Sparks Co
Margie Gray
7 Little Darlings
(One to fill)
Alexandria, Va.
FEELEY'S (ubo)
2d half (22-23)
Lynne & Francis
"All Wrong"
Dirkin Girls
Geo Auger Co

Kokomo, Ind.
SIPE (ubo)
2d half
(1-3)
Wills & Kemp
Carletta & Howland
Four Roses
(Two to fill)
Lafayette, Ind.
FAMILY (ubo)
Wolffs Mus Revue
2d half
Frank Hartley
Jimmie Lucas Co
Vera Sabina Co
Winona Winters
"Fashion Shop"
Lancaster, Pa.
COLONIAL (ubo)
2d half (22-23)
Marion Harris
John & Mae Burke
Nardine
Leon & Adeline Sis
Lansing, Mich.
BIJOU (ubo)
(Sunday opening)
(Kalamazoo split)
1st half
Arnold & Florence
"Darn Good & F
Dae & Neville
Patricia & Meyers
"Song & Dance Rev"
Lima, O.
ORPHEUM (sun)
Nizla Bros
J C Nugent Co
Geo Davis
Hello Honolulu
2d half
Naughty Princess
LYRIC (ubo)
(Sunday opening)
Lincoln, Neb.
LYRIC (wva)
Armstrong & Smith
(One to fill)
2d half
Lew Hoffman
Colonial Belles
ORPHEUM (wva)
R T Alexander Co
Herry LaToy
Herman Leib
Al Wohlman Co
Mme Gilles Co
Little Rock, Ark.
MAJESTIC (inter)
Capes & Snow
Original 4
Bertram May Co
Tudor Cameron
Raskids Russians
2d half
Friscoe
C Weston Co
Vadie & Gyl
Josie Heather Co
Lunette Sisters
Logansport, Ind.
BROADWAY (ubo)
Two Pikers
2d half
"Sept Morn"
Los Angeles
ORPHEUM
(Sunday opening)
Geo Nash Co
Peters & Douglas
Mme Chilson Ohrman
Odiva
Imhoff Conn & C
Poster Ball Co
Cressy & Dayne
Harry L Mason
PANTAGES (p)
Gaston Palmer
Metro 5
Wilson Bros
Gruber's Animals
R & E Dean
Louisville, Ky.
KEITH'S (ubo)
(Sunday Opening)
"Ruberville"
Julius Tannen
L M Man Co
Louis Hardt
Gerard & Clark
Booth & Leander
Lowell, Mass.
KEITH'S (ubo)
Gallanda
Smith & Farmer
Van & Bell
J B Morgan
Cabaret Grl
R & G Dooley
Blins & Bert
Macos, Ga.
GRAIN (ubo)
(Atlanta Split)
1st half
Forest & Church
Dinkins B & E
Wm Ebs
The Terrys
(One to fill)
Madison, Wis.
ORPHEUM (wva)
"Hose Girls"
Hayes & Neal
Darrell & Hanford
"Miss America"
(One to fill)
2d half
"Maid to Order"
Manchester, N. H.
"GRAND"
(Chattanooga split)
1st half
J B Smith
Willard & Wilson
Edna Aug
Black & White
(One to fill)
5 Young Americans

TOMMY HAYDN

(HAYDN and HAYDN)

Still working successfully, but will resume work with Fred within the near future as he is rapidly improving.

Direction, PAT CASEY

Wm Lesley
Abbott & White
"Dr Joy's Sanitarium"
(One to fill)
Marinette, Wis.
BIJOU (ubo)
2d half
(1-3)
Parker & Butler
DeAlbert & Gerber
(One to fill)
Marion, Ind.
LYRIC (ubo)
Carletta & Howland
Eyal & Early
2d half
Guerra & Carmen
(One to fill)
Marshalltown, Ia.
CASINO (abc)
2d half
(1-3)
Trolley Car Duo
Evans & Newton
Lieut Eldridge
Sterling Highlanders
Valentine Vox
Mason City, Ia.
REGENT (wva)
(Sunday opening)
Willson & Sherwood
Armstrong & Smith
2d half
Ray Snow
LYRIC (ubo)
(One to fill)
CECIL (abc)
Lieut Eldridge
Marion & Willard
2d half
Goldberg & Wayne
(One to fill)
McKeesport, Pa.
FAMILY (ubo)
Willard
DePace Op Co
Leach Wallin 3
Finn & Finn
Winton Bros
2d half
"The Elopers"
Mysterious Will
Leipalg
Kimbald & Kermeth
Gold Seal

FRANCASIA (ubo)
(Ottawa Split)
1st half
Hallen & Hunter
Jack Marley
8 Berbers
(Two to fill)
Moose Jaw, Can.
ALLAN (wva)
(26-27)
Rambler Sisters
"The Tamer"
Fitch Cooper
Billy Bouncers Clr
Muskegon, Mich.
REGENT (ubo)
(Sunday opening)
DeWitt Young & Sis
Knight & Carlisle
Elsie Williams Co
Alexandria
Ned Nestor & S'heart
2d half
"He's In Again"
Nashville, Tenn.
MAJESTIC (ubo)
(Birmingham Split)
1st half
Jorco's Roosters
Bierre & King
"Cranberries"
Alexander 3
Linton & Jungle Girls
Newark, N. J.
PALACE (ubo)
2d half (22-23)
Grace De Mar
Beaumont & Arnold
Alexander Carlisle
MAJESTIC (ioew)
Hilda Schnee
Daniels & Walters
Tancan Bros
Everyman's Sister
Hoey & Lee
2d half
Leonard & Hall
Laughlin & West
Walte & See
Davitt & Duval
Billy Dale 3
Fentell Stark Co
New Haven, Conn.
POLI'S (ubo)
Lucoty & Costello

The Professionals' Original Home
CONTINENTAL HOTEL

LOS ANGELES and SAN FRANCISCO

Shanley and Furness ("Fifty-Fifty")

Memphis
ORPHEUM
"Forest Fire"
A & F Stedman
Dugan & Raymond
Kenny & Hollis
Peters & Collette
Blasett & Scott
"Patricia" (film)
LYCEUM (ioew)
Cornella & Adele
Rice & Francis
Archer & Belford
Jimmy "Joy"
L M Mayer's Girls
Milwaukee
MAJESTIC (orph)
Flor Moore & Bro
Milo
"Pinkie"
Harry Holman Co
Ethel McDonough Co
Four Danubus
John Geiger
Rettler Bros
Minneapolis
Cecil Conningham
7 Honey Boys
The Berrens
Miniature Revue
Garden of Aloha
Fagan & Coleeva
Lots of It
"Patricia"
PANTAGES (p)
(Sunday opening)
Kinkmaw Japs
Knickerbocker 4
Hunt Decker Co
Marconi Bros
Chris Richards
"Phun Plenda"
GRAND (wva)
Freemont Benton Co
Rome & Wager
Fagan Japs
Ernest Duplie
PALACE (wva)
Relf & Murray
Colored Gems
Howard & Field's Min
(Two to fill)
Montreal
ORPHEUM (ubo)
Adine Francis
8 Charters Co
Harris & Manion
Harry B Lester
Ruth St Denis Co
(Two to fill)
Nerfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Kerr & Berko
Rhoda & Cranston
Fong Gue & Haw
Regal & Bender
(One to fill)
Oakland
ORPHEUM
(Sunday opening)
Beatrice Hertford
Haruko Onuki
Frances Nordstrom Co
Henny & Woods
Ames & Winthrop
Maurea Burkhardt
Sarnoff & Sonia
Zeda & Hoot
Raymond
Jubilee 4

St Clair & St Clair
Margie Gray
Potter & Hartwell
King & Harvey
"Tour of Orient"
2d half
Tilu & Ward
Gates & Duval
Miller & Meyers
Moon & Morris
BIJOU (ubo)
Eddie Hill
Pierce & Mazie
Johnson & Rollison
Reddington & Grant
(One to fill)
2d half
The Hennings
Burns & Force
Deleon & Davies
Polishing Papa
(One to fill)
New Orleans
ORPHEUM
Morton & Glass
D Shoemaker Co
Fred Bowers Co
Bert Kenny
Morin Sisters
Musical Cereals
LOEW
Kitty Flynn
Burke & Burke
Bell Boy 3
2d half
Harrington & Lamseger
Grove & Kunkler
"Criminal"
New Orleans
ACADEMY (ubo)
(Richmond split)
1st half
Kerr & Berko
Rhoda & Cranston
Fong Gue & Haw
Regal & Bender
(One to fill)
Oakland
ORPHEUM
(Sunday opening)
Beatrice Hertford
Haruko Onuki
Frances Nordstrom Co
Henny & Woods
Ames & Winthrop
Maurea Burkhardt
Sarnoff & Sonia
Zeda & Hoot
Raymond
Jubilee 4

Herbert & Dennis
"Red Heads"
Vera Mercereau Co
Orden
PANTAGES (p)
(1-3)
Willard Bros
What 4?
Correll & Gillette
Military Maids
Herbert Brooks Co
Omaha
ORPHEUM
(Sunday opening)
Eddie Leonard Co
Mason & Keeler Co
Mabel Russell Co
Stan Stanley 3
Marmeln Sisters
Young & April
Anna Chandler
EMPRESS (wva)
Miller Sisters
Three Chumas
Happy Harrison & D
(One to fill)
2d half
Adolphe
Freemont Benton Co
Al Wohlman Co
Mme Gilles Co
Oskosh, Wis.
MAJESTIC (wva)
Mansfield & Riddle
Will Morris
2d half
Miller & Mulford
(One to fill)
Ottawa, Can.
DOMINION (ubo)
(Montreal Split)
1st half
Mabel Ponda 3
Welton & Marshall
Green M & G
Fatima
(One to fill)
Pasadena
PLAYHOUSE (ubo)
2d half (22-23)
Rialto Co
Carrie Lillie
Smour's Dogs
Fisher Luckey & G
Paterson
MAJESTIC (ubo)
2d half (22-23)
Burns & Foran
"Bride of Nile"
Sid Lewis
The Vagabond
Philadelphia
ALLEGHENY (ubo)
(This Week-19)
Harry Bresford Co
Hunting & Francis
Bowman Bros
Polishing Papa
Le Bergere
GRAND (ubo)
Chuck Haas
Lillian Steele 3
Elinore Carleton
The Rajahs
Bowman Bros
Musical Nooses
KEITH'S (ubo)
Brice & King
V Bergere Co
Rae E Ball
Mazie King Co
Chae Olcott
Dandied 2
Meehan's Dogs
(Two to fill)
KEYSTONE (ubo)
(This Week-10)
Camille Tr
Hanford & Sue
Moore & Gerald
Cone & Deihl
Fox & Ingraham
Monolu 6
WM PENN (ubo)
Young & Waldron
Honolulu 6
Wayne Marshall Co
"Wrong from Start"
2d half
Lee & Bennett
Harry Berensford Co
Marion Harris
"Wrong from Start"
(One to fill)
Pittsburgh, Pa.
HARRIS (ubo)
DeBurg Sisters
Robins Pals
Musical Christys
Sue Colvin Co
Rogues & Adams
Night Hawks
Jack George
Keta Barzal Tr
DAVIS (ubo)
Dancing La Vars
Josephine Davis
Alex MacFayden
Hall & Macey
Shannon & Annis
M Montgomery
Gallagher & Lewis
Connolly & Wernich
"Sports in Alps"
SHERIDAN Sq (ubo)
(Johnstown Split)
1st half
R & H Gordon
Hawaiian Duo
A G Cutler
Portland, Me.
KEITH'S (ubo)
Nolan & Nolan
Joe Reed

C & F Usher
Dorothy Granville
Hirschoff's Gypsies
Lewis & Bronson
Lady Alice's Pets
Portland, Ore.
ORPHEUM
(Sunday opening)
C Gillingwater Co
Miseen Campbell
Pat Barrett
Meredit & Snoozor
Frank Wilson
H & A Seymour
Thos Swift Co
PANTAGES (p)
Pauline
Evelyn & Dolly
Hugo Koch Co
Marie Russell
Goldsmith & Pinard
Providence, R. I.
KEITH'S (ubo)
Clark & Hamilton
Grace Denar
Kimberly & Arnold
4 Entertainers
Eva Taylor Co
"Vacuum Cleaners"
Harria
Catherine Powell
EMERY (ioew)
4 Valdares
Bernard & Lloyd
Evil Hour
Mack & Vincent
"Holiday in Dixie"
2d half
Harris & Lyman
Foster & Ferguson
Woman Proposes
Pearson & Rose
Josephus Tr
Reading, Pa.
HIP (ubo)
Raymond & Hoyte
(Four to fill)
2d half
Elkin Fay & E
Thomas & Hall
Madison & Winchester
Arthur Lavine Co
(One to fill)
Regina, Sask., Can.
REGINA (wva)
2d half
(1-3)
Senate Duo
"What Happ'd Ruth"
The Reynolds
Rosini & Co
Richmond, Va.
BIJOU (ubo)
(Norfolk split)
1st half
The Vernons
Frances Rice
"Night in Frenches"
Walter Brower
Rondas 3
Roanoke, Va.
ROANOKE (ubo)
Bicknell
Quinn & Lafferty
McIntosh & Maids
O'Donnell & Blair
2d half
Beeman & Anderson
Miles & Rainey
Graham & Randall
Oscar Lorraine
4 Wire Kings
Rochester, Minn.
METRO (wva)
Bollinger & Reynolds
Holmes & Wells
Joe Bishop
Three Ambler Bros
(One to fill)
2d half
The Bimbos
Lorraine & Eagle
Milo Belden Co
Mary Graces Co
Morales Dogs
Rochester, N. Y.
TEMPLE (ubo)
Frank Shields
Alvin & Williams
Wolf & Stewart
Violinsky
Mayhew & Taylor
Marie Nordstrom
Page Hack & M
(One to fill)
FAMILY (sun)
Phonie Oakland
Anderson & Evans
Moore & St Clair
Cabaret DeLuxe
2d half
Austin & Bailey
Tivoli 3
Rayno's Dogs
Woodland Girls
Rockford, Ill.
PALACE (wva)
Scamp & Scamp
Argo & Virginia
Kno & Green
Jimmy Lucas Co
"Revue De Vogue"
2d half
Frear Dargott & F
Hayer & Neal
John T Ray Co
Harry Hines
"Miss America"
Sacramento
ORPHEUM
(26-27)
(Same bill playing
Stockton 28-1
Fresno 2-3)
Farber Girls
(Continued on page 29.)

Riggs & Witchie
Hans Hanke
Mile Leitze
Howard & Ponies
A & P Barker
Saginaw, Mich.
JEFFER'S STRAND
(Sunday opening)
(Flint split)
1st half
Richard Wally Co
Nelson Sisters
Keane & Williams
Cooper Smith
"Lucky Girls"
Salt Lake
ORPHEUM
(Open Wed Night)
(28-3)
Phyllis N Terry
Adair & Adelphi
Troyato
Myrl
Mijares
Milt Collins
Ilan Stanley
PANTAGES (p)
Sterling & Marguerite
Joe Roberts
La Scala 6
La Maire & Dawson
Winston's Sea Lions
San Diego
PANTAGES (p)
Portia Sis 4
Cook Girls
"Sufragette Court"
Chisholm & Breen
Daniels & Conrad
San Francisco
ORPHEUM
(Sunday opening)
Morgan Dancers
Dorothy Jardon
Corbett Sheppard & D
Tempest & Sunshine
Flanagan & Edwards
Maria Lee
Ryan & Lee
Hallen & Fuller
PANTAGES (p)
(Sunday opening)
Kinkaid Kitties
Travitt's Dogs
Jones & Johnson
Great Leon
Eckhoff & Gordon
Margaret Ford
St. Louis
COLUMBIA (orph)
Ellis & Bordon
Sarah Padden Co
Bert Leach
Raymond Bond Co
Ruth Budd
Riggs & Ryan
Mr & Mrs G Wilde
EMPRESS (wva)
James & Kitty
Morris & Hickey
Davis Thompson Co
Warren & Templeton
Four Bards
2d half
LeR & M Hart
Mitchell & Mitch
Joe Lovett Co
A Fields Co
3 Mori Bros
GRAND (wva)
Herbert & Beeson
Williams & Fuller
Anita Arliss Co
Frozlin
Lockhart & Leddy
SI HI & Mary
Caeser Rivoli
6 Waterlilies
PARK (wva)
Lupita Perea
Silver & Duval
Lono's Hawaiians
Browning & Dean
Sig Franz Tr
2d half
Barry Girls
Burley & Burley
(Three to fill)
St. Paul
ORPHEUM
(Sunday opening)
White & Cavanagh
Chas Howard Co
Bernard & Harrington
Palfrey Hall & B
Neil O'Connell
Mme Dorla
Mme Jomelli
"Patricia"
HIP (abc)
Jerome & Carson
Donita & Pymerone
4 Slickers
Herbert Seals
(One to fill)
2d half
Conrad & Paul
Novelty 3
Marion & Willard
Cursen Sisters
(One to fill)
PALACE (wva)
Dawn June Co
Chas Gibbs
Godfrey & Henderson
H Auger & King Girls
Rhoda Royal's Horses
Bollinger & Reynolds
Klass & Waiman
Ina's Tr
(Two to fill)
Sankerson, Can.
EMPRESS (wva)
2d half
Senate Duo
"What Happ'd Ruth"

E. HEMMENDINGER 48 JOHN STREET
Tel. 971 John
Jewellers to the Profession

NEW ACTS.

Vic Kennedy (Skipper, Kennedy and Reeves), Billy Peterson (Peterson, Dick and Morrison), Jack Morrison and a girl.

Charles Conway (formerly Conway and Darrell), with four people (Chicago).

Howard Burkhardt (formerly with "The Four Husbands") and Billie Hooper, two-act (Jess Freeman).

Macklyn Arbuckle in "Mr. Plimmer of Oklahoma" (Harry Weber).

Winona Shannon and Co. in "Her Bridal Morn," comedy (Frank Evans).

Eugene West and Co. in "A \$20 Bill."

Frederica Flemings and Co. in dramatic sketch.

Stephen O'Rourke, tenor (formerly O'Rourke and Killion), single.

Dorothy Regel and Co., changing title of new sketch to "Playing the Game."

Clifford and Willa, both new to stage (man playing rube and dope), two-act.

Percy Haswell in "Heartsease."

Maud Hall and Carlton Macy in revival of "Magpie and Jay."

Joe Kane and Gertrude Des Roches, two-act.

"The Sons of Israel," with Harry Mosely and Dan Hamilton.

"Color Gems," noising act.

Sam Dody, single.

Adele Oswald Rosner, single.

Harry Kittredge (with Dave Marion's Own Show) preparing comedy sketch by William Mack, in which he will be supported by Ethel Vaughn.

Mme. Chautard-Archain-Baud (of the Odeon, Paris) and Mme. Maud Tecla (of Covent Garden, London), in "The Maid in Question," by Sada Cowan, to be produced in New York.

Lyons and Yosco, reunited.

Ted MacLean and Co., farcical skit.

Ruth Lockwood (with "Frolics of 1917") entering vaudeville in a sketch.

Florence Roberts in comedy sketch, "Good Fishing."

Helen Haslen in a sketch.

Beth Franklyn (signed for London's "Very Good Eddie"), sketch for vaudeville.

Margaret Moreland (Mrs. Nat C. Goodwin) in a sketch. Supporting her will be Stanley Jessup, Norma Mitchell, Carl Runyon.

BURLESQUE OUT FOR THE FAIR.

Executives and players connected with burlesque have begun activities in the interests of the forthcoming Actors Fund Fair. Committees have been appointed and a program arranged and the results already indicate that the success attending the efforts that were put forth by these people during the last fair will be more than duplicated. At that time the burlesquers operated a booth and conducted a contest for the most popular actress in this division of theatricals and several thousands of dollars were turned into the fund as the result.

This year similar plans will be carried out, but the contest for popularity will include the men of the burlesque stage as well as the women. The prize will be an automobile. Many of the leading artists have already started to secure votes for themselves. A number of ballots varying from 25 to 150 have been turned in for Mollie Williams, Armeta Pynes, Dave Marion, Gertrude Hayes, Dan Coleman, Ed Lee Wrothe, Solly Ward, Etta Pillard, Florence Bennett, Babe LaTour, Jean Bedini, Jim Barton, Rose Sydel, Billy (Beef Trust) Watson, Florence Mills, Al Reeves, Lew Kelly, Ben Welch, Billy Arlington, Sam Howe and Jack Conway.

General supervision of the activities of the burlesquers from now until the fair opens has been assumed by General Manager of the Actors Fund. He will receive and attend to any inquiry that may be made at his offices in the Columbia Amusement Company building.

There will be a meeting at the Lyceum theatre on West 45th street at 12 o'clock Monday noon when complete

information will be given all who desire to take an active part in the success of the fair.

"ALIAS" BEING REWRITTEN.

David Belasco has decided the third act of the Willard Mack play "Alias" will have to be re-written before he will bring the production into New York. The piece played at Atlantic City last week with the company disbanding after Saturday.

The report that the production was to be held until next season for David Warfield was denied by the Belasco office, where it was stated Mr. War-

field, from present indications, will spend the next two seasons touring in "The Music Master." After that time "Van Der Decken" in which he appeared in Chicago last season will have been re-written for him.

FUND'S CHICAGO BENEFIT.

Chicago, Feb. 21.
The annual benefit for the Actors' Fund will be held at the Auditorium, March 9.

Three new one-act plays will be featured and practically all the legitimate players in the current attractions will participate.

Alexander Leftwich is staging the entertainment.

Musical Stock in Seattle's Tivoli.

Seattle, Feb. 21.
W. A. Smythe, manager of the Strand, and Henry Lubelski, a coast theatrical manager, have taken a two years' lease on the Tivoli. They will take possession March 11, giving musical stock at 10-20-30.

FIXING "HAVE A HEART."

The Henry W. Savage "Have A Heart" production at the Liberty is undergoing repairs.



ARTCRAFT PICTURES

HIS DEBUT IN MOTION PICTURES

GEORGE M. COHAN

in

"BROADWAY JONES"

From His Own Great Play

Directed by Joseph Kaufman

Released April 5th by

ARTCRAFT PICTURES CORP.

729 Seventh Ave. N.Y. City

WEASEL, NOT ERMINE.

The action of Henrietta Stein, a furrier, against Leopold Godowsky, a concert pianist, for \$700, was decided this week in the City Court in favor of the defendant. The action was the outcome of the refusal of the pianist to accept an ermine cape made for him by the plaintiff claiming that the fur was not genuine ermine.

The cape was brought into court and examined by experts who proclaimed it weasel. The court's decision was then given in favor of the defendant.

House, Grossman & Vorhaus represented Godowsky.

Cora Youngblood Corson Not Booked.
Chicago, Feb. 21.

A report Cora Youngblood Corson

had been booked direct by Jones, Linick & Schaeffer to appear in their vaudeville houses during March is denied by the firm.

The White Rats likely started the rumor. Miss Corson has been one of their most voluble supporters.

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

EMPRESS, FRISCO—PICTURES.

San Francisco, Feb. 21.

The Empress on Market street, owned by D. J. and Sid Grauman and which adjoins Pantages theatre, will drop the vaudeville ranks about April 1, and become a straight picture house, playing a picture program with a feature reel and a number of short films to comprise the show.

A new pipe organ is being installed and the balcony is being renovated to insure proper projection, a large portion of the upstairs space being reconstructed to permit the addition of a number of loges.

D. J. Grauman, the senior member of the firm, recently paid a visit to New York, and it is understood while in the east arranged for a service for the Empress.

The move may necessitate the Ackerman-Harris combination securing a new house in this vicinity to handle the several vaudeville acts sent westward weekly by the Western Vaudeville Managers' Association on the agreement made between both agencies some months ago, the Empress having first call locally on all acts sent west by the W. V. M. A. from Chicago.

"EILEEN" FOR NEW YORK.

Joseph Weber's production of "Eileen," now at the Shubert, Boston, is due for a New York showing early next month. March 5 is the date set at present and the management has a promise of the Shubert theatre here, though "Love o' Mike" is doing a very good business at that house.

SEVENTIETH YEAR ON STAGE.

Mr. and Mrs. John Eberle with "Little Women," are celebrating their seventieth year of active stage work.

A gold loving cup is to be presented the couple shortly by Jessie Bonstelle, owner of "Little Women."

HILL SATISFIED.

On receipt of notification of his victory in the suit brought against him by F. Ziegfeld, Jr., to restrain him from using the title "Follies" in connection with his musical show, Gus Hill promptly closed the attraction and announced to a VARIETY representative he no longer intended to take advantage of what might possibly be construed as a technical infringement of somebody else's property.

"I felt that I had a legal right to the title," said Mr. Hill, "and having proved it in court I am now willing to forego the doubtful advantage."

PRESS AGENTS CHANGE.

Monday Arthur Ryan left the Henry W. Savage press department, going into the A. H. Woods office.

Beulah Livingston replaced Mr. Ryan with Savage.

DAILY RESTING IN SOUTH.

Arnold Daly, who underwent an operation at the Roosevelt Hospital recently, left that institution last week and has gone south until fully recuperated, when he will resume his season in "The Master."

Sampter Hill Show on Week's Stands.

The tour of "Stop, Look, Listen," under the guidance of Martin Sampter, who is associated with Gus Hill, will leave the one-nighters shortly to take to week stands for the remainder of the season.

Morosco Won't Stage "Clinging Vine."

The Oliver Morosco offices denies he is to produce "The Clinging Vine," a musical piece, in Los Angeles this spring.

Two other musical productions are to be staged.

The widow of Byron Ongley has sued A. H. Woods and Max Marcin for a share of the profits of "Cheating Cheaters," which she claims was written jointly by Marcin and her husband.

TICKLED AT LAST!

THE WORLD is getting real,
hearty, wholesome laughs
at last — not from
meaningless, slap-
stick & vulgarity,
but from the
clean well acted
and funny

**CHRISTIE
COMEDIES**

CHRISTIE COMEDIES

He'll laugh heart-
ier than ever at the
OPEN-MARKET RELEASE
for the week of FEB 26
"KIDDING SISTER"

Featuring
BILLIE RHODES
SUPPORTED BY
HARRY HAM AND ETHEL LYNNE

and remember
the **CHRISTIE
TWO-PART-
SPECIALS —**

**"BRIDE and
GLOOM"**

**"OUT FOR
THE COIN"**

Book them Now



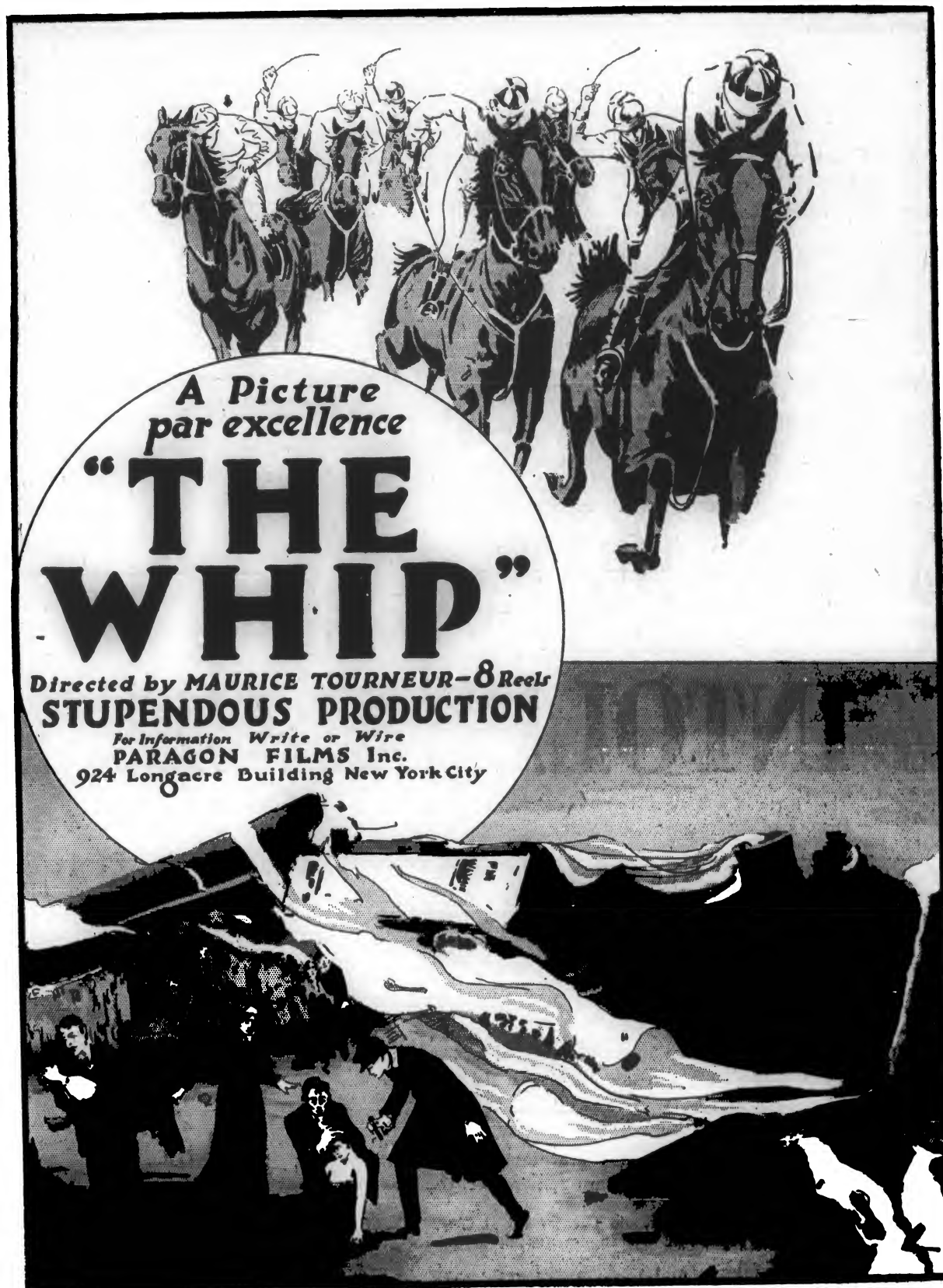
BILLIE RHODES
"KIDDING SISTER"



CHRISTIE FILM CO
SUNSET BLVD. GOWER ST.

