

TEN CENTS

# VARIETY

VOL. XLVI, No. 1

NEW YORK CITY, FRIDAY, MARCH 2, 1917

PRICE TEN CENTS



# HARRY VON TILZER

Who made the name of VON TILZER a household word, Harry Von Tilzer, the greatest of all songwriters, has now written that even more popular song, "There's Someone More Lonesome Than You." And it is a song which will be popular for years to come. It is a song which will be popular for years to come. It is a song which will be popular for years to come.

## "There's Someone More Lonesome Than You"

W. C. FIELDS

Music by Harry Von Tilzer

"There's a Little Bit of Scotch in Mary"

"Cross My Heart and Hope to Die"

## "Just the Kind of a Girl"

W. C. FIELDS

Music by Harry Von Tilzer

"On the Sandwich Isles"

"Somewhere in Dixie"

## "On the South Sea Isle"

"Sometimes You Get a Good One and Sometimes You Don't"

"With His Hands in His Pockets and His Pockets in His Pants"

## "Love Will Find the Way"

Lyrics by Walter Von Brunn

Music by Harry Von Tilzer

Other hits: "SWEET BABETTE (She Always Did the Minuet)," "THROUGH THESE WONDERFUL GLASSES OF MINE," "YOU WERE JUST MADE TO ORDER FOR ME."

### Harry Von Tilzer Music Publishing Co.

222 West 46th Street, New York City

BEN BORNSTEIN, Prof. Mgr.

MEYER COHEN, Bus. Mgr.



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## CLEVELAND CONVENTION GIVES NO DECISION IN RATS MATTER

**Listens to White Rat Leaders and Refer It to Executive Council. President Shay Probably Re-elected by the I. A. T. S. E. Delegates. Constitutional Amendments.**

Cleveland, March 1.

Harry Mountford and James FitzPatrick both addressed the convening delegates of the I. A. T. S. E. now assembled in Cleveland for their convention Wednesday afternoon, Mountford speaking for 40 minutes and FitzPatrick consuming one hour.

While both the White Rat executives announced at the opening of their speeches that they were not there to ask the Alliance to walk out with the Rats nor to gain their sympathy, they openly intimated that were the Rats "downed" by the managerial interests, the stage hands, musicians and operators would be crushed as well.

At the conclusion of their speeches, President Shay who held the chair, intimated the White Rats matter would be given proper consideration at the hands of the Executive Board and the Committee on Ways and Means. President Shay also inferred that at present the Alliance complications were purely of a local nature and that the various locals should take care of the matter individually until such time as the Alliance should find it essential to declare itself as a body.

Mountford, as is his usual custom when addressing an assemblage unacquainted with his past work, explained of his activities in Great Britain, passed on to a brief resume of the trouble in Oklahoma City, East St. Louis and Boston. He claimed Sam Scribner, who he said was one of the heads of the Managers' Association, was personally identified with the proposed movement to cut off all union crews next season and then inferred the Rats were responsible for settling the stage hands trouble in the Pantages theatres in Minneapolis and Winnipeg. He then launched into a comparison of the salaries earned by stage hands and artists and said, "If the artists received an average of \$35 weekly he would be a prince." He said he didn't want any man in the Alliance to sacrifice anything or would he ask them to come out, but requested they stick in the theatres and make it as "pleasant" as possible for the scabs.

Mountford declared the burlesque people would not give union help next season and stated that 95 per cent. of burlesque artists were Rats and that even without an agreement with the Alliance he would call every Rat out of the burlesque theatres to support the

Alliance. He admitted the managers were driving thousands of Rats out of the order, but added that win or lose the Rats would go on and on.

FitzPatrick arrived too late to prepare for his speech and gave the customary exhibition of oratory, dwelling on the treatment of women in the profession and what he called the corrupt methods of the managers in crushing organized labor. He said he heard Pat Casey had been stabbed on his way to Cleveland. (Pat Casey did not leave New York.)

He declared the Rats did not ask the Alliance to walk out or aid them in any way, but asked them to weigh the cause of their fight and act accordingly.

There was no exceptional demonstration over the presence of the White Rat executive, and those who expected a floor argument were disappointed, the delegates listening quietly to the speeches, after which they quietly and quickly returned to the business of the convention. The reported changes in the constitution are not materially pronounced from last convention, but the few interesting amendments follow:

Hereafter, a vaudeville act shall not be required to carry more than one Alliance man unless the stuff is so heavy that additional help must be engaged. The man carried shall get not less than \$40 per week and must confine his services to the act covered by contract.

There will be no change in agreement with the musicians.

Laws governing tabloid productions and burlesque shows remain unchanged.

The Alliance will impose a fine of not less than \$250 on any local that takes it upon itself to call out road members employed by traveling attractions except where the call is officially sponsored by the Alliance.

No member of the Alliance will be permitted to accept a position with a road company unless he have official road card and local working card and both must be paid up for the ensuing year.

The Alliance proposes that any picture production carrying scenery, electrical effects, properties or picture equipment engage all Alliance workers.

Cleveland, Feb. 28.

The annual convention of the International Alliance of Theatrical Stage Employees of the United States and

(Continued on page 7.)

## BAYES IN CHICAGO AT \$2.

Chicago, Feb. 28.

The Nora Bayes show, from the Eltinge, New York, will open Monday at the La Salle. The house has been redecorated and will return to the \$2 ranks with the arrival of the Bayes aggregation. It has been playing feature pictures for some time, being one of the links of the Jones, Linick & Schaeffer chain of Chicago houses.

The Bayes show will jump intact from New York to Chicago without any changes. When Miss Bayes leaves New York she will be accompanied by Eddie Darling and Jennie Jacobs, who are making the journey to be present at the Chicago opening.

The first four rows of the La Salle will be \$2 per seat. Miss Bayes will open there Saturday instead of Sunday.

Her company of 31 people, with a baggage car and private sleeper, left New York this morning over the Lehigh Valley. Miss Bayes and her companions leave New York Thursday on the 20th Century.

## BECK BOOKS TOLSTOI.

Count Tolstoi, son of the famous Russian, and who himself has gained some publicity since in this country, has been engaged by Martin Beck (through William Morris) to appear for one week, at least, on the Orpheum Circuit as a vaudeville attraction.

The Count's engagement will be at San Francisco, probably just before the sails from there to return to Russia. He will talk on the vaudeville stage mostly about his father.

It is said the Count while in Minneapolis visited the Orpheum and concluded he would tackle vaudeville, being impressed with that house.

## JOHNNY BAKER'S WILD WEST.

Chicago, Feb. 28.

The title of the Buffalo Bill Wild West is now the accredited property of Johnny Baker, and Baker, according to report, will have out a wild west—in all likelihood—having an interest in the 101 Ranch, which will have Jess Willard as its main attraction next summer. The big fighter signed articles with the circus last week.

## FRITZI SCHEFF IN CABARET.

Fritzi Scheff is reported as the premier attraction for the Palais Royal when it opens. It is the Paul Salvain new cabaret restaurant opposite Rector's.

It is said if Miss Scheff closes the contract she will receive \$1,000 a week.

## WIDE DIFFERENCE IN RECEIPTS.

Chicago, Feb. 28.

The Dolly Sisters show played to \$4,800 in St. Paul last week, as against \$11,400 it did in Kansas City.

## CLUBS CONFLICT.

The Friars and Lambs clubs will both give an entertainment Sunday and it is causing talk about Broadway. A number of the members belonging to both clubs are particularly dissatisfied with the arrangement, having expressed a desire to attend each affair.

The Friars first announced the date for their Frolic, the Lambs having arranged for another date for their Gambol, with the chances favoring the Friars could not prepare its entertainment in time to stage it on the date originally announced and then selected March 4 for the affair. This makes it impossible for the people who belong to both clubs to see both shows and forces them to pick either the Frolic or Gambol with the chances favoring the Friars for the best attendance.

The Friars announced this week a net profit of \$59,000 on its traveling Frolic early last summer.

## WOODS THEATRE RESTAURANT.

Chicago, Feb. 28.

When the new Woods theatre and office building is finished in Chicago, which may be around Nov. 15 next, it will contain a restaurant something after the style of Rector's, New York. Work starts on it around May 1.

A. H. Woods will operate the theatre and open it with his own attraction, "Cheating Cheaters," now at the Eltinge, New York.

## STARS' PICTURE PRIVILEGE.

Montgomery and Stone play a return date in "Chin Chin" at the Illinois beginning March 11. "Chin Chin" will be shelved after this season, the co-stars appearing in a new play early in the fall. The new Charles Dillingham contracts allow both Montgomery and Stone to do picture work heretofore denied them on the agreements now expiring.

## PALM BEACH RUSH.

Palm Beach, Fla., Feb. 28.

The rush to Palm Beach has been so heavy the hotel rate is \$25 daily, for room single or double, with or without bath. As high as \$1,000 as premium has been offered to buy off a reservation for rooms.

The temperature down here runs to 85 on the beach and not below 55 at night, with an average of 65.

## CARUSO "FIND"—AN ACT.

Anice Wilson, the Nixola Greely Smith of the Louisville "Times," who lately arrived in New York, has secured the managerial direction of the youthful tenor, who a week or so ago sang for Caruso. The boy created an impression on the operatic star, who pronounced him one of the finds of the day.

Miss Wilson is going to present the youth in vaudeville.

## CANADA'S RESTRICTIONS ON ENTRY MADE VERY RIGID

**Naturalized Americans Must Produce Final Papers at Border Before Entering Dominion. Native Born Americans of Foreign Parentage Must Show Birth Certificate. Seems to Be Aimed at Professionals.**

Montreal, Feb. 28.

An Order in Council issued for the Dominion now requires all naturalized Americans entering Canada to exhibit final naturalization papers at the border.

American born children of German, Austrian, Bulgarian or Turkish parentage must have a birth certificate before they will be allowed to enter.

This ruling is made generally applicable without exception and will operate against professionals coming in here who do not comply.

Formerly a statement made by naturalized Americans of the date of their final papers was accepted. Now it must be actually the papers that are shown.

The first instance under the new ruling occurred last week when Irving and Ward were about to play the *Francis* (vaudeville) this city. Barney Ward was called upon for his birth certificate through his parents being Austrians, although the boy was born in the States.

This nationality regulation, aimed principally against descendants of the enemies' countries, appears to be prohibited against natives of those same countries, some of the latter having appeared here in the past on the professional stage under assumed names.

### WILSON'S REVUE OPENS.

Liverpool, Feb. 28.

"Follow the Flag," the first of the series of revues that William J. Wilson is to produce in association with the Moss Empires, was shown at the Olympia here tonight.

The Lord Mayor attended the initial performance.

### GREIN BREAKS OUT AGAIN.

London, Feb. 28.

J. T. Grein, the dramatic critic, who breaks out perennially with "uplift" stage productions, opened a season of repertory at the Court theatre with a play by Harry Walls called "Ruts," which won the \$500 prize presented by Grossmith & Laurillard. The piece contains good dialog and characterization and its writer, with experience, should develop into a good dramatic author.

The second production was "The Immortal Memory," by Robert B. Whitaker, dramatic critic of the Sheffield "Daily Telegraph." It is clever but unconvincing.

At the initial matinee, under the auspices of the Theatre des Allies, under the direction of M. Froyez and M. Courderier de Chassaigne, correspondents of French papers, and Grein, there was presented "La Paite Chocolatier," with unqualified success. Gina Palerme, from the Palace, displayed astonishing dramatic ability.

### TOPICAL SONG HIT.

London, Feb. 28.

Several new numbers were introduced in "High Jinks" at the Adelphi, the most successful of which is a topical song for W. Berry.

### "TAY PAY'S" CENSORSHIP.

London, Feb. 28.

"Tay Pay" O'Connor, M. P., and Britain's movie censor, spoke to the members of the O. P. Club on Monday night and let them in on his scheme of

censorship. It stated that while there wasn't any general principles for censorship, there are barred in England at present all prize fights, nude figures and material representations of Christ. Wild West pictures are permitted, but films showing mere crimes will not be admitted.

### GOOD FARCE SPOILED.

London, Feb. 28.

"The Double Event," by Sydney Blow and Douglas Hoare, was presented at the Queens, Feb. 21, and serves for the re-entree of Ethel Irving, who provides one great scene.

It is a good farce, spoiled by an endeavor to introduce heart interest in a play which has no depth.

### A LLOYD GEORGE BENEFIT.

London, Feb. 28.

Mrs. Lloyd George's St. David's Day matinee will be given at the Alhambra March 1 for the benefit of the Welsh troops, all the stars in London appearing.

The Premier is scheduled to be present.

### 50 SOLDIERS IN TROUPE.

London, Feb. 28.

Harry Day has secured the provincial rights to "Three Cheers" and will travel with 50 discharged soldiers, including two V. C.'s and three D. C. M.'s.

### KIPLING'S NEW SONG.

London, Feb. 28.

Rudyard Kipling's new song, music by Edward German, entitled "Have You Heard of My Boy Jack," was introduced by Clara Butt at Queens Hall, Feb. 27.

### Composer Dies on Stage in Wales.

London, Feb. 28.

W. T. Samuel, a well-known composer and conductor, died on the stage of the Park Hall, Cardiff (Wales), while rehearsing a festival for St. David's Day.



### ORCHESTRA COMPLAINED OF.

VARIETY has received a complaint from lay people against an orchestra in a New York big time theatre, through its members making audible comment upon the acts before them while the acts were upon the stage. The complainant also said some members of the orchestra did not appear adverse to a smiling recognition with the women auditors in the front rows, if any of the women indicated a willingness to enter into such a contest.

Musicians in vaudeville theatres as a rule when not working are usually in their rooms downstairs, being permitted to leave the pit when not engaged in playing.

For the musicians to comment upon acts within the hearing of patrons is a practice not often nor universally indulged in according to all observation. If it has been developed in any orchestra the leader should urge his men to confine their remarks to the outside of the theatre. While the musicians cannot but help gazing at the audience before them, an inclination to "flirt," though inspired by the opposite party who may have paid to obtain a good location for the purpose, should also be checked by the leader.

### NORWORTH ALSO THERE.

Chicago, Feb. 28.

When Nora Bayes opens at the La-Salle Monday with her \$2 single-handed show Jack Norworth will be the feature attraction at the Majestic.

Mr. Norworth and Miss Bayes were formerly the well known wedded pair of vaudeville.

### MOSS OUT OF EMPIRE.

London, Feb. 28.

Moss Empires' tenancy of the Empire, London, having expired Feb. 25, "Razzle Dazzle," has been withdrawn from that house.

### "CHEERIO," PAVILION REVUE.

London, Feb. 28.

"Cheerio," a new revue, without any lavish display, was presented at the Pavilion Feb. 21, and is ahead of all previous productions of that calibre shown there.

### "YOUNG ENGLAND" AT LANE.

London, Feb. 28.

"Young England" was transferred from Daly's to the Drury Lane Feb. 24. The Lane's spacious stage provides a glorious setting for the splendid Elizabethan scenes.

### "BING GIRLS" ARE MIRTHLESS.

London, Feb. 28.

"The Bing Girls Are There," produced at the Alhambra Feb. 24, was disappointing in spite of elaborate scenes and gorgeous dresses.

It created no enthusiasm as it lacks comedy.

### CIRO'S CABARET.

London, Feb. 28.

Jack Haskell is producing a cabaret show at Ciro's, the most popular night club.

He is also putting on the touring companies of "Flying Colors" and "Zig Zag."

### "SPRING SONG" POOR.

London, Feb. 28.

"The Spring Song," adapted from the French by Sydney Blow and Douglas Hoare, was presented at the Aldwych Feb. 22 by West DeWend Fenton, proprietor of several weekly papers.

It is a poor play and will have a short life.

### Promoting War Charities.

London, Feb. 28.

George Robert, indefatigable in his interest in war charities, is arranging two concerts for March 18, a matinee at the Palladium and an evening performance at the Alhambra.

### THEATRE'S "N. V. A. ROOM."

The first vaudeville theatre to establish a clubroom named after an artists' organization, for artists, is the Harlem opera house (Keith's).

Tomorrow (Saturday) night will be the formal opening of the "N. V. A. Room" in the opera house. It is named after the National Vaudeville Artists and is being arranged with a special view to the comforts of the artists, to whom it is dedicated.

Harry Swift and Sol Levoy, manager and assistant manager respectively of the Harlem opera house, conceived the plan, through so many of the acts playing on their bills belonging to the N. V. A. Mr. Levoy is superintending the reconstruction of the former property room in the rear of the stage into the clubroom.

Mr. Levoy has also fitted an upstairs room in the theatre into a lounging room, where the women of the bill may rest in perfect quiet and seclusion.

Some years ago it was not uncommon for theatres to have a "greenroom" where the players could congregate before and during performances. In vaudeville two ancient examples were Tony Pastor's and the Union Square.

An "N. V. A. Clubroom" in a theatre, however, is a decided innovation.

### STARS ON MORRIS-CASEY LIST.

In the list of acts handled by the Morris-Casey agency, sent out for this week, appear the following names, among the usual many others, with the time the acts are available in brackets:

Julia Arthur (immediate), Valeska Suratt in dramatic sketch (immediate), Lucy Weston (immediate), Vesta Victoria (June), Alice Lloyd (May), John Philip Sousa (March), Fred Niblo (June), John Mason (April), Raymond Hitchcock (March 12-19), Richard Carle (March 12-19), Rube Goldberg (immediate), Lillian Lorraine (immediate), Olga Petrova (May), Irene Franklin (April), Lillian Russell (immediate), William Courtleigh (March 12-19), Dolly sisters (June), Isadora Duncan (April), Doraldina (immediate), "The Bullet Proof Lady" (immediate), Singer's Midgets (Sept.).

### PHOTOGRAPHED "BLACKLIST."

The vaudeville managers have decided on a new move to keep the rapidly growing "blacklist" up to date, having arranged with a photographer in Boston to take a number of pictures of the pickets parading in front of the affected theatres. The photographer will also photograph all taking an active interest in the strike.

This is being done to prevent the possibility of a picket or organizer ever returning to vaudeville under an assumed name, the pictures being sent in booklet form to every member of the Vaudeville Managers' Protective Association.

### Lealie Henson Back at Gaiety.

London, Feb. 28.

Leslie Henson, of the Gaiety, has recovered from his indisposition and returned to the cast.

### Doris Keane Back in "Romance."

London, Feb. 28.

Doris Keane has returned to "Romance" at the Lyric after a severe attack of influenza.

The piece is now well on its way toward its 600th performance.

### Genec Revives "La Camargo."

London, Feb. 28.

Adeline Genec has revived Dora Bright's delightful ballet, "La Camargo," at the Coliseum, for eight weeks.

### Palladium's S. R. O. Thrive Daily.

London, Feb. 28.

The Palladium's policy of presenting straight variety is meeting with satisfactory financial returns, the house being packed thrice daily.

## "THE FLAG" CAN NOT BE USED IN B. S. MOSS' THEATRES

**Manager Bars It and "Star Spangled Banner" When Employed Commercially. Does Not Want Patrons Annoyed by Acts Playing on Their Patriotism. Picture Theatres Also Included.**

The B. S. Moss Circuit issued through its press department this week a statement saying that neither "The Star Spangled Banner" nor the American flag will hereafter have any place on a vaudeville or picture program in a Moss theatre.

"This obvious practice should be relegated to the more susceptible tank towns," the notice states. "Commercialism is the ulterior motive of this abuse," says Mr. Moss, who also sensibly adds, "People go up to the theatre for entertainment and annoyance is occasioned when the audience must rise in its seats in respectful uneasiness at the strains of 'The Star Spangled Banner'."

In a Brooklyn vaudeville theatre Monday night the audience arose upon the playing of "America" ("My Country 'Tis of Thee") as a part of a medley, believing it no doubt to be the "Star Spangled."

### N. V. A. CLUB SONG.

The National Vaudeville Artists has accepted a club song that will become the official ditty of the organization, for which it was written especially by Billy Smith and Sam Ehrlich.

The lyric is:  
Artists who play on the vaudeville stage  
Formed a real organization;  
All entertainers from here and abroad,  
Folks who delight every nation;  
Each member vows that they will do  
their part  
To make their profession a recognized  
art,  
So let's get together in words very  
plain,  
And tell what we are in this little re-  
frain:

Chorus.  
N-V-A—N-V-A, we are here and we're  
going to stay,  
Let us be brothers and sisters for life.  
Stick to each other through gladness  
and strife;  
Our motto shall be "Jolly Fellows,"  
When we are at work or at play,  
So let's get together in all sorts of  
weather  
And cheer for the N-V-A—Hooray!

A number of complaints have been received from members of the N. V. A. addressed to Secretary Chesterfield, the writers demanding to know why their names were not included in the two-page advertisement containing the names of members, printed in last week's VARIETY.

A large number of names was omitted because the applicants had not as yet been brought before the membership committee for consideration. The club officials are notifying the complainants of this fact.

### SHOWMEN'S LEAGUE SPLIT.

Chicago, Feb. 28.

The outdoor showmen's convention which held forth here last week was productive of rather negative results. The main purpose, which was to combine the eastern and western factions, resulted in a fizzle. The meetings settled down to a personal two-day fight between Frank P. Spellman, who heads Outdoor Showmen of the World (eastern organization), and the officers of

the western group (known as the Outdoor Showmen's League). This latter body had the largest representation and was successful in pulling through its ticket, electing the officers of the National Association of Outdoor Showmen, which came into existence as the result of the convention.

The two factions are now apparently split more widely than ever. The real Spellman claims his "Circus on Wheels" opens at Newark, May 14.

### CIRCUS INDUSTRIAL SIDE.

The Barnum and Bailey Circus for the coming season will include several industrial novelties. The circus has the Australian Wood Choppers and it is after the California Orange Packers and other industrial novelties which will all be used in the special industrial portion of the show.

### ARTISTS MAY SELECT NAME.

Chicago, Feb. 27.

The many millioned dollar theatre project of Martin Beck and associates, to be located on State street in "The Loop," including a theatre of 3,550 capacity in the 16-story office building to be erected, will have its name perhaps selected by vaudeville artists.

The house is to be devoted to pop vaudeville at 10-20-30. That policy has been settled upon. Mr. Beck is expected here next week, when it is reported the choice of a title for the new house will be put to a vote of the players.

### MAY IRWIN REAPPEARING.

Chicago, Feb. 28.

May Irwin, having closed her legitimate season and now resting at Mt. Clemens, has been induced to return to vaudeville for a few weeks, anyway. Miss Irwin will probably reappear in the twice daily about March 12 at one of the local big time houses.



EARL CARROLL

Composer of Oliver Morosco's sensational musical comedies, "SO LONG LETTY" and "CANARY COTTAGE."  
Leo Feist, Inc., Publishers.

### LOEW'S SOUTHERN TIME OVER.

Reports on the business at the new southern Loew theatres, the Grand, Atlanta, and the Lyceum, Memphis, indicate the project has developed into a successful move despite the predicted opinion the territory was dead for the Loew brand of vaudeville. The Atlanta house came along slowly but surely, while Memphis was a winner from the start.

Each succeeding week has shown a reasonable increase in the box office returns, with the high mark being reached last week.

Joe Schenck, general booking manager of the Loew circuit, leaves for Palm Beach this week, accompanying his wife, Norma Talmadge. While in that territory Mr. Schenck will look for available theatres to add to the southern circuit, with a possibility of lining up a route of from eight to ten weeks in that territory.

### BUSHMAN-BAYNE AGAIN.

There has been revived talk of late of Francis X. Bushman and Beverly Bayne in vaudeville.

Pete Mack is offering the couple, asking \$2,500 weekly for them in a sketch.

It is understood the present Bushman-Bayne contract with the Metro Film Corporation expires in a fortnight or so and the popular film stars are seeking an association with several other film manufacturers. Their vaudeville appearance will be but temporary.

### MORE ALHAMBRA CAPACITY.

The B. F. Keith people are considering a plan to increase the present capacity of the Alhambra in Harlem from 1,700 to 2,800. The additional seating space will be secured by removing a useless lobby on the right hand side of the orchestra and carrying the balcony back to the street wall.

It is expected the work will require about four months and may be started late in the spring to be completed by the opening of next season.

The Alhambra was built by Harlemites, from whom Percy G. Williams secured it in the days when vaudeville houses of large capacities were not considered the necessity they are at present.

### ACT WITHOUT SONG.

A songwriter in an act without a song is the novelty proposed by Ballard MacDonald for vaudeville.

Mr. MacDonald has written uncountable singing hits, many of his successes being current, with his very latest, "Indiana." The lyric maker is "breaking in" just now at the Harlem opera house, doing a "single" (employing an assistant in one scene) and announces to the audience he shall not inflict any of his songs upon them, although the orchestra will softly send forth the strains of them while he is going through the turn.

Mr. MacDonald calls his act "Face to Face."

### MIKE GIBBONS WILLING.

Mike Gibbons, the middleweight boxer, matched to meet Les Darcy at Frank McKern's Milwaukee club April 10, for which battle he will receive \$25,000 and one-third of the pictures, has indicated a desire to tackle vaudeville around the east and has instructed Bert Lamont to procure from four to six weeks' work at \$1,000.

Gibbons, who has never invaded the stage ranks, will box with his brother, Tom, also a pugilist, and will also offer a five-minute monologue.

### Next "Passing Show" in April.

"The Passing Show of 1917," the next Winter Garden production, will be ready to open there, according to the present plans, in April.

### ROCK AND WHITE DOING 55 MINS.

At the Royal, Bronx, this week Rock and White are doing an act of 55 minutes, made necessary through the enthusiasm with which Frances White is greeted in that theatre.

The current week is the act's fifth at the Royal in the past three months and its third return date there.

During the turn Miss White sings a song called "Mississippi," in which she spells the word. An invitation was given to mothers of the Bronx to assemble their children on a certain matinee to see if the youngsters could also spell it. The mothers could not wait. At every performance Miss White was interrupted with fond names calling out, "Miss White, listen to my little girl spell 'Mississippi,'" and Miss White listened. It has not been unusual during the Rock-White engagement for 300 children to be present at a matinee.

Just now Miss White is singing a song having a lyric reading, "Six times six is 36 and six is 42, and as the rabbits multiply, why can't I?"

Arrangements are being made for Rock and White to make an extended run at the Royal commencing with the early summer.

Rock and White are to make another return appearance at the Palace, New York, next week, headlining the bill there.



IRVING AND WARD

Making a Terrific Hit

"THERE'S SOMEONE MORE LONESOME THAN YOU"

### FISCHER SUES BORNHaupt.

This week Clifford C. Fischer, through his attorney, Charles H. Griffith, started an action against Charles Bornhaupt for an accounting of the Bornhaupt agency business. Fischer alleges he is entitled to a one-half interest in the Bornhaupt business.

The claim made by Fischer is that when he and Bornhaupt commenced suits against the United Booking Offices some time ago they pooled their issues and interests in those actions. The Fischer case was tried and the action dismissed in the United States Court. Thereafter, Bornhaupt reached a settlement with the U. B. O. and continued his agency, extending its activities therefrom into bookings through the United, from which he had been banned prior to the settlement.

Fischer was formerly a vaudeville booking agent, but upon retiring entered the restaurant business, lately disposing of his interest in Montmartre for \$35,000. While operating that restaurant Fischer and Bornhaupt had some differences over bookings. Bornhaupt proposed and claimed Fischer accepted but did not play.



# VAUDEVILLE

## DOWN TO "ENDURANCE TEST" IN RATS BOSTON "STRIKE"

**Boston Theatrical Unions Openly Opposed to Sympathetic Action. Picketing Still Going on With Wonderment Where Money to Pay New York Pickets Coming From. Boston Papers Giving No Attention to Affair.**

Boston, Feb. 28.

The White Rat strike in Boston has simmered down to a mere case of endurance with the odds far in favor of the managerial interests, since the recent edict of the Central Labor Union declaring all houses controlled by the Vaudeville Managers' Protective Association as "unfair" has had no noticeable effect on business, the attendances at the affected theatres being far better than anticipated during the early Lenter season.

Last week James William FitzPatrick started the city officials in Haverhill, Mass., where the Colonial theatre is on the strike list, after all Sunday performances in the town. This move is similar to the one made by FitzPatrick in Waterbury some weeks ago. Tuesday he conferred with Geoffrey Whalen here and it is believed he will endeavor to begin a similar move against the theatres in Boston on Sunday, where the performances are given in the guise of concerts, the supervision of which is rigid.

Every possible pressure, through both political and organized labor circles, to induce the powerful Musicians' Protective Union to strike in sympathy with the White Rats is being sought by Whalen here as the result of the decision of the Haverhill musicians to walk out March 10.

The Musicians' Protective Union of Haverhill is rated as a reasonably well organized local in the Haverhill Central Labor Union. The musicians have a working agreement under which they are pledged to serve two weeks' notice in case of a strike or walk-out of any description. This notice was served Monday of this week on Manager James Sayre of the Colonial (U. B. O.) at Haverhill.

No sign of trouble in Lynn last week or this week, although it was believed that Lynn might be the scene of the "rough stuff" that Mountford has been credited with having intended to start but for the prompt warning given here by both FitzPatrick and the Boston labor leaders.

No other houses were added to the "strike" list this week. It is understood hereabouts the pickets who have been locally active have about tired of their task and this week a number of New Yorkers had their fares and expenses paid to come to Boston and lend their lungs to the "peaceful picket" crusade. The question as to who is paying the bills is one that, if answered, may clear up much of the inside story of the so-called strike.

The Boston papers are virtually ignoring the strike and while some of the matinees have fallen off slightly this is due to the fact that the women patrons fear violence whenever the word "strike" is heard. The Franklin Park strike is still a mystery, as this house, remotely located in a suburban district, although seating 1,470, is hardly known to the Bostonians living in other sections. The bill there this week is a bit higher priced than usual, as is the case in the other affected theatres here. One explanation is said to be the personal spite of some White Rat leader, although his identity is not re-

vealed. The pickets were called off at this house for one performance this week when the Srauen Verein, a Germany society, was giving a benefit performance at the theatre for the Convalescent Home for Women.

At the Bowdoin Square in the west end, the noisy caliope band Dr. Lothrop had installed to drown off the cries of the pickets was silenced this week by the authorities who found the instrument was a nuisance. Last Friday night a woman picket in front of the Scollay Square Olympia reported to Whalen she had been assailed by two women professionals and displayed to him several finger nail scratches across her face. No record could be found of any assault of this nature at police headquarters.

A canvass of a number of members of the local musicians, stage hands and picture operators today revealed a pronounced hostility toward any sympathetic strike in support of the Rats. There is a bare possibility the dominating clique in the C. L. U. may ultimately become strong enough to force these locals to go out as Whalen has been laying his lines for months and his ramifications are extensive.

There was an unverified rumor the White Rats in Boston are trying in vain to either acquire a small theatre of their own, or to induce some house to give W. R. A. U. acts exclusive booking in order to show organized labor and the public they control many acts and can offer many weeks. The trouble with the local Rats, however, is that the most of its small membership is comprised of "Coast Defenders" who have played themselves out locally and will not or cannot go into other communities.

Local managers are plainly pleased at the lack of enthusiasm by the local musicians toward any sympathetic strike, and attribute the present high cost of living as one factor that will make the musicians, as well as the motion picture operators and stage mechanics, think long and deeply before quitting their jobs and facing a snowball diet for an indefinite period.

### "UNFAIR" TO RATS ONLY.

Boston, Feb. 28.

It is understood that during the Central Labor Union's meeting last week, when Harry Mountford and James William FitzPatrick addressed the gathering, the delegates present decided to consider the affected theatres "unfair," but instructed Mountford to caution his pickets to eliminate the statement the houses were "unfair to organized labor," altering it to be "unfair to the White Rats Actors' Union."

Had the C. L. U. boycotted the theatres, every union man would be notified that if he or any member of his family attended a performance he would be liable to a fine by the Federation. The placing of the theatres on the "unfair list" in the manner it has been done means nothing beyond union men can use their own judgment, patronizing the house or not if they wish.

### EXCITED PICKETS AT STATION.

Many excited White Rats pickets were at the Grand Central Station Sunday night, from all accounts, unsuccessfully attempting to persuade acts bound for Boston not to go there.

As their repeated failures worked on their nerves, the pickets commenced to grow boisterous, although their noisy behavior availed them no more than before, not any act listening to them.

Several New York agents took their customary Sunday night trip to Boston to see their acts opened Monday as booked.

### CHECKING UP "LEVY" PAYERS.

The Vaudeville Managers' Protective Association this week distributed its list of those who had paid the levy of five per cent of salary made by the White Rats for its "strike."

The names of contributors have been placed upon the "blacklist" and a duplicate sent to all members of the V. M. P. A. with instructions to see the acts were not booked or to find a way to cancel them if at present playing.

Twelve of the acts on the list heed vaudeville routes. These were ordered canceled at once. One of the acts had a big time route until next June.

The list showed the White Rats had received in the two or three weeks since the levy order was issued about \$130 gross, made up mostly in sums from \$3.50 downward.

### RATS LEAVE CHICAGO.

Chicago, Feb. 28.

The White Rats vacated the Hotel Sherman Sunday, giving up quarters there.

Harry Mountford left for the Hotel Statler, Cleveland, and his secretary went on to New York.

### FINE TREATMENT BY RATS!

A reasonably good example of the manner in which the White Rats are handling the present situation arises out of the affidavit submitted to the Vaudeville Managers' Protective Association by Jack Walsh, who twice, following the instructions of the order, walked out of theatres in which a strike had been called. Walsh was one of the first to heed the order in Oklahoma City and a few weeks ago when the Lynn strike was declared Walsh, who was working under an assumed name, left the Olympia theatre.

Returning to New York, Mrs. Walsh became ill and, being out of funds, Walsh applied to the Rats. He found little satisfaction there and later visited the National Vaudeville Artists club and explained his plight to Secretary Henry Chesterfield, who promised to aid him in any manner he wished.

While standing on West 46th street Walsh was approached by a member of the order who asked him to step inside the club and speak to Will Connelly. Upon entering he was called before the Board of Directors, who were in session, with James Marco acting as spokesman. Walsh was asked why he had visited Chesterfield and replied that since he could get no satisfaction from Harry Mountford, whom he had called upon a few hours previous, he decided to go to the N. V. A.

Marco asked Walsh what he had ever done for the Rats and then asked to see his card. When Walsh handed the card to Marco the latter is reported to have torn it up and announced that Walsh was then and there expelled from the club and organization.

Later someone who, representing himself to be Connelly, phoned the N. V. A. club and asked for Chesterfield. John Faulhaber, the N. V. A. house manager (and former house manager for the Rats), answered the phone. The party calling advised his hearer to be careful of Walsh, as he was a panhandler and was not what he represented himself to be. Upon investigation it was found Walsh really did walk out of the two theatres and was all that he represented himself.

A statement submitted to the Vaudeville Managers' Protective Association by Walsh appears on another page of this issue.

### IS MOUNTFORD UNDER COVER?

The three column statement appearing on page 8 of the last edition of the recently revised White Rat official organ ("Player"), under the title "A Challenge to Albee and Mountford," is generally accepted around Broadway as a product from the pen of the International Organizer himself, despite the Atlantic City date line and the erroneous statement of the "writer" that it was sent to VARIETY for publication before it appeared in the Rats organ.

To the Broadway observer the whole article reads more like a love feast than a challenge.

### GORDONS SUE PERCIVAL.

Boston, Feb. 28.

The Gordon Amusement Company, of Boston, has filed a suit against Walter Percival this week asking for \$1,000 for alleged liquidated damages suffered by the Olympia, Lynn, Mass., when Percival walked out of the theatre at the command of the White Rats Actors' Union.

Percival's trunk is still being held by the theatre company, despite the promises and attempts of the organization to release them.

### PAT CASEY RETURNS.

Pat Casey returned to New York this week from Boston, where he had been staying for a month or so, representing the Vaudeville Managers' Protective Association in that territory during the White Rats "strike."

Early this week it looked as though Mr. Casey would leave for Cleveland, to be present during the stage hands' convention there.



FOUR HALEY SISTERS

Engaged for G. M. ANDERSON'S "HIS LITTLE WIDOWS," shortly to appear on Broadway.

# I. A. T. S. E. CONVENTION.

(Continued from page 3.)

Canada, being held in the big ball room of the Hotel Statler will go down in history as one of the most important ever held by that organization. Heretofore the conventions have always been held in midsummer, but despite the change of season the attendance has been amazingly large, fully 450 delegates representing 375 locals comprising the Alliance being present Monday morning when the first day's session was called.

President Chas. C. Shay is the dominating spirit of the convention, which is scheduled to adjourn by Saturday, although it is fairly possible the delegates may remain over into next week. The reception recorded Shay on his entrance shattered all doubts as to his popularity with the organizations represented and Shay's method of conducting the convention justified every atom of the applause he received, for Shay is a genius on parliamentary law and conducts the chair in a surprisingly masterly fashion. In fact the Alliance convention is one of the best handled affairs of its kind ever staged, and it makes some of the older organizations in the A. F. of L. look amateurish in this respect. When Shay was first placed in the executive chair in 1911, there were 190 locals that bore affiliation credentials, while today the list numbers 530 and is still growing. The president's term of office is two years and the present situation looks as though nothing can stop the re-election of Shay, who is from the New York local.

Before the convention is over the new officers will be elected, but among the present officials retiring from the field is the International Fifth Vice-President, John J. Fanning, of Chicago, who feels his active days are over as an Alliance executive and thinks younger blood should be injected into the official ranks.

Oscar Scheck, of Cleveland, has decided to withdraw as first vice-president and his vacancy will be filled by the vice-presidents moving up a man, with another member to be elected to fill in through Fanning's retirement. Scheck will hereafter be among the organizers, an appointive position. Scheck is one of the hardest-working men in Alliance affairs.

Up to to-day it seemed a certainty there would be a battle royal for the secretaryship-treasurehip with the present incumbent, M. A. Carney, of Newark, having as opponent, F. G. Lemaster, of Denver, the present general organizer.

Indications pointed to Lemaster's election, with Scheck to become general organizer in place of Lemaster.

Among the men most prominently mentioned for fifth vice-president are Benjamin Harrison, of Philadelphia; Joseph Theibault, of Ottawa, Can., and J. L. Doyle, of Detroit. Both Harrison and Doyle were working hard, with their friends also doing some hot lobbying, and the latest indications pointed to Doyle being the man chosen.

About noon Monday the convention struck its stride. Thomas Farrell from the city hall, representing the mayor, who was unable to attend, bid the visitors a hearty welcome. Farrell was formerly business agent for the Cleveland Central Labor Union. The first day's speakers included President Hart of the C. L. U.; Michael Goldsmith, proprietor of a labor paper; Kitty Donnelly, business agent of the waitresses' union, whereupon the acting chairman, Oscar Scheck, introduced President Shay and turned the chair over to that executive.

Lignon Johnson, counsel for the Managers' United Protective Association, which takes in all the legitimate, was introduced and given a hearty reception. Johnson came here primarily to present several protests before the executive council and after conferring with the executives on those and other matters returned to New York Monday night. During his talk, Johnson paid President Shay and his co-workers a

fine compliment on the earnest endeavors they made in meeting the managers on matters that had arisen intermittently. His greeting was one of the features of the opening day's session, and showed in what light the different delegates considered the accredited representative of the managers.

Owing to the pressure of urgent business in New York, Joseph M. Weber, president of the Musicians' union, could not attend, but was represented by Owen Miller, general secretary of the Federation of Musicians, Miller coming from St. Louis especially to attend the convention.

President Shay in his opening address made it plain he would rule this convention with an iron hand and would give everyone who had a grievance an opportunity to thrash it out on the convention floor and prohibit what he termed the "poison slinging" on the outside. The Alliance is a cosmopolitan organization and its ranks include all nationalities, therefore Shay made a powerful appeal for strict neutrality. One thing brought out at this convention is that while 40 locals in Canada are represented the Alliance membership from that section has been depleted fully 50 per cent. since the last assemblage of delegates as a result of the war.

One of the important subjects discussed was the possibility of a certain circuit, not announced, eliminating its traveling stage crews next season as a result of some difference existing between the circuit's heads and the Alliance. It was decided the Alliance would vigorously oppose any such move.

The Tuesday session found President Shay again in the chair.

Printed copies of the report were passed among the delegates, who followed the president as he read.

Re the New York situation the president reported despite the united efforts of the American Federation of Musicians, the I. A. T. S. E. and the Theatrical Federation of Greater New York no settlement had been reached. The employing interests were reported as appearing determined to reject any consideration of an amicable and fair adjustment of the difficulty.

The report declared that in the struggle to come if not amicably settled soon the Alliance if it backs up the New York fight to a finish must use every resource financially, morally and otherwise to support the same until a permanent ending is made.

The report of the General Executive Board was not gone into in detail, although each matter was read off alphabetically and each local given a chance to notate any objection or correction that would be taken up later.

A printed pamphlet of 51 pages covering every phase of the report was passed to each delegate.

The report of the secretary and treasurer was presented by the general official, M. A. Carney, holding the combined offices, and it was accepted as presented.

The convention adjourned Tuesday afternoon to reassemble at 10 o'clock Wednesday, enabling the various committees appointed Tuesday to prepare reports and resolutions et cetera.

## PICKETING A BOON.

Boston, Feb. 28.

From observation picketing of theatres here is a decided boon to business. The Boston theatre, picketed last week, is said to have broken its pop vaudeville receipt record. At the other houses the pickets drew a crowd that watched them from curiosity and then many went into the houses to see the show.

A couple of times last week when pickets failed to appear on post at their proper time, it is said house managers of the boycotted theatres phoned the Rats, local headquarters to inform them the pickets were tardy and to hurry them on the job.

One house has a steam calliope that starts to work whenever the pickets commence to shout.

Another has a barker standing outside, and as the picket calls out "This theatre is—" the barker barks in by yelling "Standing Room Only Inside."

## \$200,000 BOSTON FIRE.

Boston, Feb. 28.

The old Columbia theatre, gutted by fire a week ago just as the remodeling of the famous South End structure was approaching completion by Marcus Loew, will be opened next Labor Day, according to the present plans of M. Douglas Flattery, Loew's local financial representative.

The roof of the theatre is gone, but the iron and concrete work is unaffected. The total damage by the fire which hit the theatre and the adjoining Grace Building is estimated at about \$200,000. The new plans provide for the entire house to be fireproof and the seating capacity will be nearly 2,500.

## GRAND, SYRACUSE, QUILTS.

Syracuse, N. Y., Feb. 28.

The Grand has given up Loew vaudeville and is now playing pictures. It started off fairly well with George Blumenthal in charge, but the Grand is looked upon as impossible through being an "upstairs house."

## WALKING TO THE ROOF.

Since the fall of the elevator in the New York Theatre one night last week, patrons of the Loew picture show on the roof and tenants of the fifth floor offices have been obliged to walk up the stairs.

The liability for the several people injured in the accident falls upon Klaw & Erlanger, who own the theatre. They are fully covered by liability insurance.

It is reported the defense may be that there were but 15 people in the elevator at the time it fell, although the district attorney's office is reported to hold affidavits from 22 persons who were in it and injured. The elevator shaft is said to have had only bumpers instead of buffers.

Eugene Johnson was operating the elevator. He was placed under arrest and arraigned in the West Side Court.

## JEFFERSON RAISES PRICES.

Manager Cornelius Keeney at the Jefferson on 14th street, has placed a new scale of prices into effect for matinees at that house, dividing the lower floor into two sections. Heretofore the entire orchestra was 15 cents in the afternoon, but under the new scale first 10 rows are held at a quarter and the remainder at the old price.

The business the first two days of this week showed that this arrangement met with approval of the patrons of the house for the higher priced seats were demanded and sold first for each performance.

## MARRIAGES.

Leon Hahn and Jessie Hayward, in Brooklyn, Jan. 6. Mr. and Mrs. Hahn are playing a vaudeville act.

Jeanette Dix ("The Hoosier Girl," in vaudeville) and Arthur Cardinal ("The Camp in the Rockies") last week, somewhere in the middle west.

The announcement of the marriage of Bert Fitzgibbon to Frances Keppler, which occurred some time ago, has just been made. Miss Keppler is appearing in the vaudeville act with her husband. She has been on the stage since childhood, having appeared in vaudeville with John Hyams and George Gorman.

## BURLESQUE SUMMER STOCKS.

Up to the present three of the houses of the American Burlesque Association will play stock burlesque during the summer. They are the Olympic, New York; Howard, Boston, and Trocadero, Philadelphia. Three companies are now being recruited by Roehm & Richards.

The Olympic stock, which will be handled by Will Roehm, will open May 14, the Howard April 30, and the Trocadero early in May.

The Olympic has canceled two road companies to open its stock on May 14.

## POLY PREP'S ALL-MALE ACT.

"Three Queens," musical, produced by Robert Marks and William Cary Duncan, with a company composed of members of the alumni of the Polytechnic Preparatory School of Brooklyn, two performances of which will be given at the Brooklyn Academy of Music, will be condensed and used as a headline act at the Orpheum for a week, provided the show proves a success.

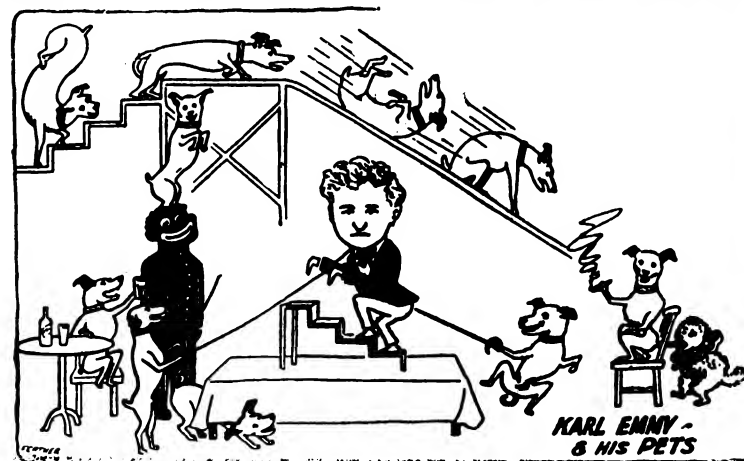
The company, composed entirely of men, will include John M. Link, Jr., Edwin Hicks Bigelow, George Wulff, Ned Walker and Oscar Widmann, all well-known Brooklyn society men.

A condensed version of last year's Poly show was given for a week at the Orpheum at the night performances only.

## Former Chorus Girl Sued for Divorce.

Los Angeles, Feb. 28.

Euphie Castro, a former chorus girl of "Roly Poly" fame has been sued for divorce by her husband, Leroy H. Castro, charged with desertion.



KARL EMMY  
And His Original Specialty  
"BABES IN DOGLAND"

At the PALACE, NEW YORK, this week (Feb. 26), with the most beautiful and entertaining Dog Act ever presented.

Mr. Emmy is the originator of many acts—in particular, the idea of talking while working the dogs. The act is up to date and suitable for any big time vaudeville bill.

Direction, JAMES E. PLUNKETT.



# AMONG THE WOMEN

By THE SKIRT

The Riverside theatre has evidently caught on, for in spite of a snowy afternoon the Wednesday matinee was well patronized. The Skating Venues opened and is a dandy act. The girls are good to look at, especially the one in white. She seems to bubble with personality. Under short taffeta coats, romper suits with peg tops were in pale shades of taffeta. Craig Campbell seemed a favorite with the women in this house, they applauding him vociferously. Who wished "Peacock Alley" on the circuit? A sketch with the cast constantly walking off and on. And Elwood F. Bostwick hasn't the pleasantest voice in the world. Vivian Blackburn at least looked well in a black and gold brocade. The setting was handsome and worthy a better skit. Emilie Lea (with the World Dancers) dances as charmingly as ever. She is wearing a green and brown net dress. June Roberts in the same act was pretty in a ballet dress of pink over white. Cordelia Haager wore a black net dress under a cloak of red velvet and seal. Another net dress was in different shades. It was a relief not to find Grace LaRue in net or metallic lace. Miss LaRue always comes into vaudeville with clothes that are the last word in fashions. One dress is now worn where formerly Miss LaRue made several changes. Is it the high cost or too much trouble? This week's LaRue costume is of gray satin having an apron effect of old blue. The skirt falls away at the sides, showing a rose facing. A short gray cape at the back is faced with blue. Silver tassels fall from the shoulders and a gold belt spans the waist line. A tiny turban matched the gown.

Neither the weather nor Lent kept the people away from the American Monday night. The bill warranted a real house, for the show was unusually good. The O'Neill Sisters opened and when the girls use a clearer diction they are going to be an Al sister act. Their first dresses were short white silk with bands of marabou, one in pink while the other was blue. For the finish pale blue silk dresses, also short, had white fur bodices that were heavy looking. Kalma, the magician, was dressed like a piece of Louis furniture in blue brocade and gold trimmings. The girl in his act was prettily frocked in a shepherdess dress of lavender and lace. Marian Cleveland (with Claude Cleveland) is a host of fun. It is too bad she hasn't better support. A pale green taffeta worn by her was made over petticoats of silver lace. Archer and Ward didn't fare so well. The girl dresses but lacks talent. Her first frock was of a pink flowered taffeta, with chiffon sleeves. A pale blue velvet dress was trimmed in white fur. Rosalind May (in the Will Stanton sketch) was handsomely gowned in a persian velvet that had a crystal bodice. The front was panelled in a velvet with a border of roses. Ruth Royce, next to closing, wore a pink dress made with a crystal flounce.

The Palace has its audience well trained. Following intermission there was an interminable wait, and but for scattered applause the big Monday crowd took it very good naturedly. Karl Emmy and his pets opened the show. The little fox terriers are almost human. Bernard and Janis are two clean looking boys, well dressed in brown Eton suits. Ethelyn Clark (with Joseph E. Howard) wore a neat opening gown. It was white satin made short-waisted with a blue bodice, the skirt was very full, having a row of dolls embroidered at the hem in blue silk. Miss Clark made six other changes, only one of which was worth mentioning. It was a blue soubret costume with a peacock tail. Mr. Howard has written a new song which proves his memory is still good. Clare Kum-

mer has written a delightful sketch for Sallie Fisher. The part calls for an old-fashioned hoop skirt. Miss Fisher's voice is as pleasing as ever. Adelaide and Hughes act improves with repetition. Belle Storey appeared in a simple white chiffon dress with strays of wheat embroidered in crystal. Miss Storey carried a black feather fan. Dainty Marie was dainty in a crystal robe, stripping down to tights. Marie is getting a little stout. The one good feature of the Mrs. Vernon Castle film is that it sends you away from the theatre laughing, if you remain there to see it.

Ten acts with no startling headliner comprise the bill at the Colonial this week. The show runs quickly, as in almost every case encores were held down. Clifford and Mills and George Rosener received the most applause. Both Clifford and Rosener do a dope fiend. Miss Mills in the sketch "At Jasper Junction" wears a tailored suit of dark red velvet with hat and shoes to match. Grace Weinken (with the Wilfred Clarke sketch) had a stunning dress of green chiffon. The skirt had a wide border of a flowered chiffon, while the bodice was belted in chains of brilliants. In the same act Carl Gordon wore grey chiffon combined with panne velvet and silver. June Edwards and Gladys Taylor (dancing with Harold Du Kane) make many changes of costume. There was a gold dress hung with ribbons of different shades. A black net had a bodice of gold brocade. A blue satin skirt was hung from a bodice of purple sequins. The dressing of this act is unusually good. A back drop had a fireplace of colored glass. Carrie De Mar in rather a silly sketch wore a white net with draperies of salmon pink. A sport suit was of white pongee with a colored border. Mary Reading (with Jack Inglis) wore a purple satin one-piece dress. The Derkin Girls are wearing costumes that have seen service all season.

"The Sight Seers" at the Columbia this week is a good lively show. However, it is well named. "What is it all about?" No one person remains long enough on the stage to become a bore. They all do their bit and disappear. As for the dressing, no show this season at the Columbia has been better costumed, especially for the chorus. The opening has the girls in white dresses over pink, while the larger ones wear three-flounce gowns draped in taffeta, some in green and some mauve. The "Me and My Gal" number was done in tights with bodices of black and pink with chiffon extended bloomers. Another effective costume was black net bloomers over pink tights. The second act found the girls in evening frocks in different shades. The big girls looked stunning in checked riding habits. Also good looking were dresses of a flowered silk material. Of the principals, Kathryn Dickey, was perhaps the best garbed. A silver two-flounce dress worn by her in the first act was duplicated in gold for the second act. Flo Davis wore several nice looking soubret costumes. A fiery red velvet was banded in white fur. Lottie Blackford looked well in the first act in a white satin dress and red hat.

Clara Kimball Young wanders aimlessly through the picture, "The Price She Paid." There is very little action. Miss Young gowns the rich girl and woman part very quietly. Nothing out of the ordinary in the dressing.

## COLUMBIA'S CLOSING DATE.

The official closing date for the Columbia wheel has been set for Saturday, May 12. The Columbia will not lengthen its season, although the American did by adding two additional weeks at the start of the present season to what had been played in former years.

## RATS' BOSTON MEETING.

Boston, Feb. 28.

The closed meeting of the White Rats here, last Friday night was a very mild affair, those few present being regaled with stories of the "strike," hearing acts called "traitors" and the statement made "The Rats do not pay any man to do his duty," referring to an act in need that had to have some money if it walked out on a White Rats order. This statement was made by Geoffrey Whelan during a speech in which Whelan told the history of his life, for what purpose no one knew.

It was mentioned an act had refused to obey a strike order in a Lothrop house as he said Dr. Lothrop had been too good a friend to him, loaning him \$500 when he needed it. The act was called a "scab" by the speaker.

A talker named Miller told with unconscious humor how he had failed to prevail upon a three-act from walking out of the Olympia, the three-act having kept Miller hanging around the theatre for nearly 24 hours when he finally concluded the act must have gone out the front entrance of the theatre. Miller termed it "a dirty trick."

Francis Gilmore during his speech protested against pickets not attending to their scheduled time as it made it inconvenient, he said. Gilmore stated it may have been some of the pickets getting up late or that they wanted money they could not secure but he added that through this the Rats had had to import 22 professional pickets from New York and pay them. He thought it was an outrage. Gilmore also claimed the local pickets were using no judgment in demanding that they select their own houses to picket (not caring likely to picket before houses where they were known). He told about a woman picket explaining how she had been "beaten up" by two women on a bill.

Whelan when talking said "a traitor was worse than dope." Whelan mentioned that "one of the men wrote a VARIETY article had been found dead in bed" (Fred Mace referred to. Mr. Mace never wrote an article for VARIETY. VARIETY printed a copy of his telegram of resignation from the White Rats and the Vaudeville Managers' Protective Association reproduced the article in an advertisement in VARIETY). Mr. Mace died practically from starvation, refusing to eat in an effort to reduce weight, in which he was successful, but it reacted upon his heart.

Whelan without likely realizing what he was saying told of an act cancelling in a Quigley house at Cambridge and how the Rats collected \$15, due to the date of cancellation for the act, then retaining \$5 of the amount for past due dues, another \$5 for dues in advance, giving the act the other \$5. Whelan remarked he wished he had kept it all.

James W. FitzPatrick spoke, saying the United Booking Offices "had dug Hennessy and Burke out of the moth balls." (D. F. Hennessy is on the Pacific Coast.) FitzPatrick informed the members the Gordon houses were doing business and he would tell them how they were doing it, by having the same people pass in and out at all doors. FitzPatrick intimated that some day in the future the Gordons would be coming over to the White Rats, but he didn't make it definite.

During the meeting the announcement was made the last Scamper of the Boston Rats had taken in \$86.

## SEYMOUR GOES BACK.

Harry Seymour, principal comedian with the "Auto Girls," left that show Saturday after a disagreement with the management. Tuesday he rejoined in Holyoke when matters were patched up and the show manager had found the man replacing Seymour did not suit.

## DERKIN RESIGNS FROM RATS.

Ed C. Derkin, owner of the vaudeville act "Derkin's Animals," and up to the present time a leader in the campaign being waged by the White Rats Actors' Union against the Vaudeville Managers' Protective Association, tendered his resignation to the Rats this week, also signed an affidavit for the V. M. P. A., stating that he had taken such action and made a statement for publication on his move.

Derkin joined the organization under the Frank Fogarty reign, understanding with many others the Rats would thereafter be purely a benevolent order. Derkin developed into one of the most loyal members of the Rats and when the bond issue was announced he subscribed several thousand dollars, for which he received bonds.

When advised to resign from the organization Derkin flatly refused, declaring that he had an obligation to fulfill, and sooner than resign he permitted the managers to cancel a season's route, his act being generally accepted as one of the best of its kind in vaudeville.

During the Chicago fiasco Derkin was on the advisory committee of the Rats and gradually became acquainted with the dictatorial methods of Harry Mountford. A few weeks ago Derkin journeyed east and after a careful investigation of the present situation he voluntarily approached the V. M. P. A. officials, announced his intention of resigning and filed an affidavit testifying to the action. His case will come up this week at the meeting of the V. M. P. A., and it is believed he will be restored to good standing.

Derkin's action will have a weighty effect on the Rats campaign, inasmuch as he was one of the few financial supporters of the organization, and from the date of his initiation was recognized as one of the organization props. His statement was short but direct to the point, and contained the declaration that while he was a heavy bond holder in the organization, he was thoroughly disgusted with the manner in which the order had been handled during the past four months and he could not see any reason why he should make such heavy sacrifices for a useless and impossible offensive war.

## HAVERHILL'S MUSICAL TROUBLES.

Haverhill, Mass., Feb. 28.

Trouble with the union musicians is expected here, as a result of three picture houses using a nonunion organist to play the instrument. The maker of the organs has secured an injunction prohibiting the theatres engaging any but competent players, claiming it is a patented instrument and can only be manipulated by those versed in its use. The injunction matter comes up next week.

When the organs were installed the theatres ousted their six-piece orchestras, wanting only the organ music. The union, however, declared they must engage five musicians besides the organist, which they did, but could do nothing when the union demanded the dismissal of the nonunion organists.

It is said the union will order all of its men out of local houses, including the Colonial, now playing vaudeville with a six-piece orchestra. In that case the Colonial will abandon vaudeville and play pictures only.

## ROBELS STRICKEN BLIND.

Montreal, Feb. 28.

Charles Robels, 26 years of age and the principal comedian with the Al Reeves burlesque show, appearing at the Gayety here last week, was stricken stone blind Saturday afternoon while leading a number.

Robels had to be led to his dressing room, where medical aid was immediately summoned and everything possible done to comfort him.

Reeves wired to Mrs. Reeves to meet the train bearing Robels back to New York and instructed her to have a physician there to meet him.

# VARIETY

Trade Mark Registered

Published Weekly by  
VARIETY, Inc.

Sime Silverman, President

Times Square New York

Advertising copy for current issue will be accepted at the New York office up to Wednesday night.

Advertisements sent by mail should be accompanied by remittance.

## SUBSCRIPTION

Annual.....\$4 Foreign.....\$5  
Single copies, 10 cents.

Entered as second-class matter December 22, 1904, at the post office at New York, New York, under the Act of March 3, 1879.

Vol. XLVI.

No. 1

The case of Charles Gerard Eichel and Eugene A. Colligan against Max Marcin, A. H. Woods, A. H. Woods Theater Co. and the Cheating Cheaters Co., Inc., in which the plaintiffs allege "Cheating Cheaters" was stolen from their play, "Wedding Presents" will come up before Judge Manton this (Friday) afternoon. Nathan Burkan has been engaged to defend the author's and manager's interests. The suit which the widow of Byron Ongley instituted last week against the same author and manager for a share of the profits has been discontinued and a new action substituted.

The southeast corner of 47th street and 7th avenue, adjoining the Palace theatre, was purchased this week by the American Tobacco Co., which will erect on the site an eight-story office building, utilizing the corner for a United Cigar store. Mark Arons, who owns the Palace cafe, will be located in the center of the frontage, with another

store being arranged for lease with a 14-foot frontage on 7th avenue. The price paid for the corner was \$450,000. It was lately sold at auction to Sol Bloom.

The New York City Association of Passenger and Ticket Agents held their 18th Annual Banquet at the Hotel Astor Saturday. About 400 members of the association were present. William B. Lindsay of the Lehigh is the president, the vice-presidents being W. P. Hanrahan (So. Pacific) and J. B. Fitzpatrick (C. B. & Q.). The speakers at the dinner were Ed. Ford, "The Man From Milwaukee"; Frederick Warde and the Hon. "Butch" McDevitt.

The Vacation Circus at the Madison Square Garden, March 7-10, besides having a ballet of 600 girls, will present as acts, all booked through Charles Bornhaupt, 4 Roeders, Kremolina and Darras, Berzac's Circus, Rhoda Royal's Elephants, Wormwood's Monkeys, 5 Ferris Wheel Girls, 6 Galvins, Gasch Sisters, 4 Costas, Rice, Sully and Scott, Berber's Arabs, with Steve Micaco, Geo. Baker and Garcia Brothers among the clowns.

The Colonial, playing a Jubilee Week program of 12 acts this week, will follow it shortly with a Patrons' Request week show, the coupon holders this week being handed ballots to vote for their favorite act. The idea was tried out at the other Keith houses in Greater New York and became a business puller.

The Watson Sisters have had to cancel some of their vaudeville bookings, pending the recovery of their mother from a serious operation performed at the Sisters' Hospital, Buffalo, N. Y., where their mother is now confined. The girls are now at 1471

Amherst street, Buffalo, N. Y., their home.

From Australia on "Sierra," Feb. 6, Tom Skattler, Degnon and Clifton, Madge Maitland, The La-Tours, Chris Richards and wife, Star and Star, Dancing MacLeans, Mark Higgins, Bertie Ford and wife. Leaving the boat at Honolulu were Jamie Kelly, Jack Merlin, Walter Weems, Gick Watson, Clarence Sisters and brother.

Carl Lothrop, who supervises the booking for the Temple, Detroit, and Temple, Rochester, has recovered from his recent attack of pneumonia, the second within a few years, and will leave New York this week for Thomsville, S. C., for two months to regain the strength lost in fighting the disease.

The Brooklyn Automobile Show opened Saturday at the 23rd Regiment Armory and will continue there until March 10. For the opening night the show was heavily papered, boys on the street selling tickets as low as three for five cents. Regular admission, 25 cents.

Ned Alvord, prominently known in the middle west, where he was once associated with the Western Vaudeville Managers' Association, handling the Allart Circuit attractions, arrived in New York this week and will probably become attached to the United Booking Offices in some capacity.

The National Vaudeville Artists supplied the entertainment for the annual entertainment at the Jacob Reis Settlement at 48 Henry street Sunday night. The acts included Sam Levy, Clarence Leigh, Chas. Cross, Lea Sisters, Mabel James, Herbert Hoey, Jack Kraft and Peggy Ames.

Jack Edwards, former theatrical newspaper man, is now connected with the recently formed Fisher-McCarthy Music Publishing Co., having charge of the business department of that firm. Jack McCoy has been engaged as professional manager.

Ruth Budd did not cancel the Orpheum Circuit through refusing to accept the opening position. It seems a matter of detail. Miss Budd lost some weeks on the circuit by refusing to open the bills, to which position she was assigned.

The Palace, a new 1,500-seat house at Olean, N. Y., opened this week with vaudeville, supplied by Walter Plimmer. Future bookings after this week will be made by Joe Eckl, who will place four acts on a split week, splitting with the Avon, Rochester, N. Y.

Judge Blackmar of Brooklyn granted an absolute divorce to Nellie Schmid, known professionally as Nellie Sylvester, Feb. 23. Her husband was Louis Schmid, a non-professional. James A. Timony represented the wife.

Harriet Duke, leading woman with the Wee and Riley stock at the Mozart, Elmira, N. Y., returned to the company this week after having spent several days at her home in Kansas City, owing to the death of her mother.

"The Love Thief," English, opened last week in Schenectady under the management of C. M. Brune. After completing its time in New York state it will play a one-night stand route in Canada.

The mother of V. J. Krampa (last heard of with Hodges and Tyne's "tab" show) has been operated upon at her home in St. Joseph, Mo., and is not expected to recover.



**BOSTON PICKETS PHOTOGRAPHED.**

The pictures above were taken under managerial orders of pickets doing duty in front of Boston theatre declared "unfair" by the White Rats, in ordering a "strike" in that city.

The pickets make their headquarters in the west end of Boston.

## SHOWS OUT OF TOWN

Chicago, Feb. 28.

Eugene Walter's latest drama, "The Knife," opens at the Chicago theatre tonight, with Orrin Johnson and Lillian Albertson featured. The decision to bring the Walter play here direct from the east was arrived at suddenly last Friday, when it was believed they "had something" after viewing a brief try-out of "The Knife." Some speculation was aroused when John J. Garrity, who was succeeded lately by Sam Gerson as the Shubert western representative, arrived here ahead of the new piece. Mr. Garrity has been in the New York office of the Shuberts since he left this city and it was his faith in Mr. Walter's new play that resulted in it being given a premiere here.

With J. J. Shubert on the scene "The Passing Show of 1916," with Ed. Wynn featured, gave its initial performance at the Garrick Sunday night, doing a turn-away business. This show has been vying with "Robinson Crusoe, Jr.," which it succeeded here, in the amount of business done on the road. They comprise the Shuberts' most lucrative touring shows, both having charged \$2.50 top in the larger cities. The Johnson show is reported to have turned in profits checks in excess of \$75,000 so far this season, while "The Passing Show," which is booked at the Garrick for six weeks, is said to have made a weekly profit of \$3,000 for the 20 weeks it has been out.

Low Fields, with his play "Bosom Friends," which left the Chicago after a two-week stay, went direct to New York—and the storehouse, unless a Broadway house can be quickly secured. The show had been routed back to the metropolis with two weeks of one-nighters, but the business here was so discouraging to Mr. Fields he chose to cancel. The gross did not touch \$2,500 for either week and the business for the two performances Wednesday last was less than \$200. It was the fourth time that Mr. Fields played the Chicago and upon his last previous visit he vowed he would never play that house again.

"Very Good Eddie" (No. 1) is scheduled to open at the Chicago March 19 to remain indefinitely, unless "The Knife" develops unusual strength. Musical shows have a good chance in the house as shown by the profitable three months' stay of "The Blue Paradise," which opened the season there. "Eddie" was originally booked into the Garrick for Christmas time, but its "repeat" dates in the east set the time ahead. It may yet be kept out until "The Passing Show" is through and then come into the Garrick for a summer run.

"Fair and Warmer" completes its 29th and last week Saturday and will be succeeded by "Goodness Gracious Annabelle" Sunday.

"The Lioness" with Margaret Anglin will move from the Blackstone Saturday, next week, with no successor named as yet. William Hodge moves out on the same date for "The Cinderella Man." "Turn to the Right" and "The Boomerang" are still playing to fine business, with the former piece acknowledged as the season's dramatic success. "Potash and Perlmutter" at the Olympic is also doing well and is expected to last throughout March.

"Sybil" is doing well at the Illinois, although not selling out. It will move out next week to make way for a return engagement of "Chin Chin."

Philadelphia, Feb. 28.

There were three openings Monday night and "Katinka," with T. Roy Barnes featured, drew the biggest business of the trio.

"Katinka" has been announced here

several times in the past two seasons, but never happened to arrive until this week. The show got over in good shape and was warmly received by both press and public. It is here for a six weeks' run at the Lyric. Although it has been announced this is the final week for "Very Good Eddie" at the Adelphi, the show will continue here until March 17. It is still doing big business, getting \$16,000 last week, according to report, with Washington's Birthday to help.

Mitzi Hajos in "Pom Pom" opened well at the Forrest and the show was very well received. "Treasure Island" opened to a fairly well filled house at the Broad. The show made an excellent impression and is expected to do well here, especially at the matinees.

"Fair and Warmer" is doing very well at the Garrick. Last week, with an extra holiday matinee, the house got \$13,000. The piece has caught on here and will add a nice figure to the Garrick's already fine season's record.

"Intolerance" is in its last week at the Chestnut Street Opera House, where it has had a great run. "The Barrier" comes next week.

Los Angeles, Feb. 28.

"The Daughter of the Gods" opened at Clune's Auditorium for what William Fox hopes will be a local record run, eclipsing "The Clansman" and "Joan, the Woman." The dailies received the film well. William Fox attended the opening in person.

"The House of Glass" at the Mason threatens to set up a new attendance record for a dramatic production. The Monday night business was one of the largest of the season.

### JOHN MASON CLOSING.

Cincinnati, Feb. 28.

John Mason will close here next week the remaining A. H. Woods company of "Common Clay," now out. Mr. Mason is not feeling over well, but will become the star of another Woods show.

At the opening of the season, he and Jane Cowl, who co-starred in "Common Clay" last season, headed two respective companies as individual stars. Miss Cowl closed her season some time ago, reopening in "Lilac Time," under Wood management.

### HERBERT KELCEY RESTING.

Herbert Kelcey is suffering from a nervous breakdown and is in a sanitarium. Effie Shannon, who has co-starred with Mr. Kelcey for a number of years, will take a short trip in vaudeville, providing she can find a suitable vehicle, pending his recovery.

### SWITCHES BOSTON HOUSES.

Boston, Feb. 28.

"The Love Mill," closing at the Colonial this week, is to switch to the Boston opera house Monday. F. C. Whitney's musical piece, "Boys Will Be Boys," will follow at the Colonial.

### ENGAGEMENTS.

Joy West ("The Deputantes"), Ralph Whitehead ("The Hoosier Girl," replacing Jack Haliday), Estelle Thebaud (Adelaide and Hughes), Ann Hamilton and Henry Glell (Robert McLaughlin), Annie Delmore (Sarah Bernhardt), Mary Louise Morrison and Lotta Brunelle (Very Good Eddie No. 2), Braudon Tynan and Julia Taylor ("The Man Who Lost"), Florence Newsome (Lettler & Bratton) ("Very Good Eddie" No. 4), Eason Young (P. Ray Comstock) ("Very Good Eddie" No. 1), Bert Lytle and Alice Fleming (Frank Keenan) ("The Pawn").

### BILL ON ADMISSIONS.

Assemblyman Tudor has introduced a bill at Albany which, if passed, will make it unlawful for any theatre owner or manager to change admission scale during the week. The bill is the result of the recent action of some of the legitimate managers in increasing the price of their seats Saturday night and Sundays from \$2 to \$2.50 or \$3.

On a holiday the prices could not be increased for the day alone, under this bill's provisions.

The bill came up for a hearing before the Committee on Cities Tuesday morning.

Maurice Goodman appeared before the Assembly Cities Committee Tuesday and said if the Tudor bill passed the theatres would either have to go out of business or adopt the holiday scale of prices for all performances. He cited that restaurants cut their prices on certain days during certain hours and demanded the theatres have the same right to attract patronage on days when business was off.

Representatives of all the theatrical interests spoke against the bill. No one appeared in its favor.

### ANOTHER CENSORING BILL.

Madison, Wis., Feb. 28.

The most drastic bill for the control of theatres ever introduced in Wisconsin has been presented in the assembly by Assemblyman Otter, who states that the measure is tendered in behalf of assistant district attorney Arthur Bartlett, of Milwaukee.

The bill makes it a punishable offense for any person who is an owner, manager, director or agent of any theatre to produce a play, picture, show, exhibition or drama which is immoral or impure. The bill does not state who is to decide as to the immorality of the play, but merely creates the statute, which would allow any person to act as a censor and prosecute under the act.

Theatre managers will oppose the bill on the ground there is such a wide divergence of opinion as to what shows are moral that they would be at the mercy of any one who objected to certain forms of drama. The bill is now in the hands of the revision committee of the assembly. It very likely will reach the judiciary committee for hearing.

### BILL FOR AUTHORS.

Albany, N. Y., Feb. 28.

A bill was introduced this week by Assemblyman Meyer Levy making it a misdemeanor to use without permission literary works, which includes plays and sketches, which are held in manuscript form by authors but have not been copyrighted. The bill is the outcome of complaints registered with attorneys by authors who have given their works to producers to read before copyrighting, and later finding excerpts from their manuscripts have been used without permission or the payment of royalty.

### HELD SHOW IN BALTIMORE.

Baltimore, Feb. 28.

The Anna Held show, "Follow Me," opened at Ford's Monday for a week after three weeks in Philadelphia, when Henry Lewis received all the praise of the critics for his performance.

Charles McNaughton is playing the former Harry Tighe role. Mr. Lewis has introduced a new song, "There's Something About You That Makes Me Love You."

From here the show goes to Washington, Pittsburgh and on to Chicago.

### MILLER GOING TO THE COAST.

Henry Miller leaves for the coast next month to play 12 weeks in stock, opening May 28. He will produce there a dozen new plays from which he will select a vehicle for his starring tour next season.

### "HIP" SHOW CLOSING.

Cleveland, O., Feb. 28.

There is every indication the engagement here next week at the Hippodrome of "Hip, Hip, Hooray" is going to be the record of all theatrical attractions that ever played the town. Monday night the advance sale reached \$21,200. The grand opera advances never reached over \$20,000.

"Hip, Hip, Hooray" will close its tour with the engagement at the Cleveland Hippodrome. The show will have been on tour exactly 20 weeks by that time. There were four weeks played in Philadelphia and the Hippodrome officials here say that the show showed a profit of \$40,000 on that stand. The Boston engagement of five weeks found the show breaking even, with the payment of the railroad jump to Cincinnati, the company's next stand. St. Louis, Kansas City and St. Paul, all week stands, are also said to have showed profits. The engagement of six weeks at the Auditorium, Chicago, while starting rather slowly, is said to be finishing strong. The Cleveland week, so the Hip people claim, will send the show back to New York about \$60,000 winner on the tour.

In outside circles, it is claimed, the show will come limping back to New York with a loss of approximately \$150,000.

Charlotte is to return to New York and will join the "Big Show" at the Hip March 12 for the remainder of the season. Her contract was completed with the 20 weeks on the road, but it is believed that Mr. Dillingham wishes to retain her for the next Hippodrome spectacle.

### PLAYERS' CO-OPERATIVE SCHEME.

A plan is under way to organize a permanent repertory company for New York City along co-operative lines. The plan has been under discussion for almost a year and has finally narrowed down to where it looks as though the scheme may be put through by next season. Katherine Grey is practically at the head of the movement, although it is understood Winthrop Ames is interested.

The scheme calls for the banding together of six or eight players, women and men, whose names carry box office weight. These are to assume the responsibility of the company, which is to be a corporation. A theatre is to be taken over on a rental for the season and a number of plays produced. Additional players required will be paid a salary.

Over a score of players have been approached on the scheme and all expressed their willingness to participate in the new venture. From this list of names the required number of corporation directors will be selected.

### MACK SUED FOR DIVORCE.

Papers in a suit for divorce were served Monday upon Willard Mack on behalf of his wife, Marjorie Rambeau. No correspondent is named, though a woman is mentioned.

Miss Rambeau, some friends and four private detectives are said to have located Mack and a female companion somewhere in Jersey at 4 o'clock in the morning. The divorce action followed.

### "Follies" Permanent \$2.50 Top.

St. Louis, Feb. 28.

The Ziegfeld "Follies" played to \$30,000 on the week here, closing Saturday. The show opened to \$3,240, at a \$2.50 top scale Sunday, February 18, at the Jefferson. The extra holiday matinee helped to swell the gross. It has been definitely decided by Flo Ziegfeld the "Follies" will maintain a \$2.50 scale in the future.

During the Chicago engagement at the Illinois theatre for eight weeks, the \$2.50 top price brought the average business at that house for the entire engagement to \$22,000.



# SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**"A Successful Calamity" the Season's Hit. Everything Doing Business in New York With Hardly an Exception, Lent Notwithstanding. Road Business Not Good.**

The theatrical hit of this season has developed since VARIETY last published its estimate of box office receipts. The big success is Arthur Hopkins' "A Successful Calamity," by Clare Kummer, starring William Gillette, at the Booth. It is the only what might be called dramatic success that has demanded as high a premium from the ticket offices for choice seats as has been secured all season for the musical hits in town.

Lent had made no serious dent in local theatricals up to Monday, when on that day, also Tuesday, the legitimate business dropped badly. It was ascribed to the reaction of a holiday week.

On the road the business has not improved. With the exception of holiday times the road is non-productive for any but singing plays. In February there were two holidays and each brought good returns to traveling combinations, but did not help in any other way.

With advent of the Lenten period last week the greater part of the house managers figured on turning over tickets to the cut-rate agencies, and three additional shows were added to this list this week. They are "Canary Cottage," "Shirley Kaye" and "Miss Springtime." For the former two attractions he is carrying lower floor seats; for the latter balcony coupons only.

The completed list this week in the Public Service Ticket Office (the Joe LeBlanc downstairs branch) reads: "Nothing But the Truth," "Johnny Get Your Gun," "Show of Wonders," "Canary Cottage," "Miss Springtime," "Shirley Kaye," "Have a Heart," "Upstairs and Down," "Capt. Kidd, Jr.," "Cheating Cheaters," "The Man Who Came Back," "Love o' Mike," "Keeping Up Appearances," "Washington Square Players."

At the cut rate on the street floor, where \$1.25 is the prevailing price and where the hotel surplus is handled as well as the regular allotment, there was offered in addition "Lilac Time," "The Century Girl" and "A Successful Calamity."

Vaudeville is undergoing exceptional prosperity at the box office. The improved grade of shows given, made possible by the war conditions, and a return of former new patronage from the picture field, has been of much assistance. The same is true of burlesque, while pictures are holding to a steady gait, with one picture service release corporation looked upon as lost a short time ago now rapidly forging to the front of all weekly release feature concerns at a rate it is said that will soon net this corporation a weekly profit of around \$50,000. There still seems to be plenty of money in pictures. A corporation lately organized is reported to have started with a capital of \$300,000 in cash. Through that deposit and the names of its organizers, the company borrowed \$400,000 for six months.

Following is VARIETY's estimate for last week's receipts, abnormal by from \$1,000 to \$1,500 or more in each instance through the extra matinee Washington's Birthday:

"A Kiss For Cinderella" (Maude Adams) (Empire) (10th week). Fair business all the time. \$11,000.

"A Successful Calamity" (William Gillette) (Booth) (4th week). \$13,000. Comparatively small house with a \$2.50 scale, averaging \$2.40 a seat. Arthur Hopkins is understood to have secured Mr. Gillette for this play by agreeing

the star could leave it without notice before opening in New York if piece did not suit him. Many claim piece would have been as strong without Gillette, which is doubtful, as the combination makes the draw and is sending ticket brokerage prices to \$4 and \$5 a seat, the first time a dramatic success has brought those prices. Second Arthur Hopkins-Clare Kummer hit this season. The other was "Good Gracious Annabelle." Miss Kummer is under three years' contract to Hopkins, with two new pieces completed by her awaiting the manager's casting of them.

"Big Show" (Hippodrome) (27th week). Holding up nicely with Kellermann principal drawing attraction. Holiday (\$11,500) sent week's gross around \$50,000.

"Canary Cottage" (Morosco) (4th week). About \$8,000, with public liking piece better than show people.

"Captain Kidd, Jr." (C. & H.) (16th week). \$8,200. Leaving this week.

"Century Girl" (Century) (17th week). Slight drop of no importance. \$38,000. Did \$9,000 Washington's Birthday. House can hold \$4,400 a performance. Was badly hit by the Monday and Tuesday slump.

"Cheating Cheaters" (Eltinge) (30th week). \$9,400. Remarkable point about this long run is that receipts have not exceeded \$10,000 any week, nor dropped below \$8,000 with one exception. First show in Eltinge not to run over \$10,000.

"Come Out of the Kitchen" (Ruth Chatterton) (Cohan) (19th week). Near \$14,000. Amazing run.

"The Great Divide" (Lyceum) (4th week). Henry Miller's revival \$8,100.

"Harp of Life" (Laurette Taylor) (Globe) (13th week). Surprising with strength of run, but dropping off. \$8,000.



JAMES McCORMACK and  
ELEANOR IRVING

"MODELS ABROAD"  
VAUDEVILLE'S FOREMOST  
MUSICAL COMEDY COUPLE

Alhambra, New York, this week (Feb. 26)  
PALACE, NEW YORK, next week (March 5)  
Direction, THOMAS J. FITZPATRICK

"Her Soldier Boy" (Astor) (13th week). Absence of John Charles Thomas felt. \$2.50 scale. \$11,000.

"Have a Heart" (Liberty) (8th week). \$9,000. Never looked on as a real success. Jack Mason lately called in to restage five numbers.

"Johnny Get Your Gun" (Criterion) (3rd week). Astonishing receipts for farce held up by one player, Louis Ben- nison. Over \$8,000. Hotels have bought 220 seats nightly for 8 weeks. Buy made while show was on road.

"Lilac Time" (Jane Cowl) (Republic) (4th week). Doing very well. \$10,500.

"Little Lady in Blue" (Frances Starr) (Belasco) (11th week). Bottom seems to have dropped out of whatever draw the play itself had. \$9,000.

"Love o' Mike" (Shubert) (7th week). Starting to drop. Did remarkably well on little. \$7,500. Leaves in two or three weeks. "Eileen," Jos. Weber's new Irish operetta, comes into the house on March 19.

"Magic" (Elliott) (3rd week). \$5,500.

"Miss Springtime" (Amsterdam) (23d week). \$13,500.

"The Man Who Came Back" (Play- house) (27th week). \$11,000. Nine performances weekly.

"The Morris Dance" (Little) (3rd week). \$2,100.

"Nothing but the Truth" (William Collier) (Longacre) (25th week). Over \$10,000. "Seven Widows" pro- posed for Longacre March 19 may have to stay on road or go into an- other New York house.

"Oh, Boy" (Princess) (2d week). \$5,500, all the house will hold. Plan of placing cheap salaried musical produc- tions with the productions also cheap in small houses to get them started working out finely at Princess during past two seasons. Jerome Kern, com- poser of "Oh, Boy" music, receiving all credit for the big hit of this show. Kern had a long unbroken successful run. His interpolations when placed with musical productions have invariably been the hit of the score.

"Old Lady 31" (Emma Dunn) (39th St.) (18th week) \$6,500, very good.

"Pals First" (Fulton) (1st week). Thomas Wise got all the notices. Nazimova in "Ception Shoals" in Ful- ton for week, closing last Saturday, did \$10,000. Nazimova also forced out of Princess.

"Show of Wonders" (Winter Garden) (19th week). Much booming of new submarine scene placed in as "revised second edition" helping to hold up business. \$27,000 (including Sunday).

"Shirley Kaye" (Elsie Ferguson) (Hudson) (10th week). \$7,500. Going out soon.

"The 13th Chair" (48th St.) (15th week). \$12,500. Continual sell-out.

"Turn to the Right" (Gaiety) (29th week). \$11,000. Capacity.

"Upstairs and Down" (Cort) (23rd week). \$10,000. Keeping up beyond hopes of management even.

Washington Square Players (Com- edy) (28th week). Just going along. Has another change of rep sketch bill.

"The Wanderer" (Manhattan) (3rd week). Huge hit. \$24,000. \$1.50 scale.

"The Yellow Jacket" (Harris) (10th week). \$5,800. Leaving this week.

"You're in Love" (Casino) (4th week). Arthur Hammerstein will be- come known as the wizard of musical comedy if he continues to put over his particular and peculiar brand of mu- sical productions as he has been doing of late. "You're in Love" did \$12,000 last week. Those who saw it will never stop wondering why. Show probably not costing management over \$2,200 in salaries with a corresponding produc- tion, no principals of names and original chorus girls reported having left after the New York opening in preference to accepting a cut in salary from \$30 or \$35 to \$20. Novelty of en- tire show in a swinging crane as the mast of a ship, with Marie Flynn doing a song astride of it. Miss Flynn shows most pronounced hit, standing out so well because of the surrounding com- pany, especially among the women.

In pictures along Broadway "The Honor System" at the Lyric will do about \$7,000 this week. The picture is being highly spoken of, but hasn't yet struck the big popular appeal it is expected to make.

"Joan, the Woman," at the 44th Street, now running for come-tins, is hanging around \$6,000 weekly. The feature is well thought of as an all-around proposition in films. "The Crisis" at the Park, opening this week, started off slowly the night business holding up strongly. The picture pulled \$469 Tuesday night, which was 30 per cent better than Monday. "The Barrier" at the Broadway, also open- ing this week, is getting results im- mediately. The Strand, with its weekly program, did nothing unusual last week in business, and the Rialto, another program house running a full week, also was normal. Both these weekly places call for an especial picture to draw above the average takings. The Rialto has broken away from the ser- vice system, now free lancing for fea- tures and apparently meeting with far greater success through that. It is getting the big specials at a greatly reduced weekly cost to "show" them. The Rialto showing of "The Witching Hour," for instance, is claimed to have "made" that feature. The New York with the Loew daily change policy holds to high returns, with a large per- centage of its patrons repeating visits there during the week.

Chicago, Feb. 28.

The advent of Lent decidedly af- fected legitimate houses, but not until early this week, when there was a pronounced falling off, except "The Passing Show of 1916" and "Turn to the Right" which appear to be the most successful current attractions. Last week the shows nearing the end of their run slipped badly.

"Passing Show of 1916" (Garrick) opened Sunday to \$2,904, \$3 top. Good notices and strong advance. "Turn to the Right" (Grand) (7th week). Big- gest dramatic piece, \$2.50 regular; \$16,000.

"Potsash & Perlmutter" (Olympic) (5th week), over \$10,000.

"Sybil" (Illinois) around \$14,000. One more week.

"Fair and Warmer" (Cort) (29th week). Last week, dropped top to \$1.50. Last two weeks, reached around \$5,500 last week.

"Lioness" (Blackstone) (3d week). one more week, \$4,500; to be succeeded by "Erstwhile Susan" March 10. Mrs. Fiske not playing Sundays while here.

"Fixing Sister" (Princess) (10th week) leaves next week. Then Cinder- ella man; \$5,500.

"Boomerang" (Powers) (16th week), \$12,500 last week. Won't be over \$9,000 this week.

"Hip Hip Hooray" (Auditorium) (6th and final week), lost money. Cleveland next week, then closes.

"The Knife" (Chicago) opened Wed- nesday.

## HAMMERSTEIN HAS ANOTHER.

"Coat-Tails" a straight comedy by Eddie Clark produced out of town last spring, is to be made into a musical piece by Arthur Hammerstein.

Rudolph Friml is to write the music. Mr. Hammerstein left Saturday for two weeks in Bermuda.

## Ring and Winniger Sign with Morosco?

Blanche Ring and Chas. Winniger are reported engaged by Oliver Morosco and will leave for the coast March 10, to begin rehearsals with a new produc- tion which will be staged in Los An- geles during the spring. The title of the show has not as yet been announced nor has the date been set for its initial production.

Miss King and Mr. Winniger were reported as having decided to take a fling together at vaudeville, but the Morosco arrangement necessitated a change of plans.

# A LOYAL WHITE RAT

## AND

# HIS REWARD

In August, 1916, I was a member of the act known as "The Fascinating Flirts." Phil E. Adams and myself were the principals in said act, both members of the White Rats Actors' Union in good standing.

The act was booked to play Oklahoma City and, after opening this engagement, the White Rats ordered us to quit. We did not, with the result that we were suspended by the organization. Three weeks later, on September 8th, 1916, Mr. Adams and myself, through "Variety" made a public apology to the White Rats, which put us back in good standing. The same week the apology was published, I left "The Fascinating Flirts" Company and framed up a double act, using the name Revere and Earl.

Since the Oklahoma City affair I managed to get along without asking the White Rats Actors' Union for aid or support of any kind, although my loyalty cost me many jobs.

On February 1st, 1917, we opened in Lawrence, Mass., for the Sheedy office, with contracts for five weeks. Our next stand was the Olympia Theatre, Lynn, Mass., February 5th, 6th and 7th. We opened Monday, and that night after we had given two shows, the White Rats called a strike. In my heart I did not want to quit, as I had suffered enough on account of the Oklahoma City affair. Taking my wife into consideration, who is my partner in this act, we followed instructions to avoid trouble. I did not want to walk out with the White Rats and the Manager of the Olympia in Lynn can prove this statement.

Coming back to New York we loafed around—of course, no regular vaudeville manager would give us work. Up to this time I was about five months' behind in my dues, having had pretty tough sledding since the Oklahoma apology.

I had a few dollars saved up and did not ask the White Rats for help, but my wife was taken sick as a result of all the excitement in Lynn, and the doctor advised her to take a long rest. As my funds were low, I went to the White Rats and asked them to pay my room rent, which was \$5.00. I felt entitled to some assistance, as an order had been issued to the effect that every White Rat performer who was working should send in five per cent of his salary to help support those on strike. This rule was passed the week before the strike, and to find out what the White Rats would do for anyone who walked out when asked, I said I would like to have my room rent.

After explaining my part in the Lynn affair, I was asked: "How much is it?" So I told them: "\$5.00." And their next remark was: "Why don't you get a cheaper room?" Just think of it: "Why don't you get a cheaper room?" With my wife ill in bed, I shouldn't be so insulted by an organization, which twice called on me, and twice found me loyal. Anybody who has any brains can see that the White Rats cannot do anything for any of these fools who obey orders like a herd of cattle.

Now brother performers, let my experience teach you a lesson. Don't let them make a "goat" out of you.

Look at Phil Adams—he resigned from the White Rats three weeks after we published our apology, and from that day to this has been working all the time.

Then look at me. I had to change my name to get work, and then, when I am called out on a strike, am refused room rent for a sick wife.

Which was the fool, Phil Adams or Jack Walsh? I see my mistake now, but it is too late, and I hope that every vaudeville artist will realize that the managers supply your bread and butter, and not the White Rats. They take it from you if given a chance.

I am writing this letter voluntarily, without solicitation from anybody and without expectation of any reward. I do not expect any bookings from the managers—in fact, we cannot work as my wife is sick in bed in Philadelphia.

## JACK WALSH (of Oklahoma City)

AND

## REVERE and EARL (of Lynn, Mass.)



## Derkin Sees the Light

New York, February 27th, 1917.

Vaudeville Managers' Protective Association,  
Columbia Theatre Bldg., City.

Gentlemen:

I have been connected with the White Rats for some time, as well as being one of the stockholders in the White Rats clubhouse, and have given them my support in every way until now; but the way the affairs of the organization have been run lately has thoroughly disgusted me with it, and I take this means of telling you that I have resigned from the order and am sorry I did not see things in this light before instead of wasting my time as I have the last four months.

I am writing this letter of my own free will and hope the managers will soon see their way clear to restore me to my former standing in vaudeville.

Yours sincerely,  
(Signed) EDW. C. DERKIN.

# **AN APOLOGY**

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In answer to the hundreds of letters and telegrams that have been received at the headquarters of the National Vaudeville Artists, Inc., asking why their names were not included in last week's "Variety," the Membership Committee wishes to explain that because of the multitude of applications coming in daily it was impossible for this committee to act on them in time to list them with the names printed.

Within the next few weeks the National Vaudeville Artists, Inc., will publish an additional list carrying the names of those members omitted from the last announcement.

The unprecedented enrollment of applicants has made it impossible for the Membership Committee to act upon the entire list in so short a time.

Those who are holding receipts for application fees will receive membership cards as soon as their applications are favorably reported.

**NATIONAL VAUDEVILLE ARTISTS, Inc.**

**HENRY CHESTERFIELD, Secretary**

**Club Rooms**

**1587 Broadway, New York City**

**P. S.—The Vaudeville Managers' Protective Association is notified of all those who hold receipts, just the same as those carrying cards.**

# CABARETS

"Sit Up and Take Notice" is the latest Percy Elkeles revue staged for Maxim's, by Julian Alfreds. It was first shown Thursday night last week. Six principals and eight goodlooking youthful chorus girls compose the company. Special music and lyrics were written by Billy Joyce and Herman Ruby. There are several numbers. It's the first revue of its class to altogether forego songs from the popular lists. A couple of the melodies (especially that of the opening song) are very agreeable. The finish of the performance is denoted by the final line of the closing song, when all the girls exclaim, "We are through!" But one man in the show, Martin Culhane. He does well and makes a large score with "finger dancing." A small flat board covered with dark velvet, is attached to his waist. Adjusting a tiny paper figure of a girl to two of his fingers on either hand, Culhane "dances" under a spotlight's glare with his fingers on the board. It is the effect of seeing a sister act at long range. The Maxim show has excellent revue principals in the Barr Twins and Capitola and Georgette. Another principal Ruth Hoyt failed to make any sort of an impression. The Barr sisters have never been as becomingly costumed and their style of beauty is one that calls for study in dressing. It helps them immeasurably in looks and work. Their first double dance was the best thing they did and got the most for them. These girls have been at Maxim's for a long while. It has done them a world of good. At one time they seemed impossible, but it looks as though careful coaching and clothes have made them possible. One number by the Barrs and Culhane was "It's Tough to Be Married to a Twin." Capitola and Georgette are also sisters, young girls, one doing a toe dance and the couple pleasing. The choristers have six changes with the bare legged scheme used throughout excepting for the finishing number. The bare legged idea as done in the several attractive costumes Mr. Elkeles has provided is very likeable. A novelty number is "In the Orchard" with the girls carrying fruit in baskets. The opening of the second part was neatly staged. Culhane, on the glass runway above, counted 1, 2, 3, 4 for the girls on the floor below to dance by. "Sit Up and Take Notice" in its average is the best revue Maxim's has had, of the many staged there by Messrs. Elkeles and Alfreds. It's a lively fast performance, running 55 minutes, in two parts.

The open winter thus far has been very good for the road houses around New York which remain open over the cold spell. There are not a great many. Most are on the Boston Post Road between New York, the Bronx and Greenwich, Conn. Of the Pelham road cluster of inns, Hunter Island has maintained the biggest business gait. This is its best winter season. Arthur MacLean, the Hunter Island boniface, has gone on his annual pilgrimage to South America. He will be away two months. Woodmansten Inn, with an ice skating adjunct, has had a good play during the cold weather. The others are doing little. A couple have been renamed of late. There are some inns open on the Albany road, up to Tarrytown. Longevue is doing its usual winter business. The Yonkers places thrive according to the weather. The Long Island resorts are quiet excepting once in a while they pick up a spending crowd.

San Francisco received its hardest blow since the inauguration of the present vice crusade when it was finally agreed upon to entirely close and do away with the famous Barbary Coast. This occurred last week. Although the

crusade at first was looked upon by some as the usual try to rid the city of certain elements, it has dealt a death blow to many in the downtown tenderloin who catered to this trade. It is questionable what this once world famous open-town will be forced to contend with. While the clerical workers have practically gained their whole desire, they will probably continue to force their reforms further into the restaurants. Gradually the city is gaining a dull atmosphere toward late evening, and in due time Frisco will forever lose its greatest drawing power.

An ambassador of a foreign country, who headquarters in New York, lost a wallet containing \$400 and valuable papers while leaving a cabaret the other night. The ambassador was "frisked," and is quite certain some one near the entrance of the establishment did the trick. While the matter was reported to the police the dailies did not get it, although they would have liked to, for the ambassador is of one of the warring countries. He is greatly concerned over the theft of the papers, having offered, according to the story, \$5,000 reward for their return. The usual way a "dip" follows in stealing a wallet or purse is to immediately cast aside anything but valuables found in it.

A bit of scandal developed in one of the Broadway cabarets the other night when the face of a female professional dancer there was slapped by the wife of one of the men interested in the restaurant. The dancer, rather well known around town, had been carrying on a flirtatious affair with the husband since opening her dancing engagement in the place. The particular evening the slapping occurred, the husband brought his wife to the restaurant. The dancer gaily nodded to him, but he was somewhat reserved in demeanor toward her, and she, innocent of who were in his party, sort of persisted in obtaining recognition, carrying it so far the wife intervened.

The chorus girls of one of the big restaurant shows in New York (not necessarily in a restaurant only, however) are said to have resolved among themselves when asked to rehearse for a new number in the show, that it was in reality an advertising number, the plot of the song seeming to give publicity to a well advertised brand. Who might be participating in any profit accruing from the publicity dodge the girls didn't know, but they informed the management unless paid \$2 extra each performance during the time the number remained in, they would not appear in it. The number did not go on.

The suit for breach of contract which Blanche Babette instituted against Andre Sherri, for having been dismissed from the Andre Sherri Revue at Rector's was tried Monday in the Third District Court. The result was a victory for the manager, the trial justice stating that on the plaintiff's own testimony the manager was justified in discharging her and that by giving her two weeks' notice she was treated with more consideration than legally entitled to. Henry J. & Frederick E. Goldsmith appeared for Sherri.

Mrs. Carlos Sebastian, formerly professionally known as Dorothy Bentley, began action here for divorce in Chicago Monday on statutory grounds. As Carlos and Dorothy Sebastian they are still dancing at the Edelweiss Gardens a cafe on the north side. The couple spent several seasons in London, Miss Bentley returning some months ago. Lately Sebastian also returned and joined his wife for the present engagement.

## RUSH'S "CIRCUIT."

The proposal of Ed. F. Rush to project a stock burlesque chain has not been accepted seriously along Broadway, particularly by those acquainted with Mr. Rush from his former burlesque producing days, and the proposed "wheel" is said to have lapsed.

The combination proposed a "burlesque" or "musical comedy wheel." It received less consideration when Mr. Rush added the name of Ben Kahn as his second principal.

The aim of the couple, according to those familiar with the venture, was to step into a field of stock burlesque that the Heuck or Independent Burlesque Circuit had to vacate after several tries, Kahn having been a part of that circuit.

The proclamation of a new organization to play "musical shows" with Kahn's Daly's and Union Square theatres, New York, as the leading houses provoked not much more than a weary smile from those who heard of it. A statement that burlesque producers from the regular wheels (Columbia and American) would league themselves with the Rush-Kahn combination sort of clamped down the lid on the entire plot.

Daly's has been playing an itinerant type of stock burlesque that the authorities take much pleasure in supervising, after having closed Daly's for giving indecent shows. The Union Square has played Kahn's stock for quite some while, Kahn getting some money down there at first through cheap prices of admission and cheap salaries, but his efforts to duplicate the Union Square try in other sections, like Harlem and Brooklyn, are historical records of long laments.

The Brooklyn house Rush-Kahn expected was the Gotham, where Kahn himself failed with the same policy. Another is the Haymarket, Chicago, where I. H. Herk is in charge and too astute a burlesque man to be again drawn into a circuit such as he was with the Independent that failed early this season after much publicity that was followed by notoriety after their shows were displayed. The Francias, Montreal (now playing vaudeville under the same management that plays the Columbia burlesque at the Gayety there) was also likely mistakenly included in the list, with the Girard Avenue, Philadelphia, an impossible house, also mentioned, as well as the Academy of Music, Pittsburgh, where the latest "Independent Burlesque Circuit" was originally fathered, while the National, Boston, that couldn't sell vaudeville at five cents admission, is also included, along with the Empress, Milwaukee.

Other cities were listed in the customary manner without theatres mentioned, also customary, but the general impression appears to be Rush-Kahn hoped to entice some outside capital into their venture, with the outside capital being too "wise" in these days of organized burlesque to gamble that any third circuit or other kind of burlesque could successfully break into the ranks.

## ILL AND INJURED.

Miss Dazie, on a milk farm at Summit, N. J., recovering from a break down due to overwork, is expected to return home within a week or so.

Billy Delaney, the United Booking Offices booker, taking a rest for his health, may return within the next two weeks. Bob Hutchinson is looking after Delaney's books in his absence.

Charles Hillman (Hillman and Mabel Roberts) is seriously ill at his home in Saginaw, Mich.

Harry Sylvester was removed to Bellevue Hospital this week suffering from a nervous breakdown caused by the sudden death of his wife and child, which occurred recently.

"Stocks and Stockings," which opened last week, is slated for Canadian territory. Several changes are to be made in the cast.

## "TURKEY" STRANDS.

"A Night on Broadway," a "turkey" musical organization playing one-night stands through Pennsylvania, is stranded this week in Pittsburgh, where the cast of 40, including 10 principals, are quartered without funds at the Colonial Hotel.

The show was produced and managed by Arthur Kron, who leased the book, wardrobe and scenery from the author, Harry A. Emerson. The production was booked ahead on one-nighters up to March 10, and according to Jack Collins, the advance agent (who left the show at Cumberland, Md., after attaching the box office receipts for \$85 back salary), the business had been reasonably good to the time of his departure, but the troupe was stranded when the manager decamped with his trunk and the box office receipts.

The production was scheduled to play at McKeesport, Pa., Monday, but arrived too late and Manager Kron brought the troupe into Pittsburgh. After arranging for accommodations, etc., he hopped away from that place during the early morning hours.

According to the information, some of the girls endeavored to interest the local police in their plight, but the Pittsburgh cops could not or would not become interested.

Wednesday two of the principals had reached New York; but as far as can be ascertained the remainder of the organization is still in the "smoky city."

## IN AND OUT.

Schrode and Chappelle replaced the Moriarity Sisters at the Crescent, Syracuse, the latter act retiring on account of one of the girls being ill.

The Gillette Trio left the American bill last half last week through illness. Replaced by Spring and McNeece.

Ray and Gordon Dooley could not open at Keith's, Lowell, Mass., this week, owing to a slight injury sustained last week by Gordon Dooley. Henshaw and Avery replaced them.

Sidney and Townley replaced Laughlin and West at Loew's Orpheum, New York, the first half.

Illness caused Casson and Earl to cancel the Dekalb, Brooklyn, the first half, with the Three Tones substituting.

The Durbars refused to open the show at the Great Northern Hippodrome, Chicago, Monday. Replaced by the Three Browns.

Because of illness, Fields, Keen and Walsh were out of the first half show at the Windsor, Chicago, Bevan and Flint substituting.

Walter Van Brunt did not appear at the Royal Monard and was replaced by Ed. F. Reynard & Co.

Melville Ellis wired the Orpheum Circuit offices Tuesday he might be unable to appear at Memphis next week and New Orleans the week following. George Gottlieb immediately secured Harry Carroll to fill the vacancy. The information was forwarded Mr. Ellis and the result was being awaited Wednesday.

Henry Fink, owner of the Ritz, Brooklyn, substituted for Freddie Hilbrand at Keeney's, Brooklyn, for the night show Tuesday and was forced to sing 14 songs without the audience being informed of his identity. Fink has not appeared on the stage for several years. He has been singing in the cabaret at his restaurant.

Louise Dresser was obliged to leave "Have a Heart" upon slipping during the performance Tuesday night and breaking her wrist in three places. Flora Zabelle has replaced her in the cast. Miss Dresser wanted to finish the performance, but Dr. Constable, who had been called out of the Columbia theatre to attend the actress, refused his consent and ordered her home.

Jack C. Grey returned to New York this week, having closed with the London production of "Potash and Perlmutter in Society."

# BILLS NEXT WEEK (MARCH 5)

## In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" and "A-B-C" following name (usually "Empress") are on the Sullivan-Considine-Affiliated Booking Company Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit, "U B O," United Booking Office, "W. M. A.," Western Vaudeville Managers' Association, "Chicago," "P.," Eastern Vaudeville Circuit, "Interstate," Interstate Circuit (booking through W. V. A.), "Sun," Sun Circuit, "N. N.," Nixon-Nirdinger.

**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)  
Rock & White  
Adelaide & Hughes  
Jack Wilson Co  
Sam Mann Co  
"Models Abroad"  
The Gladiators  
"Patricia" (film)  
ALHAMBRA (ubo)  
Lillian's Dogs  
Pieta  
Roy & Arthur  
Moore & Hauger  
Fk Mullane  
Eva Taylor Co  
Clark & Bergman Co  
Craig Campbell  
Marie Nordstrom  
Blomson Sealey Co  
"Patricia" (film)  
COLONIAL (ubo)  
"Bride of Nite"  
Alexander Carlisle  
Dooley & Reigel  
Ashley & Allman  
Lou Holts  
4 Readings  
Soapprof & Vavasa  
Robbie Gordons  
"Patricia" (film)  
ROYAL (ubo)  
Howard & Clark  
Oscar Brooks  
"Tango Shoes"  
DeLeon & Davis  
J & M Harkins  
Yvette  
Clifford & Wells  
The Rials  
RIVERSIDE (ubo)  
Q Hoffman Co  
Jas J Corbett  
Robt T Haines Co  
Bert Melrose  
Dyer & Faye  
Bernard & Janis  
Al Loyals's Dogs  
HARLEM O H (ubo)  
24 half (1-4)  
4 Earle  
Mack & Maybelle  
"Bway Love"  
Ernie & Ernie  
Flaviola  
Primrose 4  
Copeland Payton & G  
6TH AVE (ubo)  
24 half (1-4)  
B & B Stewart  
Savannah & Ga  
Robt Armstrong Co  
Frankie Heath Co  
Toots Paka Co  
T & S Moore  
"Futurist Fantasies"  
Hamilton & Barnes  
4 Mellic Sisters  
125TH ST (ubo)  
24 half (1-4)  
Van Cello  
Maley & Woods  
W Zimmerman  
Darling Saxophone 4  
Bob Quigley Co  
Wm Sisto  
Geo Auger Co  
1st half (5-7)  
De Kock Tr  
Walters & Cliff Sls  
Gertina Manning Co  
Hill & Ackerman  
"Soldier Boy"  
Primrose 4  
Aerial Mitchells  
24 half (8-11)  
3 Vance Sisters  
Edmunds & Leedom  
Verol & Verol  
Mack & Maybelle  
"Married via Wireles"  
Hufford & Chain  
4 Newsomes  
23RD ST (ubo)  
24 half (1-4)  
The McKenzies  
Joe Hardman  
Walsh & Bentley  
Jas Kennedy Co  
The Dohertys  
Imp Chalmers 3  
Kahl Walton & H  
Vice & Versa  
L & M Hunting  
1st half (5-7)  
Juggling Nelson  
Marie Leslie  
Bob Quigley Co  
Rialto Co  
Edmunds & Leedom  
Tommy Haydn  
Hughes Musical 3  
Barnes & Robinson  
(Two to fill)  
NAT WIN GAR (ubo)  
24 half (1-4)  
Athena  
Relle & Freda  
The Cop  
Marie Turner

**AMERICAN (loew)**  
Kelly & Williams  
Evans & Sister  
Wright & Davis  
"New Producer"  
"Soldier's Wife"  
O'Connor & Dixon  
Melvin Bros  
(Two to fill)  
24 half  
W & I Brooks  
Leonard & Hall  
3 Roselias  
"Holliday in Dixie"  
Viola Duval  
Walsh Lynch Co  
Hoye Lee  
(Two to fill)  
LINCOLN (loew)  
Swain's Animals  
Meehan & Knapp  
Casson & Earle  
Tom Davies Co  
Nat Carr  
3 Escardos  
24 half  
Mr & Mrs Baxter  
Archer & Ward  
Taneen Bros  
David & Duval  
W & M Rogers  
"New Producer"  
NATIONAL (loew)  
Parise Duo  
Fred Weber Co  
Fraternity 4  
Doris Lester 3  
Sandy Shaw  
Gordon & Day  
24 half  
Brandt & Aubrey  
Kelly & Williams  
Delier & Termini  
Helen Page Co  
Mack & Vincent  
Josephus Tr  
24 half  
DeArmo & Marguerite  
Taneen Bros  
Brown & Barrows  
Burke & Burke  
Elsie White  
"Maid of Japan"  
GREENLEY (loew)  
You Wing  
Kelly & Braks  
Demarest & Doll  
General Orders  
Hoye & Lee  
Lipinski's Dogs  
(One to fill)  
24 half  
Dave Kinder  
DeArmo & Marguerite  
Fred Weber Co  
Clark & McCullough  
"Maid of Japan"  
Ernetto Asoria Co  
ORPHEUM (loew)  
Greco & Platt  
Scott & Markee  
Bennett 5  
Mack & Vincent  
Helen Page Co  
Laurie Ordway  
Ernetto Asoria Co  
24 half  
Fraternity 4  
Holden & Herron  
Sandy Shaw  
B McCormack Co  
Laughlin & West  
3 Melvin Bros  
(Two to fill)  
DELANEY (loew)  
Dave Kinder  
W & I Brooks  
P LaVan & Dobbs  
Sullivan & Mason  
"Ankies"  
Kitty Flynn  
(One to fill)  
24 half  
Commodore Tom  
Scott & Markee  
Bennett 5  
Kelly & Drake  
Billy Dale 3  
"Evil Hour"  
(One to fill)  
BOULEVARD (loew)  
Leonard & Hall  
Leonard & Townley  
M Johnson Co  
Holden & Herron  
Telegraph Trio  
24 half  
Ruhv Girls  
Gendell & Fether  
"Ankies"  
O'Connor & Dixon  
Swain's Animals  
AVE B (loew)  
Evans & Wilson  
(Four to fill)  
24 half  
West & Angel  
(Four to fill)

**Henry & Lisel**  
Kally & Mayo  
M Johnson Co  
Eleanor Haber Co  
The Leightons  
Evans & Sister  
ORPHEUM (ubo)  
Max Bros Co  
Brice & King  
Bert Baker  
Stuart Barnes  
Tennessee Ten  
H Cooper Co  
Maile King Co  
"Patricia" (film)  
(One to fill)  
BUSHWICK (ubo)  
"See America First"  
P J White Co  
Bert Baker Co  
Bernie & Baker  
Rath Bros  
Lohse & Sterling  
"Patricia" (film)  
PROSPECT (ubo)  
24 half (1-4)  
Verdi & Verdi  
Edmunds & Leedom  
Hughes Musical 3  
Harry Gilfill  
Clark & Bergman  
Adams & Guhl  
4 Paldrens  
Edmunds & Leedom  
GREENPOINT (ubo)  
24 half (1-4)  
Fern Richelien & F  
West & Van Siden  
Von Hampton & Schriener  
"Soldier Boy"  
Frank Mullane  
Hill & Ackerman  
HALSBY (ubo)  
24 half (1-4)  
Northlane & Ward  
Waiser & Reiser  
Percy Haswell Co  
Lee's Hawaiians  
Fletcher Driscoll Co  
Billy Bouncer Co  
24 half  
White Mullaly & W  
Lee Tong Foo  
C & M McCormack Co  
Clark & McCullough  
Josephus Tr  
24 half  
You Wing  
Meehan & Knapp  
Doriel & Walters  
Doris Lester 3  
Eva Shirley  
Lipinski's Dogs  
BIJOU (loew)  
Mr & Mrs Baxter  
Laughlin & West  
Wohl & Curtis Bros  
Harry First Co  
Billy Dale 3  
"Holliday in Dixie"  
24 half  
Kitty Flynn  
Wright & Davis  
General Orders  
Demarest & Doll  
P LaVan & Dobbs  
(One to fill)  
PALACE (loew)  
Henry & Lisel  
Alice Cole  
West & Angel  
Grindell & Esther  
(One to fill)  
24 half  
Salvation Sue  
Elsie White  
Grey & Old Rose  
(Two to fill)  
FULTON (loew)  
Harrington & Lamster  
Daniels & Walters  
Walsh Lynch Co  
Lew Hawkins  
Gliding O'Mearas  
24 half  
Lee Tong Foo  
Wohl & Curtis Bros  
Maud Leone Co  
Elliot & Mullen  
Equillo Bros  
(One to fill)  
WARWICK (loew)  
Connolly & Conrad  
Salvation Sue  
Eva Shirley  
Grey & Old Rose  
24 half  
Mida Schree  
Bell Boy 3  
Gliding O'Mearas  
(One to fill)  
Albany, N. Y.  
PROCTOR'S (ubo)  
"Mother Goose"  
R & N Gordon  
Davenport & Rafferty  
The McIntyres

**24 half**  
Conroy Models  
Kaufman Bros  
Imp Chinese Duo  
"The Cop"  
John W Ransome  
Elvira Sisters  
Allentown, Pa.  
ORPHEUM (ubo)  
Peggie Bremen Bros  
Elkins Fay & E  
"Oh Please Mr D"  
Shelly & Sauvain  
(One to fill)  
24 half  
Marion Harris  
Thomas & Hall  
American Com 4  
Vanda Hoff Co  
Alton, Ill.  
HIP (wva)  
Mori Bros  
(One to fill)  
24 half  
Frawley & West  
Kane & Herman  
Altoona, Pa.  
ORPHEUM (ubo)  
Jean Moore  
Van & Carrie Avery  
Noodles Fagan Co  
(Two to fill)  
24 half  
Skelly & Sauvain  
Hipp 4  
(Three to fill)  
Amsterdam, N. Y.  
LYCEUM (ubo)  
Jack Reddy  
Stephens & Brunella  
Green Miller & G

**441 Bryant**  
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114-116 West 47th Street, New York City  
(Just off Broadway)  
Housekeeping Apartments.....\$7.50 upward per week  
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**24 half**  
Claire & Atwood  
Wayne & Warren  
"Motor Boating"  
Ann Arbor, Mich.  
MAJESTIC (ubo)  
(Same as Battle Creek)  
24 half  
"Night Clerk"  
Atlanta, Ga.  
PORSYTHE (ubo)  
Frank Le Dent  
I & B Smith  
Clare Vincent Co  
Chas Kenna  
"Nursery Land"  
Edna Aug  
Klitz & Animals  
RIALTO (ubo)  
(Macon split)  
1st half  
Diamond & Daughter  
Fox & Ingraham  
Linton & Jungle Girls  
Orpheus Comedy 4  
Bennett Sisters  
O H (loew)  
Capes & Snow  
Holmes & LaVere  
"Harmless Bug"  
Alice Hanson  
Rigoletto Bros  
Auburn, N. Y.  
JEFFERSON (ubo)  
Leamer & Ward  
Alice Nelson Co  
Jack Marley Co  
"Motor Boating"  
24 half  
Jack Reddy  
"Firehouse Reverie"  
Moore & Jenkins  
6 Florimonds  
Austin  
MAJESTIC (inter)  
5-6  
(Same bill playing  
Waco 7-8, and Ft  
Worth 9-11)  
Mantilla & Cahill  
Duffy & Lorenz  
Oliver & Oly  
Maryland Singers  
McKay & Ardine  
3 Kittar Japs  
Baltimore, Md.  
MARYLAND (ubo)  
Grace La Rue  
Clark & Hamilton  
Percy Haswell Co  
Long Pack Sam Co  
Orth & Dooley

**J & B Morgan**  
Bradley & Ardine  
(One to fill)  
HIP (loew)  
R. George  
3 Creighton Girls  
Forrester & Lloyd  
Mullen & Rogers  
J R Gordon Co  
Mabel Harper  
4 Valdres  
Battle Creek, Mich.  
BIJOU (ubo)  
(Sunday only 11)  
Paul Pedrin  
Vera Berlin  
J C Lewis Co  
Dickinson & Deagon  
N Nestor & 8 hearts  
24 half  
Max Bloom Co  
Bay City, Mich.  
BIJOU (ubo)  
(Sunday opening)  
Max Bloom Co  
24 half  
Pictures  
Binghamton, N. Y.  
STONE (ubo)  
Jane Conley  
Eddie Cox Co  
Capt Auger Co  
(2d half)  
J & J Gibson  
Joe Daniels  
Ward & Curran  
Birmingham, Ala.  
BIJOU (ubo)  
(Nashville split)  
1st half  
DoWitt B & T  
Fisher Luckey & G  
"Prosperity"  
Josie Heather Co  
Vadi & Gygil  
Boston  
KEITH'S (ubo)  
Ruth St Denis Co  
"Peachcock Alley"  
Rockwell & Wood  
Wilson & McNally  
McCarthy & Faye  
Burkin Girls  
Herbert's Dogs  
ORPHEUM (loew)  
"Criminal"  
Chabot & Dixon  
Roberts Stewart & R

**Protestant Rate**  
Sherman & Uttry  
J. H. Schen  
Schoon & Mayne  
McIntosh & Malt  
(One to fill)  
Chattanooga, Tenn.  
PRINCESS (ubo)  
(Knoxville split)  
1st half  
Forest & Church  
Dole Sisters  
Durkins Barr Co  
Leo Beers  
Pilot & Scofield  
Chicago  
MAJESTIC (orph)  
Jack Norworth  
Lawrence Moore & Bro  
Milo  
"Fishing"  
Savoy & Brennan  
Garden of Surprises  
Marie Fitzgerald  
"The Recital"  
"Patricia" (film)  
PALACE (orph)  
Fair Templeton  
Julius Tannen  
Digby Bell Co  
Anna Chandler  
Wood & Wyde  
Ethel McDonough  
Weston & Clare  
3 Jabs  
AMERICAN (wva)  
Will Morris  
Merchant Prince  
Frank Bush  
"Miss Melody"  
(One to fill)  
24 half  
Snow & Dill  
LeRoy & Harvey  
Harry Hines  
"Debutantes of 1917"  
(One to fill)  
AVE (wva)  
Anita Ariles Co  
SI HI & Mary  
Hall Stephens Co  
Morris Barrell Co  
Hayashi Japs  
24 half  
King & King  
3 DuFor Boys  
Harry Holman Co  
Great Lester  
4 Musical Lords  
KEZIE (wva)  
Davis & Kitty  
Ed Marshall  
Gracie Emmett Co  
Burley & Burley  
Slatkos Rollickers  
24 half  
Frear Baggett & F  
Kean Williams  
Hall Stephens Co

**C & M Dunbar**  
"Merry Married Men"  
Butte, Mont.  
PANTAGES (p)  
(3-5)  
Military Strophants  
Francis Renault  
John P Wade Co  
Wells Northworth & M  
"Smart Shop"  
Calgary  
ORPHEUM  
The Casino  
Ethel Hopkins  
Halligan & Sykes  
Brent Hayes  
"Double Exposure"  
Kullerva Bros  
PANTAGES (p)  
J & E Dooley  
Zelaya  
Billy McDermott  
Estrella & Pagan  
"Unedda Girl Co"  
Reed & Hudson  
Camden, N. J.  
TOWERS (ubo)  
24 half (1-4)  
Rekoma  
Young & Waldron  
"All Wrong"  
Monolulu 6  
Canton, O.  
LYCEUM (ubo)  
Francis & Ross  
Joe Cook  
"Finders Keepers"  
Geet Harris & M  
Bobby Hall Co  
Edwards Bros  
Cedar Rapids, Ia.  
MAJESTIC (wva)  
(Sunday opening)  
Kawana Bros  
Permaline  
"Garden of Mirth"  
Eddie Borden Co  
"Girl in Mood"  
24 half  
The Lamplins  
Evans Lloyd Co  
"Miss Melody"  
Burley & Burley  
(One to fill)  
Champaign, Ill.  
ORPHEUM (wva)  
"Blow Out"  
McRae & Clegg  
Foley & O'Neill  
Middleton & Spellmyr  
Neal Abel  
"Magazine Girls"  
Charleston, S. C.  
ACADEMY (ubo)  
(Columbia split)  
1st half

**DENTIST TO THE PROFESSION**  
**DR. A. P. LOESBERG**  
Fitzgerald Bldg.  
Room 705  
148 Broadway  
Tel. Auto Bryant

**Sherman Van & H**  
Princess Kalama  
WILSON (wva)  
(Sunday opening)  
McGowan & Carson  
Julian Hall  
Sherman Van & H  
(One to fill)  
24 half  
Davis & Kitty  
Julie Ring  
Victoria &  
Ed & Lottie Ford  
(One to fill)  
WINDSOR (wva)  
Scamp & Scamp  
Middleton & Spellmyr  
Geo Morton  
"Revue DeVogue"  
(One to fill)  
24 half  
SI HI & Mary  
Jas Thompson Co  
Frank Bush  
Hayashi Japs  
(One to fill)  
Cincinnati  
KEITH'S (ubo)  
Sunday Opening  
Nan Halperin  
Ward & Cullen  
De Pace Co  
Evan B Fontaine Co  
"Petticoats"  
Gerard & Clark  
Booth & Leander  
EMPRESS (abc)  
Marsh & Lawrence  
Grew Pates Co  
Bayes & England  
Flying Lordons  
Gathney & Dale  
(One to fill)  
Cleveland  
HIP (abo)  
"Hip Hip Hooryay"  
(show)  
PRISCILLA (sun)  
Arnold & Florence  
Fields & Adella  
Texico Co  
Baron Lighter  
Cabaret DeLuxe  
Fagg & White  
Denver  
ORPHEUM  
Phyllis N Terry  
Adair & Adelphi  
Allen Stanley  
Trovato  
Myri & Delmar  
Mijares  
Milt Collins  
PANTAGES (p)  
Willard Bros  
What 4?  
Correll & Gillette  
Military Maids  
Herbert Brooks Co  
Don Madnes  
ORPHEUM

**STAGING ACTS AND STAGE DANCING**  
**Ad. Newberger**  
2327 BROADWAY, bet. 33rd and 34th Sts.  
Tel. Sawyer 5330

**Col. Springs, Colo.**  
ORPHEUM  
(5-6)  
(Same bill playing  
Lincoln 8-10)  
"Age of Reason"  
Vallecia's Leopards  
Lambert & Fredericks  
Al Sars & Tally  
Willing & Jordan  
Martin & Fabrial  
Ines Macaulay Co  
Columbia, S. C.  
KEITH'S (ubo)  
"Honor Thy Children"  
Watson Sisters  
Aveling & Lloyd  
Melita Bonconi  
Lovenberg Sls Co  
Cole Russell & D  
Mosher Hayes & M  
"Patricia" (film)  
PASTIME (ubo)  
(Charleston split)  
PALACE (orph)  
Quinn & Laferty  
T P Dunne  
Graham & Randall  
Webb & Burns  
Judge & Gail  
Crocketon, Minn.  
GRAND (wva)  
(Sunday only 4)  
Otto Koerner Co  
Blair & Crystal  
Sun Fong Lin Tr  
Dallas  
MAJESTIC (inter)  
Hager & Rives  
Shattuck & Golden  
Bert Levy  
Black & White Rev  
Mary Norman  
Williams & Wolfus  
Kansasas Japs  
Danville, Ill.  
PALACE (ubo)  
(Sunday opening)  
7 Honey Boys  
Bill Robinson  
Olivette Moffett Co  
Dyal & Early  
"Fashion Shop"  
24 half  
Frank Hartley  
Davis & Allen  
James Greedy Co  
Chas Seamon  
Four Halloways  
Davenport, Ia.  
MAJESTIC (wva)  
(Sunday opening)  
The Lamplins  
Hector  
5 Sweethearts  
Tower & Darrell  
Balsar Sisters  
Mystic Hanson 3  
Permaline  
Browning & Dean  
Wm Armstrong Co  
Billy Bouncer Cir  
Duluth, Minn.  
ORPHEUM  
(Sunday opening)  
Cecil Cunningham  
7 Honey Boys  
The Berrens  
"Garden of Aloha"  
"Neil O'Connell"  
Lupeta Perla  
"Lots of It"  
GRAND (wva)  
Boulenger & Reynolds  
W. W. W. W.  
Klass & Waiman  
Ina's Tr

**HOWATSON and SWAYBELL**  
"A Case of Pickles" LAUGH BROKERS

**INTELLIGENCE**  
**MISS CRANE** **MAHATMA**  
The Occult Planist Cabaret Phenomenon



**2d half**  
Heras & Preston  
Colored Gems  
(Two to fill)

**Easton, Pa.**  
ABLE O H (ubo)  
Marion Harris  
Madison & Winchester  
Vanda Hoff Co  
(Two to fill)

**2d half**  
De Lisle  
Jenks & Allen  
Gaylord & Lanceton  
Elkins Fay & E  
"Lingerie Shop"

**E. Liverpool, O.**  
AMERICAN (sun)  
The Halkings  
Jackson & Florence  
Swor & Avery  
"Top of Roof"

**2d half**  
Henry Cusson  
Clem Bevins Co  
5 Musical Hodges

**E. St. Louis, Ill.**  
ERBERS (wva)  
Smith & Kaufman  
Keno & Green  
Lunette Sisters  
(One to fill)

**2d half**  
Chas Wilson  
"Win Garden Rev"  
(Two to fill)

**Edmonton**  
PANTAGES (p)  
LeHoon & Dupreese  
Weber Beck & F  
Bruce Duffett Co  
Adler & Arline  
"Texas Round Up"

**Elmhurst, N. Y.**  
MAJESTIC (ubo)  
The Fosters  
J & A Francis  
"Top of Andes"  
Fields & Bernie  
Merians Dogs  
2d half  
Geo Whitman  
F & L Bruch  
Jack Marley  
Berber's Arabs

**Eric, Pa.**  
COLONIAL (ubo)  
W Clarke Co  
Asaki Troupe  
Ward & Van  
Emma Frances Co  
Gold & Seal

**Evansville, Ind.**  
GRAND (wva)  
(Terre Haute split)  
1st half  
Hayes & Neal  
Cassor Rivoli  
Ruth Budd  
"Magazine Girls"  
(One to fill)

**Fall River, Mass.**  
BIJOU (low)  
Thomas & Henderson  
Sheffield & Robinson  
Everyman's Sister  
Pearson & Rose  
Pernikoff & Rose  
2d half  
Randow Trio  
Harris & Lyman  
"Criminal"  
Robert Stewart & R  
Chabot & Dixon

**Fargo, N. D.**  
GRAND (abo)  
Collier & DeWilde  
Marion & Willard  
Herbert's Seals  
Allman-Leader Co  
(One to fill)

**2d half**  
Flood & Erna  
Lewis & Bro  
Curson Sisters  
4 Gillespie Girls  
Wm Schilling Co

**Ft. Wayne, Ind.**  
PALACE (ubo)  
(Sunday opening)  
Frank Hartley  
Clever Leaf 8  
"Our Family"  
Victoria 4  
Sliber & North  
Josephson Tr

**2d half**  
Polina Bros  
Willison & Sherwood  
Bill Robinson  
Frank Stafford Co  
Dorothy Branner  
"Hoosier Girl"

**Ft. Williams, Ont.**  
ORPHEUM (wva)  
2d half  
(8-10)  
Tossing Austins  
Pollette & Wicks  
Howe & Howe  
Five Armentos

**Galveston, Tex.**  
ORPHEA H (inter)  
(4-5)  
(Same bill playing  
Antonio 7-11)  
Willie Mimsen  
Owen & Moore  
Geo Damarel Co  
Deiro  
A Dinehart Co  
Santos & Hayes  
"Edge of World"

**Gary, Ind.**  
ORPHEUM (wva)  
(Sunday only 11)  
Rice Bros  
Patricia & Meyers  
"Debutantes of 1917"  
(Two to fill)

**Goshen, Ind.**  
JEFFERSON (ubo)  
(8-10)  
LaDore  
Four Roses  
"On Veranda"  
(One to fill)

**Grand Forks, N. D.**  
GRAND (wva)  
2d half  
(8-10)  
"What, Hap Ruth"  
The Reynolds  
Rosini Co

**Grand Rapids, Mich.**  
EMPRESS (ubo)  
"Night Boat"  
Smith & Austin  
Toney & Norman  
Geo Lyons  
Grace De Winters  
Royal Gascoignes  
The Larneds

**Gt. Falls, Mont.**  
PANTAGES (p)  
(6-7)  
(Same bill playing  
Anaconda 8)  
Tuscano Bros  
Bernard & Meyers  
Noble's Circus  
Thaler's Circus  
"Fe Mail Clerks"  
Bob Hall

**Green Bay, Wis.**  
ORPHEUM (wva)  
2d half  
(8-10)  
Frederick & Palmer  
John Geiger  
Howard & Fields  
Mrs Eva Fay

**Hamilton, Can.**  
TEMPLE (ubo)  
Davis & Walker  
Adeline Francis  
"Midnight Follies"  
Harris & Mannion  
Whipple Huston Co  
Harry B Lester  
(One to fill)

**Harrisburg, Pa.**  
MAJESTIC (ubo)  
2d half (8-10)  
Peggie Bremen Bros  
Helen Davis  
Beaumont & Arnold  
Beatrice McKenzie Co  
Princeton 5

**Hartford, Conn.**  
FOLI'S (ubo)  
The Hennings  
Conroy & O'Donnell  
Moon & Morris  
Montana Five  
2d half  
O'Neill Sisters  
Potter & Hartwell  
Comford & King  
Silent Foss

**PALACE (ubo)**  
Reynolds & White  
Mahoney & Rogers  
F Driscoll Co  
4 Frolickers  
Sam Mann Co

**2d half**  
Emilie Sisters  
Pierce & Masee  
The Finish  
Burns & Foron  
Polishing Papa

**Hanleton, N. Y.**  
FEBLEY'S (ubo)  
2d half (1-4)  
Wray's Manikins  
Jane Conley  
Larry Reilly Co  
Bernie & Baker  
Gordon & Ricker

**Hanilton, Pa.**  
PALACE (low)  
Jack Morrissey Co  
Grey & Klunker  
(Two to fill)

**2d half**  
Malone & Malone  
C Person Co  
9 Krasy Kids

**Hibbing, Minn.**  
POWER (wva)  
(Thursday only 8)  
Bollinger & Reynolds  
Tas Weatherford  
Klass & Walman  
Inas Tr

**Hoboken, N. J.**  
LYRIC (low)  
Malone & Malone  
2 Little Days  
C Person Co  
Telegraph Trio  
Equino Bros

**2d half**  
Gordon Bros & G  
Grey & Klunker  
Jack Morrissey Co  
(Two to fill)

**Houston, Tex.**  
MAJESTIC (inter)  
Eugenie LeBlanc  
Bill Pruitt

**W & M Cutty**  
Kltner Hawksley & M  
"Bride Shop"  
Mullen & Coogan  
Arco Brothers  
Indianapolis, Ind.  
KEITH'S (ubo)  
(Sunday Opening)  
Bicknell  
Mayhew & Taylor  
Fern & Davis  
7 Bracks  
L Kingsbury Co  
Dunbar's Darkies  
Frank Crumit

**LYRIC (ubo)**  
(Sunday opening)  
Vincent & Vincent  
Carl Kary  
Carlita & Howland  
Freeman Dunham Co  
"School Playground"

**Inter. Falls, Minn.**  
GRAND (wva)  
(Sunday only 4)  
Tossing Austins  
Pollette & Wicks  
Howe & Howe  
Five Armentos

**Jackson, Mich.**  
ORPHEUM (ubo)  
(Sunday opening)  
"Night Clerk"  
2d half  
(Same as Battle Creek  
Sunday)

**Jacksonville**  
ARCADE (ubo)  
(Savannah split)  
1st half  
Fisher & Rockway  
Chief Capoulcon  
Georgie Earl Co  
Ponsella Sisters  
Nip & Tuck

**Janeville, Wis.**  
APOLLO (abo)  
2d half  
(2-10)  
Kaney Mason & S  
Donits & Pymorone  
Dix's Monks  
(One to fill)

**Jersey City**  
KEITH'S (ubo)  
2d half (1-4)  
Norman Bros  
Lewis & Chapin  
Moon & Dawn  
Joe B Hart  
Chung Wh 4  
Gerard's Monkeys

**Johnstown, Pa.**  
MAJESTIC (ubo)  
(Pittsburgh split)  
Sam Grubbs Co  
Ralph Connors  
Valerie Sisters  
Kimbell & Kenneth  
Garconetti Bros

**Kalamazoo, Mich.**  
MAJESTIC (ubo)  
(Sunday opening)  
(Lansing split)  
1st half  
"He's in Again"

**Kansas City, Mo.**  
ORPHEUM  
(Sunday opening)  
Nat Goodwin  
"Volunteers"  
Silver & Duval  
Flying Henrys  
"Patricia"  
Clayton White Co  
Donohue & Stewart  
PANTAGES (p)  
(Sunday opening)

**Aski Japa**  
Wood Melville & P  
Howard & Ross  
John T Doyle Co  
Wray's Whitehead  
Hardeen

**Knoxville, Tenn.**  
BIJOU (ubo)  
(Chattanooga split)  
1st half  
Melle's Cockatoos  
Eddie Dowling  
"Cranberries"  
Alexander 8  
Duffy & Daisy

**Lafayette, Ind.**  
FAMILY (ubo)  
Holman Bros  
Davis & Allan  
Elsie Williams Co  
Chas Seamon  
"On Veranda"  
2d half  
"Girl Worth While"

**Lancaster, Pa.**  
COLONIAL (ubo)  
2d half (1-4)  
Fonti Boni Bros  
Fox & Ingraham  
Wayne Marshall & C  
Hickey Bros

**Lansing, Mich.**  
BIJOU (ubo)  
(Sunday opening)  
(Kalamazoo split)  
1st half  
Richard Wally Co  
Nelson Sisters  
"Lucky Girls"  
Cooper & Smith  
Fred Zobel Co

**Lincoln**  
ORPHEUM (wva)  
2d half  
Hartz & Evans  
Work & Ower  
Promont-Dentor-Co  
3 Ambler Bros

**Little Rock, Ark.**  
MAJESTIC (inter)  
4 Casting Kays  
Monarch Comedy 4  
Tilford & Co  
Diamond & Brennan  
Merians Dogs  
2d half  
Riche & Burt  
Burke & Harris  
Alexander Kids  
Britt Wood  
Selma Braatz

**Logansport, Ind.**  
BROADWAY (ubo)  
Pictures  
2d half  
G & L Garden  
Knight & Carlyle  
Sliber & North

**Los Angeles**  
ORPHEUM  
(Sunday opening)  
Farber Girls  
F Nordstrom Co  
Hans Hanks  
Howard's Ponies  
Melle Lettler  
Harry L Mason  
Imhoff Conn & C  
Mme Chilson Ohrman

**PANTAGES (p)**  
Raymond  
Jubilee 4  
Herbert & Dennis  
"Red Heads"  
Vera Mercereau Co

**Louisville**  
KEITH'S (ubo)  
(Sunday opening)  
Old Homestead 8  
Adelaide Boothby Co  
Queenie Dunedin  
Bessie Remple Co  
Brenghs Models  
Whitfield & Ireland  
Aus Creightons

**Lowell, Mass.**  
KEITH'S (ubo)  
Chuck Haas  
Northern & Ward  
Valmont & Reynar

**THE PROFESSIONALS' ORIGINAL HOME**  
**CONTINENTAL HOTEL**  
LOS ANGELES AND SAN FRANCISCO  
Shanley and Furness ("Fifty-Fifty")

**Libonati**  
"Miss Hamlet"  
Pistel & Cushing  
Tiebor's Seals

**Macon, Ga.**  
GRAND (ubo)  
(Atlanta split)  
1st half  
Von Ekkeard & Gerson  
White & White  
"In Mexico"  
Jackie & Billy  
(One to fill)

**Madison, Wis.**  
ORPHEUM (wva)  
Frost, Baggott & F  
Bernie Bros  
Howard & Fields  
Mr & Mrs Melbourne  
Frances Kennedy  
2d half  
"Vanity Fair"

**Manchester**  
PALACE (ubo)  
De Moyer & Danie  
Gray & Granville  
Dupree & Dupree  
Montrose & Allen  
Cabaret Girl  
Amer Boys & Girls  
Herb Haywood  
Chas Rogers Co  
Cummings & Shelly  
Van & Belle

**Marshalltown, Ia.**  
CASINO (abo)  
2d half  
Goldberg & Wayne  
Lavine & Inman  
Manning & Lee  
Models DeBeaux Arts  
Clarence Wilbur

**McKeesport, Pa.**  
FAMILY (ubo)  
10 Dark Knights  
Lewis & Brown  
Morrie Golden  
Coyle & Morrell  
Stuart Darrow  
2d half  
Harry Girard & B  
Brown Harris & B  
Mr & Mrs Capelin  
Devlin & Flint  
The Totots

**Memphis**  
ORPHEUM  
Ellis & Borden  
Sarah Padden Co  
Bert Fitzgibbon  
Raymond & Caverly

**Mr & Mrs G Wilde**  
Riggs & Ryan  
"Patricia" (film)  
LYCEUM (low)  
Singer's Midgets  
Midlestown, N. Y.  
STRATTON (ubo)  
Geo Whitman  
McCabe Levey & F  
2d half  
Stephens & Brunelle  
Lewis & Chaplin

**Milwaukee**  
MAJESTIC (orph)  
Orville Harrold  
Nellie Nichols  
Rooney & Bent  
Raymond Bond Co  
Dante's Dogs  
William Ebs  
Flying Russells  
PALACE (wva)  
(Sunday opening)  
Kartell  
3 DuFor Boys  
"Miss America"  
Harry Hines  
Mrs Eva Fay  
(One to fill)

**2d half**  
Scamp & Scamp  
Lewis & Norton  
Lonas Hawaiians  
Al Fields Co  
Royal Horses  
(One to fill)

**Minneapolis**  
ORPHEUM  
Eddie Leonard Co  
White & Cavanagh  
Mabel Russell Co  
La Graciosa  
Johnson & Hardy  
Rena Parker  
Chas Howard Co  
PANTAGES (p)  
(Sunday opening)  
Aard Bros  
Wilton Sls  
Barber Thatcher Co  
Roach & McCurdy  
"Girl from A'dam"  
Freddie James  
GRAND (wva)  
Otto Koerner Co  
Blair & Crystal  
Sung Fong Lin Tr  
Gus Erdman  
PALACE (wva)  
Folsom & Brown

**Needs, Va.**  
ACADEMY (ubo)  
(Richmond split)  
1st half  
Brennan & Anderson  
Richards & Kyle  
Chas De Land Co  
Marshall Montgomery  
4 Akis

**Needs, Va.**  
ACADEMY (ubo)  
(Richmond split)  
1st half  
Brennan & Anderson  
Richards & Kyle  
Chas De Land Co  
Marshall Montgomery  
4 Akis

**New Haven, Conn.**  
POLI'S (ubo)  
Bob & Tip  
Tilu & Ward  
Arthur Sullivan Co  
Silent Foss  
2d half  
Reynolds & White  
Adams & Guhl  
La Veer  
(One to fill)  
BIJOU (ubo)  
Emilie Sisters  
Clive & Connor  
J Warren Keane Co  
Bell & Fredo  
7 Little Darlings  
2d half  
Macuret & Hanley  
Chas Diamond Co  
Frolickers  
Williams & Field  
"Joy Riders"

**Newark, N. J.**  
MAJESTIC (low)  
3 Ruby Girls  
Archer & Ward  
Eleanor Haber Co  
Viola Duval  
W & M Rogers  
(One to fill)

**2d half**  
Parise Duc  
White Mullaly & W  
C & M Cleveland  
"Soldier's Wife"  
Casson & Earle  
Greno & Platt

**New London, Conn.**  
LYCEUM (ubo)  
2d half (1-4)  
Schrode & Mulvy  
June Mills Co  
Johnson Bros & J  
Neil Eastman  
3 Boys & Girl

**New Rochelle, N. Y.**  
LOEW  
Hilda Schnee  
Maud Leone Co  
Andy Rice  
2d half  
Sidney & Townley  
Sullivan & Mason  
Leonard & Anderson

**New Rochelle, N. Y.**  
LOEW  
Hilda Schnee  
Maud Leone Co  
Andy Rice  
2d half  
Sidney & Townley  
Sullivan & Mason  
Leonard & Anderson

**Orden**  
PANTAGES (p)  
(8-10)  
Sterling & Marguerite  
Joe Roberts  
Wilson Aubrey 3  
(One to fill)

**La Scala 6**  
La Maire & Dawson  
Winston's Sea Lions

**Oakland**  
ORPHEUM  
(Sunday opening)  
Henry Keane Co  
Harry & Ann Seymour  
Corbett Sheppard & D  
Ryan & Lee  
Mar Lo  
Witt & Winter  
Hallen & Fuller  
Riggs & Witche  
PANTAGES (p)  
Kinkaid Kilties  
Travitt's Dogs  
Jones & Johnson  
Grest Leon  
Eckhoff & Gordon  
Margaret Ford

**Oranah**  
ORPHEUM  
(Sunday opening)  
Louis Mann Co  
J & W Henning  
Morris & Campbell  
Wallace Galvin  
Mr & Mrs J Barry  
Burdella Paterson  
Ernie Potts Co

**EMPRESS (wva)**  
Florence Peto  
Low Hoffman  
Colonial Belle  
(One to fill)

**2d half**  
Lord & Fuller  
Mack & Mabelle  
Mrs Thos Whiffen Co  
Hufford & Chain  
4 Paldrens  
(One to fill)

**Muskegon, Mich.**  
REGENT (ubo)  
(Sunday opening)  
Polina Bros  
Dae & Neville  
Darn, Good & Funny  
"Song & Dance Rev"  
(One to fill)

**Nashville, Tenn.**  
MAJESTIC (ubo)  
(Birmingham split)  
1st half  
Henry & Adelaide  
Ellis & Borden  
"Wanted a Wife"  
Anthony & Adele  
Louis Hardt Co

**Musical Johnsons**  
(One to fill)  
GRAND (ubo)  
Roeder & Dean  
Jolly Francis & W  
"Maid of Erin"  
Skipper & Kastrop  
Baby Helen  
The Yactos  
WM PENN (ubo)  
2d half (1-8)  
Lee & Bennett  
Harry Beresford Co  
Marion Harris  
KEYSTONE (ubo)  
Clive & Connor  
William B Hollis Co  
Norton & Noble  
Pingree Wallace Co  
Seigel & Franklin  
Nevins & Erwood  
Mr Detective  
ALLEGHENY (ubo)  
(This week 20)  
Boock's School  
Emerson & Baldwin  
Harris & Ryan  
"In Mexico"  
Hufford & Chain

**Pittsburgh**  
DAVIS (ubo)  
Stone & Kallias  
Toots Paka Co  
Chio Sale  
Dainty Marie  
Meehan's Dogs  
3 Ayolos  
Walter Brower  
Sally Rogers & S  
(One to fill)  
HARRIS (ubo)  
Rokoma  
La Belle & Lillian  
J & F Bogard  
Roy Bryant Co  
Billy Browning  
Billy's Minstrels  
Vokes & Hughes  
Castellaines  
SHERIDAN SQ (ubo)  
(Johnstown split)  
1st half  
J & M Burke  
Willard  
Mosher H & M  
Terada Bros  
(One to fill)

**Pittsfield, Mass.**  
MAJESTIC (ubo)  
2d half (1-4)  
"Top of Andes"  
Melody 4  
Pender & Wright  
Wilson & Larson

**Portchester, Mass.**  
PROCTOR'S (ubo)  
2d half (1-4)  
Myra Howl  
Ethel M Hall Co  
Tommy Haden  
Kilamura Japs

**Portland, Me.**  
KEITH'S (ubo)  
Neher & Kappel  
Natalie Morgan  
"Dream Garden"  
Joe Towle  
Dan Burke & Girls  
R & G Dooley  
Martinsitt & Sylvester

**Portland, Ore.**  
ORPHEUM  
(Sunday opening)  
Leo Dockstader  
Geo Kelly Co  
Everett's Monkeys  
Eva Durbyley  
R Mario Orchestra  
Moore Gardner & R  
Natalie Alt  
PANTAGES (p)  
"Telephone Tangle"  
Bellicaire Bros  
Nan Grey  
Aus Woodchoppers  
Bobbie & Nelson

**Providence**  
KEITH'S (ubo)  
Houdini  
Ernest R Ball  
Bennett & Richards  
Jessie Busley Co  
Rae H Ball  
Page Hack & M  
H Du Kane Co  
Elinore & Carleton  
EMERY (low)  
Jack Onri  
Homer Lind Co  
Hanley Lum & S  
Welmers & Burke  
(One to fill)

**2d half**  
Hendrix & Padula  
Storm & Maraden  
Lewis Belmont & L  
"Ladies Reduc Par-  
lor"  
(One to fill)

**Reading, Pa.**  
HIP (ubo)  
1st half (5-7)  
Laypo & Benjamin  
Jenks & Allen  
Hipp 4  
"Lingerie Shop"

**Regina, Can.**  
REGINA (wva)  
2d half  
(8-10)  
Adroit Bros  
G & K King

**Richmond, Ind.**  
BIJOU (ubo)  
(Norfolk split)  
Wray's Manikins  
Edna Maney  
Allen & Howard  
Al Herman  
Antonio 3  
MURRAY (ubo)  
(8-10)  
Will & Kemb  
3 Moran Sisters  
Brown & Jackson  
Hoyt's Minstrels

**Roanoke, Va.**  
ROANOKE (ubo)  
1st half  
Kerr & Berka  
Hayland & Thornton  
Rhoda & Laramont  
Regel & Bender  
(One to fill)  
2d half  
Lawton  
Margaret Calvert  
"Night in Trenches"  
Frances Rice  
Rondas Trio

**Roanoke, N. Y.**  
TEMPLE (ubo)  
Scotch L & L  
Daisy Jean  
Lillian Shaw  
Hall & Macy  
Warren & Conley  
Mary & Snyder  
Hall Macy Co  
Edwin George  
The Brightons  
FAMILY (sun)  
Carson Bros  
Rogers Cusno & R  
Dorothy Desheile Co  
Gardner & Revere  
2d half  
Aerial Bartlett  
Lew Wells  
"Tulip Time in Hol"  
Esme Evans Co

**Rockford, Ill.**  
PALACE (wva)  
"Maid to Order"  
2d half  
Mori Bros  
Bernie Bros  
Mr & Mrs Melbourne  
Mary Melville Co  
Balsar Sisters

**Sacramento**  
ORPHEUM  
(5-6)  
(Same bill playing  
Stockton 7-8 and  
Fresno 9-10)  
Beatrice Herford  
Ames & Winthrop  
Benny & Woods  
Maurice Burkhat  
Meredith Snopser  
Honuki  
Thos Swift Co

**Saginaw, Mich.**  
JEFFERS-STRAND  
(Sunday opening)  
(Flint split)  
The Storeys  
Singing & Co  
Bessie Browning  
McGood & Tate

**Salt Lake**  
ORPHEUM  
(Open W night)  
(7-10)  
Geo Nash Co  
Plier & Douglas  
Samaroff & Sonia  
Foster Hall Co  
Zeda & Hoot  
Cressy & Dayne  
A & P Barker  
PANTAGES (p)  
Portia Sls 4  
Cook Girls  
"Sufrageette Court"  
Chisholm & Breen  
Daniels & Conrad

**San Diego**  
PANTAGES (p)  
Gaston Palmer  
Metro 5  
Wilson Bros  
Gruber's Animals  
R & E Dean

**San Francisco**  
ORPHEUM  
(Sunday opening)  
C Gilliwatwater Co  
Miss Campbell  
Pat Barrett  
Dorothy Jordan  
Frank Wilson  
Tempest & Sunshine  
Morgan Dancers  
Flanagan & Edwards  
PANTAGES (p)  
(Sunday opening)  
Chines Duo  
Anthony & Mack  
Mr Chaser  
S & L Burns  
Bob Ellis & Bob Jr

**Sankatoos, Can.**  
EMPIRE (wva)  
1st half (5-7)  
Adroit Bros  
G & K King  
Harris & Nolan  
Zeb Zarrow Tr

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## NEW ACTS NEXT WEEK

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

Sam Mann and Co. (New Act). Palace.  
Alexandra Carlisle, Colonial.  
"A Night on the Nile," Colonial.  
Octavia Brooks and Co., Royal.  
Jim and Marion Harkins, Royal.  
De Leon and Davis, Royal.

Gertrude Hoffmann and Co.  
"Revue."  
Special Sets.  
Bushwick.

To say the best for the newest Gertrude Hoffmann act is that she presented an unprepared production to vaudeville at the Bushwick this week, its first. The act hasn't a tittle of novelty. It starts with "The Spring Song" to the usual accompaniment of dances, bare feet and a blossom setting. The "trapeze" number came next, the same as was done by Miss Hoffmann at the opening of the Cocognut Grove, although in this act she does not appear in it. Six girls do, however, who seemed in need of many rehearsals. They made a thorough botch of the bit. Of the 25 people in the new Hoffmann act 12 are chorus girls, without singing or dancing ability. A Ruth St. Denis and a Princess Rajah impersonation followed, with a "Cingalese" troupe of musicians and dancers in it. The "Cingalese" became Hawaiians during Miss Hoffmann's imitation of Doralina in the Montmartre scene. They did as little there as before, although of the eight "Cings" two were actually trying to play the ukas all carried. A "Song of Nations" was red fire with the largest flag in vaudeville forming the background. The girls representing the various nations and singing the airs could not be heard in the front of the balcony. The Kellermann bathing scene to close was omitted. Miss Hoffmann announced the tank had sprung a leak. If the tank had behaved itself the bathing scene could not have saved this act, for it had already gone 35 minutes with nothing worth while. To close, Miss Hoffmann did her imitation specialty, inviting suggestions from the audience. One yelled "Milo," another "September Morn." If this expressed the verdict of the house, which laughed loudly at the sallies, one couldn't be surprised. Max Hoffmann is the orchestra leader. Some of the former Hoffmann act music is retained for the new turn, other than the "Spring Song." Paisley Noon led one number. A couple of foreign names wasted a few more moments dancing an Apache in the Montmartre scene. The settings are what were expected. If the Gertrude Hoffmann name is strong enough to drag this 50-minute act through big time vaudeville with nothing of reproach for it as far as nudity is concerned, Miss Hoffmann may thank her lucky stars. To become an act it needs withdrawal or revision or a new act. The last seems to be the proper thing. *Time.*

Wright and Davis.  
Singing and Dancing.  
13 Mins.; One.  
Jefferson.

When this act opened it looked as though it was going to be a comedy double worth while, but it slowed up as it went along and almost died at the finish. There is a little talk regarding love insurance that has the germ of a real idea. This is broken into by a song by the woman. The number now in use fails to fit, although showing off the girl's voice. There is another snatch of the insurance talk that brings a few laughs and for the close a double number that permits of the introduction of the styles of dancing. This closing has been done so often it now becomes rather tiresome. The act is just a small timer. *Fred.*

Joseph Bennett and Joseph Richards.  
"Dark Clouds" (Comedy).  
14 Mins.; Full Stage (3); One (11).  
Riverside.

Bennett and Richards have hit upon a novelty opening that should make it one of the big comedy hits of the current season in vaudeville. At the curtain's rise there are two short strips of footlights placed down stage center facing the audience, becoming blinders. A heavy dramatic voice in the dark is heard recounting his wrongs as the husband end of the triangle. He has waited years for his revenge and the moment has arrived. Another voice is heard. It is pleading and then a shot—and the lights flash on two men in black face in a parlor set. A roar of laughter from the audience. Then the taller tells the smaller one it is no use, he will never be a dramatic actor and the team will have to stick to dancing. The team goes into "one" and while the larger man is trying to force an apology on the audience, the smaller starts humming with the accompaniment of snaps and slaps until he interrupts the speaking and then the dancing starts. The smaller member sure can dance and the greater part of the steps are his own. He just naturally leaps out and shoes 'em to death. After a bit of individual stepping, the larger of the men starts playing a mouth organ while leaning against the proscenium arch, hitting it into the blues and comedy effect are worked through the medium of the taps. The act is a genuine novelty for any house. *Fred.*

"The Sightseers."  
"At the Country Club" (Melodramatic).  
22 Mins.; Full Stage (Special Set).  
Columbia.

James ("Blutch") Cooper establishes what might be termed a burlesque precedent in introducing a melodramatic sketch during the action of his burlesque, "The Sightseers" (at the Columbia this week), utilizing the principals of his company for its delivery, but Cooper's judgment was proven perfect when, with the curtain, the cast was rewarded with at least a half dozen recalls. The scene is the interior of a country club, a natty view with the customary fireplace, center table, center window, buffet and lolling chairs and the time is approaching midnight. Harry Kelly is the featured player, doing what might be termed a refined dope fiend, a dressy club man who is gradually becoming the slave of cocaine. There is not a tint of suggestiveness or disgust in his handling of the character, nor does he go to ridiculous extreme as la the comedy style of "dope." One club member (Bobby Van Horn) has wagered \$100 with the town sheriff (Will Kennedy) the latter cannot bring a woman into the club before midnight, it being against the house rules and the sheriff must perforce find some difficulty in smuggling her in. Kelly wanders in, refuses to drink, but after a bit falls asleep. He has been told of the wager. He dreams, offering a song while asleep and while still asleep the midnight bell tolls. The sheriff announces

## NEW SHOWS NEXT WEEK

Legitimate Productions Announced for Metropolitan Premiers.

"The Willow Tree," Cohan & Harris, (March 6).

Clifford and Wills.  
"At Jasper Junction" (Comedy).  
18 Mins.; Two. (Special Set).  
Colonial.

This team, new to the cast in this skit, stopped the Colonial show Monday night in every sense of that rather unique phrase. The turn is suggestive of the former sketch of Milton and the DeLong Sisters to a small degree, but there is no aim at a "copy" in any direction. The set shows a rural railroad station, the man doubling in two characters, opening as the station master, changing to a dope fiend and returning to the original character for the finale. The woman essays a repertoire actress with the comedy revolving around her desire to make an outbound train. The opening routine anent the late trains has been done to death, but the remainder of the cross-fire talk sounds singularly original. During the action the man introduces some mimicry, well arranged and nicely delivered, with the woman soloing. The dope "bit" needs housecleaning. The character is wonderfully well handled, but the scene showing the man sniffing a potion should be eliminated. It spoiled a decidedly clever piece of work. The "Shanghai" song fits in well, likewise the accompanying action, but the inhalation might be done behind the drop. This combination should find it easy to connect, for they have all the essentials of a good modern comedy sketch. *Wynn.*

"Fashions a la Carte."

Draping and Singing.

18 Mins.; Full Stage (Special Set).  
Jefferson.

An act for big time when whipped into proper shape. It has a quintet of stunning looking girls, three acting more or less as a chorus. The two principals are Louise Orth, a beautiful blonde, who is the prima donna, and displays voice, figure and ability to dance, and Betty Wheeler, rather a soubrette type. The theme of the sketch is that clothes and style make the woman. To prove it there is a man who drapes the figures of the girls with costumes, taking the materials and pinning them over the lingerie in which the girls are clad. Five of the girls are cute in their lacy frills and look pleasing to the eye. The trouble at present is the numbers are not quite right, lacking in pep and causing the turn to drag. With a little work and perhaps another girl added to the turn, it should find itself. It is the type of act attracting women and cause them to talk regarding the fashion. As long as the same set of girls remains with the turn it will attract the opposite sex also. That blonde alone would be worth while going miles to see. *Fred.*

The Morroccans (4).  
Songs.

11 Mins.; Two.  
Jefferson.

A mixed quartet, two men and two women, all four possessing voices above the ordinary and showing the advantage of training. The singers are clad in costumes of the Colonial period and make a pleasing picture. The routine comprises classical numbers entirely, with the exception of a ballad sung as a solo by the taller of the two sopranos, there being a concerted arrangement for the second chorus. This is the only solo work in the act. The smaller woman has a voice that stands out over the others. With an added touch of a high class ballad or two of the popular order, the act will answer for an early spot on the better bills. *Fred.*

## 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

(Loew)

FOX CIRCUIT

(Edgar Allen)

MILES CIRCUIT

(Walter F. Keele)

FINN-HEIMAN CIRCUIT

(Sam Kahl)

RICKARDS CIRCUIT (Australia)

(Chris O. Brown)

BERT LEVEY CIRCUIT

(Levy)

SHEA CIRCUIT

(Harry A. Shea)

FRIBER-SHEA CIRCUIT

(Richard Kearney)

ALOZ CIRCUIT

(J. H. Aloz)

PANTAGES CIRCUIT

(Walter F. Keele)

B. S. MOSS CIRCUIT

(B. S. Moss)

GUS SUN CIRCUIT

(Gus Sun)

MICH. VAUDEVILLE CIRCUIT

(W. S. Butterfield)

S. V. A. A.

(Walter J. Plimmer)

Lucie Valmont-Jack Reynen.

"The Angelus" (Operatic).

13 Mins.; Full Stage (Special Set).

Bushwick.

"The Angelus" is set to recall the picture of the same title, with the two singers furthering the illusion at the bells tolling the close of their day. Hay or straw is scattered around the farmland and a couple of rakes help to disturb the animal food. The program states the two singers are late of the Paris Grand Opera Company, and it lists their "bits" as "Morning Prayer," "Rising Sun Song," "Sowing Song," "Field Work Song," "Just a Little Rest" and "Evening Prayer." They are much more impressive on the program than on the stage. The woman found time between programmed numbers to sing a published ballad that comes under the heading of a money song. "No. 3" at the Bushwick, before a "soft" audience, the act got little. It could not get much more anywhere in big time vaudeville, but small time might fall for it. *Time.*

Sully, Rogers and Sully.

Trampoline.

12 Mins.; Full Stage.

Colonial.

A trio of comedians who divide their work between the bars and bounding set, providing much slapstick comedy with a fair routine of feats. Nothing sensational is shown, but the comedy efforts earned reasonably big applause considering the position, the opening spot. A fair act when contrasted with the many others of its kind in present day vaudeville. *Wynn.*

he has won the wager and walks to the table surrounded by half dozen of the male members of the show cast, when he removes a toupee from a girl's (Kathryn Dickey) head. The men become intoxicated and start to tear the girl's clothing off. She is supposed to be the sister of the dope fiend. They lift her to a table. When stripped to her corset cover the dope awakens, realizes the situation and gets her out, after knocking a few cold and brandishing a chair. The lights go out and a spot is centered on the dope's face whereupon he goes into a dramatic denunciation of the outfit, the lights coming up again with the room clear and the men staring in wonderment at his actions. It had been a dope's dream. His sister was not there and he appreciates dope had almost driven him mad. He quietly leaves, dropping his vial of cocaine on the floor. Mr. Kelly was perfect in his role and Mr. Kennedy offered that essential comedy contrast to alleviate the melodramatic tension of the piece. This sketch would fit in on big time vaudeville with its present cast. It scored a unique surprise on the Columbia aggregation and was as good as anything in the entire excellent show. *Wynn.*

Bennett Five.

Musical.

15 Mins.; Two.

City.

Five boys in evening dress as a string quintet. They are little more than a five-piece banjo orchestra, offering a few songs in conjunction with their playing. O. K. for three-a-day.

**Frederick H. Speare and Co.**  
"Everyman's Sister" (Drama).  
12 Mins.; Three (Parlor).

It's called a "comedy-drama" on the program, but the only comedy is the nerve displayed by the writer of it, if the author intended the playlet for vaudeville, although one might laugh here and again at the crude construction. It's the story of a young man and woman, unmarried, having lived in a hotel for a week. The man is about to desert the girl. Enters a male friend of the deserter. He is looking for his sister, who has been lost for a week. Twaddle about sisters, with a flag line concerning mother and sister. Enters a detective, saying he has searched for the missing sister and knows the girl in that room (pointing the finger) is she. Here is where the drama gets moving. The brother raves, pulls a gun and is about to point it at the betrayer when the girl from that room rushes out, grabs and misses her "brother's" arm with the pistol (but still the brother won't shoot), tells brother to look at her, she ain't his sister at all, can't he see it, and he says yes, then the guy who was going to blow says she must be someone's sister, and as she doesn't deny it he says he's going to marry her anyway, and you can bet your sweet little life that the small time audiences just eat that stuff right up, although the story, situation and dialog are almost anything but what a small time matinee audience should have before it. There are four principals, but the detective may be from the stage crew. It would almost be a shame to pay a salary for the role. The others do quite well. Brother nicks a laugh now and then, and the girl looks as though a fellow might be induced to waste a week or so. *Sime.*

**"A Night in the Trenches" (6).**  
Songs and Comedy.

25 Mins.; Full Stage (Special Set).  
A trio singing, a couple of lovers and two blackface comedians are behind the very good title of "A Night in the Trenches," the title being about the best thing in the act. A trench barricade is shown, behind which is a perspective that suggests searchlights and Zeps. A flash of a searchlight is seen now and then. A phone is in the trench, also a wireless. The three men there when the drop goes up, after a bit of inconsequential talk, start to sing, which they do again later on. Into the picture comes a colored person from Alabama, then another, arrested as a spy. The two blackface men try to furnish laughs and get a few (the best on the Bedini and Arthur shooting trick of breaking a plate the gun wasn't aimed at). There is "Red Cross Nurse who meets a civilian in the trench and he tells her how he has longed for her and so forth. The thing wanders along for 25 minutes. It's too bad with that title and six people a big time act could not have been evolved from the mass. Now it is a small time turn—perhaps small big time. *Sime.*

**Harold DuKane and Co. (3).**  
Dancing.

17 Mins.; Full Stage (Special Set).  
Colonial

Harold DuKane (whoever he might be) monopolizes the billing of this triangular dancing turn with June Edwards and Gladys Taylor, the supporting company. It's purely a modern dancing turn, rather nicely constructed and backed with an exceptionally attractive setting and some rather stunning gowns. DuKane is tall, good looking and a capable dancer, but there was no suggestion of grace or exceptional ability from the girls. The skating dance introduced near the finale was smartly arranged, but the Maurice dance of similar nature is far better and productive of more results. If the scenic effects count for much this trio will connect, but on dancing ability, following the long line of foreign and domestic tangoists, they run a distant second. The act went over fairly well.

**Whitney and Wilson.**  
Comedy and Piano.

16 Mins.; One.

The girl in this act has Stan Stanley's idea of sitting down front and yelling to some one at the rear of the house. Only in this case there isn't anybody in the rear and the gag is only used so that the girl at the piano can be interrupted and start a cross fire row with the heavyweight sister, who is in front and using a German dialect to death. At the Jefferson Monday night the audience was not positive at the opening whether the plant wasn't on the level. She looks a lot like the girl with the Musical Hunters at the 58th Street a few weeks ago. There isn't any great punch in the turn, but the opening row excuses anything that might come afterward. Afterward both girls do a double number about the "Thin Girl and the Fat Girl" as to which is the most desirable to the men. It is the same song as the one in the former act. After this the little girl does a dance that is fair, but not necessary. An additional bit of piano playing gives the same girl a chance to change to a Highland lassie costume, with the stout girl burlesquing it for a laughing finish. First class hokum for small turns, of the type that can be eventually worked into big time material, providing the cribbing is allowed to continue. *Fred.*

**La Mont and Wright.**

Songs and Music.

10 Mins.; One.

This turn, with two girls, looks like a big timer from its start, but it fades away right after the opening and never braces up again. Each girl is of a pronounced type, one a brunet, the other a blonde. The brunet is Miss La Mont. She takes the burden, doing a rube accent in her talk and putting on chin whiskers to call off a country dance while playing the violin, which she doesn't play very well. The turn closes with a cake walk that lets it down. It's the opening only counting. A lyric has been written to carry the act along. The commencement tells of how they play the harmonicas in a country town. The girls then each play a mouth organ. It's a matter of surprise to hear one girl do it. Two playing that instrument brought attention immediately. They did it well enough, but couldn't follow it up, so it left the act small time only. *Sime.*

**Four Earles.**

Aerial.

6 Mins.; One.

The Four Earles have an aerial "but-terfly" turn, with about the only difference from the usual act of this sort in that a couple of boys from two trapezes on the revolving drum head hold the girls beneath from the teeth, the young women also hanging on by their teeth as they float the serpentine dresses. For the finale each of the four takes teeth hold and as they swing about play a melody with bells caught onto their arms. There is no finish to the turn and no showmanship. Besides both, it needs a special set. At best now it can only expect small time, unless the performers in it can find a way to interject novelty. *Sime.*

**"Crusoe's Isle" (5).**

Tabloid Operetta.

14 Mins.; Two (Special).

A neat offering that will go along on the small time and get about all the work it wants on the strength of the singing and the set. Four men and a woman. The idea is an old salt at the water front and his lies to the summer guests there. The entire story is carried out in song with the quintet harmonizing on almost every number. A little comedy could be worked in to advantage.

**"The Intruder" (3).**

Songs, Talk and Dances.

19 Mins.; Full Stage (Interior); One.

Another way to bring a two-act upon the stage from the audience. "The Intruder" suggests a sketch and the opening does the same. The drop goes up on a parlor set. A girl is standing there. She turns, sees the audience, shouts to let down the curtain and rushes off, then returning after the curtain is raised, to explain the people who are to play the sketch have gone to a club entertainment. The audience's indulgence is asked until they return. A male voice in the orchestra inquires why they don't go on with the next act. The girl replies that is not so easy to do in a vaudeville bill. Ensuing conversation of the cross fire and repartee kind when the man and a woman seated in the orchestra go on the stage to show they are regular entertainers, although from the cabarets, this information coming out in the cross fire, during which the girl on the stage flippantly inquired "Are there any good acts on small time?" The man replied "Certainly. All the best acts come from small time." The couple on the stage, then in "one," go through a two-act, offset somewhat by explanations of "hokum" and other expressions connected with the footlights side of a variety stage. Two numbers are sung. The first is about "Ladies" with a nicely written lyric. The other is a parodied operatic finale that secured the biggest and about the only genuine applause. The young girl at the end thanks the couple for their assistance and they exit through the orchestra. The material in the turn makes it small time. The kidding of vaudeville, from the old time song and dance (as they did it) to anything else must be as well done and delivered as any other matter. Unless it can be well done it can no more get over than anything else not well done, no matter how funny it may read in manuscript to a professional. *Sime.*

**Charles Rice and Co. (1).**

Comedy Sketch.

15 Mins.; Full Stage.

City.

A man and woman dinner table comedy with dialog based upon preparedness. The man is a preparedness advocate appearing in uniform and informing his wife that he and Roosevelt are the only live men in the country. He has a long talk telling of the preparation he is making for the hostilities which he believes will shortly commence, all the talk being of a comedy nature. Bugle calls and cannonading is heard. The man cowers in the corner, his wife taking up his gun and laying for the front. There are several laughs in the sketch, which has plenty of strength for the small time. From appearances it will last some period through its timeliness. The acting is well handled.

**Francis Fulton and Co. (1).**

Female Impersonator.

12 Mins.; Full Stage.

City.

Francis Fulton is a female impersonator, assisted by Ernest Perry, a male classic dancer. Fulton dances mostly, doing but one song, which could be omitted as it serves to disclose his sex. Perry does one dance in a skin color union suit during a change by Fulton. His work suffices for a time killer. The act's main bit is a snake dance done by the impersonator. A special set of Oriental design is used with incense pots burning at full blast. As a flash turn for the pop houses this may do. There is considerable coloring to it, but any idea of Fulton being a female is abolished after the first number. The act seems to resemble that done by Bothwell Browne and Co., and this couple may be the Browne duo under an assumed name.

**Bernard and Janis.**

Instrumental and Dancing.

15 Mins.; One.

Parlor.

Two bright-looking youths, attired in Eton jackets and collars, one playing violin, the other piano, with plenty of spirit. Rendering several classics they finish with a pop medley, in the middle of which the pianist does some intricate stepping that brings down the house. An attractive pair that seemed to be possessed of considerable magnetism. *Jolo.*

## OBITUARY.

Fred Mace, the musical comedy star and picture comedian who it is said originated the Keystone "pie-in-the-face" laugh getter, was found dead in his apartments at the Hotel Astor, where he had been stopping for several weeks, on Feb. 21. The cause of the death was pronounced due to apoplexy. He had reduced his weight 57 pounds in six weeks and this is said to have affected his heart. Mace was 38 years of age, having been born in Philadelphia. His home was in Los Angeles.

Charles Leslie Allen, father of Mrs. Peter Duryea (Viola Allen), died suddenly at Stamford, Conn., Feb. 23, at the home of his daughter. He was 87 years of age. During his professional career he was associated with Forrest, Jefferson, Booth and others of the period. In his later days he was in the supporting companies of John Drew, Henry Miller, Mme. Modjeska and with the organizations with which Viola Allen was starred.

John F. Kelly, father of Walter C. ("The Virginia Judge") and George Kelly, died Feb. 24 at the family home in Philadelphia in his 70th year. In addition to his two sons in the theatricals, the deceased is survived by three other sons, four daughters and a widow. A stroke was the cause of death.

Bertha Welby (Mrs. Marcia B. Cutler) died Feb. 23 at the Hotel Gerard, New York, of heart trouble. She was born in Albany, N. Y., and was the widow of Alexander K. Cutler of Rochester. She was a member at one time of Edwin Booth's and Lawrence Barrett's companies. Her last engagement was with "The Great Divide" some years ago.

Charles Barton of the old theatrical (burlesque) firm of Rice & Barton died Feb. 22 at his home in Centerville, L. I., aged 62. He had been ill with grippe for three weeks. The deceased was a director of the Columbia Amusement Co.

T. Laurence Febert, who, with the late Eddie Newton, wrote the famous "Casey Jones," died in Los Angeles, Feb. 26, in his 40th year. Newton died here some time ago.

George Hepworth, said to have been the "discoverer" of the Four Cohans, died Feb. 17 at St. Mary's Hospital, Passaic, N. J.

Lulu (Dolly) Dunbar, wife of Archie Dunbar and daughter of Luke Wilson (Wilson Bros.), died Feb. 15 at her home in New York City.

The father of Mrs. Harry A. Shea, died Feb. 20, the day following the death of the father of her husband.

The mother of Frank O'Brien died last week in New York. Mr. O'Brien books the Wilmer & Vincent circuit.

Philip Werlein, well known in musical circles of New Orleans, died in that city last week.

The mother of Dave Altman, advance man for A. H. Woods, died Feb. 23.



## THE SIGHTSEERS.

James E. ("Blutch") Cooper, in his production "The Sightseers" at the Columbia this week, has made a thoroughly successful effort to mingle the extreme limit in burlesque pretentiousness with a very liberal share of clean, high class comedy, the latter running to such heights one might consistently yearn for a small portion of the medium-low brand of fun, for, after all, burlesque is burlesque and with two such capable comedians as Will J. Kennedy and Jack Miller distributing the laughs, the dialog and "business" approaches closer to the plane of musical comedy than burlesque proper. Modern burlesque has brought to the Columbia any number of big, bright, expensive productions, but it remained for one of the best of the old school comics himself to introduce what looks to be the extreme limit of that classification, as Cooper has in this show.

Cooper has assembled a septet of principals that work better together than any combination in the burlesque field of years. In addition to Kennedy and Miller, the show has Harry Kelly, Bobby Van Horn, Kathryn Dickson, Flo Davis and Kate Forsythe. Kelly is a veritable "Jack of all characters," offering a different line of make-up and dialect for every scene, and the two-part piece carries no less than eleven in all. Flo Davis is a very sonnet, bubbling over with "pop," a capable dancer and a great number leader. Miss Dickey is the "voice" of the show and for burlesque her voice is made to order, while Kate Forsythe adds no less than 100 per cent. to the appearance division, her gowns running second to few if any in the field.

There is practically no plot to the piece, which was contributed by Billy K. Wells, the scenes running along through a series of individual "bits," but the lack of a plot is noticeable to few, for the "bits" are extremely well handled and with a goodly succession of laughs coming in a direct line, who cares for such an unnecessary thing (in burlesque) as a theme? The production, from the standpoint of clothes and scenic investiture, surpasses anything the Columbia has carried this season and the chorus of twenty makes a lively, good singing accompaniment to the show itself.

Kennedy is doing his familiar sheriff character, humorous, but not "listerous," a wonderful competing character for the quiet, semi-refined German of Miller's. At no time through the long string of scenes does this pair become tiresome and every one of the many laughs they gathered was due to that droll, witty, light style of comedy that seems so foreign to burlesque, principally because that field carries so few comedians capable of successfully handling it. With a broad comic added to this combination the results would be little short of marvelous, providing of course the additional character measured up to the capabilities of his associates.

Harry Kelly, in burlesque for many years, has never appeared to better advantage. His characters included a semi-heavy, Irish, "hick," Mephisto, English Lord, light comedian, dope fiend and Irish biddy, every single one coming fully up to expectations, the best being his refined dope in the melodramatic skit (new act) offered as the fourth scene in the afterpiece.

The first part started off a bit light, but soon the action reached its proper speed and from then on there was little or no doubt as to the eventual success of the organization. The opening scene depicted a hotel in Bermuda, running then through a scene in "one" cafe, with the next being the exterior of the same and the fifth and last being the interior of a gambling palace. The second part showed the exterior of a country club for an opener, a street scene in "one," following with the melodramatic sketch in full stage next, then another scene in "one" and finally a scene of a lunch room. Every scene was handsomely built, with a string of novelties interrupting the conventional line of popular numbers. The best of these was "Lamplight Lane," in which the girls introduced costumes in the shape of lamp shades which carried electric bulbs beneath. A special drop was shown for this number. The "one" scene in the first part in which Jack Miller offered some excellent tumbling brought the best comedy returns, but an all around contrast would hardly be possible, for every section scored honors of its own.

The musical division shows good judgment on Cooper's part, his songs coming right up to date, with an occasional special interpolated among the many familiar songs. Two specialists were introduced in Bobby Van Horn and the Carnival Four. Neither were up to the standard of the show proper. Van Horn offered a brace of numbers in "one" and with his ballad scored a round hand, but Van Horn is not a "specialist." The quartet are light individually in vocal strength, but harmonize reasonably well in style ditties. The roddie finish appealed to the house and earned the quartet a hit.

Cooper has established a record in this production and while there is an occasional opportunity for improvement here and there the show is so good on the whole it would hardly be fair to criticize an almost perfect organism, and review with the few average suggestions. Credits are to be congratulated on his effort; Wells is to be congratulated on his work and the Columbia wheel is to be congratulated in having at least one producer who is game enough to stake a bankroll on what is the cleanest and prettiest show ever staged in a burlesque theatre.

Wynn.

## PALACE.

This week's bill at the Palace is weak in one respect—it lacks a comedy number in "one." In fact, after the No. 2 turn, Bernard and Janis (New Acts), the only other turn on the program appearing before the front cloth is Belle Story, with her ventriloquist method of vocalizing. It sounds well if you don't care anything about hearing lyrics.

On the same bill is Ballico Fisher, retained for a second week, with her clever musical playlet, "The Choir Rehearsal," by Clare Kummer. Every word uttered by Miss Fisher, either in speech or song, is understandable in all parts of the house. It has long ceased to be the fashion for high class vocalists to improve one with their "art" by carefully swallowing every vestige of distinct utterance. "The Choir Rehearsal" is an example of what may be done with the simplest kind of a tale, if properly written and interpreted by a company of artists. Karl Emmy and his pets opened the show with a fast animal routine. Joseph Howard and Ethlyn Clark were there, and did not occupy anything like the time they did at the Alhambra last week in a later act. They had to close in "one" to set for the Fisher act, which may have shut off the encores. Howard is inclining to embonpoint, and should train off a trifle.

McIntyre and Heath, with their inimitable "cooney," are as enjoyable as ever. For their third Palace week they have revived "Waiting at the Church." It is worthy of note in their numerous acts these comics have never resorted to a single word or sentence that could be construed as coarse or vulgar, or bordering on the suggestive.

Adeleide and Hughes, with their supporting company of 15 terpsichoreanists, beautiful settings and appropriate music and lighting effects, scored strongly. Their vigorous ballet especially timely and effective. Dainty Marie preceded the seventh episode of the "Patricia" serial.

Jolo.

## RIVERSIDE.

If anything, too much show at the Riverside Monday night. The bill comprised the usual eight acts, a Pathe Weekly and the seventh op. of "Patricia," but the show started at 8 and at 11.10 the picture was just starting. It was a corking bill from the manner in which the audience accepted it. The audience filled the house completely and applauding almost everything. Three of the acts were accorded rousing receptions. They were Craig Campbell, Grace La Rue and Chic Sale.

Incidentally Julius Lonsberg's intermission selection (orchestra) was productive of prolonged applause.

The Skating Venues opened. A trio of really good lookers on rollers, who do singles, doubles and triple formations bring in applause. That three girls of the broiler class are doing it is enough to pass them. One of the girls has good comedy trick in the way that she uses her eyes. Moore and Haager had a hard time in the second position and became the only weak spot on the bill through it. Moore's stories got over to better advantage than any of the numbers, excepting the encore offering. Bennett and Richards (New Acts) were big laughs and an applause hit.

Mr. Campbell the tenor (held over), was an assured success as soon as his name was shown, for the card brought solid applause. Each of his selections (there were five with the encore) equally well received. Closing the first part "Peacock Alley" with Virgil Blackburn and Elwood F. Bostwick, brought a lot of laughs. The work of Mr. Bostwick, as a gentle scold that carried the offering. Everyone in the act fed to him. "The World Dancers" were a solid success, opening the second section.

Next to closing, Miss La Rue held the stage for 30 minutes, singing four numbers in addition to the six programed. She was prepared for that many, as the cards for all were on the rack. Miss La Rue has the boy pianist, Alfred Neuman, as her accompanist, and he was sure-fire at this house.

Closing the show ahead of the "Patricia" serial was a little late for Chic Sale, but he had the house laughing from the first moment. The "Patricia" picture proved an effective closer.

Fred.

## COLONIAL.

This is Jubilee Week at the Colonial, with 12 acts on the program, which procure an early start and finale through an 8 o'clock curtain, the dozen specialties running to a stipulated time arrangement, which releases the audience shortly after 11 P. M. Business was not quite capacity, but it felt but a few numbers short of that mark, the early evening showing the main part probably accounting for the failure to reach the attendance limit. The bill carries three New Acts, the first one opening the show, Sully, Rogers and Sully, Clifford and Willis and Harold Du Kane and Co. were favored with centre position, with the sketch team gathering the best share of the honors.

There was nothing approaching what is theatrically termed a "bit." Jack Inliss in his rather extreme "nut" arrangement introduced two seemingly original things Monday night that will probably become prey for the professional copyists before the originator has worn off the enamel. The speech sent the Patricia cigarette calling to its mother was one and the concertina "bit" the other. Inliss attempts to combine the two and finally develops the instrument in loaded with a phonograph record. This was utilized for a closer, and sent the team off a bouncing hit.

The Derkin Girls followed the opener with well picked numbers, some coming from the current music market and a few apparently

restricted. The smaller of the duo is a natural comedienne, and while short on voice has that desirable comic talent that fits so well with a good singing partner. They will bear watching.

Loyal's Dogs came next, with the feature canine at his best. They landed their customary returns, after which Clifford and Willis and George M. Rosener appeared. Rosener dropped his dog, but his characterization because of the preceding conflict, limiting his specialty to the English and old soldier characters. His final exit suggests Foster Ball, the pair both retiring from the stage to the tune of the fife and drum corps in marching attitude. It doesn't look right and the prior ownership should be established with the one at fault releasing the "bit."

Willfred Clarke provided the show with his fares just before intermission. Then came Du Kane and Co., opening the second section, and Carrie De Mar and Co. immediately after. Miss De Mar in this nautical arrangement is given an opportunity to display her ability as a comedienne, and lost no opportunity. Bob Albright closed the vaudeville section.

Wynn.

## BUSHWICK.

With Gertrude Hoffmann (New Acts) and her well known turns, also the "Patricia" film closing, it may have been deemed the Bushwick did not need much for the rest of its bill this week. It didn't get much and with the Hoffmann act tumbling over, the program had nothing for the audience to rave over.

The house laughed at a couple of acts, Lydell and Higgins, and Dyer and Faye, both two-men acts with a girl in each. Lydell and Higgins came first, No. 4. The eccentric old rube character had an excellent comedy chance, being the first fun of the evening and following Valmont and Reynen (New Acts), who were moved to third because they could not be placed anywhere else. Lydell is using the "worm and old man" gag about the chickens will get them both. Several acts are employing it which stamps it good. Dyer and Faye, opening after intermission, have changed about their act some since first showing around here, but they don't seem to understand how to edit it. The act is running too long and it would drag before any, but a Bushwick kind of an audience. The comedian takes all the honors, for the straight man can't regulate his voice.

Closing the first part were Adams and Murray in a Woolf comedy playlet "Cotton Stockings," about a pair of cotton stockings as the large majority of all the Woolf sketches. Marlon Murray puts the act over with her breezy playing, good looks and clothes, doing better with the role of a female drummer than she might have been suspected of. Mabelle Adams as a drummer also that the buyers pass up has a whine in her voice which becomes painful long before the act ends, for Miss Adams' voice is far from musical. The turn closes with a violin-piano duet that ends it abruptly, but brings the applause, for which Mr. Murray may be taking credit.

Pietro was No. 2, getting away with his accordion playing, and he stuck around for a long time. A couple of minutes chopped off would make Pietro's act much better for he plays the accordion as well as anyone in vaudeville. Noack did some balancing, opening the show. It was risky, but not novel, having been often done by others in different ways.

The Bushwick held a very big house for a Monday night.

Sims.

## AMERICAN ROOF.

With Ruth Royce as a headliner and a generally good selection of other acts the American Roof boasted of one of the best shows of its career the first half. Tuesday night found the Roof comfortably filled with practically the entire lower floor occupied. The upper portion of the house also held a good number.

The O'Neil Sisters, who are drawing better each time they appear, opened the show in the simplest of fashion. The girls have unlimited pep, which is bound to win approval for them. Their hair is also much more attractive than when clipped so short. Meehan and Knapp, a male singing team, No. 2, scored one of the singing hits of the evening. The boys do remarkably well with their vocalizing and probably would do so with the digress about their secure material of any worth the present European trip talk being decidedly unsuitable.

Kalma, an illusionist and magician, proved one of the most interesting acts on the program. Kalma does his work in a clean-cut way, his manner of deception being entirely convincing. Claude and Marlon Cleveland added more comedy to the show, which was apparently heartily enjoyed. The act is the same as in the past.

One of the real hits of the evening was scored by Mark Linder in "The Criminal," Linder portraying several characters, for which quick changes are made.

Archer and Ward, a boy and girl team, opened after intermission. The act has in previous moments in the past two weeks. The couple are now presenting one of the niftiest turns of its kind in the three-a-day, which should warrant them a chance in the larger houses.

Willie Stanton and Co. in "The Last Drop" scored several laughs on the strength of Stanton's drunk, which at times is decidedly funny. The act is now being played by four people instead of five, the waiter part having been condensed with that of the violinist. It apparently made no difference in the running.

Miss Royce, next to closing, sang four numbers. The patriotic song caught on nicely with her other numbers, Irish and "Dixie All

the Time," rounding out her routine in good style. Miss Royce easily proved her popularity and scored one of the real big hits of the evening. Greene and Platt, a circus act, consisting of wire walking and juggling, closed the show.

## JEFFERSON.

Midwinter Carnival at the Jefferson this week. Ten acts each, first half and last half. The result, with the accompanying bunting in the front, pulled almost a capacity audience Tuesday night. The show was a good one, but it sagged here and there as it ran along. In addition to the extra acts there were the current Hearst-Pathe and Charlotte Walker in "Blotch," one of the McClure "Deadly Sins" series.

The Havelocks, with juggling and balanching, opened the show, getting but slight attention until the few closing tricks. These brought applause. Laura and Billy Dwyer in a dancing specialty, which started off like a real novelty but later slowed down because of its lack of finish, held the second spot. The opening number and the floor stuff by the boys are the cleverest portions of the turn.

The O'Learys, two boys with a bedroom act, the opening of which is similar to the Flanagan and Edwards turn, were a laugh from start to finish. The act is a straight two-man sketch with a fairly humorous story; that of two college room mates who, unknowingly, keep company with the same girl. Only one visiting her on Monday, Wednesday and Friday, and the other calling on Tuesday, Thursday and Saturday. She is a married woman with a husband in jail, and trims both. It was a distinct laugh, although rather badly played.

The Parisian Trio are not working as street musicians, but doing the turn similar to the one in the past. Some time or other one of these acts is going to develop "Barber Shop Trio" and there will be a bit of comedy to it. Wright and Davis (New Acts) proved a real time.

The Morroccans (New Acts), a straight singing offering, that had class and seemed entirely out of place on this bill, scored on two of the four numbers. H. Moore, the trickster, had the audience laughing with his messenger boy plant.

"Fashions a la Carte" (New Acts) was the class of the bill as far as well dressed and good looking women went. Jones and McCarthy (Chas. Senna and Lillian Fitzgerald) were the hit of the show. The little soubrette is doing an act at present that should carry her to the top, over the better time, and the boy at the piano has class.

Sutton, McIntyre and Sutton were the closers and scored.

Fred.

## COLUMBIA.

The Columbia's vaudeville show last Sunday balanced up nicely, although it did contain two weak spots. They were covered up, however, with hits made by others on the show. The show finished strong with C. Morton and Co. Willie Weston and the Four Boies in that order. The running order was likely altered for the night show.

Opening were Paul La Van and Dobbe, a comedy acrobatic number with a heavy fellow in blackface doing several hard falls that landed the turn in the applause class. Following were Ed and Irene Lowrey. There is a small girl in the two-act. She is rather cute and first appears as a boy, later changing to a soubrette dress. Considerable talk and business are of her size. Her voice is almost as small as she is. The fellow does a bit of eccentric acrobatic dancing at the ending as his best contribution. There should be the possibilities of a regular act with the girl, but just now the Lowreys are small time. The Farrell-Taylor Trio now has a good-looking blonde woman in it, who plays the clarinet. She plays it too long the first time and the act is too lengthy, running almost 30 minutes. It brings some laughs in the parlor set. The opening in "one" is time wasted excepting to work into the parlor. It's the former Farrell-Taylor turn somewhat revised and should be brought down to not over 20 minutes.

The Three Musketeers were No. 4 and could have been a couple of numbers further down. The act has the thinnest man on the stage outside a museum. He is thinner than Charles Seamon. The thin one's arms are but suggestions of their real ones. It's the former Farrell-Taylor turn somewhat revised and should be brought down to not over 20 minutes.

Bob O'Connor and Co. played their sketch, "Four Times a Year," wherein a fly young fellow from the city gets the best of a country skinkint, to aid the homesome girl whom he married in the end. This may have been the first sketch of its kind on small time, but there have been many since. It pleases a small time audience. Next were Jenkins and Covert, with the men doing most of the talking, besides drowning out the girl with his voice when she spoke. There is not much to the turn. It might have fared better earlier.

The James C. Morton act has two women in it who look well, especially the woman playing opposite Mr. Morton. It's a conglomeration of all the acts. Morton has been identified with and a great deal of the comedy is sure fire, with Morton working very bad throughout the turn.

Sims.

## SPRING CROP OF STATE RIGHTERS BULLING THE FEATURE MARKET

**Big Program Producers Directing Energies to Net the Easier Money. Harvest Sure for Worthy Products.**

Picture trade talk within the week had for one of its angles the discovery within recent weeks by producers of state rights propositions a sensational increase in state right buyers throughout the country.

Benjamin Friedman, President of Friedman Enterprises, a northwestern concern specializing in the purchase and sale of big features to independents in a statement to *Variety* fixed the increase at from five to seven hundred per cent.

"There hasn't been a better time in my experience," said Mr. Friedman, "when good goods could be sold at right prices. As recently as three years ago, a broker might have two or three bidders for any one block of territory, where now even the least populous belts turn in as many as a dozen inquiries and the country's soft spots letters, telegrams and other signs of interest in batches.

"I am not speaking solely of 'A Mormon Maid,' the new feature picture our firm is handling through Hiller & Wilk, although our advertising for that production elicited the percentages of increase I and other brokers are noticing. The interest of independent feature speculators in the same proportions applies to any of the big film subjects now bidding for attention.

"Maybe it's the war, maybe it's war brides, maybe it's the new impetus given the game by the splendid productions the state right market is offering. Personally, I believe all the newspaper talk about the money that is and isn't in the movies, as evoked by the Albany investigation, is piquing the attention of men with money throughout the country who are seeking quick returns on comparatively modest investments. Several of our letters of inquiries directly refer to the Lewis J. Selznick statement at the upstate legal look-in that he knew of 'an invested one thousand dollars that netted a profit of over \$100,000.' As that statement was made under oath, and outsiders therefore naturally accept it at its face value, it is undoubtedly circulating among the ranks of outside men who will gamble on anything that seems to offer even half a chance.

"Our increase strangely shows about a twelve hundred per cent lift in the south. None of us state righters can explain this. The slowest territory in the recent past has been the extreme northwest, northern California, Idaho, Montana, and contiguous blocks. Yet for that section this year on this picture the increase of negotiators is almost ten per cent.

"New York state is today a veritable bonanza for any worth while state right proposition. Twenty-five thousand dollars is just an off-hand price to get this year for any state right feature that has passed all the tests of criticism, censorship, advertising possibilities, etc.

"Proof of the excess of buyers against the paucity of a few seasons ago is found in the practical sell-out of the B. S. Moss, state righter, 'In the Hands of the Law,' without even a trade showing or a line of criticism. The buyers are pushing each other to get at anything that looks a good buy, and are getting at the material privately before it is professionally shown, and staking their money against their own judgment.

"Hiller & Wilk's experience with 'The Whip,' the new Tourneur production, his first state righter, is along the same lines. They could unload all the territory at a hundred per cent. profit

by mere snaps of their fingers literally, so many and attractive are the bids from everywhere."

### MERGER OF FILM INTERESTS.

In spite of denials by several of those interested in the proposed amalgamation of film interests, as exclusively announced in *Variety* three weeks ago, it is learned that the merger is likely to be completed within the next very few days.

The deal contemplates the bringing into the film business some very important financial interests, which are prepared to capitalize the proposition on a scale so stupendous as to be almost staggering in the matter of millions.

Also as reported in *Variety*, there is on tap another amalgamation of picture manufacturers and distributors who may best be described as producers of Class B features. While the second alliance is not so far advanced as its larger adversary, it won't be long before the Class B manufacturers come to some sort of an arrangement for mutual protection.

### "BOARD" NOT DEFUNCT.

That the old Motion Picture Board of Trade is not as defunct as was thought was proved this week when several of the old members received letters from the law firm of Price Brothers threatening suit for failure to pay dues.

When the National Association of Motion Picture Industries was formed there was a general impression it was the successor of the old "Board" and practically none of its members resigned in writing, in accordance with the by-laws. In the meantime the office of the "Board" at 18 East 41st street was sustained and the first thing the erstwhile members know they received letters asking for dues.

Under the membership corporation laws each member can be sued for his dues unless he resigns in writing and as the "Board" was never formally dissolved it looks very much as though some one had been watchfully waiting.

The officers as listed in the 1916 year book of the "Board" are J. Stuart Blackton, president; E. A. McManus, secretary; Joseph W. Engel, treasurer; J. W. Binder, executive secretary; William M. Seabury, general counsel. The vice-presidents are listed as Carl Laemmle, John R. Freuler, W. Stephen Bush, Nicholas Power, Frank J. Rembush and W. R. Rothacker. All of the names mentioned as officers are now members and officers of the National Association of Motion Picture Industries.

The "Board" year book also gives the names of about 350 members who may be liable for the dues, which were as follows, per annum: Manufacturers, \$500; Supply and Equipment, \$300; Exchange, \$50; Publishers, \$25, and exhibitors, who were graded according to seating capacity.

### ALLEGES DOUBLE CROSS.

A big litigation, which includes injunction proceedings, is under way. It has particular reference to the claim of the original promoter and projector of the newly formed \$2,500,000 corporation for the exploitation in films of the Charles Frohman plays, beginning with a picturization of "The Outcast," with Anne Murdock as the star.

### MUTUAL'S "FEATURETTES."

The Mutual Film Co., in an announcement to the exhibitors, will hereafter book all its short subjects in the same manner as its five-reel star productions, under a separate contract for each series of single reels.

Mutual has coined and copyrighted the word "Featurettes," which it will use in connection with these single reels. These Featurettes can be booked for 52 weeks, three months, or less, with open bookings at a slightly higher schedule, price to be regulated by the population of the city in which theatre is situated, seating capacity, and age of film.

This system has been in vogue for some time at the Pathe exchanges, where it has been found to work out to the advantage of the exhibitors and exchange, and will shortly be adopted by the General Film Co., who now are merely acting as booking representatives for the manufacturers. It was the custom formerly to book exhibitors irrespective of manufacturers, with the result that in many instances if the film was not open any reel would be substituted.

Under the new arrangement the exhibitor will receive the reel contracted for and it is believed the new system will cause a better quality of film to be manufactured. With a guaranteed number of contracts on hand before the scenario is even approved, the manufacturer knows just how far he can spend money without fear of a financial failure. This is perhaps one of the best things done to help in standardizing the business.

### CHICAGO AUDITORIUM'S FILM.

Chicago, Feb. 28.  
Mary Pickford in "A Poor Little Rich Girl" (film) will be at the Auditorium, March 10, for a stay.

### FAIRBANKS SETTLEMENT.

The suits brought by the Majestic Motion Picture Corp. against Douglas Fairbanks and John Emerson seeking to restrain Fairbanks and Emerson from working for any other company, and which resulted last week in the Fairbanks injunction being vacated, was adjusted on Tuesday by the payment to the Majestic company of a sum of money, the amount not stated by those interested.

The settlement was brought about largely through the instrumentality of Dennis F. O'Brien, attorney for Fairbanks, and the injunction against Emerson has now been vacated, with the result that he is now at work at the 64th street studio turning out the first Fairbanks-Artcraft release.


Simultaneously with the settlement of the suits the Douglas Fairbanks Picture Corp. was organized, with Fairbanks as president; Beth Fairbanks (his wife), vice president; John Fairbanks (his brother), treasurer; Dennis F. O'Brien, secretary. It is a close corporation, with a nominal capitalization of \$50,000.

### BALKING AT \$50 FOR KEYSTONES.

The first series of the new two-reel Mack Sennett comedies on the Keystone program arrived in New York this week, rated at \$50 daily for the film. Few if any nibbled at that price, most of the exhibitors at once asking for the third, fourth and fifth run rate, offering to accept the Keystones at that price if made low enough.

Sennett is now making the comedies independently and distributing through Keystone.

Mack Sennett and Mabel Normand will start east shortly, to witness the first showing of their seven-reel comedy that has required 11 months to finish.



WILLIAM A. BRADY  
in association with  
WORLD PICTURES  
presents

# ETHEL CLAYTON

## "The Web of Desire"

with ROCKCLIFFE FELLOWES  
Directed by EMILE CHAUTARD





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Pictures Corporation  
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**VIOLA DANA**  
IN  
**"The Mortal Sin"**  
A 5 Act METRO Wonderplay of  
crashing dramatic power, written  
and directed by John Collins

Released on the Metro Program Mar. 12

WORLD PICTURES BRADY-MADE

## PROVEN SEAT-SELLERS

Past releases have demonstrated conclusively the seat-selling power of the big **DEPENDABLE** program of World Pictures Brady-Made.

Coming releases will furnish unbeatable proof and set new seat-selling records.

Look at this list of releases:

MARIE DRESSLER in "Tillie Wakes Up."  
ALICE BRADY in "The Hungry Heart."  
GAIL KANE in "The Red Woman."  
CARLYLE BLACKWELL, June Elvidge, Henry Hull and Muriel Ostriche in "A Square Deal."  
ROBERT WARWICK and June Elvidge in "A Girl's Folly."  
ETHEL CLAYTON and Rockcliffe Fellowes in "The Web of Desire."  
ALICE BRADY in "The Dancer's Peril."  
CARLYLE BLACKWELL, June Elvidge, Arthur Ashley and Evelyn Greeley in "The Social Leper."

Study the list, make your comparisons and determine now to run these **ABSOLUTELY DEPENDABLE SEAT-SELLERS** in your theatre!

### SERIOUS FILM THEFTS.

In spite of the fact that the New York detective force has worked incessantly to apprehend the thieves, the theft of film from New York exchanges and delivery wagons keeps on uninterrupted. In the last 10 days the following film was stolen and has not as yet been recovered:

Merit Film Co., 4 features; Metro Film Co., 1 feature and 3 Sydney Drew comedies; World Film, 2 features; Kleine, 1 feature; Vitagraph, 1 feature; Bluebird, 2 features; Pathe, 1 feature; and numerous other reels and parts of features.

The exchange managers have been at their wits' end to cope with the situation and after a special meeting held on Saturday, at which every exchange in the city was represented, it was decided to take drastic measures to protect their property.

On Sunday a special delivery letter was sent to every exhibitor in Greater New York setting forth the fact that the exhibitor would be held responsible for any further loss if the film was stolen after it had left the exchange and requesting their co-operation by having them ship their film by an official carrier appointed by the exchanges who were in receipt of a bond guaranteeing the loss of film while in transit.

The exchanges also had their salesmen follow up the letters by a personal canvass and invariably it was found the exhibitor welcomed the opportunity to be relieved of the liability of the film.

A lost feature not only means the intrinsic value of the film, but also the loss of hundreds of dollars of booking, and it was this that brought such concerted action by the managers, who think there is an organized traffic of stolen film between this and the South American countries, New York City being the receiving point of film stolen all over the country. Here the titles are changed or replaced with Spanish ones and then transshipped. Chicago and other western cities are suffering from the losses of stolen film also and

relief is being requested by these branch offices from their home offices.

### DAMAGE SUIT AGAINST OCHS.

Chicago, Feb. 28.

There is friction in the local ranks of picture exhibitors, and so hot has it become that Louis H. Frank, one of the best-known film men in the Windy City, went to the Circuit Court last Saturday and filed a damage suit against Lee A. Ochs, of New York, president of the Motion Picture Exhibitors' League of America, and William J. Sweeney, of Chicago, also an official of the League, charging them with conspiring against him (Frank) by circulating alleged rumors his resignation had been requested as head of the League's Exposition here. Frank asks the Court to restrain the defendants from further embarrassing his activities with the League.

Frank's action is only another allegation that Ochs is going to certain lengths to further his own interests, and, according to local sentiment, place himself in almost absolute control of the Exposition's official workings. Frank last year worked like the proverbial beaver to make the Exposition a huge financial success, and if Ochs' efforts to have him ousted are successful, then a further upheaval in the ranks of the Illinois exhibitors is expected to hit the horizon.

### C. K. YOUNG'S UNCLE INVESTS.

New Orleans, Feb. 28.

J. A. Cressey, an uncle of Clara Kimball Young, has purchased from William Oldnow, the Atlanta film man, the corporation known as Attractions de Luxe, which controlled the Selznick productions for eleven southern states. Cressey has also arranged to use the old Biograph studios, to make comedies for a company which he and Selznick are forming. Edward Kimball, father of Clara Kimball Young, will direct the comedies.

Cressey's headquarters were formerly in Dallas.



## NEWS OF THE FILM WORLD

James Cruze is the newest of prominent photoplayers to join the William Fox forces.

Harry Southard will play the heavies in the next June Caprice picture.

Harry Munis has been appointed publicity manager for Art Dramas. He takes charge on Monday.

Jack O'Brien has been engaged to direct the next Edna Goodrich picture, and starts in March 5.

By special arrangement, Lewis J. Selznick will handle the distribution of "The Deemster" and "Enlighten Thy Daughter."

Holbrook Blinn and Doris Kenyon will appear on the Pathe program in "The Empress," a five-part Gold Reoster play made by Popular Plays and Players, to be released March 11.

The Supreme Photoplay Corporation has purchased the rights to "War's Women" for Colorado, Wyoming, Utah and New Mexico. The deal was made through Hillier & Wilk.

The Mammoth Film Corporation has made arrangements for the release of their production, "Jimmie Dale, Alias The Grey Seal," a sixteen-episode serial feature, through the Mutual Film Corporation.

Work has been begun already on the special musical and scenic settings which will be used by Mr. Rothapfel in presenting Marie Bernhardt at the Rialto the week of March 11 in the powerful photo spectacle, "Mothers of France."

Mr. H. A. Bugle, for three years with George Kleine, handling New Jersey, and the Cincinnati and Philadelphia branches, has severed his connections with the K-E-S-E exchange, to take charge of the state of New Jersey for the Mammoth Film Corporation.

The first thirty days of distribution of "The Argyle Case" are said to have yielded \$120,000 in bookings, while "The Price She Paid" bids fair to be the most successful of the Clara Kimball Young pictures released through Selznick.

Hugo Riesenfeld, conductor of the Rialto orchestra, will take a vacation next week. During his absence Mr. Rothapfel will direct the orchestra at all performances. The overture for the week will be the "Foot and Peasant."

Four one-act comedies will be released by Metro in March. Three of these will star Mr. and Mrs. Sidney Drew. The fourth is a Metro-Rolma playlet with these popular players, Max Fisman and Lolita Robertson, as its principal attractions.

The big steamship scene in B. S. Moss' March release, "One Hour," was taken aboard the St. Louis American Liner, interned in port due to the present crisis in diplomatic relations with Germany. Several interesting scenes were taken aboard the St. Louis for "One Hour," and were photographed several weeks ago.

The Strand theatre announces some attractive photo-dramatic features to be produced. Mary Pickford in "The Poor Little Rich Girl" will be the principal feature next week. Other pictures to be presented during the month of March at the Strand are: Pauline Frederick in "Sapho"; Jack Pickford in "The Dummy"; Sessue Hayakawa in "The Bottle Imp," and George M. Cohan in "Broadway Jones."

Mr. A. J. Cobb, president of the Ultra Pictures Corporation, returned last Sunday from a trip through the country closing contracts with the leading exchanges for the release of feature productions, five reels or more, to be released by the Ultra. The first release will be the California Motion Picture Company production, "The Woman Who Dared," featuring the well-known Beatrice Michelena.

Because of the enormous size of the production, McClure Pictures has decided to release "The Seventh Sin," last of Seven Deadly Sins, the series of features, in seven reels, instead of five. Ann Murdock, Holbrook Blinn, Nance O'Neill, Charlotte Walker, Shirley Mason, H. B. Warner and George LeGuere are presented in this photo-spectacle, which tells a complete story of a young girl's life from girlhood to motherhood. No producer ever before presented so many big stars in one play.

Goldwyn Pictures Corporation is making due headway with its initial productions. The first Mae Marsh picture, written by Irvin S. Cobb and directed by Ralph W. Ince, will be completed within ten days. Both the second and third Mae Marsh pictures have been selected and the work of making the sets and costumes for them started. Louise Brooks' first Goldwyn picture is now entering on its third week of production at the Goldwyn studios under the direction of Allan Dwan.

The Empire All Star Corporation, recently organized by President John R. Freuler, president of the Mutual Film Corporation, and Alf Hayman, representative of the Charles Frohman company interests, to produce the stage

successes of Charles Frohman with, in so far as possible, the original casts, for release through the Mutual, has acquired studios at Glendale, Long Island, and has installed a technical staff of men both in the theatre and in the motion picture field.

The St. Louis engagement of D. W. Griffith's "Intolerance" commenced most auspiciously at the Garrick theatre Sunday night by opening to a crowded house seconded by an advance sale that indicated that vacant seats would be at a premium during the first week. Mr. Griffith, who went on there for the opening, was greeted on his arrival by Mayor Kiel, who entertained him at dinner Sunday. On Monday, Mayor Kiel put aside his official cares to personally show Mr. Griffith the points of interest in and about St. Louis.

In a month the much heralded studio of the Sanger Picture Plays Corporation will be open and the actual work of making pictures will begin. The building, a spacious, two-story brick structure, situated on the southwest corner of Park avenue and 184th street, has been converted from what was formerly Young's Casino, the scene of many a stag and prize ring bout, and, at one time, a haunt of the plotters in the Rosenthal murder, into a most perfectly equipped motion picture studio in the east today.

R. W. France has entered upon his duties as general manager of the reorganized Triangle Distributing Corporation. Prior to his engagement as a Triangle official of the new regime Mr. France was a member of the firm of Duell, Warfield & Duell, attorneys, of 2 Rector street, New York. In that capacity he handled the legal business of several of the large motion picture organizations, so that he now enters the field with an intimate, practical knowledge of the industry. Mr. France had charge of the legal details connected with the transfer of Triangle interests last took place about the first of the year, and succeeded with his task so well that President W. W. Hodgkinson and his associates determined to secure his active partici-

pation in carrying out the progressive policies of the new corporation. He assumed the duties of his office Feb. 20.

The Dyer Film Company has presented at a private showing a three-reel feature entitled "The Vow." It is a picturization of "Elliland," a song cycle by the well-known composer Alex von Flailitz. The film follows the story told in a number of songs and serves as an interpretation of the melodies as well as the lyrics. While the picture is said to be sufficiently strong to stand up by itself, the combination of both film and songs is believed eminently effective and opens a fertile field to the enterprising producer. "The Vow" depicts a girl being coerced by her relatives to take the veil. In the cloister she meets a novice who is still longing for secular liberty. Between the two springs up a mutual love which finds expression in impassioned poetry on the part of the young monk. When the abbot discovers the two at their trysting place, he offers them the alternative of freedom or complete consecration to the church. Both young people decide on the latter, and the poet-monk forsakes his muse for all time.

General Film Company has made several recent changes in its staff in order to further strengthen its service. H. H. Buxbaum, formerly manager of the New York branch office, has been appointed comptroller of the company in charge of the operations of branches. He is now in direct supervision over all General Film branches. B. P. Lyon, formerly division manager for the International, has been made supervisor over General Film's west central territory. He now has supervision over all sales of the following branch offices: Detroit, Chicago, St. Louis, Indianapolis, Milwaukee and Minneapolis. C. E. Shurtleff, recently Pathé Cleveland manager, is now supervisor for General's east central territory. Mr. Shurtleff now supervises all sales of branch offices in Cleveland, Cincinnati, Buffalo, Pittsburgh, Columbus, Wheeling and Syracuse. He was formerly manager of the Cleveland, Cincinnati and Detroit offices for V. L. S. E. Charles A. Goetz, who was manager of International's Cleveland branch, has been appointed branch manager of General's office at St. Louis.

Montagu Love has been re-engaged by William A. Brady for the World Film Corporation for another year, during which his name will be "featured" in the announcements of all photoplays embracing his services. It is understood that Mr. Love's highly developed

talents for the screen have been further recognized by Mr. Brady through a material increase in his money compensation. The actor has played an unusual variety of roles since joining the World forces a few months ago, embracing villains of foreign courts, wicked Russian chief of police destined for merited sudden death at the hands of beautiful vampire ladies, blasé New York rounders slain by street thugs as a just reward for their doings, and numerous other types of the well dressed and mannerly malefactor. In "Bought and Paid For" he was cast for the multi-millionaire Stanford, and acted the part with such dignity and manly sincerity that he became an immediate factor as a World-Brady leading man. The current release, "The Dancer's Peril," with Alice Brady as its star, finds Mr. Love once more personating a tremendous old European scamp, but the backsliding is only temporary, as Mr. Brady has some fine roles in store for his re-engaged player.

Edith Hallor, formerly of the Cocoanut Grove, has just finished her first picture for Art Dramas.

It is understood the Rex Beach-Hampden Co. paid \$80,000 for the rights to "The Barrier," the picture having cost Lubin \$41,000 to make.

"A Tale of Two Cities," a screen adaptation of Charles Dickens' wonderful novel, will be released by Fox Film Corporation as a super de luxe production for the week of March 12.

Syd Walters is negotiating with Douglas Fairbanks to appear in several pictures with him in athletic roles, Walters being a well known athlete.

Boyce Coombs, an Englishman who has been fighting in France during the last year, and was badly injured a few months ago, has been added to the Virginia Pearson company in the William Fox studios.

Charles Edwards will remain two weeks longer with the Bramhall Players before starting work on the new educational feature to be made by Edison, in which he will be seen as George Washington.

The cast for the new Erbograp production "The Dragon Fly," work on which was started this week under the direction of Ben Geis includes Lucile Dorrington, William Daly Wilson Reynolds, Clarence Barnett and Albert Tavernier.



**BLUEBIRD PHOTOPLAYS**  
PRESENT  
**VIOLET MERSEREAU**  
in  
**"The Boy Girl"**  
The Romantic Story  
of a Tomboy  
Directed by **EDWIN STEVENS**  
Book through your local **BLUEBIRD Exchange** or  
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# MOVING PICTURES

## K-E-S-E INCREASES OUTPUT.

Beginning April 2, K-E-S-E will release a feature every week. Heretofore their releases numbered forty each year, with an occasional super-feature. This organization announces that contracts on the new basis will be accepted and sought immediately.

George Kleine, discussing this advanced departure of his organization, dwelt particularly upon the high-class product now being released through

K-E-S-E, and remarked incidentally about the enormous increase in expense about to be incurred with the production of these twelve extra features:

"We aim," said Mr. Kleine, "to offer exhibitors a service that assures him of being able to present money-earning pictures every day in the year without a break or skip. An exhibitor, under our plan of increased product, may sign for a year's production and his worry, at least so far as booking features, is at an end for a year, at least."

"Exhibitors will quickly realize that under our new plan they will get in our regular service twelve super-features each year or, in other words, we have decided to put twelve super-features at the disposal of exhibitors at regular service prices. There will be nothing under five reel, but if to properly produce a worthy picture it is found desirable to increase the footage this additional expense will be borne by our manufacturers and not charged to exhibitors."

## RUMORS ABOUT POWELL CO.

Although Mutual officials deny that there has been any friction with the Frank Powell Producing Company, which Mr. Powell is directing at College Point, L. I., reports have seeped in here that the new company, of which John R. Freuler is president and Powell vice-president, has had trouble. It is said that the first release, which was "The Greater Woman," with Marjorie Rambeau, was not satisfactory to some of the eastern stockholders. At the present time the Powell studio is working on two features, they being "Hedda Gabbler," with Nance O'Neil, and "The Debt," with Miss Rambeau.

The rumor that Powell had quit was stamped as unfounded at the Mutual offices, who also said that the first Powell picture, while not exceptional, was acceptable to them.

It was intimated that a report to disparage Powell might have arisen through the divorce action lately begun against the director.

The reports have it that Mutual has had some sort of trouble with Powell, as has also Nance O'Neil, Miss O'Neil refusing to work with him. Her contract holds good with Mutual and she may work with another director.

According to the rumors the financial man back of the Powell company is understood to be dissatisfied with the director's work and that he may be compelled to resign.

## MORE LIBEL SUITING.

The war of the motion picture trade journals goes merrily on and there are libel suits galore.

Not content with bringing suit for \$100,000 for libel against the Exhibitors' Trade Review, William Johnson, editor of the Motion Picture News, a few days ago brought a personal suit against Merritt Crawford, managing publisher of the Trade Review, and on Wednesday the Motion Picture News Co. served papers on the Exhibitors' Trade Review, asking \$100,000 for alleged libeling.

A process server has been seeking another member of the Trade Review staff, this week, with papers in still another suit.

## SUPREME CORP. SPREADING.

The Supreme Pictures Corporation, which has Blanche Sweet under contract, is also reported to have obtained the services of Virginia Pearson and Alice Joyce and have obtained an option on Lillian Gish. The Supreme will have subsidiary to it the Sunbeam Photo Plays, which has Mitzi Hajos under contract. Miss Hajos will begin her picture work immediately upon the end of the tour of "Pom Pom." Both companies will use the Sunbeam Studios at Glendale, L. I., at the plant originally erected by the Mirror Films Company. Work will begin actively there this month. Both companies will release through Mutual.

## GOLDFISH BREAKS LEG.

Samuel Goldfish, while playing handball at the City Athletic Club last Saturday, broke his leg and will be confined to his home for several weeks.

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Her life blasted by environment, she became  
a social vulture wrecking one man's career  
and slaying another

# WILLIAM FOX PRESENTS VIRGINIA PEARSON IN Sister Against Sister

WRITTEN BY MARY MURILLO

DIRECTED BY JAMES VINCENT

## FOXFILM COMEDY SERVICE

—Mach 5th WILLIAM FOX Presents  
Henry Lehrman's Master Comedy—

## THE HOUSE OF TERRIBLE SCANDALS

The biggest, funniest, most smashing comedy ever made

Any exhibitor can show it, because —  
Foxfilm Comedies are released  
Independent of Regular Fox Program —

## THE WAX MODEL.

Julie Davenant.....Vivian Martin  
Melville Rochester.....Thos. Hardy  
John Ramsey.....George Fisher

This dramatic story really proves to be a comedy at the moments it is supposed to be dramatically intense. It is a Pallas-Paramount feature, that was directed by E. Mason Hopper, and, to say the least, Mr. Hopper has done his work very badly indeed, for he has turned out a feature that is given over mostly to posing by the leading man, and even though the leading man is fairly good looking, that is, as good looking as a double for Lou-Tellegen can be. There is no reason on earth why an audience should be inflicted with long drawn-out individual posings on his part. This slows up the action and causes the picture to drag. It also brought a number of laughs from an East 42nd Street audience where the feature was recently shown. Mr. Hardy is really a capable actor, as is displayed in flashes through the picture, and with the right sort of direction should prove himself a popular picture idol. Miss Martin, the star, playing the role of a little French girl, is altogether charming, and gives the necessary life to a role that is light but not difficult. The surprise of the picture is Helen Eddy, playing the role of Rochester's sister. Here is a girl that will bear watching and as long as she is individualized herself, in manner of hairdressing as she does in this picture, she will stand out. She also shows flashes of pantomimic ability that will stand her in good stead later. The story of "The Wax Model" is simple in the extreme, but yet comprises attention. A youthful bookloving reclusive falls in love with a model displayed in the shop of a creator of gowns. Eventually he meets the original and falls in love with her. But she gives him cause to doubt her and he refuses to see her afterward. Finally as she is about to die because of the lost love, he rushes to her side and she recovers. It would have been far better for the story to have let her die. There are stretches where too poor direction is only too evident. One in particular is where Rochester, in evening clothes, rushes to the gown shop and wrecks the wax figure. It is quite apparent that the time is mid-afternoon, judging from the costumes worn by every one else in the scene, and yet here is a precise Englishman who has a valet in constant attendance, rushing out into London at tea time attired in evening clothes. There are other touches that are worse. Incidentally the reason for the model living in the room adjoining that of the sculptor, with a door connecting. And by the by what became of the same sculptor's wife? These are but a few of the loose ends.

Fred.

## ARE PASSIONS INHERITED?

A little picture turned out by Warner Brothers which should prove a draw for one day in the cheaper houses on the strength of its suggestive title. It would not have a chance in any house ever that time. The story deals with a bad boy who beats his wife and is sent to jail for 10 years, his wife dying and their child reared by a widow. The child inherits some of the bad in her father, with her life up and down affair between good and bad. After a lapse of 15 years she becomes a plant in a dance hall and barely escapes in several escapades. She meets a Westerner and is married, going to his ranch to live. She leaves him to return to her former haunts, and with a few more complications arising, the thing comes to a satisfactory finish. The best portion of this production is the ranch stuff, which shows some typical western life that still remains interesting. The picture has an abundance of action, being one continual fight. The cast is headed by Dorothea Farley and William Conklin. Conklin is a most realistic scrapper, the fight scenes with him the central figure well staged. Miss Farley does well enough with her role. "Are Passions Inherited?" is a nicolodeon production that does not require brain work to follow the story.

## MUTINY.

Esther Whitaker.....Myrtle Gonzales  
Aaron Whitaker.....Jack Curtis  
Grandfather Whitaker.....George Hernandez  
Caleb Tilden.....Fred Harrington  
Jacob Babcock.....Val Paul  
Eben Wiggs.....E. J. Brady

Bluebird's March 12 release is next week's feature at the New York Rialto—sufficient recommendation in itself. It was written and produced by Lynn F. Reynolds, photographed by Clyde E. Cook, and is one of those sea-water stories that tend to breathe a fresh beautiful coast and ocean visualisation. Esther (Myrtle Gonzales) loves Caleb Tilden, but her father, owner of a sailing vessel, has betrothed her to Jacob Babcock, his first mate. At the instigation of her grandfather the girl marries Caleb secretly, and when a child is about to be born to her her father, thinking she has dishonored herself, takes her aboard his vessel. There is some red-blooded action, such as mutiny on board, the wrecking of the vessel in a storm, etc., making for five interesting reels to the average picture patron.

Jolo.

## THE VICAR OF WAKEFIELD.

The Vicar of Wakefield.....Frederick Warde  
Mrs. Primrose, the vicar's wife Carey Hastings  
George Primrose.....Boyd Marshall  
Othello Primrose.....Kathryn Adams  
Sophia Primrose.....Gladya Leslie  
Moses Primrose.....William Parke, Jr.  
Dick Primrose.....Tulla Bell  
Bill Primrose.....Barbara Howard  
Mr. Burchell.....Thomas A. Curran  
Squire Wilmot.....Robert Vaughn  
Arabella Wilmot.....Grace de Carlton  
Mr. Wilmot.....Arthur Bauer  
Jenkinson.....Morgan Jones

The much-heralded Thanhouser (Pathe) feature production of Oliver Goldsmith's novel, "The Vicar of Wakefield," is being shown this week at the Rialto and, in most respects, lives up to its advance promises. Thanhouser has gone to unusual care in the creation of atmospheric detail, but at times falls down woefully with such errors of direction as screening a picket fence for a view in England. Mr. Thanhouser has visited Great Britain at least once and should know that such things do not exist—and never have—in that country. Then again they didn't have wagons with iron rims in the period in which the Goldsmith story was laid. He has fared better with his interiors, which are admirably done. Ernest Warde, the director, has done well on the whole, but the bulk of the glory should go to his father, Frederick Warde, in his magnificent portrayal of the old vicar, who goes through a series of misfortunes and finally sees his two daughters married to noblemen. All things considered, "The Vicar of Wakefield" will prove a credit to the Pathe program.

Jolo.

## BETTY TO THE RESCUE.

A Lasky multiple reeler featuring Fannie Ward and dealing with an incident in the career of a California orange grower who is plunged into financial difficulties because of a frost that ruins his crops. Betty (Miss Ward) holds an interest in a gold mine, but her male partner, realising the wealth of the property, schemes to trim her of her share or force her to marry him. She is residing with the fruit grower, and when the fatal frost comes, defying even the warmth of the smudge pots, placed for a preventative against frost, she decides to pay a personal visit to her mine despite the statement of her partner that the vein is valueless. When she arrives, the miners "salt" the property with small nuggets, preferring to stand the loss themselves rather than see Betty disappointed. Eventually she learns of their trick and is temporarily brokenhearted, but after a blast one day she pulls down a board partition in the hold and behind it she finds a rich deposit of high valued ore. The discovery completes the story with the girl at the finale walking hand in hand with the orange grower, to whom she openly proposes marriage. The scenic effects are well handled, with the orange grove and mining town scenes standing out. Miss Ward makes a capital lead for a yarn of this style, and her support is fully up to the Lasky standard. It's a good feature as they run nowadays.

Wynn.

## MELTING MILLIONS.

George Walsh is featured in this, the latest Fox release in a story combining business

and sport, Walsh essaying the role of a reckless youth whose nickname is "Hell A Poplin," and whose escapades have been furnishing the papers of his home town with front page copy. Walsh inherits a fortune from his father, who approves it, air will a wish that he become the husband of Vera Morton (Veima Whitman). The will specifies that Walsh, who is cast for the role name of Jack Ballantine, settle down before he acquires the bulk of the inheritance. He tackles a business scheme, but that fails, taking with it \$15,000. Later on he visits a prize fight and during a rough and tumble battle over the referee's decision, Ballantine thinks he has killed the arbiter and rushes on a wild trip out of town. The train is held up by bandits and Ballantine wades through the lot, knocking them senseless as fast as they come, finally disappearing when he sees the sheriff, who, he imagines, is after him. The action continues right through the balance of the picture with Ballantine battling right and left, knocking opponents hither and thither until finally the complications are adjusted when Jane Billon (Anna Luther) comes into his life. Jack settles down after saving her from a gang of rough-necks. There is a world of action and speed in this feature, and while the director has gone to some extremes to provide it, the result is satisfactory in every sense of the word. Walsh is excellent in the role of football hero and his athletic ability stands him in good stead for this particular line of work. The female department of the cast is fully up to expectations and the exterior scenes are well high perfect. It runs along with the best of modern program features.

Wynn.

# EXTRA

The Universal Film Mfg. Co. is Now Ready to Receive Offers for Bookings on Its Stupendous Spectacular Attraction "20,000 LEAGUES UNDER THE SEA" in the Unsold State Rights Territory as Shown on the Map Below:



Prompted by the immense number of requests for bookings on its extraordinary production—Jules Verne's "20,000 LEAGUES UNDER THE SEA"—The Universal Film Mfg. Co. is now ready to receive offers for bookings in the unsold State Rights Territory as shown on the accompanying map.

"20,000 LEAGUES UNDER THE SEA" has just closed ninth successive capacity week at the BROADWAY Theatre, Broadway at Forty-first Street, New York City, with a record for crowds and capacity houses surpassing that of any film production that ever played on Broadway.

Already the following States have been sold: California, Nevada, Wyoming, Utah, Arizona, New Mexico, Colorado, Texas, Montana, North Dakota, South Dakota, Minnesota, Wisconsin, Illinois, Mississippi, Louisiana, Arkansas, Tennessee, Alabama, Georgia, Florida, South Carolina, Michigan, Ohio, Maine, Vermont, New Hampshire, Massachusetts, Connecticut, and Rhode Island.

The following States are those in which we will receive offers for bookings: Washington, Oregon, Nebraska, Kansas, Oklahoma, Iowa, Missouri, Indiana, Kentucky, West Virginia, North Carolina, Virginia, Pennsylvania, Maryland, New York, New Jersey, Delaware, Idaho. Be advised that "20,000 LEAGUES UNDER THE SEA" played to over \$1,300 in ONE DAY in Portland, Ore., with eight competitive feature productions, outdrew them all for crowds and outplayed them all for money taken in.

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## PRIDE AND THE DEVIL.

Doris Kenyon ..... Alma Hanlon  
John Allen ..... Leo Delaney  
Claude Duval ..... Bigelow Cooper  
Isabella Alverez ..... Pamela Vale

"A strange story, unusual, thrilling," so states the herald regarding "Pride and the Devil," an Apollo production, released by the Art Dramas, in which Alma Hanlon is starred. That it is a "strange story" is admitted, but that it is unusual or thrilling is shooting wide of the mark. It is just a good feature for the regular run of neighborhood houses, where it will be seen by the flat dwellers, and, rest assured, the ladies of those localities will tell each other about the yarn. It is the tale of a woman, transplanted from the simple social gayeties of a small town to New York by the man she married. She misses the little social functions, but he, engrossed in the struggle for success, sticks to his law books and fails to take his wife out into society. The result is that she becomes mixed in with one of the Bohemian sets and two men make a play for her. One is the son of her husband's employer and the other an elderly roue. The husband divorces her and she marries the employer's son. His father cuts him off and the boy takes to gambling for a living. Between wine, cards, and a "vamp" he soon goes to the devil entirely, despite the fact that his wife tries hard to save him. Finally the elderly roue, who has never given up the thought of winning the affection of the young wife, plants some money which the boy steals. The wife, learning of it, takes the money away from the husband and returns it. The "vamp," figuring a new method of blackmail that is as old as the hills, repairs to the apartment of the roue with the husband. The two break down the door, and the husband, egged on by the "vamp," demands \$50,000 for his wife's stolen affections. There is a struggle and the roue is killed with a blow from a statuette. The husband then calls on the man that he succeeded as husband to the little country girl, to get him out of the clutches of the law. He is acquitted, on the strength of the plea that husband No. 1 makes, which shows up the little girl as black as possible. But later the ex-husband-lawyer overhears the talk between his lately acquitted client and the

"vamp" and sees with whom the fault lay. He then rushes to find the little girl whose headstrong desire for the lights and gayeties of New York's night life led her to wreck her happiness. The finish of the story is weak. The girl on leaving the court-room wanders toward High Bridge and is about to commit suicide, but is rescued by one of the detectives in the employ of husband No. 1, and all ends happily with she resting in his arms. This is the sort of melodrama that the shop girls, etc., expect as an inner view of high social life, and as long as they want it and are willing to pay for it the picture producers might just as well turn it out. But as for advancing the screen art it won't go a very long way. Alma Hanlon plays the role of Doris Kenyon. This seems to be a rather clever dodge on the part of some one who wants to get the value of two picture names for the cost of one. It is this permitted to go on, one might just as well expect to see any number of star names used as characters for the advertising advantages. Fred.

## THE GATES OF DOOM.

Indore } ..... Claire McDowell  
Agatha } ..... L. C. Shumway  
Francis Duane ..... Jack Conolly  
Terence Unger ..... Mark Fenton  
Sir Ethelbert Duane ..... Tommie Dale  
Florence Duane ..... Alfried Allen  
Grand Duke Alexis ..... Francis MacDonald  
Jang Sahib ..... Lena Baskette  
Agatha, as a child

Universal's Red Feather five-reel feature, "The Gates of Doom," is a very hectic, sanguinary melodrama, laid mostly in India, written by J. Grubb Alexander and produced by Charles Swickard. The story is a trifle complicated in its unfolding, but is so replete with Oriental atmosphere and physical action that it is bound to hold one's attention. Some massive stock sets are effectively employed, and the details of costuming have been carefully looked after. This, added to a competent cast and intelligent direction, all contribute to the general result. "The Gates of Doom" will impress the popular picture patron as an important photoplay. Jolo.

## THE SECRET OF EVE.

Eve, in the Garden of Eden } ..... Mma. Petrova  
Hagar, the Gypsy Woman }  
Eve, the Quakeress }  
Eve, the Wife of Brandoe }  
Arthur Brandon ..... Arthur Hoops  
Robert Blair ..... William Hinkley  
Fothergill ..... Edward Roseman  
Deborah ..... Laurie Macklin  
Rosa ..... Florence Moore  
Beppo ..... George Merrill

Aaron Hoffman is at it again. He has written another "heart interest" story for the films, produced by Popular Plays and Players (Metro), scenarized by Wallace Clifton, directed by Perry Vekroff, to be released February 26. It starts off with an allegorical prolog, something about woman's constant quest for happiness. Then a gypsy woman leaves a baby on the doorstep of a Quaker household, and you know instantly that the next title will read: "Eighteen years later." The casting of Olga Petrova for an eighteen-year-old Quakeress is about as consistent as the story. After a series of very trite happenings—all of them as readily anticipated as the "Eighteen years later" title—she forgoes her intention of drowning herself and becomes an attendant in a home for blind children. So when the hero finds her there she says: "In forgetting self and helping others I have found the secret of happiness." From which it must be inferred that when she places her head on the hero's shoulder for the clinch it is to please him and not because she has any personal longing. Jolo.

## HELL MORGAN'S GIRL.

Lola ..... Dorothy Phillips  
Olga ..... Lilyan Rosine  
Oliver Curwell ..... Joseph Girard  
Roger Curwell ..... William Stowell  
"Hell" Morgan ..... Alfred Allen  
Sister Noble ..... Los Chaney

We have had the story of "Hell Morgan's Girl" before in many forms—that of a rich man's son who is disowned by his father because he refuses to abandon art for business. In this instance, however, the boy doesn't become a world-famous painter, but a common drunkard, eventually redeemed by the daughter of a dive-keeper on the Barbary Coast.

Also in this instance the scenes depicting life in "Prisco" just prior to the earthquake rattle with the best of that sort of motion picture work. The "dive" stuff is so vivid that it realism is positively startling. The story is by Harvey Gates, scenario by Ida May Park directed by Joseph De Grasse, photographed by King Gray. Their fine work, aided by Dorothy Phillips in the leading role, supported by a company of screen artists, has made of "Hell Morgan's Girl" a feature that could stand state righting a lot better than several that are being foisted upon exhibitors in that manner at the present time. It's a Blue bird, with March 5 as its release date. Jolo.

## THE GLORY OF YOLANDA.

Anita Stewart is starred in this Greater Vitagraph five-reeler which embraces a Russian story. Yolanda is a peasant girl dancer who is discovered by a duke, who takes her to Petrograd to attend a ballet school. The girl is set up in a beautiful home with her mother, the duke meeting all bills. Her progress in the dancing line is rapid and she is prepared to make her debut when her mother dies. The duke is most attentive, but the girl falls in love with an artist. Her brother while visiting her charges her with being the duke's mistress. The girl is upset over this state of affairs, but secures the return of her brother's confidence in her by introducing him to the artist as the man she is to marry. The duke, upon hearing of her love affair, is greatly enraged and has the artist arrested. The girl makes her debut as a danseuse and wins immediate favor. Her lover, however, is sentenced to Siberia and she gives up all to go with him, his release being promised by a prince with whom the girl is friendly. The duke in the meantime had been killed by her brother, who found him ill-treating his sister. The market has been flooded with these Russian stories, which invariably have a long line of unfortunates "sent to Siberia treading along to their cheerless destination. This is no exception, although this part comes only towards the last. Miss Stewart is well suited to the Russian girl role, although it seems improbable that she is the one that does the main portion of the dancing. Evart Overton as the artist is the other best bet in the cast. A fair program feature.

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## BACK OF THE MAN.

Ellen/Holton.....Dorothy Dalton  
Larry Thomas.....Charles Ray  
Muriel Brooks.....Margaret Thompson  
Sid. Wilson.....Jack Livingston  
President Brooks.....J. Barney Sherry

This is a business drama of twists and turns that resembles pretty much all of the business dramas that have gone before. There is one thing one is thankful for, however, that there isn't a stock ticker in the picture that the villain can rave over when he is on the verge of being ruined. The feature was turned out under the Triangle-Ince-Kay Bee brand and has Dorothy Dalton as the star, with Charles Ray as her principal support. It was written by Monte M. Katterjohn and directed by Reginald Barker, and for about three reels it goes along like a house afire, but toward the finish it slows down considerably, only to be lightened by a comedy touch in the last hundred feet or so. This relief pulls the picture out of the ruck and makes it possible. It is the tale of a country youth that enters big business as an office boy, because the president of the big concern was the boyhood companion of the youngster's father. He is a "boob" in the widest sense of the word, but through the constant guidance of a stenographer in the office (Dorothy Dalton) he rises successively to the position of private secretary to the president, and then to a membership in the firm. Finally the president decides that the boy is in line as a prospective son-in-law and takes care that his daughter and the youth are thrown together as much as possible. The boy is really in love with the stenographer, but she, realizing that marriage to her would mean ruining his chances in business, decides to sacrifice herself and she tells him that there is "a boy back home" waiting for her. The engagement of the financier's daughter and the youth is announced, but the girl is under the thumb of a blackmailer, who prevented the story of her being arrested in a raid on an opium den getting into the papers, and he forces her to a meeting, demands \$75,000 or he will spill the beans. She tries to open her father's safe to obtain securities to that amount. When the papers are not to be found by her, the blackmailer insists that she is "kidding" him and threatens her with a revolver. Believing his threat, she struggles with him and the result is that she is accidentally shot. Her fiancé, who is in the office is accused of the crime, and the stenographer has also been working late. (Now that looks funny). But when he is accused of the crime, his lawyer decides that if he and the stenographer are wedded she could not testify against him and a ceremony is performed. When the trial comes up the boy is cleared by the villain's confession and all ends happily. All in all the story is highly improbable, but it will get by as picture fiction. Fred.

## THE DANCER'S PERIL.

Vasto } .....Allice Brady  
Lola } .....Philip Hahn  
Grand Duke Alexis.....Montagu Love  
Michael Pavloff.....Alexis Kosloff  
Nicholas.....

This is an unusual and interesting play, laid partly in Russia and partly in Paris, without any Nihilists and devoid of attempts upon the life of the Czar. The Grand Duke has a secret marriage with the beautiful premiere of the Imperial ballet, and it does not meet with governmental approval, so the young woman is hustled off to Paris, while her infant girl is entrusted to the elderly mistress of the ballet school. The baby grows up to be a great danseuse like the mother, and makes a sensational success when the Imperial ballet goes to Paris. She has always been secretly watched over by emissaries of her father, but the old ruse who is impressario of the ballet picks her for his own, abducts her and seeks her virtue. The girl's mother, discovering this, shoots the would-be seducer, and in the nick of time the Grand Duke appears upon the scene, declares he did the killing to protect his wife's honor, and becomes reconciled to mother and disclosed to daughter. Alice Brady plays both of the leading roles and presents a singularly skillful exhibition of differentiation. This is accomplished with no great reliance upon makeup, and the two characterizations are rendered the more remarkable by some very striking double exposure photography in which both appear simultaneously. Montagu Love contributes a particularly well composed portraiture as the ancient Lothario who would ruin the fair young ballet star, and the acting throughout is excellent. The "big" scene shows the interior of the Paris Grand Opera House on an opera night, packed with spectators, when the "Scheherazade" ballet is danced upon the stage by Alexis Kosloff and a corps of 100 Russian dancers. Made by Peerless, issued by World, directed by Travers Vail, Max Schneider, cameraman. Jolo.

## WRATH.

Grand Duke } .....H. B. Warner  
Feodor } .....Shirley Mason  
Eve Leslie.....George Le Guere  
Adam Moore.....Edith Hallar  
Evelyn Burnham.....Charles Wellesley  
John Burnham.....Thea Talbot  
Olga, his daughter.....George Arvine  
Count Nikolai.....John Nicholson  
Ashraf Abdallah.....

The next release of McClure's series of "Seven Deadly Sins" is entitled "Wrath," directed by Theodore Marston, photographed by Charles Gilson and starring H. B. Warner. The star plays two roles—that of father and son, and there are a number of effective double

exposures very carefully timed. It is a drama of Russian intrigue, which always lends itself readily to action in photoplay productions, and when well acted and directed is sure fire suspense. This five-reeler is designed to depict the results of ungovernable anger as exemplified in the person of a Russian grand duke, who is governor of a Russian province, and insists that his son marry a woman he doesn't love. The son rescues an American girl from Ashraf, a Turk, who has kidnapped her and placed her in his harem. The son Feodor is told he must either marry the girl his father selected or be assigned to duty in a leper colony. Feodor runs off and marries the American girl, the grand duke has them captured, the wife is escorted to the Russian border and the son sentenced by his father to a year in prison. The wife in due time arrives in America, gives birth to a baby girl and, being penniless, turns her child over to an orphanage and herself goes to a convent. Sixteen years later the girl is grown up, adopted by a wealthy couple. The troubles through which the principals go and the machinations of the father to keep his son and daughter-in-law apart are sinister enough to satisfy the most exacting seeker after melodramatic action. The production has been exceptionally well done, excellently casted and should be favorably received wherever shown. Jolo.

## THE BLACK STORK.

Jack Lait's eugenic photoplay, "The Black Stork," produced by Whatron, Inc., and shown in Chicago some months ago, has been cut from seven to five reels and about to be exploited in a number of sections of the country, by the Sheriott Pictures Corp. It is founded on the discussion excited at the time by the refusal of Dr. Harry J. Haiselden of Chicago to perform an operation calculated to save the life of a defective infant. It is put forth as a plea for healthy offspring through the enactment of national eugenic laws. The cause and effect of the hereditary taint are admirably visualized through a series of medico-dramatic incidents with careful fidelity so as to leave no loophole for criticism on the charge of resorting to sensationalism at the expense of scientific facts, but these very details when brought so close to the layman for cruel, analytical survey are the acme of sensationalism minus the red fire. Those employed in portraying the important parts in the screening include Dr. Haiselden in person, Hamilton Revelle, Elsie Esmond, Jane Fearnly, Henry Bergman, Allan Murman, Edgar Davenport, George Moss. Mr. Bergman contributes a characterization—that of a mental and physical defective—calculated to make any man or woman hesitate about going into the business of rearing a family. Without undue preaching there is placed before you a series of statis-

tics going to show that our government votes millions for the healthy propagation of live stock and nothing for the creation of healthy children. It is bound to make one stop and think—think real hard. The effect of a viewing of "The Black Stork" upon an impressionable woman approaching matrimony, is due to be considered. No serious criticism on the manner of presenting so vital a subject. The one thing to take into account is the ethics of bringing it to the attention of the proletariat. Jolo.

## THE PROMISE.

Bill Carmody ..... Harold Lockwood  
Ethel Mantou ..... May Allison  
Buck Moncrossen ..... Lester Cuneo  
Charlie Mantou ..... Paul Willis  
Mrs. Appleton ..... Lillian Hayward  
D. S. Appleton ..... W. H. Bainbridge  
St. Ledger ..... George Fisher  
Miss Baker ..... Lolita Lorraine  
Fallon ..... John Stepping  
Stromberg ..... T. H. Gibson-Gowland

Produced by Yorke, released by Metro, story by James B. Hendryx, adapted by Richard V. Spencer from the novel of the same name, directed by Fred J. Balshofer, photographed by Antonio Gaudio, is the pedigree of "The Promise." In spite of this formidable array of talent, it is a very conventional story—a rich man's son quarrels with his father because he is upbraided for frequenting the white lights instead of attending to business, goes west to work as a lumber jack, whips the bully of the camp and wins the girl. Everything that could possibly be done for garnishing such a tale has been provided, but the bald fact remains that it is just a regulation story and no amount of embellishment can alter it. Jolo.

## THE FORTUNES OF FIFI.

Fifi ..... Marguerite Clark  
Cartouche ..... William Sorelle  
Duvernet ..... John Sainpelle  
Julie ..... Yvonne Chavalier  
Madame Bourcet ..... Kate Lester  
Louis Bourcet ..... Jean Gauthier  
The General ..... J. K. Murray  
"The Fortunes of Fifi," a Famous Players (Paramount) feature, starring Marguerite Clark, story by Molly Elliot Seawell, directed by Robert Vignola, photographed by William Marshall, is this week's attraction at the Strand. It is an ideal role for Miss Clark, the kind that have made her famous as a picture star. It is a costume play and the atmosphere and other detail have been carried out with every semblance of fidelity. Of the excellent cast supporting Miss Clark, William Sorelle, in the part of Cartouche, stands out as an especially fine performance. "The Fortunes of Fifi" will rank as one of the Clark successes. Jolo.

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**VOCAL INSTRUCTIONS GIVEN BY PROFESSOR THOROUGHLY UNDERSTANDING THE ART OF SINGING. PRIVATE LESSONS GIVEN; ALSO CLASSES AT REASONABLE RATES.** PROF. ALNO, 255 W. 93d St., New York.

**WANTED**—For Summer Stock—Musical Comedy people; Soubrette; Comedians; Prima Donna; Juvenile and Straight Man. Steady work. Write C. R. Hagedorn, National Theatre, Detroit, Mich.

**WANTED**—Musical comedy costumes, for cash; must be in good condition; sets of eight. Murphy & Shy, 210 Gaiety Theatre Bldg., New York.

**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.

**WANTED**—Oriental dancers, chorus girls and stock burlesque people. H. S. Walker, Star Theatre, Jacksonville, Fla.

**WANTED**—Partner. Young man for vaudeville act as straight man to black face comedian. Must be good performer, otherwise do not apply. Jackson, c/o Variety, New York.

**WANTED**—To buy small Plush Green Drop, 1836; also musical comedy wardrobe; must be in good condition. Address M. J. Mcaney, Salem, Mass.

# SALE AND EXCHANGE

\$1 for 25 words. 3 cents each word over

**AUTOMOBILE**—High-class used car. Your car taken in trade or I will sell your car for you. Charlie Ahearn, Princeton Hotel, N. Y.

**BEAUTIFUL PHONOGRAPH—MAHOGANY CABINET WITH RECORDS.** LATEST EDITIONS. WILL SELL CHEAP. EDISON, c/o VARIETY, NEW YORK.

**CANARY BIRDS** educated. Feature on any bill. No other act like it. Makes everybody sit up and take notice. Act can work in one. For particulars write Prof. Pamahasika, 237 N. 6th St., Phila., Pa.

**CHARLIE CHAPLIN** dog for sale. Very funny, a big laugh. This dog impersonates Charlie Chaplin. Prof. Pamahasika, 237 N. 6th St., Phila., Pa.

**CHARLES LEONARD FLETCHER** will sell his famous Lambs' Gambol, one-act comedy, entitled "His Nerve," which he played on big-time, eighty weeks, five years ago. Bargain. Great star part for capable actor. Four male characters. Runs twenty minutes. No special scenery required. For terms address, coming week, Keith's, Washington, D. C.

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**EDISON PHONOGRAPH—LARGE OAK CABINET IN PERFECT CONDITION.** WITH NUMEROUS RECORDS. WILL SELL CHEAP. WRITE JOEL, 517 W. 14TH ST., NEW YORK.

**EXTRAORDINARY OPPORTUNITY.**—Will sell choice of two exceptionally large healthy Chimpanzees, the best trained animals ever produced in this world; case of sale, have other business interests to take care of. Berger, 206 W. 42d St., New York.

**FOR SALE**—Comedy bicycles, all kinds, shapes, sizes; and unicycle comedy props on wheels. Beautiful drop—Times Square scene; ten trunks; fifteen crates, all sizes. Charlie Ahearn, Princeton Hotel, New York.

**FOR SALE**—Dunfley Vacuum Auto Effect, cost \$125, sell \$25. Two sets Garland, new cable for sixteen lamps, Jac. lanterns included, \$30. Charlie Ahearn, Princeton Hotel, New York.

**FOR SALE**—COMPLETE WARDROBE OF FOUR CHANGES FOR CHORUS OF EIGHT GIRLS. VIRTUALLY NEW. USED BUT THREE DAYS. ALSO COMPLETE SET OF EXTERIOR SCENERY TOGETHER WITH TRUNKS, BOXES AND CRATES. A BARGAIN IF SOLD AT ONCE. BOX 7, c/o VARIETY, NEW YORK.

**GREEN PLUSH DROP**, in very good condition, will sell cheap. Can be seen by appointment only. Write Gordon, c/o Variety, New York.

**LARGE, FLAT TOP, Mahogany office desk**, in

## SHOWS CLOSING.

The second company of "Watch Your Step" closed Saturday in Allentown, Pa. Several members of the No. 2 company are joining the first company, which is being reorganized. The company now at the Standard, Newark, is reported as having 12 more weeks' booking.

Lancaster, Pa., Feb. 28.

"Oh, Oh, Delphine" celebrated its second closing of the current season Saturday. Trouble with the cast is again given as the reason.

"Sweethearts," the musical comedy under the management of Chris O. Brown, closed at Oswego, N. Y., Feb. 23. One of the chorus girls, named Champion, was left in Olean by the

very good condition, will sell reasonable. Hart, c/o Variety, New York.

**LARGE WARDROBE TRUNK FOR SALE;** CRETONNE LINED; VERY GOOD CONDITION; WILL SELL REASONABLE. TRUNK, c/o VARIETY, NEW YORK.

**MAGIC; ESCAPES; ILLUSIONS**—CHEAP. LESSONS FREE. Call or write. Catalog 4 cents. We Buy, Sell or Exchange used apparatus. Hornmann Magic Exchange, 470 8th Ave., New York.

**MISSION TABLE AND OFFICE CHAIRS.** SUITABLE FOR OFFICE. WILL BE SOLD REASONABLE. CAN BE SEEN BY APPOINTMENT ONLY. ADDRESS STANLEY, c/o VARIETY, NEW YORK.

**MOTION PICTURE MACHINE, WITH COMPLETE OUTFIT; WILL SELL REASONABLE.** IN VERY GOOD CONDITION. J. G., c/o VARIETY, NEW YORK.

**MOTOR CYCLE—PERFECT WORKING ORDER.** PROP. AUTOMOBILE, TOGETHER WITH SCENERY, LAMPS, TRUNKS, CRATES AND EFFECTS. PRODUCTION COMPLETE. MAKE QUICK OFFER. ARTHUR KINGSLEY, c/o VARIETY, NEW YORK.

**NEW SCENERY FOR SALE**—Bargain. Palace wood, dark fancy, light fancy, plain chamber, four oilies drops, street landscape, palace, conservatory, picture sheet; two tormenters; drapery borders; red velvet drop. Fredericks, Gaiety Theatre Bldg., Room 409.

**OAK SIDEBAND AND 6 SOLID OAK CHAIRS;** IN VERY GOOD CONDITION; CAN BE SEEN BY APPOINTMENT; VERY REASONABLE. GREEN, 101 W. 141ST ST., N. Y.

**PURPLE VELVET DROP, NEW, 20x37.** WILL SELL REASONABLE TO QUICK BUYER. R. L. JOHNSTON, c/o VARIETY, NEW YORK.

**SEVERAL BANJOS,** in very good order; will sell reasonable. Have been used in a vaudeville act for a short while. Banjo, c/o Variety, New York.

**SIX-ROOM BUNGALOW** in Hempstead, L. I. Can be had furnished or unfurnished; practically new; party leaving town; must sell. J. J. Healy, c/o Variety, New York.

**STAMP BOOK WITH RARE COLLECTION OF STAMPS;** CAN BE PURCHASED REASONABLE. MISS E. M., c/o VARIETY, N. Y.

**THEATRICAL COSTUMES** that have been used in girl acts for a few weeks only; can be bought very cheap; very handsome. Costumes, c/o Variety, New York.

**USE NEW UP-TO-DATE SCENERY** for your act. We will take your old scenery and allow you for it on new up-to-date scenery, or repaint it. 326 Knickerbocker Theatre Bldg., New York.

company, she having had a fall on the ice and having broken her leg. The company is said to have lost \$7,000 on the tour. Leo Stark left it without notice before making the Oswego date.

"The Morris Dance" at the Little theatre will close March 8. The production will be sent to the storehouse and the house will remain dark.

The two remaining touring companies of "Peg o' My Heart," which Melville B. Raymond has on tour, will close tomorrow, one at Taylor, Tex., and the other at Clarksburg, Miss.

The second company of "Watch Your Step" (Mittenthals) closed last week.

New Orleans, Feb. 28.  
"The World of Pleasure" closes its season at Norfolk March 10.

# FALSE ALARM

Accustomed to stopping shows, FRANK WESTPHAL, thought,  
BUT, Mr. Darling, who manages said Opera House, refutes,  
as did other judges of vaudeville, and therefore,

# FRANK WESTPHAL

desires to inform the anxious public and his many kind friends he did not die at the Colonial Theatre, but was accorded more applause than is usually garnered in second position. AND—at Alhambra Theatre this week (Feb. 26), (a most enjoyable engagement, thanks to Mr. Harry Bailey) being Fourth is his USUAL BIG HIT.

Ask EDWARD S. KELLER.

In fond remembrance of Frank Westphal, who passed away in 2d position at the Colonial Theatre, New York (Feb. 19).



**BILLS NEXT WEEK.**

(Continued from page 17.)

**Savannah.**  
**BIJOU** (ubo)  
 (Jacksonville split)  
 1st half  
**Parish & Peru**  
**Willard & Wilson**  
**Norton & Ayers**  
**Carmen's Minstrels**  
**Black & White**  
**St. Louis**  
**COLUMBIA** (orch)  
**Caras & Comer**  
**McConnell & Simpson**  
**Jean Adair Co**  
**Willing Bentley & W**  
**Levey Haskell**  
**Lightners & Alex**  
**Prince**  
**Finch's Mules**  
**EMPERESS** (wva)  
**Frawley & West**  
**Big City 4**  
**Julie Ring Co**  
**Carley & Welch**  
 (One to fill)  
 2d half  
**Kay & Belle**  
**Smith & Kaufman**  
**Keno & Green**  
**Byal & Barry**  
**Lanette Sisters**  
**GRAND** (wva)  
**August & August**  
**Malnotta Duo**  
**Lee Barth**  
**Joete Flynn's Mine**  
**O'Neill & Gallagher**  
**Olga's Leopards**  
**PARK** (wva)  
**Transfield Sisters**  
**Dorothy Brenner**  
**Kane & Herman**  
**6 Waterlilies**  
 (One to fill)  
 2d half  
**C & A Glocker**  
**Frontal**  
**Green McHenry & D**  
**Merriman's Dogs**  
 (One to fill)  
**St. Paul**  
**ORPHEUM**  
 (Sunday opening)  
**Rae Samuels**  
**Edwin Arden Co**  
**Mason & Keeler Co**  
**Marmen Sisters**  
**Alice L Doll Co**  
**Skating Bear**  
**Stan Stanley 3**  
**Wright & Dietrich**  
**HIP** (abo)  
**Lieut Eldridge**  
**Murray & Love**

**Gillicople Girls**  
 (One to fill)  
 2d half  
**Andres Sisters**  
**Hayes & Wynne**  
**"Rich Girl, Poor Girl"**  
**Herbert Lloyd Co**  
**MacK Irwin**  
**PALACE** (wva)  
**Heras & Preston**  
**The Tamer**  
**Colored Gems**  
 (Two to fill)  
 2d half  
**Cook & Rothert**  
**Hector & Pals**  
**Mile Luxanne Ballet**  
**Gorman Bros**  
 (One to fill)  
**Schenectady, N. Y.**  
**PROCTOR'S** (ubo)  
**Will Oakland Co**  
**Johnson Howard & L**  
**Aerial Lloyds**  
**Low Wilson**  
**E & I Lowrey**  
**Noak**  
 2d half  
**Herr Jansen Co**  
**Minnie Allen**  
**Harry Gilfoil**  
**Lulu Coates**  
**Gusman 3**  
**Seabury & Price**  
**Scranton, Pa.**  
**POL'S** (ubo)  
 (Wilkes-Barre split)  
 1st half  
**De Burr Sisters**  
**Gust Cramer & G**  
**"Just for Instance"**  
**Alexander Bros**  
**Clark & Verdi**  
**Baseball 4**  
**Seattle**  
**ORPHEUM**  
 (Sunday opening)  
**Gina Morton Co**  
**Whitney & Burt**  
**Bmes & Altas**  
**Estelle Wentworth**  
**Wheeler & Dolan**  
**Bert Leslie Co**  
**Onri & Doller**  
**PANTAGES** (p)  
**Leo & Mae Leik re**  
**Oakland Sisters**  
**Bernardi**  
**Cadora**  
**Friend & Downing**  
**Lawis & V Kaufman**  
**Sioux City, Ia.**  
**ORPHEUM** (wva)  
 (Sunday opening)  
**Dunbar's Hussars**

**Lane & Harper**  
**Gilroy Hayes & M**  
**Ray Snow**  
 (One to fill)  
 2d half  
**Low Hoffman**  
**Relit & Murray**  
**6 Colonial Belles**  
**Tower & Darrell**  
 (One to fill)  
**Sioux Falls, S. D.**  
**ORPHEUM** (wva)  
 (Sunday opening)  
**E T Alexander Co**  
**Kramer & Ross**  
**Whitneys Operatic Dis**  
 (One to fill)  
 2d half  
**Marlo & Duffy**  
**Glady Vance**  
**Lorraine & Duffy**  
**Happy Harris & D**  
**South Bend, Ind.**  
**ORPHEUM** (wva)  
 (Sunday opening)  
**"Up to You J Henry"**  
 2d half  
**Clown Seal**  
**Gracie Emmett Co**  
**Vine & Temple**  
**Slatkos Rollickers**  
 (One to fill)  
**Spokane**  
**PANTAGES** (p)  
**B "Swede" Hall Co**  
**Patricola**  
**"Bachelor's Dinner"**  
**Taber & Greene**  
**Samoy**  
**Springfield, Ill.**  
**MAJESTIC** (wva)  
 (Sunday opening)  
**C & A Glocker**  
**Foley & O'Neill**  
**Gonne & Albert**  
**James Howard**  
**McKay & Earl**  
**"Win Garden Revue"**  
 2d half  
**Warren & Templeton**  
**Nora Kelly Co**  
**Bernard & Scarth**  
**Coakley & Dunlevy**  
**Two Pikers**  
 (One to fill)  
**Springfield, Mass.**  
**PALACE** (ubo)  
**Louis Stone**  
**Frazier Buntz & H**  
**Farrell Taylor Co**  
**The Finish**  
**Crawford & Brod'r'k**  
**Be Ho Gray Co**  
 2d half  
**The Hennings**  
**Miller & Meyers**  
**Margie Gray**  
**Arthur Sullivan Co**

**King & Harvey**  
**The Miracle**  
**PLAZA** (loew)  
**Post & White**  
**Alfco Cartello**  
**Cathleen 5**  
**Bernard & Lloyd**  
**Rosa Renta Tr**  
 2d half  
**2 Kellos**  
**Joe Taylor**  
**Welmers & Burke**  
 (Two to fill)  
**Springfield, O.**  
**FAIRBANKS** (sun)  
**"Naughty Princess"**  
 2d half  
**Van Zants**  
**Nardene**  
**Broadway Revue**  
**Empire Comedy 4**  
**Stamford, Conn.**  
**ALHAMBRA** (ubo)  
 2d half (1-4)  
**Lady**  
**Earl & Sunshine**  
**Capt Kidd Ashore**  
**Walton & Dalberg**  
**Sorrette & Antoinette**  
**Syracuse, N. Y.**  
**TEMPLE** (ubo)  
**Mercedes**  
**Harry Gilfoil**  
**Minnie Allen**  
**Gusman 3**  
**Lulu Coates**  
**Seabury & Price**  
 2d half  
**Mercedes**  
**Johnson Howard & L**  
**Low Wilson**  
**Aerial Lloyds**  
**E & C Lowrey**  
**Noak**  
**CRESCENT** (ubo)  
**Harry Rose**  
**Ward & Curran**  
**Wayne & Warren**  
**Jack Gardner**  
**Lewis & Chaplin**  
**Musical Brittons**  
**Leaner & Ward**  
**Betts Chidlow & H**  
**Greene Miller & G**  
**HIP** (ubo)  
**Jonathan**  
**Wood & Manderville**  
**Phoenix 3**  
**Victors Mus Melange**  
**Black & Tan**  
**Kita Banyol Tr**  
**Tacoma**  
**PANTAGES** (p)  
**Dix & Dixie**  
**Grace Edmonds**  
**Mystic Bird**  
**Frank Fogarty**

**Berle Girls**  
**Mack & Velmor**  
**Terre Haute, Ind.**  
**HIPP** (wva)  
**(Evansville split)**  
 1st half  
**Curtis' Dogs**  
**"Sept Morn"**  
**Law Madden**  
**Three Bartos**  
**Denny & Dunigan**  
**Toledo**  
**KEITH'S** (ubo)  
**"At the Party"**  
**Bonita & Hearn**  
**Avon Comedy 4**  
**S Miller Kent Co**  
**Nelson Waring**  
**McShane & Hathaway**  
**Ishakawa Japs**  
**Harry Vivian Co**  
**"Patricia"** (film)  
**Toronto**  
**SHEA'S** (ubo)  
**Cal Boy's Band**  
**S Tucker Co**  
**Burt & Johnson**  
**Yates & Wheeler**  
**Morgan & Gray**  
**Kerr & Weston**  
**El Key Sisters**  
 (One to fill)  
**YONGE** (loew)  
**Newsboys 6**  
**Case for Sherlock**  
**6 Serenaders**  
**Jack Goldie**  
**Adonis & Dog**  
 (Two to fill)  
**Trenton, N. J.**  
**TAYLOR O H** (ubo)  
 2d half (1-4)  
**Dora Hilton**  
**F & L Brush**  
**Barry Nelson & B**  
**Canfield & Barnes**  
**Roland Travers Co**  
**Troy, N. Y.**  
**PROCTOR'S** (ubo)  
**Conroy & Models**  
**Kaufman Bros**  
**Imp Chinese 2**  
**"The Cop"**  
**John W Ransome**  
**Elvira Sisters**  
 2d half  
**"Mother Goose"**  
**B & N Gordon**  
**Davenport & Rafferty**  
**The McIntyres**  
**Utica, N. Y.**  
**COLONIAL** (ubo)  
**Clair & Atwood**  
**Kelly Hart & G**  
**Spencer Charles Co**  
**Donovan & Lee**  
**"Dream of Orient"**  
 2d half  
**Valentine & Bell**  
**Johnson & Johnson**  
**June Mills Co**  
**Capt Auger Co**  
**Vancouver, B. C.**  
**ORPHEUM**  
**Cross & Josephine**  
**Newhoff & Phelps**  
**F & A Astaire**  
**Lydia Barry**  
**Rice Elmer & T**  
**"The Cure"**  
**Linn's Girls**  
**PANTAGES** (p)  
**Mahoney & Auburn**  
**Elizabeth Otto**  
**4 Casters**  
**The Langtons**  
**Klein Bros**  
**Reynolds & Donegan**  
**Victoria, B. C.**  
**PANTAGES** (p)  
**Morton Bros**  
**"Jungle Man"**  
**Amores & Mulvey**  
**Daley Jerome**  
**Harry Rose**  
**"Motor Madness"**  
**Virginia, Minn.**  
**LYRIC** (wva)  
 (9-11)  
**Bollinger & Reynolds**  
**Tas Weatherford**  
**Klass & Walman**  
**Inas Troupe**  
**Washington, D. C.**  
**KEITH'S** (ubo)  
**Eva Tanguay Co**  
**Emily Ann Wellman**  
**La Sylph**  
**Bowman Bros**  
**Spencer & Williams**  
**3 Sullys**  
**Chas L Fletcher**  
**Skating Venues**  
**"Patricia"** (film)  
**Waterbury, Conn.**  
**POL'S** (ubo)  
**Eddie Hill**  
**Gates & Duval**  
**Margie Gray**  
**La Veer**  
**Stephens O'Rourke**  
**Polishing Papa**  
 2d half  
**Devoe & Starsa**

**Waterloo, Ia.**  
**MAJESTIC** (wva)  
 (Sunday opening)  
**"Vanity Fair"**  
 2d half  
**Millar Sisters**  
**"Law Party"**  
**Webb & Elliott**  
**Rosa Bros**  
 (One to fill)  
**Wheeling, W. Va.**  
**VICTORIA** (sun)  
**Henry Gunson**  
**Clem Bevins Co**  
**Brown Harris & B**  
**5 Musical Hedges**  
 2d half  
**The Halkings**  
**Jackson & Florence**  
**Swor & Avery**  
**"Top of Roof"**  
**Wilkes-Barre, Pa.**  
**POL'S** (ubo)  
 (Scranton split)  
 1st half  
**M & B Hart**  
**The Circus**  
 (Four to fill)  
**Williamsport, Pa.**  
**MAJESTIC** (ubo)  
**Maude Ryan**  
**Frity Lucy & B**  
**Barry Nelson & B**  
**Joe Daniels**  
**Betts Chidlow Tr**  
**Barbers Arabs**  
 2d half  
**The Postos**  
**Jane Conley**  
**Fields & Bernie**  
**Mercant's Dogs**  
 (Two to fill)  
**Winnipeg**  
**ORPHEUM**  
**Els & French**  
**Madell Watts & T**  
**Hardin Lloyd**  
**Chas Grapevin Co**  
**Palfrey Hall & B**  
**The Norvelles**  
**Mme Jemelli**  
**PANTAGES** (p)  
**Kinsamawa Japs**  
**Knickerbocker 4**  
**Paul Decker Co**  
**Marconi Bros**  
**Chris Richards**  
**"Phun Plenda"**  
**STRAND** (wva)  
**The Ferraros**  
**Hooper & Burkhart**  
**Kelly Hart & G**  
**Bill Bear Indians**  
**Worcester, Mass.**  
**POL'S**  
**Devoe & Starsa**  
**Burns & Foron**  
**Potter & Hartwell**  
**King & Harvey**  
**The Miracle**  
 2d half  
**Louis Stone**  
**Fletcher Driscoll Co**  
**Crawford & Brod'r'k**  
**Farrell Taylor 3**  
**Be Ho Gray Co**  
**PLAZA** (ubo)  
**Hill & Syvoni**  
**Pierce & Masse**  
**"Tillie from Plead'ly"**  
**Muller & Meyers**  
**Jack Alfred Co**  
 2d half  
**Local**  
**Gates & Duval**  
**J Warren Keane Co**  
**Conroy & O'Donnell**  
**Vacuum Cleaners**  
**Yonkers, N. Y.**  
**PROCTOR'S** (ubo)  
**Edwds Band Box Rev**  
**Hen Jansen Co**  
**3 Hickey Bros**  
**"Marooned"**  
**Dana Girls**  
**3 Reynolds**  
 2d half  
**Mrs Thos Whiffen Co**  
**Madga Dahl Co**  
**Kramer & Kent**  
**Winchester & Clair**  
**Plegue**  
**York, Pa.**  
**OPERA H** (ubo)  
**Great Johnson**  
**Beaumont & Arnold**  
**Beatrice McKensie Co**  
**Princeton 5**  
 (One to fill)  
 2d half  
**Laypo & Benjamin**  
**Jean Moore**  
**Van & Carrio Avery**  
**Noodles Fagan Co**  
**Youngstown, O.**  
**HIP** (ubo)  
**Harry Green Co**  
**"Creston"**  
**The Clipse**  
**Santley & Norton**  
**Shannon & Annis**  
**Fay 2 Coleys & F**  
**C & A Wilkins**  
**The Rosearies**

**BURLESQUE ROUTES**

March 5 and March 12.