LOS ANGELES, CALIFORNIA
ALL-CHRISTIE DIRECTOR GENERAL





MOVING PICTURES

CASH DEPOSITS TANGLE.

The first case on record where exhibitors have had trouble in securing the return of their cash deposits from a film company happened this week, when exhibitors of Brooklyn, N. Y., after making strenuous efforts to collect their money from the "Big T" booking company, former owners of the Brooklyn Triangle Film franchise, decided to call a meeting of all those whose deposits have not been returned.

The "Big T" company was organized at the time Triangle was started, to exploit the Brooklyn and Long Island franchise, reserving an exclusive first run booking for the Triangle Theatre owned by the same interests.

Recently there was a reorganization and the "Big T" lost its Triangle franchise, the same reverting to the New York Triangle office. Upon receiving the franchise the New York office made new contracts with Brooklyn exhibitors, in each instance requesting a new cash deposit as they claimed the "Big T" had nothing to do with Triangle outside of holding the local franchise.

Talk has been revived that legislation will again be requested with a view to safeguarding deposits and the matter will be threshed out at a meeting to be held to-day (Friday). William H. Kemble was president of the "Big T" before the reorganization.

MUST PAY FOR MUSIC.

That the motion picture theatres will have to take out a franchise and pay a yearly charge for the privilege of using copyrighted music became known this week when the American Society of Composers, Authors and Publishers comprising practically every music publisher in the business, issued a request that exhibitors file applications for franchises.

It is proposed to charge a flat rate of \$60 a year where a piano or organ is solely used. The charge will be higher in proportion to the size of the orchestra. The decision to make the picture theatres pay for their music, is the outcome of the recent decision of the Supreme Court in the matter of Victor Herbert and Harry B. Smith vs. The Shanley Co., declaring that the music publishers had the right to charge cabarets for the use of copyrighted music.

Figuring that there are 12,000 theatres in the United States there will be over a million dollars a year involved.

NEW ART PICTURES.

Edwin August, director for the New Art Pictures Corp., which claims the only natural color process on the market, has gone to Jacksonville to secure a studio for his company. Work is to be commenced next month on a big picture which will be from eight to ten reels in length, entitled "A Tale of Two Nations," from a story by Franklin B. Coates.

WORLD-METRO COMBINE?

On Monday morning there was a conference between the heads of the World Film Corporation and the Metro, to discuss the advantages of a coalition that might prove advantageous to both.

The principal line of argument was the familiar one about the saving of the expense of maintaining one set of exchanges instead of two, thereby reducing the cost of distribution by nearly one-half.

Nothing definite was arrived at, and an official of the Metro, when asked about it, stated he didn't think anything would come of it.

Both William A. Brady and Mr. Gradwell of the World, when seen Wednesday denied emphatically that anyone was authorized to negotiate with Metro or anybody else for any amalgamation.

HART SIGNS NEW CONTRACT.

A number of film manufacturers who have been flirting with W. S. Hart recently were disappointed to learn that he had signed a renewal of his contract with Thomas H. Ince.

CLIVE A FILM ACTOR.

Henry Clive on Tuesday signed a contract to play the leading male role in the forthcoming Goldwyn production starring Maxine Elliott. Work has already commenced on the feature.

SHERRILL QUILTS ART DRAMAS.

Official announcement is made by William L. Sherrill, that he has resigned the offices of president and director of the recently organized Art Dramas, Inc. Mr. Sherrill was one of the organizers of that corporation and has been its president since the beginning of its business activities. The resignations were tendered and became effective on Saturday last.

Simultaneous with his resignation from office, Mr. Sherrill has also withdrawn all future productions of the William L. Sherrill Picture Company from release on the program of and through the channels of distribution of Art Dramas, Inc.

The plan for the future distribution of the productions of the William L. Sherrill Picture Company will be that of independent methods of distribution to territorial right buyers.

BUYS "UNCLE SAM AWAKE."

The Rogson Film Co., Louis T. Rogers, president, announces it has purchased the five-reel military film, "Uncle Sam Awake," which has the endorsement of the United States Government through the War Department. It should prove a timely attraction at the present moment.

SENNETT WANTS HARRY FOX.

Mack Sennett is negotiating, through M. S. Bentham, for the services of Harry Fox for Fox's appearance in Keystone comedies.

AROUND THE WORLD TRIUMPH!

D. W. GRIFFITH'S

COLOSSAL "INTOLERANCE" LOVE'S STRUGGLE THROUGHOUT THE AGES

\$2,000,000

SPECTACLE

The "Birth of a Nation" Has Proved the Most Astounding Financial Success in the History of Amusements in any part of the world. Read what "Intolerance" is doing

5 MONTHS at the LIBERTY THEATRE, NEW YORK

12 COMPANIES TOURING AMERICA

LOS ANGELES

Receipts for three months' run equalled those of "The Birth of a Nation" for the same length of time.

MILWAUKEE

Receipts \$21,410.50 two weeks' engagement, a gain over "The Birth of a Nation's" first two weeks' gross of \$3,900.00

CHICAGO

(Now Playing)
12 weeks' receipts exceeded by \$11,320 those of "The Birth of a Nation" for same number of weeks.

RICHMOND

Monday, \$788.00; Tuesday, \$1,894.00; Wednesday, \$2,268.00; just \$243.00 less than what "The Birth of a Nation" played to.

ALL ATTENDANCE RECORDS

Broken at the Chestnut St. Opera House, Phila., where it is in its third month.

SAN FRANCISCO

Receipts \$15,000 better than what "The Birth of a Nation" earned during its 8 weeks' engagement.

A SENSATIONAL HIT

At the Pitt Theatre, Pittsburgh, where it has reached its 8th week.

All the above figures and statements are authentic and can be verified by application to the management of the various theatres mentioned.

Now being shown at Theatre Royal, Sydney, and Theatre Royal, Melbourne, Australia. London engagement commences at Drury Lane Theatre, Saturday, April 7th. Arrangements completed for presentation in Buenos Aires, Argentine, in May.

NOTE: Mr. Griffith's "Intolerance" and "The Birth of a Nation" Are the Only Two Motion Picture Spectacles Continuously Presented in Regular Theatres at the \$2.00 and \$1.50 Scale of Prices.

Direction, The Wark Producing Corporation. General Offices, 807 Longacre Bldg., New York City

WORLD-MASTBAUM ROW.

The World Film Co. has severed its connection with the Stanley Booking of Philadelphia, announcing that after it would rent its film independent of any booking combine to exhibitor who wanted it. The World had been serving both exhibitors and independent exhibitors, when recently the Stanley Co. issued an ultimatum requesting World Co. either to book through exclusively or not at all. The World chose booking its own film division so that temporarily at least all connections with Stanley are off. Mastbaum, who is the head of the booking agency, controls about 60 theatres in Philadelphia, through owner and booking connections. He charges a booking fee of 10 per cent. He has been successful in eliminating considerable bad competition amongst theatres by directing their policy. Fox Film Co. about two years ago opened a Philadelphia branch office in competition to Stanley and after trying to force a break in the Stanley deal for some time, finally came to an agreement. Fox, it is understood, will proceed World in the Stanley offices.

ANOTHER LIBEL SUIT.

Exhibitors all over the country are commencing to tire of the mud-slinging and attacks that have been going on recently, the culmination of which was a \$50,000 libel suit of William Johnson, editor of the Motion Picture News, against The Trade Review, the recently started Ochs paper, last week.

Exhibitors who have the interests of the industry at heart contend the business is being hurt by the incessant attacks upon the high officials of the Exhibitors' League. One trade paper, printed in the west, features an attack upon the president of the league upon its editorial page every week and then distributes them through a free mailing list all over the country.

The men who realize that the only way bad legislation and other evils of the business can be driven out is through the medium of organization, are viewing the muck-raking of these editors with considerable concern.

ARBUCKLE STARTS EAST.

Los Angeles, Feb. 21. Roscoe Arbuckle left today for the east in a private car provided by Joseph M. Schenck. Arbuckle was banqueted and feted before his departure by many prominent picture people, including Adolph Zukor, A. Rosen, Lou Anger, Chas. Pike, Chas. Warren, Mrs. Arbuckle and several others. He will make several stops before reaching New York.

SOME CHAPLIN OFFERS.

The annual Chaplin contract season is on.

Chaplin with only two pictures to make after his next release, "Health Resort," on his present famous \$670,000 Mutual contract, is in receipt of several offers.

Mr. Freuler, president of the Mutual, was a visitor at Chaplin's Lone Star studios last week and it is known the terms of the new contract were discussed.

Adolph Zukor, who is out west, has made an offer to Chaplin, while the New York Motion Picture Co. has made one also.

One of these offers will pay Chaplin a million dollars for his year's work and it is known that this company is not desirous of making any profit on the contract, but that Chaplin's name will lend considerable strength to the program on which they are releasing.

Essanay has been in receipt of numerous inquiries as to when the Essanay Chaplins will be reissued, none of which have been on the market since Chaplin left them.

Chaplin subscribed \$150,000 last week to the English war fund loan.

MOSS CHARGES PIRACY.

San Francisco, Feb. 21.

B. S. Moss has started suit through his attorney here, Samuel M. Roeder, against the Consolidated Film Co., for \$10,000 damages, alleging they pirated his two features, "Salamander" and "One Day," and unlawfully exhibited them in a local theatre. The papers were served at the time the pictures were being shown.

The Consolidated people claim they are justified in exhibiting the features through purchasing them from an independent concern who claimed they were rightfully handling the state rights.

CONTRACTING FOR "NO CUTS."

A picture producing manager has stated hereafter his contracts for the exhibition of feature film releases under his control will contain a clause to the effect that no exhibitor shall have the right to alter the film, as it is delivered to him, without written consent.

It has been a practice on the part of a few exhibitors, accepting it as their privilege to change a film by cutting it at a private run without consulting others interested in the feature. The picture producing manager stated that but a short time ago a picture exhibited at two Broadway theatres catering to film fans only, used one of his features but a short while apart. The picture had been so changed about in the first house that its dissimilarity, when seen in the second theatre showing it, was so apparent it was commented upon, the manager said, the first house having the film really mutilating it in the cutting process.

Variety some weeks ago ran a story on this subject, with the base of it whether a picture house manager was entitled to tamper with a film to suit his own opinion any more than a resident manager of a theatre would dare to interfere with a road attraction playing his house.

OHIO STILL OBJECTS.

Dayton, Feb. 21.

"The Birth of a Nation" having just passed the Ohio board of censors, it looks as though troubles for this picture in Ohio are not at an end yet. The colored organizations of this city have protested to the mayor and he says he is not in favor of the picture being shown in Dayton, and will stop it if possible.

Mayor Davis, of Cleveland, has assured the colored organizations of that city the picture will not be shown in Cleveland.

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FINE ARTS

Constance
Talmadge

"Betsy's
Burglar"

is a little "daredevil" who dreams of princes and royal purple. A grocer's boy who is a correspondence school detective dreams too, and in their conjuring up of adventure and riches and princely men and women, they stumble upon a mystery that takes them through all sorts of thrilling situations and—Betsy is not a "daredevil" at all.

There are five reels of mirth and tenderness and mystery, and breath-taking thrills.

A Triangle Comedy
"Her Cave Man"

KAY BEE

Dorothy Dalton
as Ellen Holton in
"Back of the Man"

is a woman such as all men hope to win. This is the story of a country boy who wins success in the marts of a big city, who is torn between love of woman and love of power. He is drawn into the meshes of plot and intrigue and then—Ellen Holton steps forward with all the sacrifice and love that only woman can give. A play of thunderous action, thrilling, appealing.

A Triangle Comedy
"A Film Exposure"

MACK SENNETT-KEYSTONE

Ora Carew

in
"Her Circus
Knight"

has a play from the master fun-maker that adds just one more to the list of the *Funnest Plays in the World*.

Every Mack Sennett-Keystone is better than its predecessor. Each one is veritable kaleidoscope of thrills and shrieking comedy.

They are released independently and—

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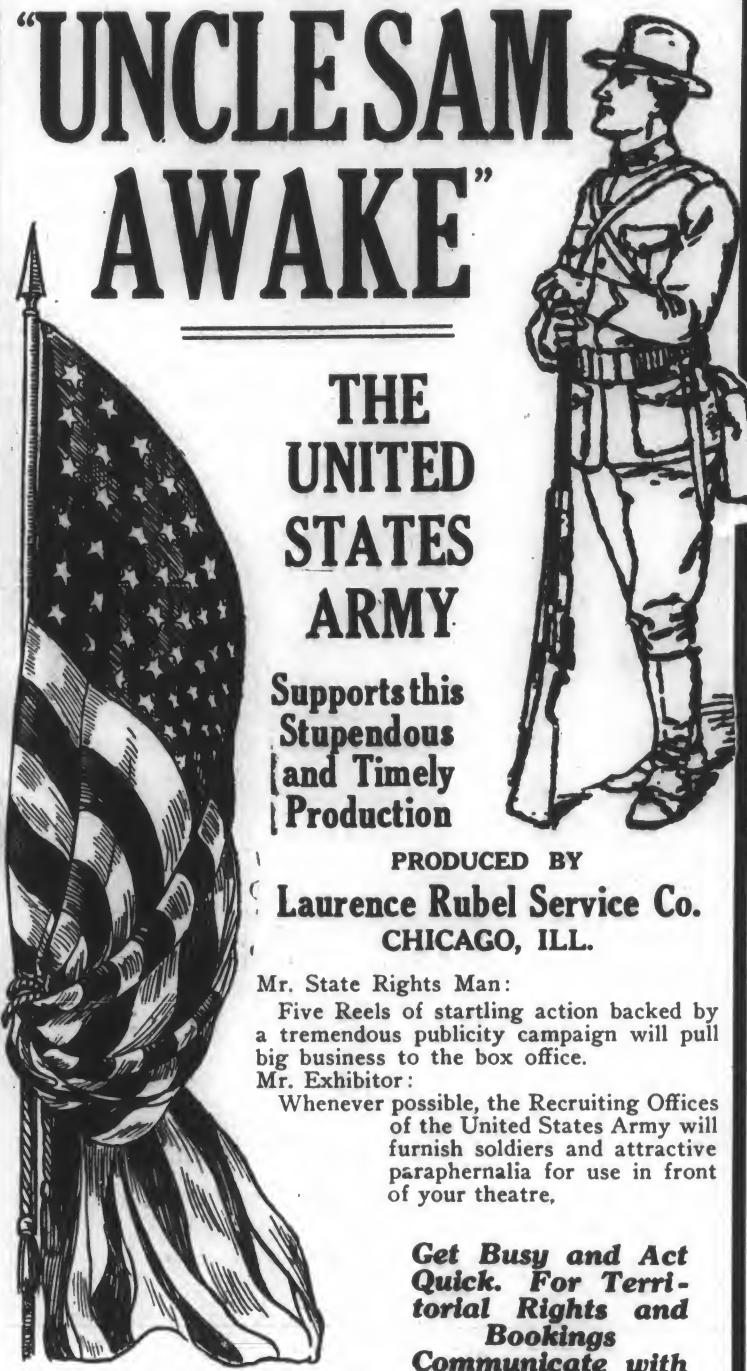
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The Picture of the Hour

"UNCLE SAM AWAKE"


**THE
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STATES
ARMY**

**Supports this
Stupendous
and Timely
Production**

PRODUCED BY
Laurence Rubel Service Co.
CHICAGO, ILL.

Mr. State Rights Man:

Five Reels of startling action backed by a tremendous publicity campaign will pull big business to the box office.

Mr. Exhibitor:

Whenever possible, the Recruiting Offices of the United States Army will furnish soldiers and attractive paraphernalia for use in front of your theatre.

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torial Rights and
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MAY STOP STUDIO SHOWINGS.

Acting on the suggestion made in VARIETY a few weeks ago, a number of releasing concerns are seriously considering the advisability of doing away with trade showings of their output in their private projection rooms.

The argument against these private screenings is that it is impossible for a reviewer to get a proper line on a picture without a regular audience, augmented by musical and other effects. The Fox Film Corp. abandoned their private showings a fortnight ago and a number of others will follow suit shortly.

LINDER COMEDY IMPROVED.

A number of changes have been made in the first Essanay-Linder release, "Max Comes Across," since it was shown for review on the New York roof a fortnight or so ago. Several objectionable scenes have been excused and a number of new ones interpolated. The whole thing is a vast improvement over the initial trade showing.

FILMING A SONG.

The picture rights to picturize "Poor Butterfly," the Hippodrome song, of which 1,500,000 copies have been sold, and of which over 100,000 Victor records have been made, have been taken by a picture man. The song carries a pretty little story in its lyrics and the wise one figures that the publicity carried by the sheet music and records cannot be estimated in dollars and cents.

The experiment is being watched by the moving picture manufacturers with considerable interest, for if it is successful it will open up a new avenue for material of which there is a constant dearth.

GEORGE TYLER SAYS NAY.

George C. Tyler, the manager and producer of the stage production of "Pollyanna," states anent the report that Mary Pickford was to appear in a screen version of the book, that there isn't a possible chance of the picture being placed on the market for at least another five years. At the time that he purchased the stage rights to the book, the authors and publishers refused to part with the picture rights and he protected himself with a clause in his contract to the effect that the picture adaptation could not be released or shown for five years from the time he produced the stage version, so that the films could not be placed in active competition with the play.

It is quite possible the publishers, or the author, may have since disposed of the rights for screen production, but the theatrical manager is sure that no production for screen purposes can be released within the time limit he has set without a special arrangement with him, and this he intimates is next to impossible, for "Pollyanna" is to his mind one of the best pieces of theatrical road property in a decade.

6000 SEAT HOUSE.

San Francisco, Feb. 21.

Plans for a new picture theatre to be erected corner Eighth and Market streets have been completed, calling for a seating capacity of 6,000 on one floor only. There will be no balconies.

It is being built by Turner and Dahnken, who already have a string of houses throughout the state, they holding a 15-year lease upon the property, the rental being estimated at \$1,000,000.

Cunningham and Politeo are the architects, and it is being claimed when completed it will be the peer of all other houses playing the same policy in the country.

The trade sensation of the year.

A stupendous, thrilling expose of a hidden chapter of American life.

A MORMON MAID

By **PAUL WEST**
with

MAE MURRAY

A powerful photodrama of early pioneer days.

A realistic film with a real tragedy about real people.

The most difficult thing to find in the film field to-day is a sensational feature with a new theme.

No such shower of praise in the records of state rights pictures.

"A theme that will evoke considerable comment. Carries manifold advertising possibilities. A wonderfully strong plot with moments of greatest dramatic power."—M. P. News.

"Notable spectacularly, an absorbing story, well acted and well produced."—M. P. World.

"Straightaway drama of the strongest kind, with not a single wasted foot, occupying the same relation to Mormonism that 'The Birth of a Nation' does to the colored question."—Variety.

"A thrilling picture, sensational and artistic. An atmosphere of suspense throughout."—Exhibitor's Weekly.

THE SOWERGUY FILM CO.

By JAMES A. MURPHY.

When Shep Wrenchey had the furniture sent up to our office he also sent a lot of empty film cans which he said would make the place look prosperous. The superintendent seen the cans and come and told us we wasn't aloud to keep pictorial films in the buildin. I spoke up and said he was too durned beforehand cause we hadn't made no pictures yet. He said he didn't expect we ever would make any but it was his dooty to warn us about it. Shep Wrenchey tho't he would kind of pacify him by makin him a present of some shares of stock but it didn't operate with no success. The Superintendent said he had so many piles of stock certificates in the cellar that the janitor couldn't get at the coal. I dont like that superintendent feller and I just know we aint goin to be sociable.

While me and old man Shiveley was out to lunch, Shep Wrenchey sold fifty dollars worth of stock to some one. He dont know how many certificates he gave him, he said he was afraid if he stopped to count them the feller might change his mind so he just grabbed off a fat bundle and shoved them under his arm. I perposed we call a special meetin to divide up the fifty dollars but Wrenchey said he had used it to pay the furniture bill which had come in while we was out to lunch. I think after this I wont go out to lunch, especially as the furniture dont look like it cost more than twelve dollars, or maybe twelve and a quarter. There is a kitchen table, 3 chairs, an old bureau, a wooden safe with no back, also a box of sand for a cuspydoor. One of the chairs is broke so old man Shiveley set on the safe.

During the afternoon a brilk young feller come in and asked if we had any films for sale. He said he was anxious to get our entire output for the munition factory and would give six cents a pound for all we made. I didn't know they showed pictures in a powder mill but I didn't let on, I said we was considerin an offer of seven cents a pound from another firm but hadn't recified the option yet. He finally offered eight cents a pound for any we wanted to sell. This looks like it is goin to be a right good business when we get started. We all set around till supper time. I run out of smokin tobacco but didn't like to leave till the rest went for fear a customer might come in.

I got up early next mornin and bought a bottle of milk and some corn beef saanwiches so I wouldn't have to go out for lunch. I got to the offs at quarter of seven but old man Shiveley was there ahead of me, also he had brought his lunch and put it in the safe. There was a newspaper bundle on the table which Shiveley said was Wrenchey's lunch he havin arrived before any of us but had gone out for a minit. While he was gone, a feller come in and said he had concluded to take the stock he was talkin about last week. He had made a mistake in the place cause he never was in before. Old man Shiveley hopped off the safe and get to him first. The feller bought five dollars worth of certificates and while I was wonderin what ought to be done with the money a man come in with the bill for that banquet we had so I referred him to Shiveley. The bill was \$6.50 and Shiveley tried to compermise for five dollars. The man wouldn't take it so he tok five dollars on account and let the rest stand.

When Shep Wrenchey came back, he brought along a feller he had met in another offs and introduced him as A. D. Hotaling, a notorious comedy director. We invited him to set on the table on account of the other furniture bein in use and had considerable discourse. This Hotaling feller done a lot of laffin without mentionin what it was about but when Shep Wrenchey asked if he would like to affiliate himself with our corporation when we started perducin he said our offs was funnier than any pictures he could make, after wich he lit a cigaret and went out.

After he had went we found he had been settin on Wrenchey's lunch which being composed mostly of pie had been damaged quite some. We had considerable debate as to whether Wrenchey ought to eat it with a spoon or get a new pie and charge it up as offs expense. I suppose we made more noise than we tho't, any how the superintendent come in and said we was disturbin the music publisher across the hall and would have to quit it. I dont like that durned superintendent.

BERLIN GOING TO COAST.

The Pacific Coast is going to see Irving Berlin for the first time, when he leaves New York within a week or so to make the trip to the western country.

At last accounts the youthful Irving was \$60,000 to the good through having an ace in the hole occasionally. It came in chunks of from \$5,000 to \$12,000

Original Press Work.

The William Fox press department has sent out to the newspapers a paragraph announcing that souvenirs will be given on the Christmas Day showing of "The Honor System" at the Lyric theatre. Compare this concise publicity with the yards of twaddle usually disseminated by the average film press agent.

CHICAGO MAY GET A STRAND.

Chicago, Feb. 21.

Indications point to Chicago having a big theatre house built along the lines of the Strand, New York, within the Loop here before the lapse of another year.

The man who proposes to give Chicago its Strand is Frank Zambreno, of Zambreno & Dunn picture distribution company, and whose meat markets and commission houses on the west side of Chicago have made him a monied man and well able to carry out his Strand theatre project.

Zambreno has several sites, but has his eyes on one which is practically closed but lacks a few twitches before he can start building.

Zambreno & Dunn, who are the prime movers in the activities of the Unity Photoplay Co., made big money with "The Unborn," and "The Girl Who Did Not Care" at the Band Box theatre, which they obtained for several months on a percentage booking plan.

"WHIP" SOLD FOR CANADA.

The Paragon Films Corp., which controls the ten-reel film production of "The Whip," has sold the Canadian rights to the big Drury Lane melodrama to Super Pictures, Ltd., for \$25,000 cash. They are also in receipt of an offer of \$50,000 for the English and Australian rights and are in receipt of bids galore from state-right buyers.

THEFT EXPOSES FILM PLOT.

St. Louis, Feb. 21.

The theft here of six reels of pictures from the front of a street car, according to the police, has revealed the plot of a gang working here and in Minneapolis, Chicago, Kansas City, Oklahoma City, with their headquarters in the east. Films worth \$50,000 have been stolen in Oklahoma City, and in Minneapolis \$25,000 worth have been stolen in the last four months.

Increasing Gayety's, Cinsy, Capacity.

Cincinnati, Feb. 21.

The Gayety Amusement Co. will erect a four-story structure on the north side of Fountain square on the present site of the Gayety, which will include a picture house seating 1,500 to replace the present house, seating but 600. The company, of which Edward Hart is president, has increased its capitalization from \$35,000 to \$150,000.

JACK CURTIS' PLAY.

Jack Curtis (Rose & Curtis) has bought a play, for legitimate production at \$2. It's "Doubtful Dollars," by Meredith Nicholson, writer of "The House With a Thousand Candles." It first appeared in story form in the "Saturday Evening Post."

Mr. Curtis' dramatization will be staged in stock during the spring with a view of putting it out in the regular way at the opening of next season.

BROOKLYN UPLIFTERS.

There has been a surfeit of societies recently established for the purpose of "elevating and cleansing the motion picture." Within the past week "The Brooklyn Society for the Uplift of the Motion Picture" and "The Clean Picture Play League" have been formed. At a meeting of the former held in Brooklyn last Friday, Canon Chase, a noted advocate of official censorship, declared the motion picture was worse than the saloon. He admitted showing pictures in his church, and was immediately elected to membership in the Exhibitors' League, by two officers who were present. It was learned that of the 60 ladies present, the great majority had never been in a motion picture theatres.

SHERRY GETS JOAN.

What is said to be the highest price ever charged for a state rights proposition was paid when William L. Sherry, vice-president of Paramount and owner of the William L. Sherry Film Exchange, bought the New York rights of "Joan, the Woman." Mr. Sherry would not say what his future plans for the picture were, but he intimated that after its run at the 44th Street theatre, where it still has 15 weeks to go, it would probably play the bigger theatres in the state following the precedent established by "The Birth of a Nation."



PATHE

Announces the most novel and absorbing story ever put into a motion picture serial

MYSTERY OF THE DOUBLE CROSS

An adaptation of an original story written by Gilson Willers and featuring

Mollie King and
Leon Bary

Advertised in all the great Hearst papers and many others.

Produced by ASTRA
Released March 18



THE TIGER WOMAN.

Princess Petrovitch.....Theda Bara
 Prince Petrovitch.....E. F. Bowman
 Baron Koenig.....Louis Dean
 Count Zarstorf.....Emil De Varry
 Stepan.....John Dillon
 Edwin Harris.....Glenn White
 Mrs. Mark Harris.....Mary Martin
 Harry Harris.....Herbert Hayes
 Their Child....."Mittens" Reichert
 Father of Harris boys.....Edward Holt
 Marion Harding.....Florence Martin

"The Tiger Woman" should clamp on Theda Bara the title of champ vamp of the picture world. The scenario, written by Adrian Johnson, is vamping every minute, for Theda, and as a vamp Theda is there with ease. The havoc wrought by the as a vamp is second only to the European armies. If the Germans are in need of quick aid, as reported, they might call on Theda to bust up the armies of the Allies. It looks as though she might do it, in her picture make-up, any evening. How they do fall for her! It might be worth being a vamp in real life just to get the experience. But in "The Tiger Woman" she got hers in the final scene, and as the caption said, "The Wages of Sin is Death," maybe it's tough vamping after all. And the fellow who killed Theda. Just a poor boob Theda had hoodwinked in Russia and again in New York, but he got out of prison, where Theda's last intrigue placed him, again sought her apartment, and wound up her vamping tour by making her stab herself. After trimming a Russian noble, putting a foreign ambassador on the bum, wrecking a wealthy young man and his family (causing the boy to kill his father), then grabbing off his brother, a married man, too, Theda had to let that valet from Russia put it over on her. It was almost sad to see Theda pass away with a couple of bankrolls hanging around the house ready to go to work, but Mr. Johnson so willed it, and J. Gordon Edwards, who nicely directed the feature, polished off the finish with a proper execution. The film seems somewhat long for a regular weekly release. James W. Adams wrote the story. Probably Mr. Johnson saw the possibilities and refused to slaughter the tale, with Mr. Edwards taking the same view of the scenario. Phillip E. Rosen contributed his full share as the photographer. It's difficult to imagine a better vamp picture than "The Tiger Woman." It's not allowed to run riot, and while Theda is given full sway all the time as a schemer, commencing when delivering up her husband, the Russian noble, as a spy to the government (although he said he had become that to gain money to buy her jewels), Theda just goes right ahead, even being so confident when her lover goes broke at Monte Carlo she turned down a white-haired old man who looked like a Chicago beef packer. A vampire feature like this, however, holds its educational value to the male youth of the land, regardless of the box office play it is made for. Miss Bara is made to take a designing, acting adventuresome, without a heart and believing only in a bank account of her own. The workings of a woman's mind under those conditions is rather well brought out in the picture, giving an illustration to the youth that he mustn't believe all he hears from a woman he isn't certain of, nor what she does to make him believe it. The beware moral is much more vivid than could be displayed in a stage piece of the same type. Mary Martin did excellently as a disheartened wife. There is a pathetic scene where her husband is called upon to choose between his wife and child and the vamp. He takes to the vamp. Miss Martin as the wife immediately turns and vanes herself, weeping. No highly emotional scene, very natural and very good. Stepan, the fellow who finally killed the vamp, was capably done by John Dillon. Glenn White played well intermittently as Edwin Harris, the embezzled young man. A prison escape scene seemed somewhat faithful in its completeness, and looked like Sing Sing.