"A New York Girl" 5-7 Cohen's Newburgh 8-10 Cohen's Poughkeepsie 12 New Hurlig & Seamon's New York.  
 "Americans" 5 Gayety Chicago 12 Majestic Ft Wayne Ind.  
 "Alo Girls" 5 Howard Boston 12-14 Orpheum New Bedford 15-17 Worcester Worcester Mass.  
 "Beauty Youth & Folly" 5 Star Toronto 12 Savoy Hamilton Ont.  
 "Behman Show" 5 Gayety Toronto 12 Gayety Buffalo N Y.  
 "Bon Tons" 5 New Hurlig & Seamon's New York 12 Empire Brooklyn.  
 "Bostonians" 5 Grand Hartford 12 Jacques Waterbury Conn.  
 "Bowery Burlesquers" 5 Berchel Des Moines Ia 12 Gayety Omaha Neb.  
 "Broadway Belles" 5 Englewood Chicago 12 Gayety Milwaukee.  
 "Burlesque Review" 5 Gayety Omaha Neb 12 L O.  
 "Cabaret Girls" 5 Cadillac Detroit 12 L O.  
 "Charming Widows" 5-6 Amsterdam Amsterdam 7-10 Hudson Schenectady 12-13 Binghamton 14 Oneida 15-17 Inter Niagara Falls N Y.  
 "Cherry Blossoms" 5 So Bethlehem 6 Easton 7 Pottstown Pa 8-10 Grand Trenton N J 12 Star Brooklyn.  
 "Darling of Paris" 5 Empire Cleveland O 12-13 Erie 14 Ashtabula Pa 15-17 Park Youngstown O.  
 "Follies of Day" 5 Gayety Washington D C 12 Gayety Pittsburgh.  
 "Follies of 1917" 5-6 Erie 7 Ashtabula Pa 8-10 Park Youngstown O 12 New Castle 13 Johnstown 14 Altoona 15 Harrisburg 16 York 17 Reading Pa.  
 "French Follies" 5 L O 12 Englewood Chicago.  
 "Follies of Pleasure" 5 Savoy Hamilton Ont 12 Cadillac Detroit Mich.  
 "Ginger Girls" 5 Academy Jersey City 12 Gayety Philadelphia.  
 "Girls from Follies" 5 Buckingham Louisville Ky 12 Lyceum Columbus O.  
 "Girl from Joyland" 4-6 O H Terre Haute Ind 12 Gayety Chicago.  
 "Globe Trotters" 5 Gayety Buffalo 12 Corinthian Rochester N Y.  
 "Golden Crook" 8-10 Park Bridgeport Conn 12 Colonial Providence R I.  
 "Grown Up Babies" 5 Gayety Baltimore Md 12 Trocadero Philadelphia.  
 "Hastine's Big Show" 5 Star Cleveland 12 Empire Toledo O.  
 "Hello Girls" 5-4 Binghamton 7 Oneida 8-10 Inter Niagara Falls N Y 12 Star Toronto.  
 "Hello New York" 5 Gayety Montreal 12 Empire Albany N Y.  
 "Hello Paris" 5 Majestic Scranton Pa 12 Gayety Brooklyn.  
 "High Life Girls" 5 Star Brooklyn 12-13 Holyoke Holyoke 14-17 Gilmore Springfield Mass.  
 "Hio Hio Hooray Girls" 5 Jacques Waterbury Conn 12-14 Cohen's Newburgh 15-17 Cohen's Poughkeepsie N Y.  
 "How's Sam Show" 5 People's Philadelphia 12 Palace Baltimore.  
 "Irvin's Big Show" 5 Olympic Cincinnati 12 Columbia Chicago.  
 "Lady Buccaneers" 5 Gayety Brooklyn 12 Academy Jersey City.  
 "Liberty Girls" 5 Colonial Providence R I 12 Casino Boston.  
 "Lid Litters" 5 New Castle 6 Johnstown 7 Altoona 8 Harrisburg 9 York 10 Reading Pa 12 Gayety Baltimore Md.  
 "Maestrics" 5 Lyceum Dayton 12 Olympic Cincinnati O.  
 "Maid of America" 5 Gayety St Louis Mo 12 Star & Garter Chicago.  
 "Marion Dave" 5 Orpheum Paterson 12 Empire Hoboken N J.  
 "Merry Rounders" 5 Gayety Detroit 12 Gayety Toronto.  
 "Midnight Maidens" 5 Columbia New York 12 Casino Brooklyn.  
 "Military Maids" 5 Olympic New York 12 Majestic Scranton Pa.  
 "Million Dollar Dolls" 5 Corinthian Rochester 12-14 Bantable Syracuse 15-17 Lumborg N Y.  
 "Mischievous Makers" 5 Gayety Minneapolis 12 Star St Paul.  
 "Monte Carlo Girls" 5 Gayety Milwaukee 12 Gayety Minneapolis.  
 "Pace Makers" 5-7 Orpheum New Bedford 8-10 Worcester Worcester Mass 12-13 Amsterdam Amsterdam 14-17 Hudson Schenectady N Y.  
 "Parian Filirts" 5 Mt Carmel 6 Shenandoah 7-10 Majestic Wilkes-Barre 12 So Bethlehem 13 Easton 14 Pottstown Pa 15-17 Grand Trenton N J.  
 "Puss Puss" 5 Empire Newark N J 12 Casino Philadelphia.  
 "Record Breakers" 5 Century Kansas City 12 Standard St Louis Mo.  
 "Reveals All" 5 Casino Boston 12 Columbia New York.  
 "Review of 1917" 5-6 Holyoke Holyoke 7-10 Gilmore Springfield 12 Howard Boston Mass.  
 "Rosalind Girls" 5 Gayety Pittsburgh 12 Star Cleveland O.  
 "Sent Morning Glories" 5 Majestic Ft Wayne Ind 12 Buckingham Louisville Ky.  
 "Shinan Sam" 5 Empire Albany 12 Gayety Boston.  
 "Sightseers" 5 Casino Brooklyn 12 Empire Newark N J.  
 "Social Follies" 5 L O 12 Century Kansas City Mo.  
 "Roma Show" 5 Empire Hoboken 12 People's Philadelphia.  
 "Sniceel's Revue" 5 Gayety Kansas City 12 Gayety St Louis Mo.

**NEXT WEEK**

AT THE

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**SCARPIOFF**

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**VARVARA**

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"Scarpioff's sublime voice thrilled me as no other singer has."

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# HAWAIIAN BUTTERFLY

Words by George A. Little

Music by Billy Baskette and Joe Santly

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A WONDERFUL FOX TROT

now, and you will find that we have not overestimated it one bit!

A WONDERFUL FOX TROT

HERE'S THE NEW BALLAD THAT'S GOT 'EM ALL TALKING!

“WON'T YOU

# GIVE ME A CHANCE

TO LOVE YOU?”

Lyric by Joe Goodwin

Music by Jimmy Monaco

Read the lyric and then you'll know why it will be the biggest ballad hit since 'That's How I Need You' by the same author

## FIRST VERSE

All of the poor have a chance to grow rich,  
All of the weak to grow strong;  
Most everyone under the sun  
Has a chance to be right when they're wrong;  
Everyone, dear, has a chance, you'll agree;  
Why can't it be so with me?

## CHORUS

The rain gives the flowers a chance to grow;  
The night gives the moon a chance to shine;  
There are chances for all,  
For the great and the small;  
Is there no chance for this heart of mine?

(Copyrighted, 1917, for all countries by Leo. Feist, Inc.)

The sky, way up high, gives the sunlight a  
chance;  
We're glad when it comes shining through;  
And the Lord up above gave us our chance to  
love;  
Won't you give me a chance to love you?

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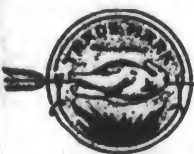
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Pork . . . . 50  
Veal . . . . 55  
Beef . . . . 40  
Spaghetti . 25

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Seymour & Wms (C)  
Sharp Geo. E. (C)  
Shapiro Francis (SF)  
Shaw Joe (C)  
Shirley Florence  
Showden Atha  
Sidney Tom D  
Simmons J D (C)  
Smith Thomas R  
Smith Ruby (C)  
Spellman Jeanette

Spitzer Maurice (C)  
Stroch Capt.  
Stafford J M (C)  
Stagner Chas (C)  
Stahlsmith Miss R  
Starr Mr M  
Steel Billie  
Sterling & Love (C)  
Sterling Robt (C)  
Stevens Harry (C)  
Stevens Mrs Leo

Stewart Margaret  
Stuart Reggie (C)  
Sully Dan & Lora  
Sully Estelle  
Sier Young Kawi  
(Reg)  
Sylvester Harry

T  
Tanner Harry  
Tarr Jane M  
Teala Peggy  
Terriere Alma  
Thalen Duo  
Thompson B C  
Tiffany Maud  
Tint Al (C)  
Todd Edna (C)  
Toner Mrs Thos  
Townsend Geo W  
Travers Helen A  
Tremaine Musical  
Turner Anna (C)  
Turner Willa (C)  
Turple Violet (C)

V  
Valentine Geo J  
Vail Muriel (SF)  
Van Camp Jack  
Vaughn Arthur (C)  
Vert Hazel (C)  
Vincent Madge  
Virden Lew (C)  
Von Dell  
Von Rabe Mrs K  
Vox Dorothy

W  
Wakefield Frank L

Waldron Jack  
Walker Frank (P)  
Walker Phil  
Walker Stuart A (C)  
Walmer Carl (C)  
Walrod & Zell  
Walsh Billy  
Wayne Chas  
Wayne Kathryn  
Weems Walter (SF)  
Welch Mrs E  
Welgas & Girle (C)  
West & Boyd (SF)  
Weston Mary (C)  
Whalen Chas  
White Gusie  
White Phil (C)  
Wichman George  
Wiggins Bert (C)  
Willis Bob (P)  
Wilson Sisters  
Wilson Al  
Wilson Daisy (SF)  
Wilson Hans  
Wilson Harry (C)  
Wilson Nettie  
Woods Margaret (C)  
Woods Thos E  
Woodside Mae  
Worth Madlyn (C)  
Wyndham Mac (C)

Y  
Yettano Euria  
Young Beulah  
Young Frances

Z  
Zell H  
Zora Gora (C)

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Over THE BALCONADES

**GOLDEN GLADES**

FOURTH FLOOR

Midnight Parade and Extravaganza Ice Ballet

At 7 P. M. and 12

Dine in a Warm Ice Palace and Dance Around the Glades. Skating  
Carnival Parade and Ballet in full view. ELISE, the Ice Queen,  
HARRY JOLSON and sixty other artists. More than 1,000 feet of  
real ice. Spacious floor for general dancing.

**SAME SHOW AT MIDNIGHT  
AS AT DINNER**

Select Your Own Grill Specialties in the Golden Glades.

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The SO DIFFERENT Dance music that has them all talking as it did in  
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**GIOLITO**

Dinner 75 Cents

With Wine

NEW YORK

NEW YORK CITY

**"THE RENDEZVOUS OF THEATRICAL'S BEST"****CHICAGO**

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Morris Rose, after several weeks' absconding  
in Chicago, returned to New York this week.

Addie Smith is now in charge of Ray  
Whitfield's stenographic work.

Karl Hoblitzelle is still in town, but may  
leave any day for his usual circuit trip  
through the south and southwest.

The Parkway, which some weeks ago tried  
pop vaudeville with its picture policy, has  
swung into the film column again.

Norine Coffey is herself again and playing  
an indefinite engagement at the Green Mill  
Gardens.



# THE INCOMPARABLE CATALOG

The world's greatest patriotic march song

## "LET'S ALL BE AMERICANS NOW"

(Berlin-Meyer-Leslie)

The song of the moment. The song of the day. The song of the season.  
Right at this critical time it will fit any act, any time, anywhere.  
Orchestrations in all keys. Rush your order for it now while the time is ripe.

BERLIN'S BEST BALLAD

### "When the Black Sheep Returns to the Fold"

A stirring sentimental ballad that will force the hardest audience to applaud.

THAT COMEDY IRISH SCREAM

### "Since Maggie Dooley Learned the Hooley Hooley"

The comedy Irish-Hawaiian song that makes them all stop.

THE HIGH CLASS SONG THAT WILL NEVER DIE

### "LOVE ME AT TWILIGHT"

It will go on for years and years.  
Balladists should not be without this.

THE SOMEWHAT DIFFERENT SONG

### "Yaddie Kaddie Kiddie Kaddie Koo"

Nothing at all like it anywhere.  
Try this one and you'll keep it in.

HERE IS ONE YOU CAN'T MISS

### "HOMESICKNESS BLUES"

It's away from anything in its own line ever written.

THE BEST OF ITS KIND ON EARTH

### "WAY DOWN IN IOWA"

A genuine hit for everyone. Add it to your list.

Another Berlin Winner

## "FROM HERE TO SHANGHAI"

Mere words cannot possibly explain the genuine value of this masterpiece. An expressive melody that will surely guarantee your success and one of those interesting Berlin lyrics that will have your audience humming on their exit.

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ACKNOWLEDGED GREATEST BALLAD OF THE DECADE !!!

# "A TEAR, A KISS, A SMILE"

By OTTO MOTZAN.

Artists Are Welcome at Our Studios, or Write Please.

Orchestrations in all keys.

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**EDIT THE  
STRICKLAND  
MODISTED**

**There Is  
As Much  
Difference**

between a Strickland gown on the stage as there is between a gown worn at a side show of a country fair and a Paris creation.

36 W. Randolph Street  
Phone Randolph 1720  
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Chicago, Ill.

The Victoria (north side) now announces a special price for the children at matinee, the kids being admitted for a jitney.

The Empire (West Madison street) appears to be doing big business with the Joseph Kessler company holding the boards.

M. L. Finkelstein, St. Paul, was in town the latter part of last week. H. B. Billings, manager, Palace, Minneapolis, was also here.

Mr. and Mrs. Peter J. Schaefer are wintering at Palm Beach. They return to Chicago about April 5.

So there could be no flights of artistic temperament, the Palace management this week split the sidelight illumination between Adele Blood and Emma Carus.

## The Actors' Fund Fair

Calls to Charity's Colors

## Two Thousand Women

Wherever you are, whatever you are doing, don't forget the purpose of the Actors' Fund Fair—to provide against future needs.

We need EVERYWOMAN'S assistance NOW. We are sure to have the greatest of Fairs, if the women will rally now, when real help is needed most.

## The Women's Division

Hundreds of women whose names stand for Charity and its glorious accomplishments in America and Europe, have volunteered for the Actors' Fund Fair and already are **AT WORK!**

Such spirit and zeal assured success. We wish to enlist others in the same worthy effort.

You will be very proud to be a part of the Actors' Fund Fair. All we ask is that you come and see the

**Chairman, Women's Division, IDA C. NAHM**

She will explain many ways in which you may pleasantly assist. Won't you call on her to-day?

**ACTORS' FUND FAIR**  
Hotel Astor, New York

Mort H. Singer spent the week end in New York in company with the architect who will build the new vaudeville theatre on North State, near Lake.

Roth and Roberts resumed "vaudevilling" this week after canceling Kenosha, Wis., the last half last week, owing to a stiff back that laid Irving Roth up for several days.

The Columbia is having an Anniversary Week celebration this week. The Columbia opened six years ago and has not been dark over five weeks during any season.

The Watson Sisters, who did not finish out their week at the Palace recently, owing to the serious illness of their mother, are still at her bedside in Buffalo.

Stuart Walker's Portmanteau Co. returned to the Playhouse Feb. 26 for a two weeks' engagement, and with the papers praising his company on its last appearance will no doubt take away some profit.

The Kedzie Annex, a picture house, will close this summer, when a balcony seating 800 will be installed. During the alteration vaudeville will be discontinued in the Kedzie, which will show pictures instead. The houses adjoin.

Jake Elias, the always-on-deck Johnny on the Association floor, was missing last week from his usual haunts. Reason: Laid up in a local hospital recovering from the effects of a minor operation.

The "Twentieth Century," a south side picture house, and one of the Alfred Hamburger string, was robbed of \$500 late Sunday night, the safe being cracked by yeggmen. The sum stolen represented the week end takings.

Paul Powell tells this one on the Rice brothers: He says that the other day an agent, kidding the brothers, asked them "Where are you expectoring next week?" One has to see the act to catch the drift.

Bert Macomber, the star football player of Illinois University, makes his stage debut at the Lincoln March 12 under Harry Spingold's direction. Macomber follows at a half week at the Lincoln with four days at the American.

It seems a pity that contests for the most popular box office men are not held here like they are in New York. Among two that would run right to the top are Ray West at the Olympic and Fred Ackerman at the Majestic.

The Tom Powell minstrels are booked up to the middle of April. Tom dropped in last Saturday to line up some new time and look the Majestic bunch over at close range. Tom has two men ahead of his troupe—Eddie Jackson, first man; Arthur Bodkin, second man.

Jack Wyatt entered his dogs in the Winnipeg show recently and won first prize. During the recent big i.e. carnival at St. Paul Wyatt took a prominent part and was made an honorary member of the association conducting the affair.

Joe Cawthorn has been working with the Donald Brian-Julie Sanderson show at the Illinois under difficulty. He slipped on the icy sidewalk at Ann Arbor just before arriving here and has had a stiff arm as a result. He can't lift the arm above his head.

Joseph Sheehand and his opera company are reported doing well, although now headed for Michigan and Eastern Canada. The show has just concluded a tour of Oklahoma. The show will come west again after working New York State and Pennsylvania.

The Models De Luxe have decided hereafter to offer their posing in series, doing eight series in four years, changing twice a year. They have purchased a new drop and cyclorama and will put them into instant use. The models plan to offer only toe work in the future.

Upper lip adornments appear to be all the rage around the Majestic theatre building of late, although one young man got a good start with his young moustache and then had it shaved off. Dan Kusnell is the latest recruit, having one that makes him look anything but neutral.

Abc Jacobs, stage manager of the Majestic, has many mementoes of his meetings with numerous big stars that have played the house. Among his prize tips are those received from Virginia Harned and Harry Lauder. One was a two-cent stamp and the other—well, it wouldn't be hard to guess its exact worth.

**EXORA FACE POWDER**  
STAYS ON  
Gives a most beautiful complexion  
Used for 50 years by Stars of the Profession  
For free EXORA sample, CHAS. L. MYER  
(Est. 1888) 1-3 E. 13th Street, N. Y.

**JAS. KENNEDY and CO. in "Jack Swift"**

(N. V. A.) Come on in boys, the water's fine. BOOKED SOLID U. B. O. Direction, PAT CASEY

# Stop, Look and Listen

TO THE COMMENTS OF

# BERT BAKER and CO.

New Act Entitled

## "(13) PREVARICATION (13)"

A SCREAM in Keith's, Boston.

A RIOT in Keith's Colonial, New York.

A PANIC in Keith's Orpheum, Brooklyn (This Week).

NEXT WEEK (Mar. 5)—RIVERSIDE, NEW YORK

WITH THIS TO FOLLOW:

### 1917

March 12—Baltimore.  
March 19—Pittsburg.  
March 26—Cleveland.  
April 2—Columbus.  
April 9—Chicago.  
April 16—Youngstown.  
April 23—Canton.  
April 30—Cincinnati.  
May 7—Grand Rapids.  
May 14—Toledo.  
May 21—Akron.  
May 28—Bashwick.  
June 4—Philadelphia.  
June 11—Washington.  
June 18—Brighton Beach.  
August 19—Chicago.  
August 26—St. Louis.

### 1917

September 2—Chicago.  
September 9—Milwaukee.  
September 16—St. Paul.  
September 23—Minneapolis.  
September 30—Duluth.  
October 7—Winnipeg.  
October 14—Calgary.  
October 21—Vancouver.  
October 28—Seattle.  
November 4—Portland.  
November 11—Frisco.  
November 18—Frisco.  
November 25—Oakland.  
December 2—Stockton-Sacramento-Frisco.  
December 9—Los Angeles.  
December 16—Los Angeles.  
December 23—Salt Lake.  
December 30—Denver.

### 1918

January 6—Colorado Springs-Lincoln.  
January 13—Omaha.  
January 20—Kansas City.  
January 27—Dallas.  
February 3—Houston.  
February 10—Galveston-San Antonio.  
February 17—Austin-Fort Worth.  
February 24—Waco-Little Rock.  
March 3—Memphis.  
March 10—New Orleans.  
March 17—Birmingham-Nashville.  
March 24—Atlanta.  
March 31—Savannah-Jacksonville.  
April 7—Knoxville-Chattanooga.  
April 14—Norfolk-Richmond.  
April 21—Washington.  
April 28—Philadelphia.

Personal Direction **HARRY J. FITZGERALD**



Said the "WoOLF" to "Choe": "Vow! Vot a Vonderful Idea"

# PULL THE CORK OUT OF ERIN

(LET THE RIVER SHANNON FLOW)

Words by ADDISON BURKHARDT

Music by FRED FISHER

The Greatest Irish March Song Ever Written—A Recitation with It That Will Make Your Audience Stand Up and Cheer—Orchestra in All Keys

"Cheeses Choe, Dis Von Vill Knock 'Em Det"

## Night-Time In Little Italy

Written by Joe and Fred—Watch This Baby—It Is the Best Novelty Serio-Comic Ballad They Ever Produced—For This Number They Have Several Burlesque Operas, Patters, and Business Never Attempted Before in Song

PROF. MGR.

JACK McCOY

formerly with

FEIST and BERNSTEIN

JOE

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Music Publishers, Inc.

148 West 45th Street

(Opp. Exchange Bldg.)

FRED

New York City

BUS. MGR.

J. F. (JACK) EDWARDS

Formerly of

CLIPPER

A report reached here Sunday that fire broke out in the Old Mills theatre, Dallas, Feb. 24, and for a time threatened a big loss of life, as several hundred people were in the house at the time. The loss was estimated at \$50,000. L. E. Wyeth, a picture operator, is reported as having lost his life in the fire.

The Chicago Little theatre went into voluntary bankruptcy last week when Maurice Browne, director, took the company's business into the courts. Browne is of the opinion the Little theatre here will not die and that an "angel" will come forth with \$4,000 that is needed on the \$10,000 endowment for the first year.

The Palace theatre crew, headed by Phil Howard, with Jimmy Williams and Herbert Green as first lieutenants, sold \$550 worth of tickets and program advertising for the recent Alliance ball at the Auditorium Annex and thereby got the first prize of \$100, which the winners in turn handed back to the Alliance local No. 2 with their compliments. The ball is reported as turning in about \$3,000 to the Chicago local.

Irene Bordoni, who appeared at the Majestic last week with Melville Ellis, lost her handbag containing a platinum bracelet and \$110 in cash, while going from her hotel to the theatre. That the loss was actual seems true, since the press agent of the theatre knew nothing about it and no mention was made in the dailies, save a small "ad" asking for the return of the articles. The bag was not recovered.

All doubt that the Covent Garden will play any other policy but pictures was dispelled last Saturday when Harry M. Lubliner and Joseph Trinz, now operating a chain of film houses in Chicago, took a ten-year lease on the Garden, dating from last August 1, and will continue their present photoplay policy. The stated term rental is for \$200,000, and has been filed on court record at that amount. The report was circulated a few days ago the house might attempt another policy.

The President was inadvertently mentioned in last week's VARIETY as having trouble with scenery attachment. It should have been the Sheridan that had the tie-up. H. R. Kelly bought the house in good faith, but encountered the scenic attachment, which threw the house into darkness after a brief struggle. Kelly, however, paid off the acts that were booked in for the period the house was suddenly gummed up.

Willie Ritchie is trying to line up the Rialto and McVicker's and show the home folks what his new pictures look like. Ritchie has 1,000 feet of film showing Willie at the citizens' military training camp at Monterey, Cal., and which includes scenes of Ritchie as

**\$14 PER WEEK ROOM & BATH FOR 2**

5 Minutes from all the Theatres—Overlooking Central Park

**\$16 up. PER WEEK SUITES PARLOR, BED-ROOM & BATH FOR 2**

Light, Airy, with all Modern Hotel Improvements

**REISENWEBER'S HOTEL** 50th STREET AND COLUMBUS CIRCLE, N. Y.

an aviator. Ritchie has been in company with Leonard Hicks considerably of late, the two trying to get a legalized boxing bill through the state legislature.

The Webster Agency has lost another section of its meal ticket, or will lose it early next month, when D. Kemp transfers the bookings of his Lyda and Chicago Avenue theatres to the Fam. Dept. of the W. V. M. A. Arrangements have been made for Walter Downie to book in five acts weekly on a three split basis. Kemp would have liked to have changed the two houses to the Association before March 12, when the first of the Downie shows go

in, but prior bookings by Webster for Cora Youngblood Corson and the Six Castrillions, both marked "undesirable" for the Association and United houses. The Corson and Castrillion dates will be fulfilled, but not under the new booking arrangement.

William Fox was pictured and interviewed when here last week on his way to the Pacific Coast. One of the newspaper cuts made him look naturally natural, but another had him resembling an end man with a minstrel troupe. Fox was quoted as expressing alarm over Winfield Sheehan's return from the other

side of the pond, and expressed himself as well satisfied for Sheehan to stay over there until his safe return was assured, Fox saying though he needed Sheehan's services here at present. Fox was also quoted as saying the next Kellermann film would be taken in California and the Orient.

The Max Linder first release, "Max Comes Across," reached the neighborhood houses this week, with Jones, Linick & Schaefer's Loop houses getting first chance at the film last week. The first of the Pathe serial, "The Mystery of the Double Cross," with Mollie King featured, is booked to have its Chicago premiere March 15, and some of the houses are going in strong for the film. In some localities the theatres wouldn't play any serial. Aaron Jones declares he made money on the three weeks' stay of "Beware of Strangers" at the LaSalle, where the "No one under 21 years admitted" line is out in front. The picture gives way to the Nora Bayes show March 4, with a big feature film sure to follow the Bayes engagement.

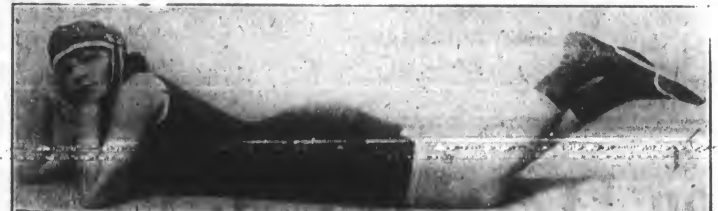
Jones, Linick & Schaefer have made more important changes in the personnel of their theatre staffs. Samuel I. Levin, general manager for the firm, has been elevated to the assistant secretaryship and assistant treasuryship of the company. Ben Anderson, who has been assistant manager of McVicker's since New Year's, has been given the management of the LaSalle, while Chester A. Amburg, assistant manager, Studebaker, takes Anderson's place at McVicker's. Mike Simons, who has been at the LaSalle, becomes assistant manager of the Studebaker. Norman E. Field will manage the Colonial and LaSalle. Changes became effective Monday.

Kids will be kids, according to Edward Marshall's way of thinking. He played the William the last half. The theatre was rented Friday afternoon for a benefit in which children only took part. What they did to the dressing rooms in the way of messing things was a sight. When Marshall reported Friday night for the first show he found his imported drawing paper that had been nicely laid out strewn all over the floor, the kids using it for a carpet. His makeup and chalk were all mixed together and some of the kids' belongings and trinkets slung around in the room. Lew Madden's white pants had grease paint on 'em and the management repaired the damage so Lew could use them for the first show. As long as the kids didn't set fire to the theatre the acts had no further source of worry.

AUDITORIUM (Harry Askin, mgr.).—"Hip, Hip, Hooryay," sixth and final week. BLACKSTONE (Edwin Wappler, mgr.).—"The Lioness," with Margaret Anglin, third week. Goes out next week. COHAN'S GRAND (Harry Riddings, mgr.).—"Turn to the Right," seventh week.

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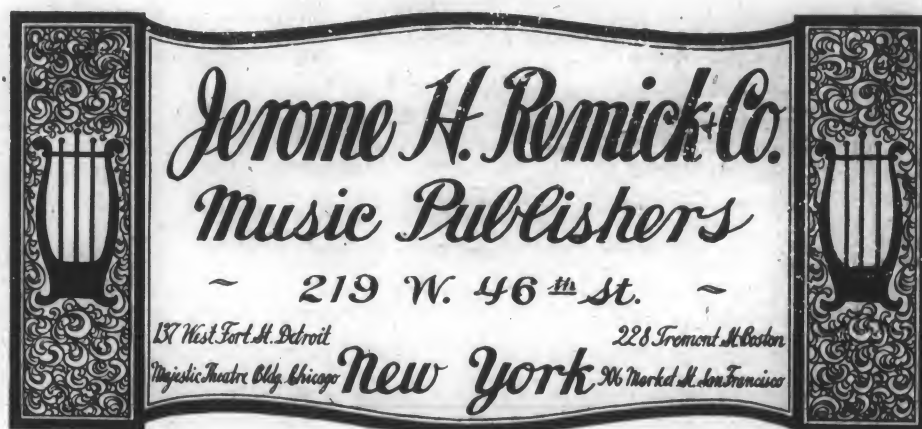
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**COLONIAL** (Norman Fields, mgr.)—"In-  
tolerance" (film), 14th week.  
**CHICAGO** (Louis Judah, mgr.)—"Dark first  
three days. Opened Wednesday with 'The  
Knife,' by Eugene Walter.

**CORT** (U. J. Herman, mgr.)—"Fair and  
Warmer," 20th and last week. "Goodness  
Gracious Annabelle" opens Sunday night.

**COLUMBIA** (E. A. Woods, mgr.)—"Hurtig's  
Bewery Burlesquers" (burlesque) (Colum-  
bia).

**ENGLEWOOD** (J. D. Whitehead, mgr.)—"Monte Carlo Girls" (burlesque) (American).

**GARRICK** (Sam Gerson, mgr.)—"The Pass-  
ing Show of 1916," first week.

**GAITY** (Robt. Schonecker, mgr.)—"Sep-  
tember Morning Glories" (burlesque) (Ameri-  
can).

**HAYMARKET** (Art. H. Moeller, mgr.)—"Stock  
burlesque," "West Side Winners."

**ILLINOIS** (Rolla Timponi, mgr.)—"Sybil,"  
second week, one more to play.

**NATIONAL** (John Barrett, mgr.)—"Geo.  
Sydney in 'Busy Iszy' (International).

**OLYMPIA** (George Warren, mgr.)—"Pot-  
ash and Perlmutter in Society," fifth week.

**POWERS** (Helen Powers, mgr.)—"The  
Boomerangs," 16th week.

**PRINCESS** (Will Slager, mgr.)—"Fixing  
Sister," with William Hodge, 10th week, one  
more to play.

**STAR AND GARTER** (Wm. Roche, mgr.)—"Merry  
Rounders" (burlesque) (Columbia).

**STUDEBAKER** (Louis Jones, mgr.)—"An-  
nette Kellermann in 'A Daughter of the  
Gods' (film).

**IMPERIAL**—"The Girl Without a Chance"  
(International).

**MAJESTIC** (Fred Eberts, mgr.; agent,  
Orpheum).—Since the installing of the "Pa-  
trian" serial the Majestic bills are so framed  
as to bring a feature turn in the closing  
spot. The idea seems to be to endeavor to  
hold in the house until the Mrs. Castle picture  
is run, and up to this week it has worked out  
fine. Monday afternoon Billie Montgomery and  
George Perry when allotted the closing posi-  
tion failed to get away with it as they should.

The negro harmonica player did but one num-  
ber. But before that a number of people  
walked out on the act. The reason may  
have been the pair had worked the Palace  
two weeks ago and then too they had to fol-  
low a very talky playlet, "The Night Boat."

In fact, there were too much talk in the show  
and up to the time Montgomery and Perry  
came on the only singing was that of Orville  
Harrold's, save the bits by Rooney and Bent.

Mr. Harrold occupied the headline spot, as  
befitted his splendid voice. He seemed to be  
slightly hoarse, but that did not affect the  
rendition of his first two numbers (classical),  
which were liked best. Loney Haskell in  
second, following the likeable aerial offering  
of Jack and Kitty Demaco (who have prettily  
set their turn), jollied the house into good  
humor. For a finish he aired his elocutionary  
powers by rendering a lyrical protest against  
the world war, which won out. McConnell  
and Simpson in third spot had the house  
laughing at "At Home"—a skit so tinged with  
the real and the humorous it was a bright  
spot in the show. Following them might  
have been a task for an ordinary comedy

turn, but it was easy for Swor and Avery,  
who kept up the pace set by Miss McCon-  
nell, for the blackface artists won just as  
many laughs. John B. Hymer's "The Night  
Boat" did as well as could be expected in  
next to closing position. But had there been  
less talk in front of it, or had it occupied  
an earlier spot, even better results might  
have been obtained.

**PALACE** (Ross Behne, mgr.; agent, Or-  
pheum).—A nicely framed bill seeming to have  
everything, including two name attractions,  
productive of several hits Monday night. Adele  
Blood and Emma Carus, with Larry Comer,  
divided the headline, and both made good.  
Miss Blood assisted by France Bensten and  
four others presented the former Edna Good-  
rich playlet, "The Mannequin," and it must  
be said the handsome fawn haired  
actress did more with the vehicle than her  
brunet beauty predecessor. The act is richly  
set and rather well cast, but it was Miss  
Blood's display of gorgeous feminine attire  
that was the punch. The dab of dramatics  
at the finish earned "The Mannequin" several  
curtains. The "fifty-pound lighter" Emma  
Carus and Larry Comer both had the capacity  
house with them from the start and they  
scored a solid hit in sixth position. They  
liked Miss Carus' burlesque Hawaiian num-  
ber best, but everything she did went over.  
For a finish the pair delivered a verse set to  
music about the increasing cost of food, with  
the epilogue that we ought "to feed America  
first." It was a bull's-eye. Jimmy Hussey,  
assisted by William Worsley, also landed a  
sure hit, they being next to closing. One of  
the best novelties of the season was furnished  
by Tameo Tajima, billed as the "Japanese  
willpower expert," which describes the Ori-  
ental's really marvelous mental dexterity as  
well as anything. His demonstration of  
"quadruple mind concentration" by reading,  
writing, listening and talking at the same  
time and without maintaining an easy com-  
posure, places Tameo in a class of entertainers  
all by himself. Ruby Cavalle and Co. in a  
dancing novelty opened the bill well, the storm  
of vari-colored toy balloons helping consid-  
erably. Following were Bernard and Scarth in  
their quiet but thoroughly amusing and cle-  
verly written duet, "The Tale of an Over-  
coat." Turns like it don't happen along often  
enough. The Misses Lightner and Newton  
Alexander were third, where they scored  
solidly. The humorous style of the more  
sprightly girl caught on from the start. She  
is of a type that seems sure to gravitate to  
the musical comedy field. But the trio as it  
is can score on any bill. Leonard Gautier's  
"animated toyshop," with the cute ponies  
making the act a clever novelty of its kind,  
closed the show.

**McVICKER'S** (Jones, Linick & Shaefer,  
mgrs.; agent, Loew-Doyle).—This week's bill  
is advertised as a J. L. & S. road show,  
which is probably a publicity stunt, since  
there isn't any such thing. Another reason  
might be because there are several favorites  
who have played the house a number of times.

One of these is Lillian Watson, who, as on  
previous visits, scored a real hit on a bill  
that is rather above the McVicker average.

Miss Watson's Tiddish songs are her strong

point and they went best, but she also cleverly  
delivered "Oh, Johnny!" A clean-up, how-  
ever, was made by Henri Kublick, for he was  
as near a riot as possible here, where the  
audiences are ordinarily complacent. Kublick  
is a novelty musician, playing a violin held  
horizontally on a stand. The same arrange-  
ment with a phonographic horn gives the in-  
strument both "cello and violin tones. He also  
plays on what he calls a "Hawaiian Ban-  
jola," which combines several Hawaiian in-  
struments in the resultant music, and he has  
a bit of a voice in addition. "The Man in the  
Dark," a sketch with four persons, also  
gained the plaudits of the big house, even  
though it did dabble in heroics at the finish.

"On the Veranda," somewhat of a novelty,  
having a cast of six, an effective setting, and  
it got over principally through the good dan-  
cing of one of the three girls. Brown and  
McCormack, acrobatic dancers, worked hard  
and obtained results; Grace Ayres showed  
some tasty costumes in her roller skating  
turn, using a midget for comedy, and Dave  
Thornaby, who changes from tramp to full  
dress, made his first appearance vest, and did  
well. Also on the bill were the Radium  
Models and Maestro.

**VICTORIA** (Harry Blaundin, mgr.; agent,  
Doyle).—The house is still using all sorts of  
"contest nights" to draw them, and judging  
from the applause upon the young man and  
one woman who engaged in a "ragtime piano-  
playing contest," the "first" last Friday night  
was still there. However there was a  
timidity among the players of the neigh-  
borhood which forces some of the cabaret  
ivory-manipulators to appear at each con-  
test. To keep up the interest the house has  
been to engage several "plants." The woman won  
first prize and really deserved it, as she played  
circles around the men. The latter's idea of  
ragtime ran mostly to speed and noise on the  
piano. The show was good in spots, with  
several acts receiving the most applause. After  
the showing of a Universal film Black and  
McConne first appeared in "one" and then  
went into large stage area for a display of  
comedy acrobatics that proved amusing. These  
men are not "breaking" into the fame of  
youngsters, but just the same are able to  
show the newcomers some of the tricks of the  
trade. Gardner and Holman got the best re-  
sults on their singing. Kingsbury and Mun-  
son, in the patois of the stage, "cleaned up."

Two people to be noted with a comedy idea  
that didn't seem to have many possibilities  
but in Kingsbury and Munson's hands it  
proved a genuine laugh-getter. Bully work-  
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comedy along versatile lines. Chester Gruber  
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der storm is raging and that the ship has not left port. As a novelty the act may get by in pop houses, but it is not exceptional and lacks a punch. The "Models de Luxe" did some very good work in ten group postings, but should give the audience a longer look. They drop the curtain too soon and also too quickly, spoiling a clever lighting scheme. Bob and Beth Stanley did fairly well with comedy and songs, but seem to need better material. Patrick and Otto got some laughs with their comedy war talk. Their finish is weak.

KEDZIE (Gus Bunge, mgr.; agent, W. V. M. A.).—A Washington's Birthday crowd, though not a capacity house, was much pleased with the last half bill last week. Placed in the middle of the five-act bill was a splendid headline attraction for the Kedzie in Frank Stafford and Co.'s "A Hunter's Game," with its trained hunting dogs and special set. Mr. Stafford is a master mimic of a kind and his imitations of birds and such bring a breath of the out-of-doors world. The act is as good as ever and earned the four or five curtains accorded it. The routine of the Four Bards seemed to astonish the house, there being murmurs after a number of feats native to this quartet. Harry Anger, a diminutive comedian with a dialect, and the King Girls (two) caught on nicely in next to closing with songs and talk in "one." John A. West

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did surprisingly well with his monolog, winning most of the laughter from the feminine portion of the audience. He was billed "A Co." but the only assistance he had was a mother Hubbard wrapper which he displayed to show his well remembered "brownie" costume, and he finished with a good cornet selection. The Three Moran Sisters opened the show.

AMERICAN (E. L. Goldberg, mgr.; agent, W. V. M. A.).—Gracie Emmett, with three assisting players, featured the last half bill last week with "Mrs. Murphy's Second Husband." This is a farcical playlet, condensed from the International Wheel show of the same title in which Miss Emmett was featured and which closed here several weeks ago. On the form displayed the act will probably be routed over the Association houses. "Miss America" is a girl act with an up-to-date frame work which has to do with a girl's military training camp, the fairly good comedy being supplied by the two male characters. Jean Walters and Frank Ellis are featured. Neal Abel did nicely with talk, songs and a bit of stepping in next to closing spot. Hector, billed as a "mind reading dog," is a well trained French poodle, there being several other canines in the act. Their master's white flannel suit showed too plainly the ravages of Chicago's soft coal nuisance. Brown and Kennedy showed very little with a dancing act tied with a suit of plot.

WILSON AVENUE (W. H. Buhl, mgr.; agent, W. V. M. A.).—Business was pretty good the last half, with the Washington Birthday matinee a good one and the remainder of the week holding up. The show ran mostly to the male specie, but rounded out fairly good en-

ancing and acrobatics, proved a good closer. Everybody remained for their last tricks. Good act of its kind, but needs a little more speed and life.

ACADEMY (Joe Pilgrim, mgr.; agent, W. V. M. A.).—As the feature of last week's last half show there was the "Hawaiian Revue," which smacked of Dahomey, not Hawaii, and is what "Wynn" would call "an oil-can of an act." The "players" are all chocolate colored, there being two big yellow gals, one of whom could not have weighed more than Sam Langford (yet she was the only one necessary, for she sang fairly well), and a scream in a Honolulu creation, four "chorus girls and a buck negro who had nothing whatever to do. The billing was "screaming comedy, singing, talking and whirlwind dancing," which might be charged against the house. The costumes must have been obtained from a forgotten storehouse collection. Maybe this act will pass at the Avenue (patronized largely by diaks), but hardly anywhere else. Helen Gleason and M. L. Gates presented "The Submarine Attack," with a special set, supposedly the interior of a state-room aboard a liner. The couple got worked up over possible U-boat trouble and believe the ship is firing its cannon, but it develops that a thun-

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*Words by Mabel B. McKee*

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Singing for sighing, courage for fears,  
Gladness for sadness, gift from above,  
Wonderful mystery, the miracle of love.*

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tainment. Kay and Belle opened and held attention with their routine of dances. Edward Marshall, the chalkologist, was an undeniable hit in second position. Eddie was there in the conventional pigeon-tail outfit and looked mighty nice. The last time the writer saw Marshall chalk himself a hit was at Hammerstein's old Victoria, New York, and Eddie has learned a thing or two since that time. The Wilson audience liked him immensely and when he put on the speed in the southpaw maneuvers with the pastel and drew a splendid likeness of the famous George Washington, that put Eddie in solid for the remainder of the week. Lew Madden and Co., recently at the Majestic, found the audience in a receptive mood and the Madden humoresque and slangy skit was well received. Some of the lines banged the ceiling pretty hard, but most of the "stuff" was caught for laughter. Frank Bush's stories—especially the old ones—were surefire and Frank's dialect numbers proved the best. The Ross Brothers—they will insist on carrying the word "famous" ahead of their names on the program—closed the show to good advantage.

the Orpheum has had this season. Dorothy Jardon, with a wardrobe that dazzled and a voice that hypnotized, received an enthusiastic ovation. Hallen and Fuller in their allegorical satire, "The Corridor of Time," garnered good returns. Maria Lo and Co. closed the show successfully. Tempest and Sunshine received a welcome. Flanagan and Edwards, applause winners. Corbett, Shepard and Donovan opened the show big. Ryan and Lee and the Greater Morgan Dancers, both held over, repeated their last week's successes.

PANTAGES.—The Great Leon, headlining, closed the show in good style. The Kinkaid Kilties secured a satisfactory reception. Jones and Johnson, a male colored team, scored an easy hit. Margaret Ford, a songstress without a flivver in her voice, scored handily. Trevitt's Dogs opened O. K.

EMPRESS.—Norris' Baboons closed the show nicely. Rutan's Song Birds, pleased.

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—This week's show billed as a new edition of the Orpheum Road Show proved one of the most pretentious bills that

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Booked Solid, U. B. O. Dinna Forget

Nan Lewis, English comedienne, passed.  
Milano Four, an operatic quartet, proved like-  
able. Cameron De Vitt and Co. and Art  
Adair, scored. Adams and Mangies opened the  
show excellently.

CORT (Homer F. Curran, mgr.).—Boston  
National Grand Opera Co.

COLUMBIA (Gottlieb and Marx, mgrs.).—  
Rose Stahl in "Our Mrs. McChesney."

ALCAZAR (Belasco and Mayer, mgrs.).—  
Kolb and Dill in "High Cost of Loving."

WIGWAM (Jos. F. Bauer, mgr.).—Dramatic  
Stock Co. (5th week).

PRINCESS (Bert Levey, lessee and mgr.;  
agent, Bert Levey).—Vaudeville.

HIPPODROME (Edwin A. Morris, mgr.;  
agent, Ackerman and Harris & W. V. M. A.).  
—Vaudeville.

SAVOY (Lurie & Sheehan, mgrs.).—"Byes  
of the World" (2d week).

With the completion of the new Casino close  
to hand, the latest report says it will prob-  
ably be turned into an opera house. The  
Boston National Grand Opera Co. is men-  
tioned, and at the close of their local engage-  
ment at the Cort it may be decided upon to  
have them open the house for an indefinite  
run. If this is decided upon, the house will  
probably have its name changed.

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KEITH'S (Robert G. Lardon, mgr.; agent,  
U. B. O.).—One of the best bills of the ses-  
son, with Houdini headlined. Some of the  
publicity stunts pulled for Houdini in Bos-  
ton are among the best in his scrap book,  
and this week's feature is scheduled to be  
pulled in front of the Boston "Post" on news-  
paper row with Houdini suspended in a  
straight jacket in midair. The Three Jor-  
dan Girls opened with a snappy wire act; the  
Musical Johnstons, fair; Emmet J. Welch's  
Minstrels went well, with Welch taking him-  
self a little too seriously; Marie Stoddard,  
excellent; William Gaxton in "Kisses," cork-  
ing sketch; Dooley and Rugel, new stuff, a  
riot of an act, Miss Rugel making a mis-  
take in shedding her hat in order to get a  
spot, as her appearance is much better with  
head dress; Ernest R. Ball, usual hit; "Pa-  
trick," on its seventh episode, is holding a big  
time audience almost intact, as this house and  
Keith's Boston are two weeks ahead of the  
rest of the city on this serial.

BOSTON (Charles Harris, mgr.; agent, U.  
B. O.).—Four-hour show of a high quality  
that more than offset any slump that the  
White Rat picket crusade might have caused.

BIJOU (Ralph Gilman, mgr.; agent, U. B.  
O.).—Pictures. One sheet subway posters  
improving business substantially.

BOWDOIN (Al Somerbee, mgr.; agent,  
U. B. O.).—Advertising a "15 feature bill."

White Rat pickets still stationed outside.

ST. JAMES (Joseph Brennan, mgr.; agent,  
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well from transient patronage.

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causing a slight falling off, some of which, however, may be the normal Lenten slump.  
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MAJESTIC (E. D. Smith, mgr.).—Seventh week of Kellermann's "Daughter of the Gods" still going well, with business boosted by a lavish advertising campaign in the dailies.  
MYLERT (E. D. Smith, mgr.).—The Victor-Blossom Irish opera, "Eileen," closing its run strong. Weber has great expectations of his New York booking. Lina Abarbanell in "Flora Bella" opens Monday.  
PLYMOUTH (E. D. Smith, mgr.).—Last

week of "Getting Married" to fair business. Got a little publicity by complaint filed with mayor that show was risque. Guy Bate Post in "The Masquerader" next week.  
WILBUR (E. D. Smith, mgr.).—Fourth week of "The Blue Paradise." Good.  
PARK SQUARE (Fred E. Wright, mgr.).—"Fair and Warmer" going big and in for a run. Will probably swine the season's business to the right side of the sheet.  
COLONIAL (Charles J. Rich, mgr.).—Last week of "The Love Mill," which did not go as well as had been expected. Next Monday brings the new Strauss opera, "Boys Will Be Boys," for two weeks.

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HOLLIS (Charles J. Rich, mgr.).—Julia Arthur in "Serenonda," on her last two weeks. This romance has displayed unexpected strength, due partly to her local following. Business has been excellent.

TREMONT (John B. Schoeffel, mgr.).—Eighth week of "Miss Springtime," and still going strong.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—The Sarah Bernhardt vaudeville tour was greeted by a rousing house Monday night. This huge house, built for grand opera, has been dark for weeks, but the proposition of offering Bernhardt and company, supported by a vaudeville bill, including Claire Rochester, Harry Breen, Six Harvards, Albert Donnelly, and Mucille's Cockatoos proved a real winner. Could easily hold over.

CASTLE SQUARE (John Craig, mgr.).—Second week of William Courtleigh in "A Fool there Was" (International). Fair.

COPLEY (G. H. Pattee, mgr.).—Henry Jewett's English Players in "The Passing of the Third Floor Back." Given the best press notices of the season. The next three weeks will find the stock playing untimely, only the French Players having secured the house for 18 nights. The Jewett Players will use Galsworthy's "The Silver Box" matinees.

CASINO (Charles Waldron, mgr.).—"The Midnight Maidens." Good.

GAILEY (Charles Batcheller, mgr.).—"The Bostonian Burlesquers." Capacity.

HOWARD (George E. Lothrop, mgr.).—"The Pacemakers," with the house bill headed by the Three Daring Sisters. Excellent.

Cohan & Harris' "A Tailor Made Man" will succeed Julia Arthur at the Hollis Street.

The Auto Show opens Saturday at Mechanics' Building.

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Manager

Personal interviews with artists from 12 to 6, or by appointment

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**MORT SINGER, General Manager**

Majestic Theatre Building, CHICAGO, ILL.

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L. CLAIRE McLAUGHLIN, Manager  
Suite 504 Fulton Bldg. Pittsburgh, Pa.

The Office That Controls the Regular Time in This Territory. Personal Interviews Preferred.

# BUFFALO.

By W. B. STEPHAN.  
GARDEN (Wm. Graham, mgr.).—"Belles of Burlesque," classy show going at top notch.

GAYETY (Chas. Taylor, mgr.).—"Million Dollar Dolls," with high class attraction, well received, with attendance about up to standard. Next, "Globe Trotters."

MAJESTIC (Chas. Lawrence, mgr.).—"Mutt and Jeff's Wedding" one of the best of the circuit, drawing capacity business, with largest advance of the season recorded. Coming, Rose Melville in "Sis Hopkins."

TECK (John Olshel, mgr.).—Return engagement of Guy Bates Post in "The Masquerader," with decidedly increased sale over the previous appearance. Following, San Carlo Opera Co.

STAR (P. C. Cornell, mgr.).—"Good Gracious Annabelle," with Lola Fisher, well supported here and showing a lot of action. Very good results recorded. Next, "Stop, Look, Listen."

SHEA'S (Henry Carr, mgr.).—Excellent bill, with the California Boys Band carrying off headline honors very successfully; Sophie Tucker and Syncopated Kings featured big;

# VAUDEVILLE ACTS

WRITE, WIRE or PHONE

**J. H. ALOZ**

BOOKING AGENCY

Orpheum Theatre Bldg., Montreal, Canada

El Ray Sisters open nicely; Kerr and Weston, good; Frank Burt and Ed. Johnston and Co., good; Mack and Walker, well applauded; Pistes and Cushing, do well.

LYRIC (C. Lou Snyder, mgr.).—Victor's Musicians, in first place, well received; Tenny and Allen, novel; Glen, Ewins and Co., good; May Remington and Pickanisses, good; Leonard Phillips, bit; Haddon and Norman, do well; pictures.

OLYMPIC (Bruce Fowler, mgr.).—"The Harvest Days," miniature musical comedy, heading; Jack Levy and Symphony Girls, special attraction; Fagg and White, eccentric; Carson Brothers, clever; Elsie Malnes, pleasing.

ACADEMY (Jules Michael, mgr.).—Split week pop vaudeville, with first half headed by The Wanderers, musicians, very good; Five McLarens, do well; Luckie and Yeast, big hit; The Sultans, good; Cole and Wood, clever. Changed last half.

Frank Heints, night watchman at the Majestic theatre, died Feb. 23 in Buffalo.

# BASKETBALL

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Saturday evening, March 2, at 8 p. m.

Men's Ticket, 50 cents

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(Seats now on sale at Loew Circuit office, Putnam Building, Times Square)

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Managing Director, BEN J. FULLER

New arranging bookings for following sailings out of San Francisco:  
"Ventura"—March 13 "Sonoma"—April 24 "Lleria"—June 5  
"Lleria"—April 3 "Ventura"—May 15 "Sonoma"—June 28

American Booking Manager, ROY D. MURPHY

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PARKWAY BUILDING, PHILADELPHIA

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The Patricia theatre, recently built at London, Ont., was opened recently, booking ten acts a week through this city. This house has a seating capacity of 1,800 and is managed by Frank Stuart.

Frankie Stein, a former pugilist, was run over last Saturday and seriously injured.

# LOS ANGELES.

By GUY PRICE.

The Boston Grand Opera Company did an exceptionally good box office business here, considering the weather. The first three days of the engagement it rained pitchforks (almost), but this did not keep the people away.

Francis Wilson passed through here en route to the Orient on his honeymoon.

William H. Crane has begun rehearsals here for his new play, to be produced at the Mason in March or April.

A. Burt Weaner is rehearsing a sketch for vaudeville.

T. L. Tally has returned from his annual Coast trip, which extended as far north as Vancouver.

Thomas Baker, at one time an Orpheum theatre manager here and in Winnipeg, is now with the Clavin company. He is handling "Ramona" in Texas.

Harold and Katherine Melville, Hollywood society couple, were at Pantages theatre last week in a song, dance and talking skit. The act is new and "went over" big. The pair need experience, but show promise of landing the "big time" before many months.

Conductor Monaca, of the Venise band, one of the most famous musical organizations in the west, is critically ill.

A report reached here last week that Howard Scott, the actor, had died suddenly in the east, but could not be confirmed. Mr. Scott's whereabouts are at present unknown to his theatrical friends in Los Angeles.

# NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Chas. E. Bray, southern representative).—Dorothy Shoemaker's intelligently presented vehicle forms the most important item currently. Morton and Glass were rewarded. Morin Sisters started proceedings acceptably. The Gerald and Bert Kenney elicited applause. Frederick Bowers' turn remains the same. Bill below standard.

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# WARNING!

## GUIRAN and NEWELL The Chinese Circus

### What the Critiques Say:

"TELEGRAPH," ST. JOHN, FEB. 19, 1917  
"A second Mordkin" was said of Guiran of the team of Guiran and Newell, and certainly his dancing was exceedingly graceful. This act is a very good one, both performers displaying much cleverness in the aerial stunts. "A Chinese Circus" it is called, and the stage is well set, with the acrobats finely costumed. The different styles of dancing the classic and modern "rag" are well executed by both exponents of the art.

#### VARIETY

Guiran and Newell.  
Dancing and Bar Act.  
12 Mins.; One and Full Stage.  
5th Street.

These two men are to be commended for having attempted to present their act in an unconventional manner. The same applies to their material. They enter as a straight and a "nut," then go into solo dancing with a new line of stepping that earns healthy approval. This consumes just half of their time, after which they make up as Chinamen and do a fine routine on the horizontal bars, many of the tricks being either new or done in a way

that appears so, which is just as good. With a little quickening and the interpolation of additional comedy material, both in talk and "business," they would be able to hold down closing spot on a two-day program. JOLO.

#### HALIFAX "DAILY MAIL" WONDERFUL DANCING AND AERIAL ACT

Guiran and Newell Doing Difficult Feats at the Strand

At the Strand this week Guiran, of Guiran and Newell, dancers and aerial novelty artists, is receiving great applause. Guiran's dancing is exceptionally graceful, despite the many difficult feats which he performs and his various novel steps are very striking. His whirling steps are an extraordinary feature and the wonder of it is that he does not fall to the stage with dizziness. Newell presents amusing repartee and is also quite a clever dancer and horizontal bar performer. Guiran's work on the horizontal bar is marvelous, and he presents several feats that have seldom been attempted by performers in this class of work.

### WORKING NOW and for Some Time to Come

TULANE (T. C. Campbell, mgr.).—"Flora Bella."  
CRESCENT (T. C. Campbell, mgr.).—"Bringing Up Father in Politics."  
LAFAYETTE (D. L. Cornelius, mgr.).—Pictures.  
ALAMO (Will Gueringer, mgr.).—Jimmie Brown's Revue.

New Orleans film exchange men have formed an association. T. O. Tuttle is the first president.

The Crescent is dark next week. Robert Edison appears at the Tulane. Edison is a native son. Other native sons are Brander Matthews and E. H. Sothern, among the more prominent. Foremost of the native daughters is Mrs. Fluke.

Zelda and Taddy Howard have transferred their activities to Anderson's. Harrison came to town Saturday and appointed Cliff Winehill local representative of Shapiro, Bernstein & Co.

The Lafayette is offering Norma Talmadge in "Panther" and a 15-piece orchestra for ten cents top.

Herman Fichtenberg is expected home this week, after a sojourn in New York.

Brasile Opera Company, when opening at the French opera house, March 20, will offer Lazaro and Ana Fitau.

Arthur MacLean, boniface of Hunter Isl and Inn, Pelham Bay Park, N. Y., was here for the Mardi Gras festivities, leaving shortly after for Havana. Another Carnival visitor was Jack Drucker.

Bert Levy entertained over 2,000 kiddies at the Orpheum Saturday morning, giving the children a treat, besides earning large space for the theatre in the "Times-Picayune," which sponsored the affair.

The McMahon, Diamond and Chaplow turn has Miss Furlong in place of Rene Chaplow.

Ralph Levy will manage Thom's road house the coming summer.

#### PHILADELPHIA, PA.

##### By JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—Without a sensational feature for a headliner or a name which stood out strong as a headliner, the bill this week turned out a well balanced show, every act contributing more or less to the general high average reached. At the Monday afternoon show Cook and Lorenz were rushed into the bill without any preliminary

## IMPORTANT ANNOUNCEMENT

### To Vaudeville Artists, Cabaret Singers and Musicians:

ON January 22nd the Supreme Court of the United States handed down a decision making it unlawful to publicly perform for profit a copyrighted musical composition without payment of a performing fee to the owner of the copyright. This applies specifically to hotels and restaurants where musicians are employed to entertain the guests and where, although no admission fee is charged, the performance of music is considered a performance for profit.

In response to numerous inquiries regarding our attitude in this matter we have decided and do hereby announce that we shall not exact an additional fee for the public performance of our publications, but that payment of the purchase price shall be considered to include the performing fee.

The above, of course, does not apply to the singing of vocal numbers from musical productions, the performing rights of which are owned by the theatrical producers.

G. SCHIRMER (INC.)

Music Publishers.

February 27, 1917

3 East 43d St., New York.

billing and put over a good sized comedy hit with their old act. This old "kokum and jax" stuff is still good for laughs, especially in a high class bill, where something is needed to liven things up. There were several applause hits in the show. Elizabeth Brice and Charles King were the featured headliners and did nicely as usual. They had one or two new song numbers, but got just as much out of the ones which have been used by others. It is not the songs with these people, but the way they handle them, and they pulled down a big applause hit. Valerie Bergere worked under a severe handicap in presenting her new act called "Ambition." While trying it out last week, her leading man, Harry Morgan, was taken severely ill and was unable to accompany Miss Bergere here. Frank E. Elliott, a popular stock man, was hurried to New York for rehearsal and under the circumstances gave a capital performance. Katherine Kavanaugh, who was formerly a member of Miss Bergere's company, wrote "Ambition," using circumstantial evidence as the theme. Miss Bergere used a story of this kind once before and it was a much better bit of playwriting than this one. The present vehicle, however, holds a lot of interest and when running smoothly ought to please. The characters need to be toned down, however, especially the woman who plays the keeper of a gambling house. Miss Bergere, as usual, gave an excellent performance and the sketch

went over nicely. Rae Eleanor Ball, the violinist, scored solidly with her classical numbers and a popular ballad. The girl makes a better appearance this trip with a very handsome gown. Charles Olcott was just as big as ever, with his comedy piano number. The comic opera number is getting pretty old, but is still funny. Scorploff and Varvara, a couple of Russian boys, jammed in a big applause hit in a very early spot with their piano and vocal numbers. Both are clever musicians and the arrangement of their program has been given some care to show both of them off to advantage. Maxie King is still winning a lot of favor for her distinctly clever toe-dancing. She is working with a new partner this time, E. E. Marini, and while he is not particularly good in individual dancing, he makes a good partner for the girl, and her work stands out, as it always does, for the very highest commendation. The Dune-din Duo gave a fairly good start to the show with their wheel work on the wire, but the opening in "one" misses fire and should be improved or dropped altogether. It does not help them any. Meehan's Dogs, with the splendid leaping of a pack of hounds, put a fine finishing touch to the vaudeville portion of the bill, after which the "Patrie" picture with Mrs. Castle revealed some thrills in the seventh episode called "Red Dawn." This is about the best of the seven episodes we have seen of this picture, but the patrons are

# JOHN SWOR and WEST AVEY

JOHN SWOR, late of Swor and Mack—WEST AVEY, late of the Al G. Fields Minstrels.

(Creating a disturbance at the Majestic Theatre, Chicago, this week (Feb. 26))

BOOKED SOLID U. B. O.

Direction, HARRY WEBER



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JAMES BROCKMAN and JACK SMITH

# "THE GHOST OF THE UKULELE"

A riot every performance in "The Show of Wonders" at the Winter Garden, sung by

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OKLAHOMA BOB ALBRIGHT  
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FRANK HURST OF  
JACK WILSON TRIO  
FRANK MORRELL

TELEGRAPH TRIO  
MORRIS AND BEASLEY  
and others

# "WHY I LOVE YOU I DON'T KNOW"

A wonderful recitation ballad. Sweeping the country.

WHITE and CLAYTON

Now a feature at the Winter Garden, "Show of Wonders"

A KNOCKOUT WITH

# "EPHRAHAM'S JASBO BAND"

Published by James Brockman Music Publishing Co., 145 West 45th St., New York City

still hanging on for it, which is all there is to be said.

ALLEGHENY (Joseph Cohen, mgr.).—Theda Bara in "The Tiger Woman" is the strongly featured film drama, surrounded by the following vaudeville bill: Lew Williams and company of 12 in the musical tabloid called "In Mexico," Bostock's Riding School, Genaro and Bailey, Hafford and Chain, and Emerson and Boid.

## SEATTLE.

By WALBURT.

A new city ordinance prohibits the use of the American flag in theatres and other places of public amusement merely for the "Banner" as an exit number or as a part of nance prohibits playing "The Star-Spangled Banner" as an exit number or as a part of a medley. The National anthem can only be used as a separate number. The Pantages orchestra and also the orchestras at several of the picture houses are using "The Star-Spangled Banner" now as an opener, the audience standing during the playing of the familiar strain.

The Sunday closing and State censorship bills will come before the present session of the Washington State legislature. At the last meeting of the Washington State Theatre Managers' Association held in this city, both were discussed, but no definite action taken concerning them at that time. It is generally

believed that the State censorship bill will pass the Olympia solons.

Ira Robertson left the cast of the Monte Carter Musical Comedy Company at the Oak Saturday night and left Sunday for Oakland, Cal., where he will visit relatives for several weeks.

The Will Abram-Agnes Johns Co. is at the Lyric, South Bend. This organization played at the Seattle Grand for several months, and were on the bill at the time the house was partially destroyed by fire (Jan. 30).

Seattle, Feb. 26th. Sam Harris, Irving Ackerman and Adolph Ramlah, controlling the Ackerman & Harris Hippodrome circuit, spent several days here on an inspection trip. After a conference with resident manager Joseph Muller, the trio left for home, returning from a trip to Spokane and Butte. This is Mr. Ramlah's first trip over the circuit.

L. H. Griffiths has filed a complaint in district court here alleging his title to a tenth interest in the profits of the Liberty theatre, said profits amounting to \$10,000 a month. He claims he built the theatre and leased it to John H. Von Herberg and Claude S. Jensen with the agreement he was to receive one-tenth of the net profits. He alleges \$30,000 is due him from the profits of the house since November, 1918, when the lessees took

possession. He asks judgment for \$120,000, which includes the \$30,000 now claimed to be due, and \$90,000 which is expected as one-tenth of the profits during the run of the lease.

George Teela, former assistant manager of the Grand, will accept a position with the A. O. Barnes' Circus this season.

The Seattle Philharmonic orchestra gave their second popular concert in Everett last Sunday at the Everett theatre.

The Bramblia orchestra will provide the music at the Tivoli theatre when that house reopens next Sunday under the management of Henry Lubelski and W. A. Smythe. J. R. Nuncio will be assistant manager. The treasurers and main house force will be recruited from the former Grand attaches.

The watchman at the Empress, Butte, frustrated an attempt to blow the safe at that theatre early Saturday morning. The "job" was ready for the fuse to be lighted when the would-be safe cracker was surprised by the night watchman. He escaped through a door in the basement. Manager Earl Keeler says there was about \$500 in the safe at the time. This is the third time the Empress safe was robbed or an attempt made to effect a robbery.

"Tiny" Snyder has joined Bert Vincent in

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Wilmington "Journal"—Splendid entertainers and a great hit.

# THE SYLVESTER FAMILY

"A HAPPY EVENING AT HOME"

GARRICK, WILMINGTON, THIS WEEK (Feb. 26)

Read what MR. DOCKSTADER says

The Sylvester Family capably filled the Headline position for me, and made far more than good. Give this act the opportunity and it will certainly deliver the goods.  
W. L. Dockstader.

RECENT COMMENTS, TEMPLE THEATRE, HAMILTON, CAN.:

Hamilton "Times"—The Sylvester Family would grace any vaudeville bill.

Hamilton "Spectator"—It's the best family act seen here in a long while.

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"MISS MOST IS A COMBINATION OF FAN NY BRICE AND NORA BAYES."

—Manager Metzel, William Penn, Philadelphia.

Feb. 26-27-28—Poli's, Hartford, Conn.

Feb. 29-30-31—Poli's, Springfield, Mass.

March 5-6-7—Poli's, New Haven, Conn.

March 8-9-10—Poli's, Bridgeport, Conn.

WITH  
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"JOY RIDERS"

**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. 26)—Standard, New York

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A real Scotch Comedienne, that makes 'em laugh, and the rastime bagpipe and drum band that made American audiences like the bagpipes, are two features of Mc KAY'S SCOTCH REVUE.



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The Original Back to Back Dancers,  
Direction - H. B. MARINELLI

A BIG HIT ON THE ORPHEUM CIRCUIT

**PHIL WHITE**

Direction, LEWIS & GORDON

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THE MAN WHO TALKS AND SINGS  
DIRECTION, Alf. T. Wilton



**JOHN T. DOYLE and CO.**

NOW TOURING IN  
"THE DANGER LINE" A Genuine Novelty

Next Week (March 4)—Pantages, Kansas City, Mo.

a vaudeville act. Mendel & Caesar have returned from an Australian tour. Fred Cutter and Edith Mora have formed a vaudeville partnership. Both were former members of Harrington's "Yachting Party Co."

Wilson and Gray, Bob Campbell and Edwards and Ward are new acts in this territory.

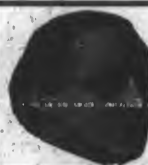
Between shows at the Oak assistant stage manager Billy Malcom is making some attractive bead work of papier mache. They find a ready sale about town at fancy prices.

**TAMPA, FLA.**

By O. B. JONES.  
TAMPA BAY CASINO.—"Birth of a Na-

tion," 26, 27, 28. \$1.50 top. Spalding, Violin Virtuoso, Loretta Del Valle, prima donna, 6th. TAMPA.—Pickert Stock, 3d week. "House of Lies," by order of the court. BONITA.—4, Masquera Sisters, pictures, Ripple's Orchestra. STRAND.—Triangle photoplays, music. GRAND.—Pictures. ALCAZAR.—Paramount pictures. Extensive improvements to house being made. UNDER CANVAS.—Edna Park Stock, 14th week. UNDER CANVAS.—Washburn Shows, 3d to 10th. CASTLE HALL.—Pasquale Tallarico, piano recital, 8th.

The National Film Co. studio has been



**HOUDINI**

Permanent Address: VARIETY, New York

This Week (Feb. 26)  
Keith's Boston  
Next Week (Mar. 5)  
Keith's Providence, R. I.



**PRINCE**

KARMIGRAPH NUMBER **20**

**KAR-MI**

VAUDEVILLE'S GREATEST ILLUSIONIST SAYS:  
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**ED. F. REYNARD**

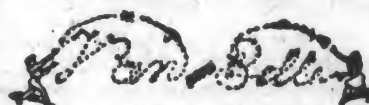
**MLLE. BIANCA**

**Mlle. BIANCA**

**ED. F. REYNARD**

The Classic Dancer with a Production

The Ventriloquist With a Production



Portland, Maine, "The Daily Eastern Argus" says: Van and Belle are boomerangists who have the art of throwing the whirling missiles unerringly at a mark by a circuitous route down to perfection. Van is also a good bird imitator, talking in a bird's voice, and Belle is a pretty and charming girl.

Direction, HARRY WEBER

THE CLEVER MUSICAL COMEDY TENOR

THE COMIC OPERA BASSO

**BERT WAINWRIGHT and Wm. H. WHITE & CO.**

IN "A Holland Romance"

A MINIATURE OPERA IN ONE ACT BY GEORGE BOTSFORD

HIGH CLASS SINGING COMEDY SPECIAL SCENERY AND COSTUMES

**ROLAND TRAVERS**

THE ILLUSIONIST EXTRAORDINARY

This Week (Feb. 26)—Camden and Trenton, N. J.

Next Week (Mar. 5)

Lancaster and Hazleton, Pa.

DIRECTION, MORRIS & FEIL

leased by Pres. Arno Merkel of the Facts Film Co., who is expected daily with a company of screen artists, headed by Wally Van, formerly with Vitagraph.

H. G. Thompson, engineer of John Ringling's yacht, was slightly injured in an auto wreck, 22d. Geo. Gauss, riding beside him, was instantly killed.

Suit has been filed in the Federal Court against Con. Kennedy shows by H. F. Mayne, who alleges infringement of an amusement device of which he holds the patent.

Manuel Peres, a Cuban aeronaut, widely known as "Montanes," committed suicide by shooting here last week.

**THE FAYNES**

THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN

The five-day five-county fair at Orlando, Fla., closed 24th to big success, the Johnny Jones shows furnishing the amusement.

Aviator Johnny Green is busy daily making flights between Tampa and St. Petersburg. He has been engaged by the Tampa Board of Trade to prepare a chart of aerial currents which will be included in the data being prepared for the purpose of interesting the government in establishing an aviation base at Tampa.

**THE RALPH DUNBAR PRODUCTIONS**

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**LATEST CREATIONS**

HERMINE SHONE AND CO. in "Every Girl" or Seven Episodes in the life of "Mary Ann."

"THE MAIDS OF KILLARNEY," featuring the famous KIRKSMITH SISTERS in an artistic tribute to OLD IRELAND.

Artists of established reputation are invited to consult us in regard to new vehicles, productions, etc.

RALPH DUNBAR, General Manager

HARRY WEBER, General Representative



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DEFEAT

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RECORD BREAKERS  
SOMETIMES  
YOU DON'T HAVE  
TO TELL A TELEPHONE  
GIRL YOUR NUMBER—SHE KNOWS IT.

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

**VALDO and CO.**



FRED DUPREZ.

Now that you are a  
Star, do you recall when  
we trouped together, with  
Kylie, Bellow, fifteen  
years ago. He killed seven  
of us every night, in  
the famous dual scene:  
Ralph Kellard, Edgar  
Jones, Edgar Allen and  
others, now famous, were  
also every evening.  
Father Time is a won-  
derful worker.

PETE MACK,

Director

TEX and MABEL

# SHEA

Present

CLEVER COMEDY — PRETTY GIRLS

Palace Theatre, Detroit, Mich., indefinitely

Billy  
**SEYMOUR and  
Hazel  
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!

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

"Risibility Ticklers"



# THE BRADS

Ten Minutes in "One"

**SHERLOCK SISTERS**



United Time

Direction, GEO. CHOOS and BILLY GRADY

The MASSEURS, At FLEISCHMAN'S  
BATHS have formed a Club Of Ten—All  
Members DOUBLING IN BRASS.

A Man Could Safely Call That Musical  
Aggregation A

# RUBBER BAND

WOT DUE U SAE?

Proratically yours,

HOWARD and HURST  
(Assisted by their VOICES)

Loew Circuit Direction, MARK LEVY

# STUART BARNES

Direction, JAMES E. PLUNKETT

HARRY JENNIE  
**PRATT and PRATT**

CLASSICAL AND POPULAR  
VOCAL SELECTIONS



BILLY GEORGE

# Lloyd and Britt

In a "Mixture of Vaudeville," by Ned Dandy  
This Week (Feb. 26)—Keith's, Indianapolis  
Next Week (Mar. 4)—Keith's, Louisville  
Direction HARRY FITZGERALD

**Ms. 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

# KEIT and DeMONT

With  
IRWIN'S MAJESTICS

Good things come in small  
packages

# LITTLE JERRY

IN VAUDEVILLE

STEWART and DOWNING Co.

# MODELS DE LUXE

Second Series



# CAMILLE PERSONI

"The Butterfly Girl"  
of Vaudeville

WRITE, CALL, OR PHONE

**FRANK  
TERRY**

# FRANK TERRY

The Elmsford,  
300 West 49th Street, New York City  
Telephone—Bryant 7720

For cleverly written material.

He is an "ORIGINATOR"—NOT an "IMITATOR"

He can put the "PUNCH" in your act

Latest for Miss Lucy Weston, Ruth Royce, Marie Hart, Alms  
Gray, Golding and Keating, Dave Thursty, Kate Elinore and  
Sam Williams, etc., etc.

Come and look over my stock of "Certs."

I have something to suit YOU.

"'Tis not in mortals to command success, but we'll do more, dese rue it."

(Addison.)

# MR. PELHAM LYNTON


MRS. LANGTRY (LADY DE BATHE)

"A New York Showing"

The seclusion in the wilds.  
The continual breaking in.  
The good notices from  
The "Times" of  
The one street "Burge."  
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  
spend  
Each season in fares.

Walter Weems

I do not play the Ukulele.  
I can't even spell it!

FRANK PARISH & STEVEN PERU

— IN THEIR —  
ORIGINAL NOVELTY  
DANCE, PROVE  
THAT THEY POSSESS  
A SKILL AND  
DISTINCTION, ALL  
THEIR OWN.



VAUDEVILLE'S MOST  
UNIQUE NOVELTY IN ONE

— DIRECTION OF —  
FRANK EVANS

This Week (Feb. 26)—Forsyth, Atlanta, Ga.  
Next Week (Mar. 5)—Savannah, Ga., & Charleston, S. C.

**BILLY SCHEETZ**  
and  
**BETTY ELDERT**

in  
"Whittier's Barefoot Boy"  
A CLASSIC IN "ONE"

Direction, FRANK DONNELLY

If war does come, it can't be worse than  
No. 2 Spot.



**3 BENNETT SISTERS 3**

Muscular  
Maids in  
Mik and Ma  
Maneuvers

Direction  
MAX E.  
HAYES

**IVANHOFF and the Original VAR VARA**

RUSSIA'S FOREMOST PIANIST and TENOR



U. E. O. Time  
Direction, JACK MAGANN


MEDORS, 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

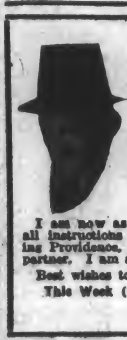


St. Peter, to Applicant  
at Heavenly Gate:  
"What was your religion?"  
Applicant—"Quaker."  
St. Peter—"From Mars or  
Jupiter?"  
Applicant—"I was an  
earth Quaker."  
St. Peter—"Shake!"

**BILLY BEARD**

"The Party from  
the South"

Direction,  
Harry Weber



**NOLAN**  
AND  
**NOLAN**

I am now as good a cop as Jim Harkins. Had  
all instructions given to me last week, while play-  
ing Providence, by Big Cop Billy Hall, and his side  
partner, I am also a "Boarded Giam."

Best wishes to Walter James and Hazel Moran.


This Week (Feb. 26)—Keith's, Portland, Me.  
Direction, NORMAN JEFFERIES

THE two closing posters of  
Chalkology are art and  
classics. Framed copies  
of the Indian poster hang  
in many art collections, here and  
abroad. Chalkology is artistic  
class.

**EDWARD MARSHALL**

"Mr. Manhattan"

Fred Duprez Says:



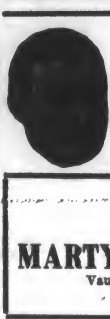
Tips to Scagge Men:  
When the actor delivereth you his  
checks, heedeth not his plea for the  
immediate delivery of his goods and  
chattels. Many a No. 2 hath been  
placed later on the bill in a good  
spot by a slight delay as aforesaid.  
Likewise handleth his "prop ene-  
ket" as you would your own—if you  
had one.

American  
Representative  
**SAM BAERWITZ** 1425 Broadway  
New York

**BILLY NEWELL**  
and  
**ELSA MOST**

with  
Menlo Moore's  
"Joy Riders"

W.V.M.A. and U.S.O.

**HOWARD LANGFORD**

Principal Comedian with  
"Katinka"

Direction, Chamberlain Brown

GOOD OPENERS  
Jacks, of Barter  
Skeleton Keys  
and  
**MARTYN and FLORENCE**

Vaudeville's Best Opening Act  
For further information  
See MARK LEVY

**Miss Dorothy Casey,**  
Care of Casey's Hotel, Lowell, Mass.  
Dear Dorothy: We received your Pretty Valen-  
tine. Many thanks for same. Best to Kitty, George  
and yourself.  
UNCLM JIM.

Jeannette Malley started a Bank Account two  
months ago, saving up for a nasty day. Ed Malley,  
Jeannette's Husband, gave her the start and says  
they can't wait until the Books are balanced, to  
get the (interest)? We sure hope the Grouch Bag  
increases.

**JIM and MARIAN HARKINS**

Next Week (Mar. 5)—Royal, New York  
Where is our wandering BRUCE this week?

IS  
**HIS ACT BAD??**

Why, My Boy, If the lad's own father  
owned a VAUDEVILLE HOUSE, even then  
he would have trouble in finding THREE  
CONSECUTIVE DAYS.

**JIMMY FLETCHER**

"A Study in Suppleness"

Stoll Tour—Europe Direction,  
MARK LEVY

THE  
BOX OFFICE ATTRACTION

**Catherine Crawford**  
AND HER  
**FASHION GIRLS**



Direction,  
Arthur Pearson

ALL HAIL!  
**KING SPUD**

Approaches.  
PLAYON—Swede Musik—PLAYON

A Route Is Something  
I haven't Got;  
POTATOES are scarce,  
But BENEFITS are NOT.

**HARRY SYDELL**

"The Chambermaids' Idol"

Loew Circuit Direction,  
MARK LEVY

**W. E. WHITTLE**

Ventriloquist

At the  
Fifth Avenue  
Sunday, 4th.  
MANAGERS  
and  
AGENTS,  
look me over.



**FRANK WHITTIER and CO.**

Presenting  
"The Bank Roll"

Direction, WESLEY OFFICE.



**HOLDEN GRAHAM**  
ARTISTIC BITS OF  
VERSATILITY  
Direction  
NORMAN JEFFERIES




"Hello, Nolan  
and Harry?"  
My folks have  
written me all  
about you! Gee, I  
am anxious to meet  
you!  
Understand you  
open at the Palace  
soon. If you see  
a good looking  
white bull at the  
stage entrance,  
that's me.

OSWALD  
WOODSIDE  
KENNELS  
L. I.

P. S. — How  
would you like to  
be in Green Bay  
now?

**Unscientific News**

Scientists have been unable to find a winter sub-  
stitute for the mosquito.  
Hanging people without a license is now a crime  
in Georgia.  
A drowning man rarely calls for ice water.  
An American swimming the English Channel would  
be very foolish to roll for help a German.

Fred (Hank)  
**FENTON**  
and Harry (Zaka)  
**GREEN**  
(and Cat)  
In "MAGIC PILLS"  
Personal Direction, MAX GORDON

Clyde Phillips That Beautiful Act  
Offers  
**MABEL NAYNON'S BIRDS**



I have often heard the  
audience exclaim when  
the curtain raised on  
this act:  
"Ah! Now we'll see  
something" — and they  
did. Then they talked  
about it all over town.  
Result, big business.  
See Treat Mathews, 781-C  
Columbia Theatre Bldg., New  
York.



Vaudeville's Most Artistic Dancer Booked  
Solid.  
Direction, MAX GORDON

BLACKFACE  
**EDDIE ROSS**

Ned O'Brien Minstrels  
16-17  
Permanent Address, VARIETY, New York



**PAULINE SAXON**

SAYS:  
Although, as I prospered in  
life, 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., BECHLER & JACOBS

**George M. Rosener**

The Representative Character Actor  
of American Vaudeville.

ASHLEY AND ALLMAN  
F. AND A. ASTAIRE  
AVON COMEDY FOUR  
GUY BARTLETTE TRIO  
BERNARD AND MEYERS  
MABEL BEST  
BIG CITY FOUR  
HUGHIE BLANEY  
BOYLE AND BROWN  
BOWMAN BROTHERS  
BRICE AND KING  
BROADWAY TRIO  
BRONTE AND ALDWELL  
EMMA CARUS AND LARRY COMER  
CASSON AND EARL  
CHIEF CAUPOLICAN  
CLARK AND BERGMAN  
COOK AND TIMPONI  
LEW COOPER  
COOPER AND RICARDO  
CATHERINE CRAWFORD'S  
"FASHION SHOW"

CROSS AND JOSEPHINE  
RUTH CURTISS  
DUFOR BOYS  
JACK DUNHAM TRIO  
DURKIN SISTERS  
LAWRENCE FEIN AND GIRLS  
FIELDS AND WELLS  
FISHER, LUCKIE AND GORDON  
FISHER AND ROCKAWAY  
JOSIE FLYNN'S MINSTRELS  
FOLEY AND O'NEIL  
FOSTER AND FERGUSON  
FOUR ENTERTAINERS  
GRACE AND ADELE FOX  
FRANKLIN HUGHES AND PAUL  
FRATERNITY FOUR  
FRAZER, SUNCHE AND MORAN  
FREEMAN AND DUNHAM  
BILLY FRISCH  
MADGE GILSON  
GIRL IN THE MOON  
GENE GREENE

HANDLEY AND RULTON  
HANLEY, LUM AND SMITH  
HARRIS AND MANION  
MILDRED MAYWOOD  
HENDRIX AND PADULA  
HOWARD AND SADLER  
ADD HOYT'S MINSTRELS  
HUDLER, STEIN AND PHILLIPS  
GENE AND WILLIE HOWARD  
IVANHOFF AND VARVARA  
BERT KENNY

KENNY AND NOBODY  
KRAMER AND KENT  
LANE, PLANT AND TIMMONS  
LARGNEY AND SNEE  
LEONARD AND WILLARD  
LEROY AND CAHILL  
LESTER AND DOLLY  
OSCAR LORAIN  
LUCY LUCIER TRIO  
MAY MARVIN  
FOUR MARK BROTHERS  
MAYHEW AND TAYLOR  
MAYO AND TULLY  
MEYERS AND MULLER  
MIMIC WORLD  
MILLER AND VINCENT  
FLORENCE MOORE AND  
FRANK MOORE

NATALIE MORGAN  
ED MORTON  
MOSCROP SISTERS  
MURPHY AND KLEIN  
NEWHOFF AND PHELPS  
THREE O'CONNOR SISTERS  
ORR AND DE COSTA  
PEALSON AND ROSE  
PETTICOAT MINSTRELS  
PHOENIX TRIO  
PHUN PHIENDS  
PRIMROSE FOUR  
REED AND WRIGHT SISTERS  
REILEY AND NESTOR  
THE REYNOLDS  
HELEN ROOK  
MARIE RUSSELL  
SHERMAN AND UTTRY  
SKIPPER AND KASTRUP  
SINGER'S MIDGETS  
SEVEN HONEYBOYS  
SIX PEACHES AND A PAIR  
SULLY AND ARNOLD  
TABOR AND TAYLOR  
TILLER SISTERS  
"TULIP TIME IN HOLLAND"

# "THE" STAR SONG

SUNG BY

# "THE" STAR ACTS

☞ THERE ARE THE ACTS

THIS IS THE SONG

# "ME AND MY GAL"

H. AND A. TURPIN  
VAN AND SCHENCK  
THE VOLUNTEERS  
WALROD AND ZELL  
WARD AND WILSON  
WATSON SISTERS  
WHAT'S THE IDEA CO.  
WILLIE WESTON  
LEW WILSON  
WRIGHT AND DIETRICH  
YATES AND WHEELER  
YVETTE

By GEORGE MEYERS, E. RAY GOETZ and EDGAR LESLIE

We have never had during our career as music publishers]

## A SONG LIKE THIS SONG

Nor have so many recognized acts made it  
the feature number of their turns so quickly

IT'S [A WONDERFUL NUMBER

WE GUARANTEE IT A HIT

Don't waste a minute. Put it right in.

Those using this song and not mentioned in this list, please advise us.

## 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



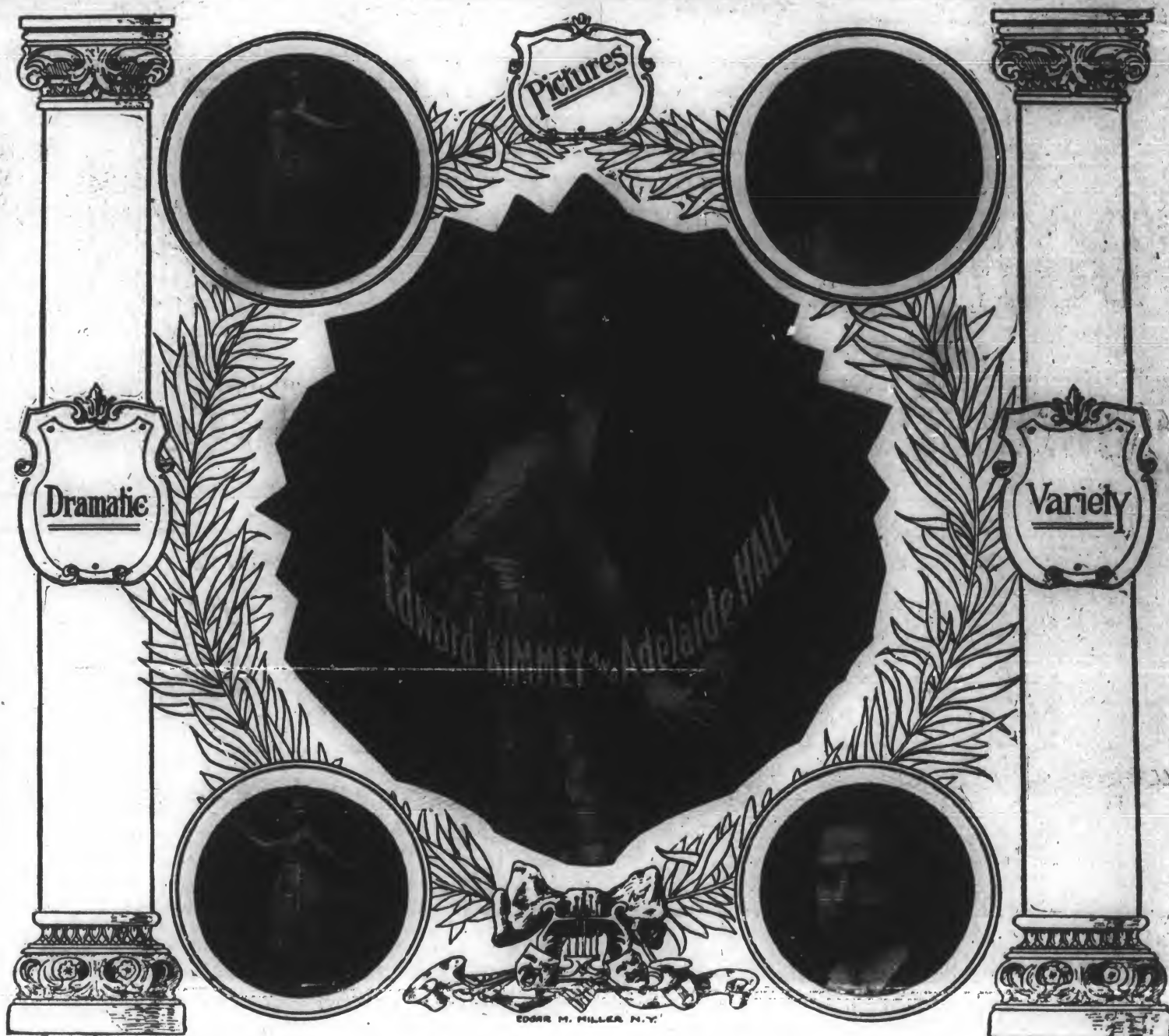
TEN CENTS

# VARIETY

VOL. XLVI, No. 2

NEW YORK CITY, FRIDAY, MARCH 9, 1917

PRICE TEN CENTS



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

We announce with pleasure the greatest assortment of wonderful novel material  
ever shown to the American public

A GREAT NEW NOVELTY SNAPPY COMEDY RAG

**"OH PAPA"**

By NAT VINCENT and JIMMIE HANLEY

A wonderful new novelty song suited for male, female or any combination,  
with all kinds of great catch lines

**"ANY LITTLE GIRL CAN MAKE  
A GOOD MAN BAD"**

By WILL J. HARRIS and JIMMIE HANLEY

A wonderful typical Halsey Mohr march ballad

**"DOWN AT THE HUSKIN' BEE"**

By HALSEY K. MOHR

A very beautiful Irish ballad, a song that will help make an act

**"WHEN SCANLON SANG 'MAVOURNEEN'**

(MORE THAN TWENTY YEARS AGO)"

By JAMIE KELLY and NAT OSBORNE

AND OUR TWO GREAT NEW HITS

**"INDIANA"**

By BALLARD MACDONALD and JIMMIE HANLEY

**"THEY'RE WEARING 'EM  
HIGHER IN HAWAII"**

By JOE GOODWIN and HALSEY MOHR

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

CHICAGO

FRISCO

Grand Opera House Bldg.

Pantages Theatre Bldg.

# VARIETY

VOL. XLVI, No. 2

NEW YORK CITY, FRIDAY, MARCH 9, 1917

PRICE TEN CENTS

## LOEW BUILDING 10 THEATRES REPRESENTING \$8,000,000

**Marcus Loew Circuit Has Plans for New Houses in Eight Cities. Two Each in Brooklyn and Boston. One in New York, Another in Washington. Largest Building Proposition Ever Put Into Operation at One Time.**

The Marcus Loew Circuit has plans drawn for ten theatres that will add nine new houses to the Loew vaudeville circuit. The details for most of the sites have been closed. The theatres, with the ground, will represent over \$8,000,000. It is the largest theatrical building operation ever handled at one time in this country.

The cities to have the new Loew theatres are New York, Brooklyn (2), Boston (2), Washington, Montreal, Hamilton (Can.), Birmingham, Memphis. Thos. W. Lamb, the architect, has drawn the plans for all.

The New York City house has already been announced, on West 125th street, also one of the Brooklyn Loew houses, that will seat 3,700 (with three entrances). The location of the second new Loew Brooklyn theatre is withheld for the present. In Boston there is to be a new house on the site of the Columbia, burned a couple of weeks ago, with another house arranged for, giving the Loew Circuit four theatres in that city (it now having the Orpheum and St. James).

The Washington site has been closed for and will accommodate a theatre of 3,200 capacity. The present Loew house, Washington, plays pictures and will continue that policy. In the other cities, excepting Memphis, there is no Loew vaudeville at present. The Memphis new theatre will replace the local house, now playing Loew's bills, and the new theatre at Birmingham will replace the Loew house there that is to open next month.

The Loew Circuit has erected many of the theatres now playing its vaudeville. Loew plays popular priced vaudeville at 10-15-25. Ten years ago it had one theatre, the Royal, Brooklyn (formerly known over there as "The Cosy Corner"). Now the Loew Circuit is comprised of about 30 vaudeville theatres besides many picture houses.

The various Loew ventures were incorporated about three years ago as Loew's Enterprises, Consolidated, with a capital of \$5,000,000.

### GETTING \$20,000 IN LOS ANGELES.

Los Angeles, March 7.  
Julian Eltinge will give three extra

performances here this week, with every indication the receipts will total \$20,000.

Louis Gottschalk will assume the post of musical director of the show this week.

The Mason theatre box office record is held by David Warfield. Eltinge will surpass it. The Eltinge extra performances will be Friday matinee and Saturday morning. The latter is the first morning performance ever given in the theatre.

This is the town where Harry Lauder became troubled during one of his earlier tours, when Eltinge was an added attraction, proving the greater of the two while here, Eltinge leaving the company shortly after his success here.

### L'ESTRANGE IN FLYING CORPS.

Constance Collier is a grass widow, her husband, Julian L'Estrange, having left last week for Canada to join the English flying corps.

Miss Collier will probably rejoin Sir Herbert Tree on his forthcoming spring tour.

### EMMA CARUS' PRODUCTION.

At the conclusion of the current season the Emma Carus-Larry Comer vaudeville combination will dissolve and Miss Carus will be seen at the head of a new vaudeville production, as yet unnamed, which will carry 15 people.

Herbert Moore, the Chicago author, has been delegated to supply the book and lyrics for the piece, which will probably be staged before the close of this season.

Harry Weber will supervise the booking for the new act.

### MARJORIE RAMBEAU AND SKETCH.

Marjorie Rambeau may become a vaudeville headliner about the first week in May, when she will appear at the Palace in a sketch written by Willard Mack and George Broadhurst.

Miss Rambeau's vaudeville engagements will be handled by Harry Weber.

### "ACTORS, GAMBLERS AND JEWS"—

Friday last a party of business men, made up mostly of picture people and including one of the most prominent theatrical managers of this country, were lunching at a hotel in Times Square, when word was communicated to the theatrical man (an American Hebrew) that in future the proprietor did not care to entertain as guests at his hostelry "any actors, gamblers or Jews." There was no scene and the party quietly dispersed.

The remarkable part is that the hotel in question was leased to the proprietor by its owners only after the rent for it was guaranteed by a wealthy Hebrew.

### PALACE'S SUMMER OPENS MAY 15.

Chicago, March 7.

"The Show of Wonders" will come into the Palace May 15, vaudeville being withdrawn at that date. This means the "Wonders" show will leave the Winter Garden early next month, as it is booked into Boston for four weeks, then comes here direct.

This will be the third season that Shubert shows have gone into the Palace for summer runs.

### ACTRESS BECOMING UNDERTAKER.

Lynne Yoder, well known in stock as a "second woman," is about to enter the undertaking field.

Miss Yoder is preparing for the annual examinations to be held shortly for the securing of an undertaker's license in New York State.

If successful in securing a license, she will be the third woman undertaker in New York.

### SMALL TIME RESERVATIONS.

The Regent on 116th street (and 7th avenue), a B. S. Moss small time vaudeville theatre, commenced reserving seats on a subscription list this week. It is the first instance known in New York of a small time house trying the plan.

The Regent's prices remain unchanged, but the first 10 rows of the orchestra are reserved and may be purchased in advance or subscribed for weekly.

### TENOR SUES WEBER.

Vernon Stiles, a concert tenor engaged by Joseph M. Weber to head "Eileen," at a reported salary of \$1,000 a week, is preparing suit against the producer for salary claimed due on his contract, the having been dismissed when the management decided he was not suited to the part. House, Grossman & Vorhaus will defend the case for Weber.

"Eileen" will succeed "Love o' Mike" at the Shubert, March 19.

### "FOLLIES" RECORD SEASON.

Ziegfeld's "Follies of 1916" is heading toward the east again. After this week the tour will have approximately eight weeks more. So far the season has proved a record one, and when the show closes it will have played 45 weeks to an average business of \$21,000 weekly with the gross reaching around \$950,000.

But the profit will not reach that of previous years. The weekly cost of the current attraction is \$2,500 greater than in previous years, and the original production cost \$20,000 in excess of any previous "Follies."

### CIRCUS ADVANCE SALE.

The Vacation Circus under the direction of Sam McCracken and booked by Charles Bornhaupt, which opened at the Madison Square Garden Wednesday, to remain there until tomorrow (Saturday) night, had a \$12,000 advance sale before the show started.

All the boxes were sold for the entire period. It is a society event in part, with Anne Morgan the principal sponsor for it.

### WHITE AND CAVANAGH CANCEL.

Chicago, March 7.

The act of George White and Lucille Cavanagh has been obliged to cancel its Orpheum Circuit route after the week of March 25 (Omaha), owing to an illness contracted by Mr. White, who wishes to return to New York for medical attendance.

Following his recovery the remainder of the Orpheum Circuit will be played by the turn.

### RATS' LEADERS CRESTFALLEN.

Returning eastern delegates from the Alliance convention in Cleveland last week say that in their opinion the Rats leaders in their convention addresses made open admissions which impaired whatever success they hoped to attain immeasurably. Both Harry Mountford and James William FitzPatrick stated that deep inroads had been made on the membership of the Rats.

Mountford, first on the platform, said that "thousands had resigned" and FitzPatrick later admitted a thinning of the ranks.

Two more crestfallen men than Mountford and FitzPatrick would have been hard to find when they boarded a fast train out of Cleveland, where all hopes to swing the Alliance into a "working agreement" had been blighted through all "official action" being referred to the General Executive Board.

They were hard hit and disappointment was written all over their faces when they quit Cleveland.



# LONDON'S FIRST CABARET REVUE IS OPENED DESPITE OPPOSITION

**Tom Ryley Produces "Frolic" at Ciro's. Condemned by Press and Public as "Unnecessary Extravagance in War Time." All Managers Warned Against Elaborate Productions.**

London, March 7. The revue, which Jack Haskell produced at Ciro's restaurant, is entitled "Ciro's Frolic." It is the first time such a thing has been attempted here.

Melville Gideon has written all the music and Odette Myrtil is the star of the show. The production is under the management of Thomas W. Ryley. Haskell was loaned to this management by Albert deCourville.

The Ryley production at Ciro's (which recently lost its liquor license) opened March 3, and the production revue proved a gorgeous and expensive affair. There is strong press and public opposition to the revue, as it is considered an unnecessary extravagance in war time.

Neville Chamberlain, director of National Service, at a meeting of theatrical, variety and cinema representatives at St. James' theatre, March 3, plainly warned managers against elaborate and costly productions.

Sir George Alexander, H. B. Irving, Alfred Butt, Fred Russell, Oswald Stoll and others spoke.

## BUFFALO BILL'S SON KILLED.

London, March 7. Lieutenant Frank Cody, of the Royal Flying Corps, youngest son of the late Colonel W. F. Cody (Buffalo Bill), was killed Jan. 23.

He chased an enemy aeroplane over the lines, when four German planes rose to give battle. The boy held his own for 20 minutes against the five when he was seen falling rapidly.

The commander dropped an inquiry into the German lines and they recently replied stating Cody was killed in action.

Young Cody leaves a wife and two baby boys. He was but 21 years old. He formerly gave Wild West shows here along the lines of his illustrious father, and recently turned his attention to aviation.

## CLEVER BUT NOT STRONG.

London, March 7. "The Man Who Went Abroad" had its premiere at the Globe March 1. It is a clever, well-written farce, but the last act needs strengthening.

Iris Hoey, Kenneth Douglas and Harry Wenman scored.

## "REMNANT" SCORES.

London, March 7. At the Royalty "Remnant," by Michael Morton and D. Nicodemi, was produced March 3. It is a tender, pretty little play, and scored an immediate success.

Marie Lohr reaped a triumph. Dennis Eadie and C. M. Lowne are excellent.

## Dorothy Waring Awarded Damages.

London, March 7. Dorothy Waring has been awarded \$675 damages from Moss Empires, for alleged wrongful dismissal from "Flying Colors" at the Hippodrome.

## French Accent Helps American Song.

London, March 7. Charles B. Cochran reopens the Ambassadors March 10, with three short plays and a dance scene, with a strong company.

Alice Delysia, meantime, is playing the Halls, featuring an American pop-

ular song, and it is very effective with her French accent.

## ELLEN TERRY NOW 70.

London, March 7. Ellen Terry entered upon her 70th year Feb. 27. She is at present suffering from a sharp attack of bronchitis, but is reported as improving.

## ALICK'S WORKING ANYWAY.

London, March 7. Alick Lauder is appearing in the touring company of "Three Cheers," but not in his brother Harry's part, that being played by Harry Merrilees, with Kitty Collyer as the leading lady.

## FRED EMNEY LEFT \$25,000.

London, March 7. In the settlement of the late Fred Emney's estate it was found he left \$25,000.

He lost heavily in the burning of the Roumanian oil fields.

## "BING GIRLS" IMPROVED.

London, March 7. "The Bing Girls" at the Alhambra has been extensively overhauled and revised, and the comedy strengthened, and should now enjoy a prosperous run.

## HACKETT'S 3-ACT PLAY.

London, March 7. A new three-act play by Walter Hackett has been secured for production by Frank Curzon.

## "ROSEMARY."

Reviewed by Harvey.

London, March 7. Martin Harvey, having acquired Sir Charles Wyndham's rights to "Rosemary," will revive the comedy at the Lyceum, Edinburgh, tonight (March 7).



FRANK VAN HOVEN

has a friend in New York whose brother sailed to England recently. The friend gave his brother a letter to Van and here is what the letter said: "Saw Van Hoven at the London Coliseum. He has flowers and pictures and Bibles all over his dressing room, and in a silk Japanese dressing gown he served me with a cup of tea which he made on a little alcohol stove and served in thin cups with his monogram on them. His act certainly makes them yell, and they say he gets the dough; but I'll never forgive him for forcing that tea on me."

## COLISEUM EARNS \$270,000.

London, March 7. The annual statement of the Coliseum (Stoll) for last year shows a profit of \$270,000.

A dividend of 25 per cent. has been declared, with a large sum carried forward as a reserve fund.

## "FOLLOW THE FLAG" A HIT.

London, March 7. "Follow the Flag" was produced at the Olympia, Liverpool, Feb. 28, and is a hit.

The Lord Mayor and Lady Mayoress of Liverpool were present at the premiere.

It is the first of a series of six big productions to be made there for the Moss Empires by William J. Wilson, the American stage director. The company is a strong one.

## T. C. CALLAGHAN DIES.

London, March 7. T. C. Callaghan, official investigator for the Variety Artists' Benevolent Fund, was buried March 1. The funeral was under the direction of the Terriers.

## CONTRIBUTE \$20,000.

London, March 7. G. H. Elliot and his wife have contributed \$20,000 of their savings to the War Loan.

## "BUMMY" REHEARSING.

London, March 7. Dolly Harmer is rehearsing in Julian Wylie's forthcoming production of "The Bummy," which will have Wee Georgie Wood in the title role.

## WELDON FOR HALLS ONLY.

London, March 7. Harry Weldon has refused all revue engagements. He recently recovered from a severe illness and will return to the Halls.

## In Lead of Touring "Colours."

London, March 7. Dorothy Ward and Shaun Glenville have been engaged by Albert de Courville for the leading parts in the touring company of "Flying Colors," produced by Jack Haskell, which opens March 19 at the New Cross Empire.

## "Bing Boys" with Americans.

London, March 7. Oswald Stoll will present at the London opera house March 8 "The Other Bing Boys," with Augustus Yorke, Robert Leonard (formerly known in America as Gus and Bobby) and Ella Retford in the leading parts.

## \$5,000 Weekly in English Provinces.

London, March 7. The touring company of "Romance" has completed a seven weeks' season at the Gaiety, Manchester, averaging \$5,000 weekly.

## Day's Two Provincial Revues.

London, March 7. Harry Day, the agent, has in preparation for the provinces two revues, entitled "Over the Top" and "Roll Up."

## Geo. Graves President V. A. B. F.

London, March 7. George Graves has been elected president of the Variety Artists' Benevolent Fund for the ensuing year.

## Hebrew Comedian's New Sketch.

London, March 7. Joseph Sherman, a Hebrew comedian, will shortly appear in a new sketch, entitled "A Wife by Installment."

## Brothers Griffith Disband Act.

London, March 7. The act of the Brothers Griffith has been disbanded, the younger member, Fred's son, having joined the army. Fred is resting.

## JACK WILSON BOOKING SNARL.

A snarl in the bookings of Jack Wilson cropped out early this week when the United Booking Offices informed Mr. Wilson it held contracts for future engagements that had not been properly cancelled within the provided time, especially a contract held by it from Wilson for next week at the Alhambra, New York.

The U. B. O. is reported to have advised Wilson it would insist that he play the engagement. Wednesday Wilson said he would open for Marcus Loew next Monday at the Bijou, Brooklyn, if not restrained, and if not permitted to do so, will play his Alhambra engagement if the United pays him the salary he demands (and which Loew agreed to, amounting to \$600 net). Otherwise Wilson stated he would not play next week, and if he does not play in vaudeville will join a burlesque or any other show that pays him his salary.

Late last week Wilson signed a 10-week contract with the Loew time. Irving Cooper acted as the agent. It calls for full weeks and the policy of the theatres (four performances). The route is limited to New York, Brooklyn and Boston.

According to the story Wilson demanded \$650 (less commission) weekly from the United for further engagements. He had been receiving \$550. He informed the United last week unless it met his salary demands he would go with Loew, and he did so when hearing nothing further from the big time agency. The same Jack Wilson and Co. turn as shown on the big time is to be seen on the Loew Circuit.

Wednesday another complication arose when the Loew Circuit found it necessary to shift Mr. Wilson's full week booked at the Bijou, Brooklyn, commencing Monday, into a split, making the second half at the Greeley Square, New York, through commencing the use of the "20,000 Leagues" feature film at the Bijou Thursday. Wilson had been advertised and billed by that day, but this was suspended by the Loew office pending the outcome.

Another big timer, booked direct, and now playing for Loew, is the Rigoletto Brothers.

The Charlie Ahearn comedy cycle act has been playing the Fox time the past couple of weeks through having an open spot in its big time dates.

The Loew Circuit is having the best season of its career just now and it is reported Joe Schenck is after good big time material to prevent any slump in patronage over the spring.

## SAILINGS.

March 15 (for Australia via Seattle), Archir Onri and Dolly, Reed and Wright, Joe Reid (Mikura).

## COMMANDER LORRAINE IN CAST.

London, March 7. At the Comedy "See Saw" has been brightened by the introduction of new numbers and dances, including Bainsfather's trench scene. The cast includes Major Robert Lorraine, actor-aiman, who has been promoted Wing Commander of the Royal Flying Corps.

## "DAMAGED GOODS" GIVEN LICENSE

London, March 7. The St. Martin's reopens March 14, with Brieux's much discussed "Damaged Goods," which was for a long time refused a license.

## "HANKY PANKY" REVUE.

London, March 7. A new revue, entitled "Hanky Panky," will be produced at the Empire about March 17.

## Billie Ritchie on His Way Over.

London, March 7. Billie Ritchie sailed for America Feb. 28.

## AGENTS FORMING ASSOCIATION TO REGULATE THEIR BUSINESS

**Small Time Representatives Booking With Loew, Fox and Moss Get Together. U. B. O. Family Dept. Men Not Included. Membership Will Be Restricted.**

A meeting of the vaudeville agents booking the popular priced vaudeville circuits' offices was held Tuesday at the office of Irving Cooper, for the purpose of perfecting a permanent organization.

About 18 agents were present, representing about 15 agencies. (The agents booking on the fifth floor of the United Booking Offices were not included nor represented at the meeting.)

The purpose of the agents is to regulate the agency business in their field as far as possible, protecting acts, agents belonging to the Vaudeville Artists' Representatives (as the association will be called), and also the booking managers who must do business with agents.

Of the latter Jos. M. Schenck of the Loew Circuit is the principal figure. Mr. Schenck always has been favorably disposed toward the regulation of the agents, and it is understood he has signified his consent to indorse the agents' association if his views are met with in the formation. Mr. Schenck was expected home from Palm Beach yesterday.

The other circuits principally concerned in the east are the B. S. Moss and William Fox. The agents say Mr. Moss has been ever agreeable to their reasonable proposals.

The agents' organization when formed will be a close one, with no further admissions. It will do away with any number of "agents" in the small time division.

The V. A. R. members, to which there will be no additions, are Irving Cooper, Harry A. Shea, Tom and Meyer Jones, Arthur Horwitz, M. S. Epstein, Mark Levy, Abe Thalheimer and Geo. Sofranski, Louis Wesley and Bruce Duffus, Louis Pincus, Harry Pincus, Sam Baerwitz, Max Oberndorf, Lou Leslie, Frank Bohm, office, Charles J. Fitzpatrick.

### LOEW TAKES LONG PICTURE.

Commencing March 12 the Loew Circuit will begin playing the Universal's "20,000 Leagues Under the Sea," as an added attraction to its vaudeville bills at Greater New York, also in the Loew picture theatres.

The film will require about two hours to run. It will cause the reduction of the vaudeville supply in houses using eight acts to six turns, and where six make up the customary bill but five will be employed while the picture is on the program.

Loew gives the special feature 48 days in his New York vaudeville houses alone and will likely play it for not less than 75 days in all. Although reported to have secured the film at a rate through the long time given, still the price is a very high one according to the story.

"Twenty Thousand Leagues Under the Sea" had a long and highly successful run as a special show at the Broadway theatre. It has been well advertised and is the longest special feature film the Loew people have ever exhibited in their vaudeville houses.

### Angling for Wisconsin Circuit.

Manitowoc, Wis., March 7. R. C. Diggins, of Beaver Dam, and B. Ward, reported booking agent of Chicago, are endeavoring to promote a deal in 20 different Wisconsin cities, whereby they will assume management

of vaudeville theatres in the respective cities to establish a circuit of their own.

Negotiations have been opened, it is understood, at Appleton, Fond du Lac, Sheboygan, Superior, Antigo, Beloit, Oshkosh and numerous other cities.

### MANAGERS ELECT OFFICERS.

Cleveland, March 7. The vaudeville managers in this section held an important meeting in Springfield, O., Feb. 28, and not only elected officers but mapped out a line of resistance against a "closed shop."

Officers were elected as follows: President, Michael Scheonheer, Detroit; vice-president, Nelson H. Gurnee, Lexington, Ky.; secretary, C. R. Andrews, Muncie, Ind.; treasurer, Proctor Seas, Cleveland.

The directors of the National Vaudeville Managers' Association are William James, Columbus; Charles Dierdorf, Lima, and Edward Heiple, Parkersburg, West Va.

The movement of the Gus Sun circuit of managers for protection against militant activities follows the line of action recently outlined by the National Vaudeville Managers' Protective Association.

### FOX'S 14TH ST. HOUSE INDEFINITE.

The erection of a new theatre on 14th street, on the site of the Dewey, which has been razed, purchased by William Fox from the Schinas Brothers, has been indefinitely postponed owing to the vague decision of the City of New York to continue Irving place, which would necessitate the tearing down of the City theatre, at present operated by Fox pop vaudeville.

Until the city decides to continue Irving place through to 14th street, work on the new theatre will not be started. It is understood a temporary garage will be erected on the property to act as a taxpayer.

William Fox is reported as having purchased a plot of ground in Astoria, Long Island, on which he will erect a new vaudeville house.



**EARL CARROLL**  
Creator of the LATEST in lyric writing.  
"Q. T. U. C. I. M. 4 U."  
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### RIVERA'S HIGH PRICES.

The Rivera at 96th street, operated by William Fox with pop vaudeville and adjoining Keith's Riverside, has set a record scale of admission for a house of that order.

The Rivera has increased its admission for the lower floor at the night show to 75 cents for reserved seats, with the remainder of the orchestra unreserved, 50 cents. The lowest admission to the house at night is a quarter.

The house at one time charged 25 cents for the orchestra.

It is known as a pop or small time vaudeville house.

### CHICAGO FIASCO OVER.

Chicago, March 7. The only echo of the recent White Rat "strike" bubble was the appearance on the North Side of small stickers which were pasted on bill boards and a few windows. These stickers held the name of at least one act appearing in the neighborhood house, with the legend that the player was a "scab."

A dialect team in "The Loop" last week were in receipt of an anonymous letter containing the prayer they would be buried in Potter's Field. The act replied to Joe Birnes saying they assumed the letter had its origin in Rat quarters. The reply stated the team had no fears of Potter's Field as they now owned a cemetery. But in the light of events they offered 12 lots which they thought would be ample for the officials of a fast dying organization, adding that the price would be a dollar down and a dollar a week, with no five per cent. levy attached.

### BUTTERFIELD OPPOSITION.

Bay City, Mich., March 7. Local people have contributed sufficient capital to commence the construction of a new vaudeville theatre here which, when completed, will seat 2,000. The house is scheduled to open in the fall and will probably be booked by Frank Q. Doyle, from the Loew Chicago office, splitting with a new house in Lansing which is scheduled to open next month.

Both theatres are in direct opposition to the W. S. Butterfield string of Michigan theatres, which, up to date, have successfully maintained a monopoly on the vaudeville interests of that section of the state.

### "EQUITY" SILENT.

"Equity," the official organ of the Actors' Equity Association, in the issue for March, published Wednesday, says nothing regarding the possibility of the association joining the ranks of the American Federation of Labor, despite a committee from the association was in conference with Samuel Gompers about a week ago.

### Miller, Milwaukee, Opening Date.

Milwaukee, March 7. The new Miller theatre here is scheduled for an opening week April 22. It is owned by the Saxe Brothers, who also own the Crystal.

The Miller theatre will be supplied with its attractions by Walter Keefe from the eastern Loew office, and will play eight acts, running full week shows. The capacity is 2,800 and the prices will run from 10 to 50 cents.

The Crystal is also playing vaudeville supplied from the western Loew office. The future policy of this house is uncertain. It may be turned into a picture theatre, but for the present it will continue its vaudeville shows.

### Crawford, El Paso, Damaged.

El Paso, Tex., March 7. The Crawford, long conceded to be a "fire trap," was badly damaged by smoke and water as a result of a fire in the Angeles Hotel, connecting with the theatre property.

### NOT MANY TABS OUT.

Chicago, March 7. The heads of the Association and United Booking Offices plan the "survival of the fittest" policy for tabs next season, and will not only censor the shows closely, passing on quantity and quality, but will keep the number down so that the houses will not be "tabloided to death" and also avoid playing to many "repeats."

As far as one can discern at present there will be only about eight tabs in operation next season.

The William B. Friedlander, Inc., will likely have only two tabs in this section, "The Naughty Princess" and "The Suffragette Revue."

Friedlander plans to also make a big time act for the eastern houses of "The Naughty Princess," and will also have two acts presenting "The Four Husbands" and "The Night Clerk," the latter making its first entry into the eastern vaudeville houses.

Some of the other tab producers will turn their former Association shows into International Circuit attractions if the producers do not book any of the vaudeville theatres.

### LOYAL ACTS BOOKED.

The list of acts the White Rats term "scabs" and which is circulated by the organization weekly, has also been on the minds of the Vaudeville Managers' Protective Association.

There are 29 names on the list prepared by the Rats, all having refused to obey the White Rat orders to walk out in New England. Instructions to keep the turns at work have been issued by the V. M. P. A. and routes are being prepared as fast as possible.

It is the second instance of the Rats bringing about engagements for acts that incurred its displeasure, the other case being at Oklahoma City, where the White Rats that walked out also walked the streets in want without any aid extended to them from their organization, while the acts which played their contracts were continued at work.

### \$50 REWARD OFFERED.

St. Louis, March 7. The White Rats has gotten out a circular here, offering \$50 reward for information leading to the arrest and conviction "of any person who took part in the murderous assault upon George W. Searjeant" and others, pickets of the White Rats, Feb. 15.

A reward of \$100 is also offered for the arrest and conviction of any person instigating the assault.

A St. Louis attorney signs the offer.

### BUILDING ON STATEN ISLAND.

Stapleton, S. I., March 7. Johnson & Moses, local coal dealers, are reported as having secured a plot of ground for a new theatre which will have a seating capacity of 1,800 and will play vaudeville.

The firm, in addition to its coal business, conducts a local summer park.

### ED. KIMMEY AND ADELAIDE HALL.

The pictures of the cover are those of Edward Kimmey and Adelaide Hall, who, despite the disappearance of most Society Dancers, have, through sheer merit, survived the dance craze.

They are now in their seventh month at Rector's, New York, after long engagements at both the Ansonia Hotel and Delmonico's.

They appear frequently at the social functions of New York's elite, and last week, at Cornell College's Junior Prom, introduced "The Toddler" (originated by Hepburn Wilson.)

Miss Hall, a most graceful dancer, bears a striking physical resemblance to Mrs. Vernon Castle, being tall, willowy and beautiful.

Managers should see this clever couple, as their dancing is suitable for any Broadway production.

The are under the booking direction of Billy Curtis.

# ACTS ACCEPTING CONTRACTS MUST PROVE THEY'RE N.V.A.'S

**Order Issued This Week By Vaudeville Managers' Protective Association. Goes Into Effect March 12. No Act to Be Played in V. M. P. A. House Until Convincing Manager It Is Member of National Vaudeville Artists.**

The Vaudeville Managers' Protective Association this week followed its declaration of some days ago that all acts playing in houses of its members must belong to the National Vaudeville Artists, by issuing a notification to all V. M. P. A. managements not to give any act a contract from March 12 onward until the act had proven to the satisfaction of the booking manager it belonged to the N. V. A.

Heretofore the statement made by an act it was an N. V. A. member, or the production of a letter acknowledging the receipt of an application or dues was accepted by the bookers. It is understood the V. M. P. A. latest order will be construed by the booking men as making it obligatory upon the acts to produce the regulation membership card of the N. V. A., which is a practical certification that the holder is in good standing.

There are said to be around 400 applications for membership in the National Vaudeville Artists, and that while the applications have been acknowledged, they have not as yet been passed upon by the membership committee of the society. It is also reported a large number of applications have been finally rejected for different reasons.

Since the White Rats under the leadership of Harry Mountford commenced to agitate the vaudeville situation and antagonize the managerial interests of that branch, the condition has been brought about that no White Rat will be engaged by a V. M. P. A. manager while the latest edict of that managers' association allows only the N. V. A. members to play. The National Vaudeville Artists was formed as an issue of the Rats' strife.

## N. V. A. REHEARSAL HALL FREE.

The Vaudeville Managers' Protective Association advised the National Vaudeville Artists this week any member of the N. V. A. could use the large hall at the top of the Alhambra theatre for rehearsals without charge.

The N. V. A. requested the trade papers this week to ask N. V. A. members, when advertising, to place "N. V. A." in all of their advertisements, if the advertiser is a member of the society.

The V. M. P. A. notified its members this week to adjust excesses of transportation beyond contracted jumps with all members of the N. V. A. when the claim made was a just one.

## PROTECTED ALL THE TIME.

Notwithstanding the current quietude in the situation between the White Rats and the managerial interests, the Vaudeville Managers' Protective Association is carrying its full list of duplicate programs throughout the country, and are prepared at a moment's notice to provide substitute bills in their entirety at any point affected by a strike order. The system in vogue at the V. M. P. A. offices calls for a general shifting of the extra bills from one section of the country to the other twice monthly.

While it was not generally known, the strike order aimed at the Grand, St. Louis, this week was apparently anticipated by the managers who have a complete program ready to replace any walk-outs that might have acted as a result of the order.

At Boston each theatre is "covered"

with two duplicate programs, while the V. M. P. A. has sufficient extra acts registered in New York and Chicago to protect all intermediate points in the event of any action by the artists' organization.

## REPUDIATES MOUNTFORD.

Cleveland, March 7.

On the last day of the I. A. T. S. E. convention here last week the following wire was received.

Charles C. Shay,

International Stage Hands Alliance, Hotel Statler, Cleveland, O.:

Any statement made at your meeting by one Harry Mountford that the Columbia Amusement Company burlesque interests contemplate using non-union stage hands and musicians is absolutely false, or any report given to you that our circuits intend eliminating any of our union stage crews, this season or any other season, absolutely without foundation. Matter never spoken of or discussed among us. May have emanated from some newspaper story of an individual manager.

Sam A. Scribner.

This was in reply to the reported statements made on the floor of the convention by Harry Mountford that the burlesque circuits (referring to the Columbia and American wheels) intended cutting down or cutting out its union stage crews next season.

This was about Mountford's only point in favor of a White Rats affiliation for the I. A. T. S. E. He said on the floor if the stage hands' union had trouble with burlesque he would order out every White Rat in burlesque. Mountford claimed there are 95 per cent. of Rats among the burlesque actors.

The story of some individual manager mentioned in the Scribner wire probably refers to the case of James "Blutch" Cooper, published in VARIETY some weeks ago. Cooper had some trouble with his union crew.

## JIM DOLAN RESIGNS.

Decided surprise was occasioned early this week when it became known James F. Dolan (Dolan and Lenharr) has resigned from the White Rats.

Jim Dolan was one of the first members and about as well known a White Rat as the organization has ever held. He remained faithful throughout all the years of the Rats and was looked upon as a staunch supporter who placed his faith in the order rather than its leaders, but it is said the usual causes which now principally seem to cause antagonism among the more intelligent to the present methods of direction in the Rats brought about Dolan's withdrawal. During the life of the Rats Mr. Dolan has often held office.

## ILL AND INJURED.

Belle Brooks (in the Charlie Ahearn act) is recovering from an operation for appendicitis, having been out of the act for a couple of weeks. She may return to it next week.

Murray Starr Queen is confined to the Mount Sinai Hospital, New York, with appendicitis.

Mrs. W. A. Lamb (Lamb's Manikins) is recovering from an operation for appendicitis at the Homeopathic Hospital, in Buffalo.

The Keeley Brothers have cancelled immediate bookings owing to the illness of Arthur, who is confined to the Hahneman Hospital, Philadelphia, with muscular rheumatism.

Mike Glynn (Ward and Glynn, owners of the Century, Brooklyn), is confined to the Winthrop Sanitarium with a broken leg.

Harry Warner of the Matese and Warner stock was removed to the Good Samaritan Hospital, Lebanon, Pa., last week and operated upon for an ulcer. He is still confined to the hospital in a serious condition.

## POLICE SCATTER PICKETS.

St. Louis, March 7.

Picketing was started outside the Grand Monday night between six and seven o'clock by a group of 30 waiters and waitresses. Frank R. Tate, who controls the house, was at dinner at the time, but immediately after he arrived the pickets were dispersed by the police.

All is quiet at Erber's in East St. Louis. A circular was gotten out by labor officials declaring the house fair. It read that, "Everything has been satisfactorily settled. Endorsed by the grievance committee of the Central Trades and Labor Union of East St. Louis and vicinity." As a matter of fact it is understood the labor people never declared Erber's unfair.

When Searjeant, the White Rats local deputy, was asked if he was still picketing Erber's, he replied that he was "off that place," as he understood that there was small-pox in the town.

## IN AND OUT.

Ray Dooley (Ray and Gordon Dooley) being unable to keep their Portland, Me., engagement this week, Henshaw and Avery again substituted for them. Gordon Dooley's injured ankle was the cause of the cancellation.

Elliott and Mullen, failing to appear at the Delancy St. Monday, their place was taken by Warren and Frost.

Evans and Sister did not appear at the American the first half through illness. Gillette Trio substituted. The latter act disappointed a week ago at the same house for the same reason.

Laurie and Bronson did not open at the Orpheum, Montreal, this week because of the illness of Miss Bronson. Clifford and Wells, scheduled to appear at the Royal, New York, were substituted.

Through illness, Bernard and Scarth left the Palace (Chicago) bill last Thursday, Jule Bernard being affected. They were replaced by Silber and North.

Lou Holtz left the Colonial bill after the first performance Monday, with Ashley and Allman substituting.

Losing his voice between Sunday and Monday, Sam Mann had to withdraw his new act from the Palace, New York, program for this week, with Bert Baker and Co. (doubling from the Bushwick) taking the place.

Walter Weems, who arrived in San Francisco last week after a long engagement in Australia, was placed in the Orpheum, San Francisco, bill this week, replacing Frank Wilson.

Illness prevented Florrie Millership from opening at Keith's, Philadelphia, this week.

Guertin and Gibson replaced Sylvester and Vance at the Francis, Montreal, this week.

Clifford and Wills were replaced at the Royal this week by the Lauder Bros.

## NEW ACTS.

Daisy Irving (now at Winter Garden), single; Hyams and McIntyre (lately closing with their show); Frances Demarest, single (M. S. Benthams).

"Broadway Topics," two-act tab. Cast, Edith Bellers, Lew Webber, Bernard Stone, Jay Maxwell, Harry Oakley. Chorus of eight (Harry Oakley).

"Nix on Borneo," comedy sketch with four people.

"Unto Others," dramatic sketch with Sam Lowett.

"Profits," sketch, with Raffaello Ottino and Frank Jameson. Four people.

Henry Chesterfield has taken over the former Hyman Adler sketch "Solomon's Bargain" and will launch it with a new cast secured by Olly Logsdon with Nat S. Jerome featured.

"The Bandit," an operetta by Alfred G. Robyn, is being prepared for rehearsal by a company which includes Mary Carson, Clare Krahll, Mlle. Febronic (Producers Holding Co.).

Elliott and Mullen have dissolved. Billy Elliott will revive his "Folies Bergere Girls" with himself in it.

Harry Van Fossen (formerly with "Watch Your Step"), single (Harry J. Fitzgerald).

"At the Country Club," the sketch playing with "The Sightseers" on the Columbia Circuit, to be duplicated for vaudeville (Harold Kemp).

Elphie Snowden and Freddie Hildebrand.

Thais Magraine in "The Beautiful Lady," sketch.

Wilson and Stewart, two-act.

Bert Savoy and Jay Brennan, now East from their Orpheum tour, have a new Urban drop being painted, and with new material new songs by Edith Strickland, Chicago; clothes by Bassett & Bassett, Chicago; and shoes by O'Connor & Goldberg, plan to open with their new act in New York within a few weeks.



JACK TATE, FAMILY and FRED HARTMAN

Mr. and Mrs. JACK TATE and FEENA TATE with FRED HARTMAN, the hero of the recent Winnipeg-to-St. Paul dog race.

The picture was taken in St. Paul where Mr. Tate, now doing "FISHING," completed his fifth trip over the Orpheum Circuit.

Starting on Interstate Time-towards Villa's country, but hopes Villa doesn't get him. Sammy Watson is still around Chicago.



# CLEVELAND CONVENTION ADJOURNS, WELL SATISFIED

**All Important I. A. T. S. E. Matters Disposed of. Rats Affair Referred to Executive Board. New Contracts for Operators. Chas. C. Shay Re-elected President.**

Chicago, March 7.

For the present the International Alliance Theatrical Stage Employees is far away from coalition with the White Rats. If the Alliance becomes embroiled later it will only be through an unforeseen happening that will be of sufficient strength to force the stage hands and picture operators into the breach.

Despite all efforts of Harry Mountford and James William Fitzpatrick and their addresses before the Alliance at Cleveland last week, the convention referred the matter to the Committee on Law, Ways and Means, which evaded a direct opinion on the convention floor.

It was talk among some of the members in Cleveland that the Alliance had no wish to become part and parcel of a movement that might only tend to exalt Mountford among the players, and which would lead to an entanglement and chaos from which they might never extricate themselves.