THE PRICE SHE PAID.

Mildred Gower.....Clara Kimball Young
 Mrs. Gower.....Louise Beaudet
 Frank Gower.....Cecil Fletcher
 Freebury.....Charles Bower
 General Siddall.....Snitz Edwards
 Stanley Baird.....Alan Hale
 Donald Keith.....David Powell

Lewis J. Selznick has undoubtedly put over another successful special photoplay feature in "The Price She Paid," adapted and directed by Charles Giblyn, with Albert Capellani announced as "Director-General," whatever that may mean. It follows closely the story of that name by David Graham Phillips and consumes seven reels. It is, in fact, one of the best screen adaptations of a well known novel ever presented for public approval, and is a fine example of the telling of a straightaway tale without constantly resorting to flashbacks or an over-abundance of titles. The principal role is admirably suited to the talents of Clara Kimball Young, she being an ideal type for the "heroine" of the Phillips tale, if indeed she is a heroine. The general casting of the various parts is very good, the one exception being Snitz Edwards for the role of "General Siddall," whose characterization bordered on burlesque. The sinister "general" in the original tale was a very dignified individual in spite of his small stature, but given to writing in an exaggerated manner that will excite risibility when shown in a picture house. The locations, photography and direction are of the very best, and the prediction is here hazarded that "The Price She Paid" will rank with the most successful of the Selznick releases.

Jolo.

THE BOY GIRL.

"Jack" Channing.....Violet Mercereau
 King Channing.....Charles Mason
 Mrs. J. Ridgeway.....Maud Coaling
 Catherine Ridgeway.....Tina Marshall
 Agatha Channing.....Florida Kingely
 Martha Channing.....Caroline Harrie
 Bob Ridgeway.....Sidney Mason
 John Ridgeway.....Dean Raymond
 Albert Corey.....James O'Neill
 Algernon Week.....Byron Dean

Violet Mercereau has a most delightful role in this Bluebird feature. John C. Brownell is

the author of the story, which was filmed under the direction of Edwin Stevens, with Lewis Ostland as the cameraman. The story has several defects in it, and these can be easily eliminated, but there is one fault with the feature which will have to be corrected before the picture is released. That is the "Good Night" flash at the finish, when Miss Mercereau takes a bow and then pulls the curtains together. On most programs the feature does not close this bit, there usually being a comedy to follow it, and it is a mistake to bid an audience "good night" unless the entire show is over. Miss Mercereau plays the role of the daughter of a wealthy horseman

who is a widower. The girl is reared amid the general atmosphere of the race track, and her dad, instead of petting her and bringing her up as a girl-should be, rather makes a companion of her and dresses her in boy's clothes. After his death she is taken in charge by two maiden aunts, who live in the Washington Square section of the town, where her tomboyish ways cause the old ladies much alarm. Finally she decamps, takes a position as a stenographer and helps in the capture of an office spy, saves the firm from going bankrupt, marries the boss's son, and then, to cap the climax, saves the daughter from compromising herself. It is Miss Mercereau's charming personality that makes the picture worth while.

Fred.

The Price She Paid

MOTION PICTURE
IS HERE

JOAN THE
THE SUPREME ACHIEVEMENT OF

THE GUN FIGHTER.

"The Gun Fighter," by Monte M. Katterjohn, a recent Triangle-Kay-Bee release, has William Hart for its star. Of course one needs but to read the title of the picture and then be aware of the fact that Mr. Hart is the star, and immediately come to a safe conclusion as to what the picture is. Mr. Hart has another of those roles for which he is justly famous, and the like of which he has portrayed on the screen time and again. But it is a great picture for the Hart fans and they are legion by this time. There is action in the story right from the start. Hart is "The Killer," and at the head of a band of bad

men. There is a rival band lorded over by a half-breed Mexican. It becomes a question which of the bands is the worst, and those that are for law and order finally decide to set a bad man to catch a bad man, in the hope that they will kill each other off. This works out as per schedule. Incidentally there is a little love story but not enough to spoil the wild touches. The direction and photography are corking and there are several real thrills when Hart goes into action with his two guns. Fred.

A CHILD OF THE WILD.

"A Child of the Wild" is the Feb. 26 release for the William Fox program, and stars

June Caprice in the role of a young girl reared without any familiarity with the ways of the world. The scenario is by John W. Kellette and direction by John G. Adolfi. The girl clambors about in the woods with rare abandon until she meets a man who has been sent to the village as a school teacher. They fall in love and one day she sees him meet another woman and a little girl of about six. Her country lover tells her it is the man's wife, and when, in the face of this, she still won't have him, he attempts to rough-house her (her father had died in the meantime), the schoolmaster comes to her rescue, all is explained and they go to a clinch. It is a typical June Caprice role and will pass muster as a regular program release. Jolo.

TWO MEN AND A WOMAN.

Tony Merritt.....James Morrison
Bruce Donaldson.....Guy Coombs
Mark Hornback.....John Reinhard
Wanda.....Christina Maye
Ethel Walling.....Rube de Remar
Miss Steele.....Helen Arnold
Countess Yacki.....Yuka Yamakura

Ivan Film Productions, Inc., offers for review a five-part photodrama, play by Willard Mack, directed by William Humphrey. It tells in a classy manner two distinct plots, neither of which bears any relation to the other, and both of them are conventionally trite. One is that the hero is the inventor of a diving bell that will neutralise the effects of mines designed to blow up vessels at sea. He keeps the plans for his invention in an open drawer in his drawing room so they may be readily stolen. The hero is a middle-aged man in love with a young girl, who is proposed to by his ward, the son of a friend whom he had reared in luxury. The boy has an affair with an adventuress and when she attempts to blackmail the boy the hero forces her into a compromising situation with himself, so the youth may marry the good girl. Finding his guardian is the one the good girl really loves, the boy tells his fiancée all and releases her from her promise to marry him, so that his guardian may get her. Well acted and directed and will pass as a good program picture. Jolo.

THE WEBB OF DESIRE.

Grace Miller.....Ethel Clayton
John Miller.....Rockcliffe Fellowes
Mrs. Langley.....Doris Field
Stuart Mordant.....Richard Turner
Thomas Hurd.....Edward M. Kimball
Marjorie.....Madge Evans
Robert Elwell.....William Williams

Produced by Peerless, released by World, story by Lloyd Sheldon, directed by Emilie Chautard, photographed by Lucien Tainguy, "The Web of Desire" is given every reasonable opportunity to shine as a program picture. And it will, in spite of the conventional story. Man and wife live in the west in modest circumstances. They suddenly come into vast wealth and move to New York, he to plunge into commercial life and she into so-called "society." They are both exceedingly unhappy, and are about to part when the wife unwittingly overhears a plot to ruin her husband in business, and comes to the rescue. Exceptional care and attention to fine interiors and an intelligent and painstaking production throughout. But not only is the ending apparent long before it occurs, but each incident in the progression of the tale is obvious before it is flashed upon the screen. Jolo.

STAGESTRUCK.

Ruth Colby.....Dorothy Gish
Jack Martin.....Frank Bennett
Mrs. Martin.....Kate Toncray
Mrs. Teddies.....Jennie Lee
The "Judge".....Spottiswoode Aitken
Jake Schneider.....Fred A. Warren
The Slavey.....Maxie Radford

A cute little tale for exploitation of the screen capabilities of Dorothy Gish, who is starred in this Triangle-Fine Arts feature. Roy Sommerville is responsible for the story and he has weaved a plausible yarn about the perils of a little girl who is stagestruck, runs away from home to realize her ambitions and falls into the clutches of a fly-by-night theatrical promoter, who takes the troupe out on what he collects from the would be actors and actresses and finally strands them. Interwoven is a little love story, a wallop at the interfering social workers, who are only too willing to advertise the troubles of others, until such time that the troubles come knocking at their own door. The strong point of the picture is the comedy relief that runs through the story, which makes an otherwise light tale very acceptable. From a box office standpoint the picture seems a little weak and will have to stand or fall entirely on the draught that the star may have. Fred.

Keith People Will Build Themselves.
Syracuse, N. Y., Feb. 21.

The B. F. Keith people have decided to finance themselves their new theatre here. Local subscriptions were accepted for a \$500,000 seven per cent preferred stock issue, but after \$100,000 had been subscribed, the amounts were returned.

JOHN BRUNTON STUDIOS

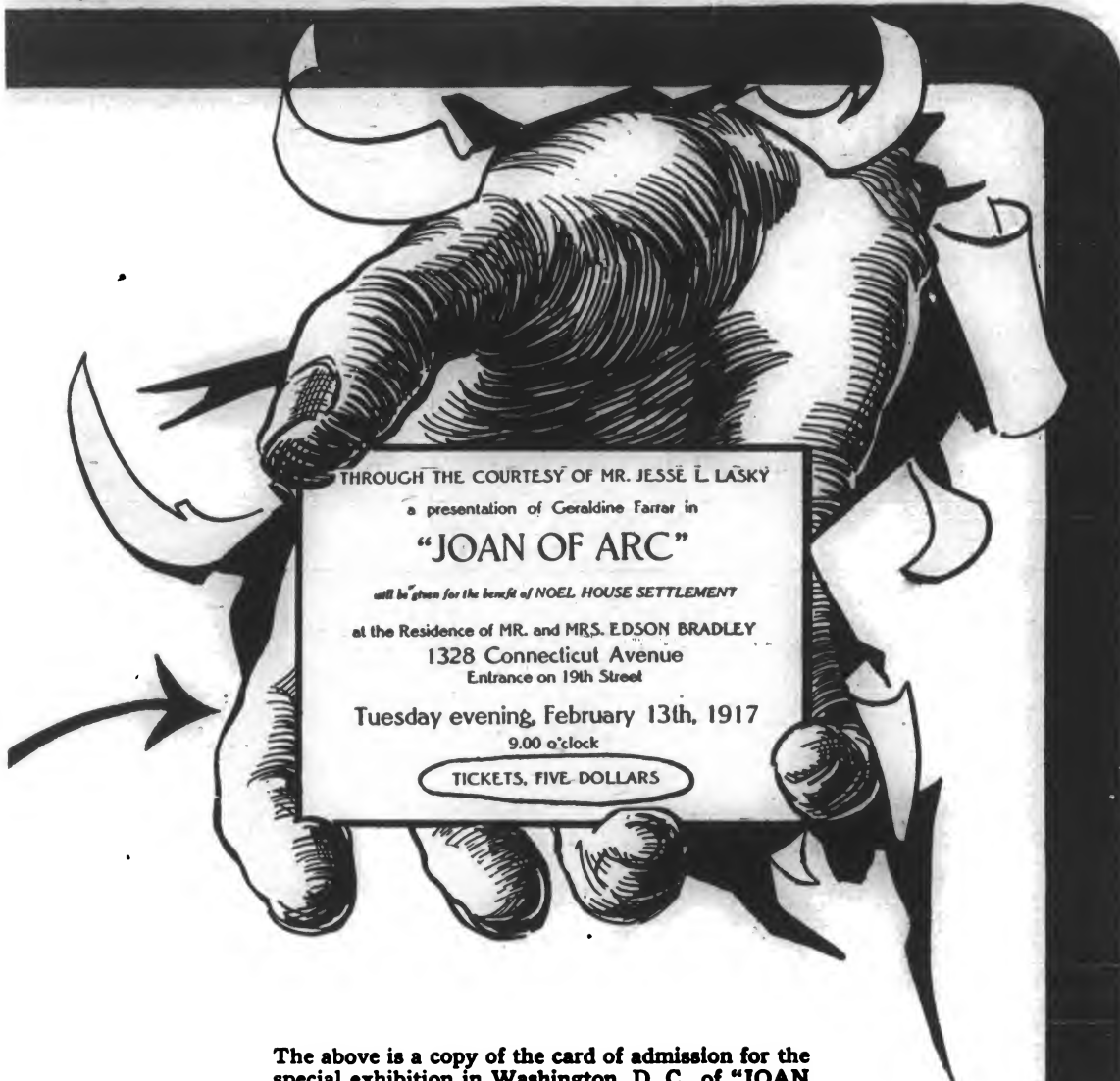
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The above is a copy of the card of admission for the special exhibition in Washington, D. C., of "JOAN THE WOMAN" last Tuesday night. Members of the diplomatic service of all countries of the world, society of Washington, Philadelphia, Baltimore and New York acclaimed.

WOMAN

THE MOTION PICTURE ART

THE LITTLE BROTHER.

Jerry Ross.....Enid Bennett
Frank Girard.....William Garwood
Janel Girard.....Josephine Headley
Ducile Hapes.....Dorcus Matthews
Dillon.....Carl Ullman

Enid Bennett in "The Little Brother," written by Lois Zellner, has a much better vehicle for the exploitation of her talents as a screen artist than the first of the Triangle-Ince-Kay-Bee features in which she is starred. "The Little Brother" is a nicely framed little tale of a street urchin, who has foreworn the habiliments of her sex, so as to be better able to earn a livelihood as a newsie. Of course she is adopted by a good-hearted philanthropist, who believes her to be boy, sends her

to school and when she returns a grown young lady, falls in love with her and marries her. It's a sort of a "Daddy Long-Legs" tale in a way, but very nicely told in picture form, well acted by the little star, who will make a lot of friends through this particular medium. William Garwood is her leading man in this picture, and he is an improvement over his predecessor.

THE HEART OF TEXAS RYAN.

Selig five-reeler, released by the K. M. S. E. Service. George Fawcett, Essie Hyton and Frank Campeau are the featured players, the story of a western nature by Gibson Willlet. "The Heart of Texas Ryan" is a typical western picture styled muchly after the produc-

tions turned out by Selig several years ago in one and two reels. It abounds in rockless riding, holdups and has the necessary Western atmosphere to make it interesting for patrons of the cheaper houses. The story jumps from a serious trend to comedy vein without a second's warning, thereby losing some of its forcefulness at times, but as a general rule it is a suitable Western picture. The story has the necessary love requirements and is nicely handled by the cast, which is made up largely of cowboys, the leader being Frank Campeau, who is one of the most capable actors of his class on the screen. George Fawcett as a prosperous ranch owner gives a clever portrayal of the part. For ten cents "The Heart of Texas Ryan" has thrills and laughs enough for the average picture fan.

HAPPINESS OF THREE WOMEN.

Billy Craig.....House Peters
Constance Barr.....Myrtle Stedman
Mark Barr.....L. W. Steers
Myrtle Gale.....Dorothy Robinson
Judas Fletcher.....William Hutchason
Mary Fletcher.....Lucille Ward
Monock.....Milton Brown

"A Picture in the Dark" could have been another title for this Morocco (Paramount) feature named "The Happiness of Three Women," with House Peters and Myrtle Stedman starred. There are many dark scenes in it where freak photography has been tried for. These effects have been fairly successful as far as the effect tried for was obtained, but they leave the film as a whole so much in the dark that where there is a full lighted bit of photography it looks dim, and some of the early bright scenes really are dim. In a large house the picture would be confusing to many in the rear of the auditorium. And speaking of deep theatres, don't the caption writers or the insert fellows ever think there is anybody back of the third row in the orchestra who might want to read a flash? It's so supremely idiotic to flash a telegraph message with the words magnified only for the musicians, without a chance of anyone back of the tenth row being able to read it, or to show a long hand written letter that even the musicians in the pit have trouble in deciphering. Pictures come and pictures go, but some of the faults remain forever. The big spectacular effect in this feature is a bolt of lightning that strikes a tree and tangles up the plot. It resembled a lightning bolt about as much as Troy does a city. The explosion looked to be exactly that of a hut blown up in the woods. The story of the three women's happiness was a simple one, an accidental meeting in the city of friends, man and woman, the woman a wife and the man engaged, they taking an auto ride while waiting for a train, becoming lost and remaining out half the night, but seeing during their travels a bank cashier who was afterward accused of robbery, thereby imperiling the happiness of his wife as well. At the finish were the two wives, the fiancée and the three men involved all cleared of any wrongdoing of any sort. To make it harder a bank burglary by the night watchmen was tacked on. The night scenes of the automobiles on the road with their searchlights looked well, but that's about all. The picture runs along, always just missing a punch, and the players in the same fix. All played well enough, no one, not even the stars, surpassing any of the others, excepting one of the women did some cutey stuff she didn't look. A few of the close-ups of the women also proved they looked much better at a distance. An average weekly release for a service program.

THE WINNING OF SALLY TEMPLE.

Sally Temple.....Fannie Ward
Lord Romsey.....Jack Dean
Duke of Chatto.....Walter Long
Oliver Pipe.....Horace B. Carpenter
Jellitt.....Billy Elmer
Talbot.....Paul Weigel
Lord Verney.....H. Woodward
Lord Dorset.....Harry J. Smith
Sir John Gorham.....Eugene Pallette
Kate Temple.....Florence Smythe
Gregory.....John McKinnen
Lady Pamela Vauclain.....Voila Vale

If anything, Fannie Ward is daily growing more winsome and attractive as a screen star. In her latest Laskey (Paramount) release, "The Winning of Sally Temple," if you didn't know it was Fannie Ward, you'd size her up for a sixteen-year-old soubret. As a photographic subject she's the marvel of the age. The vehicle is by Harvey Thew, from Rupert Holland's novel, directed by George H. Melford. It is laid in England about a century ago, with lords and ladies. As a comedy drama it could be riddled by criticism for its inconsistencies, but it is so classily produced, and so full of the "romance" that appeals to the proletariat that it should enjoy popularity.

Jolo.

DALY'S A LOSER.

The business of the Ben Kahn stock burlesque at Daly's is reported as being greatly on the decline of late with the manager a heavy loser.

It is reported that Kahn has an agreement with the owners of the house whereby it is impossible for him to withdraw.

AMERICAN'S CLOSING DATE.

The regular season of the American Burlesque Assn. has been advanced two weeks by General Manager Peck, the official closing week being April 30 instead of April 16.

Following the regular closing several of the shows will continue booking independently with what houses on the circuit remain open.

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

RAGGED AND WINSOME

Is this little maid of the Tennessee Mountains who captures our hearts by her sunshiny disposition—See the

WILLIAM FOX

PHOTOPLAY STARRING

JUNE CAPRICE

A Child of the Wild

Scenario by John W. Kellette

Directed by John G. Adolphi

FOXFILM COMEDY SERVICE

On February 26th WILLIAM FOX presents
Henry Lehrman's Master Comedy

THE HOUSE OF TERRIBLE SCANDALS

featuring Henry Lehrman and Billie Ritchie

A Riot of laughter, stunts and surprises
never approached on the screen

Foxfilm Comedies are released weekly

Independent of regular Fox program

RATS' BOSTON MEETING.

(Continued from page 7)

with the same name. Mountford said it was Jessie Hayward and claimed the Rats had assisted her when in the west (at a previous meeting of the Rats in Boston, Whalen, when panning "the main office" Lester Mayne-Stuart Kollins) had stated Kollins had borrowed \$4 from a woman named Hayward without repaying it. He did not explain at the Friday night meeting if Jessie Hayward was the lender, although he did state previously Mayne and Kollins "should be kicked out." Mountford added he did not like to attack women and declared he knew that a reporter was present at the closed meetings who reported them to Quigley (John J.) and that Quigley reported to New York.

Mountford said an attack was being directed against him personally as an alien. He said the United Booking Offices' publicity man was a German (U. B. O.'s publicity man is Walter J. Kingsley) and commented upon the nationality of several men in vaudeville.

About this time Mountford commenced using some of his old stock stuff about many shows and long hours, going back as far as the Rice and Prevost copy in Europe, without coming any closer to date in that line. He said Bert Levy had once tried to patch up things between Murdock and Mountford. Levy asking Mountford why he didn't go to lunch with Murdock and Mountford replied he did not know Murdock. Mountford said it was only about ten days before he had again spoken to Levy in Chicago when Levy remarked it must be a wonderful thing to be at the head of an organization as powerful as the White Rats. Mountford said Levy had just returned from Germany (Levy hasn't been abroad in four years) and then started to talk about the continent.

Mountford wanted to know if the Rats were so nearly down and out why VARIETY had used three pages to say there was no strike in Boston. He also wanted to know why even the daily papers said there was no strike. Where VARIETY had stated about salaries being so much better, Mountford asked how about four shows a day at \$1 per show.

Mountford said according to VARIETY everything he did was wrong and also stated he was receiving the 5 per cent assessments, without giving any account of any moneys received from that source or any other, and informed his hearers the "blacklist" had been revived, but that the United did not realize in making up the blacklist they were building up business for rivals like Loew.

Francis J. Gilmore was the first speaker, introduced by the chairman, George Kingsbury. Gilmore said nothing, was followed by Ed Keough, who also dodged, when the chairman called on "Godfrey L. Whelan." Whelan responded by saying he was very fussy about his first name and insisted on having it pronounced "Geoffrey." Whelan became emotional in his talk and shortly sat down, overcome, when FitzPatrick was announced, the members standing and applauding him. FitzPatrick said little of moment, harping on "our women" and saying the managers were securing men to insult the women, saying some of the best in the world were members of the Rats.

FitzPatrick said the labor unions "slowly but surely" were gathering at the back of the Rats and that the labor unions were the only friends the Rats had.

After Kingsbury told about how the gavel was a piece from the end of a torpedo, he introduced, "as the 'pep' behind the torpedo," Mountford.

NEWS OF THE FILM WORLD

Mary Garden, who has just entered motion pictures under Goldwyn auspices, will sail on Feb. 26 for Europe, with a shrug of her shoulders for the U-boats and enemy torpedoes. Miss Garden is a passenger on the Spanish liner Alfonso XII, which will have very few Americans on her passenger list. The ship offers about the best facilities that are available, now that most of the passenger sailings have been cancelled or suspended. The Alfonso XII's destination is Vigo. There are several reasons for the famous prima donna's return to France. She is going, first of all, to obtain gowns and costumes for her Goldwyn pictures, but she will not be able to order these in Paris until she receives cables from the Goldwyn officers informing her of the play selected for her screen debut by the motion picture fans of America.

Arthur Hopkins, chief producing director for and partner in Goldwyn Pictures Corporation, predicts that motion picture dramas soon will be produced in a type of color photography that is entirely practical. He has been making a thorough investigation of new color processes and thinks that the color problem is virtually solved at the present time.

J. Ernest Williamson returned to New York this week on the S. S. Morro Castle from the West Indies, where he has been engaged for several months in the production of another under water film thriller. Accompanying Mr. Williamson were several directors, camera men and actor folk who deserted Broadway last fall to take part in the new production.

Carlyle Blackwell, the only male star of the World Film Corporation, has signed a new contract with Director General William A. Brady covering an extended term. His first play under the new arrangement will be "The Pride of Race," in which Robert Hilliard was exceedingly successful on the speaking stage.

The next World-Brady release is "The Dancer's Peril," with Alice Brady as its star

actress. The big pictorial feature of this production is the ballet "Scheherazade," with Miss Brady as its premiere danseuse and Alexis Kosloff leading his entire corps of 100 Russian coryphees.

Anna Luther, after an absence of some months, has returned to the Triangle program as a member of the Inco stock company. She will be remembered for her Keystone roles in "Crooked to the End" and "The Village Vampire."

The San Francisco office of the McClure Series Department of the Triangle Distributing Corporation has booked "Seven Deadly Sins" with the Consolidated Amusement Co. of Hawaii. This company controls Hawaii's best theatres, including the Bijou, one of the finest vaudeville theatres in Honolulu. "Seven Deadly Sins" will be the first motion picture feature ever shown in the Bijou, which is giving up its vaudeville bill for pictures.

Charles Chaplin, having entirely recovered from the injury received from a falling lamp-post during the filming of his last comedy, "Easy Street," has started work on the tenth of his funny pictures produced under his famous \$670,000 contract with the Mutual Film Corporation. This latest child of the Chaplin brain is entitled "Health Resort," and gives Mr. Chaplin an entirely new angle on which to hang his inimitable funny business. "Health Resort" will be released in March.

Stephen T. King sailed for South America last week on the S. S. Vassari, where he will act as special representative for the Williamson Brothers and the Submarine Film Corporation in connection with the recently announced plans of this concern.

The arm of Georges Benoit, photographer of R. A. Walsh's "The Honor System," traveled more than 20 miles in snapping the Fox picture. For every foot of film which he took, Benoit's arm covered a circle of twelve inches.

FOOLISH FILM QUESTIONS.

By O. M. SAMUEL.

Was William Fox responsible for the popularity of the Fox Trot?

Do they call them super pictures because so many supers are employed in them?

Can Peggy Hyland dance the Highland Fling?

Should a pianist "vamp" when a vampire "vamps" on the screen?

Is it right to "roll" roll tickets?

Must emotion be expressed by expanding and contracting the chest?

If given their choice of automobiles, would the Pickfords pick Fords?

Is London responsible for the prevalence of Strand theatres? Does it lessen the anguish to stand at a Strand?

Do picture cashiers refrain from throwing stones because they work in glass cases?

Do Pullman porters marshal their best efforts when dustin' William Farnum?

If Bee Drew sought a position with Triangle would Thomas Ince have to O. K. Bee?

Do those Jap players with Paramount use Jap-a-lao on their floors?

Is Elsie the daughter of Old Man Fergusson?

What is the favorite pastry of Sarah Bernhardt?

Did Bluebird produce "Saving the Family Name" as a compliment to old maids?

If you were a fortune teller reading the palm of a picture house usher, would you tell him he had a dark future?

Should Pauline Frederick bill herself as Frederick the Great?

Should film theatres use a "close up" instead of the customary "Good Night!" flash?

When he unconsciously perpetrates a rhyme does Harold Lockwood knock wood?

Was the money set aside by the Universal for their submarine pictures referred to as their sinking fund?

Because the actors who appeared in Triangle pictures said they were in Triangle, did those with Famous Players say they were in Famous?

If Charlie Chaplin is receiving \$670,000 for thirteen releases of 2,000 feet each, how much is a foot of Chaplin worth?

Does the average ticket-chopper at the average subway station in New York average more ticket-chopping than the average ticket-chopper in the average picture theatre in the same city?



BLUEBIRD PHOTOPLAYS
—have purchased outright
"Hell Morgan's Girl"

After advertising "HELL MORGAN'S GIRL" for weeks as a State Rights proposition, all negotiations have been withdrawn, as BLUEBIRD Exchange Managers who saw the production realized its tremendous possibilities and purchased it outright.

All State Rights money has been returned, and "HELL MORGAN'S GIRL" will be released as a BLUEBIRD SPECIAL, and not on the regular BLUEBIRD Program.

"HELL MORGAN'S GIRL" is a powerful production, of tremendous interest, and a production that can play any theatre in America for many consecutive performances. Book thru any BLUEBIRD Exchange.

EXTRA: Communicate with your local BLUEBIRD Exchange for bookings on "THE EAGLE'S WINGS," now the greatest and most timely preparedness picture on the world's market. Extraordinary advertising props with this production.

Book through your local BLUEBIRD Exchange or
BLUEBIRD PHOTOPLAYS (Inc.)
1600 Broadway, New York

NEWS OF THE FILM WORLD

B. A. Rolfe, president of Rolfe Photo Plays, Inc., has gone to Florida to superintend the rehearsals of the various Metro-Rolfe companies that are now working in and about Jacksonville.

William Fox left last Saturday for Los Angeles to give his coast studios the "once over." He will be gone several weeks.

ADD PRESS AGENTS.

The Holy Family Passion Players, after having rehearsed for more than a year a Passion Play written by Rev. Dr. Emil Juvile and Rev. J. M. Grief, will present it Sunday afternoons and Wednesday and Friday evenings at Columbus Hall, Union Hill, N. J. The production was staged by Rev. A. Auth and Frederick Ahles.

Rehearsals for "The Pawn," being staged by Frank Kenan, and which were discontinued last week because of the latter's illness, were resumed this week. The play will be presented in Chicago next month.

"Hip, Hip, Hooray" has been booked for the Hippodrome, Cleveland, week of March 5, following the Chicago engagement.

William H. Crane is to present "Mr. Lassus" on tour opening on the Pacific Coast.

Daniel Frohman, president of the Actors' Fund, called for 4,000 men and women to aid in the preliminary work of organization and to serve through the ten days of the fair, May 12-May 21.

Maurice and Walton, dancing together for five years, celebrated with a party Sunday night at the Biltmore. The story got a stick in the Monday morning papers.

John Wanamaker has given \$5,000 worth of merchandise to be sold at the Actors' Fund Fair.