Whatever feeling under the surface may be for the Rats is adroitly and covertly hidden by the Alliance men in control of its destiny, who firmly believe there are breakers ahead for the Alliance if they jump into the Rats' fray at this stage. It's no jump to take for an organization that is enjoying its greatest prosperity and its greatest uplift and onward march to more solidified unity and progression.

Cleveland, March 7.

The 23rd convention of the International Alliance of Theatrical Stage Employees of the U. S. and Canada in its closing days of a week's session preceded by a strenuous executive session accomplished many things.

It gave hearty endorsement to the former administration by re-electing Charles C. Shay, of New York, for another two years' regime.

It invested in President Shay and the general executive board, which includes many of the former officers and new ones that are apparently in accord with former executives, with full authority and absolute power to handle all matters of "threatened discrimination" by any theatrical interests, and to weigh upon any White Rats' activities that tend to embroil the Alliance in a general strike movement.

It demonstrated the Alliance has become a formidable, fast-growing, determined, aggressive, all-wise organization, that is out to fight for its own welfare and progression, and can take care of itself without any assistance from any affiliated body. The way the Alliance handled its convention and the manner in which President Shay directed every session caused outside talk that is going to do the Alliance untold good in all sections.

Last Friday the Cleveland convention adjourned at 4.40 p. m. with felicitous speeches by President Shay and the incoming executives, as well as some of the delegates who, to a man, enthusiastically declared they would fight tooth and nail for the Alliance at all times.

President Shay, on his re-election, had a little opposition—so little that it could hardly be called "opposition." Charles Schlegel, Indianapolis (local 30) was also placed in nomination by his co-delegate, Smith, the day before. The Australian balloting system was

used. The total number of votes cast was 326. Shay's vote was 261 to Schlegel's 64. For first vice-president William G. Rusk, San Francisco (local 16) received the full vote of convention, having no opponent. For second vice-president there was no contestant and the full vote went to William F. Canavan, St. Louis (local 143). For third vice-president Charles Malloy (former fourth vice), Butte, Mont. (local 95), received 237 votes and was elected over John Alf, of Cincinnati (local 5), who got 86 votes. For fourth vice-president Richard Green, Chicago (local 2) was elected without opposition. Louise Krouse, Philadelphia (local 307), was elected fifth vice-president without a contest.

M. A. Carney, Newark (local 21), former secretary-treasurer, had Frank G. Lemaster, Denver (local 7), out for the position and Lemaster was elected, receiving 231 votes to Carney's 94.

Delegates to the American Federation of Labor, three in all, were elected, the following receiving the full vote without opposition: John J. Barry, Boston (local 11); L. G. Dolliver, San Francisco (local 16), and John Suarez, St. Louis (local 43). This trio, with President Shay, by virtue of his executive office, will attend the next Federation meeting to be held in November.

The re-election of Shay means there will be little change in the staff of organizers aside from the appointment of Oscar Sheck, of Cleveland (local 27), the former first vice-president.

One of the main transactions the closing day was a resolution C. A. Hickman, of Waco, Texas (local 226), offered that the convention go on record as endorsing all endeavors of President Wilson to keep the United States out of war and promote peace among the now warring nations. It was carried.

Two cities were mentioned as the 1919 place of meeting, Ottawa and Ogden. The vote March 2 resulted in Ottawa receiving 231 and Ogden 89, with Ottawa capturing the next convention.

The auditing committee showed a substantial balance in the bank and



JAMES H. CULLEN

"The MAN from the WEST" now playing those Keith houses booked by E. M. ROBINSON. Soon coming into New York, where his first appearance was at Minter's Bowery, in Austin's "Australian Novelty Company," which also had Weber and Fields at the time. His next tour of the Orpheum Circuit will be his seventeenth, under the direction of MARTIN BECK. Eastern Representative, JAMES E. PLUNKETT. Material by RAY E. GOETZ and VINCENT BRYAN.

every indication the next two years will be the most prosperous in the history of the Alliance.

Among the resolutions adopted Thursday was one in which the Alliance went on record as being in favor of demanding the union label by its members when purchasing tobacco, cigarettes and snuff.

A resolution declaring that within 60 days after the close of this convention, every local of the International Alliance will prohibit its members from working for either the William Fox or B. S. Moss Film corporations, until these firms employ members of the I. A. T. S. E. in their studios, was referred to the incoming board by committee, and so ordered by the convention.

Another resolution adopted provides for the instruction of all locals affiliated with the various State Federations of Labor to do everything in their power to bring about enactments of laws that will prohibit minors from operating picture machines, and where laws are in effect to have proper examinations conducted and licenses granted accordingly. This would do away with the letting of ten-year old boys operate machines as they do now in various sections of the country.

An amended resolution goes to the incoming executive board that will act on the advisability of boosting the weekly wage of the stage hands proportionately, owing to the increase of hotel rates; this pertaining to traveling companies.

Section One of the by-laws has been amended so that the schedule of prices for traveling men advances almost \$5 weekly in each instance. Those tilted mainly are the master mechanic, flymen, property men (\$45), electrician (\$45) and picture operators.

The convention resolved the per capita tax be raised to \$5 per annum instead of \$2.40 as now provided, and that no special tax be levied between conventions.

The Alliance passed a resolution declaring that the per capita tax charged Clearers' Locals be changed to one-half the regular per capita tax, also assessments as the salaries of clearers are the lowest salaries paid.

A resolution bearing on the Operators' Contract was adopted by a rising vote. The company must pay the operator a weekly salary and provide first class transportation. Seven days shall constitute a week excepting when fractional weeks are calculated, then six days shall constitute a week. Two weeks' notice of cancellation of contract must be given. In failing to give the customary notice the company must give two weeks' salary in lieu thereof. Contract in force as long as said play is offered whether on road or in the city. Overtime must be paid at the rate of one dollar an hour for all time in excess of on eight hour day. All license fees must be paid by company. Any vacancies must be filled by members of I. A. T. S. E. and M. P. M. O. in good standing. The operator must render exclusive services to company and must give two weeks' notice of cancellation of contract. He must pay the railway fare of his successor in the event this contract is terminated by the operator. He must abide by rules and regulations covering rehearsals and performances not conflicting with Alliance by-laws. Any dispute arising other than claims for salary due, for drunkenness, dishonesty or incompetency which give company immediate right to cancel contract, must be adjusted by an arbitration board. One arbiter to be from the National Association of Theatrical Producing Managers and one from the Alliance, with the third to be chosen by the two bodies.

Heretofore the by-laws of the Alliance have allowed vaudeville acts a lateral spread of 50 feet or more, and the practice having been reported being abused regarding exact dimensions with the claim made that vaudeville acts in the past have carried properties and me-

chanical effects relating to the property department, and have done so without the services of a traveling man, the Alliance passed a resolution declaring all acts carrying scenery with a lateral spread of 40 feet or more, whether accompanied by ceilings, borders, properties or mechanical effects, must carry at least one I. A. T. S. E. man, and also that no act shall be permitted to carry over two batten drops or cyclorama exceeding 40 feet without the services of a road man.

The Grievance Committee concurred in a grievance presented by representatives Local 306 of New York City that on the Keith Circuit of theatres in Greater New York there are 100 per cent union musicians and stage employees, but that the operators are non-union on the entire circuit, and the Alliance was asked to act on this matter at its earliest convenience. The new executive board will take up the grievance.

## LOEWS LOSE AT BASKETBALL.

In a poorly played return game of basketball Saturday night at the Savage gym, the University Settlement five again defeated the Loew Circuit team, 34-12. The game was slow; due likely to insufficient practice. The team work and shooting of the Loews were poor. This with the unnecessarily called fouls on the Settlements and time allowed once in each half for the boys to regain wind were the causes of the drag.

For the Loew five M. Schenck and Hanlon stood out, virtually playing the whole game for their side, while for the Settlements, the two forwards, Manasse and Eichler, played the best.

The contest was attended by a large crowd which favored the boys from the booking office, but it didn't have the desired effect on them.

After the game an impromptu entertainment was given by the Gliding O'Mearas, Joe Wood's "Surprise Party" and Alice Cole. Arthur Lipson was present but refused to go on.

The score at the end of the first half was 15-6 with the Settlements leading.

Line-up and summary:  
U. S. (34). Position. Loew (12)  
Manasse.....R. F.....Turek  
Eichler.....L. F.....Moscowitz  
M. Cohen.....C.....Friedman  
Brill.....R. G.....Hanlon  
Speagle.....L. G.....M. Schenck  
Goals from floor—Manasse (6), Eichler (6), Cohen, L. (2), Schenck (2), Cohen, M., Speagle, Moscowitz, Hanlon. Goals from foul—Speagle (2), Moscowitz (2). Substitutions—Cohen, L., for Cohen, M., Silberd for Turek. Time of halves—20 minutes.

## TANGUAY'S NEXT PICTURE.

Eva Tanguay, who will resume her eastern vaudeville tour next week at the Riverside, will produce another feature picture at the close of the season. Miss Tanguay has accepted the scenario for the film and will complete the feature at a Los Angeles studio.

Harry Weber, who is handling Miss Tanguay's theatrical engagements, will direct the business department of the Tanguay Film Co. The picture will be financed and produced by Miss Tanguay and will probably be state-righted.

## THREE KILLED IN TAXI.

Baltimore, March 7.  
Three members of the theatrical profession were killed here last Thursday when a taxicab in which they were riding plunged into the harbor. A man was also killed and another man and two women injured.

Those killed were Marie Haynes (Marie Woods), cabaret; Edna Kirby (Edna King), of the Pat White company (burlesque); Anne M. Rogers, also in burlesque, and Edw. L. Gordon. Anna L. Luce (Anna Burnette), of the White company, was injured.

# AMONG THE WOMEN

By THE SKIRT

The American theatre program this week revealed two surprises. One was a "sister act" called LaMont and Wright, and the other a sketch, "A Soldier's Wife." These acts are worthy the big game. The girls play harmonicas and with a properly arranged turn would rank with the best of entertainers. Their opening number is done in white coats trimmed with black lynx. A kid dance is in a Buster Brown suit of white cloth with red collar. A cake walk is done with one in a white skirt and purple satin coat, while the other wears a trouser suit in all purple. The girl of Sheppard and Ott wears a dark blue net changing to a white silk with net hip draperies. The man at the piano drowns out the singer with his loud playing. Wright and Davis, boy and girl, are amusing in their affectations. The girl wears a white taffeta skirt and burnt onion waist. An act called "The New Producer" has an aggregation of people singing only numbers from grand opera. The act did very well and the flag finish and "Star Spangled Banner" were superfluous.

The Criterion theatre is housing a farce of real merit in "Johnny Get Your Gun." The prolog shows a picture studio with the stage set for action. A comic film is in rehearsal with a pie in action. The three acts following are in the east with Louis Bannison featured. The success of the show is solely due to Mr. Bannison. As a breezy westerner he is irresistible. Grace Valentine as an heiress wears some pretty clothes. Her riding habit of white in the first act was perfect in fit. A pink chiffon was prettily draped. Kate Mayhew had a dinner gown of cloth of gold with black net draperies. Rose Winter was fashionably gowned in all three acts. The play in theme isn't unlike Hodge's "Fixing Sister."

The Palace bill this week opens with The Gladiators, two men who carry a very satisfied air. Sylvia Young (with Jack Waldron) is wearing one new costume. The top is of pink velvet while the limbs are encased in gray velvet peg top trousers. An act called "The Models Abroad," with J. B. Carson, is a noisy affair in three scenes. Eleanor Irving in it wears three costumes. A mauve short-waisted suit is followed by a black velvet and white satin skirt. It is an exact duplicate of Sylvia Young's entrance and dress. A white net dress had a crystal panel. The eight girls appear first in poorly designed tailored suits. The second change was even worse. In dresses named after stars there was but one that could be called clever. It was a filmy affair called "Mary Pickford." Dorothy Toye was never so becomingly gowned. Her dress was of white net, the skirt being extremely full. A large gold hat was also worn and a superb blue feather fan carried. Adelaide and Hughes changed their act for this week. One ballet costume, as worn by Adelaide, was effective. The skirts of tulle had an edge of jet while the bodice was the same. Frances White (with Billy Rock) wore her green dress, while as a Chinese miss the costume was most elaborate. When this season ends Rock and White will go down in its history as the one best bet. Dolores Swarez (with Jack Wilson) wears a green net and a mauve scarf. A black velvet that was heavily embroidered in brilliants was second while a gold seymen dress had green petticoats. A huge black hat was also worn. They all seemed so familiar! The house fairly rocked when Bert Baker occupied the stage. The women in the act are impossible, but as they don't seem to bother the audience, why worry?

The current bill at the Colonial opens

quietly but finishes strong. (Miss) Robbie Gordone in several poses revealed a good figure. From opening to just before intermission, Sophie Tucker was the next female. Miss Tucker was a riot. Her act with five boys is a big improvement over any of her previous offerings or a "single," as Miss Tucker was. A black panne velvet skirt was embroidered in birds and flowers of all shades of purple and rose. A gold jacket was soon discarded, revealing a lace bodice with jet belt. A second dress was of blue and silver brocade made over silver lace petticoats. Miss Tucker wore several handsome diamond ornaments. Emma Stephens is a good looking brunet with an exceptional voice. Her first costume was an orchid and gold cloak. Underneath was a dress of mauve and rose net. The bodice was caught in at the waist line with an elaborate pearl belt. A pink net was made over a crystal petticoat. Alexandra Carlisle in a sketch made over from "Divorcoms" was delightful. Her first costume is a nun-like affair in gray and blue. An evening frock of rose net is draped with a Turkish sash and a silver lace jacket. Agnes Everett (in the same sketch) was poorly made up in too vivid coloring. Her dress was of a flowered silk.

"The Willow Tree" at the Cohan & Harris theatre with an hour out will be the artistic hit of the season. A lacquered screen when folded toward the wings reveals a Japanese garden with a pagoda occupying the center of the stage. There are tiny bridges and a fountain and all sorts of growing plants. It is a bit of Japan on Broadway. Any play that deals with the coming to life of a statue can't be taken seriously, but the curiosity aroused as to just how it would end kept the first night audience in their seats until nearly twelve. It was a personal triumph for Fay Bainter. Miss Bainter made some quick changes. As the little Japanese girl, some kimonos were marvelous in design. As the English girl, a white lace summer dress and a belt of blue and pink. A short evening frock was of cloth of silver, while her neck and shoulders were hidden under clouds of pink meline.

"The Midnight Maidens" at the Columbia in "Stolen Sweets" takes the cake for vulgarity. Billy Barry and W. J. Hoyt are at times disgusting. The singing numbers are very well rendered by an efficient chorus. The girls are well dressed and each seems to have individual talent. Dresses of blue velvet trimmed with white fur are worn for the opening, while the smaller girls are in short yellow satin with dark blue sequin bloomers. A Quaker number has the girls in gray dresses with red trimmings. Red tights were used for a number and the Scotch finale of the first act was particularly well dressed. Of the principal women Ethel Vernon carried off the honors. Miss Vernon is an excellent dancer. Her clothes are of the soubrette style and all very short. Helen Bryon wore an apricot satin frock having a lace flounce. Irene Blainey looked well in a short dress of gold lace. Grace King played the cello dressed in peach colored satin over lace petticoats. A sleeping car scene gave the comedians great scope and they took advantage of it, the same as the comedians at the Winter Garden do in the same kind of a scene.

## CAMPBELL ON DIRECTORY.

At the quarterly meeting of the Columbia Amusement Co. last week William S. Campbell ("London Belles"-Rose Sydel) was elected to fill the vacancy in the Board of Directors, created through the death of Charles Barton.

# CABARETS

The Moulin Rouge, formerly the Deoch and Doris, had its formal opening under the new title March 1. Gil Boag and George Pierce are the active managers. It carries a French name, like many other of New York cabarets just now, following Montmartre for that. Like Montmartre, also, which however may be a French style, the Moulin Rouge has common wooden chairs and tables, with colored linen cloths. The decided improvement in the place is an oval dancing floor, with a canopy above it, the latter edged with incandescents, well lighting up the floor, but leaving the remainder of the room in rather a dim light. A colored orchestra plays for the dancers, when the Saxo Sextet (white) are not. The Saxos do a turn. Chapine is the solo singer. There are a couple of Apache dancers, giving three acts to the entertainment. While running up the show's cost almost to the weekly salary of a revue, it is not getting near the results a girly show could secure, or even a larger and better bill of more acts within the same money limit. The Moulin Rouge is a downstairs place, at Broadway and 48th street, in the former Arena building. Above it is preparing Paul Salvain's new restaurant, the Palais Royal. Trouble developed between the two places, when the Moulin Rouge wanted to swing a sign from what the Palais Royal people thought were their frontage. The Salvain interests secured an injunction and will likely enforce it when the Palais opens (about April 7) if they do not do so before. The Moulin Rouge may get additional business if the Palais does a turnaway, for Salvain is spending money lavishly on his new place. Both being in the same building the downstairs restaurant may receive guests who mistake the entrance. VARIETY published last week the Palais Royal was after Fritz Scheff for a feature act at \$1,000 weekly. Miss Scheff by wire from Philadelphia immediately denied the entire story, saying there was no truth, etc., in it. The only error was in the amount. Miss Scheff wanted \$1,500.

A new revue was presented by Earl Cox and R. L. Phillips at the Lambs' Cafe, Chicago, Wednesday last, and as its reception indicated, it was quite an improvement on the previous show. An entire new set of faces was in the line-up with the exception of the six choristers. Easily the best of the new revue is Dorothy LaMar, who not only displayed several corking costumes, but registered best with her numbers. She handled particularly well "Where the Black-Eyed Susans Grow" and looked very sweet in a bridal gown for the finish, which was an ensemble number, "Me and My Gal." Another number handled by Babe Arbuckle and Monte Howard was "Shanghai." Georgie Oldham, a ballad singer, is the fourth principal, but present also are the Royal Italian Sextette, who have specialties and join in the ensembles. The dressing is considerably better than that in the last revue. The current show was put on by Ed. Scholley.

The dance cabaret proprietor might include as "indecent dancing" that which has as a part a young woman wearing a skirt above her shoe tops. Even those who don't object to Winter Garden plays are finding that this thing of girls wearing short skirts in restaurants is being highly overdone. A reformer inspecting a dance place could not but help notice it for this first adverse comment. "Style" is the excuse if the restaurant managers are willing to stand for it. Some of the girls who have adopted the short skirt (and the most of them look like professional dancers out of a job) seem

to have no skirt below the knee when whirling about. If the girls didn't make the exhibition so obvious it might locate a more appreciative audience. A woman in evening dress with the two extremes of the gown very short looks as though she is out in a padded union suit.

Saturday last there were 442 cafe licenses revoked in Chicago. These were held by saloon keepers who recently obtained them to conduct "cafes" when the mayor enforced the Sunday closing. It was discovered the new licenses were used as a cloak to keep open house Sunday, and the Sunday night parties in a number of West Madison places led to uncovering the deception. Few of the saloons had any provision to prepare food. A number of cabarets were also denounced of their cafe licenses in the general house cleaning. Among them were the Schiller and the Vernon, both on the South Side. Perhaps most seriously affected was North Clark street from the river to Chicago avenue, which is mushroomed with cabarets.

Cabaret Bookings this week by Billy Curtis included Mme. Chapine (Moulin Rouge), Margie Hackett, Adele Sturtevant (Metropole, Panama City), Gene White, Flo Casper, Flo Goldene (St. Andrew's Hotel), Eddie Knowles (Carr's Grill, Bridgeport), May Lockwood, Marcelle Newton, Mac Anderson, La Maizie Sisters, Zella Clayton, Southe and Tobin (Beaux Arts, Atlantic City), Buster Craft, Effie Jeans (Strand Roof), Murry and Jackson, Ruby Montour (Marlborough), Angil Sisters (Boulevard).

The Casino, Brighton Beach, adjoining the Brighton Theatre, is now in the possession of the theatre people and may be rented for the coming season. Reisenweber's held the Casino under a lease which had two years to run when eviction proceedings were brought by the owners, who alleged the Casino had been used as the training quarters for Packer McFarland, to the detriment of the property. A lower court issued a dispossession and the Appellate Division last week affirmed it. Reisenweber's has the Hotel Shelburne, just opposite, and it is said it was this condition that prompted the eviction proceedings.

The Agents and Managers' Protective Association of New York, Inc., consisting mainly of cabaret agents, was formed this week. The officers are W. B. Sheridan, president; Max Rogers, vice-president; Sigmund Werner, treasurer; Frank A. Miller, secretary. The association, which has an initiation fee of \$10, is for the protection of agents in securing their commissions from entertainers. The organization will employ a file clerk, who will have the records of all acts placed by its members and a record kept of the promptness of their commission payments.

The Isleworth, Atlantic City, the only restaurant in that city of hotels that has an ice rink, is already preparing for big doings during the Easter holiday. The professional skaters will be augmented with a large cabaret of entertainers. The Isleworth now has a cabaret, with Helaine and Bassett, Winslow and Carlisle and Harry Browning as the skaters. Its rink has 2,500 square feet. There is a special dance orchestra at the hotel, one of the best known by the seaside.

Mrs. Rosa G. Simon, a neighbor of the select Club de Vingt, has started an action in the Supreme Court to revoke the liquor license of the dance club. The license was issued only a few weeks ago.

# VARIETY

Trade Mark Registered

Published Weekly by

VARIETY, Inc.

Stime Silverman, President

Times Square New York

Advertising copy for current issue will be accepted at the New York office up to Wednesday night.

Advertisements sent by mail should be accompanied by remittance.

## SUBSCRIPTION

Annual..... \$4 Foreign..... \$5  
Single copies, 10 cents.

Entered as second-class matter December 22, 1905, at the post office at New York, New York, under the Act of March 3, 1879.

Vol. XLVI.

No. 2

The International Alliance of Theatrical Stage Employees, at their convention in Cleveland just adjourned, found time during the press of business to incorporate in the record of the convention a resolution calling upon all the members of the affiliated unions comprising the Alliance to endeavor in every possible manner to maintain a strict spirit of neutrality as requested by President Wilson. The Alliance is to be congratulated on this thoughtful move, and its significance should not escape the attention of the rank and file of the profession. With the country in its present unsettled state as to foreign relations it behooves the professional, who at present has troubles of his own to contend with, to refrain in every possible manner from exploiting either privately or publicly his individual opinion on existing international conditions. The profession carries talented members of all nationalities, and on every program one will find citizens of practically all the belligerent countries working side by side. The business end of the theatrical business is likewise made up of Germans, French, English, Austrians, Italians and an occasional Russian. The artist, continually appealing to vast audiences, has an invaluable weapon at his command and one little word aimed directly or indirectly at any particular nation embroiled in the present European struggle may do an irreparable injury to some succeeding act on the same program. Should the United States find it necessary to become a factor in the European struggle the government executives will undoubtedly cover the theatrical situation in the proper manner, but meanwhile the American artist should exhibit a true spirit of neutrality and do everything possible to insure the comfort of his foreign associates. All references to foreign nations, whether it be applied to the Central Powers or the Allies, should be eliminated, for at best it comes under the classification of "red fire" applause and the capable artist abhors this sort of appeal almost as much as the conservative auditor. In the absence of a managerial order to this effect, VARIETY makes an open suggestion to its readers to endeavor in every possible manner to keep strictly neutral in word, deed and action. Those who cannot do not belong in the show business.

Boys in theatrical offices who go in for athletics should be encouraged. Confined within doors during the daytime, many called upon to visit theatres at night, that they are willing to sacrifice or spend the time when they could consult their personal pleasure for physical betterment, such as the Loew Circuit booking office boys have done by forming a basketball team, should be an example theatrical managers in general might observe and help to promote in their own offices. Athletics keep the boys alert in body and mind. *gives them healthy ideas and makes better men of them in whatever pursuit they may eventually select. If remaining in theatricals there is nothing they could possibly have done to better*

prepare themselves physically and mentally than to take to the athletic floor or field. In the summer time baseball is so common it goes unmarked, but that the Loew boys took up basketball in winter speaks volumes for those young men. The boys of other offices might well follow suit, if not in basketball, then in some other sport that will give them the exercise they require and should have. Theatrical managers might arrange to give the boys of their offices one extra afternoon off in summer and winter if employed only by them for sports of their own making (not to watch professional ball games, however.)

The Friars Frolic Sunday night in the club house, with Frank Tinney, Frollicker (director), was a very largely attended affair, over 800 watching the performance in the banquet hall which seats normally around 600. The show left a pleasing impression. It contained three especially written bits, the first a "trench sketch" called "His Fortune," written by James Montgomery. The others were comedy, starting with "Geo. Cohan's Picture Office," this going into "The Bowery After Dark," the old time meller that only called for straight playing to make it laughable, with James J. Corbett as the villain grabbing off everything in it. In the Cohan skit Sam Harris was the office boy, dusting off the chairs and addressing the boss as Mr. Cohan. Mr. Harris said: "Yes, I'm working for Georgie Cohan now. We used to be partners, and I was working for him then but didn't know it." The skit was written in the best of Mr. Cohan's trenchant style and was particularly pleasing to a very appreciative audience. "His Fortune" is of the son of an American munition seller, supposedly going to Egypt to study, but enlists with the English and is killed while attempting a heroic rescue of a comrade, his father meanwhile at home figuring upon making his fortune \$300,000,000 for that only son. At the news of the boy's death, which came through a bullet from his father's factory, the father commits suicide. The sketch was played in three scenes with two settings. Other turns filled out a long bill, the show opening with a merry mind reading act. Henry Clive was the spieler and Fred Graham (as a woman) the medium.

According to an article published in the Sydney (Australia) "Sunday Times" of Feb. 4, the authorities are not deducting 25 per cent. from the salaries of aliens as an income and federal tax. The story was printed to refute the statement made by Hale Hamilton on his return to this country to the effect that he was forced to contribute one-fourth of his salary as a tax. The 25 per cent. tax only becomes effective when the salaries reach a certain figure, above \$25,000 annually.

Wiley Birch is in this country representing Harold Shaw, an American actor who has become the principal director for the African Film Productions Co., for whom he has just completed the South African historical picture, "The Voortrekkers." Mr. Birch is organizing an American company to present stock in Johannesburg. The organization is to be completed this week and will leave from New York on Sunday, traveling via Australia.

The Garden theatre will not reopen until April 17, when a Greek society has taken the house for three days to present Greek plays. The stage hands' and musicians' unions whose members were not paid for the week they worked with the Cosmopolitan Grand Opera Co. (which stranded at the Garden) have not received a settlement of their claims up to date.

Paradise Park at Ft. Lee, N. J., the Schenck Brothers' summer resort, will open the first week in May.

The Actors' Church Association, a social organization without dues, has been formed at the Union Methodist Episcopal Church on West 48th street by Rev. T. Basil Young, the pastor, and Mr. and Mrs. Scott Robertson, two professionals who are devoting their time to affiliating the profession and the church. The church building is now carrying electric signs reading "Reading and Rehearsal Rooms" and nightly services are held which are attended mainly by theatrical folk because of the neighborhood carrying but few laymen. The Catholic Actors' Guild first started a religious movement among professionals with headquarters at St. Malachy's Church on West 49th street. Jere Cohan is at the head of the latter.

The bill introduced by Assemblyman Tudor at Albany on the scale of admission in theatres in New York state being raised during the week, was referred back to the Committee on Cities last week when it came up for a hearing in the Assembly. This probably means the bill is a dead issue in so far as this session is concerned.

Bud Fisher, the cartoonist, who is thinking of becoming the leading factor and actor in a new picture corporation, to be named after him, is reported to have offered his wife (Pauline Welch) \$25,000 in full settlement of all her alimony claims. Miss Welch has sued her husband for divorce, asking \$25,000 annual alimony.

"The Love Thief," under the management of C. M. Brune (who also played the leading role), closed after one week on the one-nighters, the closing occurring in an upstate town. The company had their hotel bills paid and their railroad fares back to New York, but received no salary for the week's work.

Through the uncertainty of mails, VARIETY, commencing with this week, is increasing its cable service from London for the benefit of its readers interested in the English news. It will hereafter include many of the items that otherwise would have appeared in its usual London letter.

"Life Sings a Song" is a very clever book of poems. The author is Samuel Hufstein, general press agent for A. H. Woods. His writings are unusual, and to those fond of poetry distinctively different and showing a rare treatment of subject matter, this volume will appeal (Wilmarth Co.).

There will be several changes in "Very Good Eddie," which opens at the Chicago theatre, March 19. The Chicago roster has Ernest Truex, Oscar Shaw, Julia Mills, Denman Maley, Florence Earl, Magna Paxton, some of whom were with the No. 2 show.

The route of Chauncey Olcott, in "The Heart of Paddy Whack," has been switched by Cohan & Harris so that instead of playing one-night stands during week March 26, the attraction will be at the Broad Street theatre, Newark.

The National Wintergarden on Houston street is to have a special "try out night" Wednesdays. It is booked through the United Booking Offices. Ben Barnett will attend to gathering the try out weekly bill.

Henry Lewis, Edgar Allen and Joe Huberman, the latter an author, have formed a partnership for the production in vaudeville of a number of Huberman's playlets. They will operate under the name of the L. A. H. Co.

P. J. Sodel is now resident manager of the Franco, Montreal. G. J. Barry is managing the St. Denis, that city, and Geo. Rodsky is reported for the managerial post of the new Holman theatre, Montreal.

The Prospect, Bronx, controlled by B. S. Moss, has practically tripled its business within the past year. The house plays five acts and a feature picture. Before taken over by Moss it had a precarious existence.

"Go to It" is to be revived by Leffler & Bratton, who have secured the rights from F. Ray Comstock. A company is to have a spring tour. The same firm has the one-night stand "Very Good Eddie."

Gus Williams, who has been on the managerial staff of the Gus Hill Producing Co. for the past six years, has turned his attentions toward burlesque and is now in charge of "The Thoroughbreds" production.

Mose Gumble is scheduled to make one of his periodical trips through the west, leaving New York today (Friday) and touching Detroit, Chicago and all other western points where the Remick Music Co. is represented.

In an up-state theatre two acrobats kicked because a mind-reading dog was headlined over them. The dog saw the acrobats every day but didn't seem to get on to what was on their mind.

"Here Comes the Bride," the Max Marcin farce, which Edgar McGregor produced in association with Klaw & Erlanger, is being rewritten. It is proposed to present it in New York after Easter.

Frank Thomas has been commissioned by Charles Dillingham to work out a picture effect which is to be employed in the new Montgomery and Stone show to be staged in September.

The Gotham, Brooklyn, closed recently by the fire department, will reopen with stock, March 12, installed by the Keith interests, who own the house. Alma Tell will be leading woman.

The freshman class of New York University has hired the Bandbox for four performances the last week in March for their annual show, which will be "Under Cover."

The Brooklyn T. M. A. benefit will be held this year at the Academy of Music, May 9. Leo A. Burns, past president of the order, is chairman of the committee in charge.

Brown and Barrows, referred to in VARIETY's review of the American Roof as using an old act of Mack and Walker's, claim to have a new act written for them by Wilbur Mack.

Moe Schenck in the Loew office has had added to his books the New Rochelle, N. Y., house, giving young Moe four theatres and two Sunday performances to look after.

Matt Grau, the musical comedy agent, has returned to New York after spending several weeks on a trip which took him to Havana, Palm Beach and Pinchurst.

The annual ball of Theatrical Protective Union No. 1 will be held this Saturday night (March 17) at the Amsterdam opera house, on West 44th street.

Joe Morris, the music publisher, is at his home in Philadelphia with blood poisoning, the result of a visit to a Quaker City chiropodist.

Billy McCarthy has been appointed matchmaker for the boxing bouts given twice a week in conjunction with the Nickels stock burlesque at the Holliday, Baltimore.

Harry Weber has installed an electric annunciator in his office.



## IN PARIS

Paris, Feb. 8.

The French Government has decided, in view of the present coal crisis, to close all places of amusement four days weekly. There was a talk of also closing the cafes still earlier than 9.30 p. m., but the Government seems to be a little afraid of the bar owners and wine merchants. Trams, subways and busses will cease at 10 p. m.; excepting the nights the theatres open, when the cars will run until 11 p. m. This means managers must close earlier even on the nights they are permitted to play. The minister of the interior called the managers together and explained the situation. It will fall hard on the people earning their living in the amusement world, meaning only three days' salary instead of seven, but with patriotic fortitude the managers have promised to do all within their power to relieve their employees. The new order is in effect and there will be no change until the crisis is over. It is doubtful whether artists having weekly or monthly contracts can sue for full salary, as it is a Government order and therefore a case of force majeure, over which managers have no control. Managers have been permitted to choose their own days for closing. Thus the Alhambra, Gaumont Palace, Folies Bergere, all the legitimate houses and Boulevard picture palaces open Thursdays (matinee and evening), Saturday (evening) and Sunday (matinee and evening); Casino de Paris, Olympia, small picture and cafe concerts, Fridays, Saturdays and Sundays (with matinees the two latter days). Several of the vaudeville houses are paying four days' full salary to acts (three evening shows and two matinees). So far the Olympia has offered three days' salary, no arrangement being made for the two matinees. The Theatre Antoine has closed for the present, finding it unable to make both ends meet in view of the new order. The regulation applies to the whole of France, even Algeria, where there is no coal crisis. It would be recognized as justly applying the same measure to all but for the knowledge that the cafes remain open daily. It is difficult to reconcile the two facts that a man seeking distraction can play cards, dice or billiards and drink in a saloon all day to 9.30 p. m., but can only go to a theatre, vaudeville or picture show three days per week.

Mme. Eugene Rouché, mother of the Paris Opera director, has just died.

Singers of comic songs are no longer permitted to appear on the stage in the French military uniform. This order is approved, as many people deplored the sight of comedians bringing ridicule on the army by foolish ditties and jests while dressed as soldiers. The Scale is still playing an old farce, "Champignol malgré lui," which treats of French military life in ludicrous manners. There are also other examples of this anomaly.

"The Aviator," American piece, will be produced next week by Max Dearly at the Theatre des Variétés, under the French title of "Roi de l'Air."

The new show at the Grand Guignol lives up to the traditions of this Chamber of Horrors. In "Maison des Tenebres," by Chas. Erlem and Pierre d'Estoe, the public has half an hour's relaxation from the war in witnessing a blind man murder with a knife a deaf and dumb inmate who is unable to cry for help. The idea is lugubrious, but makes an excellent dramatic sketch. A piece of psychic influence, "Les Yeux de Warmeloo," by Hanswyck and de Wattyne, will interest those who study

that science, proving that a passive mortal can be guided by a strong will and irresponsibly commit a crime. A wicked suggestion, made with authority, will lead a weak person to destruction. The Bosches evidently used this occult influence with some of their spies. There are two good comedies in M. Choisy's present program, better than its predecessor. These dramas and farical gems played alternatively are extremely well acted, which is one of the charms of the little theatre.

"Occupes toi d'Amelie," by Faydeau, is to be revived at the Scala, which seems to have dropped vaudeville.

Arnould, the French revue writer, is in London getting material for the new and original production due shortly at the Folies Bergere.

The troupe of the Scala theatre, Milan, is appearing in Paris at the Opera Comique, under the direction of Marinuzzi. "Madame Butterfly" tops the repertoire.

In Paris theatres: "Within the Law" (Rejane); "Course de Flambeau" and repertoire (Comedie Francaise); "Madame Butterfly" (Opera Comique); "Aiglon" (Sarah Bernhardt); "Mamzelle Vendemiaire" (Apollo); "Mamzelle Nitouche" (Ambigu); "La Frontier" (Empire); "Guerre et l'Amour" (Renaissance); "Moune" (Variétés); "Madame et sa Filleul" (Palais Royal); "Jean de la Fontaine" (Bouffes); "Dick" (Chatelet); "Maison des Tenebres," etc. (Grand Guignol); "Occupes toi d'Amelie" (Scala); "La Chatelaine" (Gaité); "Veille d'Armes" (Gymnase); "Cyrano de Bergerac" (Porte St. Martin); "Chichi" (Athénée); "Nuit de Noce" (Cluny); "Son Petit Frere" (Edouard VII); "Accord Parfait" (Michel); revues at Capucines, Folies Bergere, Cigale, Casino de Paris, Gaité Rochecouart, Ba-Ta-Clan, Caumartin, Nouveau Cirque.

### BENTHAM FRAMES A "LIST."

The names of the stars carried on the William Morris-Pat Casey agency list, as published in *VARIETY* last week, stirred up some of the big time agents who questioned several of the names, although it was quite well understood among managers that the Morris-Casey list had several on it regarded as "possibilities" (not definitely set for vaudeville, but might be secured through an agreeable offer).

This week's list issued by M. S. Bentham leads off with the name of Harry Lauder, as available from May 29 onward. Also on Bentham's list is "The Blindness of Virtue," from March 26 onward. Lauder, of course, is Morris' own star for this country, and "The Blindness of Virtue" is a play once produced by Morris, who still retains the performing rights to it.

Bentham's list duplicates the star names the Morris-Casey list has, with a few additions.

### ENGAGEMENTS.

Norma Mendoza ("Boys Will Be Boys"—replacing Lucille Saunders).  
Byron Beasley and Lynn Overman (Albee Stock, Providence).

Perle Bush (Fiske O'Hara—"His Heart's Desire").

Estelle McNeill ("Watch Your Step"—replacing Paula Sherman).

Minna Gale Haynes ("The Tailor Made Man").

Alice Fleming ("The Pawn").

Charles Judge ("The Fair Unknown").

Alice Fleming, Florence Martin, John Sainpolis, William David, Jane McGrane ("The Pawn").

Mabel LaCouver and Pearl Revere ("The Girl Worth While"), tab.

A. E. Gaylord, musical director, Keith's Gotham, Brooklyn.

### SHUBERT DIVORCE GRANTED.

Buffalo, March 7.

The action of Mrs. J. J. Shubert against her husband for a divorce, tried here before Justice Bissell Feb. 10 behind closed doors that were guarded by deputies, has been decided in favor of the wife. An interlocutory decree is granted and \$500 monthly alimony allowed Mrs. Shubert. She is given the custody of their young son, J. J. Shubert, Jr. The Shuberts were married in France in 1907.

The testimony at the trial was that Shubert had been with a woman not his wife at a hotel in New York. The case was not defended. Mr. Shubert was represented by Simon Fleischman of this city. Leo R. Brilles, of New York, appeared for the wife.

It is reported the action was brought here to avoid publicity, although the attempt was unsuccessful, despite the unusual care taken to ensure secrecy. The proceedings have caused a great deal of comment up state since they leaked out.

### K. & E. ENGAGING.

The next big revue in sight will be staged by Klaw & Erlanger. It looks that way through the K. & E. scouts approaching musical comedy and vaudeville artists with a view of engaging them, to open next September.

It is said A. L. Erlanger has noted the Coconut Grove is formidable opposition to Amsterdam Roof, in which he is largely interested, also that "The Century Girl" in the Century theatre has removed something of the edge from other musical attractions.

Mr. Erlanger's last attempt to stage a revue was two or three seasons ago, when he put out "Fads and Fancies." It was thought to have cured him.

One story regarding the proposed revue says it may be aimed as an object lesson against the regular musical comedy producers connected with "The Syndicate," in the way of a warning not to stray from their own field.

This story would appear to implicate Flo Ziegfeld, who lately issued a statement he shortly intended going into dramatic productions.

### BILLBOARDS COMING DOWN.

Chicago, March 7.

An official order was issued this week by the City Building Department calling for the removal of 400 billboards constructed in violation of city ordinances, as a result of the recent decision of Judge Foell in the Superior Court, dissolving an injunction sought by the Thomas Cusak Co.

Several years ago the company filed suit, seeking to enjoin the city from enforcing the ordinance prohibiting the erection of billboards in residential districts, and the Cusak firm carried the case to the Supreme Court.

If the boards are not down within a reasonable time the city will send out a crew and wreck them.

### Schumann-Heink May Close Tour.

San Diego, March 7.

According to information received here, Mme. Schumann-Heink is expected to abandon her concert tour and return home immediately, following a serious accident she met with while appearing in St. Louis recently.

After recovering it is expected she will again resume her tour.

### "OTHER WOMAN" STRANDS.

Nashville, March 7.

"That Other Woman," dramatic, playing the International Circuit under the management of Clay T. Vance stranded here Feb. 27. Salaries had been uncertain for four weeks. The piece had been on the International for 20 weeks and up until the last month had done a profitable business.

### "HOLLIDAY" CLOSING.

Cohan & Harris will close "Hit the Trail Holliday," with Fred Niblo March 17 in Newark.

### BERNHARDT HEADED FOR CHI.

Boston, March 7.

Bernhardt with her company at the Boston opera house last week drew very big business. The show is going over one-nighters for two weeks, opening at the Auditorium, Chicago, March 25.

Mme. Bernhardt's repertoire for this trip includes "Camille," "Cleopatra," "Joan of Arc" and "Madame X."

Harry Breen is stage manager, also doing his act. Others are Claire Rochester, Hunter Kinney and Rhea Lusby (dances), Rome Fenton (tenor), Mme. Lucille's Birds, Albert Donnelly (shadowgraphs).

In Bernhardt's personal supporting company are Jean Angelo, M. Favieres, M. Deneubourg, M. Gervais, M. Caubet, M. Glass, Mme. Jeanne Mes, Mlle. M. Bague, Mlle. Felisse, Mlle. Baujault.

### AMERICAN PLAYS IN PARIS.

Adolph Osso, American representative of the Society of Dramatic Authors and Composers of France, has closed with William Harris, Jr., for the French rights to "The 13th Chair." Mons. Osso secured the rights for Gabrielle Dorziat, who is to inaugurate an innovation in Paris by presenting a series of successful American plays there in French.

### LAURETTE TAYLOR'S NEXT.

"Out There," by J. Hartley Manners, is to succeed "The Harp of Life," for Laurette Taylor. It had previously been announced Miss Taylor would appear in either "Happiness" or "The Wooing of Eve," but Mr. Manners just completed the new play, which deals with existing conditions in Europe, and this will be placed in rehearsal immediately.

March 26 is the date set for the initial performance at present, but it is possible the premiere will be delayed until after Easter.

### LEW FIELDS' HOUSE.

Lew Fields in "Bosom Friends" is slated to come into the Liberty April 8. "Have a Heart" leaves there March 17, and will open the following Monday at the Forrest, Philadelphia. The three weeks open between the two attractions will be filled in by the Coburn Players, who will present "The Imaginary Invalid," which they gave for a series of special matinees at the Harris.

Meanwhile Mr. Fields has agreed with William A. Brady to do three feature films for the World, and it is reported from Chicago he is in negotiation to also make pictures for Selig.

Vaudeville stands ready to again receive Weber and Fields as a headline attraction, but there appears to be no immediate prospect of that occurring.

### GARDEN REHEARSALS CALLED.

Rehearsals for the principals of the new Winter Garden production, to follow the current attraction there, "Show of Wonders," have been called for next Monday. The chorus is now rehearsing.

Among the principals will be several vaudevillians, who will have to cancel their vaudeville dates during the rehearsal period unless given New York City time.

The new show is expected to open the last of April.

Harry Weber has placed Pistol and Cushing and Chas. and Kitty Henry with the new Winter Garden show, the booking arrangements having been completed this week. Jack Coogan has also signed with the Garden Show.

### Christie McDonald Asking \$2,500.

It looks as though the salary wanted by Christie McDonald is interfering with her vaudeville debut. Miss McDonald sets the figure at \$2,500 a week. The managers have made no offer in return.

Two agencies appear to be working on the proposition, the Morris-Casey and Bentham.

# PALAIS ROYAL'S CABARET TO COST \$4,000 WEEKLY

**Record Price for Restaurant Revue. Fritz Scheff to Be Star at \$1,500 Salary. Chorus and Others Make Big Total. Interior Decorations to Eat Up \$40,000.**

The new Palais Royal Paul Salvain is opening early in April at Broadway and 48th street will have a cabaret performance approximating \$4,000 in its weekly cost.

The star of the entertainment will be Fritz Scheff at \$1,500 a week. She has signed a contract for six weeks. Around her will be placed a cabaret revue that could not cost less than \$2,000, to harmonize with the surroundings and principal attraction. Two or more other turns will make up the remainder of the salary list.

It's the most expensive entertainment ever planned by a restaurant. The cabaret salary of the Palais Royal will exceed that of a large majority of the musical shows Broadway sees at \$2 or more a seat.

Salvain is reported to be spending \$40,000 in fitting up the Palais Royal for interior decoration only. The equipment will be another big item of cost.

Miss Scheff started her Broadway career as an operatic singer at the Metropolitan. Since then she has played in comic opera, musical comedy and vaudeville.

## SHOWS IN PHILLY.

Philadelphia, March 7.

Business took a general drop in the legitimate houses this week, feeling the first result of the Lenten season. "Very Good Eddie," which has been twice announced in its closing week, holds over at the Adelphi until March 17. "The Beautiful Unknown" follows. "Katinka" is doing well at the Lyric in its second week.

"Fair and Warmer" at the Garrick. "Treasure Island" at the Broad, and Mitzl in "Pom Pom" at the Forrest are all holdovers, and while the shows have all been well liked here the business is not big, even considering the handicap of the present season.

## SHOWS IN 'FRISCO.

San Francisco, March 7.

Kolb and Dill in "The High Cost of Loving" playing to continued capacity in their second week at the Alcazar.

"The Blue Paradise" at the Cort and Rose Stahl in "Our Mrs. McChesney" at the Columbia drawing nicely.

The Savoy with "Eyes of the World" (film) doing well.

## SHOWS IN NEW ORLEANS.

New Orleans, March 7.

Robert Edson is at the Tulane in his own new play, "His Brother's Keeper." The plot has a physician marrying the girl his scapegoat brother had wronged, to shield the family name. The death of the girl releases the physician and permits him to marry the one he loves. The role of the physician is unsuited to Mr. Edson, although the play may please in the outlying districts. Its crudities eliminate it from Metropolitan consideration. Helen Barnes in a minor role carried off the acting honors.

## FUND'S CHICAGO BENEFIT.

Chicago, March 7.

There is considerable feeling in professional circles anent the failure of any of the cast of "The Boomerang" to be in the Actor's Fund benefit which holds forth at the Auditorium Friday afternoon, and even Alexander Leftwich, who is staging the show, does not know the reason. The sole member of "The Boomerang" cast who

did volunteer suddenly quit rehearsal of a sketch Sunday. That was Gilbert Douglas. The fact that David Belasco is intimately concerned with the Fund makes the matter more mysterious. The show looms up as a big one, with players from the legitimate, vaudeville and pictures heartily lending support.

Margaret Anglin will appear in "Brimstone and Hellfire," a sketch, by The Hattons, presented for the first time. A chorus of 74 voices from current burlesque attractions will be led by Etta Pillard.

Also on the program will be William Hodge, Lola Fisher, May Vokes, Walter Hampden, Ralph Morgan, George E. Mack, Mary Charleson, Stewart Baird, Donald Brian, Joseph Cawthorne, Ed. Wynn, Barney Bernard, Belle Ashlyn, H. B. Walthall, Marguerite Clayton, Ted Barron, Neil Craig, Stella Hoban, Digby Bell, Julius Tannen. Nora Bayes was to have appeared, but a special matinee prevents. She will, however, give an extra matinee here next week and the entire proceeds will be donated to the Fund.

When it was known that Miss Bayes would be out of the show Jack Norworth was called in.

George K. Spoor posed for a film for the first time and it will be shown at the benefit performance only. It will be followed by a sketch with Essanay players in the cast.

The prices are \$3 top and with the house so scaled around \$4,000 can flow to the box office. This will be increased by the sale of programs and flowers.

## BATES FOLLOWS "SPRINGTIME."

Boston, March 7.

It has been settled Blanche Bates, in "Eleven P. M.," is to follow "Miss Springtime" at the Tremont March 26.

## PRODUCING FIRM.

Jos. A. Physioc, Jr., and Sterling Story have formed a partnership to do producing.

The former has retired from the firm, which was exploiting Mme. Yorska, in "The People." Barton Demming of Cleveland is now the managerial and financial sponsor for the Yorska production, which is playing at the Casino, Washington, formerly a burlesque house, this week.



FRANK GORDON and ROSE KINLEY  
Whirlwind Acrobatic Dancers De Luxe  
With Henry W. Savage's "POM POM" Co.  
With the comic opera star Mitzl (Hajos) and  
Tom McNaughton  
THE PHILADELPHIA "PRESS" SAID:  
"There are many other acceptable players in the cast, but, aside from the star and the comedian, the good effect otherwise is produced by several fine dancing features—an Apache Dance by Mitzl (Hajos) and Whirlwind Dances by Frank Gordon and Rose Kinley."  
Forrest Theatre, Philadelphia, Pa., Indefinite

## FREAK BUSINESS.

Show business was rather freakish this week. Monday night found a falling off at almost every one of the houses, but at "Pals First," standing room was sold that night. Tuesday night was also off, but Wednesday matinee made up for it, and even at the cut rate places box office price was received for a number of seats, so great was the demand.

Several of the houses have been so hard hit in the slump the producing managers are said to be looking toward other fields for their attractions. "Old Lady 31" at the 39th Street is reported having an out of town route booked. Eugene Walter's new play, "The Knife," is to follow the Emma Dunn piece.

## WALTER-HACKETT PLAY.

Chicago, March 7.

In association with James K. Hackett Eugene Walter will produce a new drama entitled "Assassin." The cast has not yet been chosen but the play will reach the boards in April.

Because of the house shortage in New York it is probable the entire company and production will be brought here for rehearsal and presentation, as Mr. Walter does not plan to have the piece reach Broadway this season.

Mr. Walter put "The Knife" on himself, and immediately after the first performance in Poughkeepsie Lee Shubert took over the piece. A third new play is being produced by A. H. Woods, who has had the manuscript for some time. This is "The Small Town Girl," opening in Atlantic City Thursday.

The author believes there are additional advantages to his initial producing idea, among them his absolute say concerning the cast and what goes on back stage, and also his royalties. Both of these points were gained in the case of "The Knife."

"The Small Town Girl," by Eugene Walter, will be produced in Baltimore Monday by A. H. Woods.

## SHOWS CLOSING.

"The Prince of Pilsen" closed at Wheeling, West Va., March 6. It is Perry J. Kelly's Co.

Harry Kelly's "Prince of Pilsen" closed Tuesday, March 6, at Wheeling, W. Va., after a long season through the southern stands.

Chicago, March 7.

Gaskell and McVitty close their show, "The End of a Perfect Day," tonight in nearby one night stand territory. The show seemingly gave satisfaction but lacked draw.

Halton Powell's "Broadway After Dark" closes its international travels next week at Detroit, after laying off this week.

Gaskell and McVitty have revived "The Shepherd of the Hills" for some international circuit territory. The show opened Saturday night in Peru, Ill.

## "FUGITIVE" OPENS.

New Haven, March 7.

"The Fugitive," by John Galsworthy, produced by Oliver Morosco, was presented here for the first time at the Shubert last night.

The piece is booked out of town for a few weeks and then slated to go into New York. It may follow "Canary Cottage" at the new Morosco theatre there.

## NANCE O'NEIL RETURNS.

Nance O'Neil returned to "The Wanderer" this week having recovered from a sprained ankle. Harda Danke played her role for the greater part of the time the star was out of the cast.

## An Arbuckle Sued for Divorce.

Andrew Arbuckle, brother of Maclyn, has been sued for divorce. The Arbuckles were married at Gretta Green in 1915.

## CRITIC CRITICISES COLLEAGUES.

Chicago, March 7.

Perhaps no play in years has received more widely divergent reviews than did Eugene Walter's "The Knife," which opened at the Chicago Feb. 28 after a brief try-out trip in the east. The majority of the reviewers had opinions anything but laudatory, but in two cases—Ashton Stevens and "Doc." Hall—extravagant praise was meted it. In his Sunday story Mr. Stevens centered his efforts solely on a discussion of "The Knife," and under the heading of "Bricks and Bouquets for a Great American Dramatist," he roundly berated his colleagues for their severe treatment of Mr. Walter's effort, saying "For the life of me I cannot see how sane, not to say brilliant, dramatic critics can differ in their opinion of Mr. Walter's dramatic treatment of his subject. . . . Mr. Hall and yours faithfully are the only coppers who really attended to business on their beat last Wednesday night. And as for the Wabash Avenue beat, I admit that it takes a man of peculiar penetration to perceive a good play in the Chicago theatre; but I thought (Percy) Hammond, (Charles) Collins and (Richard Henry) Little would be clever enough to discount the neighborhood in favor of the indubitable success that awaits this play in hated but final Broadway. For unless New York has gone to the dogs since I left it supinated in the details of daily advice to playgoers, 'The Knife' is going to pile up a ridiculous success there." He again ironically spoke of the house location by saying "all of my colleagues realize how stupendous is the job of keeping Chicagoans away from the Chicago theatre."

## NEW SHOWS OPENING.

"Footprints," produced by John Cort, is scheduled to open at the Duquesne, Pittsburgh, March 19. Edythe Lyle has been engaged to replace Julia Taylor in the leading role.

Ernest Shuter and Charles H. Bauer are to present "No. 355" at the Nixon, Atlantic City, Monday. The play is described as one of love and mystery by Anna Goldmark Gross. Helen Holmes has the lead.

"The Small Town Girl," the Eugene Walters play, which A. H. Woods is presenting, with Charlotte Walker as the star, is to open at the Academy of Music, Baltimore, Monday night. In the cast are John Milten, George LeGuere, Lucille Watson, Leo Donnelly, Mrs. Stuart Robson and others.

## WOLFE GILBERT PUBLISHING.

An unconfirmed rumor along Broadway has it L. Wolfe Gilbert, professional manager of the Jos. Stern Music Co., and a song writer of wide experience, will embark in the publishing business for himself at the expiration of his Stern contract, which runs until May.

Gilbert was formerly connected with the F. A. Mills staff, but with that firm out of the music field, Gilbert established the present professional quarters for the Stern Co., and has contributed several big selling hits to their catalog.

## BROADHURST'S NEW ONE.

George Broadhurst is at work on the last act of a new three-act play. The piece is to be placed in rehearsal in about three weeks.

Muriel Starr has been engaged for an important role.

## "LIONESS" REWRITTEN.

"The Lioness," which closes in Chicago Saturday, is to be rewritten by Rupert Hughes, and will be brought to New York next season as the starring vehicle for Margaret Anglin.

## ARTLIS TIME EXTENDED.

The George Arliss time at the Knickerbocker has been extended four weeks. The original engagement was for four weeks. He may remain 12 weeks all told.

# White Rats--Starvation!

Boston, Massachusetts,  
February 9th, 1917.

I make the following statement of my own free will, and will be ready at any and all times to personally corroborate same under oath if you so desire:—

On February 7th I was approached by Messrs. Whalen and Gilmore, representatives of the White Rats Actors' Union of America, who asked me to go to work at once as a picket in front of the Scollay Square Olympia Theatre. When I questioned them as to the fee for my services, they told me they would take care of me as soon as the strike was over.

I immediately proceeded to act as a picket and under their instructions patrolled the sidewalk in front of the aforesaid Scollay Square Olympia Theatre, saying in a loud voice, so that the pedestrians passing could hear me:

**"This House Is Unfair to Organized Labor.  
Don't Patronize It."**

I was arrested on a charge of loitering and sauntering, and remained in the custody of the police department from 3 P. M. to 7 P. M., and when arraigned before Judge Murray my case was continued until Monday, February 12th.

In the meantime my finances had been entirely exhausted, and yesterday I did not even have sufficient money to purchase my meals. I called upon Messrs. Gilmore and Whalen and explained my circumstances to them, imploring them to provide me with sufficient cash to live upon until my case was settled, and requested that they at least pay me for the services I rendered prior to the time of my arrest.

Both Mr. Whalen and Mr. Gilmore positively refused to provide me with any money whatever, both advising me that I would be taken care of as soon as the White Rats strike against the Gordon theatres was over.

I am coming to you voluntarily, never having met you before, to state my case and to explain the treatment I received at the hands of the White Rat executives in Boston, and I hereby give you permission to publish any or all of this statement, now or at any time, in "Variety."

(Signed) *Frank Perillo.*

Witness: William Lynch.

Subscribed and sworn to this 9th day of February, 1917,  
before me.

JAMES E. EDWARDS,  
Notary Public, State of Massachusetts.

My commission expires February 5, 1920.



## NEW ACTS NEXT WEEK

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

Elsa Ryan and Co., Palace.  
Gus Edwards' "Band Box Revue," Palace.  
Margaret Greene and Co., Colonial.  
Daisy Jean, Colonial.  
Three Syncopaters, Alhambra.  
Percy Haswell and Co., Royal.  
Conrad and Conrad, Royal.  
"New Lion Tamer," Royal.  
Alvin and Williams, Royal.  
Irish Colleens, Orpheum.  
"The Headliners," Bushwick.  
Alice Putnam and Co., Bushwick.

John B. Hymer and Co. (5).  
"Tom Walker in Dixie" (Comedy).  
34 Mins.; One. Full Stage and One (Special Set and Drop).  
Fifth Avenue.

There is a world of clean amusement in this latest comedy sketch written by John B. Hymer as a sort of sequel to "Tom Walker and the Devil." Mr. Hymer playing the principal and title character in blackface. Tom Walker is in his cabin down south reading the story of Faust selling his soul to Mephistopheles. He is impressed by the tale. When Tiger Smith, another coon, refuses to pay him \$6.75, Tom prays for the Devil to come and do business with him. The Devil appears, dressed in red. He says if Tom will sign his book, bargaining his soul, Tom can do anything he wants to, and the Devil advises Tom if he ever gets in serious trouble, all he has to do is to snap his fingers twice, when the Devil will reappear and get him out of it. Tom signs the book, the Devil disappears and Tiger Smith, upon returning with a roll of money he won shooting craps, is killed by Tom, who takes his \$6.75 along with the rest. The scene then goes into full stage, after a screen slide tells Tom Walker was convicted of the murder of Tiger Smith and sentenced to be electrocuted. The slide adds that during the trial Tom Walker would not talk, but kept on snapping his fingers. The drop goes up on a sectional view. To one side is a prison cell with Tom in it. It is the morning of his execution. The Warden enters, tells him to prepare, as it will be but a few moments, but all Tom does is to rush around the cell, calling "Come on, you Red," and snapping his fingers. The Devil reappears and tells Tom he will be there at the last minute, just in time to stop the electricity after it starts for him, and save his life. Tom avers that will be some job, but resigns himself and is led out after the Devil exits, by the Warden, into the other section, a very good reproduction of the execution chamber of any prison. There is a fully rigged electric chair and Tom is forced into it. As the current is turned on and sputters over his head, Tom laughs. He has heard the Devil's chuckle in the room. The Warden is amazed and orders the voltage increased from 2,000 to 4,000. Tom still laughs and says he is having the time of his life. For the finish Tom jumps out of the chair and pushes the Warden in it, when the scene goes back into "one" as a little white girl who wanted \$4 for a dress Tom promised she could have out of the \$6.75 goes to Tom's cabin and awakens him as he is heard snapping his fingers and shouting "Come on, you Red." The act could be speeded up in a couple of portions of the "one" bits and perhaps a less abrupt finish for the full stage will be hit upon, but this sketch, with Mr. Hymer's unctuous "nigger" playing at which no one excels him, and his good supporting company could open at the Palace Monday, for it must be greatly enjoyed wherever played, and it can play anywhere, with Mr. Hymer in it. *Sime.*

"A Soldier's Wife" (3).  
Comedy Drama.  
15 Mins.; Five (Parlor).  
American Roof.

"A very odd triangle sketch" leaps the program on this playlet, and in addition there is the mistaken identity scheme which serves for the finish with a laugh. Roy Briant wrote the piece. It's about the flirting wife of an army officer who comes alone at night to the apartment of a man she has casually met, without at the time the curtain goes up having ascertained his name. But before she got there, another man had slipped in, took the bullets out of two revolvers he seemed to know where to find and then hid behind a curtain. For about two minutes, without a word spoken, nothing but comings in happened, for the man of the house, also an army captain, was the next one to enter. Thinking they were alone the two flirts told some inside stuff the man behind the curtain overheard. Then he disclosed himself and the wife shrieked, with her flirting lover immediately surmising the intruder was her husband. Hastening the young woman into an inside room, the flirting captain, recognizing the other fellow as a former lieutenant in the army, dismissed on charges preferred by himself, demanded to know his price to permit his wife to obtain a divorce. The ex-lieutenant agreed to accept \$5,000, but before that could be closed, the ex insisted on the captain informing the major of his regiment that the charge against him at Ft. Riley was unfounded. (The major's wife was involved in this talk.) This the captain did over the phone, when the ex-lieut. accepted the \$5,000 check and the

Tommy Ray.  
"The Singing Fireman of the 'Lusitania.'" 19 Mins.; One.  
American Roof.

This is not Tommy Gray, it's Tommy Ray, a singer with a sob story. When the "Lusitania" went down Mr. Ray claims he was there, helping in the fire room. He mentioned he had crossed the ocean 185 times and stood ready to make affidavit to that, although he didn't offer to swear about the "Lusitania" matter. Mr. Ray's sad tale happened at the conclusion of his act. During it he referred to Uncle Sam three times, without once mentioning Marcus Loew or Joe Schenck. That looked like poor judgment on the part of a man who said he was earning \$100 a week, had three wives and 13 children to support, that one of his brothers had been killed in the war, left hanging on a barbed wire fence for eight weeks, and that his three others were maimed at home, one having lost a leg, the other an arm, and the other a leg, arm and eye. Then he explained the three wives and children were those of his brothers, but added he had 26 lots over here paid for, that although born in England he was Irish and had become a naturalized citizen of the U. S., because he made an easier living here than he could anywhere else, and that the audience should thank the Lord every night there was a man in Washington, and so on. One was almost impelled to wire Mr. Wilson to start the war right away. The act opened with Mr. Ray in a moving picture shoveling coal into a furnace. Then he came on and exposed a scar on his shoulder, also a bit of tattooing on the same arm.

## 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 (Joe M. Schenck)	BERT LEVY CIRCUIT (Ber. Levy)	PANTAGES CIRCUIT (Walter F. Kiefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Kiefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahli)	ALOZ CIRCUIT (J. H. Aloz)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Brown)		U. S. V. M. A. (Walter J. Plimmer)

captain opened the door for the wife to return. The wife entering did not know the ex, but the lieutenant explained he had a wife who was now living as far as he knew in St. Louis with a plumber and the captain was free to have her obtain the divorce if he wished. Amazement, consternation and anguish. A bit of advice to the Loew booking man is not to play this sketch at New Rochelle, for there is Ft. Slocom near by. If army officers should see how they have been libeled in this piece, there is an excuse for their further action. The only objection to this playlet, even for small time, is that it spreads a serious reflection on army officers and their wives. All of the army matter should be ordered out and the roles rewritten from the ordinary walks of business. It will be just as strong, for it is the finish, together with the careless manner of playing the lieutenant has, which is quite likeable, that will carry this act. The cast does well enough. It's good enough for the small time but not big enough for the big time. *Sime.*

Kane and Farber.  
Songs, Comedy, Dancing.  
20 Mins.; One.  
City.

Neat appearing boy and girl with some bright talk, two good numbers out of the three offered and a lively dancing finish. The girl looks pretty and the couple deliver their material in finished style. Will fit on any small time show. *Fred.*

Wiley and Smith.  
Dancers.  
14 Mins.; One (3); Full Stage (11).  
City.

Boy and girl dancers who would be better off in a little revue where they could jump in with an occasional number and then jump out again. Both clever steppers, but the routine will not get them any further than small time at present. They open in "one" with a song which discloses neither has a voice. Then in full stage four dances are offered. The first a sort of combination one-step-fox trot, which is ordinary. A Tommy Atkins number reminds one of the number in "Nobody Home," and a kid number next is the best thing in the act. The closing number, in jockey costume, is decidedly slow and should be placed earlier in the act with the "kid" dance serving as the closer. *Fred.*

## NEW SHOWS NEXT WEEK

Legitimate Productions Announced for Metropolitan Premiers.

"Our Betters," Hudson (March 12).

Alexandra Carlisle and Co. (4).  
"Let Us Divorce" (Comedy).  
20 Mins.; Full Stage.  
Colonial.

Adapted from Sardou's "Divorcons" by I. Thompson Buchanan, this light comedy sketch, as played by Alexandra Carlisle and a fair supporting cast at the Colonial this week, looks like a corking good piece of vaudeville property. The theme is quite similar to Sardou's idea with the romantic wife flirting with her cousin until discovered by the irate husband who eventually, with a little diplomacy and the aid of another woman, manages to bring the "flirt" around to a full realization of things as they really exist. The inevitable reconciliation and adjustment of differences ensues after a 20-minute exchange of light repartee, which carries goodly laughs, the majority of which are cleverly directed by the principal herself. Miss Carlisle as wife fits the role like a glove, but this cannot be said of Fife Roberts, who essays the husband's character. Roberts is the typical "legit," taking in all the characteristics of that classification. His evening dress suit was a bit spacious for his figure, a noticeable dressing point that did not escape the comment of the crowd. Robert Adams as the cousin is a type, well selected, and Agnes Everett, the fourth member of the cast, comes up to expectations. Miss Carlisle has apparently drawn her cast from the legitimate or stock ranks. The piece is well staged, carrying sufficient action to bring out the value of the lines. *Wynn.*

Van Cello.  
Juggling.  
6 Mins.; Full Stage.  
Fifth Avenue.

Van Cello is a young man of nice appearance who does almost wholly pedal juggling, although opening with the juggling of axes. His main work is with the Japanese barrel, at which he is adept, manipulating the barrel with his feet in what seems every possible way, also getting some comedy out of it through giving the impression of a lame man walking and other little things. Van Cello should make an entire act out of the barrel work, stop the habit he has developed of looking out at the audience after the ending of a good trick or a comedy bit and pad out the turn somehow to nine or 10 minutes. This could be done in the barrel work by using more showmanship, such as breaking that into sections (instead of making it a solid routine as it now is), bunching his tricks into sections, slow, fast and comedy work (with the comedy closing) and other stalling tactics which may suggest themselves. Just now the act cannot make the biggest houses. It will do for small big time and big small time, but Van Cello, with his barrel only and his feet should work out a big time turn. It would be unique with just that. His name is in his favor for it sounds like a string instrument turn, and it isn't. *Sime.*

Vic Stone and Charles Clear.  
Piano and Songs.  
18 Mins.; One.  
City.

Charles Clear, the comedian, has one song that will carry the act anywhere on small time. This boy is a comic who will be heard of. He has more or less of a Richard Carle manner of delivery as far as numbers go and his "A Little Bug Will Get You" is a corker. That's the song that makes the act. The straight man lacks personality, stage presence, voice and fails when he tries to feed comedy. With another straight and a good routine Clear should make the big time. *Fred.*

**Jim and Marion Harkins.**  
Songs and Talk.  
12 Mins.; One.  
Royal.

Jim Harkins is a clever comic of the semi-nut classification, but he has limited his two best points for some reason or other. He confines his talk to a comedy review of the preceding acts and after thoroughly convincing his auditors that he is capable of "sewing up" the show with a "rag" number, runs through "Mr. Preacher Don't Help That Bear," and then stops. Mr. Harkins should do at least two or three similar numbers, for it's a long time since a really good male coon-shouter crossed the eastern vaudeville horizon and this Harkins looks a perfect "shouter." The turn opens with Marion Harkins' solo, after which the man runs through his talk with the song at the end. A double with some more comedy concludes their efforts. They earned plenty of laughs at the Royal, but a reconstruction of the vehicle with Harkins adding another song should provide the improvement to bring them under the pale of a standard big time turn. With the present lack of good comedy acts in "one," the Harkins combination should find plenty to do hereabouts. *Wynn.*

**"The Hat Shop" (2).**  
Juggling.

**Full Stage (Special Set).**

"The Hat Shop" has two jugglers who talk. The talk is at the opening as a drop discloses a hat shop. There is a salesman in it and a buyer comes in. The two boys are said to be Lynch and Zeller, who formerly did a juggling turn under that name. After doing some mild juggling with straw hats, following the aimless conversation, they finish with club tossing as bad a finish as the talk is a bad opening. Like acrobats who talk, these boys likely thought dialog would improve their turn. It might, if it were the right kind and could be put over. At present the young men appear like a couple of amateurs on the stage through attempting to converse for laughs. The comedy business with the jumping or misfitting hats could not have been comedy as no one laughed at it. If there is a finish placed on the hat throwing which might come, along with many more tricks in that line than they are doing just now (this portion being mostly stalled through) with the club work discarded altogether, they then should have a big time act. *Sims.*

**Octavia Broske Co. (3).**  
"Highwaymen" (Operatic).  
18 Mins.; Full Stage (Special Set).  
Royal.

"Highwaymen" might best be termed a miniature operatic skit, carrying but three people with one merely nibbling at a small bit to provide a touch of broad comedy to the affair. The turn is dressed in a rather pretty setting depicting a western section with a practical wagon at one side. Octavia Broske and her male partner (both familiar to eastern vaudeville patrons) provide the greater part of the entertainment, mostly vocal, and while the man's voice was a bit off, perhaps due to a cold, the fact that his singing capabilities under normal circumstances are generally known and considered excellent assures the ultimate success of this turn. The opening has the man held up at pistol point by "Terrible Dick," a noted highwayman. Eventually the theme brings "Dick" out as a woman, an old friend or sweetheart of the man. The complications are adjusted a la the operatic style, with a few solos and duets offered during the action of the playlet. Miss Broske changes to evening gown and makes a stunning appearance, tall, graceful and with a splendid voice. The numbers are especially fitted to the theme. "Highwaymen" is a good piece of vaudeville property and, as aforesaid, with the natural handicaps eliminated, should connect. *Wynn.*

**DeLeon and Davies.**  
Songs and Talk (Special drop).  
18 Mins.; One.  
Royal.

A rather novel little skit in "one" with a special drop showing the exterior of a cottage in France. The man enters in military uniform, playing the role of a Red Cross surgeon, explaining in his introductory number "Some-where in France" that he is an American and is blessed with a "God-Mother" somewhere in France. The theme is light, but has an abundance of good laughs. It deals with the current French fad whereby wealthy woman select a soldier, unknown to them, in the trenches and send him little necessities, etc. This particular chap is on a furlough and has come back to get acquainted with his "God-Mother." She turns out to be an old sweetheart from Hackensack. The opening song is the best of the vocal section. Some excellent comedy patter follows with the finale given over to dialect numbers, the man showing the different ways of proposing marriage in various countries, the girl making changes for each chorus. The wardrobe represents a liberal expenditure and Miss Davies makes a stunning appearance in each gown. The defect is in the man's dialects. This should and could be remedied with practice or study. It's away from the conventional double act and should find little trouble working. *Wynn.*

**Hazel Haslem and Co. (2).**  
Comedy Drama.  
14 Mins.; Full Stage.  
City.

One of those sketches with a "twist." The "twist" is copied very closely on the style of that serving on the big time in "Enter—A Stranger." It is, however, served up in a much different dressing and acted quite as differently, or perhaps, indifferently. Husband and wife. Wife is a business woman and maintains her right to retain her maiden name (for business purposes) after married. At the opening hubby is trying to convince her of the error, but she refuses to open her eyes. The phone rings and a buyer from out of town is announced and hubby is advised he had better take a walk until the business talk is over. The buyer comes in and instantly seizes the girl and kisses her, tells her he is crazy about her and proposes to her. To convince her he is, he again embraces her despite her protestations and at this moment hubby returns. Big dramatic scene and wife is ordered from the room until the gentlemen settle the affair as it should be. The moment they are alone the audience is let in on the secret the men have framed the incident as an object lesson to the wife. She returns and the deception is continued until finally the would-be husband leaves and hubby and wife are alone and the argument regarding the names starts anew. But the phone rings and instead of Miss, the wife answers it as Mrs. Fine for small time. *Fred.*

**Dorothy Burton and Co. (3).**  
"Little Love Doctor" (Comedy).  
17 Mins.; Interior.

Conventional sketch with a "New Thought" underlying motif. Opens with an elderly couple seated, unable to walk, and bewailing their fate and woes to attending physician, who confesses, after months of attendance, he doesn't know what ails them. Man says wife isn't ill at all, just pretending, and wife makes same assertion regarding her spouse. Doctor looks out of window, declares a trolley car had struck a child and brings her in, unconscious. She comes to instantly and immediately prances about giving "uplift" advice to the refined elderly couple in approved "hick" language. The gist is set forth in a bit of verse she recites (with lowered lights) that we should be thankful for the gifts God really gave us. A ridiculously impossible sketch played in small time fashion by mediocre actors. *Jolo.*

## OBITUARY

**Barney Link**, at one time publicity man for the Barnum & Bailey circus, and later in Europe for Buffalo Bill, died at Long Key, Fla., suddenly March 3. He had been president of the Poster Advertising Association of the United States since the association formed, and his home was at 13 8th avenue, New York.

**George Ira Adams**, a pioneer western showman, died in Los Angeles Feb. 27. The deceased owned the first ten-cent

**Majestic and Columbia, Erie, Pa.**, died of tuberculosis, March 2, at a sanitarium at Grand View, Pa.

**Mrs. Dorothy Manning**, well known as a stock actress, died Feb. 23 in the Memorial Hospital of cancer. She was 43 years old and is survived by a son (Dave) and a daughter.

**Lulu Tabor** died March 1 at her home in New York, aged 46. She retired from the stage years ago. She was the widow of John Considine.

**Ben Dodson**, at one time ahead of Haverly's Minstrels, died at the Decatur Hospital, Decatur, Ill., Feb. 27, at the age of 60.

**Barton Williams**, with "Johnny Get Your Gun" at the Criterion, died Feb.

IN MEMORIAM  
of  
**Frank Bohm**  
His Memory Will Breathe  
Wherever Vaudeville and  
Good Fellowship Live  
**LOU EDELMAN**

or "family vaudeville" house this side of Frisco, it being the Crystal, Denver. Later he was associated with Frank Winter's in the Crystal, Milwaukee, having a similar policy. The deceased was buried at Columbus, Wis.

**Joe Nathan**, a well known composer of popular songs, and of recent years a vaudeville agent, died Feb. 28 at the People's Hospital, after an operation for kidney trouble. He was 52 years old and leaves a wife, who is a sister to Mrs. Alf. T. Wilton.

**Mrs. Louise St. Gotthard**, of the Gotthard Swiss Warblers, died Feb. 21

28. He was 59 years old. E. J. Mack replaced him.

**The father of Nat Brown** (Seymour and Brown) died Feb. 28 at his home in Brooklyn. He was 72 years old.

**The father of Geo. T. Meech**, of "Experience," died at Whitestone, N. Y., Feb. 27, at the age of 85.

IN MEMORIAM  
of My Uncle  
**FRANK BOHM**  
March 9th, 1916.  
Time cannot erase the pleasant memories of our associations.  
**JACK MANDEL.**

**P. F. Sherman**, owner of a picture house in San Francisco, died in that city Feb. 8 of apoplexy.

**The mother of Johnnie Hughes** died Feb. 23 of apoplexy at the age of 75.

### DODGING RESPONSIBILITY.

"The Port of Missing Girls," a white slave piece by Robert Lawrence, has been placed in rehearsal by a well known producing firm which is withholding its name owing to the nature of the play.

The piece deals with the night life on Broadway.

It will open out of town within two weeks and is expected to get a New York showing later.

### DIVORCE RUMOR.

A rumor of a divorce proceeding about to be instituted that sprang up this week involved the names of two people very well known in vaudeville as well as all show circles.

The report did not definitely state whether a divorce had been threatened or commenced.

**"Uncle Bob," James Lackaye's Flay.** Melville B. Raymond is casting the rural comedy in which he will star James Lackaye, opening Easter Monday. The original title of "Rose Farm" has been changed to "Uncle Bob."

**"Hans and Fritz" at Lex. Av. for Run.** Gus Hill will bring his "Hans and Fritz" show to the Lexington theatre March 26 for a run of not less than four weeks.

In Affectionate Memory  
of  
**FRANK BOHM**  
Who Departed This Day  
One Year Ago  
March 9, 1916  
His Chum and Brother  
**EMIL BOHM**

at the Homeopathic Hospital, Syracuse, N. Y. She is survived by a husband, Charles St. Gotthard.

**Charles L. Walters**, formerly manager of the Star and Garter, Chicago, died March 3 at the home of his sister at Fairhaven, N. J. He was 57 years of age, and is survived by a wife.

**William F. Burgess**, partner of Gilbert Newton in the operation of the

Go—But Not Forgotten  
**HARVEY W. TOMLINSON**  
Died March 7th, 1916  
Son of THOMAS and WRIGHT



## MIDNIGHT MAIDENS.

"The Midnight Maidens," with Billy Barry and Helen Byron, leading the cast, have a musical skit, "Stolen Sweet," at the Columbia this week, with a lively finish to show which had been rather draggy in spots.

In the first half Grace King's specialty, playing the "cello" with vocal accompaniment, was a pretty feature, although at times she sang a little out of key. Miss Byron led an Hawaiian dance, in which lights under the grass skirts seemed out of place to those who know the real dance. There was nothing remarkable about this number, but Bobby Williams and Irene Blaney followed it with some dancing worth while.

In the "Surprise in a Minute," led by Ethel Vernon, by far the most puerilicious member of the female contingent, the gag finish was a thing of beauty, but while it was probably essential to a proper presentation of the idea it seemed rather out of place that Miss Vernon, pretty though she is, should be compelled to use the "Star Spangled Banner" as a means of throwing into sharp relief her shapely figure. It may be all right to use it that way, but many people, just at this juncture, are a little averse to seeing it put to such a use.

Pani, a Javanese midget, was the laugh-producer in this number. Fern, Bigelow and Meehan did some good tumbling preceding the march which closed the half, although the Chaplin counterfeit was far behind his companions in effectiveness.

The olio showed Miss Vernon's dancing ability as the principal feature, and she danced her way into the good graces of the house in excellent style.

In the second half, the train shed number and the Pulman car stuff took up time, and that was about all. The scream came in the "Night in a Foreign Vaudeville Theatre," which showed a stage with boxes and a back curtain. The number called for some slapstick, but the travesties of Mark Antony's oration over the body of Caesar, a magician, a prima donna, a wrestler, and a soubrette were well put over, and kept the house in a constant state of laughter. It was a little raw in places, and the plot reminded one of Chaplin's favorite stunt, but it pleased the audience, and that is what burlesque, as well as other forms of theatrical entertainment, is for.

It might also be mentioned the closing number of the first half, a military march, had the glories of the scarlet coats of British Grenadiers, the lower half of the costume being Scotch kilts. Again the lights and the question "If the girls are going to wear kilts, why not make the costume correct?" Bare knees may not be an entertainment, but some things, even in burlesque, are due to the eternal fitness of things.

## PALACE.

All of the real big hits of the Palace bill this week were bunched in the second half, composed of Rock and White, Bert Baker and Jack Wilson and Co. These three acts, appearing in the lower half, had the audience applauding all the time, and the earlier numbers completely stopping the show. The first half opened strong with The Gladiators, with their rather unusual feats of strength. The next two turns let the speed down considerably, but the interest was revived with Dorothy Toye, next to closing the intermission, and Adelaide and Hughes, who finished up the early section.

Sylvia Young and Jack Waldron (New Acts) were the second act of the bill. The turn is not just what might be expected on a Palace program, but still good enough for a similar spot on the majority of shows at other houses. The team managed to eke out three bows by walking in on the last one to light applause. The audience was walking in on them, and that may account for the rather light expression of approval accorded them.

"The Models Abroad," with James B. Carson featured, were third. The act has not the necessary punch and is very lightweighted when one considers there are 13 people in it. It was probably placed "No. 3" to get everything possible out of it.

Dorothy Toye offered four programmed numbers to sufficient applause to have her sing an encore. She has a repertoire framed just right for vaudeville, the lighter numbers winning instant favor. Adelaide and Hughes (held over), assisted by a company billed as 15, but in reality looking like six from the front of the house, were strong favorites.

Opening the last half Rock and White received a tremendous ovation. Six little enclosed bits were selected from the duo, and then when they tried to "leave 'em laughing" the applause stopped the show.

Incidentally the laughing bit came in the next to closing spot and was furnished by Bert Baker and Co. Scidom, if ever, has such hearty laughter heard at the Palace. It would be putting it mildly to say the act was a shriek from start to finish.

Jack Wilson, assisted by Frank Hurst and Dolores Swares, closed the bill. The comedian was in his usual form, but did not have the audience with him until fully a minute after the opening. Miss Swares wears clothes wonderfully well and sings rather prettily. She is a big girl and a corking looker.

## COLONIAL.

The retirement of Lou Holts (Pat's Joy Roy) from the Colonial program gave still another singing specialty to the vocally top-heavy bill, but the reconstructed lay-out eventually balanced itself into a reasonably good entertainment. And, just one more comedy act added, the abundance of song might have passed unnoticed. Holts left a vacancy in the No. 4 spot, bringing Ashley and Allman up to that position, with the added starter,

Emma Stephens, placed at the top of the second section. Miss Stephens more than satisfied with a repertoire of appropriate numbers, all well rendered from behind one of those irresistible smiles of hers that fairly radiate personality. Miss Stephens is new to eastern vaudeville, good looking and carrying one of those sure-fire delivery styles that can hardly miss. The position was somewhat of a handicap, but she was quickly overcome and she launched into the heart of her routine. With an even break in circumstances, Miss Stephens will get by, but she seems better suited for a spot in the first division of a big time program.

Robbie Gordone opened the bill with her series of poses, Miss Gordone offering one of the more pretentious turns of this particular species. The rapid changes in costume and setting mark a feature of the vehicle, but Miss Gordone could improve her subjects over those shown Monday night. With her unlimited repertoire of pictures she might pick a better list than those offered at present. She has shown a better list before.

Scarpiott and Varvara were second, with the former, a youthful Russian tenor, offering several numbers in English and Italian. This lad sounds a trifle flat in English ballads, but his operatic renditions brought out the extreme points of his well-trained voice. The pianist soloed to a hit and at the conclusion of the turn the boys had managed to mark a good score.

The Four Readings were next, the position speaking well for their ability. The Readings seemed to be in some degree, but they have this time of their own, showing several stunts midway in the turn that might be featured by a less capable quartet. The act, dressing and general construction of the vehicle is a bit novel and away from the conventional.

Ashley and Allman gave the show its first genuine touch of comedy and their welcome was evidenced by the applause returns. Good double acts, the pair are decided favorites. They have an idea and they team excellently in the rendition of some bright dialogue that ekes a solid laugh at every individual point. The singing, of course, is the feature with Allman's tenor voice and Irish numbers paving the way to a sure hit. Ashley's comedy songs touched home and the pair found it rather easy going throughout. It's a good combination with a good vehicle and one that should keep continually busy.

Sophie Tucker and her unvocalized musical assistants, sharing the headline honors with Alexander Carlisle and Co. (New Acts) closed the first portion of the bill, and sewed up the honors of that division with little or no competition. The first to show a sign of progressiveness in her particular field, Sophie Tucker has built up a corking good vehicle to support her talents, and is in a comfortable style of work and with her previous accomplishments well established throughout the east, her present turn should please anyone with a taste for good entertainment. The ensemble number utilized for the first change of costume is a bit ancient for New York, but with her extensive supply of similar songs, this can be easily replaced without any embarrassment to the audience. The bit hits of the outfit are probably called "Oh Papa" and "Strutters' Ball," the latter a number that suggests "Walkin' the Dog," but sounds much better. It will bear watching.

After Miss Stevens had opened intermission and the Carlisle sketch had come and gone, Johnny Dooley and Yvette Ruess, closing the vaudeville section and preceding "Pat's Joy Roy," opened the second half. Dooley has added two new "bits" to the turn in the St. Denis travesty and the Hawaiian number and this gives the comedy section a wonderful lift. Miss Ruess, in excellent voice, after the long line of ballade and light numbers, marked a perfect score with her two ballads and what Dooley didn't do with his comedy (for which that audience craved) can't be imagined. Trell placed, and with an opportunity to exhibit their genuine merit, they made good without half trying.

Wynn.

## ORPHEUM.

With its headline honors divided three ways between Brice and King, the Four Marx Brothers, and Belle Baker, the Orpheum had one of its most entertaining bills of the season this week. It is a high-class program, the entire show being devoid of anything of an acrobatic or animal nature. It is present day big time vaudeville at its best.

Maxie King, with a dance routine fashioned after the best, opened the show. It was decidedly early for an act of this caliber, but the returns were forthcoming. F. E. Marini has replaced Ted Doner as Miss King's partner and, although not as finished a dancer as his predecessor, the value of the act is not affected through the excellent work of Miss King. His opening costume is evidently the same as worn by Doner, who was somewhat tamer than the excess in material being noticeable. Lewis and White, two girls, have gotten away from the stereotyped sister-act idea. They rely mostly on exclusive numbers which are handled in good style. The novel bit is that all numbers are doubled, the girls getting sweet harmony, which is undoubtedly their reason for refraining from solo work. The dressing is the only objectionable point.

The first Jazz Band music the homefolks of Brooklyn have heard was furnished by Ralph Tunbar's Tennesses Ten, an Edgewood contingent, who immediately put their turn in the hit column when the Jazz music was introduced. The colored band used one number in this fashion which fairly set the audience wild. They could have done more to equally hold the crowd, but their work and dancing held this aggregation up nicely.

Stuart Barnes with a well-framed song and talk routine, furnished one of the laughing

bits of the evening. Barnes is using a "Hard-Bolled Egg" number for his opening, which is sure of good comedy returns. His "boob" finish is as strong as ever.

Elizabeth Brice and Charles King, the first of the three headliners to appear, closed the first half. The combination is one of the best in the second division, that vaudeville can boast of today. Their Hawaiian song proved one of their best double numbers, with "Oh, Johnnie" (with a great lyric) used by Miss Brice, doing very big. A medley of former successes put them in the hit column without a doubt. Harry Cooper opened after intermission with his "Mail Carrier" skit, the same as for some time.

The Four Marx Brothers, in "At Home," second after intermission, scored round after round of laughs with applause in abundance being awarded the several specialties. The individual hit was made by Arthur Marx, who handles the bulk of the comedy. The audience roared continually at his antics. The other boys also gave good accounts of themselves. In the female contingent Margaret Francisco was conspicuous on the strength of her doing which was easily one of the act's features.

Belle Baker closed the vaudeville portion of the show. She is using practically the same character numbers as before with one or two new popular numbers. The single had little trouble in putting over a satisfactory hit.

The eighth episode of the Mrs. Vernon Castle serial, Patina, displayed little to commend. The content of her first scenes, but is not substantial enough to hold the interest. Walkouts were numerous during its showing.

## RIVERSIDE.

A rather unsatisfactory bill at the Riverside this week, undoubtedly due to the fact that the entire second half is taken up by Gertrude Hoffmann and her troupe of untrained chorus maidens. It is significant that when the Hoffmann card was put out on both sides of the stage there was not a single hand to applaud. The entire act, consuming nearly an hour, created the general impression of untidiness. Parts of it were good, the whole affair not blending and seemingly not fully rehearsed. Miss Hoffmann is a dancer, if anything, and hence does the "Spring Song" prettily. Even if it is old, it is worth giving it some attention. For instance, the cord used to carry the swing off should be darkened and not so visible from the rear of the house. In that scene the girl with the bow and arrow has such about time as to detract from the picture. Speaking about such things, Miss H. has taken on a bit of flesh, which adds to her comeliness. The act flopped woefully whenever the girls attempted to vocalize. Some are dancers, but others appeared to be worse than amateurs. As matters progressed, it looked as if the audience would be spared the inevitable imitations; but no, just before the diving star came before the drop and announced that something had happened back stage and she would while away the time by a few imitations. She asked the audience to mention the actors to be impersonated, whereupon one was yelled "Able Kabibble" and another "Caruso."

So she gave Eddie Foy, George Cohan, Jack Norworth, Eddie Leonard and Sousa, followed by her trap drumming stunt in the pit. Then came the tank bit, which consisted of the girls falling and jumping into it, culminating with the throwing of the fat stage carpenter into the water. Miss Hoffmann didn't participate in this portion of the "entertainment" other than to bow several times when it was completed.

The first act following the Pathe Weekly is Loyal's Dogs, with a very fast routine. The star, Toque, is an exceptionally bright canine, who looks as his master at the conclusion of the act as if to say "Didn't do well?" Bernard and Janis, two youths who were at the Palace last week, did very nicely with a piano and violin specialty. They play with feeling and expression, for their age. Someone should invent a scheme for "flying" a piano, as it invariably causes a stage wait before and after such an act in "one." Bert Monroe followed. It is remarkable how much comedy entertainment he can get out of apparently nothing, leading up to his table rocking trick.

James J. Corbett told a few stories of his prize ring experiences and was followed by Robert T. Haines and Co., in Oliver White's sketch, "Enter a Stranger." There is generally something lacking in all the White playlets. He appears to be constantly straining for the unusual, and in so doing he doesn't create character, true to life, at least, true to stage life. Invariably he aims to surprise his audiences at the finish. That's all right once in a while, but as a rule they like to be let into the plot, even if the characters on the stage are not. Mr. Haines' supporting company isn't the best.

The clean-up of the bill is Dyer and Faye, who scored the strongest kind of a comedy hit with their nonsensical chatter and crosstalk.

Jolo.

## AMERICAN ROOF.

The American Roof bill the first half contained little of merit, although it may have been satisfying to the clientele that gathered in some quantity Tuesday evening, but whether to see the show, or the Max Linder comic re-creating it is a question, since the program held no pronounced drawing card.

The first half was very light and grew lighter as it progressed. The majority of the bill, "The New Producer," closed that section. In the second part was Tommy Ray (New Acts), billed as "The Sinking Fireman of the Lusitania," which appeared to mean

much to the house, for they liked him; even his red-fire speech to close following a recitation he did almost as badly, and then came "A Soldier's Wife" (New Acts), a sketch that should have headlined this show, with O'Connor and Dixon were next to closing, with the Gillette Trio the concluding turn.

O'Connor and Dixon are playing "Hired and Fired." O'Connor and somebody else formerly played this or some other skit, but the present two-combination is new around here. The act opens with one of the boys, the comedian, doing the Edna Aug scrub woman (as a man), then the Flanagan and Edwards' elusive song, with the McIntyre and Heath palm-reading gag about the ice man next (made mind-reading in this act and the cashing of the check for 50,000 kisses omitted), after which there is some step-ladder business suggesting Louis Simon and many others, together with the straight man at this time talking in the rapid-fire Van Hoven delivery, while following was the goat without a nose somewhat revised. This hadn't consumed over three minutes and, without any especial desire to chance seeing the rest of vaudeville in the remainder of the turn, the balance of the act was lost. As the elevator shot downward the house could still be heard laughing, which suggests O'Connor and Dixon have pleased to see something the small time like.

The show opened with Sheppard and Ott (New Acts), a mixed two-act of very ordinary calibre, with LaMont and Wright, the two girls who play harmonicas, second. They did nicely and can stand better than the No. 2 spot on the small time. About every one of the regulars secure the same impression as the act at first sight, that the girl would become a corking sister act with proper direction, provided of course they can handle material which they may be able to do but don't seem to have any knowledge themselves or they would never use "Mocking Bird" on the mouth organs in preference to a rag. Her would they close with their extremely weak cake walk. It's a thousand-dollar act in the opening, and a 30-cent one at the finish, just now.

Next were the Three Melvin Brothers in acrobatics well executed, although they missed the spring board trick twice, the first time for a stall and the second on the level. It seemed, as they didn't go back to it. The Devils must still put more showmanship up in the turn. They have a good routine, though familiar, and it may have looked better on the downstairs stage than it did on the roof. Wright and Davis held the No. 4 position, another mixed two-act in a skit called "The Love Insurance Agent," the difference between this turn and the opening one being about the same, relatively as their program spots would indicate. There are many two-acts on the small time, so they can't all be good, but the mysterious part is where they come from and way. The reason of their being there seems quite obvious.

The matter of booking "The New Producer" for the small time, with its 10 people in operatic selections, appears as if it were a point for consideration. This act plays the big time, perhaps with a few more people, but it is no more valuable on small time, not so much so, and although probably costing \$500 at the American, the same result could be obtained by a Chirry Birly Bee trio for a hundred and a quarter. And after that nothing is necessary on small time, for small time doesn't mind the bluff about class music big time always has.

So "The New Producer," a very poorly constructed singing act, taken from any angle, means nothing to small time, that act or others of its kind. A girl turn for the same money would be in immensely more favor or the same money spread over the bill would be to the producer's advantage. As an act this singing turn is very tiresome, made more so by the dialog, and it was the same on the big time. They are all tiresome, and always will be until the managers realize if their audiences want to hear class singing of this sort they will seek the balconies of the opera houses the same as the top barbers do who are really interested and know music. *Simé.*

## CITY.

Only a fair small-time show on tap at the City during the first half. There wasn't a single punch in either a singing or a comedy sense anywhere on the program. The feature was the appearance of Owen McDivney in his protean version of a scene from "Oliver Twist." Fair acts that will get away on small time scattered here and there, but a bunch of them will get himself into trouble. The usual night act of Jimmy Flynn singing three popular numbers, was an added starter Tuesday night. Also the Film Weekly, a five-reel Pathe-Thanshouer feature entitled "Her Life and His," and views of the inauguration of President Wilson, Monday.

Charles and Ada Muller with hoop rolling and juggling were a fair opening turn. Joe Stone and Charley (New Act) got over on the strength of one number in the second spot. The name may be assumed. Hazel Haslem and Co. (New Act.) prove a likable offering. Jimmy Flynn then sang. The news weekly and the inauguration pictures split the bill after the first four turns. Not much enthusiasm for either.

Kane and Farber (New Acts) filled in nicely. Creighton, Belmont and Creighton with their "Mudtown Minstrels" fell short on laughs usually their lot because the dialer failed to reach them in the rear half of the house. Mr. McDivney was strong on applause, his rapid changes bringing many exclamations of surprise.

Meeker and Campbell with material that is quite old, earned a few laughs, but in the main were rather a weak turn for next to closing. Wiley and Smith (New Acts) finished the bill. This name may also be assumed. *Fred.*



# BILLS NEXT WEEK (MARCH 12)

## 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 bills are noted by single name or initials, such as "Orph." Orpheum Circuit, "U.B.O." United Booking Office, "W.V.A." Western Vaudeville Managers' Association (Chicago), "P." Pantages Circuit, "Loew." Marcus Loew Circuit, "Inter." Interstate Circuit (booking through W. V. M. A.), "Sun." Sun Circuit, "N.N." Nixon-Nirdlinger.  
**SPECIAL NOTICE:** The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions. The haste in which the bills are gathered prevents any attention being given these matters.

**New York**  
PALACE (orph)  
Grace La Rue  
Nina Ryan Co  
Rock & White  
Beile Baker  
"Hand box Revue"  
Kitsamura Japs  
"Patricia" (anim)  
(Three to fill)  
COLONIAL (ubo)  
Brios & King  
S & K Morton  
Margaret Greene Co  
Stuart Barnes  
Daisy Jean  
Sully Family  
Apdala's Animals  
ALHAMBRA (ubo)  
Emily Weisman Co  
Will Oakland Co  
De Leon & Davis  
Bernard & Janis  
J & M Marxians  
Gen Ed Levine  
S Synopistars  
Leach Wallen 3  
ROYAL (ubo)  
Clark & Bergman  
Perry Haswell Co  
R & G Dooley  
Conrad & Conrad  
New Lion Tamer  
Alvin Williams  
Leah & Leane  
The Gaudemite  
"Patricia" (anim)  
RIVERSIDE (ubo)  
Eva Langway  
V Bergers Co  
Chip & Marbie  
Lambert & Hall  
Vacuum Cleaners  
Emma Stevens  
Young & Waldron  
The Kials  
H O H (ubo)  
2d half (8-11)  
John Small & Sis  
G Millington Co  
Kials 4  
SOUTH ST (ubo)  
2d half (8-11)  
6 Galvins  
4 Baris  
Patrick & Otto  
Bob Albright  
Chas Athor  
Joyce West & S  
23D ST (ubo)  
2d half (8-11)  
Marie Leslie  
Bonds & Robinson  
McCormick Shannon & K  
Phelan Bros & McK  
NAT WIN GR (ubo)  
2d half (8-11)  
Military Maids  
Weston's Models  
Boy Tenney  
Ethel Costello  
AMERICAN (loew)  
The Sterlings  
Sullivan & Mason  
Mr & Mrs O'Clare  
Kelly & Drake  
Ernetta Adams Co  
Kitty Flynn  
Jno R Gordon Co  
The Leightons  
3 Escardos  
2d half  
Tyler & St Clair  
Kelly & Mayo  
O & J Vannia  
Telegraph 3  
"Wedding Party"  
Elsie White  
Davitt & Duval  
Moran & Wheeler  
King Bros  
NATIONAL (loew)  
Leonard & Hall  
LaMont & Wright  
Viola Duval  
"Soldier's Wife"  
Hoey & Lee  
Gilding O'Mearas  
2d half  
You Wink  
Kitty Flynn  
Foster & Ferguson  
Leonard & Anderson  
Temple Quartette  
TWH AV (loew)  
Random Trio  
DeLier & Termini  
Mason & Murray  
Maud Leone Co  
Maran & Wheeler  
Sabbott & Wright  
2d half  
Leonard & Hall  
Hendrix & Padula  
Lord Roberts  
Evs Shirley  
Will Stanton Co  
GREVILLE (loew)  
Aerial Eddys  
Taneen Bros

Foster & Ferguson  
Lord Roberts  
Welch & May & M  
2d half  
Greno & Platt  
Housh & Earl  
C & M Cleveland  
"Soldier's Wife"  
Jack Wilson 3  
(Two to fill)  
LINCOLN (loew)  
Commodore Tom  
Harris & Lyman  
Daneis & Waters  
Roberts Stewart & R  
Low Hawkins  
2d half  
Sidney & Townsin  
Sullivan & Mason  
Mario & Trevette  
"The Bride"  
Hoey & Lee  
Guren & Newell  
DELANCEY (loew)  
King Bros  
Hall & O'Brien  
Leonard & Anderson  
Casson & Earle  
Dooley & Nelson  
(One to fill)  
2d half  
The Sterlings  
Daniels & Walters  
Adrian Ainsley Co  
O'Connor & Dixon  
Welmers & Burke  
(One to fill)  
ORPHEUM (loew)  
Wilbur Sweetman  
Brown & Barrows  
Grey & Klunser  
"The Bride"  
C & M Cleveland  
O & J Vannia  
2d half  
DeArmo & Marguerite  
Fred Weber Co  
Viola Duval  
"Holiday in Dixie"  
Lewis Belmont & L  
Welch Mealey & M  
BOULEVARD (loew)  
Greno & Platt  
Sully & Arnold  
WH Stanton Co  
Temple Quartet  
Lewis Belmont & L  
2d half  
Taneen Bros  
Brown & Barrows  
D Wohl & Curtis  
Sabbott Wright  
AYB B (loew)  
3 Norrie Sisters  
D Burton Co  
4 Roeders  
(Two to fill)  
2d half  
Ben Ony  
Tom Davies Co  
Grindell & Esther  
Grey & Old Rose  
(One to fill)  
Brooklyn  
ORPHEUM (ubo)  
McIntyre & Heath  
Craig Campbell  
Stampede Riders  
Dooley & Bugel  
Leigh & Jones  
Irish Collects  
Bernie & Baker  
Robbie Gordone  
BUSHWICK (ubo)  
(Festival Week)  
Gold & Seal  
Lewis & White  
Welch's Minstrels  
Sylvester & Vance  
Alice Putnam Co  
American Comedy 4  
Tennessee 10  
4 Readings  
Cooper & Ricordo  
Yvette  
"The Headliners"  
Chic Sale  
HALSEY (ubo)  
2d half (8-11)  
Musical Christies  
Halpin & Delmar Girls  
Jas Kennedy Co  
"Memories"  
Sampson & Douglas  
Lion Tamer  
BIJOU (loew)  
R Schmettan & Bro  
Meehan & Knapp  
Fred Weber Co  
Mario & Trevette  
"Annie"  
Jack Wilson 3  
2d half  
Gilding O'Mearas  
LaFont & Wright  
John R Gordon Co  
Mason & Murray  
3 Escardos  
DEKALB (loew)  
3 Ruby Girls  
Geehan & Spencer

Telegraph 3  
Adrian Ainsley Co  
Laurie Ordway  
2d half  
Commodore Tom  
Conley & Conrad  
Holton & Herron  
Maud Leone Co  
Low Hawkins  
Ernetta Asoria Co  
PALACE (loew)  
Harry First Co  
6 Stylish Steppers  
(Three to fill)  
2d half  
Miller & Lyle  
D Burton Co  
Laurie Ordway  
(Two to fill)  
FULTON (loew)  
DeArmo & Marguerite  
Holden & Harrison  
Doris Lester 3  
Lyrics  
O'Connor & Dixon  
2d half  
3 Ruby Girls  
Kelly & Drake  
"Annie"  
Dooley & Nelson  
W ARWICK (loew)  
Davitt & Duval  
Grindell & Esther  
Josephus Tr  
(One to fill)  
2d half  
Murray Bennett  
6 Stylish Steppers  
(Two to fill)  
Albany, N. Y.  
PIKUPARTS (ubo)  
(Trot split)  
Herr Jansen  
Willie Weston  
Minerva Courtney  
S Vagrants  
E & J Lowrey  
Kane Bros  
Allentown, Pa.  
ORPHEUM (ubo)  
2d half (15-17)  
The Yattos  
Johnson Bros & J  
Ed Farrell Co  
Donovan & Lee  
"Dream of Orient"  
Alton, Ill.  
HIP (wva)  
Model & DeLuxe  
Chas Wilson 3  
2d half  
Wood Melville & P  
(One to fill)  
Altoona, Pa.  
ORPHEUM (ubo)  
2d half (15-17)  
Garcinetti Bros  
Helen Davis  
Jas Kennedy Co  
Kita Bangs Tr  
(One to fill)  
Birmingham, Ala.  
BIJOU (ubo)  
(Nashville split)  
Duffy & Daisy  
A & F Steiman  
Dugan & Raymond  
Harry Jolson  
"Forest Fire" (all wk)  
Boston  
KEITH'S (ubo)  
(Sunday opening)  
Jas B Carson Co  
Jas C Morton Co  
Bierre & King  
Bennett & Richards  
"Sports in Alps"  
Chinese Duo  
Nolan & Nolan  
ORPHEUM (loew)  
P LeVan & Dobbs  
Fraternity 4  
Polly Prim  
Burke Toohy Co  
Demarest & Doll  
(One to fill)  
2d half  
Kelly & Kelly  
General Orders  
3 Rosellas  
6 Serenaders  
Sandy Shaw  
Gordon & Day  
(One to fill)  
ST JAMES (loew)  
Thomas & Henderson  
Everybody's Sister  
Ruth Rode  
Gordon & Day  
(One to fill)  
2d half  
The Frithches  
Chabot & Dixon

Austin, Tex.  
MAJESTIC (inter)  
(12-18)  
(Same bill playing  
Waco 14-15 and Ft  
Worth 16-18)  
Willie Mison Co  
Olsen & Moore  
Allen Dinehart Co  
Delro  
Geo Damerel Co  
Santos & Hayes  
"Edge of World"  
Baltimore  
MARYLAND (ubo)  
Salle Fisher Co  
Bert Baker Co  
Reed & Wright Girls  
Dancing Girl Delhi  
Al Herman  
Von Bergen & Goele  
Beeman & Anderson  
Loyal's Dogs  
(One to fill)  
HIF (loew)  
Martyn & Florence  
Archer & Ward  
Master Move  
Belle & Mayo  
"Maid of Japan"  
Mack & Vincent  
Prince Charles  
Battle Creek, Mich.  
BIJOU (ubo)  
(Sunday only 11)  
Pipifax & Panio  
Rae & Wynn  
James Grady Co  
Roth & Roberts  
Slatkos Rollickers  
ORPHEUM  
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**THE CORNELL**  
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Housekeeping Apartments.....\$7.50 upward per week  
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"Criminal"  
Ruth Royce  
Pernikoff & Rose  
Bridgeport, Conn.  
POLIS (ubo)  
Jack La Ver  
Mac Marvin  
F Driscoll Co  
Val & E Stanton  
Dorree Beaux & B  
2d half  
Reynolds & White  
Charles & Holliday  
4 Frolickers  
Margo Gray  
The Miracle  
PLAZA (ubo)  
Chas Diamond Co  
Land Sisters  
Miller & Meyers  
Joy Riders  
2d half  
Bell & Benson  
Nancy Barring  
Durham Edwards 3  
Johnson Howard & L  
Buffalo  
"SHMA" (ubo)  
"Girle's Gambol"  
Sandy & Norton  
"Girle's Boogie"  
Morgan & Gray  
Edwin George  
Gerard & Clark  
Bowman Bros  
Page Hack & Mack  
The Brights  
OLYMPIC (sun)  
Arnold & Florence  
Fields & Adella  
Downer Williams Co  
Gardner & Revere  
"Tulip Time in Holl"  
LYRIC (sun)  
Aerial Bartlett  
Rogers Curton & R  
Pauline Barton  
D De Shelle Co  
Robins Elephants  
Butte, Mont.  
PANTAGES (p)  
(16-21)  
Tuscano Bros  
Burd & Meyers  
Nible's Birds  
Thalero's Circus  
"FeMail Clerks"  
Bob Hall  
Calgary  
ORPHEUM  
Eis & Franch

Chattanooga, Tenn.  
FRANCIS (ubo)  
(Anklesville split)  
1st half  
Kerr & Berko  
Jasie & Billy  
C Vincent Co  
Britt Wood  
DeWitt M & T  
Chicago  
MAJESTIC (orph)  
Beile Story  
Neille Nichols  
H Snoue Co  
Bonita & Hearn  
"Lots & Lots"  
Frank Crumit  
Doria's Dogs  
"Patricia" (anim)  
(One to fill)  
PALACE (orph)  
Kosloff Ballet  
Harry Carroll  
Senta & Austin  
Koonoy & Hunt  
Jas M Bernard Co  
El May Sisters  
Nell O'Connell  
Balters Sisters  
AMERICAN (wva)  
Andres Sisters  
Freeman Dunham Co  
Mack & Earl  
"Housler Girl"  
2d half  
Bart McJomber Co  
Howard & Fields M  
Vine & Temple  
Mrs Eva Fay  
(One to fill)  
AVE (wva)  
Scamp & Scamp  
Kelly & Fern  
Stevens & Hollister  
Al Fields Co  
McClain & Carson  
2d half  
Lacey & O'Connor  
Smith & Kaufman  
Lono's Hawaiians  
(Two to fill)  
KEDZIE (wva)  
"Clown Seal"  
Lacey & O'Connor  
"School Days"  
Smith & Kaufman  
Four Danabes  
2d half  
Thos 3 Girls  
Dorothy Brenner  
Nora Kelly Co  
Ward & Raymond  
Gautier's Toy Shop  
LOKAN 84 (wva)  
(Sunday only 11)  
Will Morris  
The Lamplins  
Eloest Venus  
WILSON (wva)  
Guerra & Carmen  
Vine & Temple  
Hayashi Japs  
(Two to fill)  
2d half  
The Lamplins  
R & A Boylan  
David Roth  
(Two to fill)  
WINDSOR (wva)  
The Lamplins  
John Gaiser  
Julie King Co  
Jimmy Lucas Co  
Lucy Gillette  
2d half  
"Clown Seal"  
Guerra & Carmen  
Al Fields Co  
Donely & Merrill  
Brown's Minstrels  
Camden, N. J.  
TOWER'S (ubo)  
2d half (8-11)  
Edwards & Louise  
Lucky & Yost  
"Yellow Feet"  
Donely & Merrill  
Brown's Minstrels  
Canton, O.  
LYCEUM (ubo)  
F & L Bruch  
Devon & Coyt  
New York 4  
"Fun on Farm"  
Sinoret Avery  
Imperial Bicycle Tr  
Cedar Rapids, Mich.  
MAJESTIC (wva)  
(Sunday opening)  
Lane & Harper  
Browning & Dean  
"Lawn Party"  
Wm Armstrong Co  
B Bouncers Clr  
2d half  
King & King  
Julian Hall  
"Sunset Revue"  
Champaign, Ill.  
ORPHEUM (wva)  
Herbert Beeson  
Hayes & Neal  
Princess Kalama Co  
Harry Gilbert Co  
"Miss America"  
Cleveland  
HIP (ubo)  
Evan B Fontaine  
Dunbar's Darkies  
Harry Green Co  
Will Ward & Girls  
Bert Melrose  
Golet Harris & M  
Evans & Sisters  
MILES (loew)  
Pedersen Bros  
Jarvis & Harrietta  
"Man in Dark"  
Warren & Templeton  
Jimmy Lyons  
Resista  
PRISCILLA (sun)  
Jack Folk  
Jasie & Florence  
"Top of Roof"  
Austin & Bailey  
Carlos Casaro

DENTIST TO THE PROFESSION  
**DR. A. P. LOESBERG**  
Fitzgerald Bldg.  
142 Broadway  
Room 100  
Tel. 4456-4547  
Cele Spgn, Colo.  
ORPHEUM  
(12-13)  
(Same bill playing  
Lincoln 15-17)  
Phyllis N Terry  
Adair & Adelphi  
Alleen Stanley  
Trovato  
Myri & Delmar  
Miljars  
Milt Collins  
Columbia, S. C.  
PASTIME (ubo)  
(Charleston split)  
1st half  
Rondas 3  
Frankie Rice  
Willard & Wilson  
Margaret Calvert Co  
Wray's Manikins  
Columbus  
KEITH'S (ubo)  
Eddie Foy Co  
Willie Solar  
Marion Weeks  
B Remple Co  
Ruby Cell Co  
Joe Fanto Co  
"Patricia" (film)  
Creston, Minn.  
GRAND (wva)  
(Sunday opening)  
"What Has Ruth"  
The Reynolds  
Carl Rosini Co  
Dallas, Tex.  
MAJESTIC (inter)  
The Gerald  
Dink Barr & B  
Bob Dally Co  
Milo Ploco  
Morton & Glass  
Diamond & Brennan  
(One to fill)  
Danville, Ill.  
LAXEY (ubo)  
(Sunday opening)  
Harry Watkins  
Knight & Carlie  
"Gown Shop"  
Foley & O'Neal  
Fred Bowers Co  
Detroit  
TEMPLE (ubo)  
Shannon & Annie  
Whipple Huston Co  
Selma Braats  
Burt Johnson Co  
Kerr & Weston  
(Three to fill)  
ORPHEUM (loew)  
"4 acts)  
Dias Monkeys  
Lillian Watson  
Gray & Graham  
"Mimic World"  
COLUMBIA (sun)  
Milt Flinn  
Edith Ward  
Mabel Paige Co  
Thoradyke & Barnes  
Russell & Mack  
Duncan & Holt  
Old Soldier Fiddlers  
Columbia Players  
MILES (abc)  
Marb & Lawrence  
Grew-Pates Co  
Eddie Foyer  
Bush & Shaperlo  
Bayes & England  
Flying Lordons  
Dubuque, Ia.  
MAJESTIC (wva)  
(Sunday opening)  
King & King  
Fields Keon & W  
Julian Hall  
Evens Lloyd Co  
Burley & Burley  
"Girl in Moon"  
2d half  
Will Morris  
Bisset & Scott  
Lane & Harper  
Gracie Emmett Co  
John T Ray Co  
Fear Baggott & F  
Duluth  
ORPHEUM  
(Sunday opening)  
Eddie Leonard Co  
Edwin Arden Co  
Mabel Russell Co  
Wright & Dietrich  
Marmeln Sisters  
STAGING ACTS AND STAGE DANCING  
**Ad. Newberger**  
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Tel. Schuyler 5200  
2d half  
The Blondys  
Roastano & Shelly  
LeRoy & Harvey  
Britt Wood  
"On Veranda"  
Newport, Ia.  
COLUMBIA (wva)  
(Sunday opening)  
"Sunset Revue"  
2d half  
WINDSOR (wva)  
The Lamplins  
John Gaiser  
Julie King Co  
Jimmy Lucas Co  
Lucy Gillette  
2d half  
"Clown Seal"  
Guerra & Carmen  
Al Fields Co  
Donely & Merrill  
Brown's Minstrels  
McVICKER'S (loew)  
Zertho's Dogs  
Cornelia & Adele  
"Seaside of Love"  
Sen Francis Murphy  
Singer's Midgets  
Cincinnati  
KEITH'S (ubo)  
(Sunday opening)  
"Ruberville"  
Stone & Kallin  
W Clarke Co  
Lorenberg Sis Co  
Fern & Davis  
Geo Rosener  
Fenton & Green  
Meehan's Dogs  
"Patricia" (film)  
EMPRESS (abc)  
Edw Zoeller 3  
Nash & Evans  
Ware & Barr  
Empire Comedy 4  
Howard Stillman  
Max York Co  
Cleveland  
HIP (ubo)  
Evan B Fontaine  
Dunbar's Darkies  
Harry Green Co  
Will Ward & Girls  
Bert Melrose  
Golet Harris & M  
Evans & Sisters  
MILES (loew)  
Pedersen Bros  
Jarvis & Harrietta  
"Man in Dark"  
Warren & Templeton  
Jimmy Lyons  
Resista  
PRISCILLA (sun)  
Jack Folk  
Jasie & Florence  
"Top of Roof"  
Austin & Bailey  
Carlos Casaro

## INTELLIGENCE

MISS CRANE  
The Great Pianist

MAHATMA  
Cathartic Phenomenon

<p><b>Eric, Pa.</b> COLONIAL (ubo) 10 Dark Knights "Finders Keepers" Aus. Creations 15 Jew. Minn. Co. Booth &amp; Leander Baron Lichter</p> <p><b>Evansville, Ind.</b> GRAND (wva) (Terre Haute split) 1st half Bernivici Bros Gonne &amp; Albert Coakley &amp; Dunlevy "Song &amp; Dance Rev" (One to fill)</p> <p><b>Fall River, Mass.</b> BIJOU (low) The Fritches 3 Rosellas General Orders Sandy Shaw 6 Serenaders 2d half P LaVan &amp; Dobbs Ben &amp; Hazel Mann Burke Toohy Co Demarest &amp; Doll 6 Harvards</p> <p><b>Fargo, N. D.</b> GRAND (abo) Conrad &amp; Paul The Fishers Holmes &amp; Holliston Bowen &amp; Bowen Herbert Lloyd Co 2d half Lieut Eldridge Great Weston Co Goldberg &amp; Wayne Mason Gie Casting Lamys</p> <p><b>Flint, Mich.</b> MAJESTIC (ubo) (Sunday opening) (Saginaw split) 1st half "He's in Again"</p> <p><b>Fond du Lac, Wis.</b> IDEA (wva) Darn Good &amp; Funny (Two to fill) 2d half Bell &amp; Bell George Evers Cook &amp; Rothert</p> <p><b>Ft. Dodge, Ia.</b> PRINCESS (wva) Low Hoffman Lacy Grace Colonial Belles (One to fill) 2d half Ollie Young &amp; A 3 Melody Girls 3 Ambler Bros Putnam &amp; Lewis</p> <p><b>Ft. Wayne, Ind.</b> PALACE (ubo) (Sunday opening) Will &amp; Kemp Carlita &amp; Howland Brown &amp; Jackson Vera Sabina Co Bernard &amp; Scarth Two Pikers 2d half Dancing Kennedys Nelson Waring Fred Bowers Co Swor &amp; Avery Julie Ring Co Jack Norworth (One to fill)</p> <p><b>Ft. Williams, Ont.</b> ORPHEUM (wva) 2d half (15-17) Bollinger &amp; Reynolds Tas Weatherford Klass &amp; Walman Ina's Troupe</p> <p><b>Galveston, Tex.</b> O H (inter) (11-12) (Same bill playing San Antonio 14-15) Eugenie LeBlanc Bill Pruitt Wm &amp; M Cutty Klinter Hawksley &amp; M "Bride Shop" Mullen &amp; Coogan Arco Bros</p> <p><b>Gary, Ind.</b> ORPHEUM (wva) (Sunday only 11) "Crown Seal" Andrew Sisters Gracie Emmett Co Vine &amp; Temple Hayashi Japs</p> <p><b>Goshen, Ind.</b> JEFFERSON (wva) 2d half (15-17) August &amp; August Brown &amp; Jackson Pauze Bauwens C Hanson &amp; Village 4</p> <p><b>Grand Forks, N. D.</b> GRAND (wva) 2d half (15-17) Adroit Bros Harris &amp; Nolan Zem Zarrow Tr</p> <p><b>Grand Rapids</b> EMPRESS (ubo) Maryland Singers Whitfield &amp; Ireland Jack Marley Roger Gray Co Francis &amp; Ross 3 Brett Bros Bong's Models</p>	<p><b>Gt. Falls, Mont.</b> PANTAGES (p) (13-14) (Same bill playing Aus. Creations 15) 5 &amp; E. Doolley Zelays Billy McDermott Estrelite &amp; Pagean "Unedda Girl Co" Reed &amp; Hudson</p> <p><b>Green Bay, Wis.</b> ORPHEUM (wva) 2d half (15-17) Harry LaToy Darn Good &amp; Funny Lamont's Days (One to fill)</p> <p><b>Hamilton, Ont.</b> TEMPLE (ubo) Frank Schield Camell &amp; Harris Harry Fern Co Clifford &amp; Wells Mang &amp; Snyder Josie Flynn's Mine (One to fill)</p> <p><b>Harrisburg, Pa.</b> MAJESTIC (ubo) Greenlee &amp; Drayton Jean Moore Jas Kennedy Co Donovan &amp; Lee Victor's Melange 2d half "Just for Instance" Jesse Standish Hipp 4 (Two to fill)</p> <p><b>Hartford, Conn.</b> JULIE'S (ubo) Collins &amp; Lloyd Williams &amp; Field Ethel Clayton Co Baby Helen PALACE 2d half J Warren Keane Co Mary Donohue Leonard &amp; Whitney Stephen D O'Rourke Chas Mack Co PALACE (ubo) Stapole &amp; Spire Earl &amp; Sunshine Olga Niska Co Hamilton &amp; Barnes Johnson Howard &amp; L</p> <p><b>Hill &amp; Sylvia</b> Mae Marvin Beaumont &amp; Arnold King &amp; Harvey Be Ho Gray Co</p> <p><b>Husketon, N. Y.</b> FEELEY'S (ubo) 2d half (8-11) Leona La Mar "Dreams of Art" Mabel Johnson Clifton &amp; Goss 3 Weber Girls</p> <p><b>Husketon, Pa.</b> PALACE (low) Bessie LeCount Piano &amp; Bingham Breen Family (One to fill) 2d half Homer Lind Co (Three to fill)</p> <p><b>Hibbing, Minn.</b> POWER (wva) (Thursday only 15) Hector &amp; Pals Jonathan Gorman Bros Mile Luxanne Ballet</p> <p><b>Hoboken, N. J.</b> LYRIC (low) Arline Tom Davies Co Wm Rogers Welmere &amp; Burke (One to fill) 2d half Fields Sisters Kennedy &amp; Rooney Piano &amp; Bingham Josephus Tr (One to fill)</p> <p><b>Houston, Tex.</b> MAJESTIC (inter) Hayes &amp; Rives Bretuck &amp; Golden Bert Levy Black &amp; White Revue Mary Norman Williams &amp; Wolfus Kanzawa Japs</p> <p><b>Indianapolis, Ind.</b> KEITH'S (ubo) (Sunday opening) Nan Halperin "Petticoats" Old Homestead 8 Tosca Faka Brown H &amp; B Mosher Hayes &amp; M LYRIC (ubo) (Sunday opening) Four Roses Silber &amp; North Doe &amp; Nevada Chas Reamon Royal Tokio Tr</p> <p><b>Inter. Falls, Minn.</b> GRAND (wva) (Sunday opening) Bollinger &amp; Reynolds Tas Weatherford Klass &amp; Walman Ina's Troupe</p>	<p><b>Ithaca, N. Y.</b> STAR (ubo) J &amp; A Francis Kita Bannal Tr 2d half Larner &amp; Ward (One to fill)</p> <p><b>Jackson, Mich.</b> ORPHEUM (ubo) (Sunday opening) Max Bloom Co 2d half (Same as Battle Ck Sunday)</p> <p><b>Jacksonville</b> ARCADE (ubo) (Sunday opening) (Savannah split) 1st half White &amp; White Chas Kenna Mantosh &amp; Maids Edna Aug Kluting's Animals</p> <p><b>Jersey City</b> KEITH'S (ubo) 2d half (8-11) Ernie &amp; Ernie Primrose 4 Rose &amp; Ellis Nagafys</p> <p><b>Johannstown, Pa.</b> MAJESTIC (ubo) (Pittsburgh split) 1st half Follies D'Amour McCormack &amp; W Anki Troupe Adelaide Boothby Moore &amp; Gerald</p> <p><b>Kansas City, Mo.</b> ORPHEUM (Sunday opening) Dorothy Shoemaker Co Mayo &amp; Tally Gould &amp; Lewis J &amp; W Henning Frances Kennedy Ines MacCauley Co Mr &amp; Mrs J Barry "Patricia" (film) PANTAGES (p) (Sunday opening) Nancy Fair "All About" J &amp; W Henning Olympia Desval Nouveli Bros Moss &amp; Frey</p> <p><b>Knoxville, Tenn.</b> BIJOU (ubo) (Chattanooga split) 1st half Anthony &amp; Adele Fishery Lucky &amp; G Linton &amp; Justice Girls Leah Nora Co Ella La Vall</p> <p><b>MAJESTIC (ubo)</b> (Sunday opening) (Lansing split) 1st half "Woolfolk's Comedy"</p> <p><b>Kalamazoo</b> SIFE (ubo) 2d half (15-17) Harry Watkins Willison &amp; Sherwood Frank Stafford Co Byal &amp; Early McRae &amp; Clegg</p> <p><b>Lafayette, Ind.</b> FAMILY (ubo) The Blondys Eyal &amp; Early Adam Sumiko Co Britt Wood "Lingerie Shop" 2d half "Maid to Order"</p> <p><b>Lansing, Mich.</b> BIJOU (ubo) (Sunday opening) (Kalamazoo split) 1st half The Storeys Singing &amp; "Petticoats" Bessie Browning McGoods &amp; Tate</p> <p><b>Lima, O.</b> ORPHEUM (sun) Rogers &amp; Hart Clem Bevins Co Harvey Devore 3 Geo Lovett Co (One to fill) 2d half Chinko &amp; Kaufman Cross &amp; Doris Wm Raymore Co Fagg &amp; White Cabaret DeLuxe</p> <p><b>Lincoln, Neb.</b> ORPHEUM (wva) 1st half (12-14) Happy Harrison &amp; D Rolf &amp; Murray Putnam &amp; Lewis Marlett's Manikins</p> <p><b>Little Rock, Ark.</b> MAJESTIC (inter) Cervo "Prosperity" Frisk Howard &amp; T Willie Bros (One to fill) 2d half Mantilla &amp; Cahill Duffy &amp; Lorenz Oliver &amp; Oip Herbert Clifton Kitaro Japs</p> <p><b>Logansport, Ind.</b> BROADWAY (ubo) August &amp; August</p>	<p><b>Bud Loraine</b> LeRoy &amp; Harvey 2d half "Lingerie Shop" London, Ont. MAJESTIC (ubo) Parillo &amp; Frabito Los Angeles. ORPHEUM (Sunday opening) Haruko Onuki Farber Girls Beatrice Herford Benny &amp; Woods Henry Keene Co Ames &amp; Winthrop Maurice Burkhardt Howard's Ponies Riggs &amp; Witche PANTAGES (p) Kinkaid Klitties Travitt's Dogs Jones &amp; Johnson Great Leon Eckhoff &amp; Gordon Margaret Ford</p> <p><b>Louisville, Ky.</b> KEITH'S (ubo) (Sunday opening) Mayhew &amp; Taylor Mrs G Hughes Co Ben Deeley Co Jas H Cullen Ward &amp; Cullen 7 Brackets Bicknell</p> <p><b>Lowell, Mass.</b> KEITH'S (ubo) Nehel Kappel Natalie Morgan "Dream Garden" Joe Towle Eva Taylor Co Clark &amp; Verdi Martinet &amp; Sylvester</p> <p><b>Macon, Ga.</b> GRAND (ubo) (Athens split) 1st half Tanin &amp; Laferty Fisher &amp; Rockaway "In the Trenches" Norton &amp; Ayers Judge &amp; Gail</p> <p><b>Macon City, Ia.</b> CECIL (abo) (2d half 15-17) Collier &amp; DeMalde Southern 3 (One to fill)</p>	<p><b>Middletown, N. Y.</b> STRATTON (ubo) 8 Miss Brittons Betts Childow &amp; H 2d half Joe L'Amour Barry Nelson &amp; B</p> <p><b>Milwaukee, Wis.</b> PALACE (wva) (Sunday opening) "Honeymoon Isle" Dunbar's Singers Griffin &amp; Christie Neal Abel 8 Mori Bros (One to fill) 2d half "Vanity Fair" Louis London Lucy Gillette Co</p> <p><b>Milwaukee.</b> MAJESTIC (orph) Anna Chandler Julius Tannen Jean Adair Co Cap Anson Daughters Al Shayne Morin Sisters Harris &amp; Mannion Frisco</p> <p><b>Minneapolis, Minn.</b> ORPHEUM Louis Mann Co Morris &amp; Campbell Wallace Galvin "Motoring" Shating Bear Mario &amp; Duffy Rae Samuels GRAND (wva) Senate Duo "What Hap Ruth" Two Reynolds Four Nighting PALACE (wva) Heras &amp; Preston Follis Sis &amp; Ler Natalie &amp; Ferrari Eddie Borden Co Dunbar's Hussars</p> <p><b>Montreal</b> ORPHEUM (ubo) Nelson &amp; Nelson Lucy Belmont Co Warren &amp; Conley Ward &amp; Van Alexander Carr Co Laurie &amp; Bronson Scotch Lads &amp; Las</p>	<p><b>Collins &amp; Lloyd</b> Mother Goose BIJOU (ubo) Rose &amp; Ellis Nancy Barring Herbert &amp; Kellie Dunham Edwards 3 Theo &amp; Dandies 2d half O'Neill Sisters Driscoll Co Sullivan Wells &amp; M Baby Helen Olga Miska Co</p> <p><b>New Orleans.</b> ORPHEUM Ellis &amp; Bordon Sarah Padden Co Bert Fitzgibbon Raymond &amp; Caverly Mr &amp; Mrs G Wilde Riggs &amp; Ryan "Patricia" (film)</p> <p><b>New Rochelle, N. Y.</b> LOEW Lee Tong Foo Hendrix &amp; Padula Bowery 2d half Wilbur Sweetman Casson &amp; Earle Archer &amp; Belford</p> <p><b>Norfolk</b> ACADEMY (ubo) (Richmond split) 1st half Lawlor Ponzella Sisters "Wanted, a Wife" (Two to fill)</p> <p><b>Oakland.</b> ORPHEUM (Sunday opening) Morgan Dancers Tempest &amp; Sunshine Pat Barrett Flanagan &amp; Edwards Frank Wilson H &amp; A Seymour Mercedith &amp; Snoscer Claris Bros</p> <p><b>PANTAGES (p)</b> Chinese Duo Anthony &amp; Mack Mr Chaser S &amp; L Burns Bob Fitz &amp; Bob Jr</p> <p><b>Ogden.</b> PANTAGES (p) (15-17) Portia Sis 4 Cook Girls "Shuffette Court" Chisholm &amp; Green</p> <p><b>Omaha, Neb.</b> ORPHEUM (Sunday opening) Le Roy Fr &amp; Bosco Robair Ward &amp; F Valloite's Leopards "Volunteers" Silver &amp; Duval Flying Henrys "Age of Reason" EMPRESS (wva) Gallerin Sisters Mystic Hanson 3 Gladys Vance D Harris &amp; Variety 4 2d half Gilbert &amp; Clayton Wm Schilling Co Emily Darrell Co Marlett's Manikins</p> <p><b>Ottawa</b> DOMINION (ubo) (Montreal split) 1st half De Voe &amp; Starga "Black &amp; Tan" "Wonder Act" Lewis &amp; Chapin "Midnight Follies" Pawtucket, R. I. SCENE (ubo) Al Tucker "7 Little Darlings" T &amp; S Moore Van &amp; Bell</p> <p><b>Reddington &amp; Grant</b> De Noyer &amp; Danie Scarpioff &amp; Van Vars "Dr Joy's Sanita- rum"</p> <p><b>Philadelphia.</b> KEITH'S (ubo) G Hoffmann Co Nina Payne Co Rockwell &amp; Wood Moon &amp; Morris J &amp; B Morgan Hull &amp; Durkin Raymond &amp; O'Connor Alexander Bros GRAND (ubo) Wood Brothers Morley &amp; McCarthy 3 "Meadowbrook Lane" Hamilton &amp; Shiner Nostock's Riding Act WM PENN (ubo) Smily Roberts &amp; H "Tango Shoes" Villa &amp; Morris Oklahoma 4 2d half Hartley &amp; Wells Monolun 6 Keno Keys &amp; M "Mar via Wireless" KEYSTONE (ubo) (This week 5th) La Bergere Milton &amp; De Long Sis</p>	<p><b>Force &amp; Williams</b> Via Versa Leonard &amp; Willard Gordon &amp; Rice BWAY (ubo) Knapp &amp; Cornelia Dunham Edwards 3 Salvation Alf Grant Monolu 6</p> <p><b>The Randall</b> 2d half Lillian Steele 3 "Tango Shoes" Caddo &amp; Noll Long Tack Sam Co ALLEGHENY (ubo) (This week 5th) Edward Farrell Co Knapp &amp; Cornelia Wm Weston Co "Ye Olden Days" Mammy Jinny's B'day</p> <p><b>Pittsburgh</b> DAVIS (ubo) Sopbie Tucker Co Kalmor &amp; Brown Chief Capulicon Isiahkawa Japs Valentine &amp; Bell John B Hmyer Co (Two to fill) HARRIS (ubo) Juggling Nelson Halperin &amp; Delmar Musical Clovers Kelly &amp; Wms Maud Ryan De Lucy Rice Co Gruet Kramer &amp; G Whit's Circus SHERIDAN SQ (ubo) (Johnstown split) 1st half Irish American Girls Wanser &amp; Palmer Mr &amp; Mrs Cappelin Weston &amp; Clare Valentine's Dogs</p> <p><b>Portland, Me.</b> KEITH'S (ubo) Chuck Haas Northland &amp; Ward Wm Morrow Co Libonati "Miss Hamlet" Pistel &amp; Cushing Tiebol's Seals</p> <p><b>Portland, Ore.</b> ORPHEUM (Sunday opening) Clara Morton &amp; Co Whiting &amp; Burt Embs &amp; Alton Estelle Wentworth Weaver &amp; Dolan Bert Leslie &amp; Co Onri &amp; Dolly PANTAGES (p) Dix &amp; Dixie Grace Edmonds Myrtle Bird Frank Fogarty Berio Girls Mack &amp; Velmor</p> <p><b>Providence.</b> KEITH'S (ubo) Ruth St Denis Co McCarthy &amp; Faye Allen &amp; Howard Hufford &amp; Chain Lew Holts Flavilla Jordan Girls Lillian's Dogs EMERY (low) Kelle &amp; Kelly Chabot &amp; Dixon "Criminal" Ben &amp; Hazel Mann Pernikoff &amp; Rose 2d half Thomas &amp; Henderson Everyman's Sister Polly Prim Fraternity 4 (One to fill)</p> <p><b>Reading, Pa.</b> HIT (ubo) The Yattor Johnson Bros &amp; J "Just for Instance" Hugh Blaney 2d half Peggie Bremen Co Jean Moore Wm C Avery Beatrice McKensie Co</p> <p><b>Regina (Can.)</b> REGINA (wva) 2d half (15-17) Ferraras Hooper &amp; Burkhardt K Hart Gaeble Bull Bear Indians</p> <p><b>Richmond</b> BIJOU (ubo) (Norfolk split) 1st half Parish &amp; Peru Force &amp; McWilliams "Breath of Virginia" Hack &amp; White (One to fill) MURRAY (ubo) 2d half (15-17) "Four Husbands"</p> <p><b>Roanoke, Va.</b> ROANOKE (ubo) Sherman &amp; Uttry Ed Dowling Chas Deland Co Edna Munney Merle's Cockatoos (Continued on page 25.)</p>	<p>Orr &amp; De Costa Schoen &amp; Mayne (Three to fill)</p> <p><b>Rocheater, Minn.</b> METRO (wva) Kipp &amp; Kippy Douglas &amp; Oswald Otto Koerner Co 2d half The Parables (Two to fill)</p> <p><b>Rockford, Ill.</b> PALACE (wva) "Vanity Fair" 2d half Foley &amp; O'Neill Wm Armstrong Co Low Madden Co Sung Fong Lin Tr (One to fill)</p> <p><b>Sacramento.</b> ORPHEUM (12-13) (Same bill playing Stockton 14-15 and Fresno 16-17) Dorothy Jordan Corbett Sheppard &amp; D Maria Lee Ryan &amp; Lee Witt &amp; Winter C Gillingswater Co Hallen &amp; Fuller</p> <p><b>Saginaw, Mich.</b> JEFFERS-S (ubo) (Sunday opening) (Flint split) 1st half Paul Pedrin Vera Berliner J G Lewis Co Dickenson &amp; Deagon Ned Nestor &amp; S'hearts</p> <p><b>Salt Lake.</b> ORPHEUM (Open Wed night) (14-17) Chilson Orhman Odiva Nordstrom &amp; Pink'm Harry L Mason Hans Hanke Mile Lettels Imoff Conn &amp; C PANTAGES (p) Gaston Palmer Metro 5 Wilson Bros Gruber's Animals R &amp; B Dean</p> <p><b>San Diego.</b> PANTAGES (p) Raymond Jubilee 4 Hosbete &amp; Dennis "Red Heads" Vera Mercereau Co (Sunday opening) Lew Dockstader Geo Kelly Co Natalie Alt Everest's Monks Ihon Swift Co Mario Orchestra Moore Gardner &amp; R Misses Campbell PANTAGES (p) (Sunday opening) Pauline Evelyn &amp; Dolly Hugo Koch Co Marj Fuschli Goldsmith &amp; Pinard Sankatona, Sas. (Can.) EMPIRE (wva) 1st half (12-14) Ferraras Hooper &amp; Burkhardt K Hart Gaeble Bull Bear Indians</p> <p><b>Savannah</b> BIJOU (ubo) (Jacksonville split) 1st half Pietert &amp; Scofield John Neff "Cranberries" Von Etta &amp; Gerson Cole Diamond &amp; D</p> <p><b>St. Cloud, Minn.</b> NEWTEC (abo) (Monday only 12) Lieut Eldridge Brown &amp; Bowen Great Weston Co Herbert Lloyd Co Wm Schilling</p> <p><b>St. Louis.</b> COLUMBIA (orph) Adele Blood Co</p>
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<p><b>Madison, Wis.</b> ORPHEUM (wva) H Anger &amp; Girls "The Tamer" Lena Madden Co Lona's Hawaiians (One to fill) 2d half Victoria 4 Mr Inquisitive John Gelger Colored Gems (One to fill)</p> <p><b>Marquette, Wis.</b> BIJOU (ubo) 2d half (15-17) Granstaff &amp; Davis Guests Try &amp; G (One to fill)</p> <p><b>Marion, Ind.</b> LYRIC (abo) 3 Moran Sisters C Hanson &amp; Village 4 2d half Mme Sumiko Co Curley &amp; Welch</p> <p><b>Marshalltown, Ia.</b> CASINO (abo) 2d half (15-17) Novelty 3 Artaine Mack &amp; Irwin Gardner &amp; Vincent</p> <p><b>McKeesport, Pa.</b> FAMILY (ubo) B Heath Revue J &amp; M Burke Valerie Sisters 3 Rosaires Paterson Bros 2d half "Creation" Ralph Connors Mr &amp; Mrs Allison Louis Stone (One to fill)</p> <p><b>Memphis.</b> ORPHEUM Carus &amp; Comer Dunbar's Bell Ringers McConnell &amp; Simpson Lightners &amp; Alex Loney Haskell Pink &amp; Mules "Patricia" (film) LYRIC (low) Capes &amp; Snow Holmes &amp; LaVere "Harmless Bug" Alice Hanson Rigoletto Bros</p>	<p><b>MOOSE JAW, Sas.</b> ALLAN (wva) 1st half (12-14) Adrol Burt G &amp; K King Harris &amp; Nolan Zeb Zarrow Tr</p> <p><b>Muskegon, Mich.</b> RECENT (ubo) (Sunday opening) Mile Paula James Howard "Lucky Girls" Cooper Smith Martini &amp; Maximilian 2d half Will &amp; Kemp G &amp; L Garden Freeman Dunham Co Jimmv. Lucas Co "Hoosier" Girl</p> <p><b>Nashville, Tenn.</b> MAJESTIC (ubo) (Birmingham split) 1st half Bennett Sisters Leo Beers J C Nugent Co J B Smith Alex Kids (all week)</p> <p><b>Newark, N. J.</b> MAJESTIC (low) You Wings Kelly &amp; Mayo Beulah Pearl Archer &amp; Belford Armstrong &amp; Ford "Holiday in Dixie" 2d half 3 Norrie Sisters Meehan &amp; Pond Gray &amp; Klunker The Leightons Bamard Dunbar &amp; B</p> <p><b>New Haven, Conn.</b> POLIS (ubo) Hill &amp; Sylvian Charities &amp; Holiday Mabel McIntone Beaumont &amp; Arnold Stephen D O'Rourke Be Ho Gray Co 2d half Larrie &amp; Crawford</p>
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# MOVING PICTURES

## MOTION PICTURE MERGERS STILL AROUSING INTEREST

**Rumors of Combinations Among Big Producers Will Not Down. Apparently Not So Much a Question of Better Pictures and Lower Cost as Who Shall Boss the Works.**

Operators in the rumor market of the motion picture industry are working overtime at present, and if it be true that there is no smoke without some fire, denials, more or less emphatic, will not dispel all doubt as to the solid foundation for some of the statements that big interests are going to "get together."