The distribution of 240 Bibles to the members of the ballet of "The Wanderer" by the Rev. Dr. George William Carter, secretary of the N. Y. Bible Society, was a matter for extensive comment in the Monday papers. Mr. Carter is to place a Bible in every one of the dressing rooms in New York.

L. L. Bonheur, director of the French Players at the Garrick theatre, was removed to Mt. Sinai Hospital Sunday.

Frederick Warde will be seen at the Rialto next week in the Pathe-Thanhouser production of Oliver Goldsmith's classic novel, "The Vicar of Wakefield." This is the first motion picture upon which the newly organized Photoplay League has placed the official stamp of its approval. The production is said to be the most costly which the Thanhouser studios have ever prepared. The direction was done by Ernest Warde, son of the star.

The Rialto announces that it has secured through William A. Brady the rights to the first public presentation of Mme. Sarah Bernhardt in her superb photo drama, "Mothers of France." The picture is the product of one of the leading French studios and will be presented at the Rialto the week of March 11, with elaborate special scenic and musical investiture.

Doris Fawn, who played opposite George Walsh in "Blue Blood and Red," his first starring photoplay, has been re-engaged by William Fox to act again with Mr. Walsh in the same capacity.

New York critics unanimously acclaim the ten-reel cinematodrama, "The Honor System," another huge William Fox success. All the newspapermen are agreed that the story is not only the finest, but the fastest moving ever done in screen form.

Carl Eckstrom, who is in the supporting cast of William Fox's villainous star, Stuart Holmes, is acting before the motion picture camera for the first time. Mr. Eckstrom is a well-known figure on the legitimate stage.

For two seasons he had leading roles with Grace George. He also had important parts with Henry B. Dixey, Helen Ware, Margaret Anglin and Arnold Daly. He had the juvenile lead in "Seven Days."

Wigney Percyval, with Valeska Suratt's company of Fox players, was with the late Wilson Barrett for fifteen years. He is also co-author of "Little Lady in Blue," in which Frances Starr is being starred by David Belasco.

The 14th chapter of "Pearl of the Army" is entitled "The Flag Despoiler." It is announced for release by Pathe exchanges the week of March 4, and deals in a stirring manner with the attempt of foreign plotters to lower the stars and stripes from the Capitol at Washington.

Charlotte Walker, the famous star of the "legit," makes her first appearance in a Thanhouser picture in "Mary Lawson's Secret." The picture will be released by Pathe in April.

"Vacation," described as a "Scream in One Reel," is scheduled for release by Pathe exchanges Feb. 25. The Pathe Co. has a number of Linder pictures on hand, some of which are re-issues and some of which have never before been released.

Lola Weber probably saved the life of Frances Burnham, and also prevented a disastrous fire recently at the San Rafael studio of the California M. P. Co. Both were dressing for a scene in a picture that was in making at the time, when Miss Burnham's dress caught fire from an oil lamp nearby. Miss Weber was quick of mind, and started to roll her side partner in a rug, at the same time putting on the flames with her bare hands. After finally getting the best of the fire at that point, she turned her attention toward other articles burning in the room, and succeeded in extinguishing the flames in the entire place before any assistance arrived. Both suffered from burns about the hands, while Miss Burnham was unable to continue work, due to the rolling she received while in the rug.

After months of careful preparation and the travel of the company half way around the world, the Nevada Motion Picture Corporation is well along in the production of Herman Whitaker's famous novel, "The Planter." The story is to be shown in ten or twelve reels, and Tyrone Power is being starred in the character of "Hertzer."

On the walls in front of the Strand this week are a couple of paintings, one supposed to reproduce the portrait of Fannie Ward and the other that of Max Linder. They are the most atrocious specimens of free hand drawing ever perpetrated upon an innocent and unsuspecting public. Dainty little Miss Ward is depicted with a hand as large as her cranium. Perhaps the work of this "artist" is a new form of futurist painting. Who knows?

The suit recently brought by "a movie actor" named Clyde L. McNett in Los Angeles against Cecil DeMille and others, news of which was telegraphed to VARIETY, turns out to be a demand for \$20 for a fall which McNett claims he made dropping from a 50-foot wall in the screening of "Joan the Woman."

Renee Prahar, an internationally noted sculptress, has just completed a plaque of Alice Brady, which is designed for limited private circulation as a souvenir of "Maternity," a recently completed World Picture, Brady-Made.

Director Ben Goetz completed B. S. Moss' "In the Hands of the Law" at the Erbo-graph studios this week. The picture, a five-reel feature with Lola Meredith in the principal role, will be released Feb. 26 in accordance with the announced Moss plan of one picture a month.

Chas. H. Streimer, manager of Greene's Feature Photoplays, Inc., 729 Seventh avenue, which has obtained control of the B. S. Moss Picture Corporation's "The Girl Who Doesn't Know" for the state of New York, has inaugurated a percentage plan booking tour for this feature.

Edward Earle, former star of Edison productions and later featured with Metro, has been added to the cast of "Coe's Man," the ten-reel super-photoplay being produced by the Frohman Amusement Corporation. Mr. Earle has been chosen to play the third of "The Friendly Trio" in that production, the other "two-thirds" being H. B. Warner and Walter Hiers, the former Metro and Thanhouser players.

In selecting the supporting cast for George M. Cohan's Initial Aircraft picture, Director Joe Kaufman has assembled an exceptional company of actors of wide experience both on the screen as well as the theatrical stage. Each member of the cast portraying an important character in "Broadway Jones" is well known among the patrons throughout the country and has achieved popularity as a result of individual merit.

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

Take Your Choice

The Voice on the Wire
THE SMASHING BIG NEW UNIVERSAL SERIAL

From the Popular Novel by Eustace Hale Ball

A GAIN the mighty Universal Organization comes to the front for Exhibitors with a powerful money-getting box-office attraction—"The Voice on the Wire"—beyond all question the most notable mystery serial ever conceived or produced. The mysterious "voice on the wire" gives warning in advance of each one of a series of crimes, and it is the duty of John Shirley, the great criminal investigator, to solve the mystery.

Through three stirring episodes in which the mystery grows deeper and more baffling, BEN WILSON, the popular Universal Star, as Shirley, supported by an immense company in a particu-

larly lavish production, with beautiful Neva Gerber as leading woman, gives a performance that has never been equalled even by the master serial successes for which the Universal is famous.

NOW is the time to book this unusual multi-reel photoplay. An unusually elaborate Advertising Campaign Book has been prepared, is now on the press, and will be sent to any Exhibitor FREE. Write today to your nearest Universal Exchange and ask for a copy of "The Voice on the Wire" Campaign Book. Tells you all you want to know about this great serial, including advertising props, etc.

THE MAGNIFICENT 8 EPISODE UNIVERSAL SERIES

A LWAYS first in the production of great pictures, sterling dramas, crowd-getting novelties and genuine box-office attractions, the Universal again takes the lead in film progress by presenting a series of eight two reel pictures each complete in itself, based on the famous Yorke Norroy stories by the celebrated novelist, George Bronson Howard. Kingsley Benedict, popular Universal leading man, plays the title role, that of a keen secret service man, and in each episode is assisted by a different leading woman, chosen from, among the best of the Universal star players. To those Exhibitors who do not care to run serials, this remark-

able series affords an opportunity to get the crowds coming week after week. The stories have been published and have been read by millions of people, all of whom will be wild to see the visualization of the most popular secret service stories ever written. If you want to get in on the biggest novelty of the year, book "The Perils of the Secret Service." Wire or write your nearest Universal Exchange.

Take Your Choice of the Two New Universal Attractions -- The New Serial or The New Series!!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

NEW YORK

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY

COAST PICTURE NEWS.

By GUY PRICE.

Rumors, like static, fill the air around the local studios. As fast as one springs up only to be flattened out by some film official or player, another bobs up to take its place—and so on. One is that Ruth Roland is to have a company of her own with capital stock away up in the twenty figures, her own business management, director and leading man. There is a grave possibility, however, that the star of the curly locks and serial fame may succeed in doing this. Another is that an English concern will take over the Mutual's Chaplin contract, which is given little credence. Still another is that David Wark Griffith will ignore all his past associates and make another film feature on his own. And there are dozens of others, any one of which may be right and then again they may be only plain ozone affected by the heat. In spite of it all, the movies are moving—as of yore.

Wycliffe A. Hill, formerly editor of a local picture magazine, is now making a film feature.

"The Evening Herald" is receiving no end of congratulations from film folk on their picture department. "The Herald" is the first—and only—paper in California to introduce a feature of this kind.

Clarke Irvine is doing the publicity for Yorke-Metro.

Variety printed a story, stating that there were 200 motion picture studios in Venice and its environs. Venice is all stuck up over the fact that the writer of the information figured that Los Angeles was an "envirom." Venice has one or two, and possibly three, small studios while Los Angeles shelters the other 197 or 198.

Ken O'Hara is to have charge of the next Screamer affair.

Lucille Young is now with the American.

Jack Vosburg is supporting Mary Miles Minter.

Fanny Midgely is ill at her bungalow.

J. Frank Burke, characters, is recovering from a severe heart attack.

When Margery Wilson of Inceville visited Pasadena last week, the Strand management grabbed her and made her walk out before

the audience and talk. It wasn't so hard for Margery, at that, for she's a woman.

William Desmond is to be starred by Ince.

The Lasky scenario department was put on rollers and moved to another section of the "lot."

Jack Cunningham purchased a runabout two weeks ago; now he's dickering for a big, family-sized car. Evidently it pays to know how to write film plots.

Charlie Chaplin has been hugging the "family freeds," the same being his room in the L. A. A. C., pretty close of late, and the café crowds have missed him much. No reason, except hard work, is advanced.

Lester Cuneo has acquired the sobriquet of "the fighting heavy."

Rollin S. Sturgeon has joined the American in Santa Barbara.

The Monogram Film Company, whose director and author is William H. (Billy) Clifford, has signed to release the Shorty Hamilton features through the Mutual. Mr. Clifford writes all the comedies and directs in conjunction with Mr. Hamilton.

F. Schubert, manager of Brown's Chop House, New York, has written asking an autographed photo of Bessie Love. He forgot to enclose a steak, but the actress will accommodate just the same.

INJURED CHORUS GIRL DIES.

Bay City, Mich., Feb. 21.

Jennie Bruce, a chorus girl with the Malone Comedy Co. at the Grotto theatre, who while attending a party Monday of last week at a local hotel, fell from one of the windows, died Feb. 14 at Mercy Hospital from the injuries sustained from the fall, which included

a fractured skull and arm and internal injuries. Her husband, Louis Bruce, came here from Detroit and was with her at her death.

The local authorities will not make an inquest as to the cause of the girl's death, the police having been given statements by several theatrical people who attended the same party that the fall was accidental.

Chorus Girls' Cause Postponement.

The Ritchie T. Craig "Merry Burlesquers," a one-nighter, was scheduled to open last night (Thursday) in Pottstown, Pa. The former opening was postponed through inability to secure chorus girls.

MAE MARSH

Every great newspaper authority praises her dramatic power, her youthful appeal, her sincerity and points to her constantly growing popularity.

Here are some of the things the critics say:

ASHTON STEVENS, Chicago Examiner: "Mae Marsh is the first actress in my experience to possess a mental magnetism translatable to the celluloid."

W. N. HARDY, Boston Post: "Mae Marsh is a girl of smiles and tears—a remarkable figure in the screen world."

RANDOLPH BARTLETT, Photoplay Magazine: "Mae Marsh possesses the biggest thing in the creative world—SINCERITY. A star of the first magnitude at twenty."

NEW YORK TIMES: "Mae Marsh is the Maude Adams of the screen."

LOUELLA PARSONS, Chicago Herald: "Mae Marsh is the best actress on the screen."

R. G. MCCOY, Pittsburgh Leader: "Mae Marsh is 'The Girl of 1,000 Faces'—every one of them appealing."

CHARLES DARNTON, N. Y. Evening World: "Mae Marsh is a vivid, electric actress."

HARRIETTE UNDERHILL, New York Tribune: "There is only one Mae Marsh."

CHICAGO DAILY NEWS: "Mae Marsh is the BERNHARDT of the films."

ROB REEL, Chicago American: "Mae Marsh is becoming the most popular star in America."

Exhibitors do not have to be told of the Value of a Star who thus appeals to the best brains of the American Press

Goldwyn Pictures
Goldwyn Corporation

16 EAST 42nd STREET

NEW YORK

B. A. ROLFE

presents

The Star Delightful

MABEL TALIAFERRO

in

"THE BARRICADE"

A Five Act
METRO wonderplay
fascinating in its portrayal of
human emotion.

Contrived and Directed by
Edwin Carewe for
Rolfe Photoplays, Inc.

Released on the
Metro Program March 5th

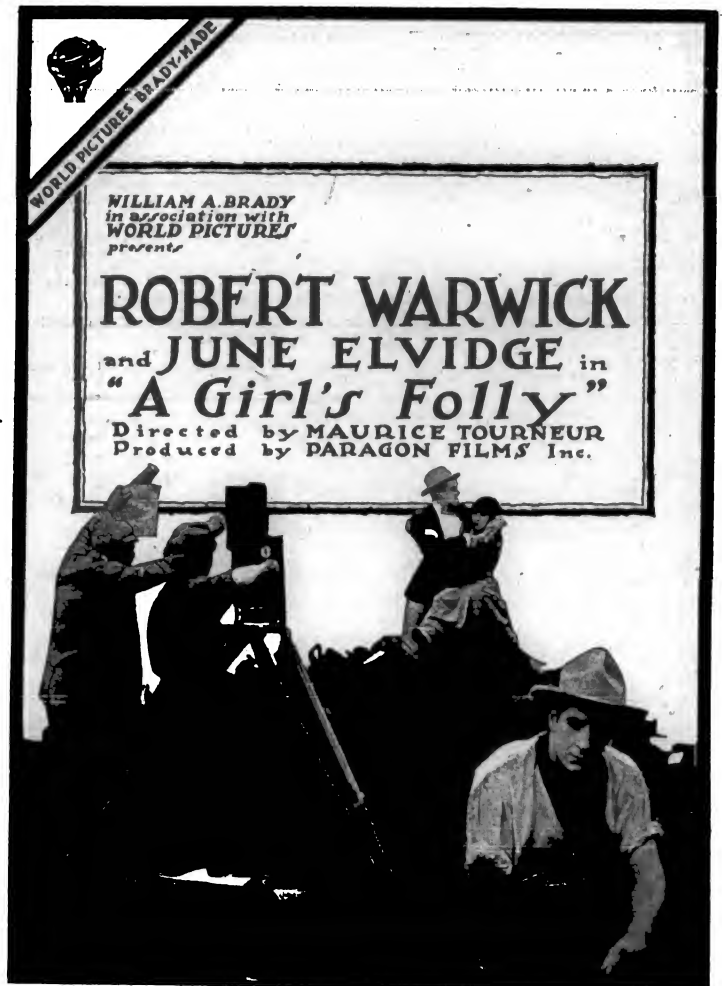
METRO
PICTURES



MUTUALFRANK POWELL
*Presents***MARJORIE RAMBEAU**
IN
"THE GREATER WOMAN"

Adapted from Algernon Boyeson's
play of the same title. Staged in lavish
fashion. Supported by an all-star cast.
A tensely powerful story of a wife's
fight for her husband's love.

Released the week of February 26th
~ ~ Produced by Frank Powell
Producing Corporation. ~ ~ ~
Available NOW at all Mutual
Exchanges.



WM. L. SHERRILL
PRESENTS
AMERICA'S SCREEN IDOL
H. B. WARNER
IN
THE REMARKABLE PHOTO-PLAY
OF NEW YORK'S BROADWAY
AND ELITE UNDERWORLD
GOD'S MAN
ADAPTED FROM
THE BOOK BY
GEORGE BRONSON HOWARD
APPROXIMATELY NINE PARTS

TO BE SOLD UPON TERRITORIAL BASIS
Frohman Amusement Corporation
WM. L. SHERRILL, PRES.
18 East 41st Street, New York City



BILLS NEXT WEEK.

(Continued from page 14.)

The Reynolds
Rosini Co
Scranton, Pa.
POLI'S (ubo)
(Wilkes-Barre Split)
1st half
Holders & Graham
Morlarity Sis
"What Hap'd Ruth"
Burnes & Kissam
Mlle Doree's Celebrity's
Seattle
ORPHEUM
(Sunday opening)
Low Dockstadter
Geo Kelly Co
Everest's Monks
Caltes Bros
Rita Mario Orchestra
Moore Gardner & R
Natalie Alt
PANTAGES (p)
Mahoney & Auburn
Elizabeth Otto
4 Casters
The Langdons
Klein Bros
Reynolds & Donegan
Savannah
ELJOU (ubo)
(Jacksonville Split)
1st half
Frank Le Dent
Schoen & Mayne
"Prosperity"
Leo Beers
Duffy & Daisy
Schenectady, N. Y.
PROCTOR'S (ubo)
Harry Cooper Co
Whipple Huston Co
Roy & Arthur
Susanne Rocomora
Rose & Ellis
(One to fill)
2d half
Conroy's Models
The Crisps
"Putting on Airs"
John W Ransome
Elvira Sisters
Sioux City, Ia.
ORPHEUM (wva)
(Sunday opening)
Heras & Preston
Savoy & Brennan
Middleton & Spellmeyer
Ray Samuels
"Girl in Moon"
2d half
Harrison & Dynamite
Miller Sisters
Wm Armstrong Co
Ray Samuels
(One to fill)
Sioux Falls, S. D.
ORPHEUM (wva)
(Sunday opening)
Hartz & Evans
Milo Belden Co
Hoey Scott & B
The Bimbos
2d half
B & E Adams
Gillroy Haynes & M
Heras & Preston
(One to fill)
South Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
"Naughty Princess"
2d half
Paul Pedrini
Bernivici Bros
Freeman & Dunham Co
Bill Robinson
Nestor & Sweethearts
Spokane
PANTAGES (p)
Leo & Mae Lefevre
Oakland Sisters
Bernardi
Cadora
Friend & Downing
Rawls & V Kaufman
Springfield, Ill.
MAJESTIC (wva)
(Sunday opening)
Agoust & Agoust
Barry Girls
Mr & Mrs Mel Bourne
Three DuFor Boys
Harry Hines
"Garden & Aloha"
2d half
McRae & Clegg
G & L Garden
Frances Kennedy
"School Playgrounds"
(Two to fill)
Springfield, Mass.
PALACE (ubo)
Noha & Phillips
Melody Six
Ed Morton
Wm A Hanlon Co
(One to fill)
2d half
Fall & Fall
El Coto
Van & Carrie Avery
Joy Riders
Stephen D Orourke
Jack Alfred Co
PLAZA (loew)
Festish Fair
LaCosta & Clifton
Cheyenne Minstrels
(Two to fill)
2d half
Alberto
Clark & McCullough
(Three to fill)
Springfield, O.
FAIRBANKS (sun)
"Around Town"

Hill & Sylvania
(One to fill)
Utica, N. Y.
COLONIAL (ubo)
Leonard & Willard
"Hoosier Girl"
2d half
Flying Venies
(One to fill)
Vancouver, B. C.
ORPHEUM
Clara Morton Co
Whiting & Burt
Emha & Alton
Estelle Westworth
Wheeler & Bolan
Bert Leslie Co
Onri & Dolly
PANTAGES (p)
Morton Bros
"Jungle Man"
Amoros & Mulvey
Daisy Jerome
Harry Rose
"Motor Madness"
Victoria, B. C.
PANTAGES (p)
Dix & Dixie
Grace Edmonds
Mystic Bird
Frank Fogarty

Berlio Girls
Mack & Velmar
Virginia, Minn.
LYRIC (wva)
(2-4)
Tossing Austins
Follettes & Wicks
Five Armantos
(One to fill)
Washington
KEITH'S (ubo)
Evelyn Nesbit Co
Willie Weston
Florrie Millership
Emmett Devoy Co
David Sapirstein
Lohse & Sterling
"Patricia" (film)
Waterbury, Conn.
POLI'S (ubo)
The Hennings
El Coto
Van & Carrie Avery
Capt Kid Ashore
Crawford & Broderick
Jack Alfredo Co
2d half
Louis Stone
Noha & Phillips
Skipper & Katsrup
Montana Five

Joseph L Browning
Hong Kong Mysteries
Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
Emmett's Canines
Grace Hanson
Chas Mason Co
Spencer & Williams
Slatkes Rollickers
2d half
Mystic Hanson S
Franklin Ardell Co
Gorman Bros
Balsar Sisters
(One to fill)
Watertown, S. D.
METRO (wva)
B & E Adams
(One to fill)
2d half
Bailey & Thomas
(One to fill)
Westfield, Mass.
GRAND (loew)
Alberto
B & H Howard
Clark & McCullough
2d half
Skipper & Katsrup
(Three to fill)

Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton Split)
1st half
Moore & Gerald
Maud Ryan
Milton & Delong Sis
Greater City 4
Ralph Barley Co
Williamsport, Pa.
MAJESTIC (ubo)
Harry Fisher Co
Loraine & Crawford
Church Trainor S
"Fireside Reverie"
Boh Yosco
5 Florimonds
2d half
Claire & Atwood
Bill Browning
Jack Gardner
McCabe Levy & F
Eddie Cox Co
6 Sylvesters
Wilmington, Del.
DOCKSTADER'S (ubo)
"Wanted A Wife"
"The Stampede"
J & M Harkins
Wallace Clark Co
(Others to fill)

Winnipeg, Can.
ORPHEUM
Nonette
The Caninos
Ethel Hopkins
Hailigan & Sykes
Brett Hayes
"Double Exposure"
Kullerva Bros
PANTAGES (p)
LeHoen & Dupreec
Weber Beck & F
Bruce Duffett Co
Adler & Arline
"Texas Round Up"
STRAND (wva)
Adroit Bros
Harris & Nolan
G & K King
Zeb Zarrow
Worcester, Mass.
POLI'S (ubo)
Skipper & Katsrup
Arthur Sullivan Co
Stephen D Orourke
La Veer
(One to fill)
2d half
Juggling Dellele
Johnson & Rollison
Melody Six
Ed Morton

Wm A Hanlon Co
PLAZA (ubo)
Fall & Fall
Fraser Bunts & M
Montana Five
Berrick & Hart
Hong Kong Mysteries
2d half
Emille Sisters
Davenport & Rafferty
Beatrice McKenzie Co
Martineti & Sylvester
(One to fill)
Yonkers, N. Y.
PROCTOR'S (ubo)
"Garden of Anchoy"
Harry Gilfoil
Aerial Lloyds
Valentine & Bell
2d half
"Bride of Nile"
Doo O'Neil
Rose & Ellis
Thomas Henderson
(Two to fill)
Youngstown, O.
HLP (ubo)
Eddie Fox Co
Lunbar's Darkies
Grace DeWinters
Ward & Cullen
Bradna & Derrick
Terada Bros

Each one better than the one before.

Four of the SEVEN DEADLY SINS have been shown with this result. -7

ENVY

"The series gets a flying start in 'Envy'—Snappy Stuff—Miss Murdock delightful—Shirley Mason could hardly be improved upon—Other manufacturers should envy the McClure Company—Should be eagerly watched for by exhibitors."

—THE CRITICS.

PRIDE

"Twice as good as 'Envy'—A great bit of work—The audience is sure of plenty of thrills—Many dramatic moments—Photography faultless—Wealth of fast 'snap-snap' action—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."

—THE CRITICS.

▽ TRIANGLE

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EXCHANGES ▽

GREED

"Particularly impressed with 'Greed'—Moulded in the form most popular with the fans—A fine full-grown punch—The maximum of dramatic surprise and thrill—Holds one's interest from beginning to end—For a play containing ingenuity of plot, accumulative interest, we recommend 'Greed.'"

—THE CRITICS.

SLOTH

"Will bring applause, especially at this time—A timely release—Charlotte Walker puts fire and sincerity into her interpretation—Liberal use of the flag—Designed to arouse patriotism—Shirley Mason a convincing and well graced figure—Plenty of that McClure cardinal virtue—action."

THE CRITICS.

Book SEVEN DEADLY SINS
McClure Series Dept, Triangle Distributing Corp'n, 1459 B'way, N.Y.

The National Vaudeville Artists,

- Ackland, Sandy
Alexander, Newton
Ahearn, Arthur
Adams, Mabelle
Arnold, Jack
Antrim, Harry
Archer, Lou
Anger, Lou
Apdala, John F.
Alexander, John
Alexander, Chas.
Ardath, Fred J.
Amata
Alexander, Geo. B.
Adami, Arthur
Adele, Bernardoni
Anthony, J. Mambre
Aldwell, Ernest
Auger, Geo.
Ah Chung, James
Akron, Leon
Ackerman, Paul Hill
Asaki, Kichi
Albright, Bob
Allen, George F.
Allan, Billy
Albert, Bert
Allen, Nellie
Asimias, Gustave
Allen, Minnie
Anger, Felix
Andrews, Frederick
Alt, Natalie
All, Slayman
Amores, Charlotte
Adair, Jean
Angel, Arthur
Armstrong, Wm. M.
Anger, Harry
Antonio, William
Ashley, Herbert
Allman, Jack
Allen, Chas.
Adler, Heyman
Ardine, Grette
Aveling, Edward
Aug, Edna
Ambler, Edward
Ambler, W. C.
Arnold, Fred
Amores, Josephine
Amedeo, John
Ardon, Edwin
Anson, Capt. A. C.
Anderson, Howard W.
Austin, Ralph
Aah, Ralph
Avolo, Edward
Arco, Charles
Arco, Otto
Allison, John
Allison, Maude
Avey, West
Agout, Doria
Adolph, W.
Adams, Phil E.
Alton, Helen
Avery, Van
Allen, Searl
Anderson, Claude H.
Adler, E. Harry
Arlene, Anna
Ames, Florence
Armstrong, Wm.
Adams, Capt. C. F.
Adroit, Bill
Armstrong, Robert
Altshoff, Chas.
Allyn, "Jo"
Adams, Rex
Ardor, Julie
Allen, Nera
Avery, Carrie V.
Arthur, Roy
Adams, Ernest S.
Armstrong, Louis
Agnes, Louise
Armstrong, Joseph
Arnold, Max
Barry, Josephine C.
Babington, J. H.
Bogert, Jay
Brothers, Edna
Bruce, Harry
Bruch, Fritz
Bruch, Lucy
Bernard, Joseph E.
Bicknell, B. C.
Baker, A. M.
Barnes, Ed.
Barto, Eddie
Brooks, Octavia
Bancroft, George
Brooks, Herbert
Belclair, Benjamin
Benise, E. Charles
Baird, Florence
Bender, David
Brown, Harry M.
Borden, Eddie
Bernie, Bert
Sergman, Henry
Burke, Dan
Balliet, Lloyd A.
Beard, Billy
Bernie, Buddie
Burns, William
Benjamin, Robert
Berclona, Sanayoa
Booth, James
Bernard, Sophie
Bergere, Valerie
Berger, Selma
Berren, Fred
Berren, Herman
Barnes, Eugene
Beers, Leo
Browning, Billy
Brierre, Maurice E.
Benton, Miss Fremont
Belmont, Nelson
Baker, Bert
Burton, A. H.
Bush, Frank
Barawsky, Alfred
Brown, George N.
Barnes, Stuart
Burke, Joseph C.
Boothby, Adelaide
Bennett, Wallace
Brennan, Martin
Best, Maybelle
Bailey, Bill
Brenford, Harry
Bradford, Fred
Budd, Ruth
Boatwick, Elwood F.
Blackburn, Vivian
Bowman, James M.
Brennen, Dorothy
Burke, James
Baker, "Doc"
Bauwens, Paul
Bell, Digby
Borodini, Irene
Belmont, Murray
Browne, Bethwell
Berzaz, Jean
Bent, Francis P.
Bergamacco, John
Briant, Roy
Bennett, Ala
Barker, Ethel May
Baliot, Antonio
Burke, John E.
Boyle, Patrick
Burt, Laura
Berlin
(Of Berlin Sisters)
Ball, Rae Eleanor
Bradley, Wallace
Beck, Hal
Brown, Geo. B.
Bernard, Felix W.
Bennett, John
Browning, W. R.
Bolger
(Of Bolger Bros.)
Beasley, Jack
Briscoe, Emmett James
Barry, Lydia
Bird, Margaret M.
Browning, Art
Barrett, Joe
Bernard, Julie
Bock, Mercedes
Bronner, Cleveland
Boyer, Emma
Burns, Leo
Barnes, Jack
Blancy, Hugh F.
Beaman, Earle W.
Bronson, Aileen
Brooks, Harvey R.
Bremen, Peggy
Blondell, Edward
Barrett, Chas. Jerome
Belding, Chas. Jerome
Bergert, Edgar
Brenck, Ernest
Browning, Joseph L.
Brice, Lew
Bogard, Jim
Beltrah, Isabelle
Beltrah, R. Chris
Barlow, Peter W.
Batchelor, Billy
Bain, Florence
Borsini, Wm.
Buckley, Chas.
Benson, LeRoy
Bevens, Clem
Bowen, Jack
Brosina, H. S.
Ball, Foster
Bogge, Martha
Bowen, Anna
Bolger, P. Elmer
Boland, Rita
Bingham, Oliver H.
Boudini, Phil D.
Bosco, Herr
Biscow, Murray
Bonner, Margery
Barto, James C.
Broderick, Helen
Bonamor, Simon
Bernard, Lester
Rudd, Bert
Breuer, Ernest
Bissett, Joe
Brock, Ernest R.
Brown, Benedict
Barth, Lee
Bingham, Amelia
Baker, Mrs. Bert
Barry, Arthur F.
Brown, Mildred
Borrett, Frank J.
Barret, Violet
Barry, Pauline
Berry, Frank W.
Berlinger, Vera
Barllett, Guy
Bisler, Edna
Bowers, Walter
Bard, Edward L.
Barrows, Chas. C.
Bronte, Mac
Brennan, Jay
Burkhardt, Max L.
Brandt, Audrey
Baggett, James
Bennett, Anna
Benny, Ben
Brandt, Geo.
Carroll, Harry
Collins, Milt
Belmont, James B.
Caita, Joe
Crane, Miss M.
Caulpican, Chief
Cooper, Harry
Cook, J. A.
Cavanagh, Lucille
Clyson, Jerry
Carbrey, John F.
Collette, Estelle
Clairmont, Jos.
Clairmont, Al. C.
Clayton, Bessie
Cooper, Bert
Clark, Florence M.
Carmen, F. Barrett
Cuthler, Albert G.
Crose, Charles E.
Courthope, Jane
Cavale, Ruby
Conlin, James P.
Carr, Jimmy
Clyson, Una
Corbin, Gilmore
Clark, Leo
Conant, Carlisle
Conrad, R. T.
Conley, Harry J.
Carr, George
Costello, William
Cameron, Tudor
Capes, Edith Mae
Dockstadter, Lew
Dale, Violet
Diario, Guido
Dyer, Hubert
Dobbs, Carl
Devine, Harry
Devoy, Emmett
Demar, Grace
Donahue, Frank
Demaco, Jack
De Dio, Harry
Dare, Jess E.
Darrow, E. Stewart
DeLokey, James Fran.
D'Aprey, Diana
Dorr, Mary
Douglas, Dudley
Duffy, Dick
Dolan, Phil J.
Davies, Tony
Derkins, Edward C.
Dore, Robert
Dupre, Leon
Davis, Helene
Delmar, Phil
Delmar, Max
Demerit, George
DeLeon, Henry C.
Delton, Charles
Deltorelli, Joe
Dreia, Hubert H.
Durham, Glory King
Durham, L. H. King
Duvall, Jack
Derkins, E. A.
Daniels, Joe
Dinehart, Allen
Donlan, Mike
Dano, N. E.
Drew, Lillian R.
Dunbar, Charles
Dwyer, Johnnie
Dunbar, E.
Dahl, Katheryn
Dody, Sam
D'Ormond, Isabelle
DePace, Bernardo
DeLeon, Beatrice
Dooley, Gordon
Derrick, Fred
Deagon, Arthur
Dolly, Yancy
Dolly, Rosica
DeVoy, Arthur
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Darling, Joseph M.
Diamond, Col. Marc.
DeCoe, Harry
Durkin, Kathryn
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Dae, Frank E.
Dennis, Homer
Dunedin, Jimmie
DeVena, Billy
Downing, H. Olton
DeShelle, Dorothy
Delman, Jack
Dahon, Frank
Dale, Sidney
Doering, Ruby
Dunedin, Queenie
Diaz, Anita
Davis, Frank
DeCosta, Harry
Dickinson, (Dickinson
+ DeDeagon)
DeSerra, Mrs. Henriette
Dingle, Tom
Diamond, Jim
Davett, James Austin
DeMarast, William
Dealy, Joe
Deane, Clifford
Deaves, Billie
Dooley, John D.
Dooley, Wm.
Dunleavy, Joe
DeCley, Ben
Davenport, Kennet
Dolce, Gertrude
Donovan, James B.
DeCarro, Alice
De Leon, Walter
Downing, Ed.
Dravew, Gus
DeWinters, Grace
Dewler, E. F.
Cooper, Firck
Cheshire, Harmon
Cleve, El
Carlton, Ubort
Carlisle, Alexandra
Cavlan, Jerry
Cassie, James F.
Cook, Baldwin Gardner
Cello, Van
Crouch, Clay
Comere, Ralph
Cleveland, Maried
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Devoy, Emmett
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Demaco, Jack
De Dio, Harry
Dare, Jess E.
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D'Aprey, Diana
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Dolan, Phil J.
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Delmar, Max
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Dunbar, Charles
Dwyer, Johnnie
Dunbar, E.
Dahl, Katheryn
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Dolan, Phil J.
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Davis, Helene
Delmar, Phil
Delmar, Max
Demerit, George
DeLeon, Henry C.
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Deltorelli, Joe
Dreia, Hubert H.
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Durham, L. H. King
Duvall, Jack
Derkins, E. A.
Daniels, Joe
Dinehart, Allen
Donlan, Mike
Dano, N. E.
Drew, Lillian R.
Dunbar, Charles
Dwyer, Johnnie
Dunbar, E.
Dahl, Katheryn
Dody, Sam
D'Ormond, Isabelle
DePace, Bernardo
DeLeon, Beatrice
Dooley, Gordon
Derrick, Fred
Deagon, Arthur
Dolly, Yancy
Dolly, Rosica
DeVoy, Arthur
Dudley, Jack
DeReine, A.
DeLisle, Jean
Darling, Joseph M.
Diamond, Col. Marc.
DeCoe, Harry
Durkin, Kathryn
Deland, Chas.
DePille, Ernest
Dae, Frank E.
Dennis, Homer
Dunedin, Jimmie
DeVena, Billy
Downing, H. Olton
DeShelle, Dorothy
Delman, Jack
Dahon, Frank
Dale, Sidney
Doering, Ruby
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+ DeDeagon)
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Diamond, Jim
Davett, James Austin
DeMarast, William
Dealy, Joe
Deane, Clifford
Deaves, Billie
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Dunleavy, Joe
DeCley, Ben
Davenport, Kennet
Dolce, Gertrude
Donovan, James B.
DeCarro, Alice
De Leon, Walter
Downing, Ed.
Dravew, Gus
DeWinters, Grace
Dewler, E. F.
Cooper, Firck
Cheshire, Harmon
Cleve, El
Carlton, Ubort
Carlisle, Alexandra
Cavlan, Jerry
Cassie, James F.
Cook, Baldwin Gardner
Cello, Van
Crouch, Clay
Comere, Ralph
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Chapman, Rene
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Cummins, Roy
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Conant, Carlisle
Conrad, R. T.
Conley, Harry J.
Carr, George
Costello, William
Cameron, Tudor
Capes, Edith Mae
Dockstadter, Lew
Dale, Violet
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Dyer, Hubert
Dobbs, Carl
Devine, Harry
Devoy, Emmett
Demar, Grace
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Demaco, Jack
De Dio, Harry
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Darrow, E. Stewart
DeLokey, James Fran.
D'Aprey, Diana
Dorr, Mary
Douglas, Dudley
Duffy, Dick
Dolan, Phil J.
Davies, Tony
Derkins, Edward C.
Dore, Robert
Dupre, Leon
Davis, Helene
Delmar, Phil
Delmar, Max
Demerit, George
DeLeon, Henry C.
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Wool, Helen Stewart
Wool, Harold
Wallace, Frederick
Veil, Eugene
Werk, Frank
Wright, Harry
Walker, Rita
Winchester, Ed.
Walton, Fred
Wayne, Chas.
Williams, Mack
Whitehead, Ralph
Wade, John P.
Wright, Ed.
Wartenberg, Paul
Westcott, Geo. C.
Williams, Wm. F.
Vells, Jack
Went, J. Roger
Wells, K. K.
Walters, Bill
Ward, Harry D.
Wentworth, Estelle
Wilson, Mr. Jack
Wilson, Harry
Willard, C. E.
Ward, Robert
Ward, Laurence
Weston, Willie
Wheeler, Richard
Walt, Glenn
Wheeler, Gust. O.
Wallach, Carl
Walters, Emily
Walters, Walter
Waisman, Walter
Ward, Al
Walsh, Billy
Warlow, Mrs Cecil
Weber, Chas.
Walters, Selma

Winters, George
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Wooley, Bob
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Warren, Paul L.
Wright, Cecilia
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West, Arthur
White, Sam H.
Williams, Queenie
Wills, George W.
Whittier, C. L. Roy
Whittier, Frank L.
Wright, Armand V.
Ward, Thomas F.
Williams, Lottie
Wanzer, Arthur
Wildo, Gordon
Wills, Miriam
Williams, Jack
Wicks, Jack D.
Ward, Jeanne, May
Winthrop, Adelaide
Wurnelle, Arnold B.
White, Clayton E.
Wicks, Phil
Wood, George
Wood, Lyman Worthy
Weber, Eddie
Weiner, Jack
Weston, Sammy
Wright, Dorothy
Wellman, Emily Ann

Van Cleave, Harry
Vivian, Evelyn
Valdare, Harry
Van Bergen, Martin
Valentine, Chas.
Vincent, Claire
Van Dyke, Paul
Van Dine, Daniel
Van Liew, Cal
Van Liew, Walter
Valentine, Norman
Valentine, H. R.
Von Singer, Leo
Van, Joe
Verdi, Joa. B.
Van Dyck, Calcent.
Violinsky (Sol. Ginsberg)
Valdo
Virden, Lew
Valmont, Lucie
Van, John
Vernon, Sara
Voughan, Adele
Vallerie, Margurite
Van Hampton, C.
Von Kintz, Ethel
Van, Arthur "Lucky"
Von Lipinski, Arthur
Vernon

Young, Harry P.
Young, Ollie
Young, April
Yalto, Karl
Younger, Jack W.
Yvette, Dewitt
Yates, Frances
Yale, Agnes
Yosco, Bob
Yeoman, George
Young, Harry
Young, Stanley B.

Yates, Bob
Yezza, Madam
Zimmerman, Willy
Zwintzcher, Alex
Zell, Herman
Zinell, Wm.
Zorler, Edward

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CAN PLACE good chorus girls; amateurs coached. Plays and scenarios written and corrected. Collaborator with small capital considered. Lester, 202 Gaiety Theatre Bldg., New York.

CHARLES HORWITZ, author of hundreds of the most successful acts in vaudeville. Writes sketches, playlets, songs monologues, etc. Record speaks for itself. Have several great manuscripts on hand. Room 808, Columbia Theatre Bldg., New York.

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THIRTY mediums. Must be good-looking—review in town. Also young-looking principals that can do specialties and lead numbers. Kaufman and Hyde, Room 12, Broadway Theatre Bldg., 41st St. and Broadway, Phone—Bryant 4120.

TO BUY chorus wardrobe suitable for burlesque, soubrette dresses, leotards, etc. Give full particulars, price, condition, etc. Irons and Siam, Avenue Theatre, Detroit.

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WANTED by clever blackface comedian—straight man with One Hundred Dollars to help share expenses of good vaudeville act in one. Fagan, c/o Con Conrad, Rialto Theatre Bldg., 42d St. and Broadway, New York.

WANTED, for summer stock, Musical Comedy People, Soubrettes, Comedians, Prima Donna, Juvenile and Straight Man. Steady work. Write, C. R. Hagedorn, National Theatre, Detroit, Mich.

WANTED musical comedy wardrobe, soubrettes, novelty and knee pants numbers in sets of 6 or 12. Must be in good condition. Write, National Theatre, Detroit, Mich.

YOUNG MAN, can play either juvenile, straight or comedy parts for vaudeville or production. Have played good parts. Arthur Kingsdon, Variety, New York.

YOUNG MAN (18) wishes position in theatrical office; has general knowledge of the theatrical business; will start on small salary. Address A. S., Variety, New York.

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legitimate stage for a number of years, in road productions and stock. He came to the fore during the last few years as a film director.

Richard Marston, the oldest and one of the best known scenic artists in New York, died at his home 460 West 149th street, Feb. 16, aged 75. Originally an actor he followed the profession of scene painting for nearly 50 years, painting sets for important producers.

IN LOVING MEMORY
Of My Dear Mother
ADELAIDE I. FLOYD
Who passed away
Feb. 23, 1916
Mourned by Her Daughter
MARY L. FLOYD
(Mrs. John C. Dickens)

Michael Goodwin, well known as a circus lithograph man and business agent of the Bridgeport Bill Posters' Union, died Feb. 15 of pneumonia at his home in that city. He was 38 years old and is survived by a widow and two children.

Mrs. Sacarine Wald Belmont, the grandmother of Harold Belmont

SALE AND EXCHANGE

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CASH REGISTER, slightly used, will sell cheap, perfect order. Struck, 62 University Pl., New York.

CHEAP—BLACK PLUSH FOUR-PIECE CLOTHES. APPLY ROEHM & RICHARDS, STRAND THEATRE, NEW YORK.

DRAMATIC—High class sketch for four or five people—high class act new. Also comedy act reasonable. Geo. Kane, Room 409, Gaiety Theatre Bldg., New York.

FOR RENT—Auto repair and blacksmith shop. Wayne gas tank—5 living rooms, State Road, in the Catskills. Opportunity. Dan Sherman, 423 Putnam Bldg., New York.

FOR SALE—Six good green plus chair covers, \$10. One-pin Edison machine (Rochester lens), no rheostat, \$50. Two pairs ladies' short satin pants, \$1. One satin pair 75 cents. Three short satin soubrette dresses \$5 each. Velvet Indian dress and wig, \$5. Four long red sateen coats 25 cents each. Six odd wigs, ladies' and gents', \$5. Box 571, Pearl River, New York.

FOR SALE—To cover storage charges, complete scenery, drops and sides "The Story of the Rosary." Bids received. Terminal Warehouse, 36 Grey Nun St., Montreal, Canada.

FOR SALE—20x40 back and leg drop, mahogany paneled interior—reception, library or studio. Never been used. 326 Knickerbocker Theatre Bldg., New York.

FOUR BEAUTIFUL lots at Krugs Corner, Mineola, Long Island Street Car R. R., Jericho turnpike; bargain. Dan Sheman, 423 Putnam Bldg., New York.

FUNNYBONE NO. 4 contains the latest monologues, sketches for two males and male and female, minstrel first-patter, parodies on popular songs, sidewalk patter, stage poems, etc. Price 35 cents; or for \$1 will send FUNNYBONE NOS. 1, 2, 3 and 4. Money cheerfully refunded unless satisfactory. FUNNYBONE PUBLISHING CO., 1052 3d Ave., New York (Dept. V.).

GREEN VELVET cyclorama slightly used, good condition, can be seen by appointment only, party out town. Write, Jos Burt, Variety, New York.

INTERIOR cabaret drop, with street backing. Size, 36x24. Aniline Dye. John Orren, Pontiac Hotel, New York.

(Counts and Belmont) and well known among circus people, died recently in Tronso, Norway, in her 83d year.

To the Memory of Our Darling Sister
"SUNNY" KILDUFF
HELEN and MARIE
ALLERTON KILDUFF

Mrs. Katherine McGuire, sister-in-law of Tom McGuire, died Feb. 12 at her home in New York, in her fifty-fourth year. She is survived by her husband and a son.

Gus Stinson, carpenter at the Dyckman, died Feb. 16 after an illness of eight weeks. He was about 45 years old and is survived by a widow and daughter.

In Affectionate Memory of
"SUNNY" KILDUFF
(Mrs. A. O. May)
Who passed away
Feb. 22, 1916
Loved By All
HER DEVOTED HUSBAND
Arthur O. May

Aaron Linick, age 70, father of Adolph Linick (Jones, Linick & Schaeffer), died in Chicago, Feb. 19. Six sons and two daughters survive.

Morris Beifeld, a wealthy Chicagoan and president of "White City" there, died Feb. 21 of a complication of diseases, after an illness of two years.

William (Billy) Evans, long connected with the theatrical enterprises of the late Henry Greenwall, died in New Orleans Feb. 17, aged 55.

The father of Harry Shea died Monday at the home of his sister in New York. He was 70 years of age.

The father of Lulu Coates died in Chicago Feb. 16.

LARGE TABLE and OFFICE CHAIRS (MAHOGANY) WILL BE SOLD AT A BARGAIN; PARTY GIVING UP OFFICE AND MUST DISPOSE OF FURNITURE. FURNITURE, VARIETY, NEW YORK.

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MOTOR BOAT For Sale—Twenty-five-foot cruiser, 10-horsepower Palmer, reverse gear; equipment complete, insured; bargain. R. A. Connavale, 656 Vanderbilt Ave., Brooklyn, N. Y.

MUSICAL NOVELTY—Their great electric novelty musical "WHEELS" outfit complete, beautiful as played with great success by the great Bimm-Bomm-Brrr musical act. Also Xylophones, 3 Aida Trumpets, 2 Cornets, with mute and trick attachments (very fine), 2 Luminos, Aluminum Violin which shines in the dark, great effect. Two old violins, viola, cello, Aluminum Bells, also great assortment of standard musical instruments, all in good condition. Richard Kleemy, 753 Atlantic St., Stamford, Conn.

OAK OFFICE desk, roll top, slightly used. Will exchange for flat top in good condition. Exchange, Variety, New York.

PRODUCERS, ATTENTION—Big, novel girl act complete. Special scenery, props, costumes and effects in good condition. Jerome J. Vogel, Room 300, Astor Theatre Bldg., New York.

ROYAL typewriter, No. 1, good condition, will sell cheap. Typewriter, Variety, New York.

SCENERY—PLUSH DROPS. SCENERY TO SUIT YOUR ACT, REASONABLE. FREDERICKS, GAIETY THEATRE BLDG., NEW YORK.

TYPEWRITING table and Remington machine, No. 6, in good working order, must be sold, reasonable. Box 50, Variety, New York.

VALUABLE Collection of 150 theatrical pictures, property of the late Henry P. Mock (of the recent Victoria Theatre), for sale at 2259 Loring Place, Bronx, New York.

White satin costumes suitable for skating. Have only been used a few weeks, excellent condition, and will be sold at a sacrifice. Costumes, Box 40, Variety, New York.

The mother of Harriet Duke died Feb. 15 at her home in Kansas City.

E. C. Wilson, aged about 65 years, one of the middle west's pioneer one-night stand producers, died Feb. 15 of Bright's disease in Chicago. A widow survives. For 25 years Wilson had been sending out road shows, his last ones being "The Divorce Question" and "The Shepherd of the Hills," which he closed at Christmas time owing to illness.

MARTIN HERMAN'S SUIT.

Martin Herman, of the A. H. Wood's office, has started suit against the Pullman Car Co., through his attorney, Nathan Burkan, for \$5,000 for alleged damages sustained through his being forced to sit up all night Feb. 10 while en route to Schenectady.

The Pullman Co. sold a drawing room Herman held a ticket for to another party, who took possession before Herman arrived, forcing him to sit in the day coach all night. Mr. Herman went to Schenectady to see a new show.

"The Lodger" Going to Chicago. "The Lodger" which closes at the Bandbox Saturday and after a week layoff will reopen at the Majestic, Brooklyn, March 5.

The attraction is booked to play three weeks at the Fine Arts, Chicago, opening March 12.

McLaughlin Play for the Park. A new play by Robert McLaughlin, to open in Cleveland Monday, is slated for the Park, New York, March 12. The title is being kept a secret as far as New York is concerned.

OBITUARY.

Marshall Farnum, well known picture director and brother of Dustin and Wil-

In Loving Memory of

Frank Bohm

Gone, But Not Forgotten
Misunderstood by some.

But he was our Pal.
Died March 9, 1916

Courty and Leflaire

liam Farnum, died in a sanitarium at Prescott, Ariz., Feb. 19. Funeral services were held in Los Angeles Wednesday. The deceased appeared on the

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You can enlist volunteers.
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HOTEL ASTOR, NEW YORK

JOIN AGAINST "SUNDAYS."

An unofficial source says the Allied Theatrical Unions are taking steps to link themselves with the New York Sabbath Committee in its campaign to close all theatres in the state Sunday.

Up to the present time the Committee has aimed most of its blows directly at the picture houses, being largely responsible for the presenting of bills in Albany for the abolishment of picture shows on the Sabbath.

With the joining of the theatrical unions the campaign will be enlarged and direct advances made against all theatres giving Sunday performances. The unions have not officially decided to join the anti-Sunday crusade but their co-operation is practically assured, as the matter has been discussed at the recent meetings and a campaign to be followed laid out.

TABLOIDS SOUTH.

Winston-Salem, N. C., Feb. 14.

Twenty tabloid musical shows will be brought south for the Virginia-North cuitis for work on the Virginia-North and South Carolina circuits. This was decided on at a meeting of the Virginia-North and South Carolina Theatrical Managers' Association, held in Greensboro. Twenty members of the association attended.

Another decision reached by the association was to incorporate under the laws of North Carolina.

Percy Wells, manager of the Piedmont theatre, at Wilmington, N. C., was re-elected president, and O. A. Savin, manager of the local Paramount, was re-elected secretary and treasurer.

LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

A

Adams Don
Adams John F
Ade Georgian
Alarcons Five (SF)
Albright Frank
Allen George
Aloshkes Wm
Altman Dave
Alvares A Martell
Amann Andy

Anderson Al (C)
Anderson Chas F
Anderson Richard
Andrews Grace (C)
Apel Philip
Arackles Billie
Armada Miss (SF)
(P)
Armens (C)
Armenian Edw
Arnold Ruth
Austin Frank



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B
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Barnett Harry
Baxter Ed (C)
Baxter Mrs C D
Bean Jack
Bedell W H
Beecher Wm S
Beeson Herbert
Belmel Louis (C)
Bell Betty
Bender David
Bennett Edna
Bennett Eva
Bennett John
Bennett Laura
Bennet Mas L
Bentall Harry
Benton & Clark
Berlin Dean
Bernard Babe
Bernard Joseph B
Berto Marvellous (C)
Bestrand Dixie
Bestray Harry
Blackwell O M
Black Jim
Blair Harry (SF)
Blount Jas T
Bonner E B
Booth & Booth (C)
Booth Laura
Born Martin
Bowen Clarence
Boyd W H
Boyle Walter A
Braats Gisela
Brachard Paul
Bradley Kate M
Bradley Leonora
Brennan Joe
Brenner Dorothy
Brewster Ethel
Brierry M E (C)
Broad Billy
Brohm Kathryn (C)
Brown Fred
Brown Tom (C)
Browning Tom
Buckler Henry
Burgess Harvey J
Burke Mrs Alfred
Burke Etta S
Burke Joe C
Burkette Ruth
Burnette Wallace (P)
Burnison C C
Burns Chas B
Burns Estelle (C)
Burton Al
Bush Marie (C)
Byron Bert

Claire Nell (C)
Clare Alice H (C)
Clarenton Cecil
Clark & Lewis
Clark Thomas
Cole Harry
Coleman Chas W
Collins Guy (C)
Collins & Herbert
Collins Tom
Condray Peggy
Conklin Chas A
Conlee Sisters
Connor Cheestre
Conway Joe
Cook & Oatman (C)
Cooley Lina
Copeland Four
Corbett Lawrence
Coughlin Bertha
Coulter Clarence (C)
Court Jack D
Cowan Joe
Crandell Harry
Craven Miss Billie
Crowley Thomas
Cummings Wava
Cunningham Paul
Curran Edward
Curry Henry
Curtain Patsy
Curtis Rose Jack
Cuthbert Mrs R

D

Dahlberg May
Dahl & Gillen
Dalbrance Mrs G
Dale & Boyle (C)
Dale Carrie
Daley Mabel
Daly John
Daltan Tom (C)
Dancer (C)
Dandy Jess
Darrow Duke
Davenport Chas B
Davis Col J L
Davis Warren (C)
Dean Nelson
Deerle Helen
Deery Wm
Deery Wm J
De Groot Miss F (C)
Deltrich Roy (C)
Del-A-Phone
Delmore & Moore
De Lorch Arthur (C)
Delores Laura (C)
De Mateca
De Nyle Doc (C)
De Schon Cuba (C)
Dennay Chas
De Rita Eva
Devereaux Wm
Devoy Emmet
Dorrell Gladys (C)
Douglas Fred
Driscoll Tom (C)
Dual Clara (C)
Du Bois Wilfred (C)
Dudley Gertrude
Duffy Dick
Duffy Mrs J
Dukelan Geo W
Dunbar Ralph (C)

E

Eddie & Edgar (C)
Edgar Wm (C)
Edison Pearl J
Eichman Chas (C)
Elaine Mabel
Elisson Frank
Elton Al
Emmett Mrs J (C)
Errico Joe
Emeralda Edna
Eugene & Burley (C)
Evans Barbara
Everett Gertrude
Everett & White (C)
Fairweather Una
Farnum Dick (C)
Farrell Matt F
Fearn Bob
Fern Ruth (C)
Fiedler Rose Jack
Finlay Nellie (P)
Fisher Miss E
Fitzgerald Gilbert (C)
Fitzgerald H V (C)
Fitzgerald J H
Fitzgerald Myrtle
Fitzgerald P F (C)
Flanery Leona
Fleming Jack
Florence Wm J
Ferde Edmund
Forkins Marty (SF)
Foster Harry (C)
Foster Louis
Fox's Two The (C)
Fraebel Emma
Francis Sidney T
Franklyn & Davis (C)
Fredericks Anna (C)
Fretlag Eddie (C)
Gallion Mrs J (SF)
Gartner O F (C)
Garry Tom M
Georgian Comey Four
Georgia Athens (C)
Gay Byron
Gillen Charlie
Gillis Tobl
Gilmore Low
Gilmour Hardy
Glascock F C (SF)
Gleason "Lit" Low (C)
Goddard Fred
Goodall Miss E
Gordon Blanche
Gordon Jas (C)
Granville Jack
Graves Beale M
Grassell Lida Miss (C)
Gravitt Lewis M
Gray Norma
Green F
Green Harrison (C)
Gregory Frank L
Grey Marie (C)
Grey Marie (SF)
Grey Miss C
Griffin Clarence (SF)
Griggs Val
Grogan Clarence (C)
Grogan Mrs G (C)
Guillon Mlle (C)
Guy Harry

H

Hack Joe
Halley G B L & M (C)
Hake Harry (C)
Hall Billy Musical Co
Hall Leona (C)
Hall Sidney
Hall Wm E
Hall's Musical Min-
strels (C)
Halliwick Wyatt (C)
Hank Arthur S

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and once again doing their "double" this week at KEITH'S ORPHEUM THEATRE, Brooklyn, and, as usual, using a repertoire consisting of Mr. Ball's compositions, including

WOULD YOU TAKE BACK THE LOVE YOU GAVE ME

Orch. 6 keys: A^b, (c to d) B^b, (d to e^b) C, (e to f) D, (f to g) E^b, (g to a^b) F, (a to b^b)

His latest ballad and it's going just as big as "Goodbye, Good Luck, God Bless You" and "Turn Back the Universe and Give Me Yesterday." Lyric by Al. Dubin

I'M GOING BACK TO CALIFORNIA

THAT'S WHERE I BELONG

Originally written for Mr. Ball's personal use while he was playing in San Francisco, but it just couldn't stop coming east, and is now a sweeping success from coast to coast. A corking story with a swinging melody that's full of "pep." Lyric by J. Keirn Brennan

Orch. 6 keys: B^b, (c to c) C, (d to d) D, (e to e) E^b, (f to f) F, (g to g) G, (a to a)

YOU'RE THE BEST LITTLE MOTHER

THAT GOD EVER MADE

Hundreds of "mother" songs have been written. Never one that expresses the beautiful sentiments contained in this one, and Miss Lambert's rendition makes of it a positive gem. Lyric by J. Keirn Brennan

Orch. 4 keys: C, (d to d) E^b, (f to f) F, (g to g) G, (a to a)

THE STORY OF OLD GLORY

THE FLAG WE LOVE

The most beautiful song ever written in praise of our dear old stars and stripes.

Lyric by J. Will Callahan

Orch. 3 keys: B^b, (d to e^b) C, (e to f) E^b, (g to a^b)

In addition to the above at each performance Mr. Ball sings a medley of his world-famous successes, including "Mother Machree," "A Little Bit of Heaven, Shure They Call It Ireland," "When Irish Eyes Are Smiling," "She's the Daughter of Mother Machree," "Till the Sands of the Desert Grow Cold," "Love Me and the World Is Mine," "Turn Back the Universe," "Good Bye, Good Luck, God Bless You," etc

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Haupt-Laura
Haverly Tom
Hawley Juanita
Hawthorne Mr & Mrs B
Hay Unicycle
Hearn Miss J
Helmar Mr
Henderson O (C)
Hendler Herchel (C)
Herman Arthur (SF)
Herman Jay

Herman Sam P
Heron Eddie
Hibbert Gus
Hicks Joe (C)
Hicks Loretta
Hills Anna
Hillebrand & Delores
(C)
Himlinger E D
Hoffman Dave A

Hoffman Tiffie
Holmes Earl
Holst Marguerite
Horton Miss E H
Hosbl Richard
Houghton Frank (C)
Hughes James
Hunley Law (C)
Hussey Geo (SF)
Hutchings Alice

Ingalls & DuMeld (C)
Inra Robella
Ioleen Sisters (REG)

Jarrett Mrs G B
Jennings Miss B (P)

Jewel Ada
Jewell Ben
Johnson Ally
Johnson W O (C)
Jones Arthur
Jones Edith (C)
Jordan Leslie
Jordan Leslie (C)
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America Needs You Like A Mother

Words by
GRANT CLARK

Would You Turn Your Mother Down?

Music by
JEAN SCHWARTZ.