The latest developments in this line are assertions that the Arcraft combination, the Selznick interests, and the Goldfish-Selwyn firm have been discussing ways and means of combining, but that there is little chance of the project going through owing to the onerous conditions imposed by Mr. Selznick.

Another rumor puts Metro, World Film, Fox, Essanay and others in one group, with the releasing end operated through the Pathe exchanges. The heads of the various firms are not inclined to talk for publication, contenting themselves with general denials, William Fox's emphatic oft-repeated "never" having a ring of sincerity.

Just how it would all work out is a puzzle, for each wants to be boss of the combination, and each has some good arguments to put up in support of the claim to that honor. Arcraft, with Mary Pickford and Douglas Fairbanks, et al., Selznick with Clara Kimball Young and others, and Goldwyn with an advertised list of big names, is each in a good position to decline to take orders from the others.

In the second group Essanay appears to be the weak spot as far as allegiance is concerned. Starting alone, combining with Vitagraph, Lubin and Selig in V-L-S-E, and later going into the K-E-S-E combination with Kleine, Edison and Selig, its defection now might cause another shifting of forces not yet figured on.

In the tangle of interests the question as to bettering pictures appears to have been thrust into the background, but whatever may result in that line the fact that the rumors persist gives color to the statement repeatedly made in *Variety* that something of the sort is not only contemplated but is bound to come at no distant date.

### VERBAL FIREWORKS PREDICTED.

A clash of verbal fireworks is looked for at the special meeting of the Executive Committee of the Motion Picture Exhibitors' League, which is scheduled to be held today (Friday) at the Hotel Sherman, Chicago.

The meeting was called ostensibly for the purpose of laying plans to conduct the next convention and exposition, which will take place in Chicago next July, during the week of the 14th, at the Coliseum. The prediction is that trouble will arise when the name of the exposition manager is brought into the proceedings.

Louis Frank, who conducted last year's exposition, has been deposed by the executive committee, claiming mismanagement, and several of his friends on the committee have made open protest that the call for the meeting at which this action was taken was illegal, the by-laws calling for a ten-day notice to each member, which was not given.

Sam Trigger, of New York, who is one of the Frank adherents, has openly stated he would not be bound by the action of the committee unless Frank received a fair trial, and the fire-

works will come when an attempt is made to have Ludwig Schindler, Frank's successor, formally installed in office.

Trigger claims Lee Ochs, president of the league, erred in permitting any action to be taken in the absence of a legal call, and those who know Sam say he will fight to a finish.

Others in the committee are anxious to eradicate the mix-ups and petty grievances which have been featured in the trade papers of late, and will attempt to adjust the differences while in session.

Lee Ochs and Sam Trigger left for Chicago on the same train Tuesday.

### FOX IN THE WEST.

William Fox, accompanied by his wife and children, has gone to Los Angeles to look over his studios as a sort of vacation, and incidentally to discover, if possible, why it costs more to produce pictures on the coast than in the east.

Oddly enough, Mr. Fox has never been further west than Buffalo, and that only recently.

### NEW ART CO. GOES SOUTH.

Edwin August, director for the New Art Pictures Co., which is about to make an eight or ten reel production in natural colors, entitled "A Tale of Two Nations," starts for Jacksonville at once to commence the screening of his initial production. He has secured a forty acre park owned by a local traction company, in which he will do practically all of the photographing.

### TO RETURN DEPOSITS.

The Triangle company has arranged to return to the Brooklyn exhibitors the deposits which they had placed with the Big T. The deal was completed last week. All of the exhibitors who had placed bonds as deposits have had them returned. At present there is about \$1,800 outstanding. This amount was deposited in the form of certified checks and at present no trace can be had of them. The Triangle is making good to all of the exhibitors and obtained new contracts for their service with new deposits.

### TRACING CIRCULATION.

The recently organized Associated Motion Picture Advertisers, Inc., comprising the press representatives of a number of motion picture concerns, is circularizing the exhibitors in an effort to tabulate the readers of each trade paper.

### NEW BROOKLYN HOUSE.

A syndicate headed by A. N. Schwartz, the Miner Estate and others, now controlling the Rialto and Linden theatres in Brooklyn, have filed plans for the erection of a new motion picture theatre to cost about \$300,000 at Brevoort place and Bedford avenue, Brooklyn. The new theatre will compete with Loew's Fulton at Fulton and Nostrand avenue, and Fox's Bedford at Bedford avenue and Bergen street.

### Start New Pathe Serial.

George B. Seitz has started work on a new serial for Pathe. Creighton Hale and Wm. Parker, Jr., who have just been placed under a year's contract by the company, will appear in this picture.

### WINNIE SHEEHAN BACK.

The Carmania Tuesday brought in Winfield R. Sheehan, after four weeks in England, where he noted the progress of the William Fox feature distribution over there which Mr. Sheehan inaugurated about a year ago. Fox in England distributes direct to the exhibitor.

A William Fox picture, "Romeo and Juliet," made at Ft. Lee, N. J., will be the feature of the Shaksperian birthday celebration week in May at Stratford-on-Avon, the home of the bard.

Mr. Sheehan remarked on the shortage of taxis and train service in England, but two trains now being scheduled, where formerly 25 ran. This means the withdrawal of traveling provincial theatrical troupes, which will leave a larger demand for pictures in the provinces.

One theatrical objection in London just now is the early darkness, ending the daylight at about 5:30, making it inconvenient to get about after that through the taxi scarcity. In a couple of months there will be a change in this condition that will be of material aid to the theatres, Mr. Sheehan believes.

The Fox general manager stated the Kellermann film, "A Daughter of the Gods," had opened very well in London and was continuing to excellent business.

### TALMADGE IN "POPPY."

After completing her present feature film, "The Law of Compensation," an original script by Wilson Mizner, Norma Talmadge will commence filming her next special. It will be "Poppy," by Cynthia Stockwell. The principal scenes will be taken at Palm Beach and Jacksonville, under the direction of Edouard Jose.

Miss Talmadge and her husband, Jos. M. Schenck, left for Palm Beach last week. Mr. Schenck returned to New York this week.

Julius Steger and Jos. Golden are directing Miss Talmadge's current feature. Following it, Mr. Steger will take over Evelyn Nesbit for the direction of her next feature.

### BOOKING ARBUCKLE COMEDIES.

The Paramount exchanges announced that they were ready to take contracts on the new (Fatty) Arbuckle comedies this week. There will be a minimum of eight two reels and no more than twelve released in one year, the contract containing a seven-day cancellation clause which can be exercised by either the exhibitor or the exchange.

Paramount is asking \$35 a day for the first 30 days after release date of the comedies, \$25 for the second 30 days and a minimum of \$15 for any date thereafter.

There will be no pre-releases or protection in any form, all theatres having the privilege of simultaneous showing. The first picture will be started within a couple of days, Arbuckle having arrived from the coast Tuesday and is scheduled for the first release April 30.

Triangle has in contemplation the withdrawal of all the Fairbanks, Talmadge and Arbuckle films from its program and placing them on the shelf for reissue later on. Triangle also has several Barriscale and Marsh subjects which have never been released, which are awaiting the proper time to appear on the program.

### Strollers Need Larger Quarters.

Chicago, March 7.  
The Strollers will make its third change of residence shortly, when they leave their present quarters on Dearborn street to move to 115-117 North Clark street, adjoining Cohan's Grand opera house.

The growth of the organization made it necessary to lease an additional floor.

### NEW FILM BANNED.

Commissioner Bell of the New York License Bureau early this week placed "Hell Morgan's Girl," Bluebird's special release, on the list of banned films, prohibiting the motion picture theatres in Greater New York from running it.

The commissioner's objection was due to the fact that several scenes depicted Barbary Coast life in a manner of which he did not approve. The commissioner only took this action after he had called into consultation a committee of business men and women from all walks of life, who, after reviewing the picture, suggested that several scenes be cut out. Pending the elimination the commissioner ordered the ban, under penalty of the revocation of the license of any theatre showing it. Bluebird has promised to re-edit the film, re-issuing it at a later date with the objectionable scenes eliminated.

### WOODS' OWN CORPORATION.

The new corporation A. H. Woods has formed to make feature pictures is all his own, according to the articles of incorporation, which list A. H. Woods, Martin Herman and Ralph Kohn only as the incorporators. They are the three principals of the Woods executive staff.

The capitalization is \$1,000,000. The Woods office has several play scripts that may become scenarios. Some of the Woods plays have been placed with Pathe for picture making.

The first of Woods' own made films will be "The Guilty Man," with John Mason.

### TWO FEATURES IN OPPOSITION

A veritable picture fight will be waged within the theatrical heart of this city in April, when two big films are flashed on Cleveland screens for the first time. "The Birth of a Nation" is scheduled to open April 9 at the Opera House, while the Annette Kellermann film, "A Daughter of the Gods," is due to open at Keith's Hippodrome April 16. Everything has been set nicely as far as censorship is concerned, but it is whispered hereabouts that the Republican administration may up and do its darndest to keep the Griffith film from showing.

The mayoralty election occurs next fall, and as there is a large negro element that runs largely to Republicanism it looks as though there may be something behind the report after all. However, every effort will be made to satisfy all hands and the "Nation" people expect to do some big billing. Manager Royal is planning some novel publicity stunts for the Kellermann film when it reaches his house, Royal being a trained newspaper man prior to taking the Hip management.

### PATRIA, OPEN RELEASE.

New Orleans, March 7.  
Yesterday (March 6) was the last day when vaudeville theatres will have the right to show "Patria" exclusively. To-day the Pathe offices throughout the country will permit the five and ten-cent picture houses to run the serial, and the Hearst newspapers carrying the Patria story will cease to mention the vaudeville houses showing the film, as formerly.

The Washington theatre here, a small five and ten-cent suburban house, is showing the first episode to-day.

### T'S FAIRBANKS RE-ISSUES.

Triangle is enjoying an unusual run of big booking on all its Fairbanks pictures. Fox's Audubon will show "The Lamb," Doug's first release, four days next week, and there is a possibility the Loew Circuit will repeat on the entire 12 releases made by Fairbanks for Triangle. "The Lamb" was released over a year ago, before Fairbanks became so popular with the motion picture public, and wise managers figure the early releases are so old that they are new to the Fairbanks fans.



## COAST PICTURE NEWS.

By GUY PRICH.

Charlie Murray was tendered a reception upon his return from Ohio.

B. C. Steele has resigned as manager of the Symphony.

Fred Kley has been trying to get a vacation for weeks, but he seems to be getting fat working twenty-four hours a day.

Harry Leonhardt, Fox western representative, arrived last week for a week's stay.

William D. Taylor has resigned as Fox director. He handled Dustin Farnum pictures.

W. A. S. Douglas left suddenly for New York. It is rumored he is to leave the Universal.

Miller's Alhambra is now running only first runs.

Don Meaney is in San Diego.

The death of Marshall Farnum cast a cloud of gloom over stage and screen circles. Farnum was well-liked and was popular as an actor.

Shorty Hamilton has taken his company to the border.

Mary Pickford has taken a bungalow in Hollywood.

Paul Willis, the young film actor, spoke at the Belasco during the showing of "The Fall of a Nation."

According to her press agent, Viola Vale has leased a summer home at the beach.

Ford Sterling leaves for the East in two weeks.

E. H. Allen has returned from San Francisco.

Bessie Love was the guest of the North Dakota society of Southern California at the latter's recent festival.

Frank Beal is directing "The Curse of Eve" for Wycliffe Mill.

Richard V. Spencer has returned from a hike across the Arizona desert.

Louise Glaum will soon begin a new feature for Ince.

Picture directors report a dearth of "extraneous."

The Cardinal Film Co.'s "Joan the Woman" is out to set up a new record at the Majestic. It is now in its seventh week and the publicity and advertising campaign has not diminished a bit.

The wife of Charles K. French, Ince player, was badly burned this week. Her clothing caught afire from a fireplace flame.

W. T. Williams, the Australian film man, was a visitor here the last few days.

Al Cohn, associate editor of Photoplay magazine, has established offices here.

Crane Wilbur is looking for a bungalow to settle down with his bride of two weeks.

Pat Rooney jumped from here to Chicago and plans to come back within a few weeks to go on the film firing line.

Cleo Madison has returned from San Francisco.

Henry Christeen Warnack is supervising scenarios for I. Bernstein.

It is said Dustin Farnum will leave Fox.

Elwood E. Waite, manager of Pathe exchange at Portland, was married to Margery Knappen of this city.

Tyrone Power, now in pictures, will play the leading role in the Mission Play, at San Gabriel.

Charlie Pike is back. He went as far East as Chicago on the Roscoe Arbuckle special.

Mabel Condon week-ended at Santa Barbara.

Roy Stewart has left the Fine Arts.

Thomas H. Ince has recovered from his recent indisposition.

Joseph Galbraith is quite ill.

Sensational testimony involving a Greek bus boy at a local hotel was introduced at the divorce hearing of Spottiswoode Aitken against his wife. Aitken was one of the stars of "The Clansman."

Mabel Wiles, an actress, was bitten by a parakeet and it was feared she would contract blood poisoning. The next day her fears were allayed—the parakeet had died.

Tom Heffron is now directing for the Nevada.

Herman Whitaker, writer, has returned from Guatemala. His wife accompanied him.

Charles Kenyon, who wrote "Kindling," is now a member of the Lasky studio scenario staff.

Bob McKim is slated to be tarred and feathered in his next photoplay. "I don't mind that," said McKim, "but I am anxious to learn whether there are to be any retakes."

J. Parker Reade, Jr., is in Los Angeles. William S. Hart is now in Arizona.

Charles Bachman, an actor, is seriously ill at Monrovia, near here.

Marie Mills has transferred her wardrobe to Culver City.

Charlie Murray Night was celebrated at the Woodley this week.

D. W. Griffith is expected to return shortly from the East.

Crane Wilbur is back from Reno.

The Christie Film Co. has added several new autos to its equipment.

Mary MacLaren, the Bluebird actress who starred in "Shoes," "Saving the Family Name" and others, has started suit to break her contract with the Universal. She alleges she is bound by an "inequitable, unjust, illegal and unfair" contract, and charges that the film company has done enough to break the agreement in trying to force her to appear in the nude for picture stories. This, she alleges, she refused to do. H. O. Davis stated yesterday that he would fight the case to the limit.

Jannalee Hitchings, a film beauty, is suing the Pacific Electric Railway for \$50,000, alleging injuries in a car accident.

J. A. Calder, a promoter, has been haled to court on an alleged swindle charge.

The Bernstein studio is now hard at work. Henry Christeen Warnack is writing the stories for the company.

Mrs. Eddie Dillon gave a party in honor of the girls at Fine Arts studio.

The Static Club held an interesting banquet at the Angelus Thursday night. About 100 were there.

Herbert Standing has fully recovered from his recent illness.

Harry McCoy has purchased a Mercer. Yes, folks, it pays to be a director. Harry only had a Paige when he was a common actor.

The Screamers gave a successful dinner dance at the Town and Country Club last week. Carl and Bennie were greatly missed.

Clarke Irvine, Lew Cody and one or two others have formed a Seat Warmers' club, the purpose of which is to discourage cafe patrons jumping to their feet when somebody approaches their table. It has worked successfully to date.

There is a movement on foot among film executives to buy their own furniture and props. They claim the furniture dealers hold them up.

Bennett-Keystone comedies are packing 'em in at the Woodley. The theatre has switched policies, playing the comedies over the Paramount features.

Charlie Murray is en route home with his "heavies" and everything. The blizzards back east forced the actor to lay in a stock of the fleece-lined stuff.

William Fox is said to be en route here.

Reed Heustis has resigned an assistant at the Fox publicity office.

Enid Bennett has returned to the Coast to work for Ince. She is to be starred.

Bill Desmond, Walter Edwards and Chester Lyons were up in the air this week. They took an aero picture.

Charles Kessell is here on his semi-annual trip.

So is Adolph Zukor, of the Famous Players.

## FREULER BACK IN CHICAGO.

Chicago, March 7.

John R. Freuler, president of the Mutual, returned here after a trip to the coast, his mission having been to sign Charlie Chaplin for another year. That the screen comic did not tie up with any of the producers who were after his services is apparent, and indications are that he may remain with the Mutual. When it became known several weeks ago that Mr. Freuler had left for the coast, a half dozen big film men immediately started from New York, all with offers for Chaplin. Among the New Yorkers who joined the miniature coast convention were Carle Laemmle, Pat Powers, H. T. Aiken, Kessel and Bauman.

"The Cure" will be the next Chaplin-Mutual release, although it was at first announced as "The Health Resort," through an error. The new picture is but half completed and therefore will probably not reach release until the end of the month. However, over 40,000 feet of film has already been "shot" for the picture, but it is not uncommon for Chaplin to consume 80,000 feet of negative in order to obtain the results he desires in the monthly two-reel comedy measuring 2,000 and sometimes less.

## Jacksonville Screen Club Moves.

Jacksonville, March 7.

The Screen Club moves its quarters tomorrow night, going into a larger space, required through the large additions to the membership.

## MUST STOP CUTTING.

That the companies making topical news weeklies will prohibit the cutting up of the reels as issued by them, by exhibitors who have house titles, was forecasted when a manager of one of the principal concerns sent a sharp letter to a prominent exhibitor asking him to discontinue using scenes from their weekly in connection with any other or to use any other title on the reel except the company's. The manager claimed his concern was entitled to all the credit the publicity on a screen would bring, as some of the topical events are taken under considerable expense.

The cutting and patching of all kinds of film by exhibitors has been the ground for a great deal of criticism by the manufacturers, who claim in many instances the film had been ruined.

The demand for weeklies, educational, and topical single reels as part of programs is unusually strong. Pathe alone is buying 63 prints a week at its New York office.

## POWELL-NANCE O'NEIL SPLIT.

Frank Powell, the picture producer, and Nance O'Neil have come to the parting of the ways. It is said the producer declined to continue the actress's husband on the salary role, and because of this the star refused to continue work. The Powell people are not going to hold her to her contract with them.

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## NEWS OF THE FILM WORLD

The Unique Film Corporation is starting productions of a series to be called the "Catholic Truth Films." Immediately upon the arrival of Signor J. Camilleri, the chief director, who has just sailed for this country, Signor Camilleri, formerly of the Italia Films, Turin, Italy, produced, among other spectacles "The Fall of Rome," "La Tosca," and has for years been closely associated with Catholic authorities at the Vatican and throughout Italy, where he has arranged many religious pageants.

"Sweetheart of the Doomed" as "The Official Coquette," by Jerome N. Wilson, has been renamed and is shortly to be released by Triangle. The picture is an Ince production and due to the fact that Monte M. Katterjohn, who adapted the story for screen purposes, claimed the authorship of the original, there has been considerable heated correspondence between New York and Culver City as to whose name should appear as the author. That of Jerome Wilson will finally appear on the film and Mr. Katterjohn will be given due credit for his part in the scenarizing.

After a month at Saranac Lake taking snow "stuff" for the forthcoming B. S. Moss "One Hour," the company of players has returned and is now at work with Director Paul McAllister at the Biograph studio. On the 10th the company will pack up again and depart for Jacksonville, Fla., where the picture will be completed in three weeks. This cast includes Zena Keefe and Alva Hale, co-stars, Ina Brooks, Warren Cook, Henry W. Pemberton, William Marion and D. J. Flanagan. Mons. Berialtier, the French camera expert, is in charge of the photographic end, following the success of his work with the "Argyle Case" picture.

Dr. Cranston Brenton, president of the National Board of Photoplay Review, made himself heard in Cleveland last week when he declared in emphatic terms against censorship. Dr. Brenton's exact words were that it was "utterly absurd" and compared it with a mythical board of review that would pass on every foot of steel turned out by steel industries. The doctor made a splendid address here before the Cleveland Federation of Women's Clubs and told it that the motion picture could not be compared to the stage, as it was an art in itself. Apropos of Dr. Bren-

ton's visit to Cleveland it was recalled that the National Board of Review recently issued notice to the effect that white slave pictures are to be barred. Dr. Brenton sounded film producers on the subject and heard from sixty of them, who declared that such films were no longer in demand by the public.

The Triangle Distributing Corporation has canceled the contract with the Philadelphia Booking Company for distribution of Triangle films in Philadelphia. They have taken this action because they believe that it is to the interest of our exhibitors that Triangle should deal with them directly through their own exchange. Hereafter exhibitors in Philadelphia who desire to do business will have the opportunity to do so without the intervention of any intermediate.

Amie Delmore refused to appear in the World Film production of "Mile. Fif" because of the fact that she discovered that Alice Brady and not she was to be starred in the picture. The World company had engaged Miss Delmore and held back the picture for several weeks to permit her to finish her vacation at French Lick, and then they were further delayed by her refusal to appear unless starred. Needless to say Miss Brady will be starred and Miss Delmore will not have the chance of appearing at all.

Arthur Brilliant has resigned from the Consolidated Film Company and will become the studio manager and scenario editor for the Biograph Company.

Mme. Sarah Bernhardt's appearance in "Mothers of France" at the Rialto next week promises to be one of the noteworthy events in the motion picture world. The fact that it was written for Bernhardt by Joan Ritchie, and the further fact that the French Government retains an interest in it, are points which serve to set this picture apart from the average film production. Added interest is lent to the occasion by Mr. Rothapfel's arrangement with Jesse L. Lasky, whereby excerpts from Geraldine Farrar's portrayal of Joan of Arc will be superimposed on the Bernhardt picture by the double projection system, making the world's noted opera singer, in the role of the Maid of Orleans, appear as a vision to the world's most noted actress, in the role of a mother who

has sacrificed husband and son on the altar of patriotism.

R. W. France, general manager of the Triangle Distributing Corporation, has the following statement to make regarding the relation between the Triangle Program and the Keystone Comedies: "There seems to have been a misapprehension in the minds of some exhibitors to the effect that they cannot book the Mack Sennett Keystone Comedies except in connection with the Triangle Program. We desire to make the situation clear so that every exhibitor may understand that he is entirely free to book the Keystone Comedies irrespective of whether he uses the entire Triangle Program or not."

Sylvia Bremer is the latest addition to the acting forces of Thomas H. Ince, and will make her first appearance on the Triangle program next month when she will appear as the heroine of the new baseball drama by C. Gardner Sullivan, starring Charles Ray.

Mary and Emme Gerhard, two of America's most famous photographers, and who are known throughout the world of camera art as the creators of "soul pictures," have just journeyed all the way from St. Louis, bringing with them their studio equipment, to make special sittings of Mae Marsh, the Goldwyn star.

Alice Brady in "Darkest Russia," pictured from the well known stage play of that name, will be released by World-Brady April 23. In this photoplay the luxury of high Russian life is contrasted with the squalid misery of Siberia.

Carlyle Blackwell will appear at the end of April in the new World-Brady picture, "The Page Mystery"—title to be changed. June Elvidge and Arthur Ashley will head Mr. Blackwell's associates in the company.

Edward Small and Herman Becker are the heads and organizers of a new picture firm to be known as the Master Drama Features, Inc., for the purpose of producing photo dramas. The initial production will be a drama by Willard Mack, entitled "Who's Your Neighbor?" S. Rankin Drew is directing the picture, the first part of which is already under way.

"His Father's Son," by Channing Pollock and Rennold Wolf, will be the March 18 release of Metro, with Lionel Barrymore and Irene Hawley as stars.

Francis X. Bushman has been offered at several offices this week, at the conclusion of his contract with Metro, which expires in May.

Bushman has been told by Metro he can have an increase in salary, but is probably casting about for the best available proposition. He is said to be asking \$5,000 a week.

"Her Father's Keeper," with Irene Hawley and Frank Currier, and Dorothy Dalton in "The Dark Road," are the Triangle feature releases for April. "Her Father's Keeper" is accredited to Robert Shirley, author of "Fifty-Fifty." Dorothy Dalton will be shown in a Kay-Bee drama entitled "The Dark Road," by John Lynch and J. G. Hawks, directed by Charles Miller. This play, personally supervised by Thomas H. Ince, is said to mark the high tide of Dorothy Dalton's powers.

John W. Noble has been engaged by Goldwyn Pictures to direct the next Mae Marsh feature for them. Noble resigned from Metro to accept a position with Vitagraph, but at the last moment the deal fell through.

The Frohman Amusement Corporation's ten-reel super-photoplay production of Anthony P. Kelly's adaptation of George Bronson Howard's remarkable novel of New York's elite underworld, its night life and wild old Broadway, which the author has entitled "God's Man," is rapidly nearing completion under the direction of George Irving, the Frohman supervising director.

Samuel Goldfish, president of Goldwyn Pictures Corporation, is recovering rapidly from his recent accident which resulted in the fracturing of the bones of his right ankle, and in a few days will be back at the Goldwyn offices. His injury, while most painful, has not interfered with his operation of Goldwyn Pictures or in any way with his organization of the Goldwyn distribution.

Emmett Campbell Hall, one of the best-known scenario men in motion pictures, has joined the Goldwyn Pictures scenario staff as an aide to Edith Ellis and the play-readers of that organization.

The William Fox seven-reel production of Dickens' "A Tale of Two Cities," in seven reels, is to be shown at the Academy on Sunday, and Mr. Fox will depart from his hitherto unbroken policy of changing his feature at that house twice weekly, by playing the picture for the entire week.

Lloyd Wilson, assistant general manager of the William Fox Photoplay Co., has returned from Australia, where he has been since last October. He went out there to look after the premiere of that country of "A Daughter of the Gods" and to rearrange the local Fox exchanges.

## -MUTUAL-

Announcement:

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1. "Sunny Jane"
2. "The Wildcat"
3. "The Checkmate"

"Sunny Jane" will be released the week of March 26th through all the exchanges of the Mutual Film Corporation. The others will follow at regular intervals. This series of plays is recommended to exhibitors seeking high-class entertainment. The stories are all selected to suit the personality of the star. The supporting casts are good. The direction is of the highest standard. The staging throughout is lavish-beautiful. Booking arrangements for the entire series can be made at any Mutual Exchange.

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## NEWS OF THE FILM WORLD

Harry Nolan, of Denver, is in New York buying films for his territory.

Jerome N. Wilson has retired from the publicity department of the Metro Company.

Joe Harrie is in New York again, still endeavoring to secure the rights to film "Ben Hur."

Sydney Olcott is making ready to screen a big feature as a personal venture in the near future.

Viola Dana and George Collins, her director, returned from Jacksonville on Sunday night.

Wm. H. Clune's production, "Ramona," cut down to 8,000 feet, is now being shown on the Wm. Fox circuit.

Kenean Buell and Virginia Pearson have gone to Bat Cave, Va., for the purpose of obtaining the exteriors for a feud story.

Jos. M. Schenck and Roland West have withdrawn their support from William Sheer, Inc. M. S. Epstein is trying it now.

Sam E. Rork, who has been looking after the publicity for Keystone on the coast, is in town on some business matters for his concern.

Payment for admission to a picture house by handing over a potato or an onion has reached New York. It has been in vogue out of town for some time.

Director George Baker and company returned from Florida on Monday, bringing with them two completed five-reel features in which Emmy Wehlen is starred.

The Edward Warren production of "The Transgressor," which is to be in eight reels, is to cover the period of time from the days of Adam and Eve until the present.

Syd Walters, who was to appear with Douglas Fairbanks to play athletic roles, has been signed by the Edison Co. to play in a series of college pictures, featuring Yale Boas.

Harry Foy (Foy and Clark) is working with Victor Moore in the making of one-reel comedies for the Kiever Pictures Co. at Jacksonville.

Isador Stern, organizer of the Motion Picture Players' Association, is now connected with the firm of Roehm & Richards, in the capacity of publicity manager, and scenario editor.

Chester Barnett is playing the title role, opposite Anna Q. Nilsson, in a new Erbo-graph feature, "The Dragon Fly." They are supported by Wilson Raynolds, Bill Bailey, Lucile Dorrington and Betty Byrnes.

Fred J. Balshofer, president and general manager of the York Film Corporation, is in New York. Mr. Balshofer came East to attend the annual directors' meeting of Metro Pictures Corporation.

Charles Edwards, who plays the lead in "Keeping Up Appearances" at the Bramhall Playhouse, is to portray the character of Washington in a new educational picture, produced by Edison Co., "The Life of Washington."

Mollie King and Creighton Hale are to be featured in a new Pathe serial which will be placed in work on March 15 under the direction of Louis J. Gasnier. Lawrence Marsden was to have directed the picture, but has been taken ill.

William Nigh is to direct the next four feature pictures in which Valeska Suratt is to appear in for William Fox. The director has been with the Fox forces for about four months now and has already turned out two features for them.

April 19 has been set as the release date for the second picture of the series of six features starring Crane Wilbur which David Horsley has produced and which Mutual is distributing. The title of this second picture is "The Single Code."

Pearl White and Earl Fox have started work on a new Pathe serial entitled "New

York Nights," which is being directed by George Brackett Selts. This is his first picture in the capacity of director; he was formerly scenario editor with Pathe.

J. Herbert Frank suddenly terminated his contract with William Sheer, who up to this week was his personal representative. Frank had arranged direct for a part in "Poppy." Sheer saw no commission for himself and substituted another man, placed through his office, giving a "not the type" excuse.

George Fitzmaurice has been assigned to direct the production of "The Yellow Ticket," which A. H. Woods is to present under the Pathe roster as a special release. It will first be presented on Broadway as an attraction. The picture when completed is to be in 10 reels.

The next Mary Pickford release, being taken at Hollywood at present, will not be "Rebecca of Sunnybrook Farm," which has been temporarily shelved for an unnamed western feature. In the cast are Elliott Dexter, Charles Ogle, Tully Marshall, Raymond Hatton, Walter Long, Winter Hall.

At the corner of Broadway and 46th street Lewis J. Selsnick maintains a huge electric sign to advertise his big photoplays. At the present time it reads "The Price She Paid." Directly underneath it, and from a distance seeming to be part of the Selsnick publicity, is another illuminated advertisement of a clothing place reading "\$12.50 to \$25."

Herbert Brenon leaves for New Orleans the latter part of this week to screen the exterior scenes of "The Lone Wolf," story by Louis Joseph Vance. There will be no stars in the cast, the director being featured in the advertising. The Selsnick press department is in its usual condition of ignorance concerning the cast of the production.

Eric von Stroheim, disciple of Griffith, former assistant to John Emerson, and more recently technical director for George Fitzmaurice at the Pathe studios, seems to be in great demand just now. When the Fairbanks Film Corp. was formed, Emerson wanted Eric as his technical director, and by a liberal increase in his salary this was accomplished.

Cedric Ivatts, who was drowned on the Laconia when that vessel was sunk by a German submarine, was closely connected with Pathe Freres. Mr. Ivatts was the brother of E. A. Ivatts, for many years chairman of the board of directors of Pathe Freres in France,

and was for several years the general manager of Pathe Cinema, Ltd., of London.

George M. Cohan will make his initial bow as a moving picture star at the Strand March 25 in "Broadway Jones." To celebrate the occasion, members of the Friars Club, of which Mr. Cohan is Abbot, will march in a body from the clubhouse to the Strand to witness the matinee performance on Monday, March 26.

Joseph Schenck announces the completion of the latest Norma Talmadge photoplay, "The Law of Compensation," produced under the personal direction of Julius Steger and Joseph A. Golden. Mr. Schenck's next production, already started and made in association with Messrs. Steger and Golden, is a photoplay of which Evelyn Nesbit is the star, assisted by her little son, Russell Thaw.

Eugene B. Sanger, the president of the Sanger Picture Plays Corporation, addressed the Fordham Young Men's Christian Association, Tuesday afternoon on the subject of the "Sunday Closing Law As It Affects the Motion Pictures." Other speakers were Rev. Charles Parkhurst and Justice James Seabury. Mr. Sanger was chosen to represent the motion picture industry.

Glady's Huletta and William Parke, Jr. are working on a five-reel entitled "Clarette," which is being directed by William Parke, Jr. The production will bear the Astra trade mark. Miss Huletta has severed her contract with the Thanhouser to join the Astra forces. It is expected daily that there will be a formal announcement to the effect that she and Mr. Parke, Jr., are to be wedded in July.

George Fitzmaurice, director of the Gold Rooster Plays, "Via Wireless," "At Bay," "New York," "Arms and the Woman," "Big Jim Garrity," "A Romantic Journey" and "Kick In," is now engaged in making for Pathe "Blind Man's Luck." Mr. Fitzmaurice has selected for his cast Mollie King, Earle Foxe, William Riley Hatch, Zeffe Tilbury, Helene Chadwick and Francis Byrne.

William A. Brady, as president of the National Association of the Motion Picture Industry, will be at the head of a delegation which will go to Albany March 21 to protect the theatrical interests when a number of bills affecting both the silent and speaking drama are to be considered in committee. John B. Stanchfield and Samuel Seabury are to argue in favor of Sunday openings for picture houses.

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# FILM REVIEWS

## A POOR LITTLE RICH GIRL.

Owendolyn ..... Mary Pickford  
Her Mother ..... Madeline Traverse  
Her Father ..... Charles Wellesley  
Jane, the nurse ..... Gladys Fairbanks  
The Plumber ..... Frank McGlynn  
The Organ Grinder ..... Emile La Croix  
Miss Royle, the governess ..... Marcia Harris  
Thomas, the footman ..... Charles Craig  
Potter, the butler ..... Frank Andrews  
The Doctor ..... Herbert Prior  
Johnny Blake ..... George Gernon  
Sue May Squoggs ..... Maxine Hicks

The most effective role ever given Mary Pickford in years—if not in her entire picture career—is that of Gwen in "A Poor Little Rich Girl." In the screen version of Eleanor Gates' wonderful play, scenario by Frances Marion, directed by Maurice Tourneur, photography by John V. de Broek and Lucien Andriot. "Our Mary" is entitled to unqualified praise for her work in this current Artcraft production, but it is not the characterization of the lonely child drawn for stage purposes by Miss Gates. The psychology of the dramatic version has been altered in the screening. Miss Gates made the eleven-year-old girl a timid, gentle, high-strung, delicately reared child who was never permitted to give expression to her feelings, whereas in the screen adaptation she is pictured as a hoyden with tomboy proclivities which she gave vent to in spite of all attempts to repress her. Perhaps Artcraft figured they could get more out of the picture by altering the characterization, thereby injecting a large amount of inimitable Pickford comedy, and maybe they were right. Everything necessary to a high-class visualization of the feature was contributed, including cast, production and direction. *Jolo.*

## BLOOD WILL TELL.

Samson Oakley III ..... William Desmond  
Nora North ..... Enid Markey  
Samson Oakley II ..... David M. Hartford  
James Black ..... Howard Hickman  
Dixie Du Fresno ..... Margaret Thompson  
Otis Blade ..... Charles Gunn  
Aaron Howlett ..... J. Frank Burke

The millionaire's son and the chorus girl is the theme on which this Triangle-Ince-Kay Bee five-reel feature is built. The story is the outcome of a collaboration on the part of John Lynch and J. G. Hawks. The pictorialization was directed by Charles Miller. William Desmond is the star of the offering. Of course there being a millionaire's son on the job as the hero, the millionaire must be of the stock market variety, and this gives

ample opportunity for the introduction of "licker play" for suspense. With all of these business dramas there must be a greater number of stock tickers in picture studios than there are in operation on "the Street" itself. Of course it is the old, old yarn. When the young heir marries the chorus girl his dad cuts him off without a cent and the boy starts out to make his own living. A number of schemers of "the Street" get together and plan to break father, who has been sent off on a sea voyage by his physician, who is in the power of the schemers. Then the youth steps in at the critical moment, sandpapers his finger as in Jimmie Valentine, opens the old man's safe and hooks enough stock to jump into the market and save the old firm from ruin. The result is that when dad returns son is forgiven and taken with chorus wife into the old homestead. The story is highly impossible and improbable. In the first place, where would a "girl" possessing no more nuchititude than Enid Markey ever get a job in the chorus? It's a soft bet that neither "Ziggy," Dillingham or the Shuberts would give her a chance, and outside of that "there ain't no theatres where young millionaires hang out." Then the idea of a head of tremendous railroads leaving for a long trip on his yacht and no one in his office knowing the combination of his safe. That's all bosh. The feature is just ordinary, and not up to the Triangle standard by far. *Fred.*

## TOLD AT TWILIGHT.

Little Mary Sunshine ..... Baby Marie Osborne  
Daniel Graham ..... Daniel Gilfeather  
The Father ..... Henry King

It would be a crabbed nature which could keep from falling in love with Little Mary Sunshine and laughing at her antics in the Balboa (Pathe) feature, "Told at Twilight." She starts out with making a companion of Piggy, a young negro boy, and this leads to a series of runaway adventures and a chicken fight. The dispute between the fowls attracts the attention of a rich, lonely and grouchy old man, Graham, who strikes up a close friendship with the child. Not knowing his child's friendship for the rich man her father, to make up for losses in stock speculation, attempts to rob the Graham house, but is discovered by both the child and her wealthy admirer. She has had a birthday party, is loaded with good things to eat, and staying over at the mansion, is restless. The desire to scare her friend with a big mask leads her down stairs just in time to catch her

father in his wrongdoing, but the old man's affection for the child makes him help the father up instead of pushing him down. The end of the tale is told in a little surprise which helps remove the taste of melodramatic incident.

## THE BAD BOY.

Jimmie Bates ..... Robert Harron  
His Father ..... Richard Cummings  
His Mother ..... Josephine Crowell  
Mary ..... Mildred Harrie  
Clarence ..... James Harrison  
Ruth ..... Colleen Moore

A better title for this five-reel Fine Arts (Triangle) picture might have been "The Bad Father," for the father was as much to blame, if not more, for the boy's outbreaks and their untoward results, as was the boy himself. The story is worked out in a logical way, is in the main carefully directed and nicely photographed. It shows Jimmie, the boyish terror of the town, and the leader of the gang, led away from his calf love allegiance to Mary by the different attractions of Ruth, a newcomer in the place. Mary, shows girlish resentment, but still loves the wayward boy. For some boyish prank he gets an unmerciful beating from his father, runs away from home, joins a group of tramps, is sentenced to jail for larceny, and on his release becomes the leader of the men who had taught him the ways of the road. He refuses to stand for the robbery of the bank in his home town, is wounded in fighting his old companions, and is arrested as being the thief. He gets away, is nursed in secret by Mary, who has developed into a trained nurse, is forgotten by Ruth, and knowing who the thief was starts out to capture him. He runs him to earth in his father's barn and shows where the father has made a big mistake. The thief confesses, tells the boy's connection with the affair, and peace is restored between the father and son, the son being advanced to a high place in the esteem of everyone. Naturally Mary wins out in the love affair. There are many good points in the feature, but it takes a lot of mental and visual gymnastics to follow the cutbacks and flashes in the bank robbery scenes, and the Boston terrier pup, Jimmie's companion in his childhood days, is a wonder, for after Jimmie has grown from a schoolboy to manhood, and Mary from a girl in pigtails to a graduated nurse, and the last scene shows them walking into the distance together, the pup, livelier than ever after all the years, cavorts around them gaily as they are irised out.

## A LOVE SUBLIME.

Philip ..... Wilfred Lucas  
The Girl ..... Carmel Myers  
The Professor ..... Fred Turner  
The Sculptress ..... Alice Taw  
His Husband ..... George Beranger  
Piney the Rat ..... Jack Brannan  
The Policeman ..... James O'Shea  
The Little Red Doctor ..... Bert Woodruff

Wilfred Lucas is a sterling actor and his impersonation of the seemingly half crazed outplaying Greek in "A Love Sublime" is indeed a work of art. In the first place the story is a corker. It was written by Samuel Hopkins Adams and appeared in one of the fiction weeklies some time ago. It is an ideal vehicle for Mr. Lucas, and his supporting company adequately fill the requirements of the lesser roles. The young Greek, of powerful build, who works in a rolling mill, falls in love with a little French girl, whom he meets through an automobile accident in which she is injured. She is the waitress in a small restaurant, and after the accident a friendship springs up. When the girl goes to another town her lover follows. She is taken ill as a result of the former accident and a kindly doctor sees that she is removed to a hospital, where she is operated on and recovers. But a young interne, in a moment of forgetfulness, informs the lover when he calls that the girl has died. This seemingly upsets the Greek mentally, but he has promised his love that each night at midnight he would play for her under her hospital window until such time that she recovers. With her death he makes a sacred rite of his promise and nightly he performs his devotions. The police and others all know the story and he is unmolested. There is a gang that infests the little park near the hospital, the members of which have a grudge against the "conquer" in the park, and they attack him. The Greek comes to his rescue and this transfers the grudge. The gang leader is knifed and while recovering from his wound in the home of the same doctor that arranged for the girl to enter the hospital, he recognizes the Greek as the one who slipped a package of cigarettes to him in the hospital, and all is forgiven. With the information added that the girl did not die but is at the hospital institution as a nurse. This brings about a happy reunion and a marriage ceremony at which the conquer, the gangsters, and some bohemian friends are all present. It is an interesting story well told and capably acted. *Fred.*

## A GIRL LIKE THAT.

Another version of "Leah Klechna" in Famous Players' (Paramount) production of "A Girl Like That," featuring Irene Fenwick and Owen Moore. By "another version" is meant that the story has for its basis a burglar who has a daughter who falls in love with the man she starts out to rob. In this instance the father is an old bank burglar who wants to go straight at the request of his daughter. The rest of the gang put it up to the girl that her father is dying and she must assist in pulling off one more trick in order to get enough funds to send him to the mountains. The girl secures a position as bookkeeper in the bank to be robbed, falls in love with the cashier and when she finds one of the gang had finished her old man she double-crosses them by notifying the sheriff, who is in love with the cashier's sister. Owen Moore plays the young cashier for an eccentric characterization, patterned somewhat after John Emerson in "The Conspiracy" and other plays, and does it well. Miss Fenwick did not fare so well in what was intended as a strong emotional role. "A Girl Like That" ranks as a second-rate Paramount release. *Jolo.*

## THE GIFT GIRL.

Rokala ..... Louise Lovely  
Marcel ..... Emory Johnson  
Males ..... Rupert Julian  
Mardeworth ..... Wadsworth Harris  
Dr. D'Exaltine ..... Frederick Montague  
Usun Hassan ..... Winter Hall  
Major Abercrombie ..... Rex Rosell

Bluebird has tried to depart from the conventional in their production of "The Gift Girl," founded on R. H. Durant's story, "Marcel's Birthday Present," scenario by E. J. Clawson, directed by Rupert Julian, photographed by Steve Rounds. Following an interesting prolog, in which an Englishwoman gives birth to a child in the desert, dies and the child is reared in a harem, the scene shifts to Paris where the young girl escapes to, she is run over by an auto, taken to the home of a wealthy Frenchman, who has a son at college very much inclined to incorrigibility. The father believes, with an old friend, the boy might be tamed by sending him a female companion. The girl is given the post and accepts, innocently enough. Here is where the story is inconsistent, in that the young man does not take advantage of her kulleanness, but rescues her from the clutches of a Persian who had followed her to Paris. Probably this was necessary to observe the conventions, but it isn't true to life. Plenty of "action" and foreign "color." Good program feature. *Jolo.*

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## SISTER AGAINST SISTER.

Anne Katherine ..... Virginia Pearson  
Mrs. Martin ..... Maud Hill  
Huxley ..... Walter Law  
Dunsmore ..... Irving Cummings  
Mrs. Raymond ..... Calla Dillatorre  
Peter Raymond ..... William Battista  
Johnny Raymond ..... Archie Battista  
Alice Raymond ..... Jane Lee

In this Fox feature, Mary Murillo, who supplied the scenario, pictures the eventual results of good and bad environment as applied to the rearing of children, providing her illustrations from a natural story, cleverly blended into a series of dramatic situations in which she shows the experiences of twin sisters who had chosen their respective environments in childhood as the result of the estrangement of their parents. When youngsters, Katherine and Anne were forced through a chain of circumstances to choose their life paths, the parents of the twins having decided to go their separate ways. One remained with the mother and naturally developed into a good living, God-fearing young woman. The other left home with the father, and as fiction will persistently teach us, became an adventuress. The good girl falls in love with the gubernatorial candidate, while her sister is the mistress of his hated rival. The latter frames up the candidate, and he, mistaking the adventuress for her twin sister, walks right into the trap. When the rival (Walter Law) comes in, the adventuress shoots him, later goes wild and at the trial of the candidate, who is accused of the crime, she forces her way into the court room and acknowledges her guilt. The finish, of course, brings the sweethearts together and depicts the adventuress in a padded cell—environment again. The photography by Rene Guissart is excellent in every phase and the direction by James Vincent is worthy of comment, but the finale is hardly in line with the preceding portions of the feature, and one might add that it ends unsatisfactorily, although a bit different from most features.

Wynn.

## THE SOCIAL LEPER.

John Dean ..... Carlie Blackwell  
Robert Warren ..... Arthur Ashley  
Aurienne van Couver ..... June Elvidge  
Henry Armstrong ..... George McQuarrie  
Mrs. Stephen Barkley ..... Isabelle Berwin  
Lorraine Barkley ..... Evelyn Greeley  
Mrs. Dean ..... Mrs. Eugene Woodward

Peerless (World) release, story by Florence C. Holmes, scenario by Frances Marion, directed by Harley Knoles, photographed by Arthur Edson. Not an especially attractive story. A man has married an adventuress, their child is born and dies through the wife's neglect and he divorces her. Years afterward he is in love with a sweet young girl and his bosom friend loves his ex-wife. Ex-husband tells his friend the whole story and friend kills the woman. Ex-husband is found leaning over the body and accused of the murder, with everything cleared up in the end. Adequately acted and directed. Just a program feature.

Jolo.

## THE BARRICADE.

Hope Merrill ..... Mabel Tallafarro  
Amos Merrill ..... Frank Currier  
John Cook ..... Clifford Brune  
Gerald Hastings ..... Robert Rendell  
Butler ..... Emil Collins

Rolfe (Metro) production, written by "Hamilton Smith" (name sounds like an assumed one to conceal the identity of someone who feared to accept the responsibility for so ridiculous a scenario), directed by Edwin Carewe, photographed by John Arnold. Mabel Tallafarro is the star and has been handed a characterization so poorly drawn as to be absurd. Her father is a wealthy financier who has speculated with funds belonging to his corporation and is ruined. He is prevented from shooting himself by his daughter, and tells her a young man from the west broke him in "the street," carefully omitting any reference to his embezzlement. This westerner loves the daughter and pays father's indebtedness, unknown to the girl. Daughter determines to be revenged and marries the man, but they do not indulge in the conjugal relation. On the wedding night she tells her husband she only married him to be revenged and he must not cross the threshold of her boudoir. With \$300,000 he gave her as a wedding present she goes into Wall Street and breaks her husband. On that day her father returns from a vacation, learns what has happened, confesses to his daughter, who rushes to her husband and implores forgiveness. How a sweet, gently-reared, lovable girl could deliberately ruin her husband, or how, in fact, any woman other than an irredeemable "vampire" could wantonly execute so diabolical a plot is pretty hard to imagine. Very well played and directed, but the story is all wrong.

Jolo.

## FLIVVERING.

The March 12 release of the Victor Moore comedies is being shown at the Strand this week and is entitled "Flivvering." It opens with Moore buying a second-hand auto for \$399.99, and then his troubles commence. He buys \$6.00 worth of accessories and takes his wife and three children for a day in the country. That they never make the journey but go through a series of screamingly farcical mishaps can readily be imagined. Anybody who has ever owned a "flivver" will readily recall his first attempt to manipulate the "motor" and appreciate the experiences depicted in the Moore comedy. The subject is capable of unlimited elaboration and the Klever Pictures Company should utilize Moore's services in a series of one reels with his "flivver" carrying him all over the country and even into foreign climes.

Jolo.

## THE CLOUD.

Gloria Dixon ..... Jean Sothorn  
Mrs. Gloria Dixon ..... Mae Melvin  
Aron Lathrop ..... Franklin Hanna  
Edward Burton ..... Arthur Housman  
John Saunders ..... Richard Tucker  
Henry Elliot ..... Walter Miller

There is plenty of suspense and mystery in this five-part Van Dyke (Art Dramas) production, which was directed by Will Davis, the story being by Joseph Poland. The story is that of a girl who gives up a fortune and permits a cloud to rest on her own good name until the last 500 feet of film, when Burton, the scapegrace nephew of Lathrop, clears it all by 'fessing up that his uncle had married

Mrs. Dixon, Gloria's mother, and that the letters signed "Gloria D.", which were full of love for Lathrop and on which Burton threatened to contest his will on the ground that they were written by the girl and showed undue influence, had been stolen by him and made the price of Gloria's resigning the fortune which Lathrop had left her. The letters had been written by Gloria's mother. Before this all had happened, however, Gloria had been inveigled into a marriage with Elliot, the cousin of John Saunders, counsel for Burton, whose mother had sheltered Gloria after her mother's death and the giving up of the fortune. The ceremony was performed by a pal of Elliot who had studied for the ministry but followed evil ways. The arrest of Elliot and his pal for crooked financial deal-

ings gave an opportunity to clear this up, after an intensely dramatic scene between Gloria and Elliot, in which Miss Sothorn did some really fine acting. There were some striking photographic effects, particularly where some scenes are "shot" through a window into a lighted room. The happy ending, where Saunders overhears the confession of Gloria to his mother, is prettily worked out. Fortunately there were few subtitles, for those which were used might easily have been improved upon. The piece will attract "fans," and please those who are not too critical, but there will be many who know what Jean Sothorn can do who will regret that she was allowed to indulge in so much "mugging," or that the scenes in which it is shown were not shortened or eliminated.

# World's Greatest Newspapers Acclaim Mary Pickford's "A POOR LITTLE RICH GIRL"



## New York Telegraph Said:

The production is a genuine credit to Mary Pickford, Maurice Tourneur and its authors, and the work of a well-chosen cast also deserves comment. The lavish settings, fine photography, lighting and timing effects, combined with a story that is novel, full of humor and pathos and subtly instructive, make it one of Mary Pickford's best—perhaps the most satisfactory—picture, every detail considered, in which she has ever appeared.

## New York Times Said:

The fact that Mary Pickford acted the title role in the "Poor Little Rich Girl" added to the interest of the translation into movie form of one of the most imaginative plays the American stage has produced.

## New York Herald Said:

Needless to say, Gwen is a typical "Little Mary" role, giving every opportunity for the Pickford pout, smiles, curls and cute mannerisms. Miss Pickford's playing of the appealing role has much charm, and the Artcraft Film Corporation evidently spared no pains to give it an artistic production.

## New York Evening Sun Said:

"Little Mary" Pickford is preeminently qualified to interpret sympathetically the woes of "A Poor Little Rich Girl," and she did so to the entire satisfaction of her most ardent admirers yesterday at the Strand.

The settings for the photoplay are elaborate. There are many amusing moments of real comedy in the picture. There seems to be no limit to the illusion of extreme youth which Miss Pickford is capable of producing, and the "Poor Little Rich Girl" no doubt will be better liked than any of Mary Pickford's recent pictures.

Released by

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# FILM REVIEWS

## THE GOLDEN FETTER.

James Rogers Ralston.....Wallace Reid  
Faith Miller.....Anita King  
Edson.....Tully Marshall  
McGinn.....Guy Oliver  
Big Annie.....Walter Long  
Flynn.....Mrs. Lewis McCord  
Pete.....C. H. Geldert  
.....Lucien Littlefield

Wallie Reid's smile and Lucien Littlefield's artistic work in what was intended to be only a "bit" are the only things which lift this Lasky (Paramount) feature out of the pit of banality. They bring it into the "fair" class. E. J. Le Saint's direction is perhaps all that could be expected with the material at his

disposal, for the story is the old combination of a fake western mine, unscrupulous exploiters, a confiding easterner, a Yankee schoolma'am this time. The unexpected twist to an otherwise conventional plot is the "salting" of the mine with the object of getting the promoter to buy back the half interest he has sold to the girl for the greater part of a little inheritance she has received. This, of course, is done by the hero, aided by a deputy sheriff who is strong for the right, and works out as had been intended. Ralston is wrongfully accused of the murder of Flynn, the town marshal, and in the mixup is handcuffed to Faith Miller, the schoolma'am, who has come west to look after her mine, and finds it to be a swindle. He breaks a link in the chain with a pistol shot, gets away, is

caught, and is about to be hung when Faith comes on the scene, called by a good-bye note from Ralston sent by Pete, and in the delay caused by her appeals and arguments with the posse Edson, who had assisted in holding up a bullion train and been shot, confesses that he "got" Flynn, and that Ralston is therefore innocent. This is rushed to the scene of the hanging, Ralston is released, the posse starts after Slade, the villain, and Ralston and the school ma'am have no more trouble. The mine is spoken of all through the play as a gold mine, the handcuffs which bind Ralston and Faith together are the "Golden Fetter," but when Ralston and the deputy sheriff "salt" the mine to help the schoolma'am out of her difficulty they shoot several charges of silver into the crevices of the rocks.

## BETSY'S BURGLAR.

Betsy.....Constance Talmadge  
Her Mother.....Kate Bruce  
Oscar.....Clyde Hopkins  
Harry Brent.....Kenneth Harlan  
Stranger.....Elmo Lincoln  
Jasper.....Geo. Singleton

Constance Talmadge very gracefully avoids overdoing her part in this five-reel Fine Arts (Triangle) drama. The story is by F. E. Wood, and it was directed by Paul Powell, whose good work is apparent. Betsy, the romantic daughter and drudge of a boarding house keeper, on the advent of a well-dressed nicely mannered young man into the family circle, gives Oscar, a grocer's assistant, the cold shoulder. But Oscar, ambitious to become a detective and not shaken in his love for Betsy by the setback he has received, keeps guard. Brent, the young man, realizes that she is smitten with his charms, and induces her to aid him in gaining possession of a box kept in the room of Jasper and his wife, which he says contains his family jewels and a will in his favor, which had been secreted by the old man, who had been the family lawyer and something of a crook. In the meantime two thugs had been employed by another crook to get the jewels, and a stranger comes to the house as a gas inspector, locates the stuff and plans a robbery. Before this can be carried out Oscar tells Betsy about the ways of thieves, and she agrees to get the box and give it to Brent, while Oscar "detects" him and recovers the plunder. She gets the box, but fearing Oscar will fail and the jewels be lost, she empties the box into her own trunk in her attic room and takes the empty receptacle to Brent. Before she can reach the appointed place the thugs grab her, put her into an auto and take her to the home of their employer. Empty box, girl won't tell where jewels are, big fight. While the girl was in her attic room with the box the thugs had entered the old couple's room, killed the lawyer and stunned Oscar, who had flashed his badge to no avail, and then caught the girl with the box. Brent follows the taxi, Oscar revives, warns the police, and a descent is made on the villain's rooms, while the fight with the girl is on. Oscar is hurt and taken to the station hospital; the others, on the counter accusations made, are taken to the captain's office, where, on Oscar's reviving and being brought into the office, the story of the murder is told. Then the chief thug squeals on his employer, and they meet their just deserts, while Edith takes the others back to the boarding house, shows them where the jewels are, and reveals the missing will, which stamps as true the story told by Brent to Edith, and which Oscar believed to be a fairy tale. On the whole, a pleasing feature, but nothing out of the ordinary.



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**ACROBATIC team wanted.** Man and woman. Woman able to sing and dance. Novelty act. Also singers, dancers and specialty people. Scott and Coddington, 318 Strand Theatre Bldg., New York.

**ACTS** suitable for cabaret. Apply **FRED S. FENN AGENCY**, Billy Cloonan, Mgr., 301 Gaiety Theatre Bldg., New York. Bryant 4553.

**ACTS-SUITABLE FOR CABARET AND CLUBS.** **SHERIDAN AGENCY**, AL. MYER, MANAGER, 1547 BROADWAY, NEW YORK.

**ACTS FOR CABARETS-Principals;** chorus girls, for leading hotels. Personal interview daily from 12 to 1 and 4 to 5. A. Samuels, Astor Theatre Bldg., New York.

**ACROBATS and Gymnasts' Notice.** 14 year old boy would like join troupe as an apprentice. Can join at once. Frank Evers, Variety, New York.

**ALL KINDS OF VAUDEVILLE ACTS-** Sketches, Monologues and Special Songs written, rehearsed, staged and produced; Girl Acts and Revues staged and managed. Con Conrad's Office, Astor Theatre Bldg., New York.

**ARE YOU AWARE** that you can get perfectly satisfactory orchestration of your song or act only under certain conditions? You will be told these conditions if you call at the **Arena Arranging Bureau**, 623 8th Ave., New York, Bryant 5409, 11 to 12-3 to 4, or by appointment.

**AT LIBERTY-**Young man just finished with big time act-can play juvenile or straight-production or vaudeville. Wm. Ardsley, c/o Variety, New York.

**BANJO WALLACE and PORTER E. POTTS,** supplying orchestras and talent throughout the country. Artists apply. Broadway Booking Bureau, Suite 12, New York Theatre Bldg., New York.

**BOOKING NOW LEADING CABARETS, CLUBS AND MOVING PICTURE HOUSES.** **BLOCH and BARMORE**, 145 W 45th St., New York.

**BOOKING NOW-LEADING CABARETS, CLUBS AND ORCHESTRAS.** **JOE MANN**, COLUMBIA THEATRE BLDG., NEW YORK.

**BOOKING FIRST-CLASS ACTS** for cabarets throughout the country. **BILLY CURTIS** (General Manager), Broadway Booking Office, New York Theatre Bldg., New York.

**CHORUS GIRLS, Soubrettes, Prima Donnas, Comedians, Straight Men, Juveniles** wanted for next season. Apply **Roehm & Richards**, artists' personal representatives, Strand Theatre Bldg., New York.

**CHORUS GIRLS WANTED IMMEDIATELY** FOR PRODUCTIONS, GIRL ACTS AND RESTAURANT REVUES. **CON CONRAD'S OFFICE**, ASTOR THEATRE BLDG., NEW YORK.

**CONCERT BARITONE WANTS A FEMALE PARTNER, VAUDEVILLE ACT.** MUST POSSESS GOOD VOICE. **BOX 8, VARIETY, NEW YORK.**

**CONGRATULATIONS TO OUR PRESIDENT.** **WILLIAM SHERIDAN OF THE AGENTS AND MANAGERS PROTECTIVE ASSOCIATION.** **FRANK A. MILLER.**

**FRENCH AND ITALIAN LESSONS GIVEN TO REFINED PUPILS BY HIGH CLASS INSTRUCTOR. REASONABLE RATES. WRITE FOR APPOINTMENT. INSTRUCTOR, VARIETY, NEW YORK.**

**CHARLES HORWITZ**, author of hundreds of the most successful acts in vaudeville. Writes sketches, plays, songs, monologues, etc. Record speaks for itself. Have several great manuscripts on hand. Room 808, Columbia Theatre Bldg., New York.

**DON LENO WILL PREPARE YOU FOR STAGE AND SCREEN. CLASSES CONSTANTLY FORMING. WE GUARANTEE POSITIONS TO GRADUATES FREE. ALL BRANCHES OF DANCING AND ACTING TAUGHT. REASONABLE RATES. 140 W. 44TH ST., NEW YORK. BRYANT 1194.**

**MAGIC; ESCAPES; ILLUSIONS - CHEAP. LESSONS FREE.** Call or write. Catalog 4 cents. **W. Bay**, Sell or Exchange used apparatus. **Hartmann Magic Exchange**, 470 8th Ave., New York.

**OFFICE TO RENT-**Will rent part of office to desirable party. Theatrical business preferred. \$15. Splendid location. Room 409, Gaiety Theatre Bldg., New York.

**PARTNER** with \$750, buy half interest in Musical Comedy show booked until June. Handle own money and all receipts. Advertiser, Price, 110 W. 40th St., New York.

**PIANIST-Young lady** for big time vaudeville act; must be good pianist, and of good appearance. Professionals only need apply. **Piano, Variety, New York.**

**PIANIST-YOUNG LADY WISHES ENGAGEMENT WITH VAUDEVILLE ACT OR MOVING PICTURE THEATRE. ALSO ACCOMPANIST. PIANIST, VARIETY, NEW YORK.**

**PRETTY girls** can sing and dance for big vaudeville act. Booked solid. **Herman Becker**, 314 Putnam Bldg., New York.

**PRINCIPALS AND CHORUS GIRLS** FOR GIRL ACTS AT ALL TIMES. **M. THOR**, 1493 BROADWAY, NEW YORK.

**SINGING LESSONS GIVEN BY LADY.** GRADUATE OF PARIS CONSERVATORY. ARTISTS COACHED FOR VAUDEVILLE AND MUSICAL PRODUCTIONS. 255 W. 93rd St., New York.

**SKATING Girl wanted.** Must be expert. Address **H. A. Simmons**, 73 Broad St., New York.

**STENOGRAPHER. YOUNG MAN WISHES POSITION AS STENOGRAPHER AND BOOK-KEEPER IN THEATRICAL OFFICE.** THOROUGHLY EXPERIENCED. REFERENCES. **OFFICE, VARIETY, NEW YORK.**

**TO BUY-Chorus wardrobe, suitable for burlesque; soubrette dresses, leotards, etc.** Give full particulars, price, condition, etc. **Irons & Clamage, Ave. Theatre, Detroit, Mich.**

**TWINS OR TWO GIRLS WHO LOOK ALIKE TO PLAY SMALL PART IN GIRL ACT.** BOOKED SOLID. **M. THOR, INC.**, 1493 BROADWAY, NEW YORK.

**VIOLINIST WHO HAS TRAVELED WITH VAUDEVILLE COMPANY AT LIBERTY FOR ENGAGEMENT. ANY KIND OF MUSIC. CABARET OR VAUDEVILLE. VIOLIN, VARIETY, NEW YORK.**

**WANT to buy a green plush drop; must be in good condition and cheap.** Needed at once. **Quick Buyer, Variety, New York.**

**WANT to buy several sets of slightly used costumes suitable for musical comedy or burlesque.** Address **Box 171, Cedar Grove, N. J.**

**WANTED-Girls** for well-known iron jaw act; thirty weeks' work; wardrobe and expenses furnished. State height, weight. "Aerial", Room 137, Hermitage Hotel, Grand Rapids, Mich.

**WANTED-For Summer Stock - Musical Comedy people; Soubrettes, Comedians, Prima Donnas, Juveniles and Straight Men.** Steady work. Write **C. R. Hagedorn**, National Theatre, Detroit, Mich.

**WANTED-Iron-Jaw lady; long circus season.** Write lowest salary, height, weight and age; send photo. Show opens last of April. **Horace Webb Fulton**, New York.

**WANT to buy a purple drop or cyclorama.** **Emilion**, 338 W. 38th St., New York. Greeley 4110.

**WANTED DROP** in first class condition, showing exterior of stage entrance, opening right or center. Address **Selma Walters**, Variety, New York.

**WANTED-Recognized Comedian, classy appearance, about thirty-five, must be able to put over a song and dance a little.** Act now playing. **Miss A. Variety, New York.**

**WANTED-Young man** between 18-20. Must be good singer and have small capital, as partner for a circus proposition. **Raymond Lewis**, 414 W. 19th St., New York.

**WE INVITE offers** for spring and summer, good all-round Character Comedy, Singing, Dancing sketch. Team sober, reliable; will form any show, go anywhere that pays the money. Address **Ted and May Goodwin** until March 15th, **Wenewoc, Wis.**

**YOUNG MAN** who can produce numbers. Must be good dancer and have novel ideas of his own. **Roehm & Richards**, Strand Theatre Bldg., New York.

**Francis Reiser** (One to fill)

**St. Paul, Minn.**

**ORPHEUM**

(Sunday opening)

**Mason & Keeler Co**

**Cecil Cunningham**

**Chung Hwa & Co**

**The Berens**

**Ernie Potts Co**

**Muriel Worth Co**

**Retter Bros**

**St. Paul, Minn.**

**ORPHEUM**

(Sunday opening)

**Mason & Keeler Co**

**Cecil Cunningham**

**Chung Hwa & Co**

**The Berens**

**Ernie Potts Co**

**Muriel Worth Co**

**Retter Bros**

**Retter Bros**

**Holmes & Holliston**

**The Fishers**

(One to fill)

**PALACE (wva)**

**Wilson Aubrey S**

**Kramer & Ross**

**R. Inquisitive**

**Folsom & Brown**

**Sun Fong Lin Tr**

**2d half**

**Kippy & Kippy**

**Holmes & Holliston**

**The Fishers**

(One to fill)

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**Folsom & Brown**

**Sun Fong Lin Tr**

**2d half**

WE LANDED ON B

**BOTHA**

**CLIFF**

**WIN**

*"At Jasp*

**U. B. O. and O**

**DIRE**

**MAX**

ROADWAY WITH

FEET

FORD

LS

er  
Junction"

Opheum Circuits

CTION

HART





The Wave of a Beautiful Melody  
Swept O'er the Town Over Night

A dozen Novelty Songs now on the press—  
Come in and hear them—at the old stand—Astor Theatre Bldg.

Gus Edwards' best bet in years

# "FOR YOU A ROSE"

(A Slow Fox-Trot Ballad)

A Marvelous Lyric by WILL D. COBB,  
The J. Whitcomb Riley of Songdom.

Artists can use in any form—Dancing arrangements as Waltz, Fox Trot or One Step  
Artists' copies and orchestrations ready in all keys.

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Bryant 1175 1531 BROADWAY

H. T. HANBURY, Gen. Manager.

## BILLS NEXT WEEK.

(Continued from page 25.)

Dorothy Teye  
Harold DuKane Co  
H Beresford Co  
Musical Johnsons  
Roland Travers Co  
Waterbury, Conn.  
POLI'S (ubo)  
Reynolds & White  
Davenport & Rafferty  
Tilu & Ward  
Chas Mack Co  
Suprise Party  
2d half  
(No show)

Waterloo, Ia.  
MAJESTIC (wva)  
(Sunday opening)  
Kawana Bros  
Lew & M Hart  
Tilford Co  
John T Ray Co  
"Garden of Mirth"  
2d half  
Lew Hoffman  
Fields Kean & W  
Colonial Belles  
Frank Bush  
"Girl in Moon"

Watertown, S. D.  
METRO (wva)  
Pitch Cooper  
Lorraine & Bagle  
2d half  
Rene & Suzanne  
Work & Over

Westfield, Mass.  
GRAND (low)  
Juggling Wilbur  
Russell & Fray  
Dave Rafael Co  
2d half  
(Three to fill)  
Wheeling, W. Va.  
VICTORIA (sun)  
"Around the Town"  
2d half  
DeCoursey & Rubes  
Broadway Revue  
Col Jack George  
Fred Zebodia Co

Wilkes-Barre, Pa.  
POLI'S (ubo)  
(Scranton split)  
1st half  
Yamamoto Bros  
Mary & Jack  
Jenks & Allen  
Porter J White Co  
Joe L Snowing Co  
Larry Reilly Co  
Williamsport, N. Y.  
MAJESTIC (ubo)  
Musical Christies  
Jack Reddy  
Ward & Curran  
Skelly & Sauval  
Capt Geo Anger Co  
2d half  
Billy Barlow  
Bronte & Aldwell  
Edwards Bros

Wilmington, Del.  
GARRICK (ubo)  
Mrs Nat Goodwin Co  
"Maid of Philly"  
5 Romaros  
Nevins & Erwood  
Wm Sisto  
Van Cleave & Pete  
Foster & Co  
(One to fill)

Winnipeg, ORPHEUM  
7 Honey Boys  
McWatters & Tyson  
Chas Howard Co  
Alice L Doll Co  
Garden of Aloha  
La Graciosa  
Mehlinger  
Una Clayton Co  
PANTAGES (p)  
Asard Bros  
Wilton Sis  
Barbler Thatcher Co  
Roach & McCurdy  
"Girl from A'dam"  
Freddie James

STAND (wva)  
Tossing Austins  
Follette & Wikks  
Howe & Howe  
Five Armentos  
Weonocket, R. I.  
BIJOU (ubo)  
Reddington & Grant  
Scarpion & Var Vars  
"Dr Joy's Sanitarium"  
2d half  
Al Tucker

T & S Moore  
Van & Bell  
Worcester, Mass.  
POLI'S (ubo)  
Lorraine & Crawford  
Harry Pease  
Antram & Vale  
Comfort & King  
Silent Posse  
2d half  
Staggpole & Spire  
Mabel Johnstone  
Ethel Clayton Co  
Durkin Papa  
Polishing Girls

O'Neill Sisters  
4 Haymakers  
Leonard & Whitney  
Margie Gray  
Roy & Arthur  
2d half  
Eddie Hill  
Earl & Sunshine  
Herbert & Holm  
Williams & Held  
"Joy Riders"

Yonkers, N. Y.  
PROCTOR'S (ubo)  
Melody 6  
"Jasper"  
Doris Wilson Co  
Lew Wilson  
Montrose & Allan  
Noak  
2d half  
Blossom Seely Co  
Dyer & Faye

Cameron & Gaylord  
Roselind & Coghlan  
B & M Richards  
(One to fill)

Yerk, Pa.  
OPERA HOUSE  
(ubo)  
1st half (12-14)  
Flying Venus  
Fox & Ward  
Dahl & Gillen  
Jenks & Allen

Youngstown, O.  
HIP (ubo)  
Malita Bonconi  
Avon Comedy 4  
Aveling & Lloyd

Walter Brower  
"Hon Thy Children"  
McShane & Hathaway  
Louis Hardt Co  
Harry Vivian Co

Paris  
ALHAMBRA  
Capt Kelly  
Hanvart & Lee  
Werds Bros  
Tokida Family  
Olsen & Duncan  
Paul Vandy  
Morried  
Lee Fabians  
Louis Baldy  
Eaton & Pony  
Silvano

"Bon Tons" 12 Empire Brooklyn 22-24 Park  
Bridgeport Conn.  
"Bostonians" 12 Jacques Waterbury 19-21 Co-  
hen's Newburgh 22-24 Cohen's Poughkeepsie  
N Y.  
"Bowery Burlesquers" 12 Gayety Omaha Neb  
19 L O.  
"Broadway Belles" 12 Gayety Milwaukee 19  
Gayety Minneapolis.  
"Burlesque Review" 12 L O 19 Gayety Kansas  
City Mo.  
"Cabaret Girls" 12 L O 19 Englewood Chicago.  
"Charming Widows" 12-13 Binghamton 14  
Onelda 15-17 Inter Niagara Falls N Y 19  
Star Toronto.  
"Cherry Blossoms" 12 Star Brooklyn 19-20  
Hoyoke Hoyoke 21-24 Gilmore Springfield  
Mass.

"Darlings of Paris" 12-13 Erie 14 Ashtabula  
15-17 John Youngstown O 19 New Castle  
20 Johnstown 21 Altoona 22 Harrisburg 23  
York 24 Reading Pa.  
"Follies of Day" 12 Gayety Pittsburgh 19  
Gayety Cleveland.  
"Follies of Pleasure" 12 Cadillac Detroit 19  
L O.  
"French Follies" 12 Englewood Chicago 19  
Gayety Milwaukee.  
"Follies of 1917" 12 New Castle 13 Johnstown  
14 Altoona 15 Harrisburg 16 York 17 Read-  
ing Pa 19 Gayety Baltimore.  
"Ginger Girls" 12 Gayety Philadelphia 19 Mt  
Carmel 20 Shenandoah 21-24 Majestic  
Wilkes-Barre Pa.  
"Girls From Follies" 12 Lyceum Columbus 19  
Newark 20 Zanesville 21 Canton 22-24 Akron O.  
"Girls From Joyland" 12 Gayety Chicago 19  
Majestic Ft Wayne Ind.  
"Globe Trotters" 12 Corinthian Rochester 19-  
21 Bastable Syracuse 22-24 Lumberg Utica  
N Y.  
"Golden Crock" 12 Colonial Providence 19  
Gayety Boston.  
"Grown Up Babies" 12 Trocadero Philadelphia 19  
Olympic New York.  
"Hastings' Big Show" 12 Empire Toledo 19 Ly-  
ceum Dayton O.  
"Hello Girls" 12 Star Toronto 19 Savoy Ham-  
ilton Ont.  
"Hello New York" 12 Empire Albany 19 Ca-  
sino Boston.  
"Hello Paris" 12 Gayety Brooklyn 19 Academy  
Jersey City.  
"High Life Girls" 12-13 Hoyoke Hoyoke 14-  
17 Gilmore Springfield 19 Howard Boston  
Mass.  
"Hip Hip Hooray Girls" 12-14 Cohen's New-  
burgh 15-17 Cohen's Poughkeepsie 18 Miner's  
Bronx New York.  
"Howe's Sam Show" 12 Palace Baltimore 19  
Gayety Washington D C.  
"Irwin's Big Show" 12 Columbia Chicago 19  
Berchel Des Moines Ia.  
"Lady Buccaneers" 12 Academy Jersey City 19  
Gayety Philadelphia.  
"Liberty Girls" 12 Casino Boston 19 Grand  
Hartford.  
"Lid Lifters" 12 Gayety Baltimore 19 Troca-  
dero Philadelphia.  
"Majestic's" 12 Olympic Cincinnati 19 Star &  
Garter Chicago.  
"Maid of America" 12 Star & Garter Chicago  
19 Gayety Detroit.  
"Marion Dave" 12 Empire Hoboken 19 Peo-  
ple's Philadelphia.  
"Merry Rounders" 12 Gayety Toronto 19  
Gayety Buffalo.  
"Midnight Maidens" 12 Casino Brooklyn 19  
Empire Newark N J.  
"Military Maids" 12 Majestic Scranton Pa 19  
Gayety Brooklyn.  
"Million Dollar Dolls" 12-14 Bastable Syra-  
cuse 15-17 Lumberg Utica N Y 19 Gayety  
Montreal.  
"Mischief Makers" 12 Star St Paul 19 L O.  
"Monte Carlo Girls" 12 Gayety Minneapolis  
19 Star St Paul.  
"Pace Makers" 12-13 Amsterdam Amsterdam  
14-17 Hudson Schenectady 19-20 Bingham-  
ton 21 Onelda 22-24 Inter Niagara Falls  
N Y.  
"Parisian Flirts" 12 So Bethlehem 13 Easton  
14 Pottstown Pa 15-17 Grand Trenton N J  
19 Star Brooklyn.

## BURLESQUE ROUTES

March 12 and March 19.

"A New York Girl" 12 New Hurlig & Seamons  
New York 19 Orpheum Paterson N J.  
"Americans" 12 Majestic Ft Wayne Ind 19  
Buckingham Louisville.  
"Auto Girls" 12-14 Orpheum New Bedford 15-  
17 Worcester Worcester Mass 19-20 Amster-  
dam Amsterdam 21-24 Hudson Schenectady  
N Y.  
"Beauty Youth & Folly" 12 Savoy Hamilton  
Ont 19 Cadillac Detroit.  
"Bohman Show" 12 Gayety Buffalo 19 Corin-  
thian Rochester.

## ALWAYS SOMETHING NEW

By CHAS. K. HARRIS, and his staff of famous writers:

"Love Me All the Time"

By JOS. E. HOWARD

"A Study in Black and White"

By CHAS. K. HARRIS and LEO WOODS

"My Little China Doll"

By VAN AND SCHENCK and JACK YELLEN

"At the Hula-Hula Ball"

By BILLY VANDERVEER

"You Came, You Saw, You Conquered"

By CHAS. K. HARRIS

"Let Him Miss You Just a Little Bit"

(And He'll Think More of You)

By CHAS. K. HARRIS and VAN AND SCHENCK

"Come Back" (Let's Be Sweethearts Once More)

By CHAS. K. HARRIS

"It's a Long Long Time Since I've Been Home"

By JOSEPHINE E. VAIL

"Love Me Little, Love Me Long"

By JOS. E. HOWARD

Also the following standard song hits:

"All I Want Is a Cottage, Some Roses and You"

"The Story of a Soul"

"Songs of Yesterday"

Address all communications to:

CHAS. K. HARRIS, B'way and 47th St., New York City

Big Success

# WILLY ZIMMERMAN

Original Novelty

"I FOUGHT FOR OLD GLORY IN 1861"

Playing Keith and Proctor Circuit

Words written by VAL TRAINOR

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# TOM MORAN AND BERT WHEELER

## IN "REMEMBER MICKEY?"

First Half Next Week (Mar. 12-14) Loew's Seventh Ave. Theatre  
Last Half Next Week (Mar. 15-17) Loew's American Theatre

Author, LEW BROWN

Direction, HARRY A. SHEA

"Puss Puss" 12 Casino Philadelphia 19 New  
Hurtig & Seamon's New York.  
"Record Breakers" 12 Standard St Louis 18-  
20 O H Terre Haute Ind.  
"Reeves Al" 12 Columbia New York 19 Casino  
Brooklyn.  
"Review of 1917" 12 Howard Boston 19-21 Or-  
pheum New Bedford 22-24 Worcester Mass.

"Roseland Girls" 12 Star Cleveland 19 Empire  
Toledo O.  
"Sept Morning Glories" 12 Buckingham Louis-  
ville 19 Lyceum Columbus.  
"Sidman Sam Show" 12 Gayety Boston 19 Co-  
lumbia New York.  
"Sightseers" 12 Empire Newark N J 19 Casino  
Philadelphia.  
"Social Follies" 12 Century Kansas City Mo  
19 Standard St Louis.  
"Some Show" 12 People's Philadelphia 19 Pal-  
ace Baltimore.  
"Speigel Revue" 12 Gayety St Louis 19 Co-  
lumbia Chicago.  
"Sporting Widows" 12 Borchel Des Moines Ia  
19 Gayety Omaha Neb.  
"Star & Garter" 12 Gayety Washington D C  
19 Gayety Pittsburgh.  
"Step Lively Girls" 12 Orpheum Paterson 19  
Empire Hoboken N J.  
"Stone & Pillard" 12 Gayety Detroit 19 Gayety  
Toronto.  
"Sydell Rose" 15-17 Park Bridgeport Conn 19  
Colonial Providence.  
"Tango Queens" 11-15 O H Terre Haute Ind  
19 Gayety Chicago.  
"Tempters" 12 Empire Cleveland 19-20 Erie  
21 Ashtabula 22-24 Park Youngstown O.  
"Thoroughbreds" 12 L O 19 Century Kansas  
City Mo.  
"Tourists" 12 Mt Carmel 13 Shenandoah 14-17  
Majestic Wilkes-Barre 19 So Bethlehem 20  
Easton 21 Pottstown Pa 22-24 Grand Trenton  
N J.  
"20th Century Maids" 12 Gayety Montreal 19  
Empire Albany.  
"U S Beauties" 12 Newark 13 Xenosville 14  
Canton 15-17 Akron 19 Empire Cleveland O.

One of the Hits of the Bill at the Colonial, This Week (March 5)

# EMMA STEPHENS

"The Sunshine Songstress"

Enjoyed the Distinguished Honor of Appearing Before  
PRESIDENT WILSON, Last Week, Wearing a Series  
of Gorgeous and Effective Costumes.

### "Clipper"

Emma Stephens, who stepped into the  
bill at the Colonial Monday, when Lew  
Holtz stepped out, had the surprise of her  
life. She went on without any rehearsal,  
following Sophie Tucker and two other  
singing acts, and made an enormous suc-  
cess just singing songs. Miss Stephens'  
inimitable manner of rendering "Poor But-  
terfly" won special and continued applause  
for her, even when she was ready to re-  
spond with another number. Hear others  
sing this number and then hear Miss  
Stephens.

### "Telegraph"

Unannounced in advance, Emma Stephens  
made a complete capture of vaudeville. The

lights low as she sang of "The Lovelight  
in Your Eyes" rather indicated a serious-  
minded grand opera prima donna, conde-  
scending to a ballad. The lights went up,  
Miss Stephens smilingly said:

"This next one may be a bit old-fash-  
ioned, but I think you'll like it."  
She accompanied herself at the piano in  
singing advice to search for the place  
"Where the Four-Leaf Clovers Grow." Al-  
ready her conquest was absolute. Her  
"Rackety-Coo" was charming. She is just  
an attractive, dark-haired young woman in  
radiant health and spirits. She finished with  
a little medley of her own in which she had  
so ingeniously woven national airs that  
every one could be inspired to applause with-  
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**LYNN COWAN** has all Harlem humming **GEORGE M. COHAN'S "THERE'S ONLY ONE LITTLE GIRL."** You know **BILL BAILEY**. He's Lynn's partner. These two boys are with **MISS BLOSSOM SEELEY**.

**STUART BARNES** and "COME ON OVER HERE, IT'S A WONDERFUL PLACE" are the two best things at the Orpheum, Brooklyn, this week.

At Proctor's 5th Avenue **ARTHUR WHITELAW** has stopped the show at every performance with "COME ON OVER HERE, IT'S A WONDERFUL PLACE."

**LEW HAWKINS** and "COME ON OVER HERE" are the two sensations of the Loew circuit.

**LEW COOPER AND COMPANY** are waking up Philadelphia with "TURN TO THE RIGHT" and "COME ON OVER HERE."

**JACK ROSENTHAL'S "WE'RE GLAD WE'VE GOT YOU, MR. WILSON,"** is the hit of "ALONE AT LAST" at the Bronx Opera House this week. It is also a money getter for Finnigan's Friend, **TOMMY GILLEN**.

**WALTER LAWRENCE** in "Come Back to Erin" is conquering Chicago this week with "COME ON OVER HERE" and "COME BACK TO ME," both members of our club.

**JACK NORWORTH** and his own song, "MY BOY," are the star features of the Palace bill, Chicago, this week.

**JIMMY AND ANNA FRANCIS** are gaining new laurels with "THAT OLD NEW ENGLAND TOWN" and "COME ON OVER HERE."

**RAYMOND HITCHCOCK** with "SOMETIME," Harry Tierney's greatest melody, had all Detroit singing last week. **HITCHY** will invade Chicago April 1st. Don't fail to get him.

**HARRIS AND MANION** wired from Montreal "THAT OLD NEW ENGLAND TOWN" is certainly a hum-dinger. Those boys know.

**JOE HARDMAN** and "COME ON OVER HERE" are great pals.

**PALMER AND FREDERICKS** are spreading out songs all over the west.

**BILLY KELGARD** is teaching Trenton, N. J., to "TURN TO THE RIGHT."

**SINCLAIR AND DIXON** are going over the "Pan" time. Keep your eyes on these boys.

**PEGGY BROOKS** looks great dressed up in our latest songs.

**SAM HARRIS** with "COME ON OVER HERE" is booked solid for the season.

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"Watson Billy" 12 Grand Hartford 19  
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"Watson Wrothe" 12 Gayety Kansas City 19  
"Gayety St. Louis Mo."  
"Welch Ben" 12 Miner's Bronx New York 19  
"Empire Broadway."  
"White Pat" 12 Olympic New York 19 Ma-  
"jestic Scranton Pa."  
"Williams Mollie" 12 Lyceum Dayton 19  
"Olympic Cincinnati."

### INTERNATIONAL CIRCUIT.

Next Week, March 12.  
"Birth of a Nation" Majestic Jersey City.  
"Broadway After Dark" Lyceum Detroit Mich.  
"Come Back to Erin" American St. Louis.

"For the Man She Loved" Imperial Chicago.  
"Fraternity Boys & Girls" Auditorium Balti-  
more.  
"Girl Without a Chance" National Chicago.  
"Hans & Frits" (Co No 1) Castle Sq Boston.  
"Hans & Frits" (Co No. 2) Bijou Birmingham  
Ala.  
"Her Unborn Child" (Co A) Bronx New York.  
"Her Unborn Child" (Co B) Walnut Philadel-  
phia.  
"Her Unborn Child" (Co C) Lyceum Duluth.  
"Her Unborn Child" (Co D) 12-15 Joliet 16-  
18 Ottawa Ill.  
"Intolerance Pictures" Lyceum Paterson N. J.  
"Katsenjammar Kids" Park Indianapolis.  
"Mutt & Jeff's Wedding" Prospect Cleveland.

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 "Thurston" Lexington New York.

## 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.

<p><b>A</b>                  Abbott Edith                  Adams Geo (SF)                  Adams &amp; Peters                  Addler Miss Marcia (C)                  Alarcone Five (SF)                  Alberta Nat                  Albrecht H</p>	<p><b>Alder Chas J</b>                  Alley Y O                  Almond Mrs Tom                  Anderson Howard W                  Angell Sisters                  Armada Miss (SF)                  Armons (C)                  Artola Mrs W</p>
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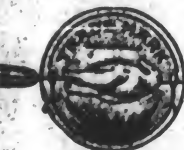
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Joseph M E (SF)  
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L  
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Lamb Frank (C)  
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(C)  
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(C)  
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McCreedy "Dick" Fr  
(C)  
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McKenna Theo  
McNamara Nell (SF)  
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Moore Cecil A  
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Oldfield J C (C)  
Ostman Chas

P  
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Billy Sunday is coming to Gotham, but he is preceded by the greatest song written around a topical subject the market has ever carried. By the time Billy arrives this number will be the talk of the country. Look it over! Zip! Won't they howl? "Robinson Crusoe" was a hit, but this will be a riot. Don't miss the catch lines and, above all, don't miss the song.

## "I LOVE MY BILLY SUNDAY, BUT OH! YOU SATURDAY NIGHT"

(MEYER—LESLIE—CLARKE)

### VERSE

Jones-y was a merry rounder;  
A regular clown,  
Till he heard that Billy Sunday  
Was coming to town;  
Jones-y went to hear him;  
Left the cabarets.  
Ever since that evening,  
He's been singing his praise.

### CHORUS

I love my Billy Sunday, but oh  
You Saturday night;  
When I went wrong, he came along,  
And made me see the light.  
"Now I can save the girls," said he;  
So I said, "Save a little blonde for me!"  
I love my Billy Sunday, but oh!  
You Saturday night.

### VERSE

Jones-y said, "I'd make some speech  
His speeches were great;  
Everything that Sunday teach  
And passing the plate.  
He said, "Up to Friday, I'm just here to play;  
Next day is my period, and that's the end."  
He said.

### CATCH LINES

He said to read the good book through,  
I read "Three Weeks" and it's a good book, too.

He said that gambling is a vice,  
But still he talks about a Par-a-dise.

"I can save the girls," said he,  
So I said, "Save a millionaire for me."

I'm with him when he hit the trail,  
Right behind him with my little pal.

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## "FOR ME AND MY GAL"

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Sharp Geo E (C)  
Shapiro Francis (SF)  
Shaw Joe (C)  
Smith Frederick  
Smith Mrs Jack

Smith Thomas R  
Snowden Atha  
Stafford J M (C)  
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U  
Unis Etats (C)  
V  
Valerio Don  
Valli Murial (SF)  
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Van Camp Jack  
Vardon Frank A  
Vare Varre K (P)  
Vaughn Arthur (C)  
Veola Mille  
Vernon J  
Vert Hazel (C)  
Virden Lew (C)  
Vox Dorothy  
W  
Waldron Jack  
Walker Stuart A (C)  
Walmer Carl (C)

Walsh Jack  
Walsh Sis (C)  
Ward Larry  
Wayne Chas  
Webb Ed W (C)  
Weems Walter (SF)  
Welch Mrs E  
Weigas & Girdle (C)  
Wells Corine  
West & Boyd (SF)  
West Irene  
Western Helen  
Weston Mary (C)  
Wharton Mrs Nat  
White Gussie  
White Phil (C)  
Wilhelmi J C  
Williams Jack  
Williams Queenie  
Wilson Daley (SF)  
Wilson Hans  
Woods Margaret (C)  
Wood Ollie  
Woods Thos E

Y  
Yettano Euria  
York Shirley (C)  
Young Wm A

Z  
Zaslow M  
Zeller Chas  
Zora Gara (C)

**CHICAGO**

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Eddie Darling and Jennie Jacobs were here for the opening of the Bayes show at the La Salle Saturday.

Jake Elias is back on duty, much paler and thinner to be sure since his recent operation but feeling pretty fit as a result.

**CORRESPONDENCE**

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

Walter Downie has a cold that cost him his voice. Goudron is in the same boat but able to make himself heard.

Ralph Kettering of the Jones, Linick & Schaefer office produced a new playlet entitled "Rich Girl, Poor Girl" last week.

When Walter Meakin runs out of names for "try outs" at his Indiana theatre, he flashes some of the names of the agents.

The dailies have again taken a shot at the characterization of President Wilson in "The



*There is no big time—*

*Any time is the best time*

---

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At B. F. KEITH'S ROYAL, New York, this week

Moved from 4th to 6th after Monday opening

Next Week (Mar. 12)—Alhambra, New York

Passing Show of 1916" at the Garrick, even though certain portions of role were excised.

The Lida and Chicago Avenue theatres, formerly booked by the Webster agency, starts their new Association shows (via Walter Downie) March 12, playing five acts on the split basis.

New changes at the American have Ollie Cash as the new stage manager, succeeding Ed. Dutton. F. Van Schmidt has returned to the Wilson Avenue as electrician.

Roy D. Murphy is back in Chicago and is glad of it. Murphy has been in San Francisco looking over acts, but found little there for the Fuller Circuit in Australia.

American Hospital bulletin: Billy Rankin, receiving daily treatment; Isetta, operated upon for tonsillitis Monday and able to work this week.

Leon J. Beresniak, the Chicago theatrical attorney, has endowed a room in the American Theatrical Hospital (Chicago) which will bear the name of his mother, Sarah Kats Beresniak.

E. T. Lenihan, who has been suffering from a nervous breakdown, has resigned as stage manager of the Windsor. He has been succeeded by Ted Bryden, who was the property man.

The new Miller, Milwaukee, will open March 26. The house will be controlled by the Saxe Brothers, who operate a number of theatres nearby. The bookings will be supplied by Frank Q. Doyle on a split week basis.

Mile. Albertini is in Detroit, Mich., doctoring with a radium cure for the scars on her

face, received in a recent accident. She will be laid up about five months.

William Slattery, the Majestic, Cedar Rapids, manager, who writes his own press review of his vaudeville shows, was around the Association floor Monday lining up some new material for his house.

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By RADFORD and WHITING

## "SHE'S DIXIE ALL THE TIME" "DOWN HONOLULU WAY"

By BRYAN and TIERNEY

By BURKE, DEMPSEY and BURTNETT

## "HOW'S EVERY LITTLE THING IN DIXIE"

By YELLEN and GUMBLE

## "MAMMY'S LITTLE COAL BLACK ROSE" "THE WORLD BEGAN WHEN I MET YOU"

By EGAN and WHITING

By MURPHY and GUMBLE


## "WHOSE PRETTY BABY ARE YOU NOW" "JUST A WORD OF SYMPATHY"

By KAHN and VAN ALSTYNE


By KAHN and VAN ALSTYNE

## "BECAUSE YOU'RE IRISH"

By KAHN and VAN ALSTYNE



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3 Keaton, Herbert Lloyd, McAvoy and Brooks and  
others.  
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"The Girl Worth While" laid off here the  
first half and then went to LaFayette, Ind.,  
Thursday to resume its tour. In LaFayette  
Felix G. Rice will be tendered a dinner by  
the Elks, LaFayette being Felix's old home  
town. Rice is musical director with the show.

Tim Keebler is back at his usual haunts,  
having come in Sunday from the southwest.  
Tim is one of the Majestic's best little coun-  
tryside travelers. Print George also got in  
this week from another of his long jaunts in  
the interests of the Association.

The Jefferson, Goshen, Ind., managed by  
Robert Codd (theatre operated by the Allard  
office), started a four-act show this week  
(Thursday) booked by Glenn Burt, U. B. O.  
The house has been playing feature films and  
combinations. The opening show comprised  
"On the Veranda," James Howard (late of  
the Carlos Sebastian revue), Four Roses and  
Brown and Jackson.

The new Palace, Milwaukee, is running in  
apple-ple order again following its recent  
closing for three days owing to fire and water  
damage. The blaze had barely been ex-  
tinguished when 300 decorators were put to  
work repairing the damage to the walls,  
draperies and seats. In three days the house  
was all ready, although the management had  
to spend \$25,000 fixing up the damage.

Paul Goudron tacked on some new houses  
to his Association books, and among them is  
the Orpheum, Clinton, Ill., which Harry  
Leavitt attempted to make pay several months  
ago with pop vaudeville. Manny Newman has  
arranged to play a five-act show. Other  
houses include the Colonial, Grinnell, Ia.,  
starting March 9; Chandler, Macon, Ill., start-  
ing March 2; and Browne's Grand theatre,  
Concordia, Kan., opening March 13.

Adele Blood left Chicago Monday night.  
Hereafter during her vaudeville act she will  
use "Tama," a genuine Japanese chin dog,  
in the turn. "Tama" is valued at \$1,500.

Pinn & Helman have made several changes  
in their circuit house staffs lately. The most  
recent switch was that of Arthur Ebers,  
treasurer of the Majestic, Waterloo, Ia., for  
the past two years, to the Orpheum, Madison,  
Wis. The Madison treasurer was shifted to  
Waterloo.

The American Theatrical Hospital last week  
elected officers as follows: President, Judge  
Charles N. Goodnow (re-elected); (all others  
also re-elected); vice-president, Alfred Ham-  
burger; secretary (Miss) Lillian Cody; treas-  
urer, Judge John P. McGowry. The board of  
directors will comprise: Aaron J. Jones,  
George W. Sello, Edward Shayne, Fred C.  
Eberts, U. J. Herrmann, Joseph Hopp, J.  
Gernstein, E. J. Borre, Frank Warren. The  
annual Hospital benefit will take place at the  
Auditorium, May 13. The new hospital is re-  
ported as ready for occupancy within the next  
few weeks.

The Lakeside Hospital is taking an unusual

method to provide funds for the erection of  
an addition which is to hold 75 beds, several  
of which are to be endowed for actors' use.  
A film is to be made (a feature if possible)  
and sold to exhibitors through the usual ex-  
change machinery. Through Jake Sternard  
and others the various house managers have  
been prevailed upon to use their good offices  
in securing artists in current attractions to give  
their services gratis in the making of the film,  
and a number of actors have already agreed.  
The picture itself will not deal with the hospi-  
tal but will be a drama, the scenario for  
which is being written. The Lakeside authori-  
ties agree to take care of cases sent them  
upon recommendation of the Actors' Fund head  
here, and have offered to give the Fund ten  
per cent. of the proceeds if it will allow the  
film to be presented under Fund's auspices.

Among the first tab producers to book  
shows over the southern U. B. O. time is  
Boyle Woolfolk, who returned Sunday from  
New York. "The Girl Worth While" opens  
April 2 at Nashville for half a week and then  
goes to Birmingham. Then in turn the tab  
plays "split" with Atlanta and Macon, Jack-  
sonville and Savannah, and Knoxville and  
Chattanooga, with eastern time very likely  
following. "Sanity Fair" (Jack Trainor)  
starts April 9 at Nashville and plays six  
weeks southern time, finishing that territory  
at Norfolk May 19 and then going east. The  
Max Bloom "Sunnyside of Broadway" has  
seven weeks of southern time booked, open-  
ing May 7 in Nashville, and after finishing  
the south taking up the Wilmer & Vincent  
time. The Knute Erickson "He's in Again"  
company starts south May 14. For the first  
time since Woolfolk has been producing tab  
he has booked one on the Proctor time. His  
"Six Little Wives" company, now playing the  
Wilmer & Vincent houses, has time booked  
for both Troy and Albany, with subsequent  
New York time pending. The "Wives" plays  
the Orpheum, Allentown, Pa., next Monday,  
and the eastern U. B. O. bookers have al-  
ready indicated their intention of going there to see  
the tab before okaying it for the remainder of  
the eastern houses. Woolfolk will go on from  
here to meet Frank Vincent and Earl Sanders  
there.

**AUDITORIUM.—Actors' Fund Benefit, Fri-  
day afternoon.**

**BLACKSTONE** (Edwin Wappler, mgr.).—  
"The Lioness," fourth and final week. Mrs.  
Flake in "Erstwhile Susan" beginning Mon-  
day next.

**COHN'S GRAND** (Harry Ridings, mgr.).—  
"Turn to the Right," eighth week.

**COLONIAL** (Norman Fields, mgr.).—"In-  
tolerance" (film), 15th week.

**CHICAGO** (Louis Judah, mgr.).—"The  
Knife," Eugene Walter's new drama, second  
week.

**CORT** (U. J. Hermann, mgr.).—"Good  
Gracious Anabelle," opening Sunday night.

**COLUMBIA** (E. A. Woods, mgr.).—"The  
Rag Dolls of England," with Stone and Pil-  
lard (burlesque) (Columbia).

**ENGLEWOOD** (J. D. Whitehead, mgr.).—  
"Broadway Belles" (burlesque) (American).

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**GARRICK** (Sam Gerson, mgr.).—"Passing  
Show of 1918," second week.

**GAITY** (Robt. Schoencker, mgr.).—"A  
"American Burlesquers" (burlesque) (Ameri-  
can).

**HAYMARKET** (Art H. Moeller, mgr.).—"Win-  
ning Widows" (burlesque) (Columbia).

**ILLINOIS** (Rolia Timponi, mgr.).—"Sybil,"  
third and final week. "Chin Chin" starts Sun-  
day night, booked in for three weeks.

**NATIONAL** (John Barret, mgr.).—"Come  
Back to Erin" (International).

**OLYMPIC** (George Warren, mgr.).—"Potash  
and Perlmutter in Society," sixth week.

**POWERS** (Harry Powers, mgr.).—"The  
"Boomerang," 17th week.

**PRINCESSES** (Will Singer, mgr.).—"Fixing  
Sister," 11th week and last. "The Cinderella  
Man" opens Sunday night.

**STAR AND GARTER** (Wm. Roche, mgr.).—"Sporting  
Widows" (burlesque) (Columbia).

**STUDEBAKER** (Louis Jones, mgr.).—"Kel-  
lermann film, "A Daughter of the Gods," 11th  
and final week.

**IMPERIAL** (Will Spink, mgr.).—"Katsen-  
jammer Kids" (International).

**MAJESTIC** (Fred C. Eberts, mgr.; agent,  
Orpheum).—Interest in this week's bill cen-  
ters on the return of Jack Norworth after  
three years away. Norworth appears to have  
taken on considerable baggage about the audi-  
ence seemed glad to see him again and be-  
stowed hearty appreciation upon each num-  
ber. Norworth didn't tarry long with any  
of the old stuff and hewed close to the new  
numbers, several being noticeably Norworth-  
esque. He's a good salesman and peddles each  
number in the typical American style that  
will always be Norworth's. He worked 24  
minutes and could have remained intermi-  
nably had he cared to go after the "re-  
quest" numbers. However, what he offered  
was rendered in good voice and in the manner  
expected. The continuation of the Mrs. Ver-  
non Castle film again upset program preced-  
ings, the film closing the show, with Milo?  
just ahead. No spot for Milo, but he made  
the best of it and did well, considering the  
disadvantage. While Norworth headlined and  
copped the singing hit it remained for Bert  
Savoy and Jay Brennan, fourth position, to  
corral one of the biggest comedy hits imagin-  
able. These men have added considerably to  
their dialog, and all of the patter bits were  
laugh getters. Savoy and Brennan's  
big hit when they played Chicago before, but  
they were even a bigger success in creating  
laughter this time. The boy doing the female  
impersonation sported a new outfit which to  
all appearances cost him regular money. The  
show was opened by The Recital, which  
included Modesta Montenegro, violinist,  
Adelaide Zardozzi, pianist, and Greta Spencer  
soprano. The trio worked hard to please and  
displayed a combination of musical knowledge  
and expertise in their respective lines that  
won substantial applause. Marie Fitzgibbon  
was "No. 2," being well received with her  
dialect stories. Good entertainer. Tate's  
"Fishing" was enjoyed, the farcical situations  
of the amateur fishermen affording the Eng-  
lish coterie of entertainers ample opportunity  
to stage some dandy fun. The setting de-  
tails were also an important asset. Follow-  
ing Savoy's and Brennan's laughing hit ap-  
peared Joe Fenton and Co. in serial agility  
that should have been in the closing spot or  
opening the show. The trio still using the  
fast run to the footlights to receive applau-  
se after each trick. Next appeared Norworth  
and then Florence Moore and Brother Frank,  
who offered the same act as at the Palace re-  
cently. Miss Moore's funniness were accepted  
with laughter and applause. After Milo ap-

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boarded the eighth episode of the "Patricia" serial.

McVICKER'S (Jones, Linick & Schaefer, mgrs.; agent, Loew).—One act bogged the Monday show. It was sufficiently long enough to enable the management to discard a few acts if necessary as far as consuming time and offering entertainment were concerned. The act was the 1917 edition of Joe Wood's "Junior Review," playing this winter under the title of "The Mimic World." Little remains of the revue but the Oscar Hammerstein impersonation and the Hudson Sisters. There is a new "prop" in the person of Seymour Felix. He never worked harder, and gets a strenuous workout. Felix makes a big success of it whether singing, dancing or exchanging patter with the big fellow doing the Hammerstein character. Gone are the Gordon Brothers and other principals, but Felix fills in the breach most acceptably. "Mimic World" starts out with a "flash" that makes it resemble a \$2 musical show when 18 girls go through an opening chorus number on a par with some of the bigger traveling outfits. The girls not only looked well but showed a combined vocal strength above the ordinary for a vaudeville chorus. It seemed a pity that the entire chorus wasn't seen more, but perhaps that was prevented. Too much time was taken up in "announcements" by "Hammerstein" and with several "impressions," unnecessary. Several of the girls have fine voices, and the two who did the Courteney Sisters "bit" were very well received. The Hudson Sisters have improved since last in Chicago. They work like Trojans and show ability. The act ran more than an hour and gave big satisfaction to an audience which packed the big house around 1 o'clock. Numerically it's the biggest girl act that has ever played McVicker's, and the girls individually and by pairs display more talent than usually in similar feminine displays. The act has been a nucleus for tabloid presentation and with the proper arrangement would whirl through the Association houses for returns. Joe Flynn, monologist, was on just ahead and proved the older the gags the better they seem to go. With several parodies plainly understood Flynn's bit was never questioned. Leonard and Dempsey, preceding Flynn, had a quiet

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opening, but showed strength when the woman got into dapper clothes of men's make and offered a souce bit. Their talk scored as a whole. The Clark Sisters appeared early and thereby saved themselves from falling from applause grace had they been programmed after and nearer the "big girl act." The girls work well together and offer some harmony at the piano that was applauded. Burns and Stanley, just ahead of the Clarks, with dancing, registered favorably. Santucci was on too early to catch the plaudits. He got along as well as could be expected in the position at the first show Monday. Mantell's Mannikins opened and held attention. Lazier and Worth showed up to play the first show but their baggage was delayed and it was not until later in the afternoon they appeared.

PALACE (Ross Behne, mgr.; agent, Orpheum).—On paper the show was not impressive, for the bill held three single women: Fay Templeton, Anna Chandler and Ethel McDonough—but in its playing it was true to Palace form, and in fact was more pleasing than usual, there being no conflict among the single turns mentioned. The house was capacity Monday night and not one act but did not win more than ordinary appreciation. To Miss Templeton in the headline position goes full credit for the hit of the

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evening. Still possessed in a large measure of that throaty, resonant voice that placed her in the lights and hearts of theatricaldom years ago, she again sang her way into applause-rattling favor. Julius Tannen followed her in sixth position, and it was soft for Julius. Digby Bell with his homely farce, "Mind Your Own Business," was safely placed in the seventh spot and there earned three or four curtains, the good material ahead of him lending a kind of support. Miss Chandler, allotted the next to closing job, not only handled the position expertly, but won encores, the house insisting on having a second one. Another bright spot was afforded by Wood and Wyde in the hilarious "Oat All Right." Frank Orth in writing the act accomplished a smooth piece of work in the continuity of dialog, lyrics and subdued music. Captain Anson and Daughters were favorites, anything they did being applauded, proving that "Pop's" feats on the baseball diamond have endeared him in the hearts of his native Chicagoans. At that his stage appearance shows that "Pop" is still there with the kick. Miss McDonough was on second in an early starting show, but there she did exceptionally. Perhaps her best number was a well framed melody of old and new songs, which won her several bows. To be classed as one of the most unusual acrobatic turns is that of the Three Johns. They closed the show with a short, fast, thrilling exhibition. Weston and Clark opened the bill with a classy song and dance routine, gaining applause not frequently accorded that spot. RIALTO (Harry Earl, mgr.; agent, Loew-Doyle).—The bill this week is fully up to the average here, if not a bit better, and Monday afternoon was running quite smooth-



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ly. Rialto audiences seem to be always large in the matter of attendance, yet they rarely accord any act a hit, in its generally accepted sense. None won that mark Monday, but several acts succeeded in awakening some semblance of genuine applause. Zeno and Mandel, well known hereabouts, made favorites of themselves, gaining as much appreciation as anything in the show. A bright line of talk, several songs well given and a whole lot of strumming instruments, turned the trick. Senator Francis Murphy aired his political monolog in next to closing spot, with results which brought him to the fore. Pippax and Palo, comedy acrobatic team (framed along the lines of the old Rice and Prevost turn), also brought laughter and good applause. The acrobat effects a double somersault from the ground, claiming to be the only man now doing the trick. A girl act which closed the show is styled "Betting Bettys," holding a short race, there being but two principals (both men), with the usual chorus. The dressing is good and the girls show to advantage in the dance, which might be lengthened. The act is not exceptional, but fitted in nicely. Jessie Shireley & Co. in a playlet that was too long did fairly nevertheless. The Three Fishers, contortionists, opened the show well, but Frankie Kelsey, following them, was successful only in a mild way. Also on the bill were Jack and Ed Smith and Gabby—the latter a ventriloquist.

ACADEMY (Joe Pilgrim, mgr.; agent, W. V. M. A.).—There is small chance of any of the new offerings in last week's tall end bill ever starting anything in the bigger of the split week houses—should they reach that far. Lack of material in the reason in several instances, and this was pronounced because of the flashes of ability. A new girl act, known as "Echoes of Broadway," has only a fair chance. It has six choristers and three principals, two of whom are girls, and on the whole is costumed well enough. It isn't a "miniature musical comedy," as billed, but merely a succession of numbers. The best work was done by one of the girl leads, and she, with the male member of the troupe, showed something in a dancing way. The efforts of the Monte Carlo Sextet, which is a mixed quartet and two instrumentalists, with operatic selections, went bigger than anything on the bill. But as there were plenty of Italian native sons present, it is doubtful if the act can get anything like the same results elsewhere. Everett and White, lately from the east, have a rather good routine for pop time with "nut stuff" and acrobatics in one. The girl of the team has an odd bit—that of a Chaplin impersonation in tights. Henry and Moore did only fair with songs and dances, not well arranged. Strong and Douglas, with a mixture of Scotch and blackface, might do better with different material.

WINDSOR (D. L. Swartz, mgr.; agent, W.

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V. M. A.).—Grace Emmett and Co. in the vaudevilized version of "Mrs. Murphy's Second Husband" was the top-line attraction for last week's last half show. Miss Emmett was quite hoarse, but provided a jolly interlude with the help of three supporting players. The new husband is played by the very thin Victor Herndon. Another feature of the show was capably supplied by Emily Darrel, assisted by Ford Hanford, in "Late for Rehearsal," with its classy burnt cork finish. They wanted more of this pair, who scored. White's Comedy Circus, with its "high school" mule and leaping greyhounds, gave the five-act bill an excellent closing turn. Frick and Adair, a straight singing act, were particularly well received. The woman has a most pleasing voice, and it seems certain a solo number from her would get more than the man, who has one song alone. Davis and Kitty with a tricky routine that included nut comedy, juggling and a finish on brasses, gave a good start to a well liked show.

VICTORIA (Harry Blaudin, mgr.; agent, Matthews).—They must like scrappers up Belmont avenue way. Two weeks ago Bat Nelson, the once "durable Dane," projected his beautified countenance on the scene and prattled things ament his early career in the manner of other "knights of the padded gloves" before him. Another Dane in the blond person of Ever Hammer was the feature of last week's "last half" bill. Ever is said to have received a newspaper sensation over Freddy Welch in Milwaukee that gave

him the right apparently to seek some easy theatrical money. Ever didn't do as well as Bat at the Victoria, although he didn't talk in his favor. He boxed three nearly-one-minute rounds with a sparring partner and let it go at that. The rest of the bill was not strong, but Bertram and Wolf, a "sister act," showed signs of arriving. Hilda Hollstrom, though working with a poor straight man, got plenty of laughs with her Swedish expressions, there seeming to be any number of persons of Swedish extraction in the house. Billy and Ada White pleased with an eccentric dancing routine. But Dysc and Ban, appearing in the make-up of a two-headed policeman, fell rather flat. Jonathan, a monologist cartoonist, drew better than he talked.

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Claude Gillingwater and the Misses Campbell share headline honors at

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the Orpheum this week. The Gillingwater sketch, "The Frame-Up," with Julie Herne as leading woman, made a decided impression. The Campbell girls found the audience responsive. Pat Barrett, with songs, liked. Walter Weems replaced Frank Wilson, scoring in the opening spot. Owing to the pretentiousness of last week's bill four of the feature acts were retained, including Dorothy Jardon with new songs, which succeeded in again placing that young woman in the high esteem of the Orpheumites. Tempest and Sunshine, Flanagan and Edwards, and the Morgan Dancers all secured good returns.


**PANTAGES.**—Bob Fitzsimmons and his son headlining attracted big business and in addition scored. "Mr. Chaser," a girl act headed by George Leonard, held attention. Anthony and Mack, laughing success. Sol and Leslie Burns, well received. Haw and Moey, a Chinese singing and dancing act, liked. Mahoney and Auburn opened the show in snappy style.

**EMPRESS.**—Mispah Selbina opened nicely. Belle Barchus, pleased. Three Aeroplane Girls, passed. Weber and Wilson Revue, mediocre. Hall and Peck, fair. Mike Bernard Saxet closed the show big. Metropole Four, scored.

**CORT** (Homer F. Curran, mgr.).—"The Blue Paradise" (1st week).

**COLUMBIA** (Gottlieb and Marx, mgrs.).—Rose Stahl in "Our Mrs. McChesney" (2nd week).

**ALCAZAR** (Belasco and Mayen, mgrs.).—Kob and Dill in "High Cost of Loving" (2nd week).



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Dick Marshall is at present in Seattle, looking after "The Daughter of the Gods" during its run there.

Dick Marshall is ahead of the first road show of the "Eyes of the World," now playing up north.

The Orpheum posted a sign upon the stage last week calling attention to the smokers to refrain from smoking until the performance of Dorothy Jordan was concluded.

Kolb and Dill, appearing in "The High Cost of Loving," opened Feb. 26 to tremendous

business which appears to be holding up, and, according to the advance sale, will reap a harvest financially for them. It seems as though they have returned to their good standing with the local public, notwithstanding they have been missing a good length of time, due to appearing in pictures. They were treated nicely in the reviews, and easily lived up to all the advance press work put over on the strength of the excellent performance being given by them.

Ed Milne returned from his southern trip of the Pantages circuit, returning again to his northern station.

Sam Levin has leased the Regent, San Mateo, where he intends installing a picture policy and may in time show vaudeville. H. H. Owens, owner of the property, leased the property to him, with an option to buy upon which Levin may act. He now has the Haight, Victoria and Valencia theatres in town. The former two play pictures, while the latter plays vaudeville three days, the theatre being rented upon special occasions the remainder of the week. Boxing matches have taken up one night already.

Damages amounting to \$50,000 were asked for last week by George P. Hatterly, a local musician, from the Board of Supervisors for injuries alleged to have been sustained by

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falling from a street car, through a gate accidentally left open which should have been locked. He claims it has affected his hearing and he cannot continue playing the violin.

**PRINCESS.**—An exceptionally pleasing bill of four turns gave entire satisfaction to a huge holiday gathering, and played itself into one of the best small time bills seen around in some time. Kane and Odon scored the large sized hit of the evening with a snappy routine of talk and singing numbers. They looked immense and had considerable in their favor before offering their wares. To further help they possess a nice appearance backed with a pleasing delivery. While the male member is crippled he manages to keep that under cover until the final number, when he departs. A good deal of ad libbing makes up the greater portion of the talk, which generally comes between the double singing numbers. While partly catching in a way, it was a bit too deep for this audience, although those "gags" landing nowhere could just as well stand a little cutting. The turn looks entirely too clean to be spoiled through the efforts to secure a couple of snickers with some suggestive "gags," and for that reason it might be best to do away with them altogether. The remainder of the fly talk should prove more acceptable to a better class audience. Scott and Annetta closed the show with some lifting feats and muscle displays, pulling down a good bit with his final trick when lifting the woman from the floor on one arm while lying on his back. They looked well from front, and combined with some snappy work of hand to hand balancing, they closed well. Milano and Dell opened the show with a musical offering consisting of a harp and mandolin. They might rearrange their entire routine immediately, the series of song numbers now being utilized sounding far too old to derive anything worth while from them. The woman might get herself down to the mandolin a bit more and endeavor to display more stage workmanship than she does now. The turn

shows possibilities of being made into a dandy musical act, and when the material is properly looked after they should find things easier, although they gave the show a flying start here by gaining some solid applause. Dave King followed with a couple of songs and hard shoe dances, faring exceptionally well considering the ingredients of his routine. King needs to brush up his wardrobe and the idea for the return without the coat is probably a method all his own, for occasionally King displays a bit of feminine power. Then the gallery even got after him. Undoubtedly King has great faith in his voice carrying him across, although without a doubt the dancing is his main stock in trade. While not being extraordinary in that line, he might just as well return immediately to the rank and file of the chorus, where he probably heralded from. If he intends continuing in vaudeville, he might change things around properly, dropping that imitation and a couple of other numbers, inserting

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BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—House is now using pictures exclusively, with billboard advertising bringing direct results.

BOWDOIN (Al. Somerby, mgr.; agent, U. B. O.).—Big gross and fair act. One of the White Rat picketed houses.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Good.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop. Excellent.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Daily release of first run pictures going well.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Business satisfactory, despite concentration of picketing on this house by the White Rats.

GORDON'S OLYMPIA (Frank Hookall, mgr.).—Pop and pictures. Good. Picketing continuing.

PARK (Thomas D. Soriero, mgr.).—Pictures. Well advertised. Good.

MAJESTIC (E. D. Smith, mgr.).—Eighth week of Kellermann's "Daughter of the Gods." Still pulling strong.

SHUBERT (E. D. Smith, mgr.).—"Flora Bella" opened Monday night strong.

PLYMOUTH (E. D. Smith, mgr.).—Guy Bates Post in "The Masquerader" opened to big house Monday night and should clean up, as Boston is ripe for a modern drama. This house is coming back strong under the Shubert management, and Faversham and Crossman in "Getting Married" broke the house record for the season in their fortnight here that closed last Saturday night.

VILBUR (E. D. Smith, mgr.).—"The Blue Paradise" on its second month. Good.

PARK SQUARE (Fred E. Wright, mgr.).—"Fair and Warmer" is on its fifth week to corking business, with seats selling three weeks in advance. Will undoubtedly put the year's sheet far on the right side.

COLONIAL (Charles J. Rich, mgr.).—"Boys Will Be Boys" opened Monday night. Well received.

HOLLIS (Charles J. Rich, mgr.).—Last

some fresh material and then coming in with his dancing for the big finish. In fact, he shows up well enough to make an ideal partner in a two act.

## BOSTON.

By LEO LIBBY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Ruth St. Denis with Ted Shawn staged an act that is even better than their last showing here, and topped a bright bill with little trouble. Herbert's Animal Act opened fair; the Derkin Girls did not go strong; Paul McCarty and Elsie Faye went well; Max G. Cooper and Irene Ricardo woke the hill up with a bang, the woman proving a riot; "Peacock Alley," clever tab written by Lewis A. Brown, formerly a Boston editor, went big. Brown's name being featured and drawing strong locally; Hans Wilson and Steve and Leiner McNally, did well; Rockwell and Wood, closed strong. Eighth episode of "Patria" held the house fairly well, although there is a falling off in interest.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Big bills are more than offsetting the effects of the White Rat pickets. Last week's bill has been characterized as the best small time bill seen here this season.

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week of Julia Arthur in "Seremonda," which has done a surprising business here. Next week brings "A Tailor-Made Man."

TREMONT (John B. Schoeffel, mgr.).—"Miss Springtime" on its third month here. Still going well.

BOSTON O. H. (Lawrence McCarty, mgr.).—"The Love Mill," which now has Ralph Hers in the cast, opened Monday for an indefinite engagement, having been forced out of the Colonial by "Boys Will Be Boys."

CASTLE SQUARE (John Craig, mgr.).—Third consecutive week of "A Fool There Was" (International), with William Courtleigh, "Hans and Fritz" next week.

COPLLEY (George H. Patten, mgr.).—The Henry Jewett English Players will play all matinees for the next three weeks, the French Players having taken the house evenings, playing to a \$2 top to a select audience. Jewett is using "The Silver Box" this week and next week will produce "The Liar." The change will give the stock company a little rest, as it has been traveling at top speed all season and has built up a following that contains much of John Craig's former stock patronage.

CASINO (Charles Waldron, mgr.).—Reeve's "Beauty Show," Big.

GAITY (Charles Batcheller, mgr.).—Billy Watson's Show. Good.

HOWARD (George E. Lothrop, mgr.).—"Auto Girls," with house bill.

## BUFFALO.

By W. B. STEPHAN.

SHEA'S (Henry Carr, mgr.).—"Four Husbands" headlining, clever musical comedy; James C. Morton Co., featured, big hit; Carlisle & Romer, pleasing; Arthur Deagon, well applauded; Wolf & Stewart, clever; Bennee & Baird, do well; "Patria."

LYRIC (C. Lou Snyder, mgr.).—Features headliner, "Merry Married Husbands," doing nicely; True S. James & Co., good; Wilson &

Mack, good; Chas. & Madeline Dunbar, well liked; Piccolo Midgots, clever; pictures.

OLYMPIC (Bruce Fowler, mgr.).—Henrietta DeSerris' Models headlining successfully; Spissell Bros & Mack, billed big; The Turpins, do well; Maria & Dan Solimine, good; Thorndyke & Danes, good; pictures.

ACADEMY (Jules Michael, mgr.).—First half headed by "The Quaker Girl," exceptionally good; Wheeler Trio, nicely; Gilbert Girard, clever; Browning & Manning, entertaining; Lenox Bros., fair.

GAYETY (Chas. Taylor, mgr.).—"Globe Trotters," capacity business; classy attraction.

GARDEN (Wm. Graham, mgr.).—House stock, "The Girls from Reno," first class production.

TECK (John Oshel, mgr.).—The San Carlo Opera Co. in varied program, well received.

STAR (P. C. Cornell, mgr.).—"Stop! Look! Listen!" heartily welcomed. Following, "His Bridal Night."

MAJESTIC (Chas. Lawrence, mgr.).—Rose Melville in "Sis Hopkins," as well as ever. This production following up several musical comedies which appeared here in the past few weeks and doing a record business.

Chas. Lawrence of the Majestic is on the sick list.

An unusual number of acts appeared in street clothes the first part of the week in some of the local houses, owing to the baggage and freight tie-ups caused by the heavy storms.

## JACKSONVILLE.

By Billy Boyd.

ARCADE (Jesse Clarke, mgr.).—Vaudeville. Week 26, Erna Antonio Trio, Brennan and Powell Sherman and Uttry, Al Herman, Marie's Cockatoos. Last half, Frank LeDent, Schoen and Mayne, "Prosperity," Lee Beers, Duffy and Daisy. Business very good.



# FOUND—A NEW BIG TIME ACT!

Declared by PRESS and PUBLIC to be one of the  
HITS at the ORPHEUM THEATRE, Des Moines.  
PALACE THEATRE, CHICAGO, week Feb. 26, and also did well, thank you.