Till ready *Voice*

I seem to see a pic-ture of a

mother With her chil-dren- by her side Some her own, and

some that she's a - dopted Still she looks at all with pride Now it

seems the mother is in trouble and she needs her chil-dren's aid Some are

com-ing forth to help her But there's some who seem a - fraid. A -

Chorus.

mer - i - ca has been a mother to the children of the world

She has taken to her bos - om ev'ry home-less boy and girl

Now we find that she's in trouble, dan - ger's lurking all a -

round A - mer-i - ca she needs you like a mother Would you

turn your mother down.

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Conn 5-7 Cohen's Newburg 8-10 Cohen's
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"Americans" 25-27 O H Terre Haute Ind
5 Gayety Chicago.
"Auto Girls" 26-27 Holyoke Holyoke 28-3 Gilmore
Springfield 5 Howard Boston Mass.
"Beauty Youth & Folly" 26-27 Binghamton
28 Oneida 1-3 Inter Niagara Falls N Y 5
Star Toronto.
"Behman Show" 26 Gayety Detroit Mich 5
Gayety Toronto.
"Don Tom" 26 Casino Philadelphia 5 New
Hurtig & Seamons New York
"Bostonians" 26 Gayety Boston 5 Grand
Hartford
"Bowery Burlesquers" 26 Columbia Chicago
5 Berchel Des Moines Ia.
"Broadway Belles" 26 L O 5 Englewood
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"Burlesque Review" 26 Berchel Des Moines
Ia 5 Gayety Omaha Neb.
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"Darlings of Paris" 26 Newark 27 Zanesville 28 Canton 1-3 Akron 5 Empire Cleveland O.
"Follies of Day" 26 Palace Baltimore 5 Gayety Washington D C.
"Follies of 1917" 26 Empire Cleveland O 5-6 Erie 7 Ashtabula Pa 8-10 Paris Youngstown O.
"French Follies" 26 Cadillac Detroit 5 L O.
"Follies of Pleasure" 26 Star Toronto 5 Savoy Hamilton Ont.
"Ginger Girls" 26 Gayety Brooklyn 5 Academy Jersey City.
"Girls From Follies" 26 Majestic Ft Wayne Ind 5 Buckingham Louisville Ky.
"Girls From Joyland" 26 Standard St Louis 4-6 O H Terre Haute Ind.
"Globe Trotters" 26 Gayety Toronto 5 Gayety Buffalo N Y.
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"Grown Up Babies" 26 New Castle 27 Johnstown 28 Altoona 1 Harrisburg 2 York 2 Reading Pa 5 Gayety Baltimore Md.

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 7 Oneida 8-10 Inter Niagara Falls N Y
 "Hello New York" 20-28 Bastable Syracuse
 1-3 Lumberg Utica N Y 5 Gayety Montreal.
 "Hello Paris" 26 Olympic New York 5 Ma-
 jestic Scranton Pa.
 "High Life Girls" 26 So Bethlehem 27 Easton
 28 Pottstown Pa 1-3 Grand Trenton N J
 5 Star Brooklyn.
 "Hip Hip Hokey Girls" 26 Grand Hartford
 5 Jacques Waterbury Conn.
 "Howe's Sam Show" 26 Empire Hoboken 5
 People's Philadelphia.

"Irwin's Big Show" 26 Lyceum Dayton 5
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 "Lady Buccaneers" 26 Majestic Scranton Pa
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"Liberty Girls" 1-3 Park Bridgeport 5 Co-
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 Reading Pa.
 "Majestic's" 26 Empire Toledo 5 Lyceum Day-
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 "Maid of America" 26 Gayety Kansas City
 5 Gayety St. Louis.
 "Marion Dave" 26 New Hurtig & Seamons New
 York 5 Orpheum Paterson.
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"Puss Fuss" 26 Casino Brooklyn 5 Empire
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"Record Breakers" 26 L O 5 Century Kansas
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"Reeves Al" 26 Empire Albany 5 Casino Bos-
ton.
"Review of 1917" 26 Star Brooklyn 5-6 Hol-
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"Sept Morning Glories" 26 Gayety Chicago 5
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"Spiegel Review" 26 L O 5 Gayety Kansas
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"Sporting Widows" 26 Olympic Cincinnati
5 Star & Garter Chicago.
"Star & Garter" 26 People's Philadelphia 5
Palace Baltimore.
"Step Lively Girls" 26-28 Cohen's Newburg
1-3 Cohen's Poughkeepsie 5 Miner's Bronx
New York.
"Stone & Pillard" 26 Gayety St Louis 5
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"Sydell Rose" 26 Miner's Bronx New York 5
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"Tango Queens" 26 Century Kansas City 5
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By GUS KAHN and EGBERT VAN ALSTYNE

Come in and hear one of the best Irish songs in the market. It is new. Everybody wants to hear an Irish Song. One of Van Alstyne's best melodies and a great lyric by Gus Kahn.

A FEW MORE NEW REMICK STAR NUMBERS

"Where the Black Eyed Susans Grow"

By RADFORD and WHITING

Composers of "Mammy's Little Coal Black Rose"
"And They Called It Dixie Land"
THAT'S SOME REFERENCE!!

"There's Egypt in Your Dreamy Eyes"

By FLETA JAN BROWN and HERBERT SPENCER
Writers of "Underneath the Stars," and this is their
successor. What a wonderful lyric and melody this
song contains! It's the best thing Fleta Jan Brown
and Herbert Spencer have ever written.

"THE WORLD BEGAN WHEN I MET YOU"

By HUGH ALLAN—STANLEY MURPHY—ALBERT GUMBLE

A wonderful high class song.

"She's Dixie All the Time"

By AL BRYAN and HARRY TIERNEY

"Mammy's Little Coal Black Rose"

By EGAN and WHITING

"Who's Pretty Baby Are You Now?"

By KAHN and VAN ALSTYNE

"How's Every Little Thing in Dixie"

By JACK YELLEN and ALBERT GUMBLE

"Down Honolulu Way"

By DEMPSEY-BURNETT and BURKE

"Just a Word of Sympathy"

By KAHN and VAN ALSTYNE

AND

"IF YOU EVER GET LONELY"

By GUS KAHN and HENRY MARSHALL

Here's a great song that has just "Sneaked" its way through. We were wondering why the song public didn't pick up this novelty and right now everybody wants it. Send for the best single or double novelty song by that novelty song writer, Henry Marshall.



U. S. PAT. & T. M. OFF.

CRITICUS SAYS:

TIE UP WITH HITS AND BE A HIT

If the songs in your act are hits, YOU will be a hit. I have listed here, for your benefit, some great new songs that will do much to help you. The first in line is a new Irish song, far more beautiful than I can tell you. It is

I'M HEARIN' from ERIN

AND MOTHER OF MINE

one of the biggest, sure-fire creations ever turned out by L. Wolfe Gilbert and Anatol Friedland. It carries with it the warming breath of the "ould sod." A beautiful little number is

GOOD MORNING GLORY

by Will J. Harris and Harry I. Robinson. Its lyric is genuinely novel and laden with punch, and its melody is beautiful. It will earn laurels for any act in which it is placed. And there's

SOMEWHERE in DELAWARE

a "state song" by Harris and Robinson that isn't like any other you've ever heard. There's a wonderful double version of it that will score for you every time you use it. Don't forget

LOVE IS A WONDERFUL THING

by L. Wolfe Gilbert and Anatol Friedland. This is the very unusual, humorous love-song that made a hit for Henry Lewis in the Anna Held show. It is now released for general use. Have you a spot in your act for

MY HAWAIIAN SUNSHINE

Gilbert and Morgan's mighty Hawaiian success? If you haven't, it might pay you to make one. It is THE hit of all Hawaiian numbers. Too, there are the ballads

SHADES OF NIGHT

by Gilbert, Friedland and Franklin; "the only rival of 'The Glow Worm'"—the exquisite number that scored for May Naudain, Dorothy Jordan, Grace La Rue and many more stars, and

OUT OF THE CRADLE INTO MY HEART

by Wolfe Gilbert and Anatol Friedland; the ballad that is crammed with heart interest and utter charm. It will work wonders for you, as it is doing for many others. And here's the king-pin of coon-shouts:

PRAY FOR THE LIGHTS TO GO OUT

Tunnah and Skidmore's furor from the west—the number that registered so well for Sophie Tucker, Gene Greene and scores of other artists everywhere. The biggest coon-song hit in many years. All these numbers await you at

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Smith Billy
Smith Ruby (C)
Sroch Capt
Stafford J M (SF)
Stagner Chas (C)
Stanley Frank
Stanton Val
Stanton W
St Denis B
Steel Billie
Sterling & Love (C)
Sterling Robt (C)
Stevens Harry (C)
Stirk Chas
Stuart Austin (P)
Stuart Marie B
Stuart Reggie (C)
Sutton Harry & K

Turpie Violet (C)
Tyler Hazel

Valentine Geo J
Vallit Muriel (SF)
Vaughn Arthur (C)
Vert Hazel
Viriden Lew (C)
Von Dell

Wade John P
Wakefield Frank L
Walker Phil
Walker Stuart A (C)
Walmer Carl (C)
Ward Larry
Wayne Mr & Mrs Fred
Wayne Kathryn J
Wayoral M (C)
Weems Walter (SF)
Weigas & Girile (C)
Wellington Dave
Wells Corinne (C)
Wert & Boyd (SF)
Weston Harry (C)
Whalen Charles
White Phil (C)
Wiggins Bert (C)
Wild & Shirley
Williams Edw
Wilson Daisy (SF)
Wilson Harry (C)
Wilson Sisters
Wilson Al
Woods Thos E
Worth Madlyn (C)
Wyndham & Moore (C)
Wyndham Mae (C)

T
Tendheha Chief
Terriers Alma
Thatcher Charlie
Thatsen Duo
Thornton Anna
Tiffany Maud
Tiller Sisters
Tilton Lucille
Tint Al (C)
Todd Miss Edna (C)
Toner Mrs Thos
Toscoe Louis
Tracy Ray
Troy Mrs Ray
Truesdale Howard S
Tucker Jack
Turner Anna (C)
Turner Willa (C)

Y
Young Beulah
Young Francis

Z
Zeller Chas F
Zora Gara (C)

BURLESQUE ROUTES

Feb. 26 and March 5.
"A New York Girl" 26 Jacques Waterbury Conn 5-7 Cohen's Newburg 8-10 Cohen's Poughkeepsie N Y.
"Americans" 25-27 O H Terre Haute Ind 5 Gayety Chicago.
"Auto Girls" 26-27 Holyoke Holyoke 28-3 Gilmore Springfield 5 Howard Boston Mass.
"Beauty Youth & Folly" 26-27 Binghamton 28 Oneida 1-3 Inter Niagara Falls N Y 5 Star Toronto.
"Behman Show" 26 Gayety Detroit Mich 5 Gayety Toronto.
"Bon Tons" 26 Casino Philadelphia 5 New Hurlit & Seamons New York
"Bostonians" 26 Gayety Boston 5 Grand Hartford
"Bowery Burlesquers" 26 Columbia Chicago
"Berchel Des Moines Ia.
"Broadway Belles" 26 L O 5 Englewood Chicago.
"Burlesque Review" 26 Berchel Des Moines Ia 5 Gayety Omaha Neb.
"Cabaret Girls" 26 Savoy Hamilton Ont 5 Cadillac Detroit.

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"Charming Widows" 26-28 Orpheum New Bedford 1-3 Worcester Worcester Mass 5-6 Amsterdam Amsterdam 7-10 Hudson Schenectady N Y.
"Cherry Blossoms" 26 Mt Carmel 27 Shenandoah 28-3 Majestic Wilkes-Barre 5 So Bethlehem 6 Easton 7 Pottstown Pa 8-10 Grand Trenton N J.
"Darlings of Paris" 26 Newark 27 Zanesville 28 Canton 1-3 Akron 5 Empire Cleveland O.
"Follies of Day" 26 Palace Baltimore 5 Gayety Washington D C.
"Follies of 1917" 26 Empire Cleveland O 5-6 Erie 7 Ashtabula Pa 8-10 Park Youngstown O.
"French Follies" 26 Cadillac Detroit 5 L O.
"Follies of Pleasure" 26 Star Toronto 5 Savoy Hamilton Ont.
"Ginger Girls" 26 Gayety Brooklyn 5 Academy Jersey City.
"Girls From Follies" 26 Majestic Ft Wayne Ind 5 Buckingham Louisville Ky.
"Girls From Joyland" 26 Standard St Louis 4-6 O H Terre Haute Ind.
"Globe Trotters" 26 Gayety Toronto 5 Gayety Buffalo N Y.
"Golden Crook" 26 Empire Brooklyn 8-10 Park Bridgeport.
"Grown Up Babies" 26 New Castle 27 Johnstown 28 Altoona 1 Harrisburg 2 York 3 Reading Pa 5 Gayety Baltimore Md.

MADAME JEWELL

presents

THE ONLY AND ORIGINAL JEWELL'S
MANIKINS IN A NEW PRODUCTION
PRESENTING A MANIKIN AT
KEITH'S ROYAL THIS WEEK (Feb. 19th)

And we think after eight years it would be better to let the dead rest and not bring them back as an advertising proposition.

[MADAME JEWELL and SON

THE WALTER PERCIVAL

who has played the leading juvenils in the following productions: "Mlle Modiste," "Sergeant Brue," "Coy Mulberry," "Lad from Lane's," "Golden Butterfly," "Jolly Bachelors," "Summer Widowers," "Eva," "Man from Cook's," Ziegfeld "Follies" (1911 and 1914), has

NEVER PLAYED VAUDEVILLE

and

IS NOT A MEMBER OF THE WHITE RATS.

THE PRESS UNANIMOUSLY DECLARE A SUCCESS WITH
"MODELS ABROAD"

VAUDEVILLE'S FOREMOST

MUSICAL COMEDY COUPLE



Detroit "Free Press"

James McCormack is the resourceful reporter and Eleanor Irving does graceful steps with him.

Rochester "Post and Express"

Last, but not least, there was Eleanor Irving and James McCormack, two expert and graceful dancers.

Washington "Star"

James McCormack and Eleanor Irving leading with clever dancing and taking songs.

Columbus "Despatch"

Clever songs and enjoyable dancing by Miss Irving and Mr. McCormack feature the act.

Brooklyn "Eagle"

Honors for best work in the sketch must go to James McCormack, who impersonates a reporter.

Rochester "Herald"

There are six song numbers and three pretty dances with James McCormack and Eleanor Irving carrying off the honors there.

Philadelphia "Record"

James McCormack and Eleanor Irving were the leading supporting players quite engaging in singing and dancing.

James McCormack : Eleanor Irving

JUVENILE

INGENUE

Direction, THOS. J. FITZPATRICK Colonial Now (Feb. 19) Alhambra Next Week (Feb. 26) Palace, New York (March 5)

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Proctor's, Mt. Vernon, NOW (Feb. 22)

UPSIDE DOWN MILLETTES

Double Head Balancing Trapeze Act

"Hastings' Big Show" 26 Gayety Pittsburgh 5
Star Cleveland O.
"Hello Girls" 20-27 Amsterdam Amsterdam
28-3 Hudson Schenectady 5-6 Binghamton
7 Oneida 8-10 Inter Niagara Falls N Y.
"Hello New York" 20-28 Bastable Syracuse
1-3 Lumberg Utica N Y 5 Gayety Montreal.
"Hello Paris" 26 Olympic New York 5 Ma-
jestic Scranton Pa.
"High Life Girls" 26 So Bethlehem 27 Easton
28 Pottstown Pa. 1-3 Grand Trenton N J
5 Star Brooklyn.
"Hip Hip Hooraay Girls" 26 Grand Hartford
5 Jacques Waterbury Conn.
"Howe's Sam Show" 26 Empire Hoboken 5
People's Philadelphia.

"Irwin's Big Show" 26 Lyceum Dayton 5
Olympic Cincinnati O.
"Lady Buccaneers" 26 Majestic Scranton Pa.
5 Gayety Brooklyn.

"Liberty Girls" 1-3 Park Bridgeport 5 Co-
lonial Providence.
"Lid Lifters" 20-27 Erie 28 Ashtabula Pa. 1-3
Park Youngstown O 5 New Castle 5 Johns-

town 7 Altoona 8 Harrisburg 9 York 10
Reading Pa.
"Majestic's" 26 Empire Toledo 5 Lyceum Day-
ton O.
"Maid of America" 26 Gayety Kansas City
5 Gayety St Louis.
"Marion Dave" 26 New Hurtig & Seamons New
York 5 Orpheum Paterson.
"Merry Rounders" 26 Star & Garter Chicago
5 Gayety Detroit.
"X-light Maidens" 26 Casino Boston 5 Co-
lumbia New York.
"Military Maids" 26 Trocadero Philadelphia
5 Olympic New York.
"Million Dollar Dolls" 26 Gayety Buffalo 5
Corinthian Rochester.

THE PATRIOTIC SONG SUCCESS OF YESTERDAY, TO-DAY AND TO-MORROW

THE OLD FLAG NEVER TOUCHED THE GROUND!

The Only RECOGNIZED Patriotic Song Since "Dixie"—The Only Song That Lives with "Star-Spangled Banner"

THE ONLY SONG SUNG REGULARLY BY TEN THOUSAND WAR VETERANS!

LISTEN TO THIS PUNCH IN THE LAST THREE
LINES OF THE CHORUS:

"We've been in many a fix
Since Seventeen Seventy-Six,
But THE OLD FLAG NEVER TOUCHED THE GROUND."

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Just as sure as you're born, is what everybody says who's singing our new novelty Irish Ballad

'T WAS ONLY AN IRISHMAN'S DREAM

by Al Dubin, J. J. O'Brien and Rennie Cormack. Last week there was hardly a Greater New York Vaudeville Theatre that didn't have an act on the bill singing it. *That tells the story.*

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B^b, (b^b to c) C, (c to d) D^b, (d^b to e^b) D, (d to e) E^b, (e^b to f) F, (f to g) G, (g to a) A^b, (a^b to b^b)

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... supply you with the kind of song material you want to improve your act and will gladly demonstrate those which
... This is your opportunity to identify yourself with a great song before it is sung by every Tony Dick and Harry

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KNICKERBOCKER HARMONY STUDIOS

"Some Show" 26 Orpheum Paterson 5 Empire Hoboken N. J.
"Speigel Review" 26 L O 5 Gayety Kansas City.
"Sporting Widows" 26 Olympic Cincinnati
5 Star & Garter Chicago.
"Star & Garter" 26 People's Philadelphia 5 Palace Baltimore.
"Step Lively Girls" 26-28 Cohen's Newburg
1-3 Cohen's Poughkeepsie 5 Miner's Bronx
New York.
"Stone & Pillard" 26 Gayety St Louis 5
Columbia Chicago.
"Sydell Rose" 26 Miner's Bronx New York 5
Empire Brooklyn.
"Tango Queens" 26 Century Kansas City 5
Standard St Louis.

"Mischief Makers" 26 Gayety Milwaukee 5
Gayety Minneapolis.
"Monte Carlo Girls" 26 Englewood Chicago 5
Gayety Milwaukee.
"Pace Makers" 26 Howard 5-7 Orpheum New
Bedford 8-10 Worcester Mass.
"Parisian Flirts" 26 Gayety Philadelphia 5
Mt Carmel 6 Shenandoah 7-10 Majestic
Wilkes-Barre Pa.
"Puss Fuss" 26 Casino Brooklyn 5 Empire
Newark.
"Record Breakers" 26 L O 5 Century Kansas
City.
"Reeves Al" 26 Empire Albany 5 Casino Bos-
ton.
"Review of 1917" 26 Star Brooklyn 5-6 Hol-
yoke 7-10 Gilmore Springfield Mass.
"Roseland Girls" 26 Gayety Washington 5
Gayety Pittsburg.
"Sept Morning Glories" 26 Gayety Chicago 5
Majestic Ft Wayne Ind.
"Sidman Sam Show" 26 Gayety Montreal 5
Empire Albany.
"Sightseers" 26 Columbia New York 5 Casino
Brooklyn.
"Social Follies" 26 Star St Paul 5 L O.



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"BECAUSE YOU'RE IRISH"

By GUS KAHN and EGBERT VAN ALSTYNE

Come in and hear one of the best Irish songs in the market. It is new. Everybody wants to hear an Irish Song. One of Van Alstyne's best melodies and a great lyric by Gus Kahn.

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"IF YOU EVER GET LONELY"

By GUS KAHN and HENRY MARSHALL

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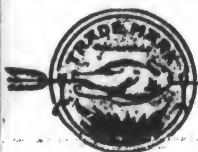
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Turkey ... 58
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"Tempters" 26 Lyceum Columbus 5 Newark
6 Zanesville 7 Canton 8-10 Akron O.
"Thoroughbreds" 26 Gayety Minneapolis 5
Star St. Paul.
"Tourists" 26 Academy Jersey City 5 Tre-
corder Philadelphia.
"20th Century Maids" 26 Corinthian Rich-
ter 5-7 Eastable Syracuse 8-10 Lumborg
Utica N. Y.
"U S Beauties" 26 Buckingham Louisville Ky
5 Lyceum Columbus O.
"Walton Billy" 26 Colonial Providence R I
5 Gayety Boston.
"Watson Wrote" 26 Gayety Omaha Neb 5
L O.

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Women's Smart Foot wear

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real ice. Spacious floor for general dancing.

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THE BEST ITALIAN DINNER IN THE CITY

Lunch 50 Cents

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With Wine

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Continuous Cabaret
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Excellent Service—Moderate Prices
After Theatre Specialties
Management of William Leon
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CAFE MAXIM

20 West 50th Street, New York

"OOOME ON DOWN"

Start from all kinds. Beautiful girls gallop. Wonderful costumes and settings.
Lunch, 60c. Dinner and Supper a la Carte

"Welch Ben" 26 Empire Newark N J 5 Casino
Philadelphia.
"White Pat" 26 Gayety Baltimore Md 5
Gayety Philadelphia.
"Williams Mollie" 26 Star Cleveland 5 Em-
pire Toledo O.

INTERNATIONAL CIRCUIT.

Next Week, Feb. 22.

"A Fool Thro' War" Castle Sq Boston Mass.
"Bringing Up Father" Crescent New Orleans
La.
"Broadway After Dark" Prospect Cleveland O.
"Come Back to Erin" Lyceum Detroit Mich.
"For the Man She Loved" Garden Kansas
City Mo.
"Girl Without a Chance" Imperial Chicago.
"Hans & Fritz" (Co No 1) Walnut Philadel-
phia.

"Hans & Fritz" (Co No. 2) Gayety Louisville
Ky.
"Her Unborn Child" Park Indianapolis.
"Kaiserjanner Kids" Boyd's Omaha Neb.
"Kaiserjanner Pictures" Majestic Jersey City.
"Little Girl in Big City" Bronx New York.
"Little Women" Auditorium Baltimore Md.
"Millionaire's Son and Shop Girl" Lyceum
Pittsburgh.
"Mutt & Jeff's Wedding" Majestic Buffalo N. Y.
"Pedro the Italian" Lexington New York.
"Peg o' My Heart" American St Louis Mo.
"Pretty Baby" 26-27 Altona 28 Barnesville
1-3 Johnston Pa.
"Sidney George" National Chicago.
"Six Hopkins" Orpheum Philadelphia.
"That Other Woman" Bijou Birmingham Ala.
"Thurston" 26-28 Trenton 1-3 Nixon Atlantic
City N. J.
"When a Girl Loves" Bijou Richmond Va.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Tom Woodburn, seriously ill with pneumonia
last week, is believed to be out of danger.

The Marconi Brothers have abandoned their
idea of going to Europe.

CORRESPONDENCE

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

L. Berk submitted to a minor operation last
week and is reported getting along.

Marty Fortino was busy last week lining up
clients for his patter partner, Herbert Moore.

NEW
BIG
FOUR**BROADWAY'S**NEW
BIG
FOUR

THE GREATEST DIXIE SONG IN YEARS

**"WHEN THE SUN GOES DOWN IN DIXIE
(AND THE MOON BEGINS TO RISE)"**

You've heard hundreds of Dixie songs in the past, but you're in for a REAL TREAT when you hear ours. Albert Von Tilzer and Chas. McCarron have set a pace with this new one that is going to be hard to follow.

"THE CUTE LITTLE WIGGLIN' DANCE"

If there is such a thing as an overnight hit, "THIS IS IT." You simply can't afford to overlook this one, if you sing novelty songs. By Creamer & Layton.

"THE HONOLULU HICKI BOOLA BOO"

Another big hit by the writers of "Oh, How She Could Yacki Hacki." The most original Hawaiian song on the market. "Seein's believin'." Write for it!
By Lew Brown, Charles McCarron and Albert Von Tilzer

**"EVE WASN'T MODEST TILL SHE ATE THAT APPLE"
(WE'LL HAVE TO PASS THE APPLES AGAIN)**

Bigger than ever. Can you afford to overlook the greatest comedy song in years?
By Charles McCarron and Albert Von Tilzer

HITS YOU ALL KNOW ABOUT

"DOWN WHERE THE SWANEE RIVER FLOWS"
"PUT ON YOUR SLIPPERS AND FILL UP YOUR PIPE"

"OH, HOW SHE COULD YACKI HACKI"
"DOWN IN HONKY TONKY TOWN"

145 W. 45th St.
New York City
BROADWAY MUSIC CORPORATION
WILL VON TILZER, President
145 N. Clark St.
Chicago, Ill.

What Do You Think of HENRY LEWIS?

Well, that's what we think of him, and

"OH JOHNNY! OH JOHNNY! OH!!"

Words by ED. ROSE

Music by ABE OLMAN

Makes him so much greater!

PIONEERS MAKE EMPIRES We are the pioneers in a new kind of song and

PERFORMERS

take a leaf out of his book.
Improve your act—do, do,
do, what Henry did.

—Get this wonderful song—
The seed that grows the en-
core bud.

"At Seven, Seventeen and Seventy"

(Daddy Loved the Same
Sweet Girl)"

Words by RAYMOND EGAN

Music by ABE OLMAN

Is going to be the biggest hit in every Empire, Republic and Country in the music loving world.

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Next Week (Feb. 26)
SHEA'S, BUFFALO

AND HER FIVE KINGS OF SYNCOPATION
MAKING THE "HIT" OF HER LIFE SINGING

"I'VE GOT THE BLUES"

THE OVERNIGHT-SENSATIONAL "HIT"

LEW BERK MUSIC CO., ROCHESTER, N. Y.



Eddie Shayne started booking a five-act Association bill into the Park, St. Louis, Monday.

Edward Dutton has accepted employment at the Auditorium.

Harry Spingold has a valuable dog which was presented to him last week by a man who brought the animal from Spain.

The new skating and dancing building at Broadway and Thorndale, will be called the Chicago Arena, and is due to open shortly.

Phil Howard, stage manager, Palace, has everything set for an eastern trip at vacation time in May.

One of Frank Reich's musical comedy companies went into the Broadway, Gary, Ind., Sunday for four weeks' engagement.

Sophie Tucker will be added to the principals of the musical show that will hold forth at the Palace this summer.

Roy Cummings, who operates the Majestic, Oakkosh, Wis., and the Idea, Fond du Lac, left last week for a month in Los Angeles.

According to the summer plans for the Palace there will be two musical shows there instead of one this year. The first comes in about May 1.

Charles Straight, who was the piano accompanist for Gene Green for years, is now with the Q-R-S Company of Chicago, making "rolls" for Pianolas.

Ellen Justice, soprano, who appeared as a principal with "The Golden Girl" and other musical productions, will be placed in tabs by Helen Murphy.

The Powell, Hibbing, Minn., has been added to the Thomas Burchill books on the Association floor, the house taking vaudeville acts for Thursday only.

The Grand, Concordia, Kansas, a new the-

atre, seating 1,000, will open March 1 with pop vaudeville booked by Paul Goudron of the Association. Number of acts determined later.

Billy Howard has severed vaudeville partnership with Jack Boyle and become attached to a local garage. Boyle will hereafter appear with Joe Everts (Shaw and Evert).

C. S. Primrose is not closing his "One Girl's Experience," but will keep it on the one-night stands East. Reports from Pennsylvania last week were most encouraging.

"Rich Girl—Poor Girl," the new Ralph Kettoring sketch, with Willie Hall, Henrietta Tedro, and Beatrice Fairchild, will play three consecutive weeks in Chicago.

JAMES KYRLE
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IN HIS OWN PLAY
"PEDRO THE ITALIAN"
BRONX THEATRE THIS WEEK — LEXINGTON NEXT WEEK

A FRIENDLY Warning to Theatre Managers

BY THE
**AMERICAN SOCIETY OF
COMPOSERS,
AUTHORS AND PUBLISHERS**

**56 West 45th Street
New York, N. Y.**

It has been called to our attention that circulars are being sent to all theatres in the United States by some incorporated Society with a name somewhat similar to ours demanding fees of theatre managers, at the rate of one dollar per orchestra man per month, for the playing of copyrighted music, and the sender of these circular letters claims to be the authorized representative of a French Society comprising many members who are American writers.

Our society,
THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
is the American Society, comprising almost every important composer, author and publisher in the United States, as well as the authorized representatives of the English, Austrian and Italian Societies (under treaty), and until notice is received by this Society you are authorized to use everything controlled by the members of this Society without fee of any kind.

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GEORGE M. COHAN'S "There's Only One Little Girl and One Little Flag For Me" is the big red blood Yankee Doodle song of the year. Cohan's songs are all big time songs.

That Big Time star, **Raymond Hitchcock**, has invaded the west with **Harry Tierney's** best melody song, "Sometime," and all Chicago is waiting for Hitchy and "Sometime."