## ARTHUR SILBER AND EVA NORTH

### "Bashfulology"

Over at the Orpheum this week there is a little surprise in store for the patrons of vaudeville. It is Silber and North, a bashful man and a winsome maid, who make this week's bill a thing of vaudeville joy. There are other acts on the bill, of course. One notices this as the program stretches along its merry unfolding. But it is Silber and North that one remembers afterwards. For this team learned its vaudeville manners in a school that turns out altogether too few graduates—the school that teaches that the first principle that refinement, good breeding and the ability to please without songs and dialogue that offend is, after all, the essential of the real "hit" with the audience. It is a splendid bill for this week's showing, but the audience will thank the booking agent most heartily for the coming of Silber and North.

Arthur Silber and Eva North, calling their skit "Bashfulology," were not billed as features of the show, but before they left the stage they had proven themselves of headline calibre and had so won their audience that it was with difficulty they were able to get away at all. FUN, REAL FUN, CLEAN FUN, AND LOTS OF IT, marked the act which occupies a unique place in monologues. Miss North is pretty as well as talented and wears some handsome gowns.

Arthur Silber, artistically awkward, and Eva North, gracefully nonchalant, are seen in a skit—"Bashfulology"—and as they might say it we are right glad to see them and try to hear them. It is hard to hear Silber for looking at him and hard to look at him for laughing. Miss North does not need more attention than looking at to qualify. One can hardly blame Silber for acting crazy over her. We hope his suit prospers.

"Bashfulology"—that's the way the act is listed on the program. Silber and North are the two names that are modestly given for the man and woman that put the act across. Maybe it is our fault that we have not heard of this particular team before. Anyway, last night we were mighty glad to make their acquaintance—so, too, judging from the roars of laughter, were the folks who saw the initial performance of the show. Silber—or maybe it's North—is a real comedian. The act itself is a scream. If you were there and didn't laugh—well, you'd better go to see the doctor for what ails you, that's all.

### WHAT THE CRITICS SAID

REPUBLIC (Whitehead, mgr.).—Pictures, good business.  
IMPERIAL (Sparks, mgr.).—Pictures and songs, big business.  
SAVOY (Oliver, mgr.).—Pictures.  
RIALTO.—Feature pictures, doing nicely.

The Orpheum has closed forever, after a few weeks' attempt to produce popular plays by a ten-people stock company. The building and lease have been bought and an apartment house will occupy the present site. This house was built many years ago and was at one time the most popular theatre in the city. It was occupied last season with Keith's vaudeville. The new Arcade theatre has taken over the vaudeville.

The Casino, a five-cent picture house, was entered a fortnight ago by thieves. Cash register was found broken open and five reels of pictures wrapped in an old overcoat were found in a nearby alley. Nothing taken.

The Regal Photoplayers commence work today on their new picture "Environment," and have secured stage space at the Kiuto studios.

Larry Williams, chief cinematographer for the Famous Players Co. here, declares to be once again in the old town of Jacksonville is a pleasure. Larry is Mary Pickford's favorite cameraman.

Viola Dana, after completing scenes in a forthcoming release with her company of Rolfe-Metro Players, sailed for New York. When seen prior to her departure, Miss Dana declared her visit to Jacksonville had been most pleasant, and that she hoped her next picture will call for Florida atmosphere.

Jacksonville and its tourists are being entertained by two street carnivals.

### LOS ANGELES.

By GUY FRICK.

Mrs. Pearl M. Elwell, an actress, has filed divorce suit against Arthur T. Elwell of Chicago, naming another actress named "Clara," and producing several love letters of endearing tone.

Waldemar Young, formerly a dramatic critic of San Francisco, is here writing scenarios for Universal.

William C. Carroll, an old-time actor, has come here to live. He has been in the movies several years and now has a wife and child.

George Clayton is back at the Burbank again, as treasurer.

Oliver Morosco, soon expected here from New York, is planning several new productions at the Morosco theatre.

Stentor Curry, the Yosemite "hello" marvel, will close his free travel pictures at Walker's Auditorium next week. The films have been showing several weeks.

Giovanni Zenatello and Maria Gay, both with the Boston Grand Opera company, now playing here, are known as the newlyweds. They were married only recently and their associates claim their's is a real honest-to-goodness happy stage romance.

Mrs. Ruth E. Greenwalt, known on the screen as Ruth Handforth, won a divorce in Judge Wood's court on the ground of non-support. Greenwalt is at present in Savannah, Ill., and did not contest.

"A Hot Time in Hawaii," given at Labor Temple by the local labor organizations, has "cleaned up" since the carnival began a week ago. There are some 40 separate attractions and each concessionaire reports good business. Everything is ten cents, with roulette wheels to get the loose change.

Mrs. Maud Ray, a musician, has asked the court to free her from Luther E. Wray.

John B. Browne, recently returned on sick leave from the British Ambulance service in the war zone, is staging a big society carnival here.

Eddie Milne has returned to Seattle.

Vic Leighton, until recently general booking manager for A. H. Woods, has moved here. His wife and children came along and they are waiting for their furniture to arrive from New York before taking a permanent bungalow.

William H. Crane will give the premiere of his new play in Oakland instead of Los Angeles, according to present plans. K. and E. and B. C. Whitney are interested.

John Blackwood has completed another play. Where is a producer?

Douglas MacLean is having a vacation from the Morocco this week and is burning up gasoline at 20 cents per.

Jim Scott, the White Sox pitcher, is in town. It is rumored Scott is engaged to marry one of the Cook Sisters, who were at Pantages last week.

Eddie Milne returned to Seattle via Salt Lake.

Frank Egan threatens to reopen the Little theatre.

Richard Ordynski has gone East.

Mary Baker has rejoined the Burbank company.

Melville and Milne are booked over the Pantages circuit. They are local people and have a clever vocal act.

### NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Chas. E. Bray, southern rep.).—"The Forest Fire" current attraction with house being bathed in a beautiful red glow, attracting attention for two blocks. The big act is pleasing through its thrills and excellent manipulation. Dugan and Raymond earn second honors. The remainder comprises Blisset and Scott, Demarest and Collette, Al and Fanny Steadman and Kenney and Hoills.

TULANE (T. C. Campbell, mgr.).—"His Brother's Keeper" (Robert Edeson).

CRESCENT (T. C. Campbell, mgr.).—Dark.

LAFAYETTE (D. L. Cornelius, mgr.).—Pictures.

LYRIC (Law Rose, mgr.).—Dark.

ALAMO (Will Guerlinger, mgr.).—Jimmie Brown's Revue.

Lillian Franklin and Arthur Hill are at the Rathskeller.

The Crescent will be dark again next week. "Potash and Perlmutter" has been booked in at the Tulane by Manager Campbell.

The Lyric is offering prize fights twice weekly during the Lenten period.

The Josiah Pearce offices have been removed from the Trionon theatre to the Tudor.

The new Strand, now in construction at Baronne and Gravier streets, is not expected to open until about May 1.

Lea Herrick's revue, in the Gruenwald hotel's "Cave," sailed by steamer for New York.

The Hippodrome is to have a Sportsmen's Show. Tom Campbell is attending to the details.

Louis Robie, the burlesque manager, is here, accompanied by Mrs. Robie. Robie was born in New Orleans, and in his youth was an altar boy at St. Patrick's Church. He was educated for the priesthood, but drifted into the show business.

### PHILADELPHIA, PA.

By JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—Whether or not the new act being presented by Evelyn Nesbit and Jack Clifford is what is expected of her by those who come to see her, the

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fact remains she is one of vaudeville's best drawing cards, for there was a turnaway at this house Monday afternoon, something unusual, although the business here is something remarkable. There is one glaring fault with the Nesbit Clifford act, and that is it drags all the way. Miss Nesbit really surprises with the way she has improved as a vocaliste and gives the act a nice start with her song, but with pretty staging, especially good lighting and the general equipment of the whole production being beyond criticism, there is absolutely no reason for them dragging in the monkey bit. It is slow, uninteresting and not overly well done. The dancing finish helped to relieve the depression caused by the monkey scene, which may be introduced to show that Evelyn can read lines, but another dance number would have been much better. There was plenty of comedy and music surrounding the featured headliner and after a lot of it had been seen Lydell and Higgins put over a good sized laughing and applause bit with their rural comedy sketch entitled "A Friend of Father's." They should work into a successful vaudeville turn. At present they are drawing it out a little too long, so that the effect of the dancing finish is almost lost. The ballad Higgins is using could also be changed with better results, but they have the makings of a very good comedy skit and it scored solidly here. Gallagher and Lewis are a new combination here, with a girl act called "My Friend the Judge." Gallagher, as usual, assumes a "dressy straight" role, while Lewis gets pretty close to the character he has done so often in burlesque, excepting the rope whisks. There are two girls and a man used, one of the girls doing a vocal number. Most of the material used has been done by Lewis in burlesque and some of it made the Chestnut Street crowd laugh, but the act needs overhauling to hold its end up among acts of this kind. A rather surprising hit was registered by William Sisto, billed as "The Italian Statesman." Doing a monolog in broken Italian is in itself a novelty for vaudeville and Sisto works very hard to get his stuff over. The Monday audience here—a notoriously hard one—liked the Italian very much and his encore bit with the harmonica, which he plays very well, earned him extra applause. Another very well liked number was that of Will J. Ward and His Five Symphony Girls. They have a series of songs and piano bits which hit a high mark of favor. Each of the girls is given a chance to do something in the way of songs and dancing and Ward just does enough himself to stand out as the principal. The act was a big hit and earned all it received. The absence of Florrie Miller, a Philadelphia girl, who was forced to cancel owing to illness, left quite a vacant spot in the bill and caused a shifting of the show. The Five Belmonts, or Koners Brothers, as announced from the stage, opened the show with their hoop juggling and diabolic spinning, and Those French Girls were moved down to close

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the vaudeville portion of the bill, where they put a nice finishing touch to the show. The girls work with plenty of ginger, and while they are not doing so much of the strenuous stuff, there is lots of snap and show to their offering. The Musical Johnstons did nicely with their xylophone numbers in an early spot. The "Patria" picture had plenty of color in the "Red Night" episode and seems to hold as much interest as ever, without earning many laurels for improvement.

**ALLEGHENY** (Joseph Cohen, mgr.)—"Melting Millions," the film with George Walsh featured, is featured this week, surrounded with the following vaudeville: B. A. Rolfe's "Colonial Days," "Mammy Janny's Birthday," Knapp and Cannell, El. Farrell and Co. in "Who's Who?" Willie Weston.

**NIXON** (F. G. Nixon-Nirdlinger, mgr.)—"The Swarts Bros., Margaret Fields and Co., James O'Mally, Five Belmonts, the Saxonsians, film feature, June Caprice in "A Child of the Wild."

**KEYSTONE** (M. W. Taylor, mgr.)—Frank Milton and DeLong Sisters, Gordon and Rice, Leonard and Willard, Billy C. Welp, Irene Cassini and Co., Force and Williams, Elsie La Bergere, Francis X. Bushman in "A Clew from Klondyke" is the film feature.

**BROADWAY** (Joseph Cohen, mgr.)—Sherman, Foxworth and Co. in "The Little Girl of the First Half," Others, Barry Riley and Co., Dunbar and Turner, Heider and Barry, Espe and Dutton, and film "A Child of the Wilds," with June Caprice. Genaro and Gould, Mona Hungerford and Co., Morris and Allen, Holden and Grant, and feature film.

**COLONIAL** (H. A. Smith, mgr.)—Wilmer Walter, formerly a popular stock actor in this city, is appearing with Alice Parke Warren, William Currie and C. Davison Clark in a farce called "The Late Van Camp." The other acts include Melody Four, Phina and Her Picks, Rianon, Kenny and LaFrance, Claudia Coleman, Wartenburg Bros., and the film head "Melting Millions."

**NIXON'S GRAND** O. H. (W. D. Wegefarth, mgr.)—"Maid of Philly," a big girl act composed of local talent, headlines this week. Others, Jolly, Frances and Wild, Baby Helen, The Yaltos, Skipper and Kastrupp, Roeder and Bean, and motion pictures.

**WILLIAM PENN** (G. Metzger, mgr.)—First half, Bostock's Riding School, Seven Entertainers, Arthur Stone and Marion Hayes in "Green Goods," Lillian Marley and McCarty Sisters; photoplay feature, Robert Harmon in "The Bad Boy." Second half "The Stampede Riders" in a big wild west show, with a number of specialties introduced, is the big feature.

**CROSS KEYS** (Sabloskey & McGurk, mgrs.)—First half: "Town Hall Frolics," Hopkins, Axtell and Co., Carson and Willard, Burns and Gold, Greater Comedy Four, Prudent and Gist. Second half: Little Caruso and Co. in "A Night in Venice," Diana's Models, Wait and See, Jones and Barry in "The Wanderer," Cook and Sylvia, and Ben Smith.

**GLOBE** (Sabloskey & McGurk, mgrs.)—

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 PROF. COPIES FOR RECENT PROGRAM  
 WILL ROSSITER "The Chicago Publisher"  
 71 W. Randolph St., CHICAGO, ILL. from Coast to Coast--that's the answer

"From Coney Island to the North Pole," a musical tabloid, headlines; Olga Mishka and Co., Madie DeLong, J. Edward Lewis and Co., Ash and Shaw in "The Mosquito Trust," William Morrow and Co. in "At the Cross Roads," Pisano and Bingham, Dunham-Edwards Trio, Lola Sellina and Co., LaBelle Carmen Trio. Motion pictures.

#### SEATTLE.

MOORE.—25, 7-9, Boston Grand Opera 10, Codman Princess Tsianini concert.

METROPOLITAN.—25-3, "The Argonauts" film did well. "The House of Glass" next.

ORPHEUM.—Week of Feb. 24, anniversary week, Wilkes' Players "Within the Law," to good patronage.

OAK.—24th week of Monte Carter Musical Comedy engagement in "Iszy's in the Alps." Good business.

COLONIAL.—Parson's musical comedy company and film.

LYRIC.—Musical comedy and vaudeville.

TIVOLI.—Reopened 24th under management of Henry Lubelski with musical comedy and pictures. Personnel of cast later.

ALHAMBRA (Orpheum, vaudeville).—Week of 24th Low Dockstader, Rita Mario's orchestra, Geo. Kelly & Co. joint headliners, each a success. Natalie Aut featured musical offering of exceptional merit, Durbylle, novel

offering. Moore, Gardiner & Rose, rapid fire comedy. Everett's monkeys, well trained. Good business.

PANTAGES.—Harry Langdon headlines high class comedy skit. Act beautiful, fine posing. Elizabeth Otto, good; Kline Bros., laughs. Feeley & McCloud, agile steppers. Capacity business.

PALACEHIP.—"Caught," clever playlet, heads good show. Burt Earle Kelly & Rowe good, Ben Light and Corrine Anderson, Sebastian Murill, skill. The Melvilles, artistic posing.

COLISEUM.—"The Tiger Woman," film, good patronage.

LIBERTY.—"20,000 Leagues," film, drawing capacity business.

CLEMMER.—"The Girl Philippi," film, doing well.

STRAND.—"The Gentle Intruder," film, good business.

MISSION.—"One Touch of Sin," good.

REX.—Return engagement of "The World and the Woman," again proving fine drawing card.

The Sullivan & Considine Corp. filed a voluntary petition in bankruptcy here last week.

Liabilities are given at \$582,066.05; assets at \$234,187.50. Claims due the corporation are said to amount to \$558,446.05. The estate of the late Timothy Sullivan the chief creditor. John W. Considine resides in Seattle.

Chas. Adams and son have secured the Bijou, Northport, and running it as a combination house.

After being dark for nearly two years the Bungalow theater, Colfax, Wash., is now under lease to Wm. Schulting and Ben Achenbrenner. The house is devoted to pictures only, but the Fisher circuit may supply vaudeville acts at an early date. The Pastime, same place, use utilizing the Hippodrome circuit vaudeville each week.

Kallispell, Mont., 3-6. Billy Knott, manager of the Princess, Kallispell, Mont., is recovering from a recent operation for appendicitis.

"The Naughty Rebecca," 8-7, a Seattle organization under the management of James Kerr, became stranded at Round Up, Mont., last week. The show will probably disband.

Manager George Reiser, theatrical magnate of Raymond and South Bend, Wash., secured the Will Abram-Agnes Johns players and they are now pulling them in at the Lyrio in dramatic tabloids.

The Princess, Pocatello, Idaho, has secured a vaudeville franchise from the Fisher agency and the house opened with three acts. The Auditorium plays acts from the Bert Christy agency, located in Salt Lake City.

Fred Ketch, ventriloquist; Hall-Guilda, dancers, and Hayco & Co., handcuff king, are playing Colorado cities as a road show and report good business.

The Ed. Armstrong musical comedy company is playing the Bijou, Aberdeen.

Richard Fraser joined the Monte Carter show at the Oak last week, making his first appearance as "Cook" in "Iszy's Night Out."

Anette Kellermann film, "A Daughter of the Gods," is billed for two weeks at the Moore, beginning 18.

The Palace Hip is being redecorated and other interior improvements made. This is one of the best houses in the city and Manager Joseph Muller succeeds in filling every seat at all performances. A year ago the matinee crowds at week day performances were big when the house was two-thirds filled.

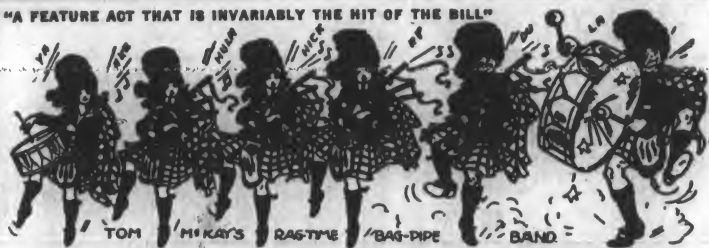
Blanche Gilmores, comedienne with the Monte Carter company at the Oak, is convalescent.

Assistant Manager Edward G. Milne of the Pantages circuit returned home Tuesday.

Treasurer Hartung of the Alhambra is acting as manager of the Moore theatre when attrac-



"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 wartime 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

ST. LOUIS "TIMES," FEB. 27, 1917:  
There are three excellent sketches on the current Columbia Theatre card, with Raymond Bond and Elizabeth Shirley offering the most appetizing of all the varied dishes.  
Their endeavor is called "Remnants," but it's really a whole piece of silky dramatic fabric with lace edges and diamond ornaments.

# 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



# JOHN T. DOYLE and CO.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

Next Week (March 12-14)—Park, St. Louis

# JACK WALTERS and CLIFF SISTERS

# NEAL SEGAL and FRANKLIN

IN A SPECIAL WRITTEN ACT BY OTTO T. JOHNSON

Direction

LEE P. MUCKENFUSS

27th week for the  
U. B. O. and still going.

tions are playing there. The manager of that house recently resigned, and as the Orpheum circuit (now at Alhambra theatre) takes over the house at the close of the season, no one has been appointed as regular manager.

The Falls City Trio, Messrs. Dick Morris, Ping Body and "Duke" Collins, are proving valuable acquisitions to the Monte Carter cast at the Oak showshop.

When the Tivoli reopened with musical comedy, after being dark most of the time for

about two years, every theatre in the city will be open and the several managers all report good business.

It is not known definitely what policy will prevail at the Orpheum after June 1st, when the Wilkes Players move to the Alhambra. Eugene Levy is said to be dickering for the house for a theatre to replace the Grand. An eastern report has it the Columbia burlesque company may invade this territory and the Orpheum will become a link in its chain. The property belongs to the New York Life Insurance Company.

## TAMPA, FLA.

By O. B. JONES.

TAMPA.—Pickert Stock Co., 4th week.  
BONITA.—Chaplin's "Easy Street," 4 Masqueria Sisters, Ripple's Orchestra.  
STRAND.—Triangle pictures.  
ALCAZAR.—Paramount pictures.  
GRAND.—"Patricia" and "The Eagle's Wings," music.

# HOUDINI

This Week  
(Mar. 5)  
Keith's  
Providence, R. I.

Permanent Address: VARIETY, New York



PRINCE

KARMIGRAPH  
NUMBER 21

# KAR-MI

VAUDEVILLE'S GREATEST  
ILLUSIONIST SAYS:

HE IS NOW PLAYING RETURN DATES IN THE  
EAST, WHICH SHOWS

"KAR-MI GETS THEM IN"

(Address VARIETY, New York)

Harry  
Weber  
Presents

# BEDDIE BORDEN

Supported by "SIR" JAS. DWYER, in "THE LAW BREAKER"

Week of Mar. 5  
Majestic  
Cedar Rapids, Ia.  
and  
Majestic  
Dubuque, Ia.

ED. F. REYNARD

Presents

# Mlle. BIANCA

The Classic Dancer with a Production

MLLE. BIANCA

Presents

# ED. F. REYNARD

The Ventriloquist With a Production



Portland, Maine, "The Daily Eastern Argus" says:  
Van and Belle are boomerangists who have the art of throwing the whirling missiles unerringly at a mark by a circuitous route down to perfection. Van is also a good bird imitator, talking in a bird's voice, and Belle is a pretty and charming girl.

Direction, HARRY WEBER

# ROLAND TRAVERS

THE ILLUSIONIST EXTRAORDINARY

This Week (March 5)—Lancaster and Hazleton, Pa.  
Next Week (March 12)  
Keith's, Washington, D. C.

DIRECTION, MORRIS & FEIL

# LILLIAN WATSON

DIMINUTIVE  
CHARACTER COMEDIAN  
Booked Solid Loew Circuit

Vaudeville's Classiest Xylophone Act.

# BROWN CARSTENS and WUERL

Sensational Xylophonists

P. S.:  
Pretty soon we come East.

# DOGSENSE

LADY  
says:

Somebody has said: If you can "heel" all the people some of the time," they feel THEMSELVES the rest.  
Management, NAT SOBEL

UNDER CANVAS.—Edna Park Stock Co., 15th week.

The report of the directors of the So. Fla. Fair shows a deficit of only \$3,107.34, which

# THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING

Representative, JACK FLYNN

is very small, when the weather conditions (which were the worst in twenty years) are taken into consideration.

The Leon W. Washburn shows opened March 3.

The Tampa Rotary Club will present March 9 the Sarasota Yacht Club Minstrels, which were a hit of the Sara De Sota Pageant which terminated March 3.

The Fox Film Corp. has two companies headed by Valenka Suratt and Virginia Pearson. Directors Huhn and Buell are with the people.

"The Birth of a Nation" played Casino 3 days to capacity at \$1.50 top.

The Tampa Film Exchange, G. T. Spear, managing, has opened offices here.

**EXORA FACE POWDER**  
STAYS ON  
Gives a most beautiful complexion.  
Used for 50 years by Stars of the Profession. Send for free EXORA samples. CHARLES ARBYN (Est. 1905) 1-8 R 18th Street

A MAN we know doth a-fishing go,  
And catcheth a fish that measures — so.  
Before he gets home that fish doth grow  
And he tells his friends it measured — so.

BUT WE who HAVE

## A FISHING BEEN--

Know that that man doth lie like sin,  
And simply SIT and GRIN and GRIN.

## OHO-OHO-VESPO

WE FURNISH MUSIC ALSO  
ACCORDIONIST and SINGER

SMITH and KAUFMAN



Eastern Rep., IRVING COOPER  
Western Rep., HARRY SPINGOLD

**Dorothy Meuther**  
DIRECTION,  
ARTHUR KLEIN

**JOHNSON  
and  
ROLLISON**

the  
"R'B TICKLERS"  
(Copyrighted)

Direction, FRANK EVANS

**VALDO and CO.**



"EXponents OF  
HILARITY"

Bright, Originalities  
Nonchalantly Offered  
With Excruciating  
Effect

PETE MACK,  
Director

TEX and MADEL

**SHEA**

Present

CLEVER COMEDY — PRETTY GIRLS  
Palace Theatre, Detroit, Mich., Indefinitely

Billy

**SEYMOUR  
AND  
Hazel  
WILLIAMS**

A COMICAL PAIR  
Address Variety, New York

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

"Risibility Ticklers"



**THE BRADS**

Ten Minutes in "One"

**SHERLOCK SISTERS**



United Time

Direction, GEO. CHOOS and BILLY GRADY

What is SMALLER than the amount a

**Cancelled**

Act received, PAID PRO RATA FOR  
ONE SHOW?

ANS.—The DEDUCTED COMMISSION  
from Same.

HOWARD and HURST  
Bronx vs. Brooklyn

Loew, Circuit Direction, MARK LEVY

**STUART  
BARNES**

Direction, JAMES E. FLUNKETT

HARRY JENNIE  
**PRATT and PRATT**

CLASSICAL AND POPULAR  
VOCAL SELECTIONS



BILLY GEORGE

**Lloyd and Britt**

In a "Mixture of Vaudeville," by Ned Dandy  
This Week (Mar. 4)—Keith's, Louisville, Ky.  
Next Week (Mar. 12)—Columbia, St. Louis  
Direction HARRY FITZGERALD



**Mlle. La Toy's Canine Models**

Vaudeville's Prettiest Offering  
Booked solid W. V. M. A. and U. S. O.  
East Rep., HARRY SHEA  
West Rep., JESS FREEMAN

**KEIT and DeMONT**

With  
IRWIN'S MAJESTICS

"I DEFY COMPETITION"

**LITTLE JERRY**

THE BIGGEST LITTLE SINGER  
IN VAUDEVILLE

STEWART and DOWNING Co.

**MODELS DE LUXE**

Second Series  
W. V. M. A. En Tour.



**CAMILLE  
PERSONI**

"The Butterfly Girl"  
of Vaudeville

"'Tis not in mortals to command success, but we'll do more, deserve it."  
(Addison.)  
**MR. PELHAM LYNTON**  
MRS. LANGTRY (LADY DE BATHE)

**The Value of a Name**

Our consistent adherence to the policy of maintaining the highest  
excellence in our act will make the name of KIMBERLY and AR-  
NOLD synonymous with all that's best in Vaudeville.

There is no magic in our name—yet, but the right kind of publicity  
and the goods to back it up will put magic in any name.

The name KIMBERLY and ARNOLD will become valuable  
through the quality of our act—plus publicity.

Mr. Manager: We want you to book this act. We are confident  
you will be pleased and glad to have come to know KIMBERLY  
and ARNOLD better.

**EDWARD S. KELLER, Palace Theatre Building, New York**



**FRANK TERRY**

MATERIAL MANIPULATOR  
CAN PUT THE PUNCH IN YOUR ACT  
FOR REAL MATERIAL  
WRITE, CALL, OR PHONE  
FRANK TERRY.

THE ELMSFORD, 300 W 49th St., New York City  
Telephone, Bryant 7720

Miss Lucy Weston writes: "Each of your six songs a sensa-  
tional success."

Miss Ruth Royce says: "Terry is a REAL WRITER."

Miss Belle Baker says: "He is a GREAT COMPOSER."



**FRANK PARISH**  
THROWING STEVEN PERU  
TO A FULL-TWISTING SOMERSAULT  
IN THEIR ORIGINAL AND NOVEL  
ACROBATIC DANCE—  
**PARISH AND PERU**  
Direction of FRANK EVANS.

This Week (Mar. 5)—Savannah, Ga., & Charleston, S. C.  
Next Week (Mar. 12)—Richmond and Norfolk, Va.

**Answer to Queries**  
Marathon races are prohibited in Rhode Island because the state is only large enough for a 100-yard dash.  
NO—you cannot send a piano by parcel post.  
Two heads are better than one, but not when they're throwing cabbages.  
Fred (Hank)  
**FENTON**  
and Harry (Zuke)  
**GREEN**  
(and Cat)  
In "MAGIC PILLS"  
Personal Direction, MAX GORDON

**BILLY SCHEETZ**  
and  
**BETTY ELDERT**  
in  
"Whittier's Barefoot Boy"  
A CLASSIC IN "ONE"  
Direction, FRANK DONNELLY  
In the Trenches This Week

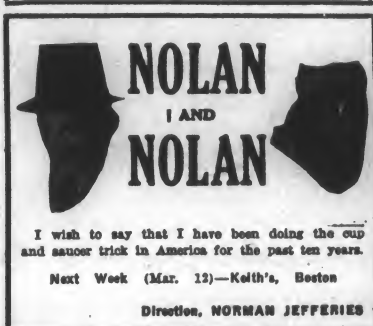


**3 BENNETT SISTERS**  
Muscular  
Males in  
MR and MRS  
Manservants  
Direction  
MAX E.  
HAYES

**IVANHOFF and the VAR VARA**  
Original  
RUSSIA'S FOREMOST PIANIST and TENOR  
U. R. O. Time  
Direction, JACK MAGANN

MESSERS. HUGHES AND SMITH  
Present THE PINT-SIZE PAIR  
JOE ALLEN  
**LAURIE and BRONSON**  
Wearing  
**Arrow Shoots Exclusively**  
Thanks to Jack Kenny for his old shoot.  
Funny Al Herman didn't also take that.

To reduce the cost of living:  
Blindfold the potatoes so they can't see how to advance any further.  
**BILLY BEARD**  
"The Party from the South"



**NOLAN**  
I AND  
**NOLAN**  
I wish to say that I have been doing the cup and saucer trick in America for the past ten years.  
Next Week (Mar. 12)—Keith's, Boston  
Direction, NORMAN JEFFERIES

**EDWARD MARSHALL**, grateful for many things, hopes Alf Wilton will enjoy his vacation this year.  
He is a hustling sort who is entitled to the good things of life.  
I like Alf and he likes me.  
**EDWARD MARSHALL**  
CHALKOLOGIST

"Mr. Manhattan"  
Fred Duprez Says:  
A Welshman asked me this riddle:  
"What's the difference between Jonah and Cardiff?"  
Answer: Jonah went South in the singular, and Cardiff is South in the plural.  
Don't bother to figure this out; it isn't worth it.  
American Representative **SAM BAERWITZ** 1493 Broadway New York

**BILLY NEWELL**  
and  
**ELSA MOST**  
with  
**Menlo Moore's**  
"Joy Riders"  
W.V.M.A. and U.R.O.

**HOWARD LANGFORD**  
Principal Comedian with "Katinka"  
Direction, Chamberlain Brown  
Two Acts Meet on Opening Day:  
"Hello, Annie, I hope we don't open the show. Our act is a riot on 3rd spot, you know."  
The manager stands by and hears the remark.  
Says he: "Listen, folks, you won't have to start. My agent, Mark Levy, uses great tact when he sends me Vaudeville's Best Opening Act."  
**MARTYN and FLORENCE**  
Direction, MARK LEVY

Emmett Welch, Philas favorite song writer, told me never to use his name in this ad. So that leaves Emmett Welch out for good. (Good.)  
Met that ever-popular Jack Mills in New York last night, back in New York for a stay, after a whirlwind campaign in Philadelphia, where he cleaned up.  
Joe Langan is going to break in another act this week. We hope it's good. So does he.  
Aunt Alice Hutchins is helping us mind the baby this week—good old Aunt Alice. Trick baby—lots of tricks. Will tell you more later.  
**JIM and MARIAN HARKINS**  
Next Week (Mar. 12)—Alhambra, New York  
Personal Direction, FRANK DONNELLY

DO THIS  
**FAVOR FOR ME?**  
Then Up Spoke Old BEN BENEFIT,  
The "U-Go-On-As-U-Get-There" Kid.  
So I answered "Yes"—  
Same as the Rest—  
And appeared JUST AT DAYBREAK, I DID.  
**JIMMY FLETCHER**  
"A Study in Suppleness."  
Stoll Tour.  
Direction,  
**MARK LEVY**

THE  
BOX OFFICE ATTRACTION  
**Catherine Crawford**  
AND HER  
**FASHION GIRLS**  
Direction,  
**Arthur Pearson**

Dear Phil:  
I WHISTLED "What Do You Want to Make Those Eyes at Me For?" in the LOBBY of the SHERMAN HOUSE, Chicago—  
**DOES THIS**  
Entitle Me to FARE TO AUSTRALIA?  
(WIRE ANSWER—YOUR EXPENSE.)  
Balladically yours,  
**HARRY SYDELL**  
"The Show-Me-The-Cat Single."  
Pantages Circuit  
Direction, MARK LEVY

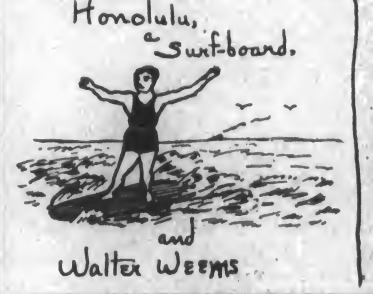
**W. E. WHITTLE**  
Ventriloquist  
Doing well  
all over.

**FRANK WHITTIER and co.**  
Presenting  
"The Bank Roll"  
Direction, WESLEY OFFICE.  
**HOLDEN GRAHAM**  
ARTISTIC BITS OF  
VERSATILITY  
Direction,  
NORMAN JEFFERIES

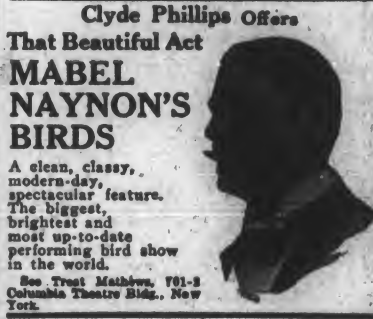
**Hello Doc O'Neil**  
Consider this an invitation to call on us this summer. You'll always receive a friendly paw from me. Can you use a good "pad-dog"?  
OSWALD, WOODSIDE KENNELS, L. I.



Honolulu, a Surf-board.  
and  
Walter WEEMS



Clyde Phillips Offers  
That Beautiful Act  
**MABEL NAYNON'S BIRDS**  
A clean, classy, modern-day, spectacular feature. The biggest, brightest and most up-to-date performing bird show in the world.  
See Trust Matthews, 761-2 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**



CLAUDE CLARA  
**Golding and Keating**  
Booked solid W. V. M. A.  
Eastern Rep., ROSE & CURTIS  
Western Rep., BECHLER & JACOBS

**George M. Rosener**  
The Representative Character  
Actor of American Vaudeville.



THE SHARROCKS  
OKLAHOMA BOB ALBRIGHT  
NAINOA

OLGA MISHKA TRIO  
SYLVESTER and VANCE  
BEEMAN and ANDERSON

FRANCIS X. BUSHMAN and BEVERLY BAYNE

CREIGHTON BELMONT and CREIGHTON

HALLEN and HUNTER  
WHIPPLE HUSTON and CO.  
FORREST and CHURCH  
LILLIAN MORTIMER and CO.  
WARREN and TEMPLETON

"MERRY MARRIED MEN"  
RAYMOND WILBERT  
AUSTIN and BAILEY

FLOYD MACK and MABELLE  
LA PETITE MERCEDES  
LES VALDOS

# Pete Mack

Artists'  
Representative

4th Floor  
PALACE THEATRE BUILDING  
NEW YORK

Can Handle a Limited Number of  
High Class Attractions

Write! Wire! Call!  
Bryant 7940

BETT'S SEALS  
"BLAME ME"  
VAN ATTA and GERSHON  
HOUSH and LA VALLE

MAY CURTIS  
JANIS and WEST  
SAMPSON and DOUGLASS  
CLAUDIA COLEMAN

4 JOVEDDAH RAJAHS

ALICE HAMILTON

PADEN and REED

3 BROS. and McKAY

"CABARET DE LUXE"  
PEGGY BREMEN and BRO.  
RONDAS TRIO

TEN CENTS

# VARIETY

VOL. XLVI, No. 3

NEW YORK CITY, FRIDAY, MARCH 16, 1917

PRICE TEN CENTS

HARRY  
WEBER

HERMAN WEBER

GEORGE O'BRIEN

HARRY WEBER AND ASSOCIATES

You Are Going to Hear Big Things About

**Stephen O'Rourke**

**The Irish Singer**

**Who Has Youth, Appearance  
and Voice**

---

His voice is a wonderful gift and can only be compared with that other masterful singer, JOHN McCORMACK. Were there no "McCormack," there would be an "O'Rourke," and that is why you are going to hear in the future a lot about

**Stephen O'Rourke**

---

Under the Direction of

**Bart McHugh**



# HARRY WEBER'S 3rd ANNIVERSARY

# VARIETY

VOL. XLVI, No. 3

NEW YORK CITY, FRIDAY, MARCH 16, 1917

PRICE TEN CENTS

## ENGLISHMEN NOW IN AMERICA MAY BE OBLIGED TO GO TO WAR

**Form of Compulsory Enlistment for Aliens on British Soil  
Reported About to Be Prescribed. May Extend to  
Exchange with United States. Natives of Allied  
Countries Now in England Immediately  
Affected.**

London, March 14.

A condition has arisen here that, if present plans are carried out, will have a direct effect upon the English actors now in America.

The War Department is about to issue an edict that the 25,000 Russians now in Great Britain (mostly Hebrews) must either enlist in the English army or else return to their native heath, in which event they will be compelled to join the Russian military forces. The same will apply to Frenchmen and other emigrants from the various allied countries.

London is momentarily expecting America to go to war with the Central Powers, in which event the British war office will request Washington to issue a similar ruling with respect to all Englishmen now located in America.

As the U. S. would then become one of the Allies, the English order would immediately become effective against Americans here.

### "MOLLY" WITHOUT IRENE.

At about the time Irene Franklin opens at the Winter Garden at Easter time, the Shuberts will produce in New York a revival of Miss Franklin's former starring vehicle, "The Melting of Molly" at one of their metropolitan playhouses.

The managers have not yet decided upon the woman to replace Miss Franklin in the leading role, the choice at present being between Adele Rowland, now with "A Soldier Boy," and Vivian Wessel of the "Love o' Mike" company.

### FRANCES WHITE MARRYING?

It seems to be accepted by those who know the contracting parties that Frances White (Rock and White) is engaged to be married. Her future husband is Frankie Faye, the comedian of Dyer and Faye.

No announcement of the marriage date has been made nor is the event

liable, according to report, to affect any bookings made by the Rock-White combination.

Billy Rock is said to have offered Miss White a release from her long contract with him, but the young woman replied she did not wish it.

The Rock and White act has grown very popular around New York since Mr. Rock brought the Pacific Coast girl east with him about a year ago as his new partner. Miss White replaced Maude Fulton as Rock's vaudeville partner. Miss Fulton wrote "The Brat," a \$2 show, and is now playing in it.

### PLAY SUPPORTED BY "DRYS."

Chicago, March 14.

Merle Norton is producing a new play here entitled "Intemperance," written by Harry Segal. It is due for its opening Aug. 17.

"Intemperance" carries an appeal for prohibition and will be supported and exploited by the "Drys," who are endeavoring to make Illinois a prohibition state. Indiana has already voted through a bone dry bill.

### CIRCUS WITHOUT BIG TOP.

The Frank Spellman automobile circus corporation is understood to have ordered a number of machines which will carry the amusement enterprise around the country, but as far as can be ascertained the combination has not as yet ordered a big top, which takes several months to make.

Spellman endeavored to interest Louis Cooke in the venture, but Cooke declined, having made arrangements to go out ahead of the Baker and Arlington show next summer.

Spellman's circus project, which many believed was a stock jobbing proposition, is said to have found many investors among the Pennsylvania "Dutch," where the Spellman solicitors were the most active.

### PALACE'S BIGGEST GROSS.

The New York Palace, playing vaudeville, drew in more gross at the box office last week than any legitimate \$2 theatre in New York of normal capacity.

All the Broadway \$2 shows did a decided flop in business last week excepting the Booth ("A Successful Calamity") which played to capacity (about \$13,000), and the Princess ("Oh, Boy") which did around \$5,500 (capacity).

These two legit plays brought the only demand throughout the week, up to Saturday, to the ticket offices, although some of the shows that suffered in attendance had a better box office sale (to speculators) than the crowds present indicated.

No one could explain the sudden flight of interest in theatrical attractions, some of the best of the other plays failing to draw, while there are a few Broadway theatres which would not like to compare their receipts the early part of last week with some small time traveling combinations. One reason advanced was that the transients in New York had been very materially decreased of late, and this, with Lent, worked the havoc.

While the Palace did not have an extraordinary week, it beat the Booth's high mark by many dollars that ran into the thousands.

Monday and Tuesday nights of this week the legit attendance picked up somewhat but did not reach anywhere near its former stride.

### SCARLET FEVER EPIDEMIC.

Chicago, March 14.

Health Commissioner Robertson has ordered over 600 picture theatre owners, 1,400 churches and thousands of other places including dance and lodge halls to scrub up their walls and floors in an effort to prevent the spread of the scarlet fever epidemic.

The theatres will also be saturated with formaldehyde. The commissioner had ordered that no dry cleaning be done, but that the walls and floors be thoroughly scrubbed.

### ELLIS BACK WITH SHUBERTS.

Next season may find Melville Ellis again leagued with the Shuberts, from reports which say that through Al Jolson's mediation the Shuberts and Ellis recently held a friendly conference.

### SCHUMANN-HEINK, POSSIBILITY.

There is a possibility that Mme. Schumann-Heink may be a Keith vaudeville star next season. It is reported the star has expressed her willingness to sign a vaudeville agreement.

### HAYMANS SEPARATE.

Alf Hayman and his wife have separated. The papers in a mutual agreement between the manager and his wife were drawn and signed in the office of William Travers Jerome last week. Under the agreement Mrs. Hayman will receive an annual income of \$12,000. The Hayman apartment in the Idaho has been given up, and the manager is now living at the Hotel Biltmore, while Mrs. Hayman is making plans to spend the spring season at one of the southern resorts.

The managerial differences that have existed between Mr. Hayman and Ann Murdock have been patched up of late, and the star is now working on a series of feature pictures in which Hayman is jointly interested with John R. Freuler. Several months ago Miss Murdock decided she wanted to leave the management of the Frohman company and immediately received an offer from the Shuberts. They had a play for her. It was stated at the time \$30,000 had been deposited for the staging of the piece. With the announcement Miss Murdock was to go with rival management the Frohman office became busy and Miss Murdock was brought back to the fold.

### "WANDERER" BURLESQUE.

The big scene in the new Winter Garden show in rehearsal is a burlesque of the second act of "The Wanderer." The Lambs have decided on a burlesque of the same act for their next Gambol.

### REVIVING "HIGHWAYMAN."

The Shuberts have made arrangements to stage a spring revival of "The Highwayman." Lois Ewell has been selected to head the cast, which will take on the appearance of an all-star organization.

### SHUBERT'S "SCHUBERT."

The Shuberts have accepted a musical piece entitled "Schubert," based on the life of the composer of the same name, and will produce it early next season. The piece was originally done in the German.

It is possible that the managers were influenced by the title in accepting the work.

### EDDIE FOY IS 60.

Dayton, O., March 14.

Eddie Foy celebrated his 60th birthday in this city March 9. He has been on the stage since 1867.

# MME. BERNHARDT AND HER SHOW MAY COME INTO VAUDEVILLE

**Reported Following Auditorium, Chicago, Engagement,  
French Star and Road Show Will Become Regular  
Vaudeville Performance, Playing in Big Time  
House Theatres. Bernhardt Tour Re-  
sumed Yesterday.**

Early in the week it became noised about Mme. Bernhardt through her manager, W. F. Connor, was entertaining a proposal to play in regular vaudeville, for the remainder of the French star's American visit.

The stories said there was a decided favorable attitude by Bernhardt toward this proposition, she being familiar with vaudeville over here, having toured the country at one time under the direction of Martin Beck.

The Bernhardt engagement, if consummated, will commence, it is said, following the ending of the Auditorium, Chicago date, commencing March 25 in the eastern houses, probably at the Palace, New York. It is a possibility the Bernhardt road show as at present composed, carrying 25 people, may be the entire program in most of the big time theatres.

The arrangements are being completed between E. F. Albee and Mr. Connor. The negotiations were started, according to report, by Harry Weber, the agent, who is said to have called upon Bernhardt last Sunday, also interviewing her manager, who insisted upon doing business "direct," to which Mr. Weber acceded.

When Bernhardt previously appeared in the big time houses, with her sketch company, she received \$1,000 daily, \$7,000 a week.

The Sarah Bernhardt show was to have resumed its tour yesterday at New Haven, Conn., after laying off in New York several days because of the illness of the French star. The tour of the show was interrupted in Salem, Mass., where the advance sale of \$3,000 was returned. Manager Connor, under the advice of the Bernhardt physicians, promptly cancelled Lynn, Springfield and Haverhill.

The show will play Hartford and Schenectady after New Haven and then proceed to Montreal for three days. From there the route will be continued as originally scheduled to Chicago. A \$5,000 advance sale was announced in the windy city early this week.

## BURLESQUE BALLET LONDON HIT.

London, March 14.

The biggest individual hit in the Albert de Courville production of "Zig Zag" is the "Stone Age" ballet, copied after "The Ballet Loose" at the Century, New York. George Robey has the Harry Kelly role and Daphne Pollard is in the part created in America by Marie Dressler and now played by Sami Bernard.

## Fred Duprez Becomes "Papa."

London, March 14.

While playing in Dundee, Fred Duprez was notified his wife had given birth to a son in London March 10. Mother and child are reported to be progressing favorably, while "papa" is strutting about regarding himself as an important personage.

## SERVICE ANNOUNCEMENT

London, March 14.

Following the announcement by Neville Chamberlain (director of National Services) that all theatrical employees leaving their present engagements could not be engaged elsewhere but must join the national service, the principal London managers met March

7 with Sir George Alexander in the chair.

Chamberlain allayed their fears, however, by explaining that by the word "employees" was meant carpenters, stagehands, and such other members of the working crews, and not artists.

## DE COURVILLE'S OPINION.

London, March 14.

Marie Lloyd is once more appearing at the Pavilion. "Cherio" has caught on there. It is a picturesque and inexpensive production, a good, all-around show with no stars but good comedy.

In this connection, Albert de Courville recently addressed the members and a number of friends at the Playgoers' Club, claiming revues were not written but constructed and that success was chiefly due to lavish expenditure, extensive beauty choruses and the manner in which they are produced.

## PLAY BEFORE THE BLIND.

London, March 14.

"Daddy Longlegs" was recently presented at St. Dunstan's Hostel before the blinded soldiers, who showed an extraordinary understanding and appreciation of the proceedings.

## OXFORD CHANGES.

London, March 14.

Many changes have been made in the Ernest Rolls revue, "Seeing Life," at the Oxford. Tom Drew succeeds Jimmie Slater, the principal comedian; Ernest Thornbank replaces Eric Masters, Olive Wynn takes the place of Violet Lloyd, and R. G. Knowles has been added.



VAN HOVEN

Some years ago VAN HOVEN'S mother was always at him to give up the show business, and the other day his mother sent him some of his early letters to her. A part of one reads as follows: "And, mamma, some day I will come back to Chicago and play at the Majestic and get \$50 a week and then you will be proud of me."

Van has played the Majestic many times, and his salary was far more than fifty; and the last time he was in New York he asked his agent, Edward S. Keller, for two thousand dollars for a week at this house.

A man in high position in New York offered to bet a thousand dollar ad that there weren't 20 managers of any importance in U. S. A., France, England, Ireland, Scotland, Wales, Africa, Canada, Germany or Australia that didn't know Frank VAN HOVEN, the ICE, ICE MAN.

## "HIAWATHA" MUSIC-DRAMA.

London, March 14.

A new "Hiawatha" music-drama, based on the late Coleridge Taylor's famous score, is in preparation.

## COLISEUM PAYS \$90,000 IN TAXES.

London, March 14.

The Coliseum Corporation has paid \$90,000 taxes and invested \$125,000 in the War Loan.

## JOE GROSSMAN MENTIONED.

London, March 14.

Joe Grossman, of the Grossman Twins, now a sergeant, has been mentioned in the dispatches.

## CHARLOT WATCHING REVUE.

London, March 14.

Still suffering from influenza, Andre Charlot is making several changes in the Harry Grattan revue, "Some," at the Vaudeville.

## BERT LATE PROMOTED.

London, March 14.

Bert Late, late of the Lane-Dale Trio, serving in France, has been promoted to a captaincy.

## "Double Crown" Regulation Amended.

London, March 14.

The Board of Trade regulation forbidding the display of posters larger than a "double crown" (one-sheet) after March 10 has been amended.

Old stock may be used and all orders given prior to March 3 and delivered before March 25 may be utilized.

## Sunday Concert for the Soldiers.

London, March 14.

The free Sunday concert given at Prince's theatre for the soldiers, March 11, had a large bill, which included Seymour Hicks, R. G. Knowles, Van Hoven, Sir Forbes Robertson, Isobel Elsom, Ellaline Terris and the Canadian military band.

## Talking About Moderate Productions.

London, March 14.

Neville Chamberlain's request for moderate productions is causing much discussion in variety circles.

It is aimed directly at the elaborate revues.

## John Lawson Has a New Sketch.

London, March 14.

John Lawson and company are this week presenting a new sketch at the Chelsea Palace, entitled "The Dowry."

## Young Graydon in African Hospital.

London, March 14.

Lieut. Lauder Graydon, son of the late proprietor of the Middlesex, serving since the outbreak, is in the hospital in East Africa suffering from malaria contracted while on active service.

## "Fluff" Has Its 650th Show.

London, March 14.

"A Little Bit of Fluff" has registered its 650th performance at the Criterion.

## Moss Appeals in Waring Suit.

London, March 14.

Moss Empires has appealed from the verdict recently rendered against it in the Dorothy Waring suit.

## Jimmy Stevann Loses an Arm.

London, March 14.

Jimmy Stevann, an acrobat, has been wounded and one of his arms amputated. His brother Fred has also joined.

## Kate Carney's Old Songs Revived.

London, March 14.

Kate Carney has revived successfully her old cockney songs.

## Arthur Playfair Working Again.

London, March 14.

Arthur Playfair has recovered his indisposition and returned to the Palace March 12.

## VAN HOVEN CUTTING SALARY.

Van Hoven, the iceman, now in England, has voluntarily cut his American salary. When Van Hoven was last over here he proposed to his New York representative, Eddie Keller, that the agent ask the managers \$2,000 a week for Van Hoven's services. Mr. Keller yelled the offer through a key-hole.

Van Hoven's latest appraisal of his worth on this side was contained in a letter Mr. Keller received Monday. It said Keller could now ask \$1,750 a week for Van Hoven, but not to accept over six weeks at that figure, as he (Van Hoven) is booked for 11 years abroad, with only that much open time.

London, March 14.

Frank Van Hoven recently played a week at the Victoria Palace, on the same bill with Odette Myrtil, the Sylphide Sisters and Sousa Hinton. At various times it was reported he was engaged to marry one of the Sylphide girls, Miss Myrtil and Miss Hinton.

## TITLES CONFLICT.

A confliction in the titles of two vaudeville sketches has appeared. The confliction is quite apparent since the titles are the same.

It is "Playing the Game," first used by Dorothy Regel and Co. several weeks ago for the new playlet they are appearing in.

This week at Dockstader's, Wilmington, Del., where Marjorie Moreland (Mrs. Nat C. Goodwin) is vaudeville debuting with Douglas Wood and Norma Mitchell in her support, the billing gives the title of her sketch as the very same.

## JACK WILSON OPENS.

Jack Wilson and Co. opened for the Loew Circuit Monday, headlining at the American, to remain there a full week.

## "Theodore & Co." Passing 200th.

London, March 14.

Leslie Henson, who has been indisposed, is back in "Theodore & Co." at the Gaiety. The piece has just celebrated its 200th performance.

## Gladys Cooper Returns to Stage.

London, March 14.

Gladys Cooper, who recently underwent an operation, has returned to "The Misleading Lady" at the Playhouse. The play is still going strong.

## Carl Rosa Opera Prospering.

London, March 14.

The Carl Rosa Opera Company, which is making its annual provincial tour, is enjoying unusual prosperity.

## "Ciro's" Show on Road.

London, March 14.

"The Girl From Ciro's" leaves the Garrick for a long tour, commencing Easter at Brighton.

## Pickering Goes to Gaiety.

London, March 14.

Edward Pickering, late manager for Gilbert Miller at the Duke of York's, has joined the staff of the Gaiety.

## "Hobson's Choice" in a Book.

London, March 14.

"Hobson's Choice," by Harold Brighouse, has just been published in book form.

## Lauder's Book.

London, March 14.

Harry Lauder has written a book entitled "Harry Lauder at Home and on Tour," which is being published as one of Greening's popular Shilling novels.

## Carl Lothrop Back April 1.

Carl Lothrop, who is recovering from his recent severe illness in North Carolina, is expected back at the United Booking Offices about April 1.

## COHAN PROVES TO PROVIDENCE "PANNING" HAS BEEN "KIDDING"

**Rhode Island Town About to Lose International League Franchise. Home Town Loyalty Moves Star to Order Purchase of Baseball Team for Him.**

Providence, March 14.

George M. Cohan is not only an American patriot, but is possessed of considerable local pride, despite he is constantly poking fun at his home town.

There has been considerable agitation here of late over the threatened sale of the Providence baseball franchise in the International League, thereby transferring it to another city. A number of citizens recently got together and determined to buy it from its present owner rather than leave the city without its ball club.

Hearing of this Mr. Cohan's attorney, Dennis F. O'Brien, spent Tuesday in this city to insure the retention of its ball club. It is understood Mr. O'Brien had instructions to purchase the entire franchise for Mr. Cohan if necessary, and a meeting is called for tomorrow with that end in view.

The International League is made up of eight clubs—Providence, Montreal, Toronto, Rochester, Buffalo, Newark, Richmond, Baltimore.

### ORPHEUM'S IDEAL BILL CONTEST.

The Orpheum Circuit press department has started an Ideal Bill contest with the aid of the local papers in four of their towns.

The innovation has proven so successful they will utilize the scheme over the entire circuit next season.

The cities where the plan is being used at present are Minneapolis, St. Paul, Duluth and Winnipeg.

### MORE EXPOSE THAN TALENT.

At the 23rd Street Monday afternoon a new act to vaudeville was canceled after the first performance for having more "figure" than talent.

The act was called Renee Bonett. She did imitations and sang songs, flavoring each with a change of costume, wherein laid the trouble. The costumes were not extensive and besides the house manager getting the idea, a couple of detectives lounging about the theatre also noted the angle of the scheme, which seemed to be to expose the figure as nearly as that was possible.

### KELLY AND KENT REJOIN.

James Kelly and Annie Kent have resumed their professional partnership, to take advantage of a well known vaudeville name that remained in demand even after the two principals dissolved their marital relations also.

To benefit through this condition Kelly and Kent reorganized and opened this half at the Fifth Avenue as a preliminary break in the return engagements.

### EMMA DUNN REAPPEARING.

Emma Dunn now with "Old Lady 31" will reappear in vaudeville, for four weeks after the close of that company. Miss Dunn will be supported by John Stokes in the sketch, "Between Trains" with her booking arrangements supervised by Harry F. Weber.

### WILL RAWLS BADLY CUT.

Spokane, March 14.

Will ("Mush") Rawls, of Rawls and Von Kaufman, was severely slashed with a razor last Sunday on a Pullman train at the Northern Pacific Station. His condition necessitated over 50

stitches being taken on his face and scalp before the blood hemorrhages would cease.

Rawls attempted to stop an argument between two negro porters and a number of other artists on the train, and was attacked by the pair for his reward. Homer Strong and Monroe Manning, the two negroes, were placed under arrest charged with deadly assault, and are now in the city jail.

Rawls is generally known as a rather quiet fellow, well liked and not of a fighting nature. The brawl started over a request for a card table by one of the artists, and when it assumed a serious aspect, Rawls left his berth and tried to stop the argument.

The team are expected to be able to continue their tour of the Pantages time next week, but Rawls will be disfigured for life, although it will not interfere with his stage work since he works in blackface.

### GOLDENBERG CASE WITHDRAWN.

The action instituted at Baltimore about a year ago by Jacob Goldenberg and Garnet Y. Clark against the Columbia Amusement Co., in connection with the proposed sale of the stock owned by the Columbia in the American Burlesque Association to Michael Muller, came up for trial Thursday, March 8, before Judge Rose in the District Court of the United States for the District of Maryland, at Baltimore.

When the case was called for trial, counsel for the Columbia Co. made some preliminary objections, whereupon counsel for the complainants asked leave to dismiss their bill of complaint, which was done. This is a victory for the Columbia Amusement Company.

Messrs. Scribner, Mack and Hynicka of the Columbia were in attendance to testify, but were not called.

The Columbia Company was represented by Knapp, Ulman & Tucker, of Baltimore, as local counsel, and Leon Laski, general counsel.

### BURLESQUE GIRLS FIGHT.

Cincinnati, March 14.

Last Friday night Bobbie Castle and Nora Henry, a couple of the girls with Fred Irwin's "Majestics" at the Olympic, staged a battle which caused the Henry young woman to be apprehended and placed under bonds. Miss Castle says she did not fight back.

The cause is said to have been the Castle girl giving a dressing room party to which Nora had not been invited.

Mary McKenna, another member of the chorus, was invited into the alley for a couple of rounds with the fighting Henry, but the second scrap did not happen.

### AMERICAN'S ADDITIONS.

The American wheel, according to report, will have houses next season in both Buffalo and Pittsburg.

It is reported the Garden, Buffalo, and the Victoria, Pittsburg, will be the houses.

### Selecting Columbia's Summer Show.

The selection of the summer attraction for the Columbia has been left to J. Herbert Mack, who at present has three shows which he is considering.

Mr. Mack will announce his selection before April.

### DECISION ON 'PHONE SERVICE.

At a meeting of the Public Service Commission of the Southern District of New York last Friday, a complaint was registered by Frank Andrews, an actor, against the New York Telephone Co. Andrews alleged the phone company discontinued the service at his home, owing to his refusal to pay overcharges against him which he claimed were not due, thereby making it impossible for theatrical agencies through which he secured positions to communicate, causing him the loss of at least two positions with productions.

The Commission, after hearing Andrews' complaint, ordered the telephone company to immediately begin service again and that if any question arose in the future regarding the payment of bills the company should start suit but must not discontinue service where their action would impair a person's business.

The telephone company has been making a habit of discontinuing service in offices as well as homes when a dispute has arisen over the payment of overcharges. The Andrews' case is one of the first which has been brought before the Commission. From the manner in which the company obeyed the decision rendered, it will have a far-reaching effect.

### GRAFTING HOUSE MANAGER.

Much indignation is expressed in the offices of the American Burlesque Association at reports of a case of persistent petty grafting on the part of the manager of one of the theatres on the circuit located in a middle western city.

The theatre is not under immediate control of the American Association, but is operating under a booking arrangement, a circumstance that deprives the officers of the American of the power to deal with the offending manager as they otherwise would.

The graft consist of a pernicious, underhanded method of "getting" to the traveling managers for a gratuity, usually amounting to \$50.

Early each week, so the report goes, the road manager is approached by some one in league with the house manager who adroitly leads the conversation up to the declaration that all the traveling managers "slip the boss" the price of a suit of clothes in return for extraordinary services of one sort or another.

A specific instance is related in which the company manager handed the grafter \$25 at the end of the week. The money was at first refused, with the remark, "That won't buy a suit of clothes." But the twenty-five was held on to.

General Manager George Peck of the American was bitter in his denunciation of the operations of this individual in particular and of grafting along the circuit generally when his attention was called to it.

"To a very great extent traveling managers have themselves to blame for this condition," Mr. Peck said.

"There is no reason why house employees should receive tips or gratuities under any circumstances. They are all paid the same as are the employees of companies. House managers never tip employees of shows, and if there is any justification for the practice in the one case there certainly is in the other. If road managers stand for it they encourage and foster a system of brigandage that they may be sure will extend to other points on the circuit when it becomes generally known what easy marks they have been for the fellow out in the 'Middle West'."

### FRANCES RING SKETCH.

A sketch by Willard Mack called "Banked Fires" is to be shortly played in vaudeville under the direction of M. S. Bentham, by Frances Ring and William Mack.

The playlet will employ three others.

### IN AND OUT.

Belle Baker, through reported illness, canceled this week at the Palace, New York, and next week at Keith's, Washington. While Miss Baker did need the rest. It is also said she was not satisfied with her material for a return Palace date and is arranging too for new songs. She has placed an order with Blanche Merrill for a couple of character numbers. Stanley and Norton have Miss Baker's place on the Palace program.

Bancroft and Broske left the bill at the Royal Wednesday last week owing to the illness of Miss Broske. Conlin, Steele and Parks replaced them.

Eva Shirley did not appear at the DeKalb, Brooklyn, the last half through illness, Ed Bixley and Co. replacing her.

El Cleve and O'Connor left the bill at the Hamilton Monday, refusing to take the No. 2 spot. West and Angel replaced them.

"The Lion Tamer" (with Fields and Halliday) did not open at the Royal Monday, having trouble in putting up the act's set. Bernie and Baker substituted, doubling from the Orpheum, Brooklyn.

### ILL AND INJURED.

Mrs. Frank Farrell Taylor (Blanche Davenport) has been ill since Dec. 12 with partial paralysis of the muscles of the heart. She hopes to be about by summer.

Otto Hauerbach is confined to his apartment after having undergone an operation. It will be two weeks before he is sufficiently recovered to be about.

Lester Sweyd, a dancer with the Julia Arthur Co., in Boston, has returned to New York to undergo an operation at Mt. Sinai Hospital for an abscess on his spine. He will rejoin the company in Chicago.

Eddie Leonard is in Chicago undergoing treatment for his throat. It is not serious.

### MARRIAGES.

Muriel Sharpe and Howard E. Gibbs were married in Cincinnati recently. Mr. Gibbs is with "America First." His wife was with the act until a few days ago.

Sari Petrass, comic opera singer, and Felix A. E. Sommerhoff, of Cedarhurst, L. I., March 6. Mr. Sommerhoff is a grandnephew of Schumann, the composer.

Ben Mowatt (Five of Clubs) and Billie Mullen at Dayton, O., March 8. Mrs. Mowatt was formerly of Elliott and Mullen. She was divorced from Elliott, although the couple continued their professional partnership some time after the permanent separation had been secured.

Lowell Sherman, with "The Knife," which closed Saturday at the Chicago theatre, Chicago, and Evelyn Booth, of New York. The ceremony was performed by Judge Kavanaugh at the Congress Hotel.

Edna Schaeffer, a chorus girl with "The Pacemakers," to Otto Haunt, property man with the same show, March 10, in Worcester, Mass., by a Justice of the Peace.

### BIRTHS.

Mr. and Mrs. Roy E. Fox, Feb. 13, daughter.

Mr. and Mrs. George R. Kilman, March 5, son. The mother is known professionally as Ideal, the swimmer, her husband being announcer for the act.

### DALY'S CLOSING SOON.

Burlesque at Daly's under the management of Ben Kahn will discontinue March 25, the date his lease expires, Mr. Kahn says.

"What may become of the old theatrical landmark after its many vicissitudes ending with the current regime is not known. Daly's may be torn down."



## MORE WHITE RATS STRIKES WITH CUSTOMARY RESULTS

**Rats Organization Orders Strike Within Week Against Loew and Poli. Excitement First Day of Each, Then Resolves Itself Into Usual Inactive Thing. Some Acts Walk Out on Each Circuit. Can't Get Back. Rats Got Tip of Greater New York Labor Movement and Attempted to Benefit by It.**

A couple of more strikes ordered by White Rats have occurred within a week, to be placed on the long list of unsuccessful attempts to tie up vaudeville made by the White Rats organization under the leadership of Harry Mountford since last summer, starting with Oklahoma City at that time.

The two latest strikes have been against the Loew Circuit and the Poli Circuit, besides a vain attempt made the same night (Thursday, March 8). The Loew strike was started against five Western Vaudeville Managers' Association's houses in Chicago. The Loew houses in Boston were also tried for. No act walked out in Chicago or Boston and it became a matter of picketing in both cities, with several arrests following. In Chicago women were engaged by pickets, led by Cora Youngblood Corson, who was arrested with her companions.

Several acts walked out of the Loew houses in New York. This strike is mentioned in *VARIETY's* daily Bulletin of March 10, appearing in this issue.

The Poli strike order Monday night brought out seven acts from the 12 Poli theatres then playing over 80 turns. The Poli acts leaving were Charlie Mack and Co. and Tilyou and Ward (Waterbury); Collins and Lloyd and Williams and Held (Poli's, Hartford); Stagpoole and Spire and Johnson, Howard and Lizette (Palace, Hartford); May Marvin (Bridgeport).

No performance in any house a strike was ordered against has been interrupted, nor has any house remained closed for a single instant. The business in all of the Loew houses remained at normal, with the American, New York, Monday, having its largest matinee of the season.

Monday, when new bills went in on the Loew Circuit, more trouble was looked for by the booking men, but nothing happened that day, nor Tuesday, nor Wednesday. It was thought possible Wednesday the Rats might try to induce other acts to leave the Loew bills yesterday (Thursday—change day—new shows going in), but the Rats had been so unsuccessful in their efforts to disrupt performances Monday it was not anticipated their further efforts would have any decided results.

The same condition existed on the Poli Circuit Tuesday and Wednesday. After the strike Monday night the Poli theatres went along as though nothing had happened without further defections. The Poli houses also change their programs on Thursday, and it was not unexpected Wednesday the Rats would again try yesterday.

The Loew strike was ordered suddenly last Thursday, and the Rats leaders were not aware of it themselves until during a meeting between them Thursday afternoon, when a discussion of the best ways and means under their present desperate circumstances was reported as being under way. The Rats heard during their meeting the Federated Trades Unions of Greater New York the day before in secret session had decided to demand all the Loew

theatres become unionized or they (musicians, stage hands and operators) would go on strike.

The Rats saw an opportunity, according to the story, of "pulling a strike," having the musicians and stage hands follow it by giving in their notice to the Loew managements, which would leave the Rats in a position to claim the stage hands and musical unions were supporting them. Without conferring with either the stage hands' or musicians' unions, the Rats ordered a strike for that night at the Loew theatres. Immediately they did so the matter reached the other unions, which also got the complete story of how it happened. This is said to have held up the contemplated action of the Trades Federation, the executives of the unions involved becoming annoyed at the action of the Rats in the face of the Federation's secret move. Monday it was reported the stage hands' locals around New York had resolved to await the outcome of the Rats strike before proceeding with their action, while the musicians also felt the same way, although at some of the musicians' locals notice is posted not to apply for work on the Loew Circuit. Up to Wednesday the Loew Circuit had received no official notification of any of its stage people or musicians intending to leave, but it was said Tuesday the Loew heads might meet the stage hands' and musicians' unions' representatives for a conference.

The action of the Rats would bring the Vaudeville Managers' Protective Association into the general melee if the stage hands and musicians went out while the Rats are on strike, as the Loew Circuit is a member of the V. M. P. A. The association's board some time ago decided that when a difference occurs between a union local and a manager-member of the V. M. P. A. it is to be locally settled between the parties without the interference of the managerial body. Had the Rats kept out, the musicians and stage hands would have had only Loew to deal with; now, if proceeding while the Rats are out, they would extend their purely local trouble to all the theatres of the V. M. P. A., extending all over the country and Canada.

The grievance of the musicians is said to be the employment in some of the Loew Circuit theatres of non-union musicians. Some of the Loew houses are non-union. The stage hands have a similar complaint, but have not pressed it. The I. A. T. S. E. convention at Cleveland gave the matter of the non-union Moss and Fox vaudeville theatres in New York its attention, asking the Alliance executives to have this condition rectified within 60 days. The Moss and Fox people claim their houses are unionized, the musicians and stage hands belonging to a union which is not recognized by the American Federation of Musicians or the I. A. T. S. E.

In Chicago the Thursday strike order was called a "flivver" almost as soon as it was served. Monday, Tuesday and Wednesday in that city were without disturbance excepting arrests of pick-

(Continued on page 24.)

## Notice to Blacklisted Acts

*VARIETY* has been in receipt of many letters from acts on the "blacklist," stating their excuses or giving reasons why their names should not be there.

These should be presented to the Vaudeville Managers' Protective Association with offices in the Columbia Theatre Building, Broadway and 47th street.

If the managers' association removes an act from the "blacklist," the act if informing *VARIETY* will have its name published, after proper verification, as no longer among the undesirables, but *VARIETY* will not print any defensive letter in reference to such matter before it is presented to the V. M. P. A.

### AMERICAN DROPS ONE NIGHTERS.

The American Burlesque Association last Friday practically decided to cut out one night stands from that circuit. The American wheel next season will be two or three weeks longer than its present route. Several new houses have been submitted and are being considered.

Another step to be taken by the American next season is the elimination of old business from its shows. With the opening of the season the shows will be strictly censored, and the managers told what material should be removed.

The annual meeting for the election of officers of the American is to be held June 1, but a special meeting may be called before then to discuss plans now under way.

### RIALTO, ATLANTA, CLOSING.

Atlanta, March 14.

The second Jake Wells vaudeville house here, Rialto, will be closed to pop vaudeville next week. It is stated the house is to resume the policy April 9, meantime playing legitimate attractions. The Forsythe is Wells' other and big time house.

The Loew Circuit also has a pop vaudeville theatre in this city, opened shortly after the Rialto started its vaude policy.

### ROGELS' SERIOUS CONDITION.

Charles Rogels, former principal comedian with the Al Reeves show, is not at the Columbia this week with the production. It is feared by Rogels' friends that he will never be able to resume active work on any stage.

Rogels was suddenly stricken blind while on the stage at a Montreal theatre a few weeks ago. He was immediately sent to New York and treated by specialists, but up to date little headway has been made in the attempt to restore his sight.

### TIME SHEET IN U. B. O.

The time sheet, showing at what hour acts are appearing at the small time "try-out" houses around New York, is posted on the bulletin board on the fifth floor of the United Booking Offices to permit agents and bookers alike to arrange their trips to the various houses to catch the turns they are interested in. The list includes the 5th Avenue, the 125th street, the Harlem O. H., the 23rd Street, Jersey City, Greenpoint, Mt. Vernon and Prospect.

### Labor Delegates Going to Canada.

The International Alliance of Theatrical Stage Employees of the U. S. and Canada will have a representation at the Dominion Trades and Labor Congress of Canada, which convenes in Ottawa, Can., next September.

President Charles C. Shay, by virtue of his presiding office in the Alliance, will be one of the delegation, while the others will be John J. Barry, Boston; Less Dollivar, San Francisco, and John Suarez, St. Louis.

### Richard Carle in "Girl Act."

Richard Carle is going into vaudeville with a girl act production. He is to open at Yonkers the end of next week. Carle is booking direct.

### NORTHWESTERN CIRCUIT BILLS.

Seattle, March 14.

The Kellie-Burns Association has given out the following as comprising their first eight road shows to cover the new circuit booked by this association: Show No. 1—Brown and Carbonette, Beeson and Harris, Barlow's Pets.

Show No. 2—Chin Sun Loo Troupe, Myra Errington, Jas. T. Dervin.

Show No. 3—Rae Snell, Collins and Robson, "The Pep Girls."

Show No. 4—Adams and Bechter, Woodward and Morrissey, Rego.

Show No. 5—Ramee Duo, Fiore and La Monte, The Wheelers.

Show No. 6—Darro, Dancing Croons, Edna Risce and Co.

Show No. 7—Billy Jones, Edwards and McKenna, Cooper-Rigdon Dancers.

Show No. 8—Oro and Wheelan, Superlative Three, Walter and De Oro.

Following is the route: (Cardella), Oroville, Cal.; (Broadway) Chico; (Marysville) Marysville; (Opera House) Red Bluff; (Dreamland) Red Bluffs; (Auditorium) Dunsmuir; (Antlers) Roseburg, Oregon; (Eugene) Eugene; (Noble) Marshfield; (Globe) Albany; (Majestic) Corvallis; (Bligh) Salem; (Broadway) Portland; (Star) Astoria; (Grand) Centralia; (Weir) Aberdeen; (Electric) Hoquiam; (Opera house) Montesano; (Terminal) Auburn; (Empire) North Yakima; (Isis) Ellensburg; (Lois) Tappanish; (Temple) Pendleton, Oregon; (Liberty) Walla Walla; (Knott-Grand) Pomeroy; (Pastime) Colfax; (Grand) Wallace, Idaho; (Union) Burke; (Princess) Kellogg; (Strand) Coeur de Alene; (Rex) Cranbrook, B. C.; (Grand) Fernie; (Liberty) Whitefish, Mont.; (Princess) Kalispell; (Orpheum) Havre; (Orpheum) Glasgow; (Orpheum) Williston, N. D.; (Lyceum) Minot, and (Grand opera house) Devil's Lake.

### "BEEF TRUST" CENSURED.

Boston, March 14.

Billy (Beef Trust) Watson struck a censorship snag here last week when his "Quaker Girl" burlesque number was banned by Municipal Censor John Casey, of the Mayor's office.

Three years ago during the holiday season Watson put on a Salvation Army number that was ordered out by Casey. This year Casey found that much of the old stuff had been revived under the "Quaker Girl" guise and again banned it.

### TRYING TABS AGAIN.

The Wilmer & Vincent circuit will try out a tabloid policy again this season to determine the possibilities for business with the condensed comedies.

Norman Friedenwald has placed his "My Honolulu Girl" for a tour of the circuit and Boyle Woolfolk's "6 Little Wives" will also be given an opportunity.

If the "tabs" can draw, Frank O'Brien, who supplies the circuit's attractions, will probably alternate vaudeville with them in the houses.

### AGENTS POSTPONE MEETING.

The meeting of the small time agents, set down for this week, to perfect the organization formed by them last week, has been postponed until after the settlement of the present White Rats strike on the Loew Circuit.

# THE FUNNY SIDE

(Reprinted from Variety's Daily Bulletin.)  
Harry Mountford is reported to have written the State Department at Washington saying the vaudeville circuits are playing acts containing Germans who are spies for their country.

An actor alleging he had been assaulted (slapped in the face) complained to a police officer in uniform outside the Loew theatre where the actor claimed the assault had occurred. The copper listened to the tale, asked the young man to repeat it three times, then observed: "Guess we will have to adjourn this case until Monday."

Armstrong and Ford played the Flatbush, Brooklyn, a twice-daily house, last week, with this week booked at Loew's Majestic, Newark. Between their performances at the Flatbush the team "picketed" against Loew's Bijou, Brooklyn.

At the Grand Central station Sunday night Mrs. Syd Baxter, doing duty as a picket there, tried to sell a ticket for the White Rats ball to Moe Schenck.

Mark Levv admits the White Rats are advertising him when they said "Have you paid your levy?"

At the Bijou, Brooklyn, Sunday, when the Nine Krazy Kids appeared (for the Sunday performance only), two of the members walked up to the house manager, saying "We are not crazy any more and we are going to walk out," which caused the act to be canceled (although not placing it on the blacklist).

An act in one of the Loew houses the day before the strike was called had bought a cloak for the woman of the turn. After purchasing it they were informed it might have been stolen, that being given them as the reason for their bargain. The next night when a Rat attempted to hand them a piece of paper with a red seal on it the act fled, believing they were in danger of arrest for accepting stolen property.

Last Thursday afternoon just before opening an act asked the Loew house manager to advance \$10. He got it and then walked out at night on the strike order. The next day the act called at the office of his agent, explained about the ten, and returned five left of it, to be sent over to the theatre.

At the American Saturday night a two-act, boy and girl, was caught yelling "Scab" as they were seated in the orchestra. Charlie Potsdam, the American's manager, sent down for them. He asked the girl if she had said "Scab." The girl assured him she had not. Then he asked the boy and the latter answered "No, Mr. Potsdam. I never yelled 'S-C-A-B.' I wouldn't holler 'S-C-A-B' in any theatre," by which the pair had been hustled to the street in a hurry, as each time the boy pronounced "S-C-A-B" he yelled it at the top of his voice, making the remainder of the sentence in a low tone, as the group was standing just at the rear of the orchestra.

Jack Loeb, of the Fox agency, phoned the Loew office Saturday asking if it knew a Loew house was playing an act that had appeared at the Hamilton (Moss) three weeks before.

In one Loew theater, when an act then playing was asked if he intended to continue or walk out, answered "I wish the strike would go on forever, because then I would be sure of working."

The Loew booking office thought it could make two extra turns by dividing the Six Stylish Steppers into three acts of two people each. This was done, but none appeared for work. The owner of the turn later informed his agent he was going back to Woonsocket, to become a motorman.

Tillyou and Ward, who walked out of Poli's, Waterbury, Monday, are said to be members of the former James Oliver's "Tumbling Tomions," with Oliver himself in the turn. Marvin, who left Poli's, Bridgeport, on the Rats strike order, was formerly known as George Granger.

If, as Harry Mountford has claimed, the White Rats had 18,000 members who paid \$10 yearly each, amounting to \$180,000, and, if his acknowledgment of levy payments is correct when some of the members' numbers given in that list reach 25,000 or more, which would make another 7,000 at \$10 (without the initiation fees), or \$250,000 in all within one year, then it might be interesting to the members who paid their dues and other things to learn where that large sum had gone to or why the Rat organization finds itself in its present embarrassed financial condition.

Billie Reeves has been having a fairly good and busy time handling those who sought to call him names. Bill is a pretty nice natured fellow as a rule, but a couple of Rats or Rats representatives got him angry the other night, when the English "drunk" knocked them both out. Since then the Rats are inclined to lay off on Billie.

While J. J. Murdock was in town last Friday he had one of the Keith acts on his list at the White Rats and asked Bob Larson, the Keith house manager, to find out about it. Larson asked the act (Wilson and the Mc-

Nallye) and Wilson told him that he had been sending in his levy since the strike was called. Later, Wilson told Murdock (whom he did not know) the story of Larson's visit, and asked Murdock what he thought would happen. Murdock told him he wouldn't have to wait long to find out, and when Wilson asked who he was Murdock told him. A few minutes later Wilson was advised by Larson to pack up, receiving a full week's salary. The act was well known to the remainder of the season, but the time is cancelled.

Tuesday one of the girls responsible for the trouble that started in the gallery of the American Monday afternoon was on Broadway in the neighborhood of the White Rats Club-house leading a fox terrier, which bore a banner with the announcement that White Rats would hold an open meeting Tuesday night. Another girl assisted the advertising dodge by wearing a live white rat on her coat.

At the Stanton avenue police station, Chicago, on Saturday night the group of women pickets and several men who were arrested

## RATS BALL "BLACKLISTED."

The managers are giving strict attention to the White Rats dance and entertainment to be held St. Patrick's Day and have arranged with a number of actors to check up the contributors and purchasers of tickets. The dance will not be picketed by agents as was originally intended, but a number of actors will be present for the sole purpose of compiling a list of those attending.

Those who show an interest in the affair will be classified the same as those who walk out on the strike orders and will not receive any future consideration from the managers of the Vaudeville Managers' Protective Association.

## Rats' Own Show in Chicago.

Chicago, March 14.  
The Rats announce that they will give their own vaudeville show in the Columbia (not the burlesque house) be-

## RATS LOOKING FOR SYMPATHY.

Boston, March 14.  
Monday night the White Rats made another play for public sympathy which failed to interest the local papers with the arrest of a man giving the name of William Harris on a charge of having assaulted Harry S. Gatchell, a picket who was arrested himself last week in front of Loew's Orpheum.

According to the Rats Harris and another man drove to the Hotel Rexford in a limousine and flattened Gatchell with a knock-out punch to the jaw. They charge the Vaudeville Managers' Protective Association with furnishing the auto, and contend that a similar auto assault occurred previously at the Franklin Square theatre in Dorchester. The police took the affair statement and brought the Franklin Park picket to court to identify Harris. The case will be tried next Tuesday, Harris having engaged one of the best trial lawyers in Boston to defend him.

The managers claim this is a "raw plant" to try and incite sympathy for the Rats.

Otherwise Boston is quiet and Lynn is reported in the same condition. Tuesday the local topic was centered around the Poli strike with the Whalen and FitzPatrick stories being rather flowery and savoring a bit of "Baron Munchausen." Thursday (yesterday) of this week the trials of the 11 arrested White Rat pickets, who are charged with sauntering, loitering and disturbing the peace, were to have been held. A bitter legal struggle was expected through the conflicting laws prohibiting different kinds of picketing.

## BOSTON'S UNION MEN MEETING.

Boston, March 14.  
A special meeting of the executive heads of the International Alliance of Theatrical Stage Employees was scheduled to be held here Thursday (yesterday) for the purpose of determining just where the Alliance stood in the local White Rats situation. Charles Shay, president of the I. A. T. S. E., arrived here Wednesday evening for the session, coming direct from Washington, where he had been attending a conference of the heads of all trades unions.

This movement is understood to have been fathered by the heads of the Boston Central Labor Union, who realize the Rats haven't an earthly chance in their local struggle while three recognized unions remain at work in the affected theatres. President Jennings, of the C. L. U., went to Washington and implored the labor heads to at least grant a conference in Boston on the affair, claiming that the Rats have not been able to procure the sympathy of the public and labor people despite their extreme efforts.

It is understood that every local of the Musicians' Union in New England is dispatching delegates to Boston to protest against an order from their executive heads that would bring them out in sympathy with the Rats, this being against their judgment and desires. It is said the stage hands will also make a strenuous effort to prevent any similar action on the part of their officers.

President James FitzPatrick, of the Rats, was quoted in a lengthy interview with one of the local papers here Monday, admitting in his statement the Rats' membership had been depleted from 18,000 down to 700 members. The remainder of his interview was his usual hackneyed yarn about the abuses of the women. The paper printed FitzPatrick's picture.

## N. V. A. RUSH.

By Wednesday it looked as though the National Vaudeville Artists would be overworked to list its applications for membership, received in large quantities since the White Rats ordered its strike against the Loew Circuit last Thursday, following it up with the Poli strike Monday.

# ACTS ADDED TO BLACKLIST

The following acts have been placed upon the managerial "blacklist" as the result of the White Rats strike ordered against the Loew theatres March 8.

The names with theatres in brackets opposite are on the "blacklist" for walking out. Others in the list, without theatres' names attached, are "blacklisted" for either failing to report at the theatres assigned during the strike or for doing White Rats picket duty.

The list is complete up to Wednesday night.

(Acts "blacklisted" through walking out of Poli theatres are mentioned elsewhere in this issue. There were seven acts "blacklisted" through the White Rats-Poli strike ordered March 12.

Alf Ripon ..... (Delancey St.)  
Gordon and Day ..... (Delancey St.)  
Tommy Ray ..... (Delancey St.)  
Gillette Bros. .... (7th Avenue)  
Sandy Shaw ..... (Orpheum)  
Vivian and Arnsman ..... (Orpheum)  
Josephus Troupe ..... (National)  
(Two members.)  
Kurtis Roosters ..... (Hoboken)  
Weber and Pond ..... (Hoboken)  
Sinclair and Casper ..... (Hoboken)  
Demarest and Doll ..... (Bijou)  
Equillo Bros. .... (Fulton)  
Patsy Doyle ..... (Boulevard)  
Meehan and Knapp ..... (DeKalb)

## "The Criminal"

Dr. Martin Summers .. (Providence)  
Meeker and Campbell  
Carrie Lillie  
Mr. and Mrs. Wm. O'Clare  
DeRenzo and La Due  
Temple Quartette  
Bennett Five  
Burke-Toohy and Co.  
"Thibault's 6 Stylish Steppers"  
Kello and Kelly  
Barney Gilmore  
Ed Keough  
Aerial Eddys  
Tom Coyle (with John R. Gordon and Co.)  
Tyler and St. Clair  
Telegraph Trio  
Beatrice Lambert  
Billy-Madeline and Freddie Gold's  
Newsboy Sextette

The Leightons. .... (7th Avenue)  
Henry and Lisell ..... (7th Avenue)  
Kelly and Mayo ..... (7th Avenue)  
Kelly and Drake ..... (Delancey St.)  
Wah-Lynch and Co. .... (American)  
Peiser and LeBeck ..... (American)  
(Leonard and Hall.)  
Frank Terry ..... (American)  
Mr. and Mrs. Sid Baxter .... (Lincoln)  
White-Mullaly and White .... (Newark)  
"A Soldier's Wife" ..... (Newark)  
Greno and Platt ..... (Newark)  
C. and M. Cleveland ..... (Newark)  
Clark and McCullough ..... (Greeley)  
Vaudeville-Monkeyland ..... (Ave. B.)

Hobson and Beatty  
Doc Will Davis  
Mullen and Rogers  
Armstrong and Ford  
Milroy-Keough and Co.  
Prevost and Goelet  
Martyn and Florence  
Gordon and Marx  
Millard and Millard  
Swain and Osterman  
Douglas Family  
Van Drone Bros.  
Quinn and Mitchell  
Percy Pollock and Co.  
Lawrence and Hurl Falls  
Cal Dean (Dean and Fay)  
The Sterlings  
Beatie LeCount  
Hendrix and Padul  
Jack and Gill  
Kartello and Kartello

In front of the Avenue theatre, were detained until after the second show was over, and during this time the desk sergeant gave each a sort of examination with the result that there were many curious answers and lots of laughs. One woman gave her name as Bridget Flanagan, Irish-American, and proud of it. After a series of questions by the police official she finally declared that the "rights" she was "fighting for" was her objection to the fact that "Jews ran the business."

Many amusing incidents occurred at the Academy, Chicago, which, by the way, is the pet house of C. E. Kohl. Eurlly Joe Pilgrim is the manager of the house, which has considerable draw among Italian residents. On the first night of picketing when handbills were distributed the audiences did not know what it was about, since few can read English. At the end of the week, when big houses were enjoyed, Joe said his "customers" thought the pickets with the placards on their coats were advertising the show.

At the Academy, Chicago, Monday night the house billposter walked up to a person who wore a slouch hat and was known as "Buffalo Bill." He tore the card off the Western party's coat and told him that he was all wrong, and that what the picket needed was a square meal. So the pair went across the street, the picket was given a banquet meal (price 15 cents), and sent on his way.

ginning Thursday. This ancient theatre is opposite the Windsor. It has been dark for a long time, having been condemned by the fire protection board. It is proposed to give a seven-act show charging ten cents, but it is doubtful if the authorities will permit a show.

## NO ST. LOUIS PICKETING.

St. Louis, March 14.

There have been no pickets at the Grand since Saturday when the few remaining pickets were mixed in an argument and had to be treated at a hospital. It looks like it was all off here. Ernest Carr has left town, having gone to Chicago on Sunday night.

## Using N. V. A. Letter Heads.

Hartford, March 14.

Most of the strike orders delivered in the Poli Circuit theatres Monday night were written on the letter heads of the National Vaudeville Artists.

# HARRY F. WEBER

Harry F. Weber, whose likeness is on the cover, is celebrating the third anniversary of his official career as an independent vaudeville representative, a career singularly remarkable in that it registers his theatrical rise from a point of relative obscurity to the highest pinnacle in his particular field, for now Harry Weber is generally credited with being at the top of the agency column, representing a greater number of prominent attractions than any other single artists' representative franchised to book through the larger vaudeville agencies.

Harry Weber is a Daytonian by birth and in his youth turned to the show business, his first engagement in that direction being with Sid Block, then an expert cyclist, who toured the small towns giving exhibitions. Weber was delegated to look after his cycles, pass the hat and occasionally substitute for the principal.

In 1892 Weber's ambitions turned to the drama proper and he left Block to wield a spear in the "1492" company. Later he joined the Markee Family Band and developed into an apt drummer, leaving them to tour a series of carnivals with "turkey" musical outfits.

In 1897 the government called for volunteers for the Philippines and Weber was among the members of the 31st United States Regiment, spending two years in the service at the front. His return to Chicago saw him with the Loftus Optical Co. as an optical expert, and shortly after he left that firm to open his own optical business. For awhile he prospered, but the financial panic of 1907 left him high and dry on the bankruptcy pile. His commercial pursuits naturally threw him in contact with showmen in and around Chicago, and once again he turned to the theatrical field, this time procuring a booking franchise with the Western Vaudeville Managers' Association, from its then general manager, Walter Keefe.

Weber soon accumulated a flourishing list of desirable attractions. Complications arose in that booking organization and Walter Keefe, supported by "Tink" Humphrey, handed their resignations to the directorate and established an independent booking office. Weber's appreciation for past kindnesses at the hands of the two seceders forced him along with them, and when the affair was adjusted, Weber, realizing the limitations of Chicago for his chosen business, jumped to New York and in less than a week had formed a partnership with Reed Albee and Frank Evans, they representing acts under the firm name of Albee, Weber & Evans.

Three years ago Weber left the firm and opened his own offices. His business gradually assumed gigantic proportions and he added his brother Herman to the firm roster. Under the tutelage of Harry, Herman has gradually developed into a natural hustler and makes an ideal substitute for the senior firm member in his many absences from New York. Herman's business sagacity was exhibited recently when Harry Weber found it essential to remain out of New York for an extended time, having been delegated by the Vaudeville Managers' Protective Association to supervise certain sections of the "strike" territory, and on his return home was agreeably surprised to see that his office was running along quite as smoothly as though he were continually present.

George O'Brien, another official associate of Harry Weber, is one of the most popular booking agents in the east and he, too, deserves a proportionate credit for the overwhelming success of the Weber combination. O'Brien personally represents a large number

of the Weber acts and is continually adding big names to the office list.

## DISTURBERS ARRESTED.

Tuesday night at 8.10 p. m. a score or more of White Rat sympathizers headed by Herbert Jelli and Arthur Jennings, filed down the center aisles of the Greeley Square (Loew's) while the opening act was giving its performance and at a given signal began to hurl fruit and eggs at the artists on the stage, yelling "Get the Scabs."

When the act had retired, Jelli mounted a seat and gave a 4 minute speech, requesting the patrons not to attend the Loew theatres, adding that Marcus Loew was employing "scab help" and was "unfair to organized labor."

Mark Levy, the agent, endeavored to make a speech and give the audience, who were totally ignorant of the strike, the managerial views, but the organization members made a target of the agent and bombarded him with their reserve stock of edibles. A police officer arrived and arrested Jelli and Jennings, who were held in \$50 bail for a hearing in the Jefferson Market Court Friday morning. Jelli was charged with instigating a riot with a charge of disorderly conduct being placed against his companion.

A picture was immediately flashed on the screen and the performance continued.

At the American Music Hall (Loew's) eight or nine White Rats assaulted T. B. Gremmer, who is a member of an act on the bill, Elmer Clark, an actor, leaping on his back and tearing the lapel of his coat. Clark was promptly subdued by Gremmer, who turned him over to a policeman and charged him with assault. Later in the West 57th street night court Gremmer accepted a public apology and withdrew the charge, Clark pleading for leniency.

White Rats, since the Loew strike started in New York, has sent out squads of its members to visit various Loew theatres, to disrupt performances if that may be done.

The Loew people were thinking Wednesday of taking preventive measures against these methods, having two or three modes of procedure, either of which would prove effective.



ETHEL MACDONOUGH

Who proved to be one of the Bright Spots at the Majestic Theatre, Chicago, last week, and a big hit.

MISS MACDONOUGH starts her seventh trip over the ORPHEUM CIRCUIT March 18, at Minneapolis.

## RATS N. Y. MEETING.

The open meeting of the White Rats Tuesday night held a good attendance, many brought there through the strike excitement.

Among the Rats officials on the platform were Eddie Clark, Junie McCree, George Delmore and William Henry Hodge. Otis Steiner of the German lodge also had a seat, with a couple of others not members of the Rats' main body.

Harry Mountford was the principal speaker. When he arose he mentioned through pressure on his time he had not been able to prepare an address, then he spoke for an hour. During his remarks Mountford said no one knew who might be the next on the Rats strike program but said Nixon-Nirdlinger (Philadelphia) had better watch out. Mountford's frankness in mentioning Nirdlinger's name and giving the time (Monday or later) discounted its importance.

Mountford seemed well satisfied with himself and made the usual number of misstatements to the members present. One of the most glaring was that he knew in the five Chicago theatres the Rats struck against last Thursday there were but 600 people in attendance, making it plain he included all of the five houses.

Another of his remarks indicated Mountford and President FitzPatrick have not been rehearsing of late. Mountford said under a certain contingency 22,000 Rats would walk out of theatres in this country, although in Boston Monday FitzPatrick claimed the Rats never had over 18,000 members and that that number of late had diminished to 700.

Mountford informed those present he is still presenting the Rats with his \$100 salary weekly, which left some outsiders at the meeting wondering where Mountford got the money to exist on, as he hasn't to date claimed to be a supernatural body.

A story in VARIETY's Daily Bulletin the New York members of the International Artisan Loge of Germany had met at Fuch's Hall on West 38th street and voted to play their contracts despite White Rats orders was stamped by Mountford as a lie. He assailed VARIETY for the publication of it, although Mountford knew while he was talking he had applied to the I. A. L. members to speak to them Wednesday night (in the same hall) in an attempt to have them change their decision. Permission for Mountford to speak to the I. A. L.'s was given him and the members of that order assembled at Fuch's Wednesday night to listen, they having previously agreed to ask Mountford to post a bond of \$50,000 to indemnify any of their members who might walk out on his order. The bond was made of that size through the I. A. L.'s knowing the Rats could not give it. Mountford also announced himself as the representative of the I. A. L. in this country.

The I. A. L. is the strongest organization of artists on the European continent and is mostly composed of Germans.

Mountford also repeated his published misstatement about Erber's theatre, St. Louis, and the strike condition as it is at present in that city.

## NOTIFYING AFFILIATED CIRCUITS.

When the strike call went out to the Loew theatres wires were sent by Harry Mountford to all theatres affiliated with the Loew agency, as follows:

Beg to inform you that strike on entire Loew circuit has been called. Would suggest during this trouble you book your acts elsewhere, as we have no wish to interfere with you. Please wire whether you agree to this before executive order affecting your theater goes through. (Signed) Harry Mountford.

These wires were returned by those receiving them direct to the New York headquarters of the Loew circuit.

## RATS FILM STOPPED.

Harry Mountford wasted a lot of effort Monday in having "loyal" members of the White Rats gather at the clubhouse to be filmed for a section of Universal's next week's news feature release. He directed the picture himself, and had the men file slowly out from the club showing banners reading "We are striking against the Loew theatres for better working conditions."

The usual crowd of the curious and street loungers gathered and stopped traffic until the police cleared the street and the members went back to the club rooms. When the Managers' Association learned of this publicity stunt they communicated with the Universal and the negative was placed on the shelf.

## ERBER'S DENIAL.

St. Louis, March 14.

Joseph Erber, of Erber's theatre, St. Louis, flatly denied signing the closed shop agreement of the White Rats. He said: "All statements concerning me and my theatre in last week's 'Player' are ridiculous and absurd. You can go as far as you like in making this emphatic. I never had any intention of even considering the Rats proposition."

The house is thoroughly union excepting in its acts, and the statement of the Rats that it had lined up with them was likely due to the circular issued by the Central Trades and Labor Unions declaring Erber's fair to union labor.

## WON'T TAKE THEM BACK.

The Leightons, one of the best known acts which walked out last Thursday from the Loew Circuit on the call of the White Rats, failed also to report at the American Monday according to their contract. Excuses were not accepted, and the Loew people announced the possibility of a suit for damages against them for the canceled six weeks brought about by the "walk-out."

The Leightons were placed on the blacklist when it was reported they were talking "White Rats" in the dressing rooms of the theatres they were playing, but when they said it was another club they were promoting the matter was investigated and they were removed from the blacklist and signed the same day under a pay or play contract with the Loew Circuit. Shortly after that they had started at the 7th Avenue, and left the bill there the night of the day they opened.

Loew Circuit people have been besieged by friends of the Leightons seeking their reinstatement, but the order that no striking act can return to a Loew house acts as a bar.

## 31 "LEVY ACTS."

The "blacklist" of the Vaudeville Managers' Protective Association has 31 names of acts on it who have contributed to the "levy fund" of the White Rats.

The "levy acts" on the blacklist are designated by four asterisks, agitators by three, pickets by two and strikers by none.

## LEGITIMATE REASONS.

Many of the layoffs the last half of last week and the first half of this have been straightened out in the Loew offices by those concerned, and it is likely some names now on the blacklist will be removed after the strike is over.

Tom Coyle of the John R. Gordon and Co. sketch did not report Monday, causing the act to lose the American opening. Roberts of Roberts, Stewart and Roberts, sent word his wife was ill in Rochester, and the other two offered to do a turn, but it was not necessary. William and Mary Rogers presented another case. Miss Rogers was proved to be ill and Mr. Rogers offered to do a single turn until her recovery.



# VARIETY

Trade Mark Registered

Published Weekly by

VARIETY, Inc.

Since Silverman, President

Times Square New York

Advertising copy for current issue will be accepted at the New York office up to Wednesday night.

Advertisements sent by mail should be accompanied by remittance.

## SUBSCRIPTION

Annual..... \$4 Foreign..... \$5  
Single copies, 10 cents.

Entered as second-class matter December 22, 1905, at the post office at New York, New York, under the Act of March 3, 1879.

Vol. XLVI. No. 3

The White Rats in its dying days is making a slow but certain exit. Before that grossly misdirected organization shall have passed away it will have cost the vaudeville managers many thousands of dollars and much annoyance. But the pity of it is that the incapable executives of the Rats are also pulling into the grave they have dug for it their innocent but weak-minded disciples who have left a field of plenty to starve in vaudeville with the others who had nothing to leave, which explains why the Harry Mountfords of the actors' union organization found it so easy to secure a "following." The others would follow Mountford anywhere, if he could get them money or work. They couldn't get it for themselves, and as Mountford couldn't get it for himself either all were in the same boat. So they decided to get the money from the actor who worked. Whether the working actor was led astray, taken away from his work and obliged to remain away, with nothing in sight but the promises that never come out, was a matter of supreme indifference to these vaudeville "wreckers."

It's too bad the law does not provide for that kind of deception and false representation, that takes away from a person his means of livelihood, as the White Rats have done by intimidating money-earning people or persuading them to "walk out" of a theatre, knowing only too well and better than their victims that the victims were going upon a "blacklist" that never sleeps. The law provides a penalty for those who conspire in restraint of trade. It is the Sherman Act, that the White Rats have often tried to invoke against the combined vaudeville manager, alleging he is a "trust," but a "trust" that pays acts in salaries from \$125 to \$2,500 weekly can not be keeping awake nights to find out how to make people starve.

On the other hand these creatures of fortune who know not where next they can turn to make an honest dollar are telling these self-same vaudeville acts that can earn from \$125 to \$2,500 weekly to "walk out" of a theatre, if they order it, and by walking out, to enter themselves upon the managers' undesirable list. That means they can not work for regular vaudeville, but must present themselves before the agents who book the smallest of small time, where they must play all the shows they are told to, must see their salary cut to ribbons (as those small time agents know they have been forced there by the "blacklist") and these acts must go on and on, to nowhere, to no living salary, to no standing, to only ultimate despair and perhaps hunger, because they were misled by a man or men who cared not how an object was attained.

And that object was the supremacy of the White Rats, the actor to rule the manager, to be gained by an organization that can't pay its debts, that has a mortgage upon its furniture and another upon its clubhouse, that has no

recognized position in the field it disgraces, that must exist by exacting five per cent. of the monies actors who work will give to it, to provide the ways and means of its executives obtaining subsistence and substance, and to threaten, cajole and deceive the bystanders of the workers into believing that the non-workers of vaudeville express the universal will of the profession in their discontent.

The bullying threats of physical violence against women which strikes terror to the "woman single" act and inculcates other women with a fear something dreadful might happen to their dear ones, the use of women as pickets and the general play made for the women who are thus involved in this fruitless struggle of the Rats explains by its very nature the weakness of the organization. Also that these Rats with naught at stake should attempt to go counter to 85 per cent. of the working vaudeville artists who want nothing to do with this difficulty is another reason why the law should intervene if it could, to stop this merciless sacrifice of the innocent. That the Rats leaders will "call out" from time to time even now after their repeated failures in Oklahoma City, Chicago and Boston merely displays their contempt for the actor and their wilful desire to make a premeditated and malignant slaughter of a few acts each time to keep themselves before the professional public. By remaining before the profession as "leaders," these Rats believe they have a chance to eke out more money "for the support of the White Rats," but there are a number of people who would like to see a financial statement just now of the Rats organization to learn what has become of any monies it has received since it secured \$5,000 on a chattel mortgage on the club house fixtures. No one excepting those handling that money knows anything about it.

Not alone is this 85 per cent. of vaudeville artists not in sympathy with the White Rat movement, but they repudiate Mountfordism in all its forms. They are oppressed by it through being brought into contact with the large mass of "actors" who never work and the working artists are sick and tired of this entire agitation, something they have never mixed in with. And the Rats keep on hanging by an eyelash, placing their claims in the union connection and depending upon the American Federation of Labor charter the White Rats hold, without regard to the universal wish or desire of the playing vaudevillian.

It's a crying shame and there is only one place for those White Rats who made this condition. They won't have to see the tears of the wives and mothers who must suffer because their husbands were foolishly led; they won't sorrow because the children must go without their luxuries or necessities for the same reason. It makes no difference now and it can make no difference then to the heartless and wicked plotters who bring about this misery—knowingly bring it about, for there is no one who is more fully aware of the hopelessness of the White Rats object than the leaders of the White Rats, leaders who do not give up a dollar of their own money, only their time which has been proven worthless through their inability to make it earn any money otherwise—these leaders who hazard nothing, but want the working actor not alone to give up his money to keep them going, but his lifeblood as well.

And they seem to be getting some of the actors to do all this. But the actor who has not and the actress as well, can take heed now. It would be a waste of time to again urge artists not to go on strike. If they will, they will, and if they won't, they are very wise, but the actor and the actress can remember that if he or she does

"walk out," they are walking out of vaudeville forever, excepting those tanks and those dumps the leaders have driven them into from a vaudeville, even on small time, that pays in its nearly lowest weekly salary for an act more than the biggest headliner in American vaudeville received 20 years ago.

Even those artists who imagine by remitting five per cent. of their salary as the White Rats levy command calls for they are relieving themselves of a moral obligation and allowing their minds to be at ease are committing a sin against those who "walk," for the levy contribution helps to keep going an organization that has only ruin for its motto, the ruin of the vaudeville act, for the active members of the White Rats are not taking a chance of being ruined—they are not working, haven't in months, the majority of them, and if the rest get three days or a week now and then it's just sheer luck. So the levy payer is doing an evil when he gives up five per cent. of his salary, an evil perhaps against himself, for it helps to prolong the existence of something that has grown to be only a horrible calamity in vaudeville, more horrible in its cold bloodedness, greediness, rapacity and deception than the cartoonist could sketch as a ghoulis figure under a green light.

The list of malcontents, though, has names of some acts in vaudeville a long while. Those acts by being on the list tell why through their many years on the variety stage they failed to progress beyond a certain point. They started, then stood still, but still should be thankful to vaudeville for enduring them so long. Another business would have left them by the wayside years ago. It's another lesson of the mind. The mind that could not advance its owner could not be expected to repel the arguments of a speller who knew how to verbally hit below the belt, for that same mind held envy of others more fortunate, and was not sound enough to appreciate the facts.

To be called a "scab" by those who can not secure the opportunity of walking out because they are never working is infinitely preferable, we should imagine, to be called a fool by your relatives and friends, or to find out as Jack Walsh did after "walking out" twice, that the organization which called upon him to become a "martyr" would not lend him \$5 to pay the room rent for his sick wife.

These are the days when the vaudeville artists with a brain should think it over. The sort of brain that allows an impression to be created upon it by leaders who only aim for money, as evidenced by their insistent efforts to secure "levies" or "contributions" can not be expected to do much thinking. That sort of brains would seem to have become confused from turning over so often or perhaps they are located in the feet, but it always recalls the type of plant Dr. Pauline used. What an elegant act Pauline could compose from the "White Rat acts" now in the clubhouse and on the blacklist!

There is not much for the artist to think about after all. It's only what is the proper move if a strike order is issued by the White Rats. Shall it be to walk out and not work or remain and work? To have a bank account or be a beggar? To thrive or starve? To support someone else or yourself? To be an easily led gump who is called a chump in the end by the very persons making a fool of him?

The White Rats have not alone put many artists out of vaudeville, but it has reviled the women of it. That Rats monolog about women and what they must go through to secure engagements would be an awful indictment if true. It's not true, but it's

enough to work upon the sympathies of those artists already red fired against the manager, through the manager not giving him work or the salary he thinks he should have. It has been reported a White Rat a few days ago doing his usual speech monolog on women stated no vaudeville woman could visit an agent's or manager's office to secure a contract without submitting to his advances, if she wished to secure the engagement. Upon someone present asking if the woman never rebelled, the speaker is reported to have replied she does, once in a while, with the result she is outcasted from vaudeville, to earn a living as she may thereafter, usually winding up on the streets. That will show to what a degree these talkers go with their misstatements (that not alone refer to women) in their attempts to deceive hearers. It should please the husbands and wives of vaudeville, who as a whole are more highly moral than any other set of professionals, to hear their women so classed, for there is only one inference to be gleaned from this sort of talk. In vaudeville very often the woman is the business head of the family.

It's hardly worth the space to continually give a resume of what the Rats have done or can do. It's enough that it has fooled so many people onto the blacklist and it's more than enough that those who are enabled to deprive honest if simple artists of their only means of making a living can remain in a position to secure a living out of those very same people and still retain their freedom.

Let the vaudeville artist who wants to walk out now walk. It's coming to him if he does and he should get it, for there are too many examples today of those who walked swarming into the very small time agencies for work or going about the streets telling their troubles for artists who are working not to give heed.

Just ask the White Rat who wants you to "obey orders" what the Rats will do for you if you do—or what they have done for anyone who did—and then ask how these "executives," chief and assistant deputies live—on what and from whom and for what? It's so simple it's simply silly.

"The Red Heads" closed its Pantages tour after three days in Frisco, and started for Chicago, owing to a disagreement over a salary cut and having to lose a week after playing Pantages, Portland, Ore. The act is headed by William K. Saxton, and had two weeks' more time on the Pantages Circuit. Madge Maitland got the vacant place on the bill.

"The Fashion Shop" was prevented from making a matinee last week at Danville, Ill., by a freight wreck. Erl Corr, the manager, piled his company of seven people into two automobiles, and started for a 60-mile jump. It was a tired and frozen bunch of girls that landed in the Illinois town. They missed the matinee, but made the night show all right.

Henry E. Dixey won his suit in a municipal court against the Punch and Judy Theatre Co. for a week's salary, on an alleged violation of contract. An agreement by which Mr. Dixey was to have the use of the theatre for a specific time was also abrogated, and the actor brought suit for damages in the Supreme Court. This suit is still unsettled, as the theatre company has put in a counter claim. O'Brien, Malevinsky & Driscoll are his attorneys.

Queenie Dunedin, now over here and sister of Mrs. Jack McKay, says she is very happy to say the report of the death of McKay's wife and children from a Zepp bomb in London is wrong—that up to the present time they are all safe and sound.

## WITH THE PRESS AGENTS

At the last monthly meeting of the Actors' Fund Board of trustees it was reported that the total expenses for the month had been \$6,134.54. There were 34 guests at the home on Staten Island, and 36 patients are cared for in hospitals. There are four blind patients.

"A Little Bit of Pluff," an English farce which failed in New York early in the season, has made a success in Canada, playing to an average of \$1,000 a night in western towns under the management of Lou S. Weed, with Albert Brown as the star.

David Belasco has placed Arnold Daly under contract for the next two seasons, and his first appearance, Easter Monday, April 9, will be in a new play by a hitherto unknown author.

The lease of the Harris theatre has been renewed by the Selwyns for another five years. Early in August they will open for next season with a play by Owen Davis, entitled "Her Dearest Friend."

George Weston's novel, "Oh, Mary, Be Careful," will be produced as a play early in the spring by Selwyn & Co., they having obtained the dramatic rights from the Paget Dramatic Agency.

One of the new playhouses to be built by them in West 44th St. will be called the "Intimate Theatre," according to announcement by the Shuberts. It will be devoted to musical plays of the "intimate" type.

"The Star Spangled Banner" will fly only between sunrise and sunset hereafter, from the roof of the Century theatre, in accordance with the army regulations, and the big electric flags will be discontinued.

The Musical Union of Women Artists is to give a benefit concert at the Metropolitan opera house on the evening of Tuesday, April 17, which is expected to be a big affair.

Justine Johnstone denies she is engaged to Guy Bolton, the librettist. She admits that she is contemplating matrimony.

Beverly White, for two seasons press agent at the Orpheum theatre, St. Paul, left to go with the Sells-Floto circus.

Ratan-Devi and Roshanara will give a matinee today at the Elthage theatre.

## PRESS OPINIONS.

## OUR BETTERS.

A comedy in three acts, by W. Somerset Maugham. Produced at the Hudson theatre, March 12, 1917.

In this bitter and exceedingly interesting comedy a brilliant English writer presents a scorching satire on the American colony in London. For his new play he has taken as his subject a group of our expatriates as they appear to an exceptionally clear and serene English visitor. —Times.

The play begins, continues and ends with liaisons. Even if it were not one-half as repellent and bitter as it is, the bluntly spoken vulgarity of the end of its second act would be enough to ruin it. —World.

## 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.

Coles Picture Machine Corporation—S. T. Walton, \$113.80.

James Plunkett Realty Co.—City of New York, \$29.00.

Reliable Amusement Co.—City of New York, \$30.00.

State Amusement Company—City of New York, \$30.00.

Peggy Brooks Sam Shannon, Inc., \$80.16.

Centaur Film Co., Inc. Motion Picture News, Inc., \$510.17.

Bernard K. Blumberg—S. Feldstein, \$69.20.

Second Ave. Amusement Co.—L. Rubin, \$120.

World Moving Sporting Picture Co.—City of New York, \$40.34.

## SATISFIED JUDGMENTS.

Florenz Ziegfeld, Jr. H. A. Weatherbee, et al. \$782.30 (Jan. 15, 1915).

Brunch Motion Picture Co.—Edward Davis, Inc., \$125.92 (Jan. 27, 1916).

## NEW INCORPORATIONS.

The following New York corporations have been chartered in the past week:

Forum Film, \$50,000. O. Schultheis, S. G. Weeks, K. Hodgkinson.

His Little Widows Co., to produce play "His Little Widows," \$20,000. A. Werner, M. Klein, H. White.

Douglas Fairbanks Pictures Corp., \$50,000. D. F. O'Brien, J. and D. Fairbanks.

E. A. M. Productions Co., \$6,000. E. Allen, J. Huberman, S. J. Buzzell.

Sphinx Productions (film), \$20,000. J. P. Hanley, W. K. Bielenberg, H. W. Lamb.

The Jangle Co., hotels, restaurants,

cafes, theatres, \$10,000. R. B. Lee, Jr., B. Harbison, J. M. Simson.

Brooklyn Triangle Theatre Corp., pictures, \$10,000. D. R. Beach, A. Zimmerman, W. H. Hickin.

Northworth Holding Co., \$10,000. S. Shannon, E. F. Rush, J. Norworth. Odds and Ends Corp., same objects, \$500; same directors.

Myers-Thoby Comedy Corp., (film), \$100,000. F. Feldman, M. Jones, A. M. Nascher.

Walker's Portmanteau Theatre, \$20,000. W. H. Roulstone, N. Gammans, W. E. Collins.

Society of American Singers, 200 shares \$100 each, 1,000 shares no par value, working capital, \$25,000; G. Hamlin, D. Bispham, A. Reiss.

Lincoln Theatre Co., Schenectady, \$15,000; J. J. and E. J. Walker, F. A. Blumer.

Wilmington, Del., March 14.

Prudential Pictures Corp., \$5,000,000.

William F. O'Keefe, George G. Steigler, E. E. Wright, Wilmington, Del.

Paralla Plays, pictures, \$3,000,000; S. G. Weeks, O. Schultheis, S. R. Banks.

Reiben Film Corp., \$10,000; H. C. Mooney, A. H. Carlisle, S. P. Reiben.

Dreadnought Pictures, \$5,000; R. Flittman, D. D. Levinson, H. Crone.

Amalgamated Film Distribution, Inc., \$3,000,000; Emanuele Tetta, Angela Yuzoline, Marjorie Koback, Brooklyn, N. Y.

Marie Dressler Motion Picture Corporation, \$2,000,000; Arthur W. Britton, L. H. Gunther, Harry W. Davis, New York.

National Theatre Equipment Co., \$25,000; T. M. M. E. and Artemus Smith.

Harris Amusement Co., McKeesport, Pa., \$10,000; H. E. Latter, Norman P. Coffin, Clement M. Egner.

Gilboa Amusement Co., Philadelphia, \$20,000; F. R. Hansell, Philadelphia; S. C. Seymour, G. H. B. Martin, Camden, N. J.

United Amusement Enterprises, \$2,000,000; L. A. Irving, M. L. Gatchell, H. W. Davis.

Mitch-Elia Motion Picture Co., \$300,000; N. P. Coffin, H. E. Latter, C. M. Egner.

Notable Feature Film Co., \$20,000.

Arizona Film Co., \$150,000; New York.

## ENGAGEMENTS.

Louise Grassler, Jean Adams, Ann Bradley, Florence Roberts, George Skillwell, Richard I. Scott, Rosberry MacCaskell, J. D. Pendleton and Edward Donnelly (African Theatres Trust Company, South Africa).

Charles Purcell ("Beautiful Unknown").

## WOULDN'T ISSUE AD. PASSES.

The reason for the sudden removal of "Have a Heart" from the Liberty is said to have been a row between the house manager and the producer, Henry W. Savage, over the issuing of 132 seats to be utilized for paying for locations at which frames of the attraction were displayed.

The house management insisted that the show should handle them as a cash transaction and the latter refused point blank.

Margaret Romaine is leaving the show Saturday, having refused to go on tour. Katherine Galloway will open with it in Philadelphia.



ELSA RYAN

AFTER MONDAY AT THE PALACE

This Week (March 12)

Supported by Wm. Roselle in

"Peg for Short"

Direction, JOSEPH HART

## SHOWS IN CHICAGO.

Chicago, March 14.

Within the past ten days five new legitimate attractions have come into town. "Good Gracious Annabelle" at the Cort, "The Cinderella Man" at the Princess, "Chin Chin" at the Illinois, "The Lodger" at the Playhouse, and Mrs. Fiske in "Erstwhile Susan" at the Blackstone. The outstanding winner is "Annabelle," now in its second week. Business was big from the start with the first week's taking reaching \$10,000. With the first eight rows scaled at \$2 the house has a capacity of \$11,600.

"Chin Chin" opened its return date on Sunday, opposed by "The Cinderella Man." The former show will remain three weeks, to be followed by Raymond Hitchcock in "Betty."

Two openings Monday, Mrs. Fiske's play and "The Lodger"—the English piece will have a maximum stay of but four weeks, since Alfred Hamburger takes over the Playhouse then for pictures.

Business generally in the legitimate houses has been featured by a marked falling off in mid-week and capacity for the latter portion. Nora Bayes now in her second week at the La Salle has not drawn exceptionally. She has been helped by the fact that ticket brokers have not been charged any advance over the box office prices and therefore with a larger margin of profit to be obtained they have been pushing the Bayes show.

"The Knife," leaving for New York to open next Monday at the 39th Street, makes the Chicago dark for the week. "Very Good Eddie," originally booked here to open during the holidays, will come to that house Monday.

"Turn to the Right" looks good for all summer at the Grand. The "Passing Show of 1916" and "The Boomerang" are safe for some time to come, while "Potash and Perlmutter in Society" should stay for another month.

"Intolerance" is in its last two weeks at the Colonial, at which time it will have had a successful run of 17 weeks. Another film, "Joan the Woman," will follow the Griffith work.

## SHOWS IN PHILLY.

Philadelphia, March 14.

Business in the legitimate houses did not improve any this week and as a result one or two of the shows now here will probably cut their stay short.

"Katinka" is getting a good play at the Lyric and will remain for a while longer. This is the final week for "Very Good, Eddie," which has had a splendid run at the Adelphi. "The Beautiful Unknown," March 19.

Business is light at all three of the Nixon & Zimmerman theatres. "Fair and Warmer," a laughing hit here, is only drawing fair at the Garrick. "Treasure Island" is doing about the same at the Broad, and "Pom Pom" is very light at the Forrest. The latter piece leaves this week. "Have a Heart" opens Monday.

"Her Unborn Child" is at the Walnut. An attempt was made to create a billing sensation through the recent birth control controversy, but it was reported the bill-posting company refused to put up the paper offered them.

## "ASSASSIN" AT CRITERION.

The Eugene Walters-James K. Hackett play "The Assassin" is to follow "Johnny Get Your Gun" at the Criterion, opening at that house April 8.

It was thought the Cort piece was playing to fairly good business.

## "LOVE MILL" CLOSED.

Manchester, N. H., March 14.

Andres Dippel closed "The Love Mill" here Monday. The piece played the Boston opera house for two weeks. It is reported Earl Carroll who wrote the lyrics has made Dippel an offer to take over the production.

## AGENCY MEN TO FIGHT BILL.

The theatre ticket agency men are organizing to conduct a fight against the bill which has been introduced in the State Senate by Senator Daniel J. Carroll of Brooklyn, which provides that on every ticket sold outside of the box office and at a premium one half of the price in excess of the box office cost shall be turned over to the state through a form of stamp taxation. The stamp is to be affixed to the ticket in the presence of the purchaser.

The agency men figure that this is a move to wreck their business completely, as with the splitting of the price obtained as a premium it would be impossible for them to meet their overhead and pay the regular premium to the theatres.

## SELECTING MACDONALD COMPANY.

The Christie MacDonald Opera Co., Inc., has opened offices and the cast is being selected for "The Little Missis," the new A. E. Thomas piece in which the prima donna is to make her return to the stage. The piece is a comedy with music, from the foreign (played in Germany and Austria). The head of the organization will be H. L. Gillespie, husband of the star, and the business management will be looked after by Mr. and Mrs. E. A. Bachelder, who have just returned from the "Hip, Hip, Hooray" tour.

"The Little Missis" is slated to open at the Apollo, Atlantic City, April 19. There is a possibility the offering may be brought to New York for a summer run at the C. & H. theatre.

## "RASPUTIN" IN PLAY.

Chicago, March 14.

"Rasputin," a new play in Yiddish, titled after the Russian monk who died recently and who is supposed to have held sway over the Czar, was presented at the West Side Sunday night, where it will remain for two weeks.

It was produced by A. Lopakoff, who has booked the piece into the Strand, a downtown house, for an additional two weeks.

## NEXT SEASON'S DATES SET.

The opening dates for the Shubert and the Booth theatres for next season have been set and the attractions selected.

At the former house Richard Walton Tully's production, "The Masquerader," is to start its New York run Labor Day, and at the Booth "Friend Martha," which is to be produced by Edgar McGregor, with Oza Waldrop as the star.

## SHOWS IN FRISCO.

San Francisco, March 14.

"The Blue Paradise," second week at the Cort, is doing medium business.

Julian Eltinge in "Cousin Lucy," Columbia, in capacity.

Kolb and Dill in "The High Cost of Loving" continue to capacity at the Alcazar.

Light business at the Savoy with "The Eyes of the World."

## SHOWS IN NEW ORLEANS.

New Orleans, March 14.

Wash Martin, the former burlesque manager, is presenting "Potash and Perlmutter" to profitable returns at the Tulane.

The Lafayette and Triangle continue to play to capacity with feature pictures.

Crescent, dark.

## Commissioner Sees "Unborn Child."

A special performance of "The Unborn Child" was given Monday morning at 10 o'clock at the Bronx for Commissioner of Licenses George H. Bell, to have him pass upon the production before it opened at that house in the evening.

The commissioner allowed it to open.

# SEVEN NEW THEATRES ON B'WAY FOR NEXT SEASON'S OPENING

**Broadway, Between 49th and 51st Streets, Scene of Most Recent Building Activities. Two New Houses in 48th Street Giving Block Total of Six Theatres.**

There are seven new theatres planned for Broadway between 48th and 51st streets. Two are to be built on 48th street, between 6th and 7th avenues, two on Broadway between 49th and 50th streets, two on the west side of Broadway between 50th and 51st streets, and one on 50th street, between 6th and 7th avenues. The latter house is to be erected on the site covering 130-32 24 West 50th. The house is to have a seating capacity of 600.

The deal for the southwest corner of 50th street and Broadway has not been closed as yet, but the promoters have obtained options on the Broadway corner and the adjoining two plots, 210-212-216. The apartment house on 214 is the one parcel holding out at present. If the deal is finally closed, the ground will be taken over on a 21-year lease and a 16-story office building raised on the Broadway plot and the theatre on the rear lots. An entrance to the theatre from the 50th street subway station is planned.

## LAYING OFF "OUR BETTERS."

The hotel and other ticket speculators laid off "Our Betters," opening at the Hudson Monday. Tuesday when the ticket men applied for seats they were informed it would be necessary to make an extensive buy of orchestra chairs or not secure any at all. A meeting was held by the ticket people Tuesday afternoon when it was decided not to purchase.

Meanwhile throughout Tuesday the Hudson held back everything up to the 14th row, refusing to sell at the box office within that section, without apparently being aware of the speculators' decision.

Immediately after the opening of "Our Betters" and the appearance of the notices on the play in the Tuesday papers, the managerial reputation of John D. Williams received a blow. He was placed in the class with the managerial sponsors for such productions as "The Girl With the Whopping Cough," "The Queen of The Moulin Rouge," "Mrs. Warren's Profession," etc.

## IRENE FENWICK CO-STARRED.

Irene Fenwick is to be co-starred with Derwent Hall Caine in the dramatization of Hall Caine's novel, "The Woman Thou Gavest Me," now in rehearsal and to be produced by the Shuberts some time in April.

## STOCKS OPENING.

Earl Sipe will install a stock in Trenton, N. J., Easter week. Sipe has the Winifred St. Clair Co. in Paterson.

Jessie Bonstelle will shortly start work organizing her summer stock, to play Buffalo, Rochester and Cleveland. A stock company will be installed in Poli's, Springfield, Mass., early in March.

The Broadway Players, stock, to play its annual spring season at the Lyceum, Rochester, N. Y., will get underway early in April.

Robert Hyman has been engaged to play leads.

Philadelphia, March 14.

Eugenie Blair inaugurated her stock season at the Knickerbocker Monday night with "Madame X." John Lorenz is her leading man.

The Majestic, Buffalo, and the Lyceum, Detroit, both on the International Circuit, will play stock during the summer. Vaughn Glaser will head

the company at the Detroit International house.

Keith's, Portland, Me., will play its usual summer stock commencing April 9, when vaudeville will be discontinued. A cast of local favorites have been engaged for the venture. It will be a dramatic organization.

## "FUGITIVE" AT ELLIOTT.

One young man who professes to be in possession of inside information regarding several of the Oliver Morosco productions says Morosco's "Fugitive" will not succeed "Canary Cottage" at the Morosco theatre. Instead, he claims, Mr. Morosco has said the "Fugitive" will either play in New York at the Elliott or not at all.

"Canary Cottage," according to the same information, will remain at the Morosco for at least 10 weeks, with no successor for it having been selected at present.

## FIELDS' ALL STAR CAST.

Lew Fields is making an endeavor to secure an all star cast for the New York production of "Bosom Friends," which comes to the Liberty April 8. He has made an offer to John Mason to appear in one of the roles in the piece.

On Tuesday Richard Bennett, Julia Dean and Mathilde Cottrelly were added to the cast. Fields tried to secure Margaret Anglin, but was unsuccessful.

A rumor says next season will see Fields a star under the direct management of Klaw & Erlanger and that he may appear in their revue which they contemplate for the Amsterdam.

## MARCIN PLAY AUSTRALIAN HIT.

Melbourne, Feb. 17. "The House of Glass," which opened in Sydney several weeks ago, has just been brought to the Theatre Royal here and is pronounced the hit of the season thus far, both here and in Sydney.

At the opening performance the new idea of refraining from curtain calls until the end of the play was entirely shattered by the enthusiasm over the performance. Florence Rockwell gave as Margaret Case, the audience insisting on her reappearance after the third act.

## BOSTON MANAGER ILL.

A. L. Wilber, owner of the Shubert, was taken seriously ill Tuesday and removed to a local hospital, where it was reported his condition was serious.

## "Flora Bella" Time Shortened.

Boston, March 14. The engagement of Lina Abarbanell in "Flora Bella" at the Shubert theatre here has been cut from five to two weeks. The production leaves Saturday. No succeeding attraction has been announced.

The show will close with the ending of the Boston engagement. The members will be switched to the second show, with the exception of Lina Abarbanell. The second company is routed to the coast.

## Revival to Open Next Season

George Broadhurst is planning an all-star revival of "What Happened to Jones" as the opening attraction at the 48th Street theatre for next season. The new play he is finishing is to follow the revival.

## FRAWLEY CO. SAILING.

T. Daniel Frawley and his company of ten players to tour the Orient will sail from San Francisco for Honolulu April 3. They open there April 16. From there the company goes to Vancouver and takes the second boat of the season for Alaska, returning to Seattle in time to sail for Japan to open at Yokohama Sept. 3. The opening date at Shanghai is Oct. 15.

The company will have a repertory of ten plays, including "Fair and Warmer," "Twin Beds," "Under Cover," "Bought and Paid For," "The Climax," "Jerry," "Paid in Full," "The Wolf," "Peg o' My Heart" will be presented in restricted territory and there is a possibility "Rio Grande" will be included.

In addition to the actor-manager with the company are Laura Guerite, George Austin Moore, Cordelia Haager, Hattie Lorraine.

## OLD CIRCUS STUFF.

The Broadway wise ones have been bunked again. This time the old circus trick of "shills" has been utilized to put it over on them and John Cort was the one who did it in connection with the engagement of "Johnny Get Your Gun" at the Criterion. The wise ones during the past two weeks have been amazed at the line which nightly would appear outside of the Criterion leading from the box office window, half way to 45th street on Broadway. It looked as though the Cort piece must be doing a tremendous business. But no one was sufficiently interested to inspect the line too closely.

A picture man took a look the other night and noticed it was almost wholly composed of picture extras. Inquiry brought forth that the extras were engaged at \$1 per head to stand in line to give the production the appearance of prosperity.

## SOTHERN PLAY CLOSING.

John Craig is to close the E. H. Sothern play "Stranger Than Fiction" at the Garrick Saturday. "Magic" will move over from the Elliott to fill until another piece is made ready in which the Craig players are to appear. Beth Franklyn has been added to the Craig company.

## LAMBS' GAMBOLE.

The Lambs have decided they will take another All-Star Gambole on tour this spring. William Courtleigh made the announcement at the last club house gambol. William Collier and R. H. Burnside have been designated to take charge of the affair. The tour is to open some time during May, immediately after the Actors' Fund Fair closes.

## "Little Widows" Going Out.

The Geo. M. Anderson show, "Little Widows," is due to open at Johnstown, Pa., March 24, then going into Pittsburgh for two weeks. Amelia Summerville joined the company this week.

## Hazzard Marrying Alice Dovey.

As soon as "Very Good Eddie" closes and Alice Dovey returns to New York, she is to be married to Jack Hazzard, at present with "Miss Springtime."

## "Uncle Bob's" Leading Woman.

M. B. Raymond has engaged Jane Anderson as leading lady for his rural comedy, "Uncle Bob," in which he will star James Lackaye, opening in the spring.

Miss Anderson's mother was a Mary Anderson, of Kentucky, a near relative of the famous actress of that name, now Countess de Navarro.

## Keith's Boston Monday Rehearsal.

Boston, March 14. Keith's, Boston, the big time vaudeville house here, announced this week its Monday morning rehearsal is held at 9 o'clock, not at 11, as most of the other big time theatres do.

## BURLESQUE STOCKS.

The company selected for the Strouse and Franklin summer stock at the Howard, Boston (placed by Roehm & Richards), will include J. J. Blake, producer, Francis Reynolds, Otto Orletta, Charles Maddox, Peggy Wilder, Winnie De Wall, Blanche Milford, and Hughie Flaherty. A prima donna has yet to be secured.

Toronto, March 14.

The Star, the local American wheel house, will install stock burlesque for the summer opening there April 30. A company is being recruited by Roehm and Richards.

## SHOWS CLOSING.

"A Dream Girl of Mine," featuring Clifford Hipple, direction Manager Townsend, closed Sunday night in Janesville, Wis. The show may go out later, but not likely. Hipple will probably return to his vaudeville sketch. Frederick the Great, magician, will end his road tour in New Orleans, March 20.

## NOT ORIGINAL ACT CLAIMED.

The finish of the Vacation Circus at Madison Square Garden Saturday found Sam McCracken, who ran the affair, accusing the Berber Troupe of Arabs of not being the original turn he thought he had engaged for the three days.

About 12 Arabs were in the troupe and they were to have received \$300. McCracken offered \$200, but this was refused and suit may be brought. McCracken informed the act at the first performance their costumes were not what he looked for, but the act replied other suits were being washed and would be returned by the next show. They failed to appear up to the closing performance.

## SHOWS IN NEW YORK.

(Legitimate Attractions in New York this and next week.)  
 "A Successful Calamity" (William Gillette), Booth (7th week).  
 "A Kiss for Cinderella" (Maud Adams), Empire (13th week).  
 "Big Show," Hippodrome (30th week).  
 "Canary Cottage," Morosco (7th week).  
 "Century Girl," Century (20th week).  
 "Cheating Cheaters," Eltinge (33d week).  
 "Cocoanut Grove," Century Roof (10th week).  
 "Come Out of the Kitchen," Geo. M. Cohan (22d week).  
 "Crisis" (Film), Park (4th week).  
 "Elleem," Shubert (1st week).  
 "Grand Opera," Metropolitan O. H. (18th week).  
 "The Great Divide" (Henry Miller's revival), Lyceum (5th week).  
 "Harp of Life" (Laurette Taylor), Globe (17th week).  
 "Her Soldier Boy" (Clifton Crawford), Astor (16th week).  
 "Imaginary Invalid" (The Coburns), Liberty (1st week).  
 "The Honor System," Lyric (6th week).  
 "Joan the Woman" (Geraldine Farrar Film), 44th St. (13th week).  
 "Johnny Get Your Gun," Criterion (6th week).  
 "Lilac Time" (Jane Cowl), Republic (7th week).  
 "Little Lady in Blue" (Frances Starr), Belasco (14th week).  
 "Love o' Mike," Maxine Elliott (10th week).  
 "Midnight Frolic," New Amsterdam Roof (25th week).  
 "Miss Springtime," New Amsterdam (26th week).  
 "Nothing But the Truth" (William Collier), Longacre (28th week).  
 "Oh, Boy," Princess (5th week).  
 "Our Betters," Hudson (2d week).  
 "Pala First," Fulton (4th week).  
 "Professor's Love Story," Knickerbocker (4th week).  
 "Show of Wonders," Winter Garden (21st week).  
 "Stranger Than Fiction," Garrick (2d week).  
 "The Brat," Harris (2d week).  
 "The Fugitive" (Emily Stevens), 39th St. (1st week).  
 "The Man Who Came Back," Playhouse (20th week).  
 "The 13th Chair," 28th St. (19th week).  
 "The Willow Tree," U. & H. (2d week).  
 "Turn to the Right," Galety (38th week).  
 "Upstairs and Down," Cort (26th week).  
 "Washington Square Players," Comedy, (6th week).  
 "The Wanderer," Manhattan O. H. (8th week).  
 "You're in Love," Casino (7th week).



# THE To EVERY Vaudevil INDISPUTABLE FACTS

**T**HE "so-called White Rat Strike" and "lock out" in the City of BOSTON has been in existence for over THREE WEEKS and NOTHING HAS BEEN ACCOMPLISHED for the ACTOR but dissolution and failure.

**BAD BUSINESS**—Each and every theatre in the city of BOSTON and vicinity is doing the usual NORMAL BUSINESS, while some theatres are doing TWENTY percent better business than the same period LAST YEAR.

It is impossible to buy a ticket or secure a seat after eight o'clock any and every night in the SCOLLY SQUARE OLYMPIA, the WASHINGTON STREET OLYMPIA, the BOWDOIN SQUARE or the BOSTON THEATRE, owing to the unusual big business. GOOD BUSINESS REIGNS IN EVERY VAUDEVILLE THEATRE IN BOSTON.

**INSULTS and ASSAULTS**—NO VAUDEVILLE ARTISTS that have appeared at any theatre in BOSTON, LYNN or HAVERHILL HAVE BEEN INSULTED OR ASSAULTED by any "so-called White Rat" or ANY ONE ELSE.

THIS CAN BE VERIFIED by over TWO HUNDRED RECOGNIZED VAUDEVILLE ACTS WHO HAVE PLAYED THE BOSTON, SCOLLY SQUARE OLYMPIA, WASHINGTON OLYMPIA, ORPHEUM, ST. JAMES, FRANKLIN, PARK THEATRE AND BOWDOIN SQ. in the city of BOSTON, THE COLONIAL THEATRE, HAVERHILL, the OLYMPIA THEATRE and the CENTRAL SQUARE THEATRE in LYNN, during the past FOUR WEEKS and ALL THE VAUDEVILLE ARTISTS are members of the NATIONAL VAUDEVILLE ARTISTS, Inc. SINCE THE DAY AND DATE of the "so-called strike" not a SINGLE VAUDEVILLE ARTIST has walked out, refused to appear or has been affected by "Alleged Illness."

**PICKETING**—Picketing is being done at seven theatres in the city of Boston and it fails utterly to have any impression whatsoever ON THE PUBLIC, it CREATES NO COMMENT and HAS NO EFFECT ON BUSINESS.

The MEN and WOMEN picketing at these theatres ARE NOT VAUDEVILLE ARTISTS or RECOGNIZED PERFORMERS. The few that HAVE BEEN ONCE have long since outlived their usefulness in the Vaudeville business and live solely upon a few odd jobs they get here and there in some of the small, inferior theatres that still exist near Boston. Many of them have not been WEST OF PROVIDENCE, R. I., IN TEN YEARS. The remainder of the PICKETS are made up of WAITRESSES and "HANGERS ON" around the "BOSTON POOL ROOMS." Look at their photographs; look at them in person. ARE THEY RECOGNIZED VAUDEVILLE ARTISTS? DO YOU KNOW THEM?

## NEW YORK

On Friday night, March 9th, a "so-called" strike was called on the Marcus Loew theatres located in Greater New York and New Jersey. In the entire seventeen theatres there were but fifteen acts who, for one reason or another, forgot to appear at their appointed time. These acts in their entirety were acts generally used to open the show and were 80% dumb acts.

Several of the acts the following day called at the Loew office and begged for permission to return to work, and TO BE REINSTATED IN THE GOOD GRACES OF THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

THIS POSITIVELY WAS NOT GRANTED AND NEVER WILL BE DURING THE EXISTENCE OF THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

The places of the fifteen acts that failed to appear at the appointed time were filled without any inconvenience or delay, and there were 1,500 acts laying off in Greater New York who were over anxious to play in all these theatres on the day and date the alleged "strike" was called.

## CHICAGO

On the same date, Friday, March 9th, a so-called "WHITE RAT STRIKE" was called in the following Chicago Houses:

**KEDZIE  
ACADEMY  
LINCOLN HIPPODROME  
AVENUE  
WINDSOR**

AND NOT A SINGLE ARTIST ENGAGED IN THESE WALKED OUT OR FAILED TO APPEAR AT THE APPOINTED TIME ON THE PROGRAMME.

## POLI CIRCUIT

Monday night, March 12, 1917, the White Rats called a strike against the Poli Circuit. Of the 80 acts or more then appearing in the Poli vaudeville theatres, seven broke their contracts. But four theatres out of 12 were affected.

# TRUTH

## *le Artist in America*

### Conditions As They Exactly Exist

#### OKLAHOMA CITY

The four theatres in OKLAHOMA CITY on which July 1st, 1916, the alleged "White Rat Strike" was called ARE AT PRESENT DOING BETTER BUSINESS THAN ANY TIME LAST YEAR and that has been the condition there since the "alleged strike" was called on July 1st, 1916. The much talked of OVERHOLZER THEATRE maintains one of the BEST DRAMATIC STOCK COMPANIES IN THIS COUNTRY, doing better business than any stock company in the United States and showing a NET PROFIT EACH AND EVERY WEEK since its opening on Monday, November 20th, 1916. THIS COMPANY IS THE TALK OF OKLAHOMA CITY. To get a good seat it is necessary to engage tickets two weeks in advance. THE

All the aforesaid are PLAIN FACTS which can be CORROBORATED by thousands of readers of this paper. To the INTELLIGENT MAN OR WOMAN WHO MAKES THEIR LIVING in the great constructive and progressive vaudeville field there need be no other explanation other than THIS STATEMENT OF PLAIN, TRUTHFUL FACTS as to the conditions existing at every hand.

A SINGLE HOUR'S STUDY OR A SINGLE HOUR'S INVESTIGATION WILL VERIFY EVERY WORD OF THIS ARTICLE.

### ***A word as to the class of so called performer who is asking the real Artist to go out on so called strike***

During the days of the store show, hundreds of amateurs got into the business; and as the store show was eliminated, so was the class of performer that they were playing. These people with the hundreds of acrobats that work in the fairs and small circuses during the summer, without any field for work in the winter, and the old time passé act that is not even good enough for the smallest family theatre comprise the White Rats of today, and it these people where a few of them get odd jobs here and there to fill in, that are asking the artists who have salable acts to participate in their destructive methods. Let the artist who is working ask the walking delegate who may come to a theatre to request that they cease working how much time the delegates have to forfeit and when they worked last in vaudeville.

#### YOUR FUTURE

The Vaudeville Managers' Protective Association comprising the OWNERS and MANAGERS OF EVERY IMPORTANT VAUDEVILLE HOUSE IN THE UNITED STATES have decided, after much thought and deliberation, to engage on and after March 19th, 1917, only the "worthy artists" who are and are known to be REAL, HONEST MEMBERS OF THE NATIONAL VAUDEVILLE ARTISTS, Inc. While this organization exists no vaudeville artist who walks out or has walked out of any theatre operated by a member of this association or pickets any such theatre on an order issued or instigated by the "WHITE RATS" will SECURE AN ENGAGEMENT IN ANY THEATRE OR FROM ANY MANAGER THAT IS A MEMBER OF THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

This is not a warning or a threat.

This condition has been brought about by the White Rats and not by us. They insist we shall employ White Rats only. The fight now is to a finish. The issue is, shall we employ White Rats exclusively or shall we employ only members of the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION. We have made our decision.

It is now up to the man or woman who wants to perform or play in any or all theatres connected with the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

As we must all be the makers and builders of our own future and the supreme judge of our own existence, it is absolutely and entirely up to you—each of you who makes his living and has laid out his life's course as an entertainer of the vaudeville patrons of America.

## VAUDEVILLE MANAGERS PROTECTIVE ASSOCIATION

VAUDEVILLE THEATRES ARE GIVING BETTER SHOWS this season than ever have been given in Oklahoma City heretofore.

#### ST. LOUIS

A White Rats strike call against Erber's theatre, East St. Louis, did not bring out a single act engaged there. Later the union people of the city issued a circular declaring Erber's theatre fair to union labor although the White Rats had picketed the house and declared it unfair. Picketing against Erber's stopped upon the issuance of the labor unions' circulars.

A picketing condition against the Grand, St. Louis, existed for a few days without attracting attention. No acts could be induced to leave the Grand when the strike against it was ordered.

## NOTES

Ray Cox has returned from England.

Arthur Hammerstein returned from Bermuda Wednesday.

Rudolf Friml left Monday for Los Angeles.

Joe Welch is reported quite ill. Some say he is in a sanatorium.

Maude Rockwell has joined the "Sporting Widows" as prima donna.

Paul Allen and Harvey Greene have formed an agency partnership.

Joe Weber has located his office at 1416 Broadway.

Herbert Betz is assisting in the box office of the Bushwick.

Violet Barney left the Poli stock in New Haven Saturday.

Rufus LeClaire is now booking the Sunday programs at the Winter Garden.

All the show people in Palm Beach within the past month have returned to New York.

Laura Guerie is to accompany T. Daniel Frawley on his tour of the Orient.

Tom Mahoney is in comedy pictures, with Johnny and Emma Ray, in St. Augustine, Fla.

The Band From the Trenches is expected to arrive in this country on the "Spain" March 20.

Ruth Oppenheimer, secretary to Arthur J. Horwitz, is engaged to marry a Brooklyn physician.

Maxim P. Lowe has sold his booking office to Herman Blumenfeld, formerly with Marinelli.

Jack McNeely has retired from the stage and is now employed by the People's Trust Co. in Brooklyn.

Larry Graver, assistant treasurer at the Cort, Chicago, will join the Boston Red Sox in the south as club secretary.

The Marcus Loew Circuit will withhold its next week's bills until after the White Sox strike is settled.

Ned Becker has quit vaudeville to manage the phonograph department of a furniture store in Waukegan, Ill.

Richard E. Patton, manager of the "Twentieth Century Maids," has secured a divorce from his wife, Grace Patton.

William A. Mathews, former manager of two Proctor houses in New York, is in charge of the Bijou, Bay City, Mich.

Rowley and Young have been added to the cast of "His Little Widows," the negotiations having been perfected by Leo Fitzgerald.

Irwin Dash, the pianist, has severed connections with Kalmar-Puck & Abrahams and is now a member of the Leo Feist professional staff.

Leon Errol and Vera Maxwell have introduced a new dance feature into "The Century Girl." It is staged in a special setting by Urban.

Alexander the Great (Claude A. Conlin) was cleared of the charge of larceny recently, at Spokane, where he was placed under arrest.

Denver is to have an open air theatre this summer, voted by the City Council. It will be located in Civic centre, opposite the city hall.

Hazel Miller has left the stock company at the Grand, Brooklyn, to return to her home in Los Angeles owing to the serious illness of her father.

May Le Var (Dancing Le Vars) is confined to her home in Brooklyn after undergoing an operation for the removal of a projecting bone in her foot.

The Loew basket ball team defeated the Rutgers March 7, 35-30. The Loew boys will not play again until after the settlement of the strike on the Loew circuit.

The local small time houses have issued orders no telegrams will be delivered to acts on the bill unless they are opened first by the management.

Lillian Russell has issued her ultimatum that she will not appear in vaudeville during the remainder of this season.

The Rustic theatre in Orchard Park, Plymouth, Mass., will play stock this summer instead of vaudeville. It is a railroad park.

Emil Groth, manager of the Regent, returned this week after having been confined to his home for several days due to a nervous breakdown.

William Stanley has been appointed manager of Loew's 86th Street. He was formerly connected with that house when under the management of B. S. Moss.

Florence Roberts will be seen at the head of one of the companies which are to present "The 13th Chair," on tour next season. She was engaged by William Harris, Jr., this week.

Fred Mercy, who manages three theatres in North Yakima, Wash., is planning a new one to seat 1,800 and cost \$100,000. Myers & Leitner are to add an 800-seat house to the show facilities of Le Grande, Ore.

Dixie Gerard returned to "The Big Show" Monday. She was out of the cast because of appendicitis, and after an operation recuperated at St. Augustine, Fla.

The two pairs of feet in the double page advertisement in VARIETY last week of Clifford and Wills were the exact size of the respective feet of Mr. Clifford and Miss Wills.

The Cooper Union Five will be the next opponents of the Loew basketball team. A game is scheduled for March 17 at the 54th street gym, the Loew team's home court.

The Great Carter, billed as Keller's successor, has been booked for a tour of the B. S. Moss houses in a pretentious magical act, opening at Moss's, Jefferson March 15.

The Frohman Company is looking about for a new play in which to present Ann Murdock next fall. The star will remain in pictures with the Empire All Star Company, which is now completing "The Outcast," during the summer.

Employees of Daly's and the Union Square theatres will give their annual ball at the Teutonia Assembly Rooms (3d avenue and 16th street), Friday night, March 23. The girls of both choruses have invited all the other chorus girls in town to be present.

A baton fell off the Fifth Avenue stage one evening this week and the White Rat sympathizers unsuccessfully attempted to make the incident appear as an act of the stage hands in the house.

"The Guilty Woman," under the management of A. G. Delemater, opened Monday on the International Circuit at Worcester, Mass. The piece, which has Jack Du Frane in the lead, has been playing one night stand time.

Names of acts are omitted from the Loew Circuit advertisements this week, but the film feature was fully displayed. It was said at the Loew offices the suspension of the billing advertising was only temporary.

Victoria Blauvelt is continuing as private secretary to Walter Keefe in the Loew-Pantages booking office, and will remain in that position until the date when she and William Woolfenden will wed has been set.

The association of Joseph Urban and Richard Ordynski in a production at the Bandbox theatre will have no effect on the arrangements between Urban and Florenz Ziegfeld, Jr. Urban will continue as the art director of the Century theatre.

"His Fortune," the James Montgomery war playlet, done at the last Friars' Frolic, is said to bear a close similarity to "Dums Dums," another sketch playing for several weeks in vaudeville. On account of it "His Fortune" will not be seen upon the big time.

Ray Goetz is dickering with Edward Harvey, of the American Tobacco Co., for the handling of a new song, "Ask Dad, He Knows," to be distributed by the tobacco people throughout the country.

Walter Wanger has received the scene model for the second act of "Once Upon a Time." The models have been painted by Maxfield Parrish. The play is to be founded on the old Greek myth "The Golden Fleece."

Vida Milholland, sister of the late Inez Milholland Boissevain, has been engaged as soprano soloist with the French military concert band, known as the Band from the Trenches of France, soon to tour the principal American cities.

E. H. Rubins has started suit against A. H. Woods for \$500 claimed due as salary according to a contract he held for a part in "King, Queen and Jack." The piece played out of town for a few weeks but never reached New York.

Kitty Watson of the Watson Sisters is ill at the Wedne Hospital, Buffalo, N. Y., after a threatened attack of diphtheria. The Watson girls canceled their vaudeville time to go home, where their mother was about to undergo a serious operation. They may not be able to resume engagements before April 1, if then.

A birthday party was given Benny Pierpont Tuesday night. During the evening a boy in a Tiffany uniform delivered a jewelry case to Mr. Pierpont. It looked like a \$,000-gold watch inside, and when Benny opened it he found a 50-cent phony diamond.

Morris Gest has placed Ekaterina Galanta under a contract for six years. She is at present performing the dance in the second act of "The Wanderer." To obtain her release from the apprenticeship contract that she held with the Russian Ballet cost the manager \$3,600.

Charles Richman, star of "The Secret Kingdom," the Vitagraph serial, received a wire Saturday signed Harry Blount, saying if he played in a Loew theatre he would be known as a strikebreaker. Richman is advertised to appear personally in Loew houses this week and next while the picture is being shown.

The Brighton, Brighton Beach, the first of the summer houses each season to start off the warm weather, has decided to open its big time vaudeville for the coming season May 21. Johnny Collins, in the U. B. O. offices, will again book the house, which continues under the management of George Robinson.

Mrs. J. J. Rosenthal (Katheryn Osterman), wife of the manager of the Bronx O. H., has started suit through her attorneys, House, Grossman & Vorhaus, against the Black and White Taxi Co., for damages sustained while riding in one of that company's cars. Mrs. Rosenthal says the chauffeur slammed the door on her hand, painfully injuring it.

The tornado which visited Newcastle, Ind., last week scoring 19 deaths during its stay, did not affect any of the theatres or acts in that town. The "Four Husbands," a Friedlander "tab," was laying off in Newcastle when the tornado struck there, and while the members were badly frightened, they remained in town and under the instructions of Manager Friedlander arranged to play a benefit performance for the sufferers.

The annual ball of Theatrical Protective Union No. 1 was held last Saturday night at the Amsterdam opera house and was the most successful affair the organization has ever held. In addition to the dancing an entertainment was furnished. Some of the acts appearing were Frank Tinney, Van and Schenck, Adelaide Bell, Mysterious Nath, Walter C. Kelly, Clayton and White, Adelaide and Hughes, Gliding O'Mearas, Officer Vokes and "Don" and girls from the "Midnight Frolic."

The B. S. Moss office is supplying the acts for the Sunday concerts at the Empire and Casino, Brooklyn. The Moss office has not booked special Sunday shows for the past two years.

## NEW ACTS.

The Barbary Four have disbanded. Billy Heath and Billy Irving, members of the quartet, now double act.

"The Finish," sketch produced by George Lask. Cast: Georgie Drew Mendum, William Harrington, Edward Heavily.

Mabelle Montgomery and Co. in "The Smuggler," dramatic sketch.

"Quaker Town to Broadway," girl act by Joe Burrows (11 people). (B. D. Berg.)

Wallis Clark, assisted by Kate Morgan, in comedy, "After 50 Years."

Elizabeth Murray, who spent the past season as a feature with "The Cohan Review," with a new repertoire of character songs (Harry Weber).

Having recovered from his attack of the grip, Will Archie will open March 15 with his new act.

Barnes and Robinson in "The Corset Salesman."

Jessie Bonstelle, preparatory to her regular summer stock season, will appear in vaudeville in a dramatic sketch with three people.

Renaud, Morris and Lyons, two men and a woman, singing and talking (Tommy Curran).

Frank Saburn and Sidney Berlin, piano-act.

Joe Howard and Ethelyn Clark in a revue with a chorus.

Harry Romm and Ida Neale in "Hey! Come Out of the Rain."

Flo Allen and Anita Hammond in "The Sunshine Girls."

"Ro" Lorrens, Leonore Chanaud and Edna Walker, musical act.

Jack (Roundup) Walsh and Bill Vaughn in "I'll Fix It for You."

Billy K. Wells is preparing the singing act with seven men and one woman (used in the olio of "The Sightseers") for vaudeville.



# CABARETS

The association of restaurateurs in New York might benefit by organizing a secret service for their own information regarding what is allowed to be put over in some of the cabarets. With civic and reform committees having men out all the time to tab the cabaret restaurants, the restaurant men who are attempting to conduct their places on the highest plane (including prices) will have to equally stand the brunt of official displeasure that may be brought about through one or more cabarets taking liberties or going the limit. There is one cabaret in particular, always a "dump," regardless of the names it has employed, where the girls in the show are obliged to accept introductions to male friends of the house staff, for the purpose of pushing up the bar business, if the girls want to retain the engagement. In this same "dump" at any time there is a fair crowd there may be found not less than six disreputable women, notorious in the neighborhood, and there have been as many as 20 at one time. Along with them or most of them are their masculine chaperons (probably keeping cases). This place does a fair afternoon business and is frequented by young men as a rule, although a sailor drops in often enough. That "dump" alone could close every cabaret in New York at one o'clock if the police ever got all the facts on it. The restaurateurs' association should get them first, then if the place is in the association throw it out, advise the city authorities they do not recognize it as a "cabaret," "restaurant" or anything else than a "dump," have its 2 o'clock license revoked, and ask the newspapers not to publish its advertisements. The restaurant men could do a lot of cleaning up themselves if they went after it right.

Music is becoming more and more potent and prominent among the cabaret attractions. Gingery, swinging music is what the dancers want, and it often is looked for by those who do not dance. A group of men the other evening, each knowing only too well all the cabarets of New York, decided the best restaurant orchestras in the city are Rector's, Healy's and the Tokio's. These orchestras get nearer to legitimate "jazz stuff" than any of the others. The genuine "Jazz Band" at Reisenweber's, however, notwithstanding the sober opinion of it, appears to be drawing business there. Late in the morning the Jazzers go to work and the dancers hit the floor, to remain there until they topple over if the band keeps on playing. It leaves no question but what they like to dance to that kind of music and it is "a kind." If the dancers see someone they know at the tables, it's common to hear "Oh, boy!" as they roll their eyes while floating past, and the "Oh, boy!" expression probably describes the Jazz Band music better than anything else could.

The Legislature at Albany, N. Y., according to a story that has been given its attention directed to the New York cabaret restaurants through a measure to go before it placing rigid restrictions upon the operation of the restaurant business with an entertainment attachment. This bill if introduced will not be a "strike," but will be backed by some of New York's most influential civic bodies. There is a possibility, however, the proprietors of the better grade restaurants will take the bull by the horns and agree upon an intermediate closing time, about 1.30, in accordance with a resolution adopted some time ago by the restaurant association, to agree with the mayor upon a move within the next two months or so that is believed will eliminate to a considerable extent the present undercurrent of agitation against the cabarets. This, as reported in VARIETY at the time, may mean the abolishment of the all-night club charters. The restaurant men may have noted that in the argument against the bill at Albany restricting the price of theatre tickets to one scale during the week, it was

mentioned restaurants had more than one set of menu prices. Two sets may be all right. Some of the places around town have three. That seems too much of a confession.

The United Managers' Protective Association is to hold a meeting next week at which they will devise ways and means to take over the royalties now being paid to the Authors and Composers' Association by the restaurant men for permission to perform their musical compositions in their establishments. The managers are basing their claim on the reading of the copyright law, which states that the only works that are protected against public performances for a profit are those works which were written with the direct purpose of having them performed publicly for a profit, instead of written for the purpose of having them published as sheet music. The managers' side of the case is that under this reading of the law they control all the rights, and that the restaurant men will have to look to them for the privilege of playing selections from musical compositions that they control.

Healy's is putting on a new revue tonight (Friday) giving three performances during an evening, one in the main dining room (downstairs) and later twice in the Balconades Room. It will be called "A Night in America," led by Vincent Moore (not Victor Moore), Swanson Sisters, Dinus and Helen Hardick, with a chorus. Jos. C. Smith, who stages the ice and revue program in Healy's Golden Glades on the upper floor of the same building, produced the new revue. The Charles Strickland orchestra will supply the music, also the dance music, as it has done at Healy's Balconades for many seasons. This revue will be a free one without covert charge. Healy has instructed Smith to frame two shows for the summer, one to be presented at Healy's, Long Beach, and the other for the Healy Farin, Westchester. The new Balconades show has restricted songs written by Joe Burrows.

The Palais Royal is to have an elaborate revue around Fritz Scheff for the opening of that new place, which may occur April 15. Dave Bennett, who staged "Oh, Boy," has been engaged to put on the new show. It will have six principals besides the star, also 12 chorus girls, and the performance will include two or three distinctive turns. The Palais Royal is negotiating with Little Billy for one of the principal roles. It offers Billy \$350 weekly. He wants \$500. Miss Scheff has limited herself to four songs. The Palais spurt for "big stuff" has stirred up all the other Broadway restaurants.

Salt Lake appears to be giving considerable attention to the new revues, especially the one at present being managed by E. G. Woods, at the Newhouse. Since the inauguration of his revue, other hotels have gradually gone into the field. The Wilson now has one. Jack Roberts, formerly with the Paris Louvre, San Francisco, is expected to open his revue here shortly, bringing it intact from Frisco.

With the recent vice crusade in San Francisco having its effects upon all the local cafes, and in most cases forcing some of the entertainers and employees to work under a cut salary, the College Inn Sextet some weeks back banded in their notice and next week intend entering vaudeville headed by Mike Bernard, the turn to be known as Mike Bernard and His College Inn Sextet.

Ohio has a bill in its House of Representatives at Columbus which prohibits the sale of liquor or service of liquor to any girl under 21 years of age and bars them from entering any place or room where intoxicants are sold. It looked last week as though the measure would be killed in the lower house but Monday the "drys" pushed it through, 68 to 54, and the only hope now is that the Ohio Senate will kill it there. The bill will have trouble getting through the Senate, according to advices.

San Francisco is again being treated to something extraordinary in the way of cabaret entertainment through the Portola Louvre offering Walter Miller, the welterweight wrestling champion, in a series of bouts each night. Miller appears to be turning the trick, and is proving quite a drawing power, giving the recently lightly attended restaurant a business aspect unfamiliar to it since the vice crusade.

Elizabeth Marbury has started a suit in the Supreme Court against Maurice and Walton for \$2,000, which she alleges is due her under a contract made Oct. 15, 1915. The contract was for a year and the dancers paid her \$100 weekly until June 15 last, when the payments ceased.

Stockton (Cal.) officials have recently issued orders warning the management of different resorts the lid is about to be shut down on the town. This follows closely the move that startled San Francisco. The Rev. Paul Smith, instigator of the Frisco reform, is hitting all the bigger coast towns.

The Coconut Grove had Nat Wills for the first time Monday, when he opened with talking material written by Herbert Moore. Others in the show are about the same excepting Margaret Edwards, who replaced Rita Boland after Miss Boland had followed Dolly Hackett.

Olin Finney, at one time dancing partner of Joan Sawyer and Mrs. Vernon Castle, was recently married to Mrs. Genevieve Gray Wernwag, widow C. Theodore Wernwag, a Philadelphia millionaire. The bride is 42 and the groom 31.

If war is declared with Germany it is reported Congressman Bennett of New York has prepared for introduction in Congress within 24 hours afterward a bill to limit the liquor selling hours throughout the country.

Grace Field has charge of the dancing club at Reisenweber's, formerly conducted by Margaret Hawkesworth. Miss Hawkesworth may go into vaudeville prior to opening her own dancing club adjacent to "the Avenue."

The Terrace Garden cafe, seating 1,400, which will feature the new addition to the Morrison Hotel, Chicago, will open April 1, although the building itself will not be completed for some months.

The Jazz Band at Reisenweber's has discarded the rube clothes, now playing in evening dress. Rector's is preparing a Jazz band for the ballroom floor. Earl Fuller is placing the combination together.

The Collector of Internal Revenue in New York has decided that where a restaurant or cafe makes a separate charge on a diner's check for the entertainment provided, a special tax liability is incurred.

Two Jugg Bands are coming to New York, after all. One is of four pieces and the other has five. The bookings were made by Joseph E. Shea. One Jugg Band goes to the new Palais Royal.

Healy's "Golden Glades" has struck a high business stride. The dancing space around the rink has practically been done away with through an extra row of tables placed there, to accommodate the rush.

Santa Monica, Cal., through its Board of Commissioners, passed an ordinance Feb. 27, prohibiting dancing in the local cafes. Those affected are Nat Goodwin's, Baron Long's, Sunset Inn and the Breakers.

Donald Roberts has joined the entertainers at Doraldino's Montemartre atop the Winter Garden. Roberts just completed a tour of the Keith time in the east.

A wave of reform has cleaned out revue shows on North Clark street, Chicago. The girls were wearing their dresses too short and were a little too free in their movements.

The Cafe Royal, Toronto, under the management of Frank Barton, is attracting large crowds with an entertainment consisting of a Jazz Band, Kitty Garford and P. W. Bryant.

A new revue produced by Billy Goldie and Arthur Samuels opens at Churchill's Saturday. The cast has Jeanette Childs, Billy and Edith Adams, Harmony Trio, and 12 chorus girls.

Dolly LeMarre (in private life Mrs. Rocco Vocco), after a year's absence from the stage, has joined the new Lambs' Cafe, Chicago, revue as a principal.

Irene Steinfeldt, formerly at Tate's Cafe, St. Louis, is at the Green Mill Gardens, Chicago, indefinitely.

The cabaret bookings for the Islesworth, Hotel Martinique and Beaux Arts, of Atlantic City, will be handled by Billy Curtis.

The Chateau Laurier at City Island, New York, will open its season May 1, having a girly revue for its entertaining feature.

Atlantic City will be able to show restaurant revues this summer, something denied it last year.

Several of New York's German restaurants are bedecked with American flags inside and out.

"The Midnight Frolic" on the Amsterdam Roof will have a new show next month.

Albert O. Robar, formerly at the College Inn, is one of the managers of the Winter Garden, Chicago.

The new Winter Garden Revue, Chicago, has as principals Coral Melnotte, Jack Kraft and Frances Armhaus.

A cabaret restaurant is reported on the market for sale. It is over in Brooklyn, rather a large establishment.

Donald Crane and Leonora Hughes are at the Claridge.

Fred Fenn is no longer connected with the Broadway Booking Bureau.

Swan Wood is again at Fenton's, Buffalo.

Grace Lillian has replaced Ruth Hoyt in the new Maxim revue.

# VARIETY

NEW YORK CITY, SATURDAY, MARCH 10, 1917

## LOEW CIRCUIT PICKED IN EAST FOR RATS CONCENTRATED STRIKE

**No Performances Stopped. Less Than 10% of 175 Acts Walk Out. Believed White Rats-Mountford's Final Gasp, to Bring in "Levy" Payments, or for Rats' Leaders to Exit With Blame Placed on Unresponsive Acts.**

The White Rats Actors' Union, after several futile strike attempts in several isolated sections of the country, finally concentrated their efforts on a general strike aimed at the Marcus Loew Circuit Thursday night. Harry Mountford, acting from the organization headquarters in New York, issued a general strike order of the Loew circuit endeavoring to tie up the shows at the Loew interests in New York; Brooklyn, Newark, Hoboken, Chicago and New Rochelle. The houses affected included the American, National, Greeley Square, 7th Avenue, Lincoln Square, Delancey St., Avenue B, Boulevard (New York); Fulton, Bijou, DeKalb, Palace, Warwick (Brooklyn); the Lyric, Hoboken; Loew's, New Rochelle, and Majestic, Newark.

In Chicago the strike order was aimed at the Windsor, Academy, Avenue, Kedzie and Lincoln Hippodrome, all supplied with their attractions through the Western Vaudeville Managers' Association. The houses in Chicago owned by Jones, Linick & Schaeffer, which are affiliated and booked in conjunction with the Loew string, were not affected.

In every house the show ran along without interruption, the V. M. P. A. instructing nearby theater managers to send substitute acts to the affected theatres pending a permanent adjustment of programs. At the Lincoln Square the Baxters were opening the show and the management found it necessary to run a picture until the bill could be rearranged to run without "waits." Friday morning every house was supplied with duplicate programs.

The Rats did not attempt to picket the theatres, there being no "Peaceful Picketing" ordinance in this city allowing such a move, but prominent agitators of the strike movement were active

around the vicinity of the booking offices Friday morning using many angled arguments to procure the promise of support, financially and otherwise, from those professionals who would exhibit sufficient patience to listen.

Along Broadway Thursday night and Friday it was accepted the Loew "strike" order was the last gasp of the White Rats, ordered in part to give a further stimulus to the Rats trying to get the "levy" assessment of five per cent. in order the chattel mortgage on the club fixtures for \$5,000 can be met, and also to give the Rats leaders an excuse to blame their many failures upon the acts' faint responses to their many "strike" calls. Even actors and some seemed at least in lukewarm sympathy with the Rats rebelled at this latest outrageous sacrifice of acts that were immediately placed on the "blacklist," to uphold the Rats executives for the finale of their oft repeated futile tries to "pull a strike."

Some thought it may have been Mountford's plan to offset the Rats leaders' loss of prestige through the Cleveland stage hands' convention last week, but the consensus of opinion was that the Rats had decided upon a last desperate move, locating it in New York City, where the expense of furthering a "strike" at present was considered through calling for no expensive transportation or cost of picketing.

### "OH, BOY" AT ASTOR.

"Oh, Boy," now at the Princess, will move into the Astor next month, supplanting "Her Soldier Boy."

"Her Soldier Boy," which started off with splendid prospects, rapidly dwindled after John Charles Thomas left the cast.

### MAY WOODS ON HAND.

In the absence of J. J. Murdock, who is in Boston, and because of the inability to locate the whereabouts of Pat Casey, who was at one of the city theatres when the Loew strike was called Thursday night, May Woods, who operates the United Booking Offices' switchboard, assumed temporary command of the situation for the Vaudeville Managers' Protective Association and in less than 30 minutes had communicated with everyone connected with the U. B. O.

Miss Woods phoned Boston, received instructions from Mr. Murdock and immediately communicated with the Colonial and Harlem opera house, ordering them to look after the wants of the Lincoln Square and 7th Avenue theatres, if needed.

She also advised Proctor's, Newark, to supply attractions to keep the Loew Newark house open, and before the strike was half under way had the entire situation well in hand. Later in the evening Miss Woods finally located Pat Casey, who was both pleased and surprised to see the situation so completely covered.

Miss Woods was called from a sick bed when the strike broke, but remained at her post until after midnight. She has been with the U. B. O. for several years, and is particularly capable in a crisis of this caliber, because of her experience during the Chicago fiasco and the recent Boston "strike."

### EDDIE CLARK ACCUSED.

Eddie Clark, vice-president of the White Rats, was accused of intimidation yesterday, when it was said letters bearing his signature had been received by acts.

The letters read: "If your value your personal safety, obey orders. You know what I mean."

### Pickets Around Putnam Building.

The Putnam Building Friday morning was heavily picketed with White Rats, who sought to induce acts visiting the building (that contains the Loew headquarters) not to accept engagements.

During the day the Loew Circuit ordered that some of the Pinkertons detailed around their theatres be sent to the Putnam building floors.

### CLUBHOUSE CROWD WILD.

While the strike was going on Thursday night Harry Mountford at the Rats' clubhouse regaled the members there with wild stories of what had happened, always with the Rats in the van.

The crowd appeared to accept all of Mountford's statements and the enthusiasm ran riot until yesterday morning, when the members, as usual, learned the truth outside the club's quarters.

Mountford, at the meeting, as well as in his misstatement issued to the press Thursday night, claimed 65 per cent. of the acts of the Loew Circuit had walked out.

The record showed less than 10 per cent. had left their theatres and Mountford must have had positive knowledge on that point before trying to deceive the Rats membership.

### BETH MAYO O. K'ed.

Beth Mayo of the Kelly and Mayo team, who walked out of the 7th Avenue when the strike order was issued, has dissolved the team partnership, and she will resume her tour of the Loew Circuit with a new partner.

Miss Mayo is not a member of the Associated Actresses of America, and did not refuse to work until Henry Kelly, her partner, who is a White Rat, announced his intention to "walk." His move made it impossible for the girl to continue, but the Vaudeville Managers' Protective Association will recognize her as an innocent victim of the order and individually she is in good standing.

### Miles in Baltimore Hospital.

Baltimore, March 9. At the Johns Hopkins Hospital here is C. H. Miles, the vaudeville man of the middle west, who got caught in a snow storm on the mountains while trying to make the inauguration at Washington in an automobile, from Cleveland.

Mr. Miles may be confined here for several more days.

### Augusta, Ga., Playing a Bill.

Augusta, Ga., March 9. The Grand here (Jake Wells' house) will play vaudeville next week, splitting with Macon. The local theater will continue vaudeville when its legitimate bookings do not interfere.

The Grand will be booked by Jules Delmar in the United, New York.

# MANY ACTS "WALKING OUT" TRY TO GET BACK AND CAN'T

**All Sorts of Excuses Offered Friday for "Walk Outs" Thursday. Loew Agency Refuses to See "Rats Acts." One "Walker" Told Never to Again Enter Office. Some Acts Fail to Report Friday.**

The eastern order Thursday night brought out 16 "martyrs," including the Two Leightons, Henry and Lizelle, Kelly and Mayo, Gillette Trio (7th Ave.), Tommy Ray (Delancey St.), Sandy Shaw (Orpheum), Waish Lynch Co., Peiser and Le Beck, Leonard and Hall (American), Mr. and Mrs. Syd Baxter (Lincoln Sq.), two members of the Josephus Troupe (National), Demarest and Doll (Bijou), Equillo Bros. (Fulton), Kurtis' Roosters (Hoboken), and four acts from the Newark bill carrying White, Mullaly and White, "A Soldier's Wife," Greeno and Platt, C. and M. Cleveland.

Over 175 acts were playing in the Loew houses in the east at the time, and while an effort was made to induce all to go out, but a small percentage responded. Of the acts "walking out," not any, it was said in the Loew office, was known as "permanent" acts (playing all the time), but were in that class that gets three days on the circuit now and then, filling in open time in a haphazard manner or laying off. The Leightons had been removed from the blacklist but a few days before. They are reported to have offered an excuse for leaving the 7th Avenue bill. Archer and Ward at the Lincoln Square protested against the charge against them of walking out, the man of the turn saying his wife had fainted, and upon investigation the Loew people allowed the couple to return to the Lincoln Square program yesterday.

Yesterday morning about one-half the acts walking out reported to the theatres they had left, saying they were ready to return to work, but upon instructions from the Loew booking offices, house managers informed the turns they were not wanted.

At the Majestic, Newark, half the turns left at the second show with the remainder of the bill quitting just before the last show. An emergency program had been made up of acts at Proctor's, Newark, and Majestic's final performance was given.

At the Lincoln Square two turns from the Colonial bill filled in the vacancies.

For the Friday matinee in the Loew houses, the following among those remaining on the bills failed to turn up at the theatres: Alf Ripon, Kelly and Drake, Gordon and Day (Delancey St.), Weber and Pong, Sinclair and Casper (Hoboken); Patsy Doyle (Boulevard), Meehan and Knapp (DeKalb), Frank Terry (American), Clark and McCullough (Greeley Square), Vaudeville-Monkeyland (Ave B).

Other than these names to go on the "blacklist" are those below, who failed to report for assignment when called upon by the Loew booking office: Pierce and Burke, Al Burton (revue), Meeker and Campbell, Carrie Lillie, Mr. and Mrs. William O'Clare, Gordon Boys, Jack and Gill, Kartello and Kartello, Duffy, Geisler and Lewis.

Hoey and Lee, billed for the last half at the American did not appear owing to Mr. Hoey's illness, but Harry Lee presented himself at the Loew office, offering to do a single turn if required. The act was expected to go into the American bill today. The V. M. P. A. endorsed it as free from suspicion.

Yesterday afternoon, when one of the "walking" acts called at the Loew quarters to seek an interview for an

explanation, word was returned to it no one of the offices wished to speak to the act and it was requested not to again come in the office.

Mart Fuller, a brother of the late George Fuller Golden, walked into several theaters Thursday night and visited the dressing rooms, representing himself as connected with "The Telegraph." He is not with that paper.

In some of the houses Rats emissaries are reported to have called in the dressing rooms, making an especial play to intimidate the women on the bills. In one theatre, according to report, three burly men threatened a "woman single" if she did not "obey orders." The threats to the women in general had some influence on the male members of the acts they were connected with in some instances.

Pat Casey of the V. M. P. A. was at the Loew offices yesterday offering any assistance the managers' organization could extend. The United Booking Offices, through Sam Hodgdon, also notified the Loew agency to call upon it for anything required, with the U. B. O. instructing all of its agents to be on hand last night until after the Loew night shows had started. Henry Chesterfield, secretary of the National Vaudeville Artists, informed the Loew people Friday there were 40 N. V. A. acts in the clubrooms that could be available throughout the day.

The Loew offices assigned its agents to different theatres and placed extra, also duplicate, acts in all houses, without calling for outside assistance, although they stated the offers were much appreciated.

Jos. M. Schenck, the Loew general booking manager, had not returned to New York from his Florida trip up to yesterday. Jake Lubin, exercising excellent judgment, with the other Loew bookers, and Walter Keefe (Pantages representative) gave the strike affair their attention. Marcus Loew's advice was sought on some points that came up.

## JOHNNY BELL'S PLEA.

The following letter has been forwarded to the Vaudeville Managers' Protective Association. It is typewritten on the regular letter-head of the National Vaudeville Artists. The signer of the letter, Johnny Bell, is not an N. V. A., and is on the managerial "blacklist":

March 1, 1917.

Dear Sir: Have you paid your levy to the White Rats?

This is written on N. V. A. paper to avoid it being tampered with.

If the White Rats win this fight, it will be OUR victory and OUR reward. Are you doing your share?

Pass the good word along and remember—5 per cent. every week that you are working.

Sincerely yours,

(Signed) JOHNNY BELL.

## LOEW MAN IN RAT CLUBHOUSE.

Thursday night, while a meeting of the White Rats was being held in its clubhouse, N. C. Granlund, the Loew Circuit general publicity man, armed with a reporter's card, gained admission.

Once inside and about to proceed further into the building, Granlund was recognized by a small time "Dutch act" and informed he had better be going.

## FRIDAY A QUIET DAY.

Friday afternoon and evening there was no marked disturbance of any nature at any point on the Loew Circuit except at the Delancey Street theatre on the lower East Side, where three additional acts refused to appear, while a fourth (Commodore Tom) advised the management he would play the Friday shows, but would not return for the Saturday and Sunday performances. The three acts that walked out yesterday (Friday) afternoon were Gordon and Day, Kelly and Drake and Alf Rippon. The 3 Escardos packed their baggage preparatory to striking, but at the last moment changed their mind and advised the management they would remain.

A complete duplicate bill was immediately sent to the Delancey theatre and the first show played to a capacity audience without interference or mishap. Another duplicate program was on hand in the theatre ready for any emergency that might arise, while private detectives were scattered through the audience and about the building.

A few blocks north at Loew's Avenue B everything was calm and there was nothing apparent about the house to indicate a strike was in progress. The opening show had an audience that filled about three-quarters of the house, the usual Friday afternoon attendance. This house is located in an all-Jewish settlement and Friday afternoon and evening, the eve of the Hebrew holiday, is the one bad business day for this particular theatre.

At the American Music Hall Frank Terry failed to appear, but no other walk-outs were registered. Several prominent White Rats, including Robert Henry Hodge and Paul Quinn, patrolled the front of the theatre, but did not interfere with the patrons. They remained around the sidewalks in front of the theatre all afternoon, occasionally walking through the lobby.

The Brooklyn Loew houses, including the Bijou, Fulton, De Kalb, Palace and Warwick, played to big houses Friday afternoon with no sign of trouble, and, as in the majority of the New York houses, there was no sign of activity about the properties to indicate anything unusual had happened. Duplicate bills were reporting hourly at every house and one or two of the agents holding booking franchises with the Loew Agency were stationed at each house with instructions in the event of further trouble.

The New York houses above 42d street, including the Lincoln Square, Orpheum, 7th Avenue, National and Boulevard, played to standing room houses Friday afternoon, with the average attendance at the "supper shows," and nothing out of the ordinary happened at any of the theatres. The same condition prevailed at the Greeley Square.

By Friday noon the Loew resident managers had checked up their shows and in so far as the individual houses were concerned were prepared for any emergency that might arise. The audience included private detectives stationed there to prevent any disturbance, but their presence was unnecessary.

Last night the Loew and United offices held the men in until about 9.30, when, everything being normal, the agencies closed for the night.

## ORPHEUM, BOSTON, PICKETED.

Boston, March 9.

The White Rats ordering a strike at Loew's Orpheum last night and failing to bring out even one of the acts, the Rats immediately started picketing the house.

Today, James W. Fitzpatrick, president of the organization, is one of the pickets, patrolling in front of the theatre and making speeches on the sidewalk.

## THE FUNNY SIDE.

The Leightons were booked with the Loew Circuit for six weeks under a play or pay contract. Jake Lubin had a special meeting of the V. M. P. A. committee, called a few days before they opened on his time, to have their name taken off the "blacklist." Yesterday Mr. Lubin ordered the Loew attorneys to sue the Leightons for liquidated damages to the full amount of the agreement. They are said to own property at Baldwin, L. I.

Harry Pincus, an agent, placed the first act with the Loew Circuit Friday morning he had booked for quite some time. It was Louise Mayo and she refused to go to work.

Ed Keogh, a Rat, became mixed up in a tussle on the ground floor of the Putnam Building Friday afternoon with what he termed "two scabs."

When the Roland West office was phoned, its act, "A Soldier's Wife," had walked out. Charles H. Smith, of the West staff, refused to accept the statement, saying the act couldn't walk out as they owned it.

Henry Loew, manager of the National, phoned the Loew booking office Thursday night two members of the Josephus Troupe had walked out and not to send another turn, as the bill was long enough.

The Warwick, Brooklyn, manager, Sig Strauss, called up Friday morning to know if he could "can" a bad act that was on the bill. Permission was not given him.

Tom Jones was the hardest hit among the agents. Six of his acts "walked." Tom says he has one left (refer to Mark Levy).

The Loew office bunch kidded about one of Swaine's Rats walking out and nobody being able to find it.

Arthur Horwitz, an agent, was gloating he had a clean record of no walk-outs among his acts, when Patsy Doyle phoned in, saying he held \$600 worth of White Rats bonds and would have to stick with the organization or he might lose the money.

Casson and Earl at the Majestic, Newark, were locked in their dressing room by another act that walked out. Before Casson and Earl could make heard their pounding on the door, the finishing picture was on and they had to miss the last show.

Claud and Marion Clevelands, an act that has been working almost continuously on the Loew time for the past two years, told one of the Loew executives Thursday afternoon they owed everything, they had, including their home, auto and personal effects, to the Loew Circuit, and would do anything to show their appreciation of the grand treatment they had received from the circuit. They walked.

## U. B. O. STANDING BY.

John J. Murdock is still in Boston supervising the V. M. P. A. campaign in the New England territory. It was thought he would return immediately to New York, but he apparently did not consider the situation serious enough to interrupt his business trip and will remain there.

Pat Casey is handling the New York end of the affair and the agents holding booking franchises with the United Booking Offices are being held in reserve for any essential duty that may arise. Last night (Friday) over 100 agents were assembled in the U. B. O. offices awaiting instructions in the event of any further action, but with the first of the two-night shows by the Loew houses passing by without any interruption they departed to their various homes.

Stock in International Circuit Houses.

Several of the houses on the International Circuit may play dramatic stock over the summer.



# MOUNTFORD'S WILD STATEMENT ENRAGES SMALL TIME ACTS

**Refers to Small Time Artists as "Sweepings of the Gutter" and "Refuse of Burlesque." Rats' Press Agent Also Makes Irresponsible Announcement. List of "Scabs" Larger Than Rats' Membership.**

Several verbal and written statements were issued from the White Rat headquarters by Harry Mountford and Gordon White, the latter in charge of the publicity department of the organization. Thursday night a statement, with the caption "Harry Mountford's Statement," was issued to the papers and was supposed to be complete up to 9.45 P. M. Mountford's statement was so wild it received no recognition whatever. He said in part: "The Loew circuit for the past six weeks has been playing the lowest class of acts, made up of the sweepings of the gutter, as no decent act would accept time on the Loew circuit because of the terrible conditions on it."

This statement shows little diplomacy, since practically all the acts who obeyed the strike summons have been playing the Loew time during the past six weeks. The statement further claimed "65 per cent. of the acts obeyed the strike order, the others being persons whom we would not accept into the order as, they are not artists of sufficient calibre."

The Mountford statement also credited the Loew circuit with manufacturing acts out of ex-chorus girls, the refuse of burlesque companies, and had been exacting two and three commissions from acts.

At the Loew office the Mountford statement was found to be the best argument against the strike Mountford or anyone else could offer. That Mountford classified Loew acts as "sweepings of the gutter" did not particularly appeal to the acts working and contracted for future work on the Loew circuit, and after it became known about Broadway Mountford had really exploded in such a ridiculous manner a number of acts whose sympathies were heretofore believed to be with the Rats applied at the Loew office and offered their services voluntarily, denouncing in unqualified terms the phrases employed by Mountford for his public statement.

Gordon White graciously explained the entire vaudeville situation to several newspapermen over the phone Thursday night, announcing for publication the Rats had darkened 14 Loew theatres in Greater New York, specifying in particular the American, 7th avenue and Lincoln square. White claimed the manager of the latter houses had announced from the stage that because of the actors' strike he was unable to give a performance and told the audience to apply at the box office for their admission fee and it would be returned. He also claimed the houses immediately went dark and there seemed little prospect of them opening again until the managers submitted to the White Rats' demands. White also said exactly 87 per cent. of the acts working on the Loew circuit had obeyed the order, while in Boston and Chicago seven houses had been closed, the Chicago houses being five of those controlled by the "heads of the vaudeville trust."

White explained the commission system and when asked why the members of the stagehands unions didn't strike in sympathy with the Rats movement he said they would soon see the error of their ways and he confidently expected all the stage unions to rise up in their combined wrath against the managerial monopoly.

White also requested that Harry Mountford be credited with the suc-

cess of the strike, gave his interviewer a short history of Mountford's "success" in Great Britain, and when asked for the names of some prominent actors who belonged to the organization and were in sympathy with the strike promised to mail the newspaper the names of the International Board of Directors, emphasizing that Eddie Clark was vice-president and the author of the show now at the Casino.

White said this was the beginning of a general strike that would spread throughout the country and would eventually take in all the big time theatres under the Keith management, but when pressed for details as to the dates, etc., evaded the issue by requesting a big story with a two column head.

At the Rats' clubhouse, just within the street doors, within easy sight of the sidewalks, is a large board carrying the names of those acts who refused to strike. The list, if kept up to date, largely outnumbers the list of actual members of the Rats at present.

## EGGED NON-RAT ACT.

The first marked disturbance of any note, charged to the White Rats as a result of the present Boston, Lynn and Haverhill strikes, was staged Sunday at the Casino, Brooklyn, when Inman and Wakefield appeared in next to closing spot at the Sunday concert.

With their entrance on the stage, a number of individuals apparently planted in various parts of the house greeted them with a series of cat-calls and hisses and finally bombarded the stage with eggs, fruit, etc. After endeavoring to make themselves heard for a moment the team withdrew and the excitement died out.

Inman and Wakefield are posted on the list maintained by the Rats which carries the names of acts appearing in the affected theatres in New England, although neither member of the team has been a member of the organization for many years.

When the first egg reached the platform, Inman, grasping the idea, shouted in song, "This is the emblem of our society," while Wakefield smiled and after a few words anent the high price of eggs, opined that some of the boys might need them a little later.

The Casino plays burlesque during the week and its Sunday shows are booked by Bernard Simmons from the Putnam Building. According to Inman, when he signed the contract for the engagement, a member of the Rats directorate was in the office and witnessed the proceeding. Later Simmons phoned the duo the date was off, but after some pressure Simmons decided to let the booking stand.

## U. B. O. HAS LOTHROP HOUSES.

Boston, March 7.

The two Lothrop houses, the Howard and the Bowdoin, return next week to the United Booking Office after an absence of about two years. When he first dropped the United booking, Dr. Lothrop swung to Loew and since has changed to independent booking. Al Somerby, manager of the Bowdoin, having charge of all vaudeville acts for both houses.

The Rats' "strike" brought Lothrop closer to the U. B. O., and starting next week he will book all his acts through that agency.

## "UNCLEAN" COMEDIANS FINED.

That the directors of the Columbia Amusement Co. propose to stand behind their decision, announced at the beginning of the season, to eliminate all suggestive words and actions from companies playing their circuit, was evidenced this week when two principal comedians, playing with two companies on the circuit, were fined \$100 each for violating that rule.

Some weeks ago Harry K. Morton, with "The Sporting Widows," was instructed to "cut" some of his dialog in the piece because it approached the classification of "unclean." Morton ignored the order and was fined \$100, the fine being sustained by the directors this week.

The second offender was the principal comic, named Rose, with the "Star and Garter Show." He altered the intonation of a word in his part while playing the Palace, Baltimore, last week, the change bringing the word into the profane class. The Palace management has been making a successful play for female patronage, and at the time of the violation the house had an attendance that registered 50 per cent. women. The house manager immediately fined Rose \$25, and upon communicating with the Columbia Amusement Co. officials, was instructed to raise it to \$100, which he did.

Early in the season, when the announcement anent the restriction against questionable dialog was made, few comedians took it seriously, but with the action against Morton and Rose it is believed the circuit executives will have little further cause for worry in this direction.

## PASTERS FOR "VARIETY."

In some of the Times square hotels this week could be seen diamond-shaped pasters, reading as follows:

Artists.

If after reading VARIETY's two-page editorial in the Christmas Number you give them your Ad or buy the paper, you deserve to get "the worst of it."

No name was signed to the paster nor was anything on it to indicate the authorship.

The editorial referred to is the first "Mountford editorial" published in VARIETY Dec. 15, last, warning vaudeville artists not to strike or be misled by a Harry Mountford or White Rats order into walking out of a theatre into misery. It also devoted some attention to Mountford's ability, drawing attention to the fact that as far as Americans know, Mountford has never yet been successful in anything he has undertaken.

## EVERYTHING ARRANGED FOR.

Cleveland, March 7.

President Charles C. Shay and members of the newly elected general executive board remained over in Cleveland for several days following adjournment, winding up a number of organization affairs left in their hands for disposition.

Upon the return to New York the president and executive board, especially the members that will make that city their headquarters indefinitely, will discuss some of the more important matters requiring immediate attention.

Before quitting Cleveland, however, the Alliance executives carefully decided upon a line of action that takes care of certain contingencies sure to arise before many more weeks.

## South American Road Show.

The Lubowska road show, which will tour South America under the direction of Carl Carlton, will carry a full production, three sets and several special drops being made by the P. Dodd Ackerman production company.

The company will sail the latter part of the month. Two special matinees are to be given at a local theatre before leaving.

## MARCUS LOEW FIRM.

"If I have to close every theatre on the circuit, I will do that," said Marcus Loew yesterday, referring to the strike of the White Rats against his theatres.

"And if I find," continued Mr. Loew, "that any act walking out is ever booked again on the Loew Circuit, I will close the booking office and even the vaudeville on the circuit, if necessary, before that act can play one of our houses."

"In a way," added Mr. Loew, "I am sorry for some of the acts, but that won't make any difference in our future attitude toward them. They are 'through' as far as we are concerned and I suppose all other circuits of the association (V. M. P. A.) will look the same upon them."

"We don't care how much this costs us. It may cost us \$50,000 or it may cost us \$500,000. What's the difference?"

From his comment Mr. Loew looked upon the entire condition as humorous in a way. He mentioned one act that had played for the Loew time since it was started and said the act had been carried along the past five years out of sympathy for it, although it was one of the first turns to walk. Another act, an opening one, that had been booked to accommodate a close friend of the circuit and was being paid twice as much as the Loew booking agency valued it at, also was among the first to walk out.

Mr. Loew had lunch at the Astor yesterday, from 1.30 until 3.45, talking of everything but the strike unless directly questioned about it.

## HAS FORGOTTEN OKLA. CITY?

Oklahoma City and the trouble there the White Rats started with the union stage hands, musicians and operators in most of the local theatres, seems to have been forgotten by the instigators of it.

The Oklahoma City affair was long since looked upon as a worn out issue, the Rats finally sliding out of the difficulty without securing any idea of where it stood in the trouble, but recently in circulating names of "scabs," who refused to "walk out" in Boston, the Rats ignored those acts which did the same thing in Oklahoma City.

For a few issues in VARIETY when the Rats was advertising its announcements in the paper, the Oklahoma City "scabs" were mentioned by name. Dire threats were made, with the same rigamarole and folderol indulged in by the verbal abuse that is now going on about Boston.

As the English say, "What next?"

## "LEVY ACTS" CANCELED.

Several vaudeville acts were reported to have been canceled last and this week through having contributed to the White Rats' five per cent. levy fund, in answer to an appeal sent out by Harry Mountford for money from those acts working.

One act now on a western circuit which received a notice of cancellation of its route is said to have informed the Vaudeville Managers' Protective Association it would forfeit \$1,000 if it ever turned over a dollar to the Rats.

Asked at the V. M. P. A. what would be done when an act contradicted the managers' information of a response to the levy, the V. M. P. A. man replied an affidavit would be taken, drawn in such a manner criminal proceedings would be instituted against the makers of the affidavits if it were afterward discovered perjury had been committed. No reply could be obtained as to what form the prosecution would take, but it is understood the affidavits and the restoration of a route or the delivery of a contract will be connected in a manner to leave the signer of the affidavit, if swearing falsely, in the position of having obtained something of value through misrepresentation.

# "MOUNTFORDISM DEAD" IN CHICAGO AND BOSTON

**Not an Act Obeys in Either City Thursday's Strike Order of White Rats. Acts in Five Chicago Houses Pledge Word to Managers They Will Play Contracts. Seven "Pickets" Arrested in Boston.**

Chicago, March 9.

The third "strike order" issued by the White Rats under the instructions of Harry Mountford was successfully passed to every act playing the Kedzie, Academy, Lincoln, Avenue and Windsor theatres Thursday night, but not a single act or individual either acknowledged or obeyed the instructions to strike. Immediately a score or more of pickets were pressed into active service about the theatres, who began distributing handbills which apprised the reader the house in question was "unfair to organized labor, refusing to employ union actors and actresses, and was playing non-union strike-breakers."

The strike orders were signed in typewritten letters by Harry Mountford and countersigned in ink by Joe Birnes, the local representative. At each of the affected theatres, so-called Deputy Organizers managed to slip by the stage doorman and passed the orders to the various acts employed on the bills.

At the Windsor a woman did the distributing, gaining admission to the stage on the subterfuge that she was a relative of an act on the program and once inside she passed the envelopes containing the strike order under the dressing room doors.

Cora Youngblood Corson is conspicuous in the Chicago proceedings and enjoyed the distinction of riding in a police patrol when she was arrested Thursday night in front of the Lincoln Hippodrome, charged with distributing handbills. Miss Corson was later released on her promise not to repeat the offense.

Not a single act showed any inclination to become interested in the White Rat wrangle, consequently not a program was affected by the Mountford order and business was normal in all the five houses throughout the evening of Thursday and throughout all today. It was generally believed a White Rat order to strike would pull at least a small percentage of the acts in town, but the managerial executives were handed a rather pleasant surprise through the action of the acts who were playing in the "trouble zone." Thursday night every act on all programs gave their solemn word of honor that under no circumstances would they strike and they all promised to report as per their contract agreement for the remainder of the week.

There were nine arrests made in all, seven of the victims being discharged, while two were held for a later hearing. The arrests were made by local police at the Academy on the west side, the Lincoln Hip on the north side and the Avenue on the south side.

The garment workers are also striking in Chicago, and it is believed Secretary Nockels of the Federation of Labor will press them into active service in sympathy with the Rats.

It was persistently rumored here the "Loop" houses would be included in the strike order either this week or next, but since the Rats officials are strictly silent on future plans this cannot be confirmed. Joe Birnes is active here, although he has been ill for several days, and his official duties during his illness were handled by Bert Alvia (Alvia and Alvia).

The houses affected are being guarded by private detectives and no one is permitted back stage without proper credentials. The morning papers paid

little attention to the strike beyond mentioning the arrests and that five small houses were affected.

E. E. Meredith, who publishes a local vaudeville sheet called "The Missouri Breeze," has come under the suspicion of the managers here, and it is understood they will not permit him the usual courtesy of the booking offices and theatres given newspapermen hereafter. Meredith is known to have been instrumental in procuring bookings for Cora Youngblood Corson around Chicago, and in a recent issue of his paper was announced as her western representative. Whether Meredith is in the employ of the Rats or not is unknown. Leslie Spahn, who handled Miss Corson's business, has been making the "Breeze" office his headquarters, and because of this several managers have complained to the V. M. P. A. officials to restrict their confidences from Meredith.

The picketing at present is being done by women and girls, most unknown to the local agents. "Tink" Humphrey is in charge of the situation at this end and has made complete preparations to combat any offensive move by the Rats. The profession here seem to consider this as the death knell to Mountfordism, and the fact that not a single act obeyed his instructions looks as though his Chicago activities were in vain. The lack of a reserve fund and the mere promise of future remuneration has "wised" the local vaudeville colony to the real inside state of affairs, and it is doubtful if any future orders or appeals directed by Mountford to this section will ever have any noticeable effect.

Boston, March 9.

Seven more White Rats were arrested late this afternoon when a squad of police, headed by Sergeant Hyland, swooped down on a noisy group of pickets outside the Tremont street entrance to Loew's Orpheum.

A young riot resulted from the arrests, although the only charge made against the seven pickets was that of disturbing the public peace by making loud and repeated outcries.

Those arrested were Frank Simm, Fred H. Griffin, Arthur Treat, Samuel Wald, Louis Pal Moore, Samuel Faller and Harry S. Gatchell.

The four pickets who were arrested Thursday evening outside the Washington street entrance to the Orpheum gave their names as Nellie G. Litton, Lewis F. O'Neil, Arthur Trout and Harry Knapp, when arraigned in court this noon and their cases were continued until next Thursday for a hearing.

President FitzPatrick today appealed to the police, stating his pickets had tried to comply with the law, but had been arrested just the same.

The new houses that have been "struck" are the Orpheum and the St. James, two Loew houses. No acts walked out, the strike consisting of picketing the two houses.

To offset the presence of the pickets, Manager Victor J. Morris of the Loew houses, had sandwich placards placed on the sidewalk outside his theatres. These signs explained the White Rats consist of a few disgruntled actors and that the houses employ only members of the National Vaudeville Artists.

It also stated all the employees of the theatre, including stage hands and mu-

sicians, are union members and are working as usual with the permission of the Boston Central Labor Union.

The V. M. P. A. is pleased at the new attitude of the police, as its attorney has contended all along the White Rats are not peacefully picketing under the law, but are violating the law by making public speeches in front of a business establishment, instead of picketing the stage door where the employees enter.

## RATS' LATEST FLIVVER.

St. Louis, March 7.

The White Rats' latest strike "flivver" occurred at the Grand opera house Tuesday night, when several pickets were arrested repeatedly until they were finally recognized by the police as waiters instead of actors. The house is booked through the Western Vaudeville Managers' Association in Chicago.

When the "strike" was called nothing happened beyond the distribution of hand bills by some dozen men and three women. Early in the evening a pedestrian objected to being chased by one of the woman pickets with a circular, and as a result had his hair pulled. Several policemen were stationed at the theatre doors and the couple were immediately arrested. The woman gave the name of Mary Smith and her occupation as an actress. She and the other arrested were charged with littering the pavements with trash and disturbing the peace.

William Kurtz, Jos. Fitzpatrick, Arthur Donohue and James R. Shannon were arrested several times. They returned each time to the theatre and resumed "strike" duty.

No acts were affected. The house was more crowded than usual. Harry Wallace, manager, said he did not know whether there was any White Rat on his program or not. He said none had refused to work.

The police recognized among the "artists" arrested several waiters who for years have been active in picketing restaurants declared to be unfair to the waitresses' union.

Picketing at Erber's, East St. Louis, was suspended last week when George W. Sargent, his wife and son, who were picketing the theatre, were severely beaten and sent across the river in the custody of East St. Louis detectives.

## OKLAHOMA MANAGER IN TOWN.

An Oklahoma City manager came to New York this week. He is E. C. Mills, of the Overholser theatre, that city, one of the determined group of managers who held steadfast throughout a strike situation against their theatres that involved a quadruple alliance of all theatrical union people of the city, including the White Rats, which instigated the strike.

Mr. Mills lately opened a stock company at the Overholser. He says the city was just ripe for the policy, the house making money from the start and is now turning them away.

Before his present sojourn in Oklahoma City Mr. Mills was with Col. Goethals in the Panama Canal Zone. He has a good natured, determined face, that tells in part the obstinacy with which the managers of rather a small but strongly union city fought the Rats to a finish, for Mr. Mills says the Oklahoma City "strike" is now a dead and buried matter as far as the public and theatres are concerned.

Everything west is booming, said Mr. Mills, for whoever has anything to sell can dispose of it at top prices, which is making all theatrical business out there very good.

Mr. Mills will leave for home the end of the week. While here he visited with Pat Casey, who went to Oklahoma City during the Rats trouble, representing the Vaudeville Managers' Protective Association.

## DECEIVING THE MEMBERSHIP.

The rawest attempt to deceive the membership of the White Rats of the many perpetrated of late by Harry Mountford happened last Thursday in the White Rats clubroom, New York, when a wire signed by Mountford (then in Cleveland) was posted upon the bulletin board stating the I. A. T. S. E. convention had affiliated with the Rats.

The Mountford wire said Mountford had won a great victory and he had an agreement with the stage hands, musicians and operators whereby they would walk out of any theatre where the Rats had trouble if the Rats asked them to do so.

The wire and the other wrong reports spread by Rats at the instigation of Mountford or by himself have followed his addresses at meetings where he advised those present to believe nothing but what they heard in the closed meetings or read in "The Player," and to give no credence to anything in the trade press.

Some of the White Rats always hanging around the clubhouse actually did believe the Mountford wire and stated on the street Mountford would not deceive them, that no matter what was said or printed they knew the wire was right.

The wire must have been sent from Cleveland after Mountford had indisputable proof and knew the Rats had not the ghost of a chance last week to tie up the Alliance or make any deal with it. In fact, Mountford knew that much Monday, the day the convention opened, and everyone else around the convention was aware of it.

Following the Cleveland wire another one was later placed on the bulletin board saying the musicians at the Colonial, Haverhill, Mass., were going to quit, leaving the impression that the first wire of an affiliation was true and that the new agreement was already at work.

The only plausible reason that could be advanced for the undiluted attempt at deception is that the White Rat officials thought if it were possible to spread the report and have it accepted by acts, that it would help their campaign to balk the working actors out of the five per cent. levy the Rats are trying to get them to give up.

## DIXON FILM ACTOR.

Henry Dixon, the soft-toned tenor of Broadway and burlesque, has finally joined the ranks of film stars, having accepted an offer from the Triangle to play a feature role in a five-reel picture titled "Breaking Loose."

Dixon, overjoyed at the opportunity, has turned the business management of his burlesque show over to Lew Reals, his traveling manager, and armed with the necessary costumes to portray the role of a fresh, noisy drummer, he is daily rehearsing his part at the Booth theatre.

This will probably be the first time the theatrical public will have an opportunity to see Dixon in action without his wearing ear-muffs.

## Loew Playing Big Acts South.

Atlanta, March 7.

The Marcus Loew house here is playing a big act each week, as the feature of the 5-act bill and through that has put the theater on the right side. It is costing about \$2,000 weekly for the bills, as Atlanta is an expensive booking point through cost of transportation. The Singer Midgets last week had a bill alone of around \$1,900 to get in and out of town. The house did about \$5,000 gross. This week the Rigoletto Brothers are there.

The Loew show goes from here to Memphis, for another full week. The Memphis house made good from its start.

Memphis may split with Loew's Birmingham stand when that shortly opens.

The carfare from New York to Atlanta is \$21, one way.

# BILLS NEXT WEEK (MARCH 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.B.C." following name (usually "Empress") are on the Sullivan-Cassidine-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.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)  
Ruth St Denis Co  
Rock & White  
Sam Mann Co  
S & K Morton  
Bennett & Richards  
Alex McFadyn  
Beeman & Anderson

**COLONIAL (ubo)**  
B Ann Wellman  
"Pinky"  
Savoy & Brennan  
Doris Wilson Co  
J & B Morgan  
"Vacuum Cleaners"  
Ed Morton  
Musical Johnsons  
"Patricia" (film)

**ALHAMBRA (ubo)**  
Brice & King  
Jas C Morton Co  
Dooley & Rugel  
Dyer & Faye  
Yvette  
John Cutty  
Alex Bros

**ROYAL (ubo)**  
Geo March Co  
B Seely Co  
Willie Weston  
"Corner Store"  
Kennedy & Burt  
Dooley & Nelson  
Cleve & O'Conner  
Aerial Mitchell

**RIVERSIDE (ubo)**  
Bailie Fisher Co  
Joan Sawyer Co  
Santley & Harris  
Cartmell & Harris  
"Nurseryland"  
Savoy & Brennan  
Libonati  
Daisy Marie  
125TH ST (ubo)  
2d half (15-18)

**Five Gormans**  
Kennedy & Burt  
Bob Albright  
Bell & Eva  
81ST ST (ubo)  
2d half (15-18)  
Hugh Herbert Co  
Nougstrom & Potter  
Richards & Kyle  
58TH ST (ubo)  
2d half (15-18)

**Jewels Mainkema**  
Barry McCormack Co  
Charles Vance  
LaFrance & Kennedy  
Faber & Taylor  
Billy K Wells  
NAT WIN GAR (ubo)  
2d half (15-18)  
Mints & Werts  
Sahara Co  
Jo Lisle  
Lola Salbini

**Brooklyn**  
ORPHEUM (ubo)  
"America First"  
Daley Jean  
Craig Campbell  
Allen & Howard  
Digby Bell Co  
Frank Mullane  
& Readings  
"Patricia" (film)  
BUSHWICK (ubo)  
4 Marx Bros  
Adelaide & Huxhies  
Antrim Sullivan Co  
Frankie Rice  
Hallen & Hunter  
Durkin Girls  
Apdais Animals  
"Patricia" (film)  
HALSEY (ubo)  
2d half (15-18)  
Strand 3  
Mary Balzar Co  
Millards  
Frank Mullane  
Western Jass Band

**Albany**  
PROCTOR'S (ubo)  
(Troy split)  
1st half  
Seabury & Price  
Abbott & White  
Merlan's Dogs  
Leigh & Jones  
Band Box Revue

**Allentown, Pa.**  
ORPHEUM (ubo)  
Valentine & Bell  
Hugh Bell  
Spencer Charters Co  
Bell & Fred  
"Marriage via Wire-  
less" 2d half  
Jean Moore  
"Just for Instance"  
Stone & Hays  
Victor Mclange

**Altoona, Pa.**  
ORPHEUM (ubo)  
2d half (22-24)  
La Poliorica Co  
Johnson Bros & J  
Ed Farrell Co  
Ellis Nowlan Tr  
(One to fill)

**Amsterdam, N. Y.**  
LYCUM (ubo)  
Earl & Sunshine  
Harry Rose  
Mammy Jenny  
2d half  
Miss Christies  
Gilmore & Castle  
"Top of Andes"  
Ann Arber, Mich.  
MAJESTIC (ubo)  
1st half  
Same as Battle Creek  
Sunday 19  
2d half (22-24)  
Oxford 3  
Tarae Lyres  
Rawson Claire  
Bison City 4  
Dudley 3

**Atlanta**  
FORSTHE (ubo)  
Duffy & Daisy  
Kerr & Berko  
Leo Beers  
Dugan & Raymond  
Britt Wood  
"Forest Fire"

**Auburn, N. Y.**  
JEFFERSON (ubo)  
Seymour Family  
Inman & Wakefield  
Geo Auger  
Greater City 4  
2d half  
Earl & Sunshine  
"Fun on Farm"  
Bronte & Aldwell  
5 Merry Maids

**Baltimore, Md.**  
MARYLAND (ubo)  
McIntyre & Heath  
Ponsello Sisters  
Brice & Coyne  
A & F Stedman  
5 Hickey Bros  
Will Oakland Co  
Wm Sisko  
Roland Travers  
(One to fill)

**Battle Creek, Mich.**  
BIJOU (ubo)  
(Sunday only 18)  
Lupita Perea  
G & L Garden  
"The Tamer"  
Jimmie Lucas Co  
Two Pipers  
2d half (22-24)  
"He's in Again"

**Bay City, Mich.**  
BIJOU (ubo)  
(Sunday Opening)  
"He's in Again"  
Pictures  
Birmingham, Ala.  
BIJOU (ubo)  
(Nashville split)  
1st half  
Judge & Gail  
Quinn & Raferty  
Mr Detective  
Avelling & Lloyd  
Diving Nymphs

**Bloomington, Ill.**  
MAJESTIC (ubo)  
Kawana Bros  
Ronald Ward & E  
Emily Montrose Co  
Brooks & Bowen  
B Bouncer's Cir  
2d half  
Transfield Sisters  
Bud Lorraine  
F V Bowers Co  
Lewis & Norton  
Three Bartos

**Boston**  
KEITH'S (ubo)  
Eva Taigian  
Clark & Hamilton  
Nina Payne Co  
Hunting & Frances  
Moon & Morris  
Kelly & Galvin  
Rose & Ellis  
"Patricia" (film)

**Buffalo**  
SHEA'S (ubo)  
Doree's Celebrities  
Scotch Lads & L  
The Shamrocks  
Emmett DeVos Co  
Marie Stoddard  
Edwin George  
(One to fill)  
OLYMPIC (sun)  
Two Franks  
Diamond & Albano  
Eddie Tanner Co  
Bogues & Adams  
Francis Dyer  
Miss Eimline Co  
LYRIC (sun)  
Willards Temp Music  
Marie Dreams  
Jackson & Florence  
Cheyenne Minstrels  
Mabel Fonda Tr  
(One to fill)

**Butte, Mont.**  
PANTAGES (p)  
(25-28)  
J & E Dooley  
Zelaya  
Billy McDermott  
Estrelite & Pagan  
"Unseen Girl Co"  
Reed & Hudson  
Calgary  
ORPHEUM  
Honey Boys  
McWatters & Tyson  
Alice L Doll Co

**Camden, N. J.**  
TOWERS (ubo)  
2d half (15-18)  
Standard Bros  
Seigal & Franklin  
Milton & DeLong Sis  
Theo & Dandies  
Canton, O.  
LYCUM (ubo)  
1st half  
Eddie Sisters  
Eddie Cox Co  
Maryland Singers  
Princeton 5  
Mr & Mrs Allison  
Isakawa Japs

**Cedar Rapids, Ia.**  
MAJESTIC (vva)  
(Sunday Opening)  
Frear, Baggett & F  
Grace Emmett Co  
Mack & Earl  
"Win Gar Revue"  
2d half  
Will Morris  
Nora Kelly Co  
McCart & Bradford  
Neal Abel  
6 Waterlilies

**Champaign, Ill.**  
MAJESTIC (ubo)  
(Sunday Opening)  
"Vanity Fair"  
2d half  
Four Roses  
Ruth Budd  
Low Madden Co  
Lona's Hawaiians  
(One to fill)

**Charleston, S. C.**  
ACADEMY (ubo)  
Von Etta Gerson  
Chas Deland Co  
Fisher Lucky & Gr  
Col Diamond & Gdhr  
Chattanooga  
MAJESTIC (ubo)  
(Knoxville split)  
1st half

**Chicago**  
MAJESTIC (orph)  
Eddie Foy Co  
Julius Tannen  
Ines MacCausley Co  
Anna Chandler  
Old Time Darkies  
Bert Malrose  
Harris & Mannion  
DeWitt Burns & T  
PALACE (orph)  
Eddie Leonard Co  
Al Shayan  
Joan Adair Co  
Frances Kennedy Co  
Arthur Deagon  
Mabel Russell Co  
Morris Sisters  
(One to fill)  
AMERICAN (vva)  
Hayes & Neal  
Gonne & Albert

**Cleveland**  
HIP (ubo)  
Cal Boys Band  
Stone & Kallies  
"Honor Thy Children"  
Fenton & Green  
Chas Abena Co  
Elkins Ray & E  
Walter Brower  
Bicknell  
PRISCILLA (sun)  
Van Zants  
Edith Ward  
Rogers Curson & R  
Ollie Eaton Co  
Prince Charles  
Rice & Franklin  
Cora Springs, Colo.  
ORPHEUM  
(19-20)  
(Same bill playing  
Lincoln 22-24)  
Geo Nash Co  
Cress & Dwyer  
Samaroff & Soula  
A & P Barker

**Columbus, S. C.**  
ACADEMY (ubo)  
Von Etta Gerson  
Chas Deland Co  
Fisher Lucky & Gr  
Col Diamond & Gdhr  
Chattanooga  
MAJESTIC (ubo)  
(Knoxville split)  
1st half

**Columbus, S. C.**  
ACADEMY (ubo)  
Von Etta Gerson  
Chas Deland Co  
Fisher Lucky & Gr  
Col Diamond & Gdhr  
Chattanooga  
MAJESTIC (ubo)  
(Knoxville split)  
1st half

**Columbus, S. C.**  
ACADEMY (ubo)  
Von Etta Gerson  
Chas Deland Co  
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Chattanooga  
MAJESTIC (ubo)  
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Von Etta Gerson  
Chas Deland Co  
Fisher Lucky & Gr  
Col Diamond & Gdhr  
Chattanooga  
MAJESTIC (ubo)  
(Knoxville split)  
1st half

**Columbus, S. C.**  
ACADEMY (ubo)  
Von Etta Gerson  
Chas Deland Co  
Fisher Lucky & Gr  
Col Diamond & Gdhr  
Chattanooga  
MAJESTIC (ubo)  
(Knoxville split)  
1st half

**Columbus, S. C.**  
ACADEMY (ubo)  
Von Etta Gerson  
Chas Deland Co  
Fisher Lucky & Gr  
Col Diamond & Gdhr  
Chattanooga  
MAJESTIC (ubo)  
(Knoxville split)  
1st half

**Columbus, S. C.**  
ACADEMY (ubo)  
Von Etta Gerson  
Chas Deland Co  
Fisher Lucky & Gr  
Col Diamond & Gdhr  
Chattanooga  
MAJESTIC (ubo)  
(Knoxville split)  
1st half

**Columbus, S. C.**  
ACADEMY (ubo)  
Von Etta Gerson  
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## NEW ACTS NEXT WEEK

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

Sam Mann and Co., Palace.  
Alexander McFadyyn, Palace.  
Maarck's Lions, Royal.  
"Corner Store," Royal.  
Cleve and O'Connor, Royal.

Margaret Greene and Co. (3).  
"The Sweetmeat Game" (Dramatic).  
20 Mins.; Full Stage (Special Set).  
Colonial.

May Tully sponsors "The Sweetmeat Game," an Oriental dramatic piece in which Margaret Greene is starred with a supporting company of Albert Perry and Fred Goodrow. Ruth Comfort Mitchell is credited with the authorship. The story is in the home of a Chinese merchant on New Year's Eve. There is much revelry outside and the Chinaman tells his wife to remain away from the window. The wife disobeys, owing to the pleading of her blind stepson, who wishes her to tell him of the hilarity. She is grasped by a drunken American passerby just as her husband re-enters the room. He is enraged and accuses her of infidelity. She pleads innocence, but he tells her she must die, placing some poison before her. She falls in faint upon the floor. The blind son, coming into the room and groping about, lays his hand upon the poison, and believing it to be a sweetmeat eats it. He stumbles out of the room with his father reappearing. Upon seeing his wife prostrate upon the floor, he believes she is dead, he having learned outside his accusation against her was wrong. She recovers, informing her spouse she did not take the poison. Observing it is missing they look into the next room and see the blind son dead upon the floor. Both fall to their knees and pray to the Almighty as the curtain falls. The Oriental atmosphere surrounding the playlet is mystifying. Quite some of the talk at the start is not easily grasped and even after the curtain falls the average audience is apt to ask what it is all about. Miss Tully has given the playlet a pretentious setting and selected an admirable cast. "The Sweetmeat Game" is something entirely new in the sketch line, but a little high for vaudeville.

Daisy Jean.

Musical.

17 Mins.; Full Stage.

Colonial.

Daisy Jean according to the program is a Belgian refugee appearing in vaudeville to raise funds for the aid of her native land. Miss Jean, who is programmed as one of the ladies of the Court of Belgium, is a capable musician on the violin, piano, cello and harp and also has a high soprano voice of considerable merit. Miss Jean's routine consists entirely of standard numbers. Placed "No. 3" at the Colonial, Miss Jean took down an artistic hit, doing 17 minutes easily, without the audience becoming at all weary.

Harris and Lyman.

Singing and Dancing.

14 Mins.; One.

Lincoln Square.

A regulation team for the popular priced circuits, man and woman, doing singing, dancing and "jazz" comedy and doing nicely, but finish strongly with a comedy boxing match that differs from others in that, instead of the woman having all the better of it, she is being constantly worsted until she delivers the knock-down wallop. The finish is certain of applause in any small time house.

Jolo.

Elsa Ryan and Co. (1).

"Peg for Short" (Comedy).

23 Mins.; Five (Parlor).

Palace.

A two-people sketch brings Elsa Ryan (one of the "Pegs"—"O' My Heart") into Broadway vaudeville. The vaudeville producer of playlets feels a heart sickening when seeing a sketch with two people getting over. He mourns he could not have secured that for himself, for two people mean so little salary as a rule—in vaudeville—that many try three-people tab plays as the way to escape capture. Supporting Miss Ryan, however, is William Roselle, and if the vaudeville patrons off Broadway don't know him Broadway does, so the cheat 'em and run producers needn't worry. Another "name" is in the billing, a Titheradge, Dion, the author of "Peg for Short," so appalled to preserve for Miss Ryan a "Peg" connection that vaudeville might count for the box office as well, and deriving the title because "The Girl" in this piece says her name is Margaret, but if "The Man" wants to he can call her Peg, for short. It sounds something like the doctor-with-the-\$2-silk-hat story, but it's all in the sketch line Jos. Hart presents. The production is not quite as elaborate as that which brought Ruth Thomas under Mr. Hart's direction before the vaudeville footlights for one week only. The scene is the bachelor quarters of a "crab." The program calls him "The Man" (Mr. Roselle) and it also lists Miss Ryan as "The Girl." The "crab" hasn't had a female in his rooms for 12 years when one evening he notices a girl stretched across his doorstep in a faint, as he supposes. He carries her in and places her on the sofa. She

Henry B. Toomer and Co. (3).

"The Headliners" (Comedy).

27 Mins.; Two and Full Stage (Special Drops).

Bushwick.

The Lewis & Gordon Producing Co. is starring Henry B. Toomer in "The Headliners," a comedy playlet of stage life by Aaron Hoffman. The piece is in two scenes, exterior and interior of the Happy Hour theatre, a small break-in house in New York. The thread hinges around a male team from the west who secure an opening at the house to show their act. Upon arrival they find themselves headlined, but after the first show are canned. They are ejected from the theatre and take up quarters outside the stage door. Shortly after the property man appears and apologizes for kicking them out of the theatre, saying he had made a mistake, that the management liked the act and had sent them out a contract for ten weeks. The act which was dropped in their place is a single woman. She leaves the theatre depressed, but on the outside meets the team, one member of which is her husband. They had been separated, but with the turn of luck for hubby are reunited and the double expands into a trio. "The Headliners" as a comedy playlet is very amusing. Stage life sketches are not uncommon, but this contains dialog of quality. Mr. Toomer as the star easily takes down first comedy honors. He is ably assisted by Marty Woodworth, the two comprising the team of Dunn and Gawn. Esther Drew is the "single," with Frank Mitchell playing the propertyman role.

## NEW SHOWS NEXT WEEK

Legitimate Productions Announced for  
Metropolitan Premiers.

"Eileen," Shubert (March 19).  
"The Fugitive" (Emily Stevens, 39th Street (March 19).  
"The Imaginary Invalid" (Coburn Players), Liberty (March 19).

Gus Edwards Co. (12).

"A Bandbox Revue."  
38 Mins.; One (3); Full Stage (35) (Special Drop and Set).

Palace.

Gus Edwards in preparing a vaudeville production to star "His two famous proteges, Georgie and Cuddles" (as the program describes them) seemingly tacked on plenty of faith that Georgie and Cuddles could do the trick. That may explain why the stage does not look as full as other Edwards' revues containing "kids." "A Bandbox Revue" seems more like a "girl act," with its eight choristers and four principals, the stars being contained in the latter, with Vincent O'Donnell ("The Kid McCormack") featured. O'Donnell at least is the smallest of the group. To make good on his soubriquet (not that of a prizefighter's, as it sounds), Vincent sang "Pagliacci." He sang it well enough, for his size. It is as useless to expect an Edwards act without kids as it is without "Pagliacci." Either Orville Harold or Edwards' own "Caruse-Pagliacci" composition settled that years ago. In this turn though the kidlets while there in the act don't seem pronounced among the chorus. Georgie and Cuddles are tall enough to have full names. If previous swings around the circuits have made them popular or famous by their first names, the Palace audience Tuesday evening did not appear aware of the fact. Another fact was the Palace people stamped nothing in the turn as thoroughly meritorious, if applause is always the criterion. The latter came in light doses, too light during the first few bits to indicate anyone connected with the act had many friends in front. Cuddles started off with a slow but dressy number and the slowness more than offset the "Vogue" effect. Then it was Georgie doing this or that, with Cuddles sometimes, or Cuddles doing it alone, they getting together for one rather well written kid song, Georgie carried along. The boy is what is known as a good singer of pop songs. The Farrar-Tellegen bit they did, "Carmen" scene, is somewhat late-dated just now and has been done before two or three times, if not in the same way, nearly similar. Georgie finally got a little in a Fannie Brice bit he did near the conclusion, he also leading with the most musical melody of the evening in the finale number, a "soldier" song that started off all right, but dwindled or degenerated into a raw red fire that had to even have Georgie's Georgie Cohan's imitation to top off or topple it over. The girls in this marched and sang to patriotic melodies that had had their original lyrics rewritten. After all that the vaudeville way of finishing by stealing bows and a walk across the stage did it for the ending. That sort of stuff is not for the Palace. A girl named Lucille (only) had a "classical" dance and a couple of the boys did the "Capt. Kiddo" number the same as the two male adult principals in the Reisenweber revue do it. A slight story started off the affair, which immediately after became a matter of specialties or bits. The Edwards "Bandbox" act doesn't stand up for any importance. About two weeks of split week time to revamp should be about right. Otherwise it might cling around the No. 3 spot the Palace gave it and made the position just about right for the turn as it now is. Nor is it imperatively necessary Georgie and Cuddles be so heavily borne down upon, for young Mr. O'Donnell in the long run may take it away from both, if all remain together.

Stmo.

## PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt requested. VARIETY will acknowledge each letter received. Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1914.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by VARIETY.

MARCUS LOEW CIRCUIT (Joe M. Schenck)	BERT LEVY CIRCUIT (Bert Levy)	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-HEIMAN CIRCUIT (Sam Kahn)	ALDOZ CIRCUIT (J. H. Aldoz)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Brown)		U. S. V. M. A. (Walter J. Plimmer)

awakens and he tells her what a rum sort of a guy he is and how he does hate the women. She answers in an Irish brogue that if he had more women around the house his threshold would be worn out. Miss Ryan is quite versatile with her brogue. She discards and regains it at will, making it thick or soft as the occasion demands. The man tells her he married 12 years before an Irish girl while he was in a Mexican prison condemned to be shot the next morning. He did it he said that some one at least might have his estate. He escaped to find the girl had gotten the estate but forgotten him. That's why he hates the women, Irish girls especially. Then The Girl said it was she he married and then he said the story wasn't so and then she laughed, saying she had performed the fainting trick as a ruse to obtain admission into his rooms for an interview. It's a pleasant playlet, brightly written for the Hibernian wit shafts of quick retort, and, of course, well played, for vaudeville, by Miss Ryan and Mr. Roselle. Because of these things, not forgetting the "names," it is certain of a vaudeville route if the salary doesn't spill the beans. Miss Ryan is such a nice looking blonde one wonders why Irish girls don't more evenly separate themselves into the blonde and brunet classes; not by any means forgetting the red heads.

Stmo.

O'Leir and Termini.

Musical.

12 Mins.; One.

Jefferson.

Joe Termini, an accomplished violinist (formerly with the Clayton Sextette), has teamed up with O'Leir, an equally effective accordionist, forming a musical combination hard to beat. The two are equally good musicians with their combined efforts, proving a musical treat. Termini can dance while fiddling, which aids materially. The present routine consists of standard numbers with popular pieces on the side. With more class in dressing Termini and O'Leir are deserving of a chance in the better houses.

Sheppard and Ott.

Songs and Dances.

10 Mins.; One.

American Roof.

Sheppard and Ott are a man and girl who sing and dance, with the man besides playing the piano professing to give an imitation of Bert Williams. Mr. Williams may have seen a number of his imitators, but he should catch this one. The team opened the show, which seemed to say the booking manager had a pretty good idea of them when laying out the program. The position was quite impossible for the act and the act was quite as impossible itself.

Stmo.

## GAITY GIRLS.

(AMERICAN WHEEL.)

Pat White's cuckoo and his "Gaity Girls" have been busy this week at the Olympic, and the illuminated runway up the centre aisle has been an attraction that has crowded the house. The electrical effects are fine. The show has a few good songs and a lot of old stuff. White, as Michael Casey, gets away with some double entendres which caused smiles but no applause. Little Daisy Mayfair carried off the honors in the dancing, making a very attractive appearance in several costumes, and leading the Honky Tonky Town chorus to half a dozen recalls. Elliott and West, with white face makeup, did some good hard and soft shoe work, and the living models were all that could be expected. There were no amateurs in the groups.

The first part, "A Frolicsome Festival," provided a chance for White to put over his shillelagh song. Anna Grant with Marty Pudig gave a rather nice Hawaiian number, and the V. D. number in the second part won applause.

White's "Peace Convention" started the slapstick, which was ended by the patriotic finale, with the flag as the big feature of the number.

It is a typical American wheel show, with some spots which were at least up to the average.

## PALACE.

The show this week at the Palace starts early, so early the picture weekly is omitted, which is just as well, if there is no better weekly around than the Palace has been supplied with of late. At 8.08 the second act was on Tuesday evening, with the third turn, a production, Gus Edwards, "Bangor Revue" (New Acts) going into action at 8.17.

The length or running time of some of the acts made the bill early and late. Besides the 35 minutes for the Edwards turn, the John B. Hymer sketch used up 34 minutes and the Rock and White act has no time limit around New York. Rock and White are in their second week of another return Palace engagement. They closed the show just before another episode of "Patris" with its Japanese intrigue in these times.

Next to closing was Grace La Rue, who fitted in nicely after the new Hymer sketch, "Tom Walker in Dixie," and made a profound impression at the Palace as a comedy turn of big value, although Mr. Hymer must contrive to get down the finish in "one." Two minutes there at the very most, and one minute would be even preferable. A couple of bits, also the finish, of the prison scene has been improved upon in the second week.

Closing the first part were Elsa Ryan and Co. in "Peg for Short" (New Acts) that gave an entertaining finish to the initial section, while immediately preceding the sketch, in the No. 4 spot, were Santley and Norton, two young men, who had followed other singers, also a two-men act in the second position, and yet Santley and Norton started the show, for up to that time nothing had been uncovered commencing to create a commotion, not even the Edwards revue with its abundance of singing in the No. 3 spot.

Santley and Norton have a nice way and good songs. The comedian doesn't go after anything too harshly and thereby puts everything over, and he doesn't try to be a roaring comedian, rather the light kind. He isn't interfered with but assisted by the piano player, who also sings with him, and this is the sort of a team work by a team that counts. They do something in two of the numbers, putting a Hula song over for the finish in the best manner that number has yet been handled. They convey a likeable impression in the first song, done under a spot, and the comedian does a travestied "Dan McGrew" that started off with the threat of a genuine "recitation." The position was good and had for them, and they were much liked.

Opening the show were the Kitamuras with their Jap work and equipment, followed by Burns and Lynn, two boys who sing and dance, with the average going to the dancing, even if they do wear Eton evening dress that makes them anything but dandy. Their billing is "Tommy Atkins," which doesn't square it, however. The position was really too early, but they did rather well until killing it with an adrope, one of the boys doing a Scotch dance as a part of their invitation routine that sent them off to slow music. In this "invitation" affair is also a Yiddish Gassotki, or whatever it is that Pat Rooney seems to have a patent on, while the "Patron" thing itself was proved by Joe Whitehead (who convicted George White of lifting it) to belong to him.

## AMERICAN ROOF.

With the exception of two acts all the turns at the American Roof the first half of the week appeared, the show taking on the appearance of being better than the usual run of bills presented there. The two acts designated as the new ones, billed to open appointing were the Sterlings, billed to open (replaced by Jack Pondellier, and the Doucine family, for whom the Debridge Trio substituted. Jack Wilson and Co. (playing the house for the full week and the Loew Circuit for the first time) were the headliner. Mr. Wilson's efforts were rewarded by a lammed house that laughed themselves sick at his "improvised" revue.

Miss Pondellier opened the show with wire walking and singing, to applause. Sullivan and Mason gained little laughter with their talk, but vocally they received hearty applause.

The Debridge Trio, with their high class vocal offering, third, finished rather strong. Lester Bernard and Earl Lloyd in "See My Sawyer," a comedy skit in "one," were the

laughing bit of the early portion. Ernette Asoria and Co. in their dancing offering closed the first part, but did not appear strong enough for the spot.

The four acts in the second half were Kitty Flynn, who opened; George Drury Hart and Co. in "The Pardon" (a strong applause winning sketch); Jack Wilson (who held the 25 minutes and 35 minutes of laughter); and the Three Escardos, who closed the bill.

The show was a fast moving one and held the audience to the last.

## COLONIAL.

There appeared to be quality to the bill at the Colonial this week, which, however, fell flat to a certain extent owing to the inability of any act to really stop the show. Monday night's business was close to capacity.

Appale's Circus, which opened, proved one of the best opening turns of an animal nature around at present. The animals scored a steady stream of laughs, especially the clever rough house work of a fox terrier and a monkey, who furnished the bulk of the amusement. Eadie and Ramsden, No. 2, relied almost entirely upon the man's dancing. As an eccentric stepper this chap has few equals. His rough woman partner offers a song or two, but the returns were not forthcoming.

Daisy Jean (New Acts) fared satisfactorily with an artistic offering, with Stuart Barnes, who followed, putting over a laughing hit. Barnes is using the new "Billy Sunday" number in connection with his boob impersonation at the finish, which fits in to perfection. Briggs and King, who closed the first half, did their work attractively. This couple are using published numbers exclusively. The couple did not appear as enthusiastic over their work as usual Monday, the audience apparently noticing this.

Spencer and Williams opened after intermission, with Chester Spencer having little trouble in unearthing laughs. Much of his business is of the old school of slapstick, but the Colonial audience appeared greatly amused at it. Miss Williams is dressing daintily, which helps her much. Margaret Greene and Co. in "The Sweetheart Game" (New Acts) and Sam and Kitty Morton, who scored their customary hit, rounded out the show, which closed with "Patris."

## LINCOLN SQUARE.

But five acts on the bill at the Lincoln Square for the first half, as time was limited owing to the playing of the big feature film "20,000 Leagues Under the Sea." At eight o'clock Monday evening the house was so packed there was no more standing room.

The Juggler Barrows, with their comedy straw hats opened the vaudeville and put the audience in good humor. They were followed by Harris and Lyman (New Acts). Daniels and Walters held the third spot, making three acts in "one" in succession. In fact the entire show could have been played without resorting to full stage, the only act utilizing it being Norton and Earle, and even that couple could have foregone that privilege without injuring their offerings.

The Daniels and Walters turn is made up of Walter Daniels, of the old Casino comie opera days, assisted by Minna Walters. Some of their material is of a superior brand, while other portions of it stack up rather poorly, especially by comparison. Their finish is especially weak and a comedy one should be substituted.

Fletcher Norton and Maude Earle open in "one" and go to full stage after their first number. Norton appears to be growing thinner and Miss Earle has taken on weight. It is particularly noticeable when she appears in white tights, which, as is generally known, exaggerates fleshiness. They sing Cavalier's "End Road" in coster make-up and Norton does a dance to it, which isn't keeping with the coster character. They look very attractive in white wigs and ancient costuming for the singing and dancing finish, and make a very classy turn for the small time.

Low Hawkins, with his blackface monolog, is as good as he ever was and went very big with the house. He has a clever bit of philosophical talk done in a play on the word "time," and finished with a song with plenty of topical localities. The picture feature began at 9.30 and ran through to the close. Joie.

## JEFFERSON.

The orchestra (not the musicians, but the chairs) was only about two-thirds full Tuesday evening. As the lower floor seats nearly 3,000 and the smoking balcony was well patronized, there was probably an attendance that would have crowded most theatres. A rather good small time bill was offered for the first half—eight acts, a news weekly, a one-reel comedy, and "Wrath" from the McClure series of "Seven Deadly Sins."

Charles Ledger, "The Flying Dutchman," a good tight-rope walker but a poor comedian, essays comedy with his stunt in the form of German tongue-talk. He has an accent but no dialect, and although doing this act for years, seems well content to don a chin piece and let it go at that. Allen and Francis, man and woman, with chatter, singing and stepping, are a very good team that needs some talk written for them to increase its efficiency by 50 per cent. He has all the makings of a "nut" and the woman has an exceedingly smart appearance. The man has an apparently original conception in the form of a travesty dance and the chairs (an eccentric act-up for the finish. Why not reverse the dress arrangement for the woman and arrange the routine accordingly? This would leave a better impression for the get-away.

DeBall and Momane, two men, one straight ballad singer and feeder for the other who opens as a clarinet player in the orchestra pit, which results in some crossfire with such old ones as "Are you trying to make a monkey out of me?"—Nature saved me the trouble," and "I've been insulted by better people." The heart-interest tussle in a comedy way, in which they find they are half-brothers, should be worked out more carefully and properly routed and edited. Five MacLarens, four girls and a man, all in kilts, do a neat little singing, dancing and instrumental act—the kind always liked.

Maidie DeLong is a clever girl who works in "one," offering three character studies well worth while. She has discovered it pays to secure songs that tell definite stories and dress them in keeping with their narration. The first is a soubrette who meets a traveling man who flirts with her; the second a boy pitching in a hall game (excellent pantomime to indicate she is on a hall field), and the third a Swedish girl. Best of all, Miss DeLong has a keen sense of humor values—a rare thing in vaudeville.

Following Miss DeLong was another act, Mulist, Pingree and Co., in a comedy-dramatic sketch, "Miss Thanksgiving." It opens with two men coming home soured and carrying a basket they found on the doorstep. After ten minutes of clever talk on eugenics and other philosophizing, all in a humorous vein, they find that the baby in the basket, and one of the men declares he will adopt the child. It develops he married a burlesque actress, but they separated six months previously. The wife comes in later to claim the child, after having abandoned it, and there is a reconciliation, with even the dramatic carried out humorously. The two men are clever actors, and the woman who has the little girl is called upon to contribute.

The Bell Boy Trio scored their usual hit, finishing with one of the prevailing war songs for which the publishers usually pay eagles. The Regals, strong men, now has but three of the original four, the heaviest no longer being with the act. Their work is as entertaining as ever.

Summing it all up, a very strong bill for a popular priced program. Joie.

## CITY.

The City Tuesday night one hour and 23 minutes of vaudeville, the show getting under way at 8.35 and closing 9.52, when a five-reel picture started. Usual eight acts, with a "song booster" added and a news weekly. Both of the latter were served up during the running of the vaudeville.

It was a fast entertainment of course, with the hits more prominent in the early portion. The four Casters opened the bill with a corking routine. Spigot and Duns in black face turn were a hit, in the second spot, and the former Frances Nordstrom-Wm. Pinkham sketch, "All Wrong," presented by another pair, did very big.

Harry Hoot, the song "booster" with two numbers, did as big as any of the regular acts, which the Sellers tribune weekly with inauguration scenes were liked.

Millie and Moulton were laugh winners. McCloud and Carp did not do much. The Golden Troupe was the real applause hit, and Mabel Harper, down next to closing, seemed to be a local favorite. The Annie Trio closed. Fred.

## BUSHWICK.

With an eleven-act show this week the Bushwick is more than giving its share of entertainment for the scale of admission. Starting early and ending early, 11.50, the show was an attractive business. Tuesday night Manager Ben Blatt had a house that was all to his liking.

Owing to the large number of acts it was difficult to arrange a smooth running program. The first half suffered the most, the latter portion being highly entertaining. Gold and Seal roller skaters, opened the show, and which the Sellers tribune, two girls did some pleasing harmonizing. They have secured some new gowns since last week, to their advantage, although a clever modiste could still improve upon their appearance.

Much color came up for notice, commencing with the No. 8 turn, Emmett J. Welch and his Minstrels. This turn went along slowly until two of the boys did some dancing that caught on handily. Why more of this is not introduced earlier is hard to see. This was the first of three blackface acts the first half contained. The American Comedy Four has one of its comedians in blackface and followed shortly after the Welch act.

"The Tennessee Ten," a real colored act, closed the first half. The people easily out-did any of the imitators whatever they did. Why more jazz music is not used by these Ethnoplans, who have a wonderful idea of syncopation, is hard to see. One of the boys in this turn is a dead ringer for Matty, the heat porter the third floor of the Putnam Building ever had.

Sylvester and Vance were the remaining turn of the first half. Their Willard Mack offering contains some suitable comedy material, and the couple fared rather nicely.

Opening after intermission was the spot given the Four Readings, Cooper and Ricardo, second after intermission, had little trouble taking down a comedy hit. Miss Ricardo is apparently untiring in her efforts, and the audience kept roaring continually at her work.

Yvette, a violinist, gets away from her line with the opening number, "Poor Butterfly," used vocally. She does much better when picking to her knitting, which isn't straight singing. Playing popular numbers Yvette scored. Henry B. Toomer and Co. in "The Headliners" (New Acts) and Chic Sale rounded out the bill. The Sale turn was shortened, owing to the late hour.

## TOMMY'S TATTLES.

By Thomas J. Gray.

President Wilson wants something like Seven Hundred Millions from Congress. Sounds like the bankroll of one of the film companies.

Letters actors never write:

Dear Agent:

Our act went very badly here, in fact we were the big flop of the bill. The other acts all went fine. The orchestra played our music perfectly and the audience was splendid. The stage hands were all very nice. We had a great spot on the bill and it was our own fault that we did not get over. The manager here is a fine fellow, and if he sent in a bad report on us we deserve it. Would advise you to call off the rest of our time until we get our act fixed. We don't want you to get in wrong with the managers by booking us. We will pay you the commission on it just the same. Hoping all is well with you, we are,

Yours truly,  
Sappy and Snappy.

Man left home because his daughter sang too many popular songs. It might have been worse. He could have had a son who tried to write them.

Old Stuff.

"I don't like him so much, but he was so good to me when I was sick."

"He bought me a steak that thick and never said a word out of the way."

"You can't blame him for running around, did you ever see his wife?"

"We intend to, after he gets his final papers."

"He told me his family liked me very much; they were out front last night."

"He said he always thought that diamonds looked vulgar on a girl of my type."

"He promised to write to me every day when we go on the road."

"I just feel as though I could trust myself any place with him."

"He'll get everything his father has when he dies."

"He said I was so different to any other girl in show business he had ever met."

There's a bright side to everything. The sailors on the passenger steamers who are tied up in the various ports don't have to put up with those "ship's concerts."

People who are going to remedy all the abuses actors have to put up with should not forget to have those fellows arrested who sell fur collars to put on overcoats.

The "trench coats" some of the boys are wearing look funnier than those Palm Beach suits (if anything can look funnier than a Palm Beach suit).

The high cost of white paper will not bother the fellows who write burlesque shows.

Ashes to ashes, dust to dust, If the U-boats don't get you, The Small Time must.

Grand Central Inundated With Agents.

Over 100 agents were stationed in the Grand Central station Sunday night to protect acts being sent to Boston on the midnight trains. A number of Rats pickets were also on hand, endeavoring to talk the acts into canceling. But one act (Arabs) listened to the Rats men.

The Chebano Brothers, Musical Kingsbury and one of the Potts brothers were present. The Chebanos announced they were through with vaudeville and were going to New Orleans Monday to open with Gus Hill's "Hans and Fritz," adding that should the Rats call them out on strikes, they would not only obey the order but would picket in front of their own theatre and make every possible effort to tie up their own attraction.



## OBITUARY

**Raymond Nagle**, formerly **Mandel and Nagle**, committed suicide in San Francisco last week by inhaling gas while at his boarding house. Nagle was in a serious condition for some time, having been confined to a hospital ward since his return to this country from Australia with his former partner, when they dissolved partnership.

**Mrs. Helen French**, wife of **Charles K. French**, died March 12, in Edendale, Los Angeles, Calif., from the effects of burns. She toured for many years with her husband with "In Old Kentucky" and other productions.

**Thomas P. Guthrie**, an old time circus performer, died at his home, Wilmington, Del., March 12. He was 60 years old, and is said to have been the first American to master foot juggling. He is survived by his wife and two sisters.

**Tony Denier**, the original "Humpty Dumpty," which part he played for 40 years, died March 10 at the almshouse, Kingston, N. Y. He was 78 years old. His wife, who was the widow of **Daniel Sully**, actor, survives him.

**Daisy Markoe**, daughter of **Mrs. Frankie Gonzales**, the oldest member of the Actors' Fund of America, died at her home in Pittsfield, Mass., March 8. In private life she was **Mrs. Adelaide M. Simmons**.

**Fanny Argyle** died March 7, at her home, 229 West 109th street, from pneumonia. She had played leads with the **Charles E. Blaney** and **Lincoln J. Carter** companies, and was the wife of **Walter B. Austin**.

**Corinne Snell** died in New York March 10 of pneumonia. She was 35 years old and was well known on the Coast as a leading woman in stock.

The mother of **Ted Snyder** (**Waterson, Berlin & Snyder**) died in Chicago last week in St. Mary's hospital of cancer.

**Harry Sellers**, formerly associated with **Tony Pastor**, **John T. Raymond** and others, died in Chicago, Sept. 15, 1916.

**Henry M. Paris**, of the **Paris Brothers**, died Feb. 24 at his home in Boston after a short illness.

**Thomas Flynn**, of **Local 360**, **I. A. T. S. E.**, formerly of the stage crew at the Hippodrome, died suddenly March 12. A widow survives.

The father of **Sydney Phillips** died of blood poisoning March 12 at his home in New York.

### NO MONEY FOR PICKETING.

"New York is too expensive for picketing," was the reason given at the **White Rats** clubhouse in New York early in the week why there were no pickets around the **Loew** theatres, against which the **Rats** had declared a strike.

### MUSICIANS' CONVENTION MAY 14.

Chicago, March 14.  
The next annual convention of the **American Federation of Musicians of the United States and Canada** will be held in New Haven, Conn., for one week, starting May 14. **Owen Miller**, secretary of the **A. F. and M.**, who came here to address the **I. A. T. S. E.** meeting, stated the biggest session yet held was anticipated.

So far nothing has been exploited in advance of the New Haven session.

Every matter of interest, big and little, to the musicians will be threshed out at the coming convention.

Seven hundred locals will be represented at the New Haven convention. Three hundred delegates are expected to be on the floor. Each local having over 251 members is entitled to three delegates; locals of over 151, two delegates, and all others one delegate representation.

The Federation allows delegates \$2.25 for board during the meeting week. Each local pays the railway transportation of its delegation to and from New Haven.

The executive board will meet three days before the regular convention and lay out the main matters for the whole body, and remain in New Haven three days after the convention.

The present staff of officers embraces: President, **Joseph M. Weber** (**Cincinnati local No. 1**); vice-president, **William J. Kerngood** (**New York local 310**); secretary, **Owen Miller** (**St. Louis local 7**); treasurer, **Otto Ostendorf** (**St. Paul local 7**). With the executives will meet the five executive officers, with one member always chosen from Canada. The present Canadian representative on the executive board is **D. A. Carey**, of Montreal.

In trouble in any section the matter is referred to local autonomy with a report on the conditions made by local representation at the Federation.

Proposed demands for wage increases will also be handled by each local, although the **A. F. of M.** regulates the scale of the men with the traveling companies, traveling orchestras and bands, as well as the leaders with them.

**Mr. Miller** for 17 years has been officially connected with the **A. F. of M.** At the **I. A. T. S. E.** convention in Cleveland he was one of its distinguished guests and the speech he made was most enthusiastically received. He struck a happy medium when he told the stage hands and operators the musicians would always stand with them in any proper enterprise.

### I. A. L.'S VOTE TO STICK.

Foreign artists in New York voted Saturday night to stick to their contracts. About 60 acts were represented at the meeting in Fuch's Hall, in West 38th street, with Pavell in the chair. These artists are all members of the **International Artisten Loge of Germany**, and their action is likely to influence other foreigners playing acts over here. Some of the **Variety Artists' Federation of England** obeyed the **White Rats** notification, fearing they would be in bad standing with their home society otherwise, as the two societies are affiliated.

Some of the foreigners now on the "blacklist" through having walked out are not **White Rats**.

**Variety's** Daily Bulletin printed Tuesday that **Harry Mountford** had written Washington saying the vaudeville circuits were engaging German acts with the Germans in them acting as spies. This Mountford denied and asked the **I. A. L.** members to permit him to address them last night (Thursday) at Fuch's Hall, to explain that away, also several other things the foreigners hold against Mountford.

### JUDGE INSTRUCTS PICKETS.

Boston, March 14.  
When the **White Rats** pickets were arraigned in the police court last Friday the presiding justice practically put a stop to "peaceful picketing" in front of a house when he asked the picketers: "What are you trying to picket, actors or audiences? Actors don't go in at the front door; they enter at the stage door, and that is where you must picket if you do so hereafter."

### STICKING AGAINST WILL.

Haverhill, Mass., March 14.

The enforced strike of the six union musicians from the Colonial here Monday has a peculiar story behind it, according to Manager **James Sayler**.

The six men fought against giving their two weeks' notice, but were forced to by their local as the **Haverhill Musicians' Union** is dominated by members not really union musicians, but union workers in other trades, such as shoe workers, who play in factory bands and who form small orchestras to play at dances.

This city is rabidly union and the 29 locals are fining their members for attending the boycotted Colonial. Fines from \$2 to \$10 are being imposed on members and officers from the various unions are watching the house and helping the pickets. Secretary **John McDougal**, of the **Haverhill Central Union**, is behind the movement, being personally friendly with **White Rats**.

The Colonial immediately installed the **Faddettes Orchestra** when the musicians walked out Monday. **Caroline Nichols** is leading 18 women players. April 1 the house goes into pictures for the summer, as usual, so this house will not be long affected by the strike unless the picture operators go out.

The **Academy of Music** is playing stock and will not switch to vaudeville, as the Colonial would then take up stock. The other big house is the **Strand**, at present pictures. It seats 1,400 and will have to build a stage before it could use vaudeville. At present it is reported as having union picture operators and a non-union organist.

The **Central Labor Union** carried an ad. in the **Haverhill "Evening Gazette"** last Saturday carrying a Mountford statement signed by the **C. L. U.** officers.

### OKLA. CITY UNCHANGED.

Oklahoma City, Okla., March 14.

While there have been periodical revivals of the strike of union stage hands, musicians, operators and **White Rats**, called here last June, during the past few months the strikers admit they have made little headway against the managers who are conducting their business as usual with complete bills and capacity houses.

The only way in which the strike is affecting the theatrical business in Oklahoma City is by keeping legitimate road productions from playing the **Overholzer** theatre (now using stock), while several towns hereabouts of minor importance get these attractions.

The **Empress**, **Lyric**, **Majestic** and **Empress** (the first two vaudeville and pictures, the other exclusively pictures) are occasionally picketed by strikers, although, during the winter, picket activity compared with that of last summer has been inconspicuous.

The managers say the pickets have been taken off as they accomplished nothing but adverse comment.

A recent decision of the **Criminal Court of Appeals** upheld picketing in spite of any city ordinance which might prohibit the practice. The decision was the result of an arrest of a woman picket last summer 24 hours after the non-picketing ordinance was passed by the city commissioners and which was to be a test case.

The Court held that organized labor reserved the right to picket "unfair" places of business where they formerly were employed as a means of demonstrating to the public they entertained grievances against the house picketed. The prisoner was fined in police court following her arrest, after which counsel for the strikers swore out a writ of habeas corpus which took the case to the Court of Appeals for final determination. Following the final decision the woman was formally released from custody, although she never had been imprisoned.

### MORE WHITE RATS STRIKES.

(Continued from Page 6.)

It was commented upon in Chicago the **Rats** strike order was not aimed against the theatres, giving four shows daily, something the **Rats** always prate about, but was against theatres that give but three performances, and some two a day. Handbills and banners carried by the pickets read "Unfair to the **White Rats** Actors' Union" and this had no effect upon business.

In Chicago as well as New York thorough preparations have been made and continued to offset any attempt by the **Rats** to interrupt performances. The **United Booking Offices** staff worked in conjunction with the **Loew** booking agency in the days of the New York strike. When the **Poli** houses were struck against (they are booked through the **U. B. O.**) the **Loew** agency reciprocated, although neither office had occasion to call upon the other. The **U. B. O.** held its men in each evening and Sunday until notified by **Pat Casey** at the **V. M. P. A.** offices there would be no further call for them that day.

Monday night when the **Poli** strike report reached the **U. B. O.** eight minutes after it had been ordered, a list of over 1,100 open and available acts was presented to **P. Alonzo**, the **Poli** booking manager, for any selection he might wish. The **Loew Circuit** also had a list of about 600 available turns it could call upon.

The New York, Chicago and Boston papers paid no attention to the **Rats** matter, the New York dailies noticing it only when some rowdies at the **Greeley Square (Loew)**, New York, Tuesday night started a disturbance in the orchestra. Two arrests were made and the offenders were held in \$500 bail each for examination this morning.

The **White Rats** through its press department made extravagant and misrepresented claims, but they could not get them into print.

Monday and Tuesday it was said by acts along Broadway there had been a lack of confidence in the **Rats** and this had become intensified, according to these reports, through so many of the acts walking out on the **Loew** time wishing to return to work. **Marcus Loew** ordered all acts walking out to be refused admission to the **Loew** booking office and never again to be booked on the circuit.

**Jos. M. Schenck**, the **Loew** general booking manager, did not return to New York until last Saturday afternoon, when he heard about the strike for the first time. In his absence **Jake Lubin**, his assistant, was in charge, with the other **Loew** bookers, also **Walter Keefe** in the **Loew** office, who handles the **Pantages** routes.

### FREEMAN BERNSTEIN SORE.

The **White Rats** got **Freeman Bernstein** very angry this week, so much so he consulted his attorney, **Herman Roth**, as to possible prosecution for criminal libel and damages against members of the organization responsible for police officers visiting his offices Monday.

**Bernstein** alleges the **Rats** asked him to open a union booking office for them which he refused to do. Later he had some other conversation with **Rats**, telling them he had no wish to become mixed up with them. The next **Bernstein** heard was when two detectives from police headquarters called at his office in the **Longacre** building, informing him they had received a complaint he was harboring gunmen to injure **White Rats**.

At the time in **Bernstein's** office was the **Darcy** fight squad, who were introduced to the officers.

**Bernstein** is determined to sift the matter to the bottom, he says, and has instructed **Mr. Roth** to go the limit.

## BIG BANKS BACK ZUKOR FOR HEAD OF FILM COMBINATION

**May Get Chaplin at \$1,000,000 Yearly. Makers of Program and Special Releases See Big Saving in Getting Together. World Film Active in New Plan. Artcraft Contracts a Complication. Entire Industry Anxiously Awaiting Outcome.**

In these days no week can possibly pass without some more or less authoritative rumors anent a merger of film interests.

While the name of Adolph Zukor has appeared at the head of all amalgamation reports of the more important film interests from the beginning, it is now generally conceded by those who claim to be in a position to know that he is the prime mover in the proposed knitting together of the various manufacturers and distributors of the "big stuff."

One of his business associates said this week that Mr. Zukor can command any amount of money that might be required to put over so important a business deal, having the financial backing of such important money institutions as the Broadway Trust Co. and the Harriman National Bank.

Last year his Famous Players Co. showed a profit of 20 per cent. and declared a 10 per cent. dividend, withholding the remainder of the profits for a reserve fund. Zukor went steadily forward with his pet scheme for coalition by annexing the Jesse Lasky Moresco and Pallas companies, and then bringing into his combination the Paramount distributing organization. More recently he went to the Coast, and it was circumstantially reported from there that he was accompanied by Harry Rosen, of the Harriman Bank, for the purpose of securing Charlie Chaplin, standing by with an offer of a guarantee of \$1,000,000 for a year's work by that comedian.

There are in the air numerous conflicting reports of Zukor having had very recent conferences with Lewis J. Selznick and the Goldwyn contingent, both of whom appear to be more than anxious to deny the possibility of any joining up with the Zukor bandwagon.

Any amalgamation that included Artcraft would face a stumbling block in the assignment of the contracts between Artcraft and its three principal stars, Mary Pickford, Douglas Fairbanks and George M. Cohan. This trio of stars each has a clause in their respective contracts that their pictures shall not be offered for release as part of any program or in conjunction with any other pictures, and must always be offered as open bookings. This was done to obviate any possibility of their releases being peddled in conjunction with any inferior productions, which would force exhibitors to book undesirable features in order to get the higher class ones. While such a condition exists the manufacturers could amalgamate as much as they pleased, but could not deprive the exhibitors who did not contract for the entire merged services from securing Pickford-Fairbanks-Cohan features.

Meantime the other "units," i. e., the manufacturers who make program pictures and occasionally special releases, are meeting almost daily (mostly at nights—an Irish bull) and have long since passed the stage where each one insists on being president. If the merger of the so-called big film makers goes through, the others profess themselves as willing to combine, and have assets to aggregate an even greater sum than that represented by the Zukor affiliations. They argue they are in a better position than the others, for the

reason that the summer is approaching, when it is inexpedient to exploit special releases. They have received numerous propositions from "Wall Street," but the promoters have displayed nothing resembling cash—merely common stock, wishing to retain the preferred for themselves. These fellows are too "wise," and are willing to talk amalgamation when "coin of the realm" manifests itself. They are agreed that a saving of \$2,500,000 a year could be made in the combined costs of production, not to mention the vast increase of profits to be derived by a closer business knitting.

There has appeared on the horizon this week one Frank L. Hitchcock, Chairman of the National Republican Committee, representing certain financial interests, seeking to amalgamate the film industry. He was called in because of his experience and diplomacy in the matter of organization. Just what progress he makes is wholly dependent on the amount of real cash he is able to show.

It is freely stated in motion picture circles that William A. Brady and

Ricord Gradwell, director general and general manager, respectively, of the World Film Corporation, have completed arrangements which will enable them to dominate one of the two great combinations into which the industry has been dividing itself by slow and difficult stages during the past several months.

The known fact that both Mr. Brady and Mr. Gradwell have been in personal consultation with the heads of a number of the large companies not heretofore mentioned in connection with reported amalgamations is but a part of the evidence upon which the present belief is based.

The directorates of several of the corporations said to be combining under the Brady-Gradwell-World leadership have recently held special meetings in the Hotel McAlpin and elsewhere outside their own board rooms, indicating a degree of secrecy in keeping with the importance of the movement.

In one of the private dining rooms of a hotel in upper Broadway after theatre time, one night last week, nine men, each prominently identified with a separate motion picture company, met ostensibly for a midnight supper party, but in reality, according to report, to discuss the final details of this amalgamation. Mr. Brady and Mr. Gradwell were the hosts upon this occasion.

Chicago, March 14.


Aaron Jones has gone to New York, and it is understood his mission is to consult with Lewis J. Selznick on the feasibility of treating seriously the possibility of an amalgamation of film interests as laid out by Adolph Zukor. Jones, Linick and Schaefer are heavily interested in all the Selznick enterprises, and it is said that Selznick has more

confidence in the judgment of Jones on an important business move than anybody else in the world. The report has it that Adolph Zukor knows this and had asked Jones to come to New York.

Zukor is reported here to be dissatisfied with the showing being made by Paramount thus far this year, and it is becoming more apparent every day that exhibitors are fighting shy of program bookings as much as possible.

The men in control of the important picture theatres throughout the country are understood to have practically formed a combination of interests to protect themselves against any amalgamation of manufacturers. These are said to include Jones, Linick & Schaefer of this city; John Harris, of Pittsburgh; Stanley Mastbaum, of Philadelphia; Kinsky, of Detroit, and Mandelbaum of Cleveland. The Marcus Loew houses may also be included in the alliance. Between them, these men control 378 picture houses, and the idea of such an alliance is said to have the big distributors guessing and holding back on any amalgamation plan.

Aaron Jones arrived in New York Wednesday morning, and when shown VARIETY's Chicago dispatch stated that he understood his firm's name had been used in connection with a proposed alliance of picture house owners without any authorization, and that he had so notified the men credited with promoting the idea. With regard to any merger of feature film manufacturers he stated that such information as he possessed was merely rumor and hearsay, and his only connection was with Lewis J. Selznick, whose pictures he distributed in the Chicago territory. As Selznick was not in town when he arrived he had no knowledge of what, if anything, had been done of late.



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# MOVING PICTURES

## A LIVE DEAD ONE.

London, March 14.  
The revised version of the former Alhambra revue, "The Bing Boys Are Here," entitled "The Other Bing Boys," a Hebrew adaptation, was produced at the Opera House March 8 with Gus York, Bobby Leonard and Ella Retford in the leading parts and all three scored.

Douglas MacLauren, who plays a part in the piece, is captain of the Officers' Reserve. After being gassed and wounded and reported killed, he was informed at the War Office that he died a fortnight before the revue. He was also well received.

## WOMEN ONLY IN WAR PLAY.

London, March 14.  
At the Garrick was presented March 10 H. J. Maltby's new farcical comedy, with 17 characters all played by women. It contains much clever dialog and started off very brilliantly, but the interest was not sustained.

The play depicts wartime with all men called up.

## NEW PLAY WEEKLY.

London, March 14.  
J. T. Grein's repertory company at the Court produces a new play every Monday.  
The Theatre des Allies present their French plays several days weekly.

## LINDER AT LOS ANGELES.

Los Angeles, March 14.  
On his arrival here, accompanied by a squadron of attendants, Max Linder was welcomed at the depot by 100 local people.

He was banqueted by the Essanay officials and his "rival," Charlie Chaplin, was one of the principal speakers.

It is quite likely Linder will remain here to produce comedies and it is known that Essanay has a deal on with Harry Culver, father of Culver City, to build a mammoth studio rivaling the present Ince plant.

## Rats Using Plain Envelopes.

The White Rats are doing considerable correspondence, using plain envelopes, to avoid the recipient of the letters securing knowledge in advance whence they came.

## Loew Circuit Withholding Bills.

The Marcus Loew Circuit will withhold its next week's bills until after the finish of the White Rats strike.

## Chic Sale in Garden Production.

The next Winter Garden production ("Passing Show of 1917"), which went into rehearsal Monday, will number among its principals Chic Sale, although Mr. Sale, presenting only his specialty, will not be called upon to rehearse with the remainder of the troupe.

Dolly Connolly (single) has been engaged for the Garden production.

## John Mason's Poison Attack.

Chicago, March 14.  
A recent attack of ptomaine poisoning brought John Mason here after his show, "Common Clay," closed in Cincinnati last week. Mr. Mason consulted Dr. Harry W. Martin, a young physician of this city well known to professionals.

Several offers have been received by Mr. Mason for vaudeville but he may return to pictures.

## Julia Sanderson Permanently Retired.

Chicago, March 14.  
Julia Sanderson has up to date spurned all offers to return to the stage. A number of eastern producers have made overtures to Miss Sanderson, but her present decision is to remain away from theatricals and continue in her retirement to private life.

Miss Sanderson married a non-professional some months ago.

## WALTER VAN BRUNT IN "EILEEN"

Springfield, Mass., March 14.

When "Eileen," the Irish operetta by Victor Herbert, was here last week, Walter Van Brunt, programed as Walter Scanlon, was singing the tenor role for his first appearance in the part.

Van Brunt replaced Vernon Stiles in the role.

## RICHMOND'S LICENSE TROUBLES.

Richmond moving picture houses which have

been and are charging more than ten cents for admission have been called to account by a circular issued by C. Lee Moore, State auditor of public accounts. The State makes a graduated license tax for such entertainments, based on population and seating capacity of such places of amusement. Mr. Moore directs the commissioners of the revenue to make a close inspection of the places in their jurisdiction and to see that the law is enforced. Mr. Moore appends the following classifications for licensing the moving picture houses: "Where the admission fee exceeds 10 cents and no singing, dancing or vaudeville act is given in

connection with the moving picture—per performance, \$5; per week, \$15. In towns of less than 4,000—per performance, \$2; per week, \$6. Where price of admission does not exceed ten cents—in cities of 30,000 or over (for seating capacity of 350 or less), per week or less, \$5; per year, \$90, and \$2 for every ten seats or fraction thereof in excess of 350. In cities of more than 4,000 and less than 20,000—per week, \$5; per year, \$90 (with seating capacity of 350, and \$1 for each ten additional seats in excess of 350). In cities and towns of 1,000 and less than 4,000—per week or less, \$3; per year, \$60; and where less than 1,000 population—per day, \$1; per week, \$2.50; three months, \$10, and one year, \$40.

# MACK SENNETT-KEYSTONE

MACK  
SENNETT  
KEYSTONE  
COMEDIES

OPEN TO  
ALL  
EXHIBITORS

SEPARATELY  
FROM  
PROGRAM

# SHOOT THE PEPPER

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**FOX POLLS THE COUNTRY.**

William Fox has polled the entire United States for an expression on "The Honor System," R. A. Walsh's master-drama now in its highly successful run at the Lyric theatre, New York. During the first five weeks of its run it was seen by more than 100,000 persons and the country-wide canvass was proportionately impressive. One million persons, of all walks of life, were queried, after having been furnished with the story of the play, its purpose and its melodramatic and romantic features. The printing establishment of Dana T. Bennett furnished one million specially designed small folders, printed in two colors; the Rotoprint Gravure Company 2,500,000 heralds, with special drawings, photographs and text, printed in sepia, and the story of the play was embodied in a twenty-four page booklet, liberally illustrated, in which former President Taft and others foremost in our national life contributed to the literature of the subject.

In laying out the canvass he received material aid from all characters of organizations in the various States from Boards of Trade and Commercial Associations, from Welfare and Civic bodies, so that the great list which received a postal presentation of "The Honor System" is representative of the intelligence and aspirations of the American public. The system of Fox Exchanges also furnished excellent data as to individuals interested in motion pictures, both as a mode of entertainment and as an intellectual and national force.

Fifteen thousand answers were received, and they are remarkable for their clarity of expression, with their knowledge of what is new and what is not in literature as expressed both by book and picture, and all of them expressing a fervent patriotism regarding the Mexican bandit raid on the border town and the stout-hearted, thrilling fight put up by the adventurers. And, the most impressive fact regarding this correspondence is that the majority of the writers are mothers, thirty per cent are unmarried women to whom the romance of the story powerfully has appealed and a little more than nineteen per cent men representing all situations of life. It is safe to say no other feature by this means has had such a wide and thorough diffusion.

Mr. Fox says that the results have justified the expenditure and convinced him that he has succeeded in his purpose in producing a big and distinctively American melodrama.

"In finally deciding to inaugurate an annual motion picture event patterned along the lines of the famous Drury Lane productions in London," says William Fox, "I was put to it to find a theme so appealing, so universal that—though the productions treat exclusively of American themes—it would make an entire world responsive."

"I am certain that with 'The Honor System' I have made an auspicious beginning of a yearly series of big spectacular pictures of great dramatic wealth and on subjects close to the hearts of the American people. There will be no limit to cost where the largest, most unusual and artistic results are in view. They shall be the big cinema moments of the year for every class—these plays for every man, these plays for the people."

**GRIFFITH OUT OF TRIANGLE.**

Los Angeles, March 14.

D. W. Griffith is out of the Triangle and it can now be stated that this is positive, in spite of all denials that have been issued in the past few weeks. It is reported here that the director and president Aitken have been at loggerheads for some time and the break has been anticipated.

H. E. Aitken is here and rumor has it that Ince will be placed in charge of

productions at both the Fine Arts and the Kay Bee studios. A score or more players were unconditionally let out at the Fine Arts studio this week, but it is understood that Frank Woods, production manager for Fine Arts, will remain.

The break is the only topic in film circles here. Griffith is in the east, and it is reported he will invest his own money in a big plant and start immediately in a new big feature film.

Just why the withdrawal of Griffith

from Fine Arts has been so persistently denied of late, is not readily apparent, when the Triangle people admitted at the Fairbanks injunction application that Griffith was no longer directing for Triangle.

R. W. France, General Manager of the Triangle Distributing Corp., on Wednesday confirmed the withdrawal of Griffith, but denied emphatically there was any ill-feeling. He got in communication by phone with Mr. Griffith, who stated: "Our relations are quite friendly. I simply severed con-

nections with Triangle for business reasons and have no definite plans for the future, though I have several things under consideration."

The opinion is prevalent in New York that the reason for the denials up to the present time of the Griffith-Triangle severance of relations was founded on the expectation that a new alliance would be made between the two and the apparently cordial relations still existing leads to the belief that such a contingency is not yet altogether unlikely.

# TRIANGLE

Releases for week of March 18<sup>th</sup>.

**WILLIAM S. HART.**



**"THE SQUARE DEAL MAN."**  
INCE. KAY BEE.

Two  
Triangle  
Komedies

**SEENA OWEN.**



**"A WOMANS AWAKENING."**  
FINE ARTS

**RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION**

## NEWS OF THE FILM WORLD

Allan Dwan returns to Triangle.

Pathe is asking \$7.50 a day for the early runs on the single reel Max Linder releases.

Isador Stern has been placed in charge of the scenario department of Roehm and Richards Inc.

Ralph Ince leaves Goldwyn Pictures after finishing "The Field of Honor" with Mr. Marsh.

Robert Harron has signed to become the leading man in her second production.

Marcus Loew gave Solmick 92 days on "20,000 Leagues Under the Sea," while Fox booked the same picture for 40 days.

Julius Raucourt, a former member of Sarah Bernhardt's company, is working in "The Outcast" for the All Star Film Co.

Violet Mersereau is making her first picture under Director Millard, it being entitled "Voilet," by Thomas Brownell.

Plans are being drawn for the first motion picture house north of Brandywine Creek, Wilmington, Del. The house will have a seating capacity of about 800. T. T. Cloward is president of the company.

Flora Finch will soon release her first comedy burlesque, based on a famous picture, entitled "19,000 Legs Under the Sea."

Famous Players is planning to produce Mary Roberts Rinehart's "sub debutante" stories, with Marguerite Clark as the star.

Billy McKee is at work on his first production in which he has been featured by Edison. It is a college picture entitled "The Sophomore."

J. Herbert Frank has been engaged by William A. Brady to support Montague Love and Gerda Holmes in a special seven-reel feature, to be directed by Archambault.

The Triangle theatre, Brooklyn, has contracted for the entire output of Kiever Kome-

dies with Victor Moore as the star. The first showing will be on Sunday, March 18.

The Apollo production of Louis Reeves Harrison's original photodrama, "The Law that Failed," has been completed, and will be released shortly on the Art Dramas program.

The second American made Max Linder comedy will be shown exclusively at the Strand theatre next week. The new comedy, which is entitled "Max Wants a Divorce," is in two reels.

Sol Lesser will hereafter exploit "The Ne'er-Do-Well" himself, withdrawing the picture after his contract with Vitagraph expires. Lesser is said to be dissatisfied with the way Vitagraph handled the feature.

Nat Magner (San Francisco) has purchased the state rights for the eight-reel Belg feature, "Beware of Strangers," covering California, Arizona and Nevada at a figure around \$8,000.

From far off Pretoria comes word that "De Voortrekkers," a Boer film feature, is drawing big houses, and a complaint that "The Ne'er Do Well," while attracting wide attention, is divided into two episodes.

Petrova is back at the Rolfe-Metro studio. Didn't know she was away? Why, yes; she quit a fortnight ago, claiming she was overworked, and threatened never to come back. But others can threaten also, and she returned.

Louis Rodgers bought the New York State rights for "A Mormon Maid," the price, according to report, being \$10,000. Franklin Backer, of the Monmouth, bought the Jersey rights.

The next Clara Kimball Young picture, "The Easiest Way," which is now being filmed, will contain what is said to be a wonderful reproduction of the famous Montmartre, of Paris, with an Hawaiian orchestra as an exotic attraction.

The special showing of the first George M. Cohan-Artcraft release, "Broadway Jones,"

which was to have been held at the 44th Street theatre on Thursday was postponed until next Tuesday morning at eleven o'clock, owing to the fact that the print could not be finished in time.

The General Film Co. early this week offered a reward of \$100 for the arrest and conviction of any person stealing its film. Thefts continue at all exchanges in spite of the closest watch. Early in the week a reel boy was arrested at the Metro exchange and after close questioning it was stated that the entire mystery of where the stolen films disappeared would be solved.

Romaine Fielding has just joined the directorial staff of the World Film Corporation. Mr. Fielding is now at the World Fort Lee studios, supervising the production of "The Crimson Dove," in which Carlyle Blackwell and June Elvidge are starred, with Marie La Varre, Edward N. Hoyt, Dion Titherridge, Julia Stewart and Norman Hackett in the foremost roles.

Denver is to have a new theatre, with a seating capacity of 8,500, and to cost \$185,000. It will be known as the Colorado, will have a stage 60 feet between proscenium arches, and 10,000 electric lights, run legitimate, vaudeville and motion pictures, and is owned by L. B. Brown and A. F. Magahan, who will continue the ownership and operation of the Rialto and Strand.

Frederick L. Collins, president of McClure Pictures, is now in Los Angeles perfecting plans for the production of the next McClure series of five-reel features that will follow "Seven Deadly Sins." Newspapers in Los Angeles greeted Mr. Collins with the stock question that now is the first one asked of any motion picture producer who arrives there. The question is: "How much are you going to bid for Chaplin?"

Mutual has again set back the date of a Chaplin release, this time being "The Cure," which was originally scheduled for release on Monday, March 18, and changed to April 10. The notice came at the eleventh hour and caught many exhibitors with their publicity out, the Keeney in Brooklyn having 1,000 special one sheets out. Mutual attributes the "incessant bad weather on the coast" as the reason for the change.

S. L. Rothapfel has received a letter from Maylyn Arbuckle congratulating him on the way he conducted the Rialto orchestra during the absence of Hugo Reisenfeld. Mr. Rothapfel's reply was: "Dear Maylyn: Thanks for

the compliment. All I need to do around here now is to sing. Don't be surprised if you see me walk out some night and warble a little ditty. I hope you are in the house when I do—I may need you to stand in front of me. Yours very truly, S. L. Rothapfel."


R. W. France, general manager of the Triangle Distributing Corporation, has issued the following statement: "A rumor appeared in one of the theatrical papers last week to the effect that William S. Hart was about to leave the employ of Triangle. We wish emphatically to deny this rumor. We have confirmed the fact by telegraphic communications with the Ince Studio that there is no truth in it whatsoever."

As a measure of economy and efficiency, and incidentally to give slow readers a chance to get all the subtitles, letters, etc., on the films, the Universal Film Company has adopted the use of phonetic spelling for the screen. A list is made up by Dr. De Witt C. Croissant, of the George Washington University, and the twelve words shortened by the National Educational Association, are the basis of the saving of space and film, and it is figured that thousands of feet of celluloid will be saved by the new plan.

The Jaxon Film Corporation is the name of the newest company to enter the producing field. This organization will distribute its pictures through the medium of independent exchanges, and will produce feature pictures at regular intervals. Several productions have already been completed, the first to be released starring George LeGuere, who is also starred in the McClure series, "The Seven Deadly Sins." The name of the first Jaxon picture is "Strife," a title which seems to link the production with the extensive advertising campaign which the McClure people have waged to exploit the "Seven Deadly Sins" series.

Because England will not allow foreigners to enter India without permission from the Indian Office in London and Bombay, an ambitious film project has been put on the shelf. Rudra, Limited, organized to picture a work on East Indian life written by a lawyer of this city, planned to send a company to Calcutta and thence across country to Bombay, with side trips to other places, using native talent both for principals and "mob scenes." It was to be a big feature, but that is as far as it got. No outsiders may enter the country, and cameras are especially "taboo." War, certainly, is all that has been claimed for it.

WORLD PICTURES READY-MADE




WM. A. BRADY in association with WORLD PICTURES  
presents  
**CARLYLE BLACKWELL**  
assisted by  
**JUNE ELVIDGE  
ARTHUR ASHLEY  
EVELYN GREELEY**  
**"The Social Leper"**  
Directed by HARLEY KNOLES Story by FLORENCE C. BOLLES

COMING METRO PICTURES

YORKE  
Film Corporation  
presents

**Harold Lockwood  
and May Allison**  
in the Metro wonderplay de Luxe  
**Hidden Children**  
Five Acts of strength, beauty and romance.  
Contrived and directed by Oscar Apfel from  
the sublime story by  
**Robert W. Chambers**  
America's greatest writer  
Released on the Metro Program Mar. 26



**WHO WROTE "ARSENE LUPIN"?**

Judge Learned Hand, in the United States District Court for the Southern District of New York, has refused the plea of the Compagnie des Films Menchen for a temporary injunction restraining the Vitagraph Company from exhibiting the six-reel version of the play "Arsene Lupin," adapted by Garfield Thompson, with the production directed by Paul Scardon. His refusal, however, was modified by the announcement that as soon as certain necessary documents were obtained by the plaintiff from France he would order an immediate trial of the case.

The hearing brought out a direct conflict between contracts signed by Charles Frohman and affidavits made by Paul M. Potter, who claimed the authorship of the play, the rights in which he sold to Sanger & Jordan, who in turn disposed of the picture rights to Vitagraph. From the testimony at the hearing it appeared that Maurice Le Blanc, a French author, was the originator of a series of detective stories in which the principal figure was Arsene Lupin. Later he and Francois de Croisset collaborated in turning the stories into a play called "The Gentleman Burglar," which title was afterward changed to "Arsene Lupin." This was copyrighted in France in October, 1908, and in the United States in March, 1909.

Before the American copyright was obtained, Charles Frohman bought the rights to the play for the United States, Great Britain, Canada and the British possessions, from Le Blanc and de Croisset, for a term of five years. He produced the play at the Lyceum, Sept. 26, 1909, giving full credit for the authorship to Le Blanc and de Croisset, from whom the Menchen concern claims to have bought the picture rights for the world in 1913.

The defense set up was first that Potter had translated the play before it had been copyrighted in this country and therefore was open literary property as far as the United States rights were concerned. This hardly being strong enough, the additional claim was put in, in an affidavit, that Potter himself wrote the play for Charles Frohman, who sent it over to Le Blanc and de Croisset, who returned it to Frohman marked "c'est definitive."

This might mean any one of a number of things, but the affidavit goes further, and says that it was with Potter's knowledge and consent that Mr. Frohman gave the French writers credit for the authorship of the play, leaving his name out, and that it was not an unusual thing for plays which he had written to be produced in that way. He says the fact that Frohman paid him more than \$70,000 in royalties was evidence that he was regarded as an author, and not merely as a translator or adapter. He says further that he disposed of all his rights in his literary productions to Sanger & Jordan in 1915, and they in turn disposed of the picture rights to Vitagraph.

The point made by Judge Seabury, counsel for the defendants, that in the face of the direct and flatfooted affidavits made by Potter as to the authorship of the play, which was known as "Paul Potter's version," it would be advisable to get confirmation of the opposing points made by the plaintiffs, was allowed by Judge Hand, and Saul E. Rogers, of Rogers & Rogers, counsel for the plaintiff, at once cabled to Paris for the necessary documents, on the receipt of which the case will come to final hearing.

In the meantime Vitagraph, if it sees

fit, is at liberty to go ahead with its exhibition of the picture. The straightening out of the present tangle of dates and copyrights may leave the company up against an expensive proposition in the way of damages and accountings of profits, but the Compagnie des Films Menchen is not worrying over that, as they are confident that Mr. Potter's claim to the authorship of the play, on which the whole defense rests, will be brushed aside as soon as the evidence of Le Blanc and de Croisset, which will be taken before a commission in France, is received here.

Paul Potter, when asked about the case, said that all he had done was to take the Arsene Lupin stories, which at the time were not copyrighted in the United States, and from them write the play for Charles Frohman. The sale to Sanger & Jordan disposed of his "rights" in the play, and just what those "rights" were it was up to the courts to determine, with the fact that the play was known as "Paul Potter's version" as a basis for his claim to authorship and consequent interest in the production, from which he derived large royalties. These, Mr. Potter

added, would not be likely to have been paid by Mr. Frohman unless his (Potter's) title to the production was unquestioned.

**VAUDEVILLE PRODUCERS.**

A new vaudeville producing firm has been launched whose directors are Edgar Allen, booking manager of the Fox houses, Henry Lewis, rehearsing with the "Passing Show of 1917," and Aaron Hoffman. The firm is at present working on its first production.

# A BANDIT *and* A GIRL

Are the center of a new photo-play of the great west—full of thrills and the daring of danger



## William Fox WILLIAM NIGH AND VIOLET PALMER IN The BLUE STREAK

WRITTEN AND DIRECTED BY WILLIAM NIGH

### FOXFILM COMEDY SERVICE

On March 19<sup>th</sup> 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



# MOVING PICTURES

## THE WHEELER COMMITTEE.

Taxation of films as they are manufactured, and no tax of any sort on the exhibitors, is the probable outcome of the meetings of the Wheeler Committee, appointed by the legislature to determine whether the film industry is a fit subject for taxation. The meeting of the committee at Murray Hill Hotel Saturday was regarded as the last that will be held here, and the report of the committee will likely be turned in for legislative action at an early date. Some of the committee were a trifle shaky about the tax on manufacturers, it being argued that they would move out of the state to escape the levy, which it was estimated would reach from \$500,000 to \$1,000,000, but their fears were overruled.

There is another point likely to develop, the recommendation for a new State licensing department, on the plan of the New York City license bureau. This department, it was held, would be supported by the entire industry, as it would do away with the possibility of official pre-censorship, for which there is an organized demand every time the legislature meets. It is believed Governor Whitman would sign a bill of this nature, although he vetoed a straight censorship bill last year.

William A. Brady, of the World Film Co., said that while the industry was in no position to pay a tax, the men in the business would, as citizens, pay their share, provided a similar tax was assessed on the entire amusement field, suggesting baseball, opera and cabarets. He felt it would be unjust discrimination to tax the motion picture industry and let the others out.

Benj. B. Hampton, of the General Film Co., asserted that on account of overproduction only about 5 per cent. of the manufacturers could show a profit, and that while Chaplin and Mary Pickford were worth their salaries it was a mistake to take stars from the legitimate stage and pay them five or ten times more than they were getting there to appear before the camera.

The actions of License Commissioner Bell were favored by the producers in the matter of pictures deemed immoral, and the fact that they had the privilege of quick appeal to another tribunal was a pleasing feature. The case of the picture called "The Ordeal," which the commissioner held violated the neutrality laws, was the only one in which the courts had reversed his decision.

While the film men knew there had been a reduction in the number of theatres, they were surprised by the statement of the commissioner that there were only 864 theatres now in the city, with a seating capacity of 630,226, of which 421 held motion picture licenses. These figures show a big drop from 1915, when there were 1169 theatres, and 1916, when there were 1036. These statistics, it was believed, went a long way toward removing any tendency on the part of the committee to tax the exhibitors.

Later it was definitely learned the Wheeler Committee would recommend the creation of a state license department, to have supervision over all motion picture shows in the State. The new department will be modeled after the New York City License Bureau and will be headed by a commissioner in Albany, with a deputy in New York. While it is not intended to give the new department censorship powers it will have ample supervisory power to regulate the showing of pictures to the extent of excluding them from the theatres within the jurisdiction of the proposed department when it believes them to be detrimental to the morals of the community.

This will not be pre-publicity censorship, as the department will prevent their further showing, upon complaint of citizens or inspectors, for which the bill will provide. The new department will be empowered to issue licenses to

every motion picture theatre in the State, and the present plans call for taxing theatres under 300, \$10 a year; 600 seats, \$20. Beyond that it will graduate more steeply until it reaches a maximum of from \$200 to \$300 for theatres seating 2,000 or more.

It is also proposed to tax the motion picture operators themselves. According to present plans every operator is to be licensed, and a small fee imposed. This part of the plan will be stren-

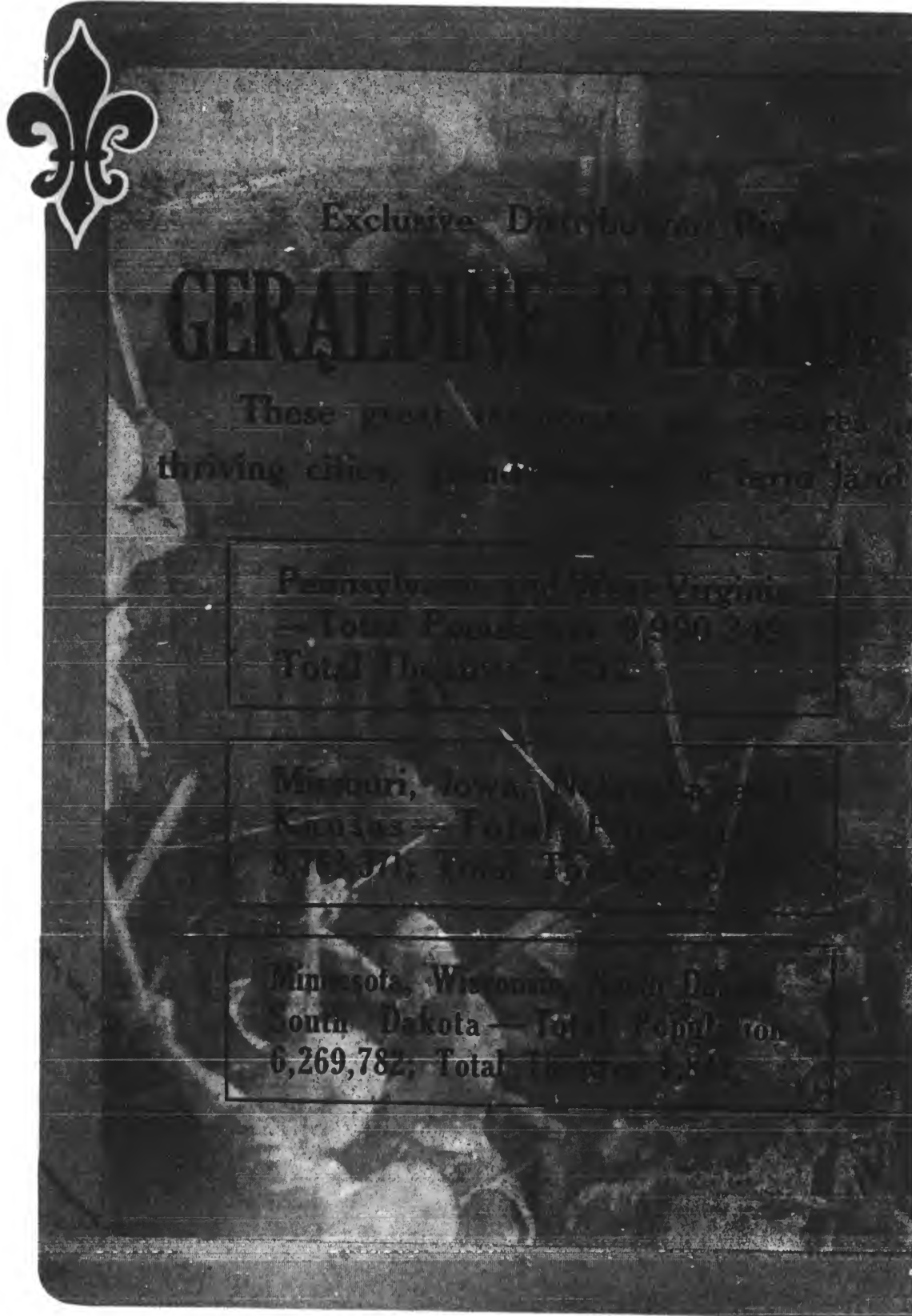
uously opposed by the operators' unions.

The main source from which the committee expects to derive revenue is a tax upon the film themselves. This levy will be made at a fixed charge per foot. Present plans call for graduating the fee according to the cost of production and may range from 1c per foot to 10c a foot. The tax will be collected at the producing plants where film is made within the State and

at the exchanges where the studios are elsewhere.

The exchanges and manufacturers may be licensed, but this would only be done to facilitate the collection of the tax.

Exhibitors now paying license fees in various cities will vehemently oppose the stipulation to have them pay added license. They have no objection to the law itself but feel that the payment of another license is uncalled for.



**U. S. EXPORTS IN FILM.**

There was \$10,000,000 worth of motion picture film exported from this country during 1916. This represents 43 miles of film. The tremendous growth of the film industry and these facts are issued by the foreign trade department of National City Bank. There was \$1,000,000 worth of foreign film imported into this country. The estimate is that there are 1,000,000,000 feet of film produced in this country an-

nually, and it has an approximate value of \$40,000,000.

**WARWICK'S THIRD PICTURE.**

The third feature to be made by Robert Warwick has been selected and is called "A Modern Othello." It was written and will be directed by Leonce Perret, who so successfully pictured "The Argyle Case" for Warwick and who is now at work on the filmization of "The Court of St. Simon."

**BYRNE & KIRBY HEADQUARTERS.**

The office of Byrne & Kirby, on the third floor of the Putnam Building, is claimed to be the headquarters for many of the White Rats pickets. The firm books a few small houses. Geo. Byrne addressed a Rats meeting last week. The Loew executive offices are in the same building but on the top floor.

**STILLS FROM FILM NEGATIVES.**

Stills direct from motion picture negatives have been sought for a long time by producers and publicity men, but have not been available, on account of the grain of the celluloid showing too prominently in the enlargement. This condition of things has been a puzzle for many years, as the enlargement of the negative several hundred times on the screen does not show it, while to enlarge a "frame" of negative on paper only a dozen times reveals grain and imperfections.

The problem of how to overcome this difficulty has been solved, it is claimed, by four young inventors and experimenters, who after long study and many trials, found, early one evening some time ago, they had a result which eliminated the persistent grain, or particles of silver bromide which were imbedded in the motion picture negative, and showed in the enlarged print. They spent the rest of the night checking up their results, and standardizing and systematizing their invention, and in the morning found they had one of the secrets of the motion picture art reduced to a working formula.

As soon as they were convinced that they had a commercial proposition they formed the Stillograph Company, and in a very short time had more work than their limited facilities would permit them to care for.

Through this invention every action, however hazardous, every expression, every emotion presented on the film, can be transferred to paper and enlarged to the desired size. In addition to picture men the process will be of great value to instructors, as they will be able to obtain clear and accurate pictures of a surgical operation, for instance, at any given point, for study, where in the projector it would be run so fast that it would be seen for only a few seconds. The new invention promises to work a revolution in one part of the motion picture industry, and its development will be watched with a good deal of interest.

**FOUR BROTHERS RECEIVED.**

For the first time since the Friars club was founded, four brothers were simultaneously accepted into the membership when the four Marx boys were notified their applications had been favorably received.

The Marx Brothers are in vaudeville with their own tabloid. They were offered for membership by their uncle, Al Shean.

**FOOLISH FILM QUESTIONS.**

By O. M. SAMUEL.

Is it true that some of the European war pictures were really taken in Europe?

Do they sell gold fibre screen by the penny-weight?

Are picture houses akin to hospitals because they have operating rooms?

Is June Caprice capricious?

Did you know Bob Kane's parents found pleasure in raising Kane?

If you saw Warren Kerrigan once would you care again to see him?

Does Earle Williams come from a titled family?

When with Universal, was King Baggott monarch of all he surveyed?

Would you be competent to play Louise Lovely billiards?

Are those extremely nude pictures developed from bare ideas?

Do film actors who vote the Prohibition ticket prefer "water stuff"?

Is the public benefited because pictures go from producer to consumer?

Doesn't it appear striking that immediately they are through, ball players, like pictures, are released?

Did you know some places run a weekly daily?

Is a special physician required to keep Carlyle Blackwell?

Was the Pathe who followed the straight and narrow referred to as the straight and narrow Pathe?

Are picture players canned?

What's the idea of inserting—"End of Part Two: Part Three Will Follow"? Was there a time when part three failed to follow part two?

Can a vampire picture be made without having the central character smoke, drink and repose on divans and tiger rugs?

Are painted pictures essentially colorful?

Do Red Feather comedies tickle the patrons?

When exhibitors give a dinner, does it not seem meet they should have service?

Have you seen Marshall Neilan?

Are film salaries sliced in the cutting rooms?

Territories Yet Unsold For

# JOAN THE WOMAN

themselves. They are studded with great and busy manufacturing centers.

In these territories millions of persons are eager to see the greatest photoplay production of our time.

## Geraldine Farrar

in  
Cecil B. de Mille's

## Joan the Woman

Presented by JESSE L. LASKY

This magnificent picture is now in the fourteenth capacity week of its long run at the 14th St. Theatre, New York City.

SOLE AGENTS  
CARDINAL FILM CORPORATION  
185 N. 7TH AVENUE NEW YORK CITY



## COAST PICTURE NEWS.

By GUY PRICE.

Vivian Rich went to Kansas City to lead the grand march at a ball given by the Star of that city. Crane Wilbur marched opposite. The trip was arranged by Don Meaney, who accompanied the celebrities.

H. O. Davis, general manager of "U" City, has written a photoplay feature.

Colin Campbell has a new auto. This is his first. What's been the matter, Colin?

Harry Caulfield has organized a film company of his own, to release through the Mutual. It is to be known as the Caulfield Photoplay Company. Billie Rhodes is engaged to play leads.

The Superba now has the Paramount service.

Max Linder made a flying visit to the coast.

Fritz Brunette has sent a lot of knitted goods to the soldiers in France.

Miles M. E. M. Gibson has joined the Mabel Condon Exchange.

Lois Weber is hard at work at Universal City. She has about completed her first picture under her new contract.

Studio friends gave Mary Miles Minter a party a few nights ago.

Dot Farley has fully recovered from her recent illness.

Charles Parrott is laid up with la grippe.

William Fox is expected to remain here for several weeks yet.

The high cost of living does not bother the film magnates, half so much as the high cost of static.

Lamar Johnstone is now with the Nevada Film Company.

Louise Glauco went to San Bernardino last week to be guest of honor at the annual orange show.

Walter Edwards gave a New England boiled dinner to a party of friends this week. No fatalities have yet been reported.

Dorothy Dalton was in an auto collision last week, but luckily escaped with only a mused-up figure.

P. A. Powers will return to New York the latter part of the week.

Monte Katterjohn is displaying evidence of affluence; he has just purchased a new motor car.

Chester Withey is at work on two pictures for Fine Arts.

Maude George has signed with Inceville. She recently quit Universal City.

Lillian West is now enrolled under the Yorke-Metro banner.

The city council is framing an ordinance intended to create a movie zone. If the ordinance goes through it may necessitate moving by one or two companies, and if they move they will leave Hollywood entirely, according to the managers. Universal and Inceville will not be included, as they are beyond the city limits.

Jack Blystone is now a real daddy. It is a girl.

Jim Cruze is with the Fox people.

Helen Holmes is out again after an attack of tonsillitis.

It has just leaked out why Francis Ford remarried his wife, from whom he had been separated several months. Their little boy was attending a picture show in New York when the child spied his daddy and exclaimed, "Oh, mamma, take me to papa." The request touched the mother, and in a few days a correspondence sprang up between the martial belligerents, with the wedding bell result.

## WORLD GETS BERNHARDT FILM.

The keen competition for the American rights of "Mothers of France," the Sarah Bernhardt motion picture play which is having such a sensational reception this week at the Rialto, New York, has been concluded in favor of the World Film Corporation.

From many points of view the new Brady-World purchase appears to be one of the most important and striking motion picture plays ever brought to this country from Europe.

## CIRCUSING JOAN.

Chicago, March 14.

Having taken over "Joan the Woman" for Illinois and Indiana, the Jones, Linick & Schaefer offices plan a thorough campaign of publicity and have engaged Robert (Bob) McKnight, former picture critic and film newsman of the Chicago "Examiner," to assist Ralph J. Kettering, the general publicity representative in the work.

Two road shows, with a ten-piece orchestra, two operators, a manager and

an agent each, start about the first of August.

"Joan the Woman" (Geraldine Farrar) opens its Chicago engagement March 28.

McKnight has been succeeded on the "Examiner" by Kitty Kelly, formerly of the "Tribune."

## SHAKE-UP IN GENERAL?

There are whisperings along Film Alley this week that a shake-up in the personnel of the executive staff of the

General Film Co. is imminent, the changes being demanded by the manufacturers releasing through that organization, and who are reported to be dissatisfied with the results recently obtained.

## CAN'T PROHIBIT "BIRTH."

Dayton, O., March 14.

The Commissioners, after a heated discussion to-day, failed to pass the ordinance prohibiting the showing of "The Birth of a Nation" here.

## ANOTHER WILLIAM FOX

R. A. WALSH'S

## "THE HONOR"

The cine-melodrama with a great, gripping, inspiring, invigorating, scintillant and filming of the heart

YES

100,000 persons have seen it during its sensationally successful run of six weeks at the Lyric Theatre, Broadway and 42d Street, New York City.

YES

Every person seeing it has been wildly enthusiastic about it, some visiting two and three times.

YES

It is a play of Today, of Now—not of 4,000 years ago, but of the life and time YOU know and live.

YES

It has the most thrilling scenes ever shown in a cine-melodrama.

YES

It has everything possessed by any other picture and more.

YES

There are border raid scenes, showing Mexicans attacking an American town—particularly timely just now—there are underworld scenes.

THE GREATEST HUMAN



**HARMONY PREVAILED.**

The Executive Committee of the Motion Picture Exhibitors' League of America met at the Hotel Sherman, Chicago, last week and the battle of verbal fireworks scheduled to take place fizzled out. Instead, a harmony love feast prevailed. Louis Frank, manager of last year's Exposition, over whom the controversy raged, was declared official manager, the decision of the executive committee of last summer being confirmed.

Immediately upon the confirmation

of his appointment, Mr. Frank tendered his resignation, which was accepted. Louis Schindler was appointed manager in his stead.

The Committee also voted not to place any member of the Exposition Committee upon this year's board.

**NEWS STILL SUING.**

The Motion Picture News has started another suit, this time against Leslie Mason, Managing Editor of the Motion Picture Trade Review. This is the third suit instituted by the News

or its Editor, William Johnson, against the "Trade Review" or persons connected with it. Leslie Mason was formerly connected with the "News."

**FIVE DOLLAR FILM ARRIVES.**

The "five dollar film" announced recently in *Variety*, to be exploited by J. L. Kempner, of the Signet Film Corp., has arrived by special messenger from Italy and is in twelve reels. Great secrecy is being maintained regarding the subject or any other details.

**THE SOWERGUY FILM CO.**

By J. A. MURPHY

Not having sold my stock certificates for a few days things was kind of tiresome. The superintendent of the Succotash Building came in and said if we was goin' to move out at the end of the month he would give us five dollars for our office furniture. We thought it was a pretty impudent proposal and said we was a regular organized concern and would stay as long as we durst please. He said we needn't get sore, he only asked cause the Hypotenuse Co. was lookin' for an office and if we didn't move some one else would as soon as the rent was due. He would as lief have us in the buildin' as not cause it gave the other tenants somethin' to talk at.

We set to thinkin' that maybe we had better do some advertisin' about havin' stock for sale so we wrote out a notice for the newspaper. We decided that old man Shiveley had better do the contractin' on account of him wearin' a plug hat a-d lookin' more expensive than me or Wrenchey so he went out and was gone all the mornin'. He come back with the information that none of the papers would print our advertisin' without cash in advance and most of them wouldn't take it any how, so we hunted up a printer and got a thousand circulars printed for fifty shares of stock. We got a boy to hand the circulars out on the street but it didn't seem to do no good as far as customers was concerned.

While we was wonderin' what to do next a feller come in and wanted to rent desk room for a couple of months to introduce a patent sement he was sellin'. We rented him a corner for cash in advance and he moved in a tipe writin' machine and a shatterin' lookin' desk, also a lot of sement wich was the worst smellin' stuff I ever met. You couldn't stand the smell with the windows shut and it was too cold to have them open. It looked as if we would have to move out in the hall till the month was up.

Me and Shen Wrenchey took our chairs out in the hall but old man Shiveley stayed inside. The smell didn't bother him and except to make him kind of sleepy. While we was settin' in the hall smokin' our pipes that durned superintendent come alone and said we couldn't make a bar room out of the place and would have to go inside.

Then a nifty snod idee struck me and I told the superintendent that a feller in our office had a lot of excludable sement wich had not ought to be smid in the buildin'. I said he knowed the feller and the sement wasn't dangerous but he had got shut out of several offices in the buildin' on account of the flavor of his compound. We went back in the office and found old man Shiveley tryin' to sell stock in the sement feller who was tryin' to swan sement fer it.

Shen and me put on our overcoats and pulled the windows, then a lady and her daughter come in and we had to shut them down again. The lady said she had concluded to show her daughter to perform in moveable pictures and maybe would appear in some part herself if we would have things wrote to suit her.

I said the best arrangement to make was for her to buy a lot of stock in the concern and then they could perform any kind of parts they wanted to. Shen Wrenchey said he would look over the stock and see what we could spare but didn't think we could allow her to have more than three thousand dollars worth.

While we was talkin' the sement feller commenced fillin' a lot of bottles out of a tin can full of his durned stuff and the lady and nels as a snoot. The agent and an overjoyed that even old Shiveley noticed it and he explained to the lady that we was mixin' some picture sement for fasterin' 'he negative to the affirmative. Then the daughter got kind of wobbly and says, come on mother, if picture companies smell like this I don't want nothin' to do with them, and 'at they went. We have got to get rid of that sement feller some how.

**SHOWS FOR INTERNATIONAL.**

The road rights to "The Cinderella Man" and "The Unchastened Woman" have been purchased by Robert Campbell. Both will be on the International Circuit next season.

Clark Ross is preparing a new dramatic piece which will open on the International Circuit within the next two weeks.

**BAYES FLOPPING.**

Chicago, March 14.

The Nora Bayes show at the La-Salle, following a prosperous opening, slumped off badly.

Tickets could be had for the asking around some of the hotels.

Irving N. Mack got some press stuff in the Chicago dailies Monday morning about Miss Bayes taking out a ten-year endowment policy for \$100,000 with an annual premium of \$9,993. According to the policy it gives Miss Bayes' age as 36 and Chicago as her birthplace.

**Hip Show Breaks About Even.**

The road tour of "Hip, Hip, Hooray," which lasted about 20 weeks, closed Saturday in Cleveland, with the show breaking about even on the season.

# OVERWHELMING TRIUMPH!

## MASTER DRAMA

# SYSTEM"

human story, magnificent in spectacular effects, uplifting. It is a patriotic, impressive beats of the Nation.

**YES**

The newspaper and trade paper comments were unprecedented in their praise of "THE HONOR SYSTEM." Here are some of the critics' opinions:

**NEW YORK EVENING WORLD:—**

"A masterpiece of film drama. Comes up to the characterization of 'greatest human story ever told' from beginning to end."

**NEW YORK AMERICAN:—**

"The Birth of a Nation' at last eclipsed. Made new history in the film business. The most vital story ever put on the screen."

**NEW YORK TRIBUNE:—**

"Every one who sees it will send all his friends to see it, and by that time it will be time for him to see it again."

**NEW YORK TIMES:—**

"The Honor System' is the motion picture at its best. You must certainly see the new picture at the Lyric."

**NEW YORK EVENING JOURNAL:—**

"If you don't sit in your chair and hold on tight, you are not human."

**NEW YORK EVENING MAIL:—**

"The Honor System' has biggest theme of any screen production thus far."

**NEW YORK HERALD:—**

"A motion picture play of stirring appeal."

**NEW YORK EVENING SUN:—**

"William Fox has done a service in producing it."

# STORY EVER TOLD!

## A TALE OF TWO CITIES.

Charles Darnay.....William Farnum  
Sidney Carton.....Jewel Carmen  
Lucie Manette.....Charles Clary  
Maurice St. Evremonte.....Herschel Mayall  
Jacques De Farge.....Rosita Marstall  
Madame De Farge.....Josef Swickard  
Dr. Alexandre Manette.....Ralph Lewis  
Roger Cly.....William Gilford  
Gabelle.....Mr. Jarvis Lorry.....Marc Robbins  
Mr. Stryver.....Willard Louis

William Fox and his screen forces have produced bigger and more elaborate photoplays, but they will have to travel far along the motion picture road before they produce a better one than the seven-reel picturization of "A Tale of Two Cities." The story, which in itself is one of the world's great classics, has been put on the screen in a manner which holds its spectators spellbound, and stamps it a triumph of the art of making moving pictures. To the director, Frank Lloyd, a great deal of credit is due, and Billy Foster, the photographer, has done work which is little short of wonderful. Some of the double exposure work sets a new mark for accuracy of timing, and in the scene where Darnay and Carton face each other across a table, and that in the dungeon in La Force, where clothing is exchanged, Darnay chloroformed and carried away to freedom, while Carton takes his place and awaits the messengers of death, there are beautiful examples of skill in handling the camera. The ending is an appropriate and altogether pleasing change from the ending of the Dickens story, and goes far toward removing some of the gruesome feeling aroused by the scenes showing the action of Madame la Guillotine. The story tells of the love of Charles Darnay and Sidney Carton for Lucie Manette, the beautiful daughter of Dr. Alexandre Manette, a French doctor who had been imprisoned in the Bastille, rescued by the Revolution, and was a fugitive in England with others who had fled the Red Terror. Darnay, who has renounced his succession to the place in the French nobility held by the St. Evremonte family, returns to France when the Revolution breaks out and wins Lucie, while Carton, realizing the hopelessness of his love, determines to be of use to her. Darnay, recognized as being a member of the hated St. Evremonte family, is sentenced to the guillotine, Carton, learning of this, determines to save Darnay and restore him to the arms of the girl they both love. As his counsel he is admitted to La Force, the great prison where Robespierre kept his victims, chloroforms him while he is writing a letter to Lucie, and with the aid of a faithful servant, fools the officers, who take Darnay away, thinking all the time it is the counselor Carton. They return for their victim, and Carton goes to the guillotine, happy in the thought that he has returned to the woman he loves the man she loves. Darnay recovers his senses in the coach which has borne him to safety when it is too late to prevent the sacrifice and the Dickens story is departed from in the last scene, which shows the little son of Darnay and Lucie, who has been named Sidney Carton, in honor of the family hero. The picture is one which should prove of enormous drawing power, quite apart from its historical value, and is almost a program in itself. William Farnum is superb in both sides of his dual role, and the others in the cast are fully up to his standard in their respective parts, the portrayal of the old doctor in prison being especially effective in the hands of Josef Swickard, while Jewel Carmen made an appealing and effective Lucie, his daughter. On the whole there is nothing but praise due the picture, in which everyone concerned is entitled to a share.

## TWO MASS. CENSOR BILLS.

Boston, March 14.

Two bills for the state censoring of film were given hearings by legislative committees yesterday with every indication that both will be defeated on the grounds that the motion picture situation in Massachusetts is entirely satisfactory as it stands.

One bill, submitted by M. A. O'Brien, provides for a Board of Censorship of three persons at \$2,000 a year, and the other, submitted by James G. Johnson, provides for the examination and licensing of all films by the State Board of Labor and Industry.

During the hearing it was testified that only two per cent. of the motion picture theatres in Boston are on a profitable basis. This was denied emphatically by the motion picture interests. There was practically no support for either bill, but the opposition was powerful and united.

## MARY LAWSON'S SECRET.

Mary Lawson.....Charlotte Walker  
Dr. Brundage.....William Davidson  
Dr. Kirk.....J. H. Gilmour  
Joe, the village cobbler.....N. S. Wood  
Mrs. Lawson, Mary's mother.....Linda Palmer  
John Harlow.....Robert Vaughn

A pretty story, prettily told, is this Thanhouser (Pathe) five-reel feature, written by Lloyd Lonergan and directed by John B. O'Brien. It is a little slow in spots, but puts over the "punch" in good shape at the right time. Dr. Brundage has come to the little village of Smithfield, and with his up-to-date methods has taken away the practice of the old village physician, Dr. Kirk. Mary Lawson's mother has faith in the new doctor, who

makes advances to the daughter. In repulsing him she makes a remark which, when Brundage is found dead in his room later, with Mary standing over him with a knife in her hand, is repeated by a jealous nurse at Mary's trial for murder, and results in her conviction. Sentenced to state prison for life Mary escapes through the aid of a cripple whom she had befriended, and in a distant city obtains work in a factory, where she meets and marries a fellow worker, John Harlow, who turns out to be a millionaire clubman working on a wager. She is happy until Dr. Kirk, down and out, sees her and forces her to take him into her home as her uncle under threat of telling her story to her husband. A photograph of a lawn group in a Sunday paper leads detectives to Mary's home, and seeing them Mary tells her story to

her husband, who assists her to escape in a swift launch. A storm in the night drives the boat ashore, and in the morning Mary comes to on the rocks, but her husband is nowhere in sight. While there she overhears voices speaking of the other body, and she goes to the house for a last look at her husband, intending to give herself up to the police. Detectives have entered the house in time to hear the confession of Dr. Kirk, who was the murderer of his rival. Kirk kills himself, and the detectives, finding her in the room with the casket, tell her his story. The clouds cleared away, the husband and wife are happy. There is some very good photography in the water and storm scenes, and the picture shows fine care in details. It should draw well as a program feature, and will be released April 1.

## THE WHIP

in motion pictures is a combination of the MASTER MINDS of the Movie and the Stage

Originally created by Raleigh and Hamilton of the Drury Lane, London, with the masterly direction of Arthur Collins. It was prepared for American production by William A. Brady, and when selected for picturization on the screen it was given to that genius, Maurice Tourneur, who has turned out what at private showings has been classed by brainy people as a photoplay that will interest the world.



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## SUSAN'S GENTLEMAN.

Nancy Croyden ..... Violet Mersereau  
Susan Flynn ..... Maud Cooling  
Ora Tourette ..... James O'Neill  
Sir Jeffrey Croyden ..... William O'Neill  
Sir Bevis Neville ..... Bradley Barker  
Terence Flynn ..... Sidney Mason  
Tom Neville ..... Sidney Mason

"Susan's Gentleman," a Bluebird story by Kate Jordan, scenario by John C. Brownell, directed by Edwin Stevens, photographed by Lewis Ostland, to be released April 2. It is fashioned along the lines of the old style Drury Lane melodramas, depicting "high life" of the British nobility, and as such will appeal to the popular taste in this country. But analyzed in

cold blood there are several highly improbable situations. The piece is well acted, the interior settings are in good taste, and the direction shows care and intelligence. The picture will pass as a program feature. *Jolo.*

## AS MAN MADE HER.

Claire Wilson ..... Gall Kane  
Mason Forbes ..... Frank Mills  
Grace Hughes ..... Gerda Holmes  
Harold Forbes ..... Edward Langford  
Claire's Maid ..... Miss Layton  
Nurse ..... Miss McDonald

"As Man Made Her" is a Peerless (World) release for March 26, starring Gall Kane, story by Helen Beare, directed by George Archam-

bault, photographed by Philip Hatkin. It is a modern version of "Francesca di Rimini," with a directly opposite ending, well put together. But as drama, it is wrong for the reason that the ending is a happy one, whereas, it should inevitably culminate in a tragedy. A man of the world seduces a school girl, maintains her as his mistress for years, discards her, and she in turn marries the man's younger brother. When the truth comes out in the last reel the husband listens to his wife's story, and instead of killing his brother, takes his wife to his arms, and the brother's wife orders him from the house. Miss Kane as the wronged woman, Frank Mills as the libertine, and Edward Langford as the young husband are excellent, and interest in the unfolding of the story is maintained to the finish, which is unsatisfactory. *Jolo.*

## THE MORTAL SIN.

Jane Anderson ..... Viola Dana  
George Anderson, her husband ..... Robert Walker  
Emmet Standish, a publisher ..... Augustus Phillips  
Flora, his stenographer ..... Lady Thompson  
The Doctor ..... Louis B. Foley

It is to be hoped that Standish, the publisher depicted in this five part Columbia (Metro) production, is not a fair sample of the gentlemen who in a great measure control the destinies of struggling authors. If he is, the book trade needs an overhauling as to its morals. The story, written and directed by John H. Collins, is told in a vigorous way, with a plentitude of subtitles and some good photography, but it leaves an unfavorable impression on the mind which the old device of showing that the sordid end of it was only a dream does not eliminate. "Hard-rock" men will grin at the quarry scene, where two men are pecking away with single hand hammers and stone cutters' chisels at the face of a cliff, and the third one (the ailing husband) is sent to a hospital by a tender hearted boss. The picture tells the story of a struggling author (Anderson), who is a clerk in the office of the publisher, and is wearing his life away writing by night on a novel called "The Mortal Sin." This novel deals with the sacrifice of her honor by a wife in order to enable her sick husband to go west and get rid of incipient tuberculosis. The husband, returning unexpectedly, learns the truth, but forgives his wife when he realizes that her sacrifice was made that his life might be saved. That is all right in the novel, but when the circumstances he has depicted come into his own life, and his wife yields to the wishes of the publisher, who has taken her into his office and sent Anderson west, although refusing to publish his book, his viewpoint changes. He goes west, his wife goes to the publisher's home, the husband recovers, comes home and finds his wife in the house of her employer. She has sent him much money during his absence, and he has taken it for granted that it was earned legitimately. When he learns otherwise the theories he has put into his manuscript go glimmering, and the difference between the masculine ideas of fiction and fact is shown by the fact that he grapples with his wife, and, as the synopsis puts it, "deliberately chokes her to death in cold blood." The spectators are mercifully spared the spectacle of the wife's suffering, as half the scene is masked. Then he is taken to prison, sentenced to die, and is in the death house in a stupor when the summons comes to go to the chair. The shaking by the warden arouses him, and when he wakes the scene has been dissolved into his wife doing the shaking and rousing him from a long slumber. The final scene is pretty, but as has been said, it does not take away the unpleasant morbidity of the whole picture.

## SAPHO.

Sapho ..... Pauline Frederick  
Choudal ..... Frank Losee  
Dejoke ..... John Sainpolis  
Flamat ..... Pedro de Cordoba  
Jean Gausin ..... Thomas Melghan

"Sapho." What memories that single word brings. Olga Neherole, the famous staircase scene, the three minute kiss, the police interference and all that. Then "Sapho," with Pauline Frederick! What a combination! Instinctively one says "It must be great," and then immediately decides that to see it will be an hour well wasted. That's exactly what the hour will be—well wasted—with the accent on the wasted. But for the exhibitor this picture will be a gold mine. The combination of the title and the star will prove a money getter, but that it will play repeats doesn't follow. The public will be attracted in the hope that they are going to see something salacious, racy and with a dash of spice, but they are doomed to disappointment, for the picturization of Alphonse Daudet's famous Parisian courtesan is quite commonplace, the rail of the real thrill has been eliminated. There are touches here and there, however, where the viewers are led up to great expectations, but in the same moment these are shattered by the close cutting of the scene. Pictorially there is a dash in certain parts that shows that the cameraman has at least done his work, but the tout ensemble of the production brings it into the class with the general run of Paramount releases, with the only points outstanding being the fact that the title will attract box office patronage. There is one thing that must be said in this case: Miss Frederick has been surrounded by a male supporting cast that is worthy, the work of Frank Losee, John Sainpolis and Thomas Melghan registering. *Fred.*

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## THE SQUARE DEAL MAN.

Jack O'Diamonds.....William S. Hart  
 Virginia Ransome.....Mary Macivior  
 Two Spot.....Joseph J. Dowling  
 Blossom.....Mary Jane Irving  
 Colonel Ransome.....J. Frank Burke  
 Pedro.....Darrell Foss  
 Anastacio.....Thomas Kurihara  
 Preaching Dan.....Milton Ross  
 Broadway Hammersley.....Charles O. Rush

"The Square Deal Man" is another great William Hart picture. It is the latest Triangle-Ince release in which this stern-faced hero of Western tales is the star, and to the Hart fans the picture is one that will rouse the greatest enthusiasm. Of course the role

the star portrays is of the usual type the general run of scenario authors write for him. He starts out as the devil-may-care gun-fighting gambler of a western mining camp, and through the influence of the girl finally settles down and becomes house broken. The trend of the tale in brief is that a ranchman who has come into the town to sell his cattle enters the game that Jack O'Diamonds (William Hart) conducts, he loses his bank roll, and in a fight that follows is shot to death. The gambler has not only won all the money that the rancher had on him but has taken over the deed to his ranch, which was wagered in the same. On searching the dead man, Jack discovers a picture of the

rancher's daughter, falls in love with the girl in the photograph and decides to send east for her and give her the ranch. When she arrives he is so smitten with the original that he decides to become her forsworn at the ranch and give up his wild ways. Of course there is a villain, and in this case he is a Mexican at the ranch, who informs the girl of how her father met his death, accusing Jack O'Diamonds of being his murderer. This is but part of a plot that the Mexican has in mind. He knows that the girl will drive the gambler away and then he intends to run the cattle over the border line and abduct the girl. In this he is finally foiled and the rangers get him. It naturally means a happy ending, with the heroine in Hart's arms. The picture is a cuckoo from every standpoint that a Hart picture can be judged from. Fred.

## MOTHERS OF FRANCE.

In spite of the inclement weather the *Rialto* was packed Sunday afternoon with picture fans anxious to witness the American premiere of the Eclipse Company's film production of Jean Richepin's "Mothers of France," with Sarah Bernhardt as the star, and directed by Louis Mercanton. They were well repaid for their trouble, for they saw a fine visualization of life in France during these troublous times admirably acted by a company of screen artists and with wonderfully clear photography. There is no attempt at "comedy relief," there is a depiction of the sufferings of the natives, both rich and poor, the ravages of war sparing none. The perennial Bernhardt is as virile as ever. The picture is ingeniously "cut" at just the moments when she is about to walk or has just moved from one spot to another, and to one unfamiliar with the fact that she lost a leg the thought would never suggest itself that she never indulges in a pedestrianism. She doesn't look over fifty, and is to-day as great an artiste as she ever was. The story is as follows: It is summer. In the smooth and fertile fields of France the tillers are gathering the harvest. The little inland village of Meurcy is wrapped in the tranquility of peace and plenty. The castle occupied by the commandant and his wife, Monsieur and Madame D'Urbex, is filled with happy excitement, for young Robert D'Urbex, the only son, has been made a lieutenant and is coming home to-day to receive the affectionate felicitations of his father and mother. Conducting the farm which is a part of the D'Urbex estate, is the Lebron family, father, mother, Mademoiselle Marie and Nonet, a youth of nineteen, an orphan taken in from the asylum when a child. The village schoolmaster, Guinot, loves Marie, and a wedding has been arranged, although there is an unspoken tenderness between the girl and the orphan, Nonet. These children conceal their budding love, even from one another, through regard for the wishes of the girl's parents, but the approach of the marriage fills their young hearts with pain. The boy, Nonet, insists on going with the rest, although rejected as being under age.

Months pass. General D'Urbex is in command of the Champagne front. The regiment of Lieutenant D'Urbex has Victor Lebron as its corporal. The schoolmaster, Guinot, is a sergeant attached to the commissary department. The orphan, Nonet, is a gallant soldier in the ranks. Mme. D'Urbex is matron of the military hospital at Rheims, and descending upon her is the blackest cloud that can fall upon wife and mother. Lieutenant D'Urbex, leading a charge, is mortally wounded. Corporal Lebron, although hurt, carries his superior back to the field hospital, where he remains awaiting death. Corporal Lebron, whose wound is comparatively slight, is sent on to the hospital at Rheims, where he tells Madame D'Urbex of the imminent death of her son. The schoolmaster, Guinot, in Rheims at the moment, is returning to the front, and the distracted mother beseeches him to take her in one of his great supply trucks to the place whence she supposes the young lieutenant has been removed.

Alone, lacerated with grief, and unmindful of the gigantic crash of conflict raging about her, the devoted mother plunges on through the labyrinth of trenches, urged ever by heart-hunger for her dying boy. At last, when dawn is breaking, she finds him in a shell-riddled building, stretched out upon a cot and at the final moment of life. Madame D'Urbex devotes herself again to her duties as matron of the Rheims hospital, to which one day the schoolmaster, Guinot, is brought, blinded for life by an enemy missile. Beneath his pillow this sightless patient secretes the pocketbook of General D'Urbex, who has entrusted it to him when fatally wounded by an exploding mine. But Guinot cannot bring himself to deliver this new blow to the heroic woman, and the pocketbook remains under his pillow until Madame D'Urbex herself finds it there and learns the truth. The doubly bereaved woman, sorely harrassed but not utterly broken, resolves to devote herself hereafter to assuaging the grief of others, and she goes back to her little village to console the other stricken women. The schoolmaster Guinot meanwhile has shown the manner of man he is by writing to the girl he loves that he cannot ask her to share the life of a sightless man, and releasing her from her promise. But little Marie too is filled with the sublime quality of self sacrifice, and refuses to accept her liberty. The orphan Nonet comes home on leave, a medal on his breast, but he is unhappy there through the hopelessness of his love, and after a most touching scene with Marie he determines to return to the trenches. But the schoolmaster overhears a portion of the scene of parting and himself unites the young lovers. Solitude weighs heavily on the blind man, who has sacrificed not alone his eyesight, but his heart upon the altar of duty, so that the future to him is empty indeed. Here again Madame D'Urbex fills the breach. "Reflect," she says, "that there remains to you a family for the members of which you have a noble task to perform. Your pupils are waiting for you. To them you are no longer merely the schoolmaster, but a living example of the sacrifices we willingly make for our country." This picture will rank as one of the finest of modern film productions. Jolo.

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in

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"DOWN IN JUNGLE TOWN"	"JIMMIE VALENTINE"
"COUSIN CARUSO"	"BY THE LIGHT OF THE SILVERY MOON"
"I'D RATHER BE A LOBSTER THAN A WISE GUY"	"RUM TUM TIDDLE"
"ON MOONLIGHT BAY"	"RED ROSE RAG"
"WAR BABIES"	"WAY DOWN IN COLON TOWN"

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### N. Y.'S C. F. U. NOT CALLED ON.

A peculiar angle of the White Rats strike called last Thursday night was that no Rats appeared Friday evening at the weekly meeting of the Central Federated Union of New York, to solicit any aid from that federated union body.

It was expected by the labor people the Rats would appear and ask for their sympathetic support, but the Rats union has been in bad odor with the C. F. U. for a long while. The local C. F. U. seems to be able to get to the bottom of the Rats' officials' purposes better than any other union body the Rats have attempted to confuse with their many talks. In consequence the Rats are reported only too glad to sidestep the C. F. U., not wishing to have the "wise" members of that body ask them leading questions which they have found difficult to answer in the past.

### MANUFACTURERS CALL HALT.

The film manufacturers have called a halt on the trade papers publishing the quotations of the film scaplers in and about Chicago. The trade journals given to publishing the prices of the cut rate reels were informed if they continued all advertising from the manufacturers would be withdrawn.

This same information was imparted, according to a report, to one journal which boasts it is "for the exhibitor" and also that advertising could not sway its columns. The quotations disappeared from that paper as well as the others.

### MASTBAUM-GOLDWYN RUMOR.

Philadelphia, March 14.

An unconfirmed rumor here has it that Stanley Mastbaum has entered into some sort of an arrangement for the distribution of Goldwyn Pictures, but the report isn't explicit on the point whether it means the handling of the Goldwyn output for this territory or takes in the entire country.

### CLEVELAND RUMORS.

Cleveland, March 14.

There is a report here when the lease held by F. Ray Comstock on the Colonial expires Drew & Campbell will take over the house. John P. Hale, manager of the Colonial, said Mr. Comstock holds a lease until 1920, with an option.

Drew & Campbell are reported to have sold the old Star and to be planning to acquire control of the Colonial.

It is also rumored here that when the present lease of the Euclid Avenue opera house expires the front of the theatre is to be taken by local interests and transformed into a drugstore. It appears the days of the opera house are numbered.

The Colonial will have stock about May 5. Plans for the summer season are being completed by F. Ray Comstock in his New York offices.

### PICKETING HOTEL LOBBIES.

The theatrical hotels in the Times square district were picketed Saturday, the pickets being men and in the main their attentions and threats were aimed at women. A woman working (single) at one of the Loew houses was approached by an actor, in burlesque at present, and informed she would be the mark for "bomb work" unless walking out. She refused.

### CHICAGO "LEVY" DISSATISFACTION

Chicago, March 12.

Inside reports say that the local White Rats' headquarters are decidedly unsatisfied with the manner in which the five per cent. levy on all working acts is being accepted, the revenue from this end hardly being sufficient to pay the regular office expenses.

The Rats locally active are using extreme measures to embarrass the working end of the profession to contribute to the "cause," but the latter are not inclined to look with favor on the assessment.

### "DUES" POOR COLLATERAL.

It is understood Harry Mountford is endeavoring to negotiate an additional loan of several thousand dollars which will be "dumped" into the White Rats' strike fund. The story is that Mountford is trying to make an individual loan from one of the members, promising to repay the amount when the April dues are paid. As yet no one has shown an inclination to make the loan on such collateral. The April dues are not expected to be heavy, according to stories of what the most fervent Rats believe on that score. The only sympathetic actors are those who have sent in the five per cent. assessment to the Rats, and these, it is said, think they are doing enough in that way without paying dues also, while the rabid Rats hanging around the clubhouse are conceded to be there mostly for the purpose of securing money in some way rather than to have enough of a surplus on hand at any time to pay "dues."

### STOCKS OPENING.

The B. F. Keith management has decided to revive the stock companies it formerly conducted in and about New York, and the first was installed at the Gotham, Brooklyn, last week.

For that purpose the two stars of the Keith Portland stock, Alma Tell and Arling Alcine, were brought to New York.

### Broadway Continues in U. B. O.

Philadelphia, March 14.

The Broadway will continue to be booked by Jack Dempsey in the United Booking Offices, although Sablowsky & McGurk, its present owners, book their other local houses (Cross Keys and Globe) in the B. S. Moss circuit.

The Broadway has a franchise in the U. B. O. It has about three years longer to run. Sablowsky & McGurk secured the franchise with the theatre, which they lately purchased.

### CHATEL MORTGAGE SOON DUE.

The White Rats still have eight days left to satisfy the chattel mortgage for \$5,000 placed on the club house furniture and fixtures by Harry Mountford prior to the Chicago fiasco although it is possible the mortgagee may extend the time.

It is understood the Rats' entertainment and ball scheduled for this week is being staged to raise funds toward lifting the mortgage when it becomes due, March 19. With the furniture mortgaged the organization has nothing left to pawn for the strike fund and if the holder of the mortgage insists on foreclosure proceedings, the Rats' headquarters will probably be transferred to some building.

### VIOLENCE THREATS.

Some of the active White Rats are utilizing extreme measures to induce working acts to join their ranks, but the one most used by the agitators is anonymous letter writing carrying veiled threats to the women. In some instances the threats have had the desired effect, but none has yet materialized.

All sorts of rumors emanate from West 46th street among crippled actors in Boston, Chicago and St. Louis, but when traced down for verification the stories are dreams.

One of the favorite "scares" employed is to warn the working acts to keep their eyes on the flies for sand bags. Death threats are in the majority, but the police departments of neither of the affected cities has any record of any assault complaints as a direct or indirect result of the Rats strike.

### BARRED FROM ALL STAGES.

A general order has been sent out by all the vaudeville circuits in New York barring everyone from the stage of the theatres, excepting those recognized as necessary to be there.

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**ACTS FOR CABARETS.** Principals; chorus girls, for leading hotels. Personal interview daily from 12 to 1 and 4 to 5. A. Samuels, Astor Theatre Bldg., New York.

**ACTS-SUITABLE FOR CABARET AND CLUBS.** SHERIDAN AGENCY, AL MYER, MANAGER, 1547 BROADWAY, NEW YORK.

**ACTS** suitable for cabaret. Apply FRED S. FENN AGENCY, Billy Cloonan, Mgr., 301 Gaity Theatre Bldg., New York. Bryant 4551.

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**BOOKING FIRST-CLASS ACTS** for cabarets throughout the country. **BILLY CURTIS** (General Manager), Broadway Booking Office, New York Theatre Bldg., New York.

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**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.

**CHORUS GIRLS,** Soubrettes, Prima Donnas, Comedians, Straight Men, Juveniles wanted for next season. Apply Robt. & Richards, artists' personal representatives, Strand Theatre Bldg., New York.

**CHORUS GIRLS** wanted for the Summer Parks, who can sing and dance; also other musical comedy people. M. J. Meaney, Empire Theatre, Salem, Mass.

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**KIDS WANTED.** Talented Children for Vaudeville. (Can guarantee Forty Weeks' Work. E. W. Wolf (Dept. V.), Globe Theatre Bldg., Philadelphia.

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**MUSICIANS** wanted to write music for several high class songs on royalty, must be first class pianist. Address Lyrics, Variety, New York.

**PIANIST.** At liberty. Good accompanist for singers; can also play for pictures. Write, Miss D., Variety, New York.

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**SPECIALTY PEOPLE** wanted at all times. Good Singers, Dancers, Sister Teams and Novelty Artists. Scott & Coddington, 318 Strand Theatre Bldg., Bryant 6858, New York.

**TO BUY.** Chorus wardrobe, suitable for burlesque; soubrette dresses, leotards, etc. Give full particulars, price, condition, etc. Irons & Clamague, Ave. Theatre, Detroit, Mich.

**WANTED.** A bright young lady as medium for mind-reading. Must speak German. Good salary for the right person. Call Saturday or Sunday afternoon. Herrmann, 179 E. 93rd St.

**WANT** a tenor who can play string instrument for excellent and immediate Cabaret engagement in town. Call 1 p.m. with instrument. J. B. Franklin, 1547 Broadway, New York.

**WANTED.** Chorus Girls, principals, for Tabloid, Musical Comedy; permanent engagement. State all and lowest. Alex. Saunders, Maple Leaf Theatre, St. Lawrence Blvd., Montreal, Can.

**WANT** dancing acts, including costumes for my middle west cabaret circuit, including Syracuse, Rochester, Detroit, Chicago, Minneapolis and St. Louis. Can also use single girl toe dancers. J. B. Franklin, 1547 Broadway, New York.

**WANTED.** For Summer. Stock - Musical Comedy people; Soubrettes; Comedians; Prima Donnas; Juveniles and Straight Men. Steady work. Write C. R. Hagedorn, National Theatre, Detroit, Mich.

**WANTED.** Good straight man, about thirty-five, to play aggressive part in talking act with comedian. No singing or dancing. Novel idea; material copyrighted. F. W., Variety, New York.

**WANTED.** Girl partner for vaudeville act. Must sing and talk well. State fully and send photo; will return. J. Flora, 2818 Cottage Grove Ave., Chicago.

**WANTED IMMEDIATELY.** HIGH CLASS ARTISTS FOR STAGE AND PHOTOPLAYS. JOE GILBERT, 202 GAITY THEATRE BLDG., NEW YORK.

**WANTED.** Man to put on nigger acts; small tabs. Must have actual experience in this line. A fine place to spend the summer. Dan Sherman, 423 Putnam Bldg., New York.

**WANTED.** NOVELTY ACTS AND IDEAS FOR THE LARGEST RESTAURANT IN AMERICA. ADDRESS FULL PARTICULARS, INCLUDING SALARY, TO MIKE BERGER, PORTOLA LOUVE CAFE, SAN FRANCISCO.

**WANTED.** Pad dog; must be reasonable. State full particulars. Also Ground Tumbler to play the horse. Answer quick. Nat Ellis, c/o Pat Casey, Putnam Bldg., New York.

**WANTED.** Skating mats, any size. Must be in good condition, either new or second hand. State lowest cash price. Address Mats, Variety, New York.

**WANT** to purchase second hand plush Cyclorama. Good condition. Cheap. Kaufman & Hyde Producing Co., Inc., Broadway Theatre Bldg., New York. Bryant 4120.

**YOUNG MAN** (19), high school graduate, wishes position in theatrical office. General knowledge of the profession. Schneider, 244 W. 35th St., New York.

tract for two years at a sliding salary) to accept an engagement elsewhere until they could resume the vaudeville route. O'Neil opened in the revue at Reisenweber's, where he is at present.

Miss D'Armond left the sanatorium a few weeks ago and sent word to O'Neil they would again take up the vaudeville time, when that young man sent word back he did not longer recognize his agreement with her and intended remaining at Reisenweber's. O'Neil was not heard of on Broadway before Miss D'Armond brought him out as her vaudeville assistant. She had seen him playing in a girl act on the small time.

# SALE AND EXCHANGE

25 for 25 words. 3 cents for each word over  
25 for 15 words, 1 cent each word over

**BAY SHORE.** Long Island. Bought two lots 8 years ago, 50 x 125. Paid \$300. Will sell for \$150 to quick buyer. Box 13, Variety, New York.

**BOOK CASE IN DARK OAK. THREE FEET WIDE CENTRE DOORS. AT A SACRIFICE. WRITE. BULGER, VARIETY, NEW YORK.**

**CASH REGISTER.** IN VERY GOOD CONDITION WILL BE SOLD AT A SACRIFICE. WRITE, QUIGLEY, VARIETY, NEW YORK.

**COSTUMES.** Used in girl act in New York revue, only a few weeks. Three sets of dresses for 6 girls; practically new. Write to see them at once. Box 9, Variety, New York.

**ELECTRIC FAN. PRACTICALLY NEW. 16-INCH WESTINGHOUSE MAKE. WILL SELL VERY CHEAP. FAN, VARIETY, NEW YORK.**

**FOR SALE.** New double set, representing bedroom and living room, with special electrical effects. Will sell cheap. Victor Hyde, Room 12, Broadway 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 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.).

**I HAVE** a 50x21 ft. cyclorama and 36x21 ft. leg drop, practically new. Will sell reasonable. Room 326, Knickerbocker Theatre Bldg., New York.

**LARGE CAMERA** that has been used for professional work. Will be sold at a sacrifice. Morton, Variety, New York.

**LIBRARY MISSION** table, in good condition. Will sell cheap. Must be sold at once. Mission Table, Variety, New York.

**MASTER** 6 Chalmers '15. Cost \$2,445. For sale, very cheap. First class shape. Apply Johnny Collins, Palace Theatre Bldg., New York.

**NEW SCENERY FOR SALE.** Bargain. Palace wood, dark fancy, light fancy, plain chamber, four oaks drop, street landscape, palace, conservatory, picture sheet; two tormentors; drapery borders; red velvet drop. Fredericks, Gaity Theatre Bldg., Room 408, New York.

## CHICAGO SERENE.

Chicago, March 14.  
The White Rats have finally succeeded in procuring a house to play their own acts in the Columbia, a small house on the north side (opposite the Windsor), management having agreed to turn over the property to the organization, but up to Wednesday the Rats were reported as being unable to obtain the necessary license to open. The house has been playing vaudeville on Saturdays and Sundays. The Columbia has been condemned by the Fire Prevention Board several times and is not in good standing with local authorities.

Ernest Carr joined the local contingent of White Rat leaders here this week, coming from St. Louis, where the Rats utterly failed to keep their strike going. Picketing was discontinued there Saturday and the town is theatrically as normal as ever.

The picketing in Chicago is not being conducted on any systematic basis, the volunteers appearing spasmodically at different houses and only remaining long enough for the police to either order them away or make arrests. Tuesday night all the pickets who appeared for duty were placed under arrest and were admitted to bail. They asked for a jury trial, which was granted.

To date the only act refusing to work when booked is the Four Danubes, who declined to report at the Kedzie. Otherwise, beyond the occasional picket raids, there is nothing visible about town to indicate the Rats are striking at all. Business keeps right up to the normal point and is surprisingly large considering this being the Lenten season.

## PREVENT NOISE BILL.

It is understood a bill will shortly be introduced in Albany making it a misdemeanor for anyone to interrupt a

**OFFICE FURNITURE.** Table and 5 chairs; also filing cabinet which is all in very good condition; used several months; will sell reasonable. Can be seen by appointment only. Write, Lewis, Variety, New York.

**SEVERAL MAGIC EFFECTS.** IN VERY GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. PARTY LEAVING TOWN. WRITE AT ONCE. MAGIC, VARIETY, NEW YORK.

**SEVERAL GUITARS** and Banjos for sale, some slightly used, and in very good order; will sell cheap. Write for appointment. Instruments, Variety, New York.

**SMALL SAFE** (two feet high), in very good condition, with combination. Morton, Variety, New York.

**STAMP BOOK** WITH RARE COLLECTION OF STAMPS MANY YEARS OLD MUST BE SOLD AT A GOOD PRICE. VERY VALUABLE. BOLTON, VARIETY, NEW YORK.

**TRAINED DOG** used in high class act, worked for 5 years, will sell to reliable performer. Write Karlow, Variety, New York.

**TRAVELING TRUNK.** IN GOOD ORDER. SUITABLE FOR SALESMAN OR PROFESSIONAL. LARGE AND SLIGHTLY USED. TRUNK, VARIETY, NEW YORK.

**TRUNK** (wardrobe) in first class condition, lined, only used a few months, will sell reasonable. Trunk, Variety, New York.

**TWENTY COSTUMES** USED IN GIRL ACT. USED TWO MONTHS. WILL SELL AT A SACRIFICE. COSTUMES, VARIETY, NEW YORK.

**TYPEWRITER.** ROYAL, NO. 1; GOOD WORKING ORDER. WILL SELL. PRACTICALLY NEW. WRITE, G. S., VARIETY, NEW YORK.

**UNDERWOOD TYPEWRITER,** OLD MODEL. VERY GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. GORDON, VARIETY, NEW YORK.

**UPRIGHT MAHOGANY PIANO** FOR SALE. IN VERY GOOD CONDITION. WILL SELL REASONABLE TO QUICK BUYER. PIANO, VARIETY, NEW YORK.

**VICTROLA AND RECORDS,** LARGE OAK CABINET. WILL SELL AT ONCE. PARTY LEAVING TOWN CANNOT CARRY SAME. MAKE OFFER. JEAN, VARIETY, NEW YORK.

theatrical performance by any spoken word. The bill is said to have been decided upon as the result of a near panic that occurred in an upstate theatre when someone in the audience made some remarks about Germany while a German act was on the stage.

## BULLETIN REPRODUCED.

The VARIETY Bulletin (No. 9) published March 10 on the White Rats' strike against the Loew Circuit is published in the first edition of VARIETY, this issue.

The VARIETY Bulletins were commenced during the threatened White Rats strike in December.

The Bulletin produced in this issue reports the important happenings of Thursday night and Friday in New York, Boston and Chicago. Nothing else of importance developed up to Monday. Since then the general news herewith covers it.

## W. E. RITCHIE HERE.

W. E. Ritchie, the "tramp cyclist," arrived in New York Saturday on the "Adriatic," after an absence of over three years. Ritchie had several acts working in England until recently, when his men were taken away to join the army.

Mr. Ritchie sails for Australia April 3 from California on the "Sonoma" for Australia, where his wife is at present working for J. C. Williamson in pantomime.

## SOCIETY GIRLS IN ACT.

Kansas City, March 14.  
Nellie and Sara Kouns, daughters of the general manager of the Atchison, Topeka & Santa Fe Railroad, will make their vaudeville debut at the local Orpheum Monday.

The girls have been trained for the operatic stage. It is understood that they have been routed for the entire Orpheum Circuit.

## ISABELLE D'ARMOND'S CASE.

Isabelle D'Armond has placed with Herman Roth, the attorney, her contract with Bobby O'Neil, with instructions for Mr. Roth to take the necessary steps he may deem called upon, to oblige O'Neil to fulfill the agreement.

D'Armond and O'Neil were an act in vaudeville at a good salary and a long route before Miss D'Armond was taken ill some time ago and obliged to go into a sanatorium. Meanwhile O'Neil received permission from Miss D'Armond (who had him under a con-



# HARRY WEBER

PRESENTS

# JIMMY HUSSEY

ASSISTED BY

# WM. WORSLEY

Worked 25 Weeks Out of The Last 22--SOME RECORD

## HARRY WEBER

*Offers*



BUTLER

ALICE

## HAVILAND AND THORNTON

IN A BRAND NEW COMEDY  
ENTITLED

### "INSIDE OUTSIDE INN"

More Laughs Than Our Insurance Act  
Elaborate Full Stage Special Set

AN EMPHATIC HIT

Congratulations,  
HARRY WEBER,  
From One of the First Acts You Ever Handled.

# MUSICAL GORDON HIGHLANDERS

The Only Imported Scotch Act in America

Still doing business at the  
Same Old Stand

After seven years of Continued Suc-  
cess under the Management of

## HARRY WEBER

# HARRY WEBER

## PRESENTS

### THE

# RALPH DUNBAR

# PRODUCTIONS

Artistic Creations for Vaudeville

Hermine Shone and Co. in "Every Girl"

A classic production and a purposeful vehicle for this well known star.

### "Maryland Singers"

Said to be Vaudeville's sweetest act.

### "Maids of Killarney"

In an artistic tribute to Old Ireland.

### "Salon Singers"

In "Moments Musical"

### "Singing Bell Ringers"

Singing and Ringing the melodies of yesterday and today.

### "White Hussars"

The world famous Singing Band.

### "Royal Dragoons"

Trumpeters "De Luxe" in Barrack Room airs and ballads.

### "Old Time Darkies"

Four old-time types—the last of the Jubilee Singers.

### "Tennessee Ten"

The "last word" in Darkydom antics, featuring the jazziest band of all with a dancing director.

Artists of established reputation are invited to consult us in regard to new vehicles, productions, etc.

Writers of songs, sketches and musical comedies are invited to submit same for production.

#### WESTERN OFFICES

Holland Hotel  
Chicago

#### EASTERN OFFICES

802 Palace Theatre Bldg.  
New York

RALPH DUNBAR, General Manager

HARRY WEBER, General Representative

# SWOR AND AVEY

**JOHN SWOR**

Late of  
SWOR and MACK



**WEST AVEY**

Late of  
AL G. FIELDS'  
MINSTRELS

Direction, **HARRY WEBER**

BOOKED SOLID, U. B. O.

**HARRY WEBER**

PRESENTS

**SONA**

**A. J.**

**BARABAN AND TARRI**

DANCERS UNIQUE

THIS WEEK (March 12)  
ROYAL, NEW YORK

BOOKED  
SOLID

**STELLA**

**BILLEE**

**MAYHEW<sup>A</sup> AND<sup>D</sup> TAYLOR**

Manager, **HARRY WEBER**



# HARRY WEBER

*Presents*

# FREDERICK V. BOWERS

HARRY WEBER

OFFERS

John R. Freeman

Wm. Vaughan-Dunham

AND

Grace O'Malley

IN

*"A Day at Belmont"*

BEST WISHES  
TO

HARRY WEBER

FRANK AND TOBIE

in a

CHARACTERISTIC  
DANCE  
NOVELTY



# HARRY WEBER

PRESENTS

# AILEEN STANLEY

"THE GIRL WITH THE PERSONALITY"

NOW SUCCESSFULLY TOURING ORPHEUM CIRCUIT

CONGRATULATIONS TO YOU—

## HARRY WEBER

# Harry Weber

PRESENTS

# JOE COOK

THE ONE-MAN VAUDEVILLE SHOW

Booked by the "One" Manager—HARRY WEBER

# HARRY WEBER

PRESENTS

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# Camilla's Birds

THE BEST OF THEM ALL

A NOVELTY IN BLACK AND WHITE

# HARRY WEBER

PRESENTS

# MARSHALL MONTGOMERY

*The Whistling Ventriloquist*

ASSISTED BY

# EDNA COURTNEY

THE HARRY WEBER OFFICE IS THREE YEARS OLD TODAY AND I HAVE ONLY  
LOST THREE WEEKS IN THAT TIME—UNDER HIS MANAGEMENT

## HARRY WEBER

PRESENTS

# VAN AND BELLE

*The Flying Missile Experts*

You're entitled to be successful,

## Harry Weber

You're always on the job.

## HARRY WEBER

PRESENTS

# EMILY FRANCIS HOOPER

ASSISTED BY

## HERBERT MARBURY

IN "FADS AND FROLICS"

HARRY WEBER  
SUCCESSFUL

Covers The  
Same Territory

SUCCESSFUL  
HARRY WEBER



**HARRY WEBER**

PRESENTS

**JAMES C. MORTON**

ASSISTED BY

**MAMIE DIAMOND**

HARRY WEBER'S ALWAYS ON THE JOB —SO ARE WE

**HARRY WEBER**

PRESENTS

**HELENE DAVIS**

IN

ELEVEN MINUTES OF DAINTINESS

PAST AND PRESENT

*Harry Weber is sure a Wonder*

**HARRY WEBER**

PRESENTS

BERNICE

**HOWARD**

and

**JACK**

**WHITE**

In A Comedy

**THE GADABOUTS**

To **HARRY WEBER**

May your Future Achievements be Even Greater  
than Your Past

# Eva Tanguay

*says:*

**HARRY WEBER**

is competent, reliable and  
progressive, and he is  
**MY REPRESENTATIVE**

**HARRY WEBER**

*says:*

**EVA TANGUAY**

is VAUDEVILLE'S  
GREATEST  
ATTRACTION

and **I'm** Her Manager



# Eva Tanguay



By Zit, New York "Journal"

2799

## EVA TANGUAY SPECIAL

ENTRIES.	Pos.	SONG.	COSTUME.
Eva Tanguay .....	1	"HOW DO YOU DO?" .....	White Ostrich Feathers.
Eva Tanguay .....	2	"FUNNY WHAT A SUIT OF CLOTHES WILL DO" .....	Floral Hoop.
Eva Tanguay .....	3	"IF I ONLY HAD A REGIMENT OF TANGUAYS" .....	Pearls.
Eva Tanguay .....	4	"NEW YORK, I'M ALL FOR YOU" .....	Purple and Silver Metallic.
Eva Tanguay .....	5	"A PAIR OF WOODEN SHOES" .....	Silver Cloth.
Eva Tanguay .....	6	"EVERY DAY IS THANKSGIVING DAY FOR ME" .....	Pink and Green Leaves.
Eva Tanguay .....	7	RECITATION—"HUMANITY" .....	Pink and Green Leaves.

There is one song that Eva Tanguay sang that hit me a hard blow and made my apple swell up in my throat and that was "New York, I'm All for You." It must have been some New Yorker that wrote these lyrics for Eva—and the way Eva put it over—well, if all our little singing soubrettes would only go and hear Tanguay do this number the answer would be perfectly clear to them why she draws down \$2,500 a week. The lyric is so written it could be meant for any city Miss Tanguay wishes to sing it in—whether it be "Boston, I'm All for You;" "Chicago, I'm All for You;" "Philadelphia, I'm All for You;" but whether it is or whether it isn't let's answer Miss Tanguay's song and say Eva, New York is all for you. By gosh! we're all proud of you, and whenever you strike the city vaudeville is really vaudeville, for without you it is only two-a-day. You are a living moving picture. You are an eight-reel feature. Why go into the "movies" when you are a movie yourself? You are as bewildering and remarkable as the combination of Ausable Chasm and Niagara Falls. You have probably been called every term that the encyclopaedia can offer a writer to give you a title of what he really thinks of your work, and I have called you everything myself that I could think of. BUT YOU ARE LIKE AN ACE HIGH ROYAL FLUSH, YOU CAN'T BE CALLED. As far as your costumes are concerned, they are the last words. Every woman gasped and remarked: "How does she do it?" To see you dance the wooden shoe dance again was good for sore eyes. You look younger than ever. Your figure is perfect, and with these few remarks I still maintain you are the greatest living artist in the vaudeville world today.



# **HARRY WEBER**

PRESENTS

# **GEORGE DAMEREL**

ASSISTED BY

**MYRTLE VAIL**

**EDWARD HUME, GEORGE CLARK**

and a Splendid Cast, in the Record-Breaking Musical Fantasy—"TEMPTATION"

# **HARRY WEBER**

PRESENTS

# **PORTER J. WHITE AND CO.**

IN

**"THE HIDEAWAY"**

CONGRATULATIONS TO

By **CLIVER WHITE**

# **HARRY WEBER**

PRESENTS

# **NATALIE MORGAN**

"THE DAINTY PRIMADONNA"

THANKS TO THE WEBER BOYS, especially HERMAN

# HARRY WEBER

Presents

THE GREAT

# ALEXANDER KIDS



Greatest Juvenile Stars of the World

Featuring

# BABY ROSIE (Age 5)

Cleverest Soubrette and Comedienne in the World

---

*A Positive Feature Act!*

Playing for the Orpheum and U. B. O.

# THE CELEBRATED ARTISTS

America's Most Beguiling Star of the Dance



# MARYON

# VADIE

and

# OTA

# GYGI



COURT VIOLINIST TO THE  
KING OF SPAIN

HEADLINING INTERSTATE CIRCUIT

EXCLUSIVE MANAGEMENT:

# HARRY WEBER



# CHIEF CAUPOLICAN

*Bids Farewell to Vaudeville*



Direction

**HARRY  
WEBER**

After four years in vaudeville, am retiring to go into a larger field — that of Chautauqua and Lyceum. Have had heap much good time and made many friends and a few enemies. I wish them all well.

To HARRY WEBER especially do I extend the cordial hand grasp of good fellowship. May your tepee be warm against Kabibonoka (the north wind) — may you have many blankets, plenty buffalo meat and much wampum; and in all things may you have your Heart's Desire.

I have spoken.

CAUPOLICAN.

# HARRY WEBER

P R E S E N T S

# LEONA LAMAR

## The Girl with One Thousand Eyes

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### *Notice - - Warning*

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W. A. SHANNON, Lecturer and Manager

LEONA LAMAR, the Girl with One Thousand Eyes

HARRY WEBER, Exclusive Booking Manager

J. P. NOLAN, Counsellor, 25 Broad Street, New York City

**Booked Solid Till July, 1918**

**"SO IT'S COME TO THIS!"**

**HARRY WEBER**

*Presents*

**LEW**

**PISTEL**

*and*

**O. H.**

**CUSHING**

*A Breath of Old Time Minstrelsy*

**"THE STRANDED MINSTRELS"**

---

---

**"JUST ONE BIG HIT AFTER ANOTHER"**

**U. B. O.—Booked Solid**

**And Perfectly Satisfied with HARRY WEBER as our Representative**



HARRY WEBER PRESENTS

# BOWMAN BROS.

## "The Blue Grass Boys"

### Washington "Herald"

March 6, 1917

B. F. Keith's—Vaudeville

Not the least point in the attractiveness of the bill at B. F. Keith's this week is its almost perfect balance with every act of high calibre. A bill of headliners seems to have been the object of Manager Robbins in booking the Inaugural Week's entertainment.

The popular vote for favor goes to the Bowman Brothers, who present a blackface act with material that is refreshingly new. Both members of this team scored heavily with the holiday audiences yesterday. Their act is replete with innovations, and a patriotic song number near the finish, called "America, I Raised a Boy for You," hit the patriotic mood of the audience with such weight that it seems to become the leading song of the hour.

### Washington "Post"

March 6, 1917

The Bowman Brothers have one of the best blackface acts on the circuit, with appropriate songs and clean comedy.

### Dayton "Herald"

December 12, 1916

However, if someone took a vote on the standing of the various acts, Bowman Brothers would probably win first place as entertainers. Here is a blackface act of the first water, and one of the men has that delightfully funny, plaintive, weak, tired voice of the 'way-down-South colored man. They have a good line of talk and sing harmoniously, while other parts of their act are arranged logically and knowingly.



### Keith's, Cincinnati

Reviewed Sunday Matinee, December 24, 1916

Manager Ned Hastings went out of his way to provide an unusual bill for the supposedly dull week before Christmas, and profited thereby, and it appears that Christmas week will fare equally as well, both in talent and patronage, judging by the matinee today. Bowman Brothers found it decidedly easy to corner the popular honors.

No. 9—Bowman Brothers, The Blue Grass Boys, blackface dispensers of joy and dispellers of gloom, are one of the best-liked pairs ever in this house. They cleaned up from first to last, and found difficulty in breaking away. Twenty-four minutes, in one; nine bows and encore. LEE.

### Washington "Evening Star"

March 6, 1917

The laurels of laughter were captured by the Bowman Brothers, whose blackface act, fresh, wholesomely funny and with the old-time minstrel banter and melody of voice, called for a dozen encores.

### Washington "Times"

March 6, 1917

The Bowman Brothers, those Blue Grass Boys, were entertaining in the extreme, their curtain calls probably being as good as the regular act.

### Bowman Bros. Score Big Hit

San Francisco, June 23, 1916

A tremendous ovation was accorded the Bowman Brothers, Billy and Jim, at the Empress Theatre on a big headline bill. They registered the biggest hit ever accorded to a blackface team, and the management was forced to stop the show while the audience was requested to refrain from asking any more recalls. It was one of the most enthusiastic testimonials ever witnessed.

## Booked Solid Keith's Circuit, Musical Production at End of Tour

**HARRY GIRARD**

OFFERS

**"The Wail of  
an Eskimo"**

Featuring

**AGNES CAIN BROWN**

Harry Girard



Agnes Cain-Brown

VAUDEVILLE'S SWEET VOICED STAR  
AND A CAST OF STERLING PLAYERS.

ROBT. HALSTED as "the Boy"; PACKEY CALLAHAN as "Frenchy"; AUBREY CARR as "Irish"; JOSEPH (BUCK) MILLER as "the Eskimo"; AUSTIN GUSEY as "the Westerner."

**RECORD:** Opened April 20, 1915, for the United Booking Offices of America. Played 54 consecutive weeks east of Chicago. Booked solid to May 25, 1918. SOME SEASON. Entire cast members of THE NATIONAL VAUDEVILLE ARTISTS.

I take great pleasure in this opportunity to publicly thank the following members of the United Booking Offices of America, who made the above Record possible.

MR. E. F. ALBEE  
MR. S. K. HODGDEN  
MR. GEO. GOTTLIEB  
MR. R. G. LARSEN  
MR. M. SHEA  
MR. CLARK BROWN  
MR. HARVEY WATKINS  
MR. FRANK O'BRIEN

MR. A. PAUL KEITH  
MR. E. V. DARLING  
MR. H. T. JORDON  
MR. E. M. ROBINSON  
MISS CELIA BLOOM  
MR. FRANK VINCENT  
MR. JACK DEMPSEY  
MR. PAT WOODS

MR. J. J. MURDOCK  
MR. C. P. HOAGLAND  
MR. CHAS. LOVENBERG  
MR. H. C. MUNDARF  
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MR. JOHN LAMP  
MR. PETE MACK

MR. MARTIN BECK  
MR. CARL LOTHROP  
MR. FRED SHANBERGER  
MR. J. J. COLLINS  
MR. P. ALONZO  
MR. ARTHUR BLONDELL  
MR. WILLIAM DELANEY  
MR. JOHN McKEE

And last, but not least, to my Friend and Manager

**HARRY F. WEBER**

who, through his straightforward business methods, his square dealing and truthful fearlessness, his absolute lack of graft and "El Toro," has endeared himself to me for all time, I have this to say:

If there's an act or an actor in vaudeville today  
Who isn't as proud as I am to say  
Here's to HARRY WEBER, my manager-friend,  
And as such may he live, world without end.

Unfortunate ye are with your goods to sell,  
And vaudeville must seem like a living—well  
Get Weber to handle your act if you can;  
He's one regular, sure fire, manager man.

**P. S.**

Get a GOOD act  
Get a GOOD manager  
Get a GOOD reputation  
Always give a GOOD performance

and you will never worry about the High Cost of Living

Sixth year with the man who discovered us—**HARRY WEBER**

**HUGH**

**GRACE**

**McCORMICK**

**and**

**WALLACE**

We make good on the  
Big Time and on the  
Small Time.

The Progressive Ventriloquists  
IN

**THE THEATRICAL AGENT**

Big laughing hit everywhere

**HARRY WEBER**

PRESENTS

**MR.**

**Emerson**

**A  
N  
D**

**MR.**

**Baldwin**

THE DISTINGUISHED HOKUM COMEDIANS

IN THEIR LATEST ATROCITY

**"HOW DO THEY GET AWAY WITH IT"**

**Miriam and Irene**  
**MARMEIN**

PANTOMIMIC and DECORATIVE DANCERS



"SNOBS" Pantomime Dance

**Summer School**

PANTOMIMIC DANCING

TOE DANCING

REPERTOIRE FOR

PROFESSIONALS

TEACHERS' COURSE

Booked Solid—Orpheum Circuit

**MARMEIN STUDIO**

**4536 DOVER STREET**

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Representative,

**HARRY WEBER**

**HARRY WEBER**

PRESENTS

**MARTIN**

**VAN BERGEN**

**AND**

**IRVING**

**GOSLAR**

DRAWING ROOM ENTERTAINERS

**HARRY WEBER is to VAUDEVILLE what  
STERLING is to SILVER**



**AND WE  
REPRESENT**

**HARRY WEBER**

**IN THE WEST**

---

**SIMONS AGENCY**

**MAJESTIC THEATRE BUILDING  
CHICAGO, ILL.**

**JOHN B. SIMON**

**IRVIN C. SIMON**

**B. W. CORTELYOU**

# Harry Weber

PRESENTS

# Miss DOROTHY TOYE

With ARTHUR ANDERSON, Pianist

In "Journal" "Zit" said:

Dorothy Toye is artistic; with her double voice, she is remarkable. Arthur Anderson accompanied her to perfection.

"Variety" said:

Miss Toye has a selection of songs just suited for vaudeville.

This Week, Washington "Post" says:

Dorothy Toye possessor of voice of remarkable flexibility and great richness of tone, took the house by storm.

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PRESENTS

# Dinkins, Barr and Everett

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## "HOW IT HAPPENED"

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WE'RE LIKE THE REST OF  
YOUR ACTS — SUCCESSFUL

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Presents

SHELTON

# BROOKS

and

CLARENCE

# BOWEN

TWO DARK SPOTS OF JOY

SHELTON BROOKS is the writer of "WALKIN' THE DOG," "SOME OF THESE DAYS," "IF I WERE A BEE AND YOU WERE A RED, RED ROSE," and other hits.

# Harry Weber

PRESENTS

# Jack Ryan

and

# Billy Joyce

Showing the New Style  
in Spring Songs

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Dis
Night Message	Nite
Night Letter	N L

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FELICITATIONS ON THE OCCASION OF YOUR ANNIVERSARY AND WE HOPE

WE MAY HAVE THE OPPORTUNITY OF OFFERING SIMILAR CONGRATULATIONS

FOR MANY YEARS TO COME I THANK YOU

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1007 A

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WIZARD

OF THE

VIOLIN and PIANO

CONGRATULATIONS TO THE "EVER WORKING" HARRY WEBER

# JANET ADAIR

IN

"SONG DEFINITIONS"

Direction, HARRY WEBER



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**Orpheum Circuits**

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# Harry Weber

*Presents*

**EMILY ANN  
WELLMAN**



*in*

**"Young Mrs. Stanford"**

*a*

**Flash Drama**

*by*

**EDWARD ELSNER**



EMILY ANN WELLMAN

*in*

**"THE GUILTY MAN"**  
New York Production

*Personal Representative*

**CHAMBERLAIN BROWN**



EMILY ANN WELLMAN

*in*

**"HER MARKET VALUE"**  
Chicago Production

A BRAND NEW OFFERING  
THE ACME OF STYLE, GRACE AND COMEDY

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**Alexander, O'Neil and Sexton**  
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ARTHUR ALEXANDER—Late of Alexander and Scott      DIRECTION, **HARRY WEBER**

Congratulations to HARRY WEBER, the Greatest of Them All

**HARRY WEBER**  
ZENA OFFERS BESSIE  
**MORIN SISTERS**  
IN  
**A VARIETY OF DANCES**  
THANKS TO HARRY WEBER ALWAYS WORKING

ARTHUR GRACE  
**McWATTERS AND TYSON**  
BIG SUCCESS EVERYWHERE  
BOOKED SOLID ON THE ORPHEUM CIRCUIT  
Direction, **HARRY WEBER**



And as a Next-to-Closing, Laughing Act in "One," brimful of action, class, smart character songs, music and dance and clean clowning, and classified under the heading of Added Attraction, we respectfully submit

# EDDIE BORDEN

IN "THE LAW BREAKER," SUPPORTED BY "SIR" JAMES A. DWYER

AND REPRESENTED BY **HARRY WEBER**  
"NUFF SED"

CHARLES

# IRWIN

AND KITTY

# HENRY

in "Comin' Thro' The Rye"

*Personal  
Direction*

**HARRY WEBER**

MUDGE-MORTON  
TRIO

PURVEYORS  
OF  
MELODY



Direction, **HARRY WEBER**

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 Sept. 1

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**Hufford**  
 AND  
**J. DELL**  
**Chain**

**HARRY WEBER**  
 PRESENTS  
**HARRY**  
**DEVINE** and **BELLE**  
**WILLIAMS**  
 I F T Y V A U D E V I L L E R T I S T S  
 IN THE  
**"Traveling Salesman and  
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40 WEEKS EACH SEASON—THERE MUST BE A REASON



**HARRY WEBER**

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THAT

**Marion Bent**

HAS SIGNED

**PAT ROONEY**

FOR SEASON 1917-18 ON ANY TIME WE CAN GET

Coming East Soon—Watch Us!!

Congratulations, HARRY WEBER—Hope to say the same thirty years from now.

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*The Syncopated Xylophonist*

Always Working—Thanks, HARRY WEBER

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# STONE *and* HAYES

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**"GREEN GOODS"**

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# LOHSE AND STERLING

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HAVE BEEN WITH YOU THREE YEARS—  
HOPE TO BE WITH YOU THIRTY MORE

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Presents

# HARRY HINES

in a NEW ACT

written by HERBERT MOORE

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Offers

DAVE

# KRAMER

*and*

BESSIE

# KENT

*"Two Black Dots"*

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 BYAL and EARLY  
 DEVINE and WILLIAMS  
 MABEL and DORA FORD  
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 "MARYLAND SINGERS"  
 "TENNESSEE TEN"  
 MARYON VADIE and OTA GYGI  
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 BURNS and LYNN  
 "CAMP IN ROCKIES"  
 BURKE and HARRIS  
 CLEVELAND BRONNER and Co.  
 CAMERON SISTERS  
 DUNEDIN DUO  
 FOLEY and O'NIEL  
 HOWARD and WHITE  
 LOHSE and STERLING  
 GORDON HIGHLANDERS

EDDY and ARLINE  
 BESSIE CLAYTON and Co.  
 EMMA DUNN  
 PATRICIA COLLINGE  
 JOSEPH SANTLEY  
 BLANCHE RING and  
 CHARLES WENNIGER  
 KITTY GORDON  
 BERTHA KALISH  
 HERMINE SHONE and Co.  
 HELEN MOLLER  
 MARSHAL MONTGOMERY  
 4 MARX BROTHERS and Co.  
 FRANKLYN ARDELL and Co.  
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 CLARK and BERGMAN  
 CHIEF CAUPOLICAN  
 LYDELL and HIGGINS  
 ANNA CHANDLER  
 KAJIYAMA  
 HARRY GIRARD and Co.  
 THE LANGDONS  
 JIMMIE HUSSEY and Co.  
 WILL PHILBRICK  
 WHITE HUSSARS  
 BOB MATTHEWS  
 KRAMER and KENT  
 ED WYNN and Co.  
 KELLY and GALVIN  
 IRWIN and HENRY  
 SKATING VENUSES  
 JANET ADAIR and Co.  
 EDDIE BORDEN and Co.  
 BIG CITY FOUR  
 MABELLE ADAMS and  
 MARION MURRAY  
 HARRY HINES  
 TUSCANO BROTHERS  
 ROYAL GASCOIGNES  
 PISTEL & CUSHING  
 MORIN SISTERS  
 EDDIE ROSS  
 RODER and INGRAHAM  
 MILLER and LYLES  
 ALEXANDER-O'NEIL and  
 SEXTON  
 MUSETTE  
 CAMILLE'S BIRDS  
 EMERSON and BALDWIN  
 HUFFORD and CHAIN  
 LEON SISTERS and Co.  
 SID LEWIS  
 RAYMOND WYLIE  
 BARABAN and TARRI

# LOUISE AGNESE

AND HER PRETTY

## COLLEENS FROM IRELAND

TREMENDOUS SUCCESS ON BIG TIME. ENCORES GALORE, ORPHEUM, BROOKLYN, AT  
EVERY SHOW THIS WEEK (MARCH 12).

SPECIAL SCENERY—BEAUTIFUL GOWNS—IRISH HARPS—SONGS AND DANCES

LAST BUT NOT LEAST—IRISH EYES AND IRISH HEARTS

The First HORSE Ever Starred in a Feature Picture

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The World's Greatest Equine Marvel

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### BURLESQUE ROUTES

March 19 and March 26.

"A New York Girl" 19 Orpheum Paterson 26  
Empire Hoboken.  
"Americans" 19 Buckingham Louisville 26  
Lyceum Columbus.  
"Auto Girls" 19-20 Amsterdam Amsterdam 21-  
24 Hudson Schenectady 26-27 Binghamton  
28 Oneida 29-31 Inter Niagara Falls, N. Y.  
"Beauty Youth & Folly" 19 Cadillac Detroit  
26 L. O.  
"Behman Show" 19 Corinthian Rochester 26-  
28 Bastable Syracuse 29-31 Lumberg Utica  
N. Y.  
"Bon Tons" 22-24 Park Bridgeport Conn 26  
Colonial Providence.

"Bostonians" 19-21 Cohen's Newburg 22-24  
Cohen's Poughkeepsie 26 New Murtig and Sea-  
mons New York.  
"Bowery Burlesquers" 19 L. O. 26 Gayety Kan-  
sas City.  
"Broadway Belles" 19 Gayety Minneapolis 26  
Star St. Paul.  
"Burlesque Review" 19 Gayety Kansas City  
26 Gayety St. Louis.  
"Cabaret Girls" 19 Englewood Chicago 26  
Gayety Milwaukee.  
"Charming Widows" 19 Star Toronto 26 Savoy  
Hamilton Ont.  
"Cherry Blossoms" 19-20 Holyoke Holyoke 21-  
24 Gilmore Springfield 26 Howard Boston.  
"Darlings of Paris" 19 New Castle 20 John-  
stown 21 Altoona 22 Harrisburg 23 York 24  
Reading Pa 26 Gayety Baltimore.  
"Follies of Day" 19 Star Cleveland 26 Em-  
pire Toledo.  
"Follies of Pleasure" 19 L. O. 26 Englewood  
Chicago.  
"French Follies" 19 Gayety Milwaukee 26  
Gayety Minneapolis.

## THE PALDRENS

In Their Original Lamp Jumping Novelty

Proctor's 125th St. and Jersey City This Week (March 12)  
Starting 3RD SEASON with BARNUM & BAILEY

Direction, H. B. MARINELLI

"Follies of 1917" 19 Gayety Baltimore 26  
Gayety Philadelphia.  
"Ginger Girls" 19 Mt. Carmel 20 Shenandoah  
21-24 Majestic Wilkes-Barre 26 So Bethle-  
hem 27 Easton 28 Pottstown Pa 29-31 Grand  
Trenton.  
"Girls From Follies" 19 Newark 20 Zanesville  
21 Canton 22-24 Akron 26 Empire Cleveland.  
"Girls From Joyland" 19 Majestic Ft. Wayne  
Ind 26 Buckingham Louisville.  
"Globe Trotters" 19-21 Bastable Syracuse 22-  
24 Lumberg Utica 26 Gayety Montreal.  
"Golden Crook" 19 Gayety Boston 26 Grand  
Hartford.  
"Grown Up Babies" 19 Olympic New York 26  
Majestic Scranton.  
"Hasting's Big Show" 19 Lyceum Dayton 26  
Olympic Cincinnati.  
"Hello Girls" 19 Savoy Hamilton Ont 26 Cadil-  
lac Detroit.  
"Hello New York" 19 Casino Boston 26 Co-  
lumbia New York.  
"Hello Paris" 19 Academy Jersey City 26  
Trocadero Philadelphia.  
"High Life Girls" 19 Howard Boston 26-28  
Orpheum New Bedford 29-31 Worcester  
Worcester.  
"Hip Hip Hooray Girls" 19 Miner's Bronx  
New York 26 Orpheum Paterson.  
"Howe's Sam Show" 19 Gayety Washington 26  
Gayety Pittsburgh.  
"Irwin's Big Show" 19 Berchel Des Moines Ia  
26 Gayety Omaha Neb.  
"Lady Buccaneers" 19 Gayety Philadelphia 26  
Mt. Carmel 27 Shenandoah 28-31 Majestic  
Wilkes-Barre Pa.  
"Liberty Girls" 19 Grand Hartford 26 Jacques  
Waterbury.  
"Lid Lifters" 19 Trocadero Philadelphia 26  
Olympic New York.  
"Majestics" 19 Star & Garter Chicago 26  
Berchel Des Moines Ia.  
"Maids of America" 19 Gayety Detroit 26 Gay-  
ety Toronto.  
"Marion Dye" 19 People's Philadelphia 26  
Palace Baltimore.  
"Merry Rounders" 19 Gayety Buffalo 26 Co-  
rinthian Rochester.  
"Midnight Maidens" 19 Empire Newark, N. J.  
26 Casino Philadelphia.  
"Military Maids" 19 Gayety Brooklyn 26  
Academy Jersey City.  
"Million Dollar Dolls" 19 Gayety Montreal 26  
Empire Albany.  
"Mischievous Makers" 19 L. O. 26 Century Kansas  
City.  
"Monte Carlo Girls" 19 Star St. Paul 26 L. O.  
"Pace Makers" 19-20 Binghamton 21 Oneida  
22-24 Inter Niagara Falls N. Y. 26 Star To-  
ronto.  
"Puss Puss" 19 New Murtig & Seamon's New  
York 26 Empire Brooklyn.  
"Record Breakers" 18-20 O. H. Terre Haute  
Ind 26 Gayety Chicago.  
"Reeves Al" 19 Casino Brooklyn 26 Empire  
Newark.  
"Roseland Girls" 19 Empire Toledo 26 Ly-  
ceum Dayton.  
"Sept Morning Glories" 19 Lyceum Columbus  
26 Newark 27 Zanesville 28 Canton 29-31  
Akron O.  
"Sidman Sam Show" 19 Columbia New York  
26 Casino Brooklyn.

# NORA BAYES

PRESENTS

# CHESTER

LEAN

# PONTANEOUS SPENCER

# LOLA

LAUGHTER

# WILLIAMS

in

## "Putting It Over"

By LOUIS WESLYN

Success at Colonial Theatre, New York, This Week (March 12)

### JENIE JACOBS

Putting it over for us on U. B. O. and Orpheum Circuits

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FIRST CLASS PIANO PLAYER

Who Can Lead the Orchestra

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"Sightseers" 19 Casino Philadelphia 26  
Miner's Bronx New York.  
"Social Follies" 19 Standard St Louis 25-27  
O H Terre Haute.  
"Some Show" 19 Palace Baltimore 26 Gayety  
Washington D C.  
"Spiegel Revue" 19 Columbia Chicago 26  
Gayety Detroit.  
"Sporting Widows" 19 Gayety Omaha Neb  
26 L O.  
"Star & Garter" 19 Gayety Pittsburgh 26 Star  
Cleveland.  
"Step Lively Girls" 19 Empire Hoboken 26  
People's Philadelphia.  
"Stone & Pillard" 19 Gayety Toronto 26 Gay-  
ety Buffalo.  
"Sydell Rose" 19 Colonial Providence 26  
Casino Boston.  
"Tango Queens" 19 Gayety Chicago 26 Ma-  
jestic Ft. Wayne Ind.  
"Tempters" 19-20 Erie 21 Ashtabula Pa 22-24  
Park Youngstown O 26 New Castle 27 John-  
stown 28 Altoona 29 Harrisburg 30 York 31  
Reading Pa.  
"Thoroughbreds" 19 Century Kansas City 26  
Standard St Louis Mo.  
"Tourists" 19 So Bethlehem 20 Easton 21  
Pottstown Pa 22-24 Grand Trenton N J 26  
Star Brooklyn.  
"20th Century Maids" 19 Empire Albany 26  
Gayety Boston.  
"U S Beauties" 19 Empire Cleveland 26-27  
Erie 28 Ashtabula Pa 29-31 Park Young-  
stown O.  
"Watson Billy" 19 Jacques Waterbury 26-28

Cohen's Newburg 29-31 Cohen's Pough-  
keepsie N Y.  
"Watson Wrothe" 19 Gayety St Louis 26 Star  
& Garter Chicago.  
"Welch Ben" 19 Empire Brooklyn 29-31 Park  
Bridgeport Conn.  
"White Pat" 19 Majestic Scranton 26 Gayety  
Brooklyn.  
"Williams Mollie" 19 Olympic Cincinnati 26  
Columbia Chicago.

## LETTERS

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

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

Advertising or circular letters will  
not be listed.

P following name indicates postal,  
advertised once only.

Reg following name indicates regis-  
tered mail.

A  
Abbott Edith  
Adams Geo W (SF)  
Adams & Peters  
Adams Rex (C)  
Addison H M  
Adler Chas J  
Addler Miss M (C)  
Albert Mrs. Not (C)

Albertina Mille (O)  
Alberts Nat  
Albrecht H  
Allen Ralph J (SF)  
Alley Y C  
Andres Signa (C)  
Armada Miss (SF)  
Armena (C)  
Asher Max

Atty Wm Walters  
Aubrey B A (O)  
Austin Don

B  
Baker Philip  
Bakter Ed (O)  
Bannister Harry  
Barker Ethel M  
Barnes Eleanor (P)  
Barry Kathleen  
Bartlett H  
Bartlett Mercedes  
Baxter Marie  
Bellow Helene (O)  
Belmont Harold  
Bender Masie  
Benson Belle (O)  
Berry Ciel (O)  
Berry Alice  
Bilford Mrs  
Birmingham Vivian  
Blackwell Geo C  
Bonnell Harry (O)  
Booth & Booth (O)  
Booth Laura I  
Boyle Bros  
Boyle & Fatsy  
Brandons The

Brandon Jean  
Brehm Kathryn  
Briery M B (O)  
Broad Charlotte  
Brohm Kathryn AO)  
Brousis Harry  
Brown Tam (C)  
Bruce Harry (O)  
Burkedotte Meriam  
Burt Jos (P)  
Busch Julia M

C  
Cahill Wm  
Cahill Vivian  
Carmenetta Sextet (C)  
Cardo Mrs J  
Carey James T  
Carmen Kittie  
Cavanaugh Earl  
Chappell Thos E  
Cheyenne Charley  
Chipola Lolita  
Claire Doris  
Clare Ida (REG)  
Cline Vivian  
Coburn J A  
Collins Ray (C)  
Collins Revolving

Colville Mr  
Connell M A  
Conner L O  
Costello Margaret  
Coulter Clarence (O)  
Cox Lonzo  
Crane Miss  
Crane Lawrence  
Crilley Grace (O)  
Crosby Fred (C)  
Cunningham J (O)  
Curley Barney  
Curry Mrs H (P)  
Curvis Nan Jack (O)  
Cuthbert Mrs R

D  
Dare Bros (C)  
David Warren (O)  
Davies Tom  
Dean Earl  
Dean Wanda  
De Groff Miss F (O)  
De Long Maldie  
Deitrich Roy (O)  
Del Ruth M (P)  
Deity Maud (P)  
De Mar Miss B  
Denning Arthur

De Schen Cuba (O)  
De Young Billy (O)  
Diamond Lottie (O)  
Dixon Fred W  
Donaldson Mrs J P  
Donohue Marie  
Dorrell Gladys (O)  
Dowdell James M  
Downey Maurice (O)  
Draper Bert  
Drayton Gertrude  
Driscoll Tom (O)  
Duell Clara (O)  
Dunedin J

E  
Earle Betty  
Eddie & Edgar (O)  
Edgar Wm (O)  
Edmonds & La V (O)  
Eichman Chas (O)  
El Cota (C)  
Emerson Grayce  
Emerson Nettie  
Emmett Georgie (O)  
Eugene & Burley (O)  
Eurbank Marie (P)  
Everett Gertrude  
Everett & White (O)

Opened at the HARLEM OPERA HOUSE the first half of  
THIS WEEK and met with BIG SUCCESS

# POND

THE BLIND COMPOSER

TAKING FROM 8 TO 10 CURTAIN CALLS AT EVERY  
PERFORMANCE

SPECIAL SETTING

Direction—PAT CASEY

## SIGMUND WERNER

Now at 102 West 38th Street, New York

WILL OCCUPY THEIR NEW OFFICES ON MONDAY, MARCH 19th, 1917

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## JOE MANN

Now at Columbia Theatre Building, New York



"COME ON, RED"

"COME ON, RED"

# 1917's Comedy Sensation—1917 JOHN B. HYMER

In the Fantastic Novelty

## "TOM WALKER IN DIXIE"

A SUCCESS—The unanimous verdict of the press.

VARIETY, *Sime* (the last word in vaudeville), March 9, said:

"There is a world of clean amusement in this latest comedy sketch . . . with Mr. Hymer's unctuous 'nigger' playing at which no one excels him, and his good supporting company could open at the Palace Monday, for it must be greatly enjoyed wherever played, and it can play anywhere, with Mr. Hymer in it."

Fully protected; all infringements will be prosecuted.

### PALACE THEATRE, New York, this week, Mar. 12

Mr. Hymer is also author of the following successes: "Petticoats," "The Night Boat," "Maggie Taylor, Waitress," "Veterans," "Twice a Week," "The Cure"; in preparation—"The Soul Saver," "Island of Love," "The Class of '75."

Direction, LEWIS &amp; GORDON

"COME ON, RED"

"COME ON, RED"

Ewald Edw Ewing Ella	Gordon Jas (O) Gorman Mrs Eugene Gouch Chas P (O) Gould Fred Gould Madeline Greene Gene (O) Greenwald Doris Grew Mrs Wm A Griffin Gerald B (SF) Griffiths Frank (O) Grogan Clarence (O) Groody Louise Guillon Mlle (O)	Higgins Mark Higley Louise (P) Hinkel Otto Hinkle Geo Holden Jack Hollenbeck W F (O) Holmes Earl Howard & Sadler Howard Ed Howard J E Hoyt Hall Hunley Law (O) Hurley Edgar Hutchins R F	Kelly M Kelly Tom Kelly W A Kelo James Kenduch Josephine (P) Kennedy Bert Kidder Bert (O) Kinnners Marie Kirk Ralph (O) Kirksmith Marguerite Kleinberg H M (O) Knight Bertha (O) Miss C (O) Krampe Ben J	Longfeather Joe (O) Lorraine Rita Lorraine Lena Lorrian Joseph M Lowes Two Lucier Lucy Trio Luster Carl (O)	Moore Cecil A Moore Pitt (O) Moore Helen J Moore Lucille (O) Moore Tom (P) Moorehouse D (O) Mora Mr. Tess (O) Morey Chas B Morgan Lilith Morris Mrs (O) Moser Leonard Mudge Leland Munnell Etta Murrell Roger Myrtle Helen	Payne Tom M (O) Paulette Louise Pehlman Peggy (C) Perkins Bert B Piccolo Midgets (O) Pissie B (O) Pleasant Lill (O) Pollard Ann Powder & Capman	S Sahleen Carl W Samuels Morris (O) Santell R (C) Sasman Fred (O) Schumann Mr & Mrs H Scott Dan (C) Seytried Dixie Seymour & Williams Seymore & Williams (C) Shannon Irene Sharp Geo E (O) Shaw Joe (C) Shes Evelyn Shopero Francis (SF) Sier Young Kwai Miss (REG) Smith Billy R Smith Frederick Smith Hazel Smith Mrs Jack Smith L J Smith Thomas Snowden Atha Spiegel & Dunn (O) Stafford & Williams (C) Stagner Chas (C) Startup Harry (C) Statzer Carl Sterling & Love (O) Stewart Miss B (C) Strauss Helen Stroud Trio Sturtevant A Sully Estelle Swain & Ostrman (O) Swain John (O)
F Faber Harry (O) Fagan Mrs Barney Fairweather Una Farley Dot Fay Frank Fenner & Tolman (O) Ferguson Laura Fern Mrs Roy Fern Ruth (O) Figaro Jack First Mrs Barney Fisher Jessie Fitzgerald Myrtle Fleming Fred T Fleming Kathleen Flint O H Fonville Mr. M (O) Forde Ingram Foster Genevieve Fox Mrs T Francis Emma Frankel Maurice Frank Lillian Fredericks Anna (O) Freitag Eddie (O)	H Halley G B L & M (C) Hake Jack (O) Hall Frank Hall Leona (O) Hallintek Wyatt (O) Haman Gertrude Hamilton Kitty Hamrich Ethel Hauders Tommie Harkins Larry Harley G F (O) Harris Geo (O) Harris Honey (SF) Hartwell Frank Hayes & River (O) Hayden Dorothy Hayes Mr & Mrs Wm (P) Hays Georgie Hennequey Helene Henny Wm J Hennings Leo Hewitt Mrs Harry (O) Hicks Jos (O) Hicks & Seymour	I Insa R  J Jefferson Stanley Jerome Mrs Jewell Jack Johnson Allie Johnson Jess Jones Edith (O) Jones Hazel L Jones Mabelle Jordan Jules Jourden Randall (O) Joy Esther  K Kaiser Mary Kane Lem (C) Kaufman Will O Keane B Keane P (C) Kellart Babbett Kelly Andrew Kelly Jamie	L La Dore Jeannette La France Fred (O) La Maze Duo Lamb Frank (O) Lambert "Map" J (O) Laretto Julian (C) Larriee & Le Page La Salle E (Reg) (O) Laurens Bert Lauren Bernhard Lavelle Bobby (O) Lawrence R E Le Brun Mr Le Faver Ida Leiphon Chas (SF) Leo Eddy (O) Levin Bear's Lewis Andy (O) Lillya & Boggs (O) Linden Hazel Lindhard Laura Linnette Five (O) Little S C Long Tack Sam (REG)	M Mackey Frank Mack & McCree Mack Gladys Mack Geo E (O) Macy Harry (C) Mayer Jessie (O) Mallote Belle (O) Marcus & Whittle (C) Math & Girls Maxingam Rex Mayor Bert (Miss) McCabe Miss M McConville Anna McCrea Mae McCreedy "Dick" (C) McEvoy Nellie & Liz- sie (REG) McFadden Geo C McKenna Thos McNaught Earl McNutt Cycling Melvern Babe Mendosa Isabelle Miller Jim Miller R A Minton Mrs M Mitchell Elbert (C) Mitchell John (C) Moffatt Gladys Mollott Frances Montrose Bert (C)	N Nall Arthur Nawn Tom (SF) Nelusa & Herley (C) Newman W H (C) Newmans Cycling Newport Hal Niblo George Nicherson Ed Novelty Quartet (C) Norman May  O Oalaps Vukteke (C) O'Donnell J J O'Hara J J Olcott Sydney Oldfield J C (O) O'Neill Bobby Ostman Chas  P Palmer Gaston (REG) Payne Dayton G (O) Payne Mary P (O)	Q Quinn Joe  R Ramsey & Kline (C) Rath Mrs Frank E Raymond Gert (C) Raymond Lester Raymond (C) Ray Jessie H Reilly Charlie Rene Irene Richards C (C) Roberts Florence (REG) Robertson Harry (C) Robeson Ada Roder Billy (C) Rodgers Ed Rodgers Ida Rogers Wilson (SF) Roland Joe Roman Hughie Ross & Lewis Rough Gene (P) Rounan J Rover F G Royal Jack Russell Miss Georgia Russell Nellie	

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T  
Tanner Harry  
Theodowle Thre  
Tilton Lucile  
Tint Al (C)  
Tivlers  
Todd Edna (C)  
Toney T H (C)  
Tromaines Musical  
Tribble Andrew  
Trovato Mr  
Turpie Violet (C)  
Turrio Juggling  
Tyrell Ned

V  
Valli M & A (SF)  
Van Camp Jack  
Vaughn Arthur (C)  
Veola Mlle  
Vert Hazel  
Vincent Mrs Sid  
Virden Lew (C)  
Vox Dorothy

W  
Walman Harry  
Wallace Billy  
Wallace Lucille  
(REG)

Walmer Carl (C)  
Walrod & Zell  
Walsh E R  
Walsh Sis (C)  
Waterbury Geo  
Wayne Chas  
Webb Ed W (C)  
Welmers Angie  
Welch Emmet J  
Welgas & Grlie (C)  
Wellington Dave  
Wells Corine  
Wentworth Lola  
West & Boyd (SF)  
Western Helen  
Weston Mary (C)

White Phil (C)  
Wilson Hans  
Wilson Nettle

Y  
Yankee & Dixie  
Yettano Euria  
Youngers The  
Young Wm A  
York Shirley (C)  
Yung Chu Chih  
(REG)

Z  
Zasell M  
Zira Lillian

The German theatre in the Bush Temple was closed by the police last week through the inability of Manager Max Hanisch to produce a theatre license for a benefit performance.

The Otis Oliver Players are going back to Lafayette for a return date, starting March 26 in the Family theatre, and will remain there indefinitely.

Ada Forman is still appearing at the Bismarck Gardens. It was reported that she was leaving to go into New York for a vaudeville appearance.

The Logan Square, a west side house which has had a picture policy, is now running six acts of vaudeville on Sundays. It is booked out of the W. V. M. A. office.

Claude Humphrey has enough W. R. A. U. cards from acts that have either "resigned" or have suspended themselves automatically from the Rats to start an organization of his own.

Gaynell Everett, formerly of Billy and Gaynell Everett, is now heading a tabloid company offering "America Made," with G. A. Lyons as manager. The company is playing through Ohio.

The Irwin, Goshen, Ind., which had been playing pictures, was destroyed by fire at midnight Sunday. Loss \$30,000. The house was the property of Judge Francis E. Baker of the U. S. Circuit Court of Appeals.

Sammy Weston (Weston and Clare) played the Palace last week under difficulty, as he had undergone a palate operation. While a minor operation and successful, it pained him considerably.

Ada Forman, the dancer in the Marigold Room revue, Chicago, has severed connections with the Bismarck Gardens show and left for New York, where she plans to enter production work.

Arrangements have been practically consummated whereby the new Palace, Milwaukee, will have a summer season of musical comedy stock, the Boyle Woolfolk company opening there about July 1.

Gene Quigley may be found these days around the Strand, where he devotes his time to book-up some rare tidbits for the next edition of his tabloid sheet. He went to Duluth Sunday.

Harry Segal has received word from May Irwin, who has closed her season, that she

will be seen next season in his new play, "Friend Wife." The title may be changed to "hat of 'Make Yourself at Home.'"

Some of the southern houses of the eastern U. B. O. will offer shows of the three a day type during the summer. This is not a new policy, the houses merely planning to offer lighter vaudeville during the heated months.

The Goes Lithograph Co. started suit last week, whereby the court action garnished the Jones-Linick-Schaefer firm on a judgment obtained on an old debt the Goes firm had against the LaSalle Opera House for \$1,100.

Margaret Stewart (Models de Luxe) lost \$300 in money in Kansas City. While playing the Globe she had a mesh bag disappear that contained \$420, with \$120 of the amount money orders. Someone returned the m. o.

A bigamy charge against Mrs. Edith Harkey-Bernsdorf-Betheson, a former chorus girl, filed by her second husband, C. F. Betheson, a rich contractor of Iowa, was dismissed last week by Judge Mahoney. Betheson failed to appear.

Laura Mae Murphy, the attractive sister of Helen Murphy, the agentess, wears a diamond ring and admits her engagement to John Billabury, manager of the Victoria Four (who is also interested in the Murphy agency).

"The Smart Set," with S. H. Whitney and Homer Tutt, is playing its annual engagement at the Grand, winding up a two weeks' stay last Sunday night. The house has resumed its former vaudeville policy.

The Alhambra Hippodrome (south State and Asher) offers vaudeville of the pop type on Thursdays, Saturdays and Sundays, musical comedy tabloid on Wednesday nights and pictures on the other days. None of the acts are played in the outside billing.

Harry Dellon, of the New York office of the T. B. Harms music company, came to Chicago last week and installed Eddie Van (formerly Joe Morris' professional music manager here) in charge of the Harms offices in the Grand opera house.

E. J. Bannon, father of the Juggling Bannons, at death's door in Pottsville, Pa., for five weeks, is reported out of danger, although still quite ill. Bannon would like very much to hear from his sons at 400 North Center street, Pottsville, Pa.

Scamp and Scamp had a little accident at the Windsor the first half of last week, but luckily the man was working on the bar at the time it broke. It was during the second show, Scamp catching himself before the broken bar did any physical damage.

Bobby Allen, from the Leo Fiest offices here, is doing a vaudeville turn with a piano ac-

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Paul Retter, with the Retter Brothers, has joined the Pipifax and Panlo team, working with the act at the Rialto last week.

Nat Phillips, who has been on the road with several of the Friedlander shows, is back at his Chicago desk.

Pete Curley, comedian with Gus Hill's "Follies," left the show and entered vaudeville.

Bud Snyder has left "The Behman Show" and will play vaudeville under the direction of the Simon Agency.

dangerous operation, is now recovering in Englewood Hospital.

The Imperial had one of its best weeks of the International Circuit season last week, when "The Katzenjammer Kids" played there.

Marcus Helman and Martin Fehr are expected back from the Californian coast about the first week in April.

"The Snare," which Arthur P. Lamb wrote, a new play sponsored by the New Play, Inc., opens at Indianapolis March 17, and expects to play Chicago later in the season.

Billy (Single) Clifford plays his home town, Urbana, Ill., March 17, in his new show, "Linger Longer Lucy," and the home guards are planning to give Billy's troupe a grand welcome.

Bert Bertrand, of the "Sept. Morning Glories" company, has obtained a divorce in the Chicago Circuit Court from Vera Bertrand, formerly with the same company.

The Finn & Helman officers employ an expert scenic artist to travel from one F. & H. house to another keeping the house scenery in tip-top shape.

## CORRESPONDENCE

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

Joe Birnes was laid up in bed for several days, and Bert Alvin (Alvin and Alvin) handled the local Rats office during his illness.

The two Sams of the Association floor—Sam Thall and Sam Kahl—journeyed to Rockford, Ill.

George Baldwin has left "The Passing Show," now at the Garrick, and has gone east to appear in the new Winter Garden show.

Marie Bucher, who recently submitted to a

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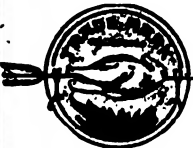
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 Turkey . . . . . 55  
 Lamb . . . . . 35  
 Pork . . . . . 35  
 Veal . . . . . 45  
 Beef . . . . . 45  
 Spaghetti . . . 25  
 Squab . . . . . 1.25

companion. Allen made his debut at the Windsor the first half of last week. At this house he was assisted by a girl joining in on "Hawaiian Butterfly" from a box.

Walter Duggan is handling the advance for the Merrill and Otto show of "Hit the Trail Holiday," and is in Kansas City this week putting over some special publicity for the show. The show is on the one nighters this week.

In the big Shriners' show at the Palace, Fort Wayne, Ind., this week, Charles Crowl had one disappointment, Swor and Avey being replaced last week by Savoy and Brennan. Otherwise all of the act, including Jack Norworth and Florence Moore and Brother, reported for the show.

Charles Gulluckson, an architect and builder of Cincinnati, put on a big illusion act at the Palace Tuesday morning of last week, showing it to local agents. The act is under consideration. One of the "illusions" was the transformation of a man in the d. t. s. into a fish.

Etta Pillard (Stone and Pillard) headed a

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**"SIT UP AND TAKE NOTICE"**

big novelty turn at the Actors' Fund benefit last week at the Grand. Miss Pillard, with the stage completely jammed with girls, sang "America First," with Hugo Conn, musical director of "Rag Dolls in Ragland," leading an orchestra of about one hundred.

Some of the road shows have been forced to make detours to fill in one nighters, owing to disease in one section and religious revivals in another. Among one of the stands in the "revival" class is Sterling, Ill., where the nickels and dimes are going into the evangelistic baskets.

Under the direction of Building Commissioner Boston the billboards near the Edgewater Beach Hotel (north side) were torn down Monday. A recent decision of the Supreme Court gave the city the right to remove billboards in prohibited residential districts. Other boards will also be removed.

The heavy, wet snow that fell Monday night came after the theatre crowds had all been seated, and consequently did not interfere with the show returns. However the theatre-goers had a hard time getting home, and few escaped getting thoroughly soaked. There was some delay of trains coming into Chicago.

Just as soon as the Four Cook Sisters complete their vaudeville time, two of the girls will join their husbands, now in the base ball training camp of the Chicago White Sox at Mineral Wells, Texas. Buck Weaver married one of the girls, while another is the wife of Jim Scott.

William Slatko's "Frollickers" played the Kedzie last half of last week under great difficulty. En route from Cedar Rapids to Chicago nearly every member caught a cold. Jean Deavitt faring the worst. Slatko tried hard to get out of the Kedzie date, but managed to play it anyway.

Alfred Webster, a brother of George's, recently filed suit against Louis Korbin, manager of the Majestic, Holcott, Wis., for back salary amounting to \$205. Alfred having formerly managed the Majestic for Korbin, then the lessee. Webster was granted judgment for the amount in Judge Goodnow's court last week.

Frank Clark, the Chicago manager of Waterson, Berlin & Snyder company, reported to the police Sunday that \$50 and 1.

O. U.'s for \$1,500 had been stolen from the Chicago offices. Harry Brown, a singer, was questioned, but avowed he knew nothing of the missing property.

The theatrical colony hereabouts, particularly the burlesque men, were exceedingly sorry to learn of the demise of Charles Walters, the former manager of the Star & Garter theatre. For a long time Walters worked cheerfully at the house, and at times when he should have been in bed. The boys on the west side will never forget him.

The remains of Tony Denier, the famous



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Humpty Dumpty clown, who died March 10 in a poor house in Kingston, N. Y., arrived here Monday and the funeral was conducted under the direction of John Barstow, Tony's partner for about 50 years. The body was buried beside the clown's family in Rosehill Cemetery.

Bert Macomber, the University of Illinois foot ball star, is now a full-fledged vaudevillian. He made his stage debut locally on the Plaza

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thought he was an alleged forger. Following the search they took nothing, apologized and left.

Billboard sheets of the three-sheet variety were pasted in the neighborhoods last week calling attention to the "Ringling Circus Coming Soon" would be here with "1,000 new features," with "Cinderella" promised as the pageant. The Ringlings are expected to open at the Coliseum the last week in April and remain here for about the same period it did last season.

Fred L. Lowenthal has been having a trying time of late. Seized by illness, he starts home from the Sherman in a taxi with his brother, Arthur Lowenthal, and at 56th and Michigan boulevard the Shaw machine runs into a pile of stones and then smashes into a Henry Ford, shaking both the Lowenthals up severely and giving Arthur a hard bump on the head. F. L. is out and around again.

The Palace, Danville, Ill., will house legitimate attractions for one night at two week intervals without interfering with its vaudeville policy, according to a plan worked out by Nate Erber. He has already compiled a subscription list guaranteeing sufficient support to insure success for the new idea. On

such dates that road attractions play, vaudeville will be played the matinee and the first night show also will be given, the house being cleared by eight o'clock.

Hazel Bright, a chorus girl, was arrested last week under instructions from the State's Attorney's office. Miss Bright later testified for three weeks she lived in the Saratoga Hotel with a man named Williams, a booking agent, and that Marlon and Charlotte Palmer, 16 and 17 years, respectively, took part in the parties. The police jumped on the hotel when Henry Palmer, father of the girls, was notified that the girls had been "lured" there and made the victims of alleged "white slavers." Nobody around the Ritz had ever heard of "Williams."

Mort H. Singer, when asked Saturday if there was any chance of a big revue being produced atop the new State street theatre that will be started in August, said that under no consideration could a bar license be procured for the roof, and that the fire laws prohibited any regular staging of a show. It may be that interests will be brought to bear and some sort of a revue staged on the Roof, but no admission could be charged. The club plan might be arranged, but that might prove too hard a job. The Masonic Roof would unquestionably have had a roof garden show long ago if the city ordinances would have permitted. It has been suggested that some provisions be made for club rooms for the N. V. A.

The morals committee of the Chicago Women's Church Federation following an investigation of some of Chicago's places of amusement and the report slammed them. This report will be embodied in a bill, now up in the state legislature, to stop such performances