That wonderful Big Time team, **Rock and White** are at the Royal Theatre this week, where Frances White is teaching the customers her famous spelling song, "M-I-S-S-I-S-S-I-P-P-I." **Harry Tierney**, **Bert Hanlon** and **Benny Ryan** wrote it. This song is restricted for the act of **Rock and White**.

J. J. Rosenthal, Jr., son of Jake Rosenthal and Katherine Osterman, has written a song, "We're Glad We've Got You, Mr. Wilson." It was sung in "Watch Your Step" at the Bronx Opera House last week and was a knockout. Get it quick. Don't wait until the other fellow beats you to it.

In Brooklyn this week a young lady named **Mae Marvin** put on our new ballad, "Turn to the Right." This girl is on her way to big time.

If you want something out of the ordinary for a dancing act, don't overlook **Maude Nugent's** "The Donkey Trot." It's the biggest cabaret number in town. Great for dumb acts. It's one of those Doyle and Dixon things.

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Our two new novelties by **Milton Ager**, "He's a Hard Boiled Egg" and "The Blushing Bride and Groom," are restricted for productions.

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In fond remembrance of **Frank Westphal**, who passed away in 2nd position at the Colonial Theatre, New York (Feb. 19).

Harry Miller is booking few sketches these days for his western Association houses that are connected with the Ackerman-Harris theatres.

Raymond Midgley, while directing several rehearsals last Saturday, had to quit through sickness. Midgley is producing all the Menlo Moore acts.

The **Milton Schuster Co.** opened a week's stay at the Crescent, New Orleans, Monday. The Crescent has been playing the International Circuit attractions.

President Nugent, of the Princess Amusement Co., came in from Fort Dodge, Ia., last week to spend a few days with friends on the Association floor.

The "Miss America" company laid off here the last half of last week to enable **Menlo Moore** to rehearse some new numbers. **Frank Ellis** and **Jean Waters** head the cast.

An all-new company of players will go into the Arcade Musical stock at Toledo, opening Feb. 25. **Hurtig & Seamon** are reported back of the Toledo project. The Toledo house has been playing vaudeville.

John Talbot came in from Denver Feb. 17 to inaugurate a local movement for funds to build a monument to perpetuate the memory of **Buffalo Bill** on Lookout Mountain. School children will be asked to contribute nickels.

The Drama League of America, through the Riley League here, held a meeting last week, with the movement directed toward the establishment here of a municipal theatre. Endowments will be sought.

Charles Niggemeyer was in Chicago from Milwaukee during the week end on business pertaining to the new stock production he is making this week at his Shubert theatre in the city of breweries. It is entitled "The Line and the Level" (by Edward E. Rose).

The new **Wilson, Beloit, Wis.**, which has been playing road shows, started playing Association vaudeville the last half of last week, using a five-act show booked by **Richard Hoffmann**. Vaudeville will be played on Saturdays and Sundays only.

PHONE
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CLAIRE



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"Her Unborn Child," which played the National on its premiere three weeks ago, came back to town Sunday, opening a week's engagement at the Imperial. The house is playing daily matinees with the line "ladies only admitted," causing talk in the Imperial neighborhood. The prices go to 75c top.

Charles Hodkins, who returned last week from a trip to the south, says the plans as they now are set will have the first of the **Pantagruel** shows going into the Hodkins southern time that has become affiliated with the **Pan Circuit** Aug. 1, and that in all probability the first show would open in **Joplin, Mo.**

John Billsbury, manager and member of the

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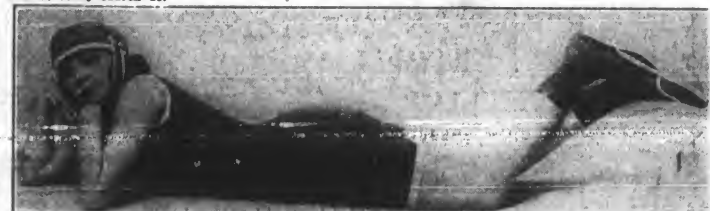
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Victoria Four, has had such a severe cold he has been unable to appear with the act since it left Decatur. The sickness cost him ten pounds in weight. Billsbury rejoined the act at the American the last half of last week, at the other boys working as a "trio" meanwhile. Billsbury says an unheated dressing room was the cause.

The Mystic Shriners have arranged with Manager Stouder of the Palace to have special show the last half of the week, March 11, to entertain the thousands in town for a big Masonic meeting. Charles Crowl plans a seven-act show for the secret order boys. It will last three days, and the Shriners expect to realize enough money to make a great showing at the big session of Shriners at the Minneapolis gathering.

There was a scene back stage of the President theatre during the week end the management had not anticipated. The house ordered some scenery or at least the former owner

had it sent in and the scenic makers dropped in and took the drops and sets away, claiming they were tired of waiting for their money. Consequently the vaudeville shows were called off until the house could be set to rights.

Charles F. Clyne, United States District Attorney, has been in Washington, D. C., to arrange a bribe in the billboard appeal case. The minute official word comes to Chicago to the interests that fought against the boards in residential districts that "everything is set" then some 400 billboards will be torn down at once.

Ben Hottenger, "props" of the Majestic stage crew, has been the handy man around the house for years and has worked in more acts as a "supp" perhaps than any other man in Chicago. Ben never finches when called upon to impersonate an animal or dress up like house ornament, but last week capped the climax when Ben was used as a French soldier in the Louis Mann act. Hottenger is a

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German, but he was neutral in the flaring red outfit of the Frenchies.

"Whose Little Girl Are You?" direction of the Blanchard Amusement Co., with Will Morris as the featured player, closed one day ahead of time at Marysville, O., when the stage carpenter attached the show for salary and his fare back to Chicago. The show was to have closed Saturday, according to arrangement anyway, and the company management avers the claim was not due until the end of the week.

Low Mears considers himself a most unlucky man. He booked in a one day date (Jan. 21) for his act at the Lyric, Manistee, Mich., through LaVardo's Vaudeville Exchange (Harry LaVardo, manager), and claims that he reported there, but found the house closed. The theatre management and the LaVardo Exchange avow that Mears was duly notified that the house had abandoned vaudeville, but that he reported there anyway. The worst blow came when Mears happened to be picked up by the police at the Rex Hotel, charged with burglary. He was in the station three days awaiting identification as the "thief," but he was later released when the parties interested failed to identify him. Just to keep up his activities Mears resigned from the White Rats, and now believes that the hoodoo that has been hanging over him is obliterated.

AUDITORIUM (Harry Askin, mgr.).—"Hip, Hip, Hooray," fifth week, one more to go.

BLACKSTONE (Edwin Wappler, mgr.).—"The Lioness" with Margaret Anglin, second week.

COHAN'S GRAND (Harry Ridings, mgr.).—"Turn to the Right," sixth week.

COLONIAL (Norman Fields, mgr.).—"Intolerance" (film), 13th week.

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STUDEBAKER (Louis Jones, mgr.).—Annette Kellermann in "A Daughter of the Gods" (film).

IMPERIAL.—"The Unborn Child" (International).

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—A classy bill, just a trifle slow in starting, was offered, but the Monday nighters were not over-abundant in attendance. Bert Fitzgibbon with his hodge-podge of nonsense gathered with seeming ease the applause honors. He was assisted by a sweet voiced girl whom he indicated was his wedded mate, she first warbling from a box and then appearing at the finish on the stage with Bert toying with the piano, which he ordered on for that special purpose. But Sarah Padden with her gem of a dramatic playlet firmly upheld the headline honors. She gives to "The Clod" a cameo-like effectiveness. Melville Ellis and Irene Bordoni gave Fitzgibbon a race for applause and the pair in the closing spot did much to round out a well framed bill. After the seventh episode of "Patria" was projected and while it was not as good as some of the others, a majority of the house stayed to see it.

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Mr. and Mrs. Gordon Wilde opened the show with their always entertaining shadowgraphs, which they make an art. Millicent Mower, a songstress of tender years but of remarkably smooth and well trained voice, offered several numbers that were much enjoyed. It remained for Ivan Bankoff and his "corps de ballet" to give the bill a real start, and this they did brilliantly, with the principal aid of Madeline Harrison, Max Franke and eight lively girl dancers. Raymond and Caverly hogged the comedy end of the bill, there being no opposition save Fitzgibbon, who by the way supplied the pair with a good song number in "Yankee Common Cents." They were on fourth and landed solidly.

MOVICKER'S (Jones, Linick & Schaefer, mgrs.; agent, Loew).—A number of features were sprinkled through the show this week, among them being Rosista? Al Fields, a Max Linder film and a girl act, so that Monday's big houses were given a run for their money. Rosista? a pretty doll faced girl finely dressed and cleverly handled, is one of the best novelties on pop time. Al Fields revived for this week his former "Handsome Cab" act by request and with two assisting players managed to grab the bill's laugh getting honors. Marion Munson supplied another novelty with her protean playlet wherein quick costume changes allow her to do nine or ten characters. Harry Sydel made himself very well liked with a monolog which while not particularly original was aptly sent over. "The Girl from Amsterdam" with a chorus of six and four principals started out as if it were exceptional, but quickly petered out overburdened with plot and lacking pep. Sully and Finold are a classy duo for pop houses and they went nicely accordingly. The Three Romanoffs, knife throwers and jugglers, fitted in well and were still another novelty turn. Also on the bill were the Grace Ayer Duo, Jack and Ed Smith and Elwell and Kenyon.

PALACE (Ross Behne, mgr.; agent, Or-

pheum).—Cloudy weather and a sudden hail-storm about matinee time sent the folks scurrying to shelter and, of course, the weather helped business at the Palace. Anyway the lower seating section was sold out. He is anxious to have the returns on the right side of the ledger so that his chiefs will not regret having placed him in Harry Singer's shoes. Between several species of "nut" entertainers and several imitators the Palace audience managed to enjoy itself. Florence Moore was held over a second week and she cut all sorts of nuttish capers around the stage for a half hour, and was followed by Bert Fitzgibbon, who doubled from the Majestic for Jack Wyatt and his Scotch Lads and Lassies. Miss Moore slipped over a large-sized hit, but it remained for that other daffydill to stop proceedings cold. Fitzgibbon's never went better in his life in an un-

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CAMILLE PERSONI

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usually tough spot. Miss Moore and brother, Frank Moore, who is taking stage life pretty easy compared with other days he bathed in perspiration, stretched their act out along the lines of last week. One of the big, substantial hits of the show was garnered by Harry Holman and Co. in Holman's very funny sketch, "Adam Killjoy." There was continual laughter all over the house and several hearty curtain calls. The skit is not only amusing but full of wholesome repartee that goes over with a bang. The Retter Brothers opened the show and drew the most attention when one of the men did a wrestling travesty. John Geiger was "No. 2," and did well, notwithstanding that most of his announcements were unintelligible. After Holman's happy hit appeared Willie Holt Wakefield, who sang all of her new numbers and some of the old. An entertainer with an envi-

able reputation. Originally carded for "No. 5" was the Jack Wyatt turn, but appearing in fifth position was the Sam Chip-Mary Marble act, which made a splendid impression. The latter were marked for "No. 7." Milo (?) was sixth, although slated to appear "No. 8." Milo showed what versatility will do for a vaudevillian. One of the few men doing imitations of birds and beasts and making it worth while. Is also there with the vocal and whistling thing. The Moores were "No. 7." On the program they were to have been in sixth position. After Fitzgibbon had registered, Ruth Budd closed the show. She is fiery and peppery. Although Miss Budd hurt herself when she last appeared at the Ma-jestic she worked with apparent agility and fearlessly, drawing down big applause. She showed no effects of her injury and her daring work held everybody in. Mark.

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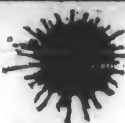
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LINCOLN HIPPODROME (William Mc-
Gowan, mgr.; agent, W. V. M. A.).—The Hip
is the only W. V. M. A. house where the tabs
make "one day stands" in Chicago, and last
Sunday brought the newest to town in "He's
in Again," headed by Knute Erickson, Gladys
Williams and Billy Watkins. The tab is a
musically made over "Duffy Dan" that Erick-
son has been identified with. Aside from the
stage environment Erickson is doing the same
bits of business he did years ago. He "hogs"
the show, and all the comedy rests on his
shoulders. But the feature is the work of
Miss Williams and Watkins. They shine on
looks, and on their songs and dances bolster
up the tab immeasurably. Miss Williams
makes at least a half dozen changes, and her
wardrobe looks most attractive and classy.
Smart pair, these young folks. First time in
tabs, and they make an impression. Erickson
takes too much for granted and his presence
on the stage is not productive of the fun that
Erickson imagines, although some of his old
"bits" were surefire. Erickson does not put
the pep into his role that he should, and his
"please applaud me" appeal with the girls in
Duffy Dan outfits is wholly unnecessary.
However, the little steel guitar "bit" or
ukelele fol de roi received much applause.
"He's in Again" is nothing more than Erick-
son ambling in and out and giving little
chance to others. Among the principals es-
pecially mentioned is due A. D. Johns for his
painstaking characterization of the waiter;
Louise Carter as the spinster; Mary Payne
as the baroness, and Eleanor Bergere as the
bellyboy. The Dutch number by Miss Bergere
and Johns was a hit, and the wedding finale
was most impressive. The girls, for the most
part, are comely and working well together.
Adequately staged and nicely costumed is
"He's in Again." It is not the best show
Boyle Woolfolk has, yet they "laugh at it."

RIALTO (Harry Earl, mgr.; agent, Doyle-
Loew).—New house still packing 'em in. Show
as paraded Monday provided much entertain-
ment. Much comedy and much enjoyed.
The men romped away with the honors of the
day. One male act after another appeared
and each scored a comedy hit. That first show
was full of laughs, and the way the audience
enthusiastic proved conclusively that comedy
can do more than anything else down the
south State street way toward keeping up
the big attendance. In quick succession the
Rice Brothers, Tom Kelly, James Grady (and
Co.) and Roach and MacCurdy knocked them
awilder, and this comedy deluge was suffi-
cient to make that huge audience forget all
about the ungodly weather outside. There
was a "girl act" to be sure, with a cabaret-
tish team leading the numbers, but it was of
the ordinary category and tended only to vary
the male routine—bringing in a bevy of girls
when such a bevy was needed to give it the
feminine environment that makes the weekly
bill at the Rialto measure up to a require-
ment the house has placed on its hinges since
opening. "The Winter Garden Revue," with
Adele Jason, prima donna, out, owing to ill-
ness, displayed a hardworking chorus and a
willing chorus, but without the proper set of
principals failed to make the big impression
desired. But, of course, "girls is girls," and

this act had 'em, and with the male contingent
in other sections bawling the comedy hits the
audience felt satisfied to have the girls troop
in and out for awhile to give a different as-
pect to the stage setting. Collier and DeWilde
started the bill off nicely with their excellent
skating routine. The Valerie Sisters held
attention and were applauded, while the Rice
Brothers staid on as long as they wanted to,
and even then the audience clamored for more.
Some hit for these boys at this house. After
the weekly film, which had a burrah when
the U. S. soldiers were shown returning from
Mexico, Tom Kelly appeared. Kelly's line of
talk was away from the beaten path and he
scored accordingly. The James Grady sketch
was very well received. This sketch, with its
wholesome and refreshing atmosphere, elicited
applause and laughter with its pathos and
comedy happily blended. Roach McCurdy
were an unquestioned hit, and nobody seemed
to mind the two rural turns following each
other. They seemed to follow naturally.
The Winter Garden Revue had six girls and
two principals. One girl did some dancing
that was unusually good and she was re-
warded with much applause. Then was shown
the Max Linder film.

WINDSOR (D. L. Swartz, mgr.; agent, W.
V. M. A.).—One of the best girl acts in these
parts is "The Magazine Girls," at the Wind-
sor's last half last week. Its strong point lies
in the costuming, considerable taste having
been displayed with the net result the act is
a nice flash for pop houses. Six girls and two
principals, the latter Doc Baker and Elaine
Judyette. Baker's speed in accomplishing
changes of costume is the best individual
feature of the turn. Byrd and Early scored
strongly with comedy routine of Scottish
flavor, the girl of the team, a slender miss,
really sending the act over through her ec-
centric and comic style. Helen Berensford,
with three players, presented a comedy,
"Matrimony by Mail," with a rural back-
ground that helped make it acceptable. Bowen
and Bowen with talk won out, while the Tiny
Trio, midgets (two feminine), in acrobatics
furnished a novelty, opening.

VICTORIA (Harry Blandin, mgr.; agent,
J. C. Mathews).—Battling Nelson has been
displaying himself in the theatre, "round
abouts with a soup and fish decoration. He
"featured" last half last week, talking
through his nose and escaping any glaring
grammatical mistakes. He is supposed to pull
a "farewell fight" next month, but made no
mention of it. Bat has had his map adjusted
by a beauty doctor, and some results have
been attained. As far as his act goes it isn't
any better than before, but he takes things
so easy he must think he is a regular actor.
Stoddard and Haines copped the applause
honors, the pair being musical with piano,
violin and cello, a sort of story being woven,
but of small consequence. They handicap
themselves by using a drop (in "three") that
is abominable. The Five Normans in closing
position handled Indian clubs very cleverly.
Rice Brothers, second, got considerable laugh-
ter in spots, but they are rough workers.
Roele DeYoung, with a straight singing offer-
ing, did fairly. The Banvard Sisters, in a
simple aerial routine, opened.

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ACADEMY (Joseph Pilgrim, mgr.; agent,
W. V. M. A.).—This house is often used for
trousers. In last week's last half
show that might be looked on as new acts
that flashed any class. Knight and Carlisle
(not new) handled their "distraction" on "one"
rather well, and got the best results on a bill
that was productive of but puny applause at
best. The Four Yocarrys were amusing, the
men effecting a continental style of dressing,
two wearing overcoats throughout. Jacquette
and Springfield, two female impersonators,
foiled the house, but failed to get appreci-
ation. They work as a sister act to the finish,
displaying several stylish gowns and using
voices which may or may not be falsetto.
Had the one whose disguise was the more
easily discernible unwigged half through,
allowing the other to continue the illusion
until the end, better results might have been
attained. Bicknell and McElroy did very lit-
tle with a comedy skit. Marsh and Lawrence
with comedy juggling, far in second spot,
while Morale's Dogs, with a bucking goat in-
cluded, opened the show.

EMPERESS (Harry Mitchell, mgr.; agent,
A-B-O).—Bully laughing about the last half
and business above par. Bob and Beth Stanley
opened the bill and gave it a dandy start.
Little Miss Beth—dainty, winsome and petite,
was a former favorite at the Planters Caf-
re, but in vaudeville brings her talents into
greater play. The Stanleys showed versatility
and should have no trouble getting time here-
abouts. Ray Lawrence is a female imperson-
ator, who goes from the "feminine changes"
into male attire for a serious recitation. Law-
rence attempts too much and the transition to
man clothes takes too much time. His natu-
ral voice had a better effect than the falsetto, but
his songs all sounded alike. Lawrence could
rearrange his turn to faster and better ad-
vantage. Mrs. Fred Allen and Co., a name ap-
parently assumed by the principals, provided
heartily laughter through the capital work of
the man playing the supposed "cousin hubby."
Act played well with the man holding up the
comedy. Eddie Foyer added more laughs and
then held the big audience when he turned to
his dramatic recitations. Bevan and Flint had
a pretty hard spot, but once the audience
thawed out the score was easy. Style of turn
runs mostly to "nut antics" of the man who
announced a ballad and sang it in good voice
to show he could sing. The act was very
well received at the Empress. The Flying
Lords closed. Three men working on the
flying trapeze, with one in some timely com-
edy. Good act of its type.

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ORPHEUM (Fred Henderson, gen. mgr.;
agent, direct).—Big business prevailed early
in the week to the annual visit of the
Orpheum Road Show under the direction of
Martin Beck. The Morgan Dancers, heading
the bill, were appreciated. Maurice Burkhardt
in "The Thief," proved pleasant surprise.
Frances Nordstrom and William Pinkham in
"All Wrong," well received. Hans Ilanke
opened exceptionally well. Ames and Win-

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throp and Beatrice Herford, both holdovers,
did well. Benny and Woods, big returns.
Ryan and Lee, went big. Haruko Onuki closed
the show satisfactorily.

PANTAGES.—"Two Redheads," with W. K.
Saxton, left a favorable impression. Venus
Morereau and Co. in a dancing offering, "A
Romance of Old Egypt," scored. Herbert and
Dennis, well received. Exposition Jubilee
Four, passed. "Hip" Raymond, a pantomim-
ist, opened acceptably. The Wirth Family of
equestrians closed the show favorably.

EMPRESS.—Mme. Ellis, mind reader, well
received. Prolle's Circus, suitable closing
turn. Wilson and Wilson, laughing hit. The
London Trio, applause hit. Hoe and Helmar,
good opener. Clarke and La Vere, scored.
Bayle and Patry, likeable. Hartman and
Veray, big returns.

CORT (Homer E. Curran, mgr.)—"Experi-
ence" (second week).

COLUMBIA (Gottlob & Marx, mgrs.)—"The
House of Glass" (second week).

ALCAZAR (Belasco & Mayer, mgrs.)—"Civilization" (third week).

WIGWAM (Joe F. Bauer, mgr.)—Dramatic
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HIPPODROME (Edwin A. Morris, mgr.;
agent, Ackerman & Harris & W. V. M. A.)—
Vaudeville.
SAVOY (Lurie & Sheehan, mgr.)—"Eyes of
the World" (first week).

According to reports Kolb and Dill have been
doing big business on the road with their new
show, "The High Cost of Loving." They are
scheduled to open at the Alcazar around Feb.
20 for an indefinite run.

Hertz's Symphony Orchestra of 80 pieces
continue to give their recitals Friday and
Sunday matinees at the Cort.

Jean Maurey has joined the Jim Post Co.,
having resigned from Mike Bernard's new girl
act now preparing.

Robert Edgar Long, formerly press repre-
sentative for the "101 Ranch" during the Ex-
position here, returned last week in advance of
the Boston-National Grand Opera Co., which
opens its engagement at the Cort.

Guy and Ralph Gillen formerly with Bessie
Clayton, have joined Paul Ash's Maniacs at
the Paris Louvre.

The Auto Show at the Civic Auditorium
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William Mangle, western division manager
of the Vitagraph, C. B. Price, in the same
capacity for McClure's Features, and Harry
Leonhardt of Fox arrived in town last week
on an inspection trip. Harry Cohen (Metro)
has been here for some time looking over the
local field.

Francis Patrick Shanley, proprietor of the
Continental Hotel here and Los Angeles, was
elected a candidate for national vice-president
of the Greeters of America. The convention
will be held in Boston in July. He is now first
president of the San Francisco Greeters,
Charter No. 4.

It was reported two masked men entered
the Wigwam early one morning last week and
endeavored to get away with the box office re-
ceipts for three days which was in the office
safe. At the time two men were working
about the house, and though forced to the wall
at the point of revolvers, one managed to es-
cape and call for help; in the meantime the
robbers fled without getting anything.

The Boston National Grand Opera Co., un-
der the direction of Max Rabinoff, comes into
the Cort at the expiration of the run of "Ex-
perience."

The Portola League has added the Bel-
monte Sisters and Dei Esters to their revue
roster.

John McCormick, handling "Civilization" at
the Alcazar for the Sol Lester interests, has
been putting some good press work across in
favor of the feature, and undoubtedly has
many good reasons for the big business being

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done. "Mack" looks like a pretty live little fellow around these parts, and got away with a page spread, accompanied by a good deal of explanation on the part of Walter Anthony. He also has an attractive ballyhoo about the streets in the form of an automobile machine gun carrier.

HIPPOTRODOME.—Barring a few conditions throughout the program proper, the Hippotrode bill played well enough under the circumstances, and proved an enjoyable evening's entertainment to the large gathering. Day and West opened with a refined singing turn, spoiling their already good impression with a burlesque Scotch number uncalled for. The girls offer a routine of popular numbers, one member, the taller, rendering them in good fashion, with the partner carrying the wrong end of the turn throughout and causing the only disapproval registered against them. Having little idea of delivery or stage working, she further hinders herself with a voice of mediocre quality, taking the edge off her partner at the same time. She might prove acceptable in time if it were possible to tone down her voice. The closing number could be dropped for their own benefit, sticking to the popular stuff instead, which would undoubtedly bring them better results all around. A few numbers in the early portion might also stand replacing, especially those used by the Scotch miss. Hilda is a violinist who offers some ordinary numbers before a special drop in "two" that helps considerably. While she is no doubt an accomplished player, it would prove more acceptable were the little Swedish talk (no doubt inserted for the kind applause idea) dropped toward the closing. Up to that time Hilda can be credited with doing well enough, considering everything, and instead of doing the unexpected by talking about how long she has been in this country in broken English, pantomime would replace that nicely, and also aid in putting her closing number across in better style. At that she scored exceptionally well, but it is possible to better the turn in a number of ways. The Juvenile Six followed with dancing and singing that started off looking fine, but soon the idea was lost, with the turn going at the same time. Three girls and three boys make up the turn, with solo and double dancing numbers mostly in use. While the turn was probably arranged for the smaller houses, the idea could have easily been made into a big time act with the proper people handling the work. None of the six members is an exceptional dancer, with the overdose of similar stepping visible misused by almost everyone in the turn. These fellows look a bit too tall for the costumes worn. The turn should have possibilities. Leslie Evans, Jeff Lloyd and Co. offered a comedy drama playlet entitled "The Alter-

native." It has a surprise finish probably never thought of when the skit was first produced, although the theme itself appears to be a bit old in idea at this date. Nothing worthy of special mention is contained, with the playlet being drawn out with talky dialog that could stand chopping in places to help in speed. The son might take things a little easier, which would allow him to bring into play more naturalness. The other two members are well cast, both looking the roles, although sections of the story are almost im-

ages a fair voice and might try a solo number to break the dancing. While the idea of doing dances of all nations gives them little opportunity to display the best of steps, through too much being given at the one time, with no break during the running, naturally causes it to become monotonous. The fellow might look after his dressing, from the second number on, when his partner leaves the stage to discard her hat, and he returning still wearing one. Right now they are working in their proper class, although a bit inferior to

riding with an occasional combination formation constitutes the turn. One girl member, who handles most of the work, shows to better advantage than the rest, and could easily be picked as the best of the three.

BALTIMORE.

By FRANCIS D. O'CONNOR.
MARYLAND (F. C. Schanberger, mgr.).—Houdini heads a bill this week which can compare with those of the last few months only in length. The self liberator extricates himself from many locally made devices. Jack Wilson is the one best bet of the evening. Joseph E. Howard, with Ethelyn Clark, have a singing and musical act. Robert T. Holman presents a one-act comedy. Rae Eleanor Ball plays the violin. Santly and Morton have a quick-fire piano and dancing act. Kimberly and Arnold sing and dance and the Unedini Trio perform on the slack wire.

FORD'S (C. E. Ford, mgr.).—"Alone at Last," abounding with catchy tunes, does not live up to its billing as the hit of the century. The setting is unusual and the artistic effects are well done. Playing to fair houses.

ACADEMY (H. Henkil, mgr.).—"So Long Letty" doing big, drawing better than expected.

AUDITORIUM (International Circuit).—Rose Melville in "Sis Hopkins," done here several times before, but the public does not seem to have had half enough yet.

HIPPOTRODOME (Lowe's).—"The Dream Surprise Party," miniature laugh provoking musical comedy, headliner. Running close second is Jessie Hayward in "The Quitter." Lew Hawkins, Cooper and Hartman, Alice Hanson, Rose Schmettan and Meehan and Chapp.

GARDEN (Geo. Schneider, mgr.).—Singer's Midgents headline and compose most of a bill above the average.

NIXON'S (C. Throop, mgr.).—Brown's Minstrels, Ripley and Fairfax, Northern and Dixie Girls, Graham and Randall, Franklin and Seigel and Standard Brothers.

BUFFALO.

By W. B. STEPHAN.
GARDEN (Wm. Graham, mgr.).—"Girls from Rector's" going nicely.


GAYETY (Chas. Taylor, mgr.).—"Twentieth Century Maids," doing commendably.

MAJESTIC (Chas. Lawrence, mgr.).—"Millonaire and Shop Girl," well built melodrama, advertised big and drawing capacity.

TECK (John Oshel, mgr.).—Second week of "Experience," still holding up.

STAR (P. C. Cornell, mgr.).—"Here Comes the Bride," here for the first half, well received. "Seven Chances" last half.

168
 Consecutive Weeks
 In Musical Stock
 At The
NATIONAL THEATRE
 DETROIT



Nathalie Viaud

Next Season in Vaudeville
 Ask CHAS. HAGEDORN—He Knows

possible, while the surprise finish cuts a good portion of the returns that greeted them upon the drop of the first curtain. It might be better to play a straight piece entirely instead of the opening and closing dream, which takes an edge from the playlet. Nat and Flo Albert were next to closing, with different dances, none coming in for an overdose of applause. Opening with a song, the girl appears to pos-

other turns coming over the circuit. The LaJoe Trio (two women and a man) closed with a bicycle turn, going through conventional riding with most peculiar opening by the male member. The reason for the first comedy appearance and then changing immediately to straight is probably an idea of his own, although he might be credited with an opening laugh. Thereafter nothing but straight

WILLIE WESTON

A Tremendous Hit at the 81st Street Theatre This Week

READ WHAT THE LEADING CRITICS SAY:

"Willie Weston did a single that was a laugh from start to finish."—VARIETY.

"Me and My Gal" is a riot.—Max Winslow.

"MATTY"

GEORGE

"SID"

MEDLIN, WATTS and TOWNES

In

"?THE WIFE QUESTION?"

By HERBERT MOORE



What CHICAGO thought of Us

VARIETY

Medlin, Watts and Townes may have knocked 'em out of their seats on the road, but it's doubtful if their act was ever as well received as it was at the Palace Monday. Surefire, with the fat fellow copping the lion's share of honors. The trio had its patter written especially for them by Herbert Moore, who is fast gaining fame as a vaudeville writer. That fat boy demonstrated that any time the others quit him cold that he can sally right out and get plenty of time doing a "single."

"BILLBOARD"

No. 6—Medlin, Watts and Townes were a laughing riot. The trio of male songsters offered a new comedy vehicle, "The Wife Question," by Herbert Moore. The stout member, doing light comedy in straight makeup, had the house screaming with laughter, while the singing pair do justice to a fine arrangement of songs. The laughing hit of the bill. Twenty minutes, in "one"; three bows.

BOOKED SOLID U. B. O. and ORPHEUM CIRCUIT, opening Orpheum Theatre, Minneapolis, Feb. 18. Material protected by VARIETY's Protected Material Department.

ACADEMY (Jules Michael, mgr.).—Musical comedy company replacing pop vaudeville for the week, with Crimmons and Gore headlining production offering, "What Are the Wild Waves Saying?"

SHRA'S (Henry Carr, mgr.).—Elsa Ryan headlining successfully; McWatters and Tyson, do well; Ward Brothers, good; Clara Howard, clever; Orth and Dooley, hit; Imperial Chinese Duo, pleasing; Francis and Kennedy, good; Apdala's Circus, usual; "Patricia" to close.

LYRIC (C. Lou Snyder, mgr.).—Billy Batchelor and Co., headlining nicely; Frankie Fay, song hits; Chlyo and Chlyo, good; Earle and Carsello, fair; Cora Simpson and Co., get over; Bell Boy Trio, good; George Armstrong, exceptional.

OLYMPIC (Bruce Fowler, mgr.).—Dainty Revue featured, well applauded; Scranton,

Bell and Scranton, clever; Walter Howe and Co., good; Dad Losier, fair; Moore and St. Clair, good.

Jack McInerney, Rats' deputy organizer in Buffalo, who was recently taken to Cleveland in a very serious condition, has written to friends here that he is rapidly improving.

The prices at the Family have been reduced to 10-15 since change of management.

There has been a change in the managements of some of the local film and vaudeville houses. H. B. Franklin, manager of the Lyric and general manager of the Family, has replaced H. Moses at Shea's Hippodrome. Mr. Moses will take a short vacation. Harry Marsey will go to the Family. C. Lou Snyder will manage the Lyric.

BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Belle Baker topped the bill Monday night, although pitted against Clark and Bergman and Adelaide and Hughes. Excellent show, only short of new acts. Bradley and Ardine opened; Miller and Mack, fair; Hugh Herbert in "The Prediction," good; Charles Elliott, good; Adelaide and Hughes were held over from last week; Clark and Bergman, excellent; George Rolland and Co. in "The Vacuum Cleaner," good; Belle Baker, went big, compelled to make a curtain speech. "Patricia" closed the bill, and is still holding the house almost intact.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures. Effect of picketing Monday was not discernible as the

floor and first balcony were capacity by eight o'clock.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair. Advertising has been started to try and boom business.

BOWDOIN (Al Somerbee, mgr.).—Pop and pictures. Business affected but little by strike.

ST. JAMES (Joseph Brennan, mgr.).—Agent, Loew.—Pop. Big.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Now playing pictures exclusively with a daily feature release. Will probably be made permanent policy.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Excellent.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop and pictures. One of Gordon's houses that the White Rats pulled. Business has fallen off, but not as much as was anticipated.

RIGHT ON THE GREAT WHITE WAY

in two of America's Best Known Playhouses our new novelty song

I'VE GOT THE SWEETEST GIRL

at THE WINTER GARDEN by
SIDNEY PHILLIPS

IN MARYLAND

was sung with the greatest kind of success by
two of our most popular Broadway favorites

at KEITH'S PALACE THEATRE by
WILLIE WESTON

and in both instances scoring an emphatic hit. This is **WALTER DONALDSON'S** first contribution to our catalog and he never wrote a better song. A wonderful comedy patter goes with it and we also have all kinds of versions. (Female—Boy and Girl—Two Boys—and Two Girls)

Prof. Copies and Orchestrations in 5 keys: E^b, (b^b to c) F, (c to d) G, (d to e) A^b, (e^b to f) A, (e to f[♯])

SAN FRANCISCO
Pantages Building
AL. BROWNE, Mgr.

CHICAGO
Schiller Building
TOM QUIGLEY, Mgr.

M. Witmark & Sons
Uptown Prof. Rooms, AL. COOK, Mgr.
1562 BROADWAY NEXT TO PALACE THEATRE

PHILADELPHIA
1021 Chestnut St.
ED. EDWARDS, Mgr.

BOSTON
218 Tremont St.
JACK LAHEY, Mgr.

HARRY WEBER presents

RYDER KEANE and ILKA DIEHL

AND CO. in

"HUMAN NATURE"

By **HAROLD A. CLARKE**



MAX FORD
(Four Fords)

We have encountered a rainbow of success in the Ocean
of vaudeville.

**MOSS EMPIRE,
LONDON, ENG.**



And His 'Lil' Pal
HETTY URMA

MAX FORD and HETTY URMA

in dear "OLE LONNON"

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Conditions about the same as the Scollay Olympia.

PARK (Thomas Soriero, mgr.).—Pictures. Excellent. **MAJESTIC** (E. D. Smith, mgr.).—Sixth week of Kellermann film, "Daughter of the Gods." Still going strong. Fox may hold house on lease for remainder of the season for other feature films.

SHUBERT (E. D. Smith, mgr.).—Last two weeks of "Eileen," the Blossom-Herbert Irish opera that has scored a real hit here. **PLYMOUTH** (E. D. Smith, mgr.).—"Getting Married," with Faversham and Crossman, opened Monday night for two weeks. The Shavian revivals have gone well all season here.

WILBUR (E. D. Smith, mgr.).—"The Blue Paradise" on its third week. Good.

PARK SQUARE (Fred E. Wright, mgr.).—"Fair and Warner" on its third week. Going strong and apparently good for a run.

COLONIAL (Charles J. Rich, mgr.).—"The Love Mill" opened Monday night for an indefinite engagement. Well received.

HOLLIS (Charles J. Rich, mgr.).—Julia Arthur on second week of "Seremonda." Fair.

TREMONT (John B. Schoeffel, mgr.).—"Miss Springtime" on its seventh week.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Sarah Bernhardt opens next Monday for a single week at a \$1.50 top.

CASTLE SQUARE (John Craig, mgr.).—"A Fool There Was" in for two weeks. Fair.

COPLEY (G. H. Pattee, mgr.).—"A Doll's House," presented by Henry Jewett's English Players. Excellent. "The Passing of the Third Floor Back" underlined for next week.

CASINO (Charles Waldron, mgr.).—"Hip Hip Hooray Girls." Good.

GAITY (Charles Batcheller, mgr.).—"The Sightseers." Fair.

HOWARD (George E. Lothrop, mgr.).—"The Charming Widows." Good.

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Chas. E. Bray, southern representative).—High class bill for Mardi Gras Week. Laura Nelson Hall and Kaimar and Brown share headline honors. Miss Hall's sketch is engrossing. "Nurseryland" was royally received. Peilert and Scofield opened the show aptly. Cecile Weston, following, would have fared better with a different routine. Cantwell and Walker, intermittently hot and cold, their new stuff receiving approbation while the old mislaid. Bert Levy is ever welcome for his intelligent appeal and sketching. Williams and Wolfus rocked the house in their accustomed way. "Patria" closed the show.

LAFAYETTE (D. L. Cornelius, mgr.).—Saenger Bros., the Shreveport impresarios,

made their entry into the New Orleans field by introducing their own brand of picture presentation at the Lafayette Sunday. Robert Harron, featured in one of the pictures on view, appeared in person. Harron is a gracious, affable and engaging chap, and his talks brought universal satisfaction. A band of 15 pieces augmented the pictures. D. L. Cornelius is resident manager of the Lafayette. E. V. Richards, general manager of the Saenger interests, attended to the opening.

TULANE (T. C. Campbell, mgr.).—"A World of Pleasure."

CRESCENT (T. C. Campbell, mgr.).—"A Prince for a Day."

LYRIC (Lew Rose, mgr.).—Stock burlesque.

ALAMO (Will Gueringer, mgr.).—Jimmie Brown's Revue.

Henry Bohne, Howard Holden, Frank Conroy, Betty Baker and Hilda Burgman are singing at the Rathskeller.

Cyril Maude lectured at Newcomb college on trench life.

The picture exhibitors of New Orleans have formed a league. Nat Ehrlich, manager of the Isis, is the first president.

Robert Herron, Lloyd Ingraham, Adele Clifton and several minor film artists are here making a forthcoming Triangle release.

Mickey Markwood is taking out a musical show 28, called "The New Orleans Follies." It opens at Baton Rouge. Markwood, Edith Ross, Belle Costello and Tommy O'Neill are featured.

Allan Moritz is the new manager of the local Fox office. Mrs. Moritz, a very charming New York girl, accompanies Mr. Moritz.

Paul Ford, the wealthy film magnate, will have several interests with Campbell's United Shows the coming spring and summer.

"Flora Bella" will be at the Tulane next week. "Bringing Up Father in Politics" will be at the Crescent.

One of the acrobats at the Orpheum recently says if the country goes to war many "understudies" may act as interpreters.

SEATTLE.

MOORE.—18-21, "Bird of Paradise," good business.

METROPOLITAN.—Dark.

ALHAMBRA, **PANTAGES**, **PALACE**, **HIP**.—Vaudeville.

ORPHEUM.—Wilkes Players in dramatic stock.

OAK, **LYRIC**.—Musical comedy.

TIVOLI.—Dark.

HARRY VAN FOSSEN

THE MAN THAT PUT THE "U" IN FUN AND PUTS FUN IN YOU

Featured in **"WATCH YOUR STEP"**

Playing the part created by Frank Tinney, but offering my own original material.

This Week (Feb. 19)—Shubert, Brooklyn

Next Week (Feb. 26)—Standard, New York

I'm wondering what makes a wild cat wild. Do you know?

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



Mc KAY'S SCOTCH REVUE

A real Scotch Comedienne, that makes 'em laugh, and the mighty bagpipe and drum band that made American audiences like the bagpipes, are two features of **Mc KAY'S SCOTCH REVUE**.

ELIZABETH SHIRLEY

With
RAYMOND BOND in **"REMNANTS"**
Orpheum Circuit—Booked Solid.

MOON and MORRIS

The Original Back to Back Dancers,
Direction - H. B. MARINELLI

A BIG HIT ON THE ORPHEUM CIRCUIT

PHIL WHITE

Direction, LEWIS & GORDON

HARRY L. WEBB

THE MAN WHO TALKS AND SINGS
DIRECTION, Alf. T. Wilton

COLONIAL.—Musical comedy and pictures. **LIBERTY, COLISEUM, CLEMMER, MISSION, CLASS A, MADISON, PRINCESS, MAJESTIC, CIRCUIT, WASHINGTON, ISIS.**—Photoplays only.

A. H. Hilton, former manager of the Star, Lewiston, Idaho, has started work on a new house in that city.

Geo. Geddes has purchased the College Playhouse, Seattle. He was manager of the Strand, Moscow, Idaho.

Edward G. Mjnc, local manager of Pantheas, has returned this week from an inspection trip over the southwestern portion of the circuit.

The Terminal theatre, Auburn, is using Hippodrome vaudeville bookings.

Lyle Putnam of Troy, Idaho, has purchased the Star, Lewiston, from A. H. Hilton.

Wm. Spickett, operating Orpheum theatres in Juneau and Douglas, Alaska, spent several days here this week.

The Falls City Trio, Roy Collins, Dick Morris and Chas. Bodie is now with the Monte Carter Co. at the Oak.

The stage of the Colonial is being enlarged.

The Metropolitan will be the only theatre available for traveling productions after Aug. 1, when the Orpheum Circuit takes over the Moore.

As a result of the Grand fire, the Public Safety Committee has taken steps to further protect theatre patrons against danger of fire in the various vaudeville and picture theatres.

J. D. Myers and Mrs. H. B. Leitner, of the People's Amusement Co., La Grande (Ore), and owners of the Arcade, that city, have asked for an injunction restraining S. A. Gardiner and wife from operating the Colonial there. They claim Gardiner agreed to start no opposition house prior to February, 1913, when he sold the theatre property to Myers & Leitner recently.

Wilbur Moon of the Rex Ritzville, Sprague, and Liberty, Posco, was here Monday seeking future attractions for his houses.

HOUDINI

Permanent Address: VARIETY, New York

This Week
(Feb. 19)
Maryland
Baltimore
Next Week
(Feb. 26)
Keith's
Boston

PRINCE

KARMIGRAPH
NUMBER 19

KAR-MI

VAUDEVILLE'S GREATEST
ILLUSIONIST SAYS:
HE IS NOW PLAYING RETURN DATES OVER THE
"POLI CIRCUIT" WHICH SHOWS
"KAR-MI GETS THEM IN"

Class

BEDDIE BORDEN

Supported by "BIR" JAS. DWYER in "THE LAW BREAKER"

ED. F. REYNARD

Presents

Mlle. BIANCA

The Classic Dancer with a Production

MLLE. BIANCA

Presents

ED. F. REYNARD

The Ventriloquist With a Production

Mr. and Mrs.

Wm. O'Clare

Formerly Wm. O'Clare and Shamrock Girls

NOW IN NEW YORK

Presenting a
Singing Oddity in "One"
With Special Scenery and Original Songs

Blanche Gilmore of the Monte Carter Co. is on the sick list.

Marie Teresa and Nan Andrews have accepted engagements at the Westhalm, Victoria, B. C.

The Abram-Johns Co. will play Manager houses.

Monti Collins has gone to Denver.

It is rumored the Tivoli will soon become a vaudeville house.

TAMPA, FLA.

By O. B. JONES.
TAMPA BAY CASINO.—"Potash and Perimeter," 24; "Birth of a Nation," 26-27-28.
TAMPA THEATRE.—Pickert Stock Co., "Call of the Heart," "When Sylvia Smiles."

UNDER CANVAAS.—Park Stock Co., "East Lynn."
BONITA.—Pictures, Texas Quartet, 6th week
Ripple's Orchestra.

GRAND.—Pavlova in "Dumb Girl of Portici," Guatemala Marimba Orchestra.

George M. Rosener

The Representative Character Actor
of American Vaudeville.

Being CABARET-ITES

We Are

Advertising To Make Ourselves
Known To Vaudeville Bookers:

IF YOU SEE

Us Billed Anywhere

By Reviewing Act, you will greatly oblige,
Yours truly,

HOWARD AND HURST

"The Melody Dispenser"

Low Circuit Direction, MARK LEVY.

STRAND.—Clara Kimball Young in "The Foolish Virgin," music.
ALCAZAR.—Paramount pictures.

Considerable space is being devoted to securing picture companies to locate here by the local dailies.

The Pickert Stock Co. opened its second week to capacity business at the Tampa, where popular prices prevail. W. A. Pickert, manager, was arraigned, 16th, before County Judge White on a charge of violating the Child Labor Law by letting Master Erlau, age four, work single between the acts.

**NORTH, EAST
SOUTH and WEST
PROCLAIM**

William DEMAREST and COLLETTE Estelle

"One of the brightest and most attractive acts in all the wide realm of Two-a-Day"—RICHARD HENRY LITTLE.

By RICHARD HENRY LITTLE

William Demarest and Estelle Collette are very high up on the bill. They are second on the program and you will probably miss them or be so busy taking off your wraps and getting settled in your seat that you won't discover what a clever vaudeville turn the humorous Mr. Demarest and the pretty Miss Collette are doing. Mr. Demarest and Miss Collette deserve a much better place on the bill, but they won't get it this week, and the only thing to do is to extend the magnificent fine for the act. No. 2. William talks and fiddles and Estelle sings and keeps on looking pretty, and together they succeed in putting on one of the brightest and most attractive acts in all the wide realm of the two-a-day.

LOS ANGELES "EVENING HERALD"
William Demarest is a very funny fellow. His line of comedy is new and refreshing. Estelle Collette, his partner, can certainly play the \$1,500 violin.

LOS ANGELES "EXAMINER"
William Demarest and Estelle Collette are still here. William is funny with or without his cello, and Estelle is very alluring, with or without her violin.

VARIETY
While Mann held attention, the comedy hits of the bill were really scored by two acts who held rather obscure spots on the program. One was Demarest and Collette, who deserved a much better spot than "No. 2."

SAN FRANCISCO "BULLETIN" (Second Week)
Next in favor after Bayes were William Demarest and Estelle Collette. Demarest is a fiddler who makes the synchronization of his bow help him to perform acrobatic stunts and rousing dances. He has an attractive teammate in Miss Collette who plays the violin with much skill.

DENVER, "POST"
William Demarest and Estelle Collette have a patter-violin-cello-fun-making act which manufactures good will and good nature from willing audiences as it goes along. One cannot very well resist Demarest's nonchalant, half-idiotic expression or his attempts to double in acrobatics.

The proof of the Pudding is in the eating. Now a Big Hit at the Majestic Theatre, Chicago.

Direction, PAT CASEY AGENCY

PAPA, WHAT IS A WIZARD? GIVE IT UP

A Wizard, Papa, is a Human Who Can
Book a Dramatic Sketch and
Keep It Booked

DID **VESPO DUO** DO IT?

Well—They KNOW a Man Who MET
a Man Who HEARD of a Man That Did.
—I. WONDER.

Very Good, Eddie.

SMITH and KAUFMAN



Eastern Rep., IRVING COOPER
Western Rep., HARRY SPINGOLD

Dorothy Meuther
DIRECTION,
ARTHUR KLEIN

JOHNSON and ROLLISON

the
"RIB TICKLERS"
(Copyrighted)

Direction, FRANK EVANS

Next Week (Feb. 26)—New Haven and Worcester

VALDO and CO.



COMEDY MYSTICS

We are now on our
twentieth week for
the U. B. O. and
booked solid. One
laughing riot every-
where.

PETE MACK,
Director

TEX and MABEL

SHEA

Present

CLEVER COMEDY — PRETTY GIRLS

Palace Theatre, Detroit, Mich., Indefinitely

Billy
SEYMOUR and WILLIAMS
Hazel

in a screamingly, funny, little travesty,
entitled

"WHEN DO WE EAT"

15 Minutes of Laughter and Song

Open full stage and close in one.

Address VARIETY, New York.
N. B.—We still retain ALL RIGHTS to
our other act. So keep off!

STUART BARNES

Direction, JAMES E. PLUNKETT

HARRY JENNIE
PRATT and PRATT

CLASSICAL AND POPULAR
VOCAL SELECTIONS

IVANHOFF and the Original VARA VARA
RUSSIA'S FOREMOST PIANIST and TENOR
In an Artistic Repertoire



Direction, **BILL CASEY**

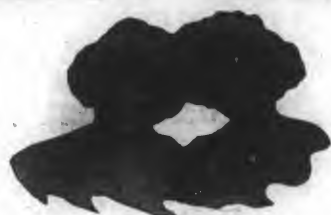
"LAUGH & GROW FAT"



THE BRADS

Ten Minutes in "One"

SHERLOCK SISTERS



United Time
Direction, GEO. CHOOS and BILLY GRADY

STEWART and DOWNING

Present

MODELS DE LUXE

Originators



BILLY GEORGE

Lloyd and Britt

In a "Mixture of Vaudeville," by Ned Dandy
This Week (Feb. 19)—Keith's, Cincinnati, O.
Next Week (Feb. 26)—Keith's, Indianapolis
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

BARDELL

Juggler Supreme "A Little Different"

Good things come in small
packages

LITTLE JERRY

IN VAUDEVILLE

ROLAND TRAVERS

THE ILLUSIONIST EXTRAORDINARY

This Week (Feb. 19)—Garrick, Wilmington, Del.

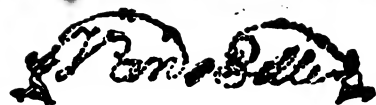
Next Week (Feb. 26) DIRECTION, MORRIS & FEIL
Camden and Trenton, N. J.

"'Tis not in mortals to command success, but we'll do more, deserve it."

(Addison.)

MR. PELHAM LYNTON

MRS. LANGTRY (LADY DE BATHE)



Week of Jan. 22nd Rochester "Post-Express"

says:
Van and Belle, Spring musical experts, at the
Temple this week, have the greatest comedy of
the season. Their comedy in the high lights
is good and Miss Belle's laughter is infectious
and natural.

Direction, HARRY WEBER

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

WRITE, PHONE, OR CALL UPON

FRANK TERRY

THE SUCCESSFUL VAUDEVILLE WRITER

He puts the punch in your act.

NOTE ADDRESS

THE ELMSFORD, 300 West 49th Street, New York City

Telephone—Bryant 7720

"A New York Showing"

The seclusion in the wilds.
The continual breaking in.
The good notices from
The "Times" of
The one street "Burgs."
The thought, "we're ready."
The new wardrobe.
The telegram, paid.
The answer, collect.
The good news.
The arrival.
The rehearsal.
The opening music.
The shaky knees.
The audience.
The loss of memory.
The sinking feeling.
The laughs.
The applause.
The flowers, and
The congratulations.

KIMBERLY

AND

ARNOLD

EDWARD S. KELLER, Palace Theatre Building, New York



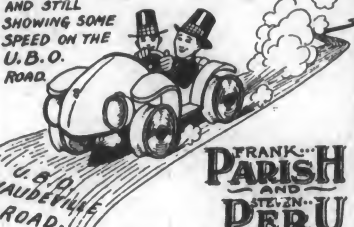
Nobody knows,
Nobody cares,
How much we
aspire
Each season in fare.

Walter Wezms

I do not play the Ukulele,
I can't even spell it!

NEVER "TIRED"

AND STILL
SHOWING SOME
SPEED ON THE
U. B. O.
ROAD.



FRANK
PARISH
AND
STEVEN
PERU

DIRECTION—FRANK EVANS.

This Week (Feb. 19)—Austin, Tex., and Little Rock, Ark.
Next Week (Feb. 26)—Forsyth, Atlanta, Ga.

BILLY SCHEETZ
and
BETTY ELDERT

"Whittier's Barefoot Boy"
A CLASSIC IN "ONE"

Direction, FRANK DONNELLY
If war does come, it can't be worse than
No. 2 Spot.



ED
and
IRENE
Lowry



3 BENNETT 3
SISTERS 3

Muscular
Maids in
Mn and Mat
Maneuvers

Direction
MAX E.
HAYES

MEBBS, HUGHES AND SMITH
Present THE PINT-SIZE PAIR

JOE
LAURIE and
ALEEN
BRONSON

In "LOST AND FOUND"

Arrow Shoits

EXCLUSIVELY
and would advise you to do the same.



In Sir Walter Scott's "Marion"
we read of Young
Lechlanvar from out of the
West:
"He stayed not for brake;
he stopped not for stone;
He swam the Eke River
where FORD there was
none."
(The only place we ever heard
of without a Ford!)

BILLY
BEARD

"The Party from
the South"

Direction,
Harry Weber



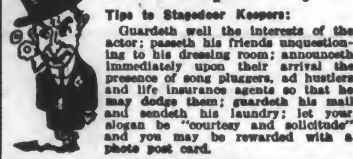
NOLAN
AND
NOLAN

Here's wishing Baynor and Bell a successful New
York opening.
Thanks to Jim and Marion Harkins for what
they said last week.
Joe Laurie going right along. "Hey." "That's
good."

This Week (Feb. 19)—Kath's, Providence, R. I.
Next Week (Feb. 26)—Kath's, Portland, Me.
Our Personal Director, NORMAN JEFFERIES

CHALKOLOGY ALWAYS
INCLUDES A POLITICAL
OR CIVIC CARTOON IN COL-
ORS OF LOCAL INTEREST
IN THE CITY WHERE CURRENT.
THE INTERESTING FACES
AND PERSONAGES IN THE
AUDIENCE ARE FAITHFULLY
PORTRAYED IN COLORS
WITHOUT THE SLIGHTEST
OFFENSE OR EMBARRASSMENT.
SOUVENIRS TO THE ELECT.
THIS FEATURE OF CHALK-
OLOGY CANNOT BE OVER-
ESTIMATED—
EDWARD MARSHALL.

"Mr. Manhattan"
Fred Duprez Says:



Tip to Stage-door Keepers:
Guardeth well the interests of the
actor; smooth his friends unquestion-
ing to his dressing room; announceeth
immediately upon their arrival the
presence of song pluggers, ad hustlers
and life insurance agents so that he
may dodge them; guardeth his mail
and sendeth his laundry; let your
slogan be "courtesy and solicitude"
and you may be rewarded with a
photo post card.

American
Representative SAM BAERWITZ 1499 Broadway New York



BILLY
NEWELL
and
ELSA
MOST
with
Memlo Moore's
"Joy Riders"

W.V.M.A. and U.B.O.



HOWARD
LANGFORD

Principal Comedian with
"Katinka"
Direction, Chamberlain Brown

TO MANAGERS
Some acts are afraid to open a Show
For fear they'll flop, or their act it won't go.
So Managers beware and get wise to the fact
To start your show right with
Vaudeville's Best Opening Act.
MARTYN and FLORENCE
Personal Direction, MARK LEVY

Jack La Vier: Hello, Jack. Re-
ceived your letter and was very glad to hear
from you and would have answered but lost your
address. Write again and I will answer promptly.
Best of everything to Mrs. La Vier and yourself
from Jim, Marian, Bobby, and Dorothy.
We hope Arthur Havel is able to break his jump
between Reading, Pa., and New York, next week.
Some good Bunch—Arthur and Brother, Eddie
and Mother.

JIM and MARIAN
HARKINS

Week of Feb. 26—Garrick, Wilmington, Del.
Hello. Give me Market 3-1-4-7.

Where are the best Bargains to be found?
Ask Mother, She Knows.
Where is the nearest SALOON?

(ASK DAD—
HE KNOWS)

JIMMY FLETCHER

"Flexible, But Friendly"

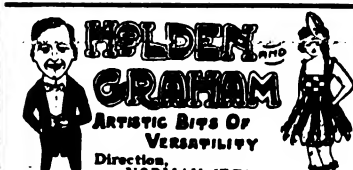
Stall Time—Europe Direction,
MARK LEVY

THE
BOX OFFICE ATTRACTION
Catherine
Crawford
AND HER
FASHION
GIRLS
Direction,
Arthur Pearson

When I die, if the
DEVIL BOOKS ME
I want to Work in Front of the ASBESTOS
because
(I Scorch Very Easily)
HARRY SYDELL
"The Speedy Soup Swallower of Seville"
This Week (Feb. 19)—McVicker's, Chicago
Direction,
MARK LEVY

W. E. WHITTLE
Ventriloquist
Doing
Remarkably
Well
All
Over

FRANK WHITTIER and
CO.
Presenting
"The Bank Roll"
Direction, WESLEY OFFICE.



HOLDEN
GRAHAM
ARTISTIC BITS OF
VERSATILITY
Direction,
NORMAN JEFFERIES



"Hello, O'Neil
and Gallagher"
Well! Well! So
you are to be
neighbors of ours
in a suburb.
Fine! I'll take
many rides in that
new car of yours!
Understand there's
no danger when
"EMMA" drives.
Hurry home.
OSWALD.
WOODSIDE
KENNELS.
L. I.
P. S.—I'll bark
under your win-
dow and keep you
awake.

Fred (Hank)
FENTON
and
Harry (Zeke)
GREEN
(and Cat)
In "MAGIC PILLS"
Personal Direction, MAX GORDON

Clyde Phillips
Offers
That Beautiful Act
MABEL
NAYNON'S
BIRDS
The Alpha and Omega of
all performing bird shows.
Its own merits recommend
itself. Exhibited by "Artists"
that know how to "sell"
their goods to the audience.
See Trust Mathews, 781-3
Columbia Theatre Bldg. New
York.

Vaudeville's
Most Artistic
Dancer
Vera
Sabina
Booked Solid
Direction,
MAX GORDON

BLACKFACE
EDDIE ROSS
Neil O'Brien Minstrels
16-17
Permanent Address, VARIETY, New York

PAULINE
SAXON
SAYS:
Although, as I proceed to
Mrs. I'm shocked at lots of
folks I meet, I still persist
in seeing good. It's really
quite a mental feat.

CLAUDE
Golding and Keating
Booked solid W. V. M. A.
Eastern Rep., ROSE & CURTIS
Western Rep., BEHLER & JACOBS

THE FAYNES
THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN
KEIT and DeMONT
WITH
IRWIN'S MAJESTICS

^{ROY}
RICE **AND** ^{MARY}
WERNER

Have a
NEW COMEDY ACT (in Blackface)

By
BLANCHE MERRILL

Entitled
"ON THE SCAFFOLD"

 **TAKE NOTICE:**

**This, Act, in Its Entirety,
Business, Dialog, Scenes and Situations
is
Wholly Original in Every Way**

and Has Been Filed With and is Protected by

"VARIETY'S" PROTECTED MATERIAL DEPARTMENT

Personal Direction, ARTHUR KLEIN

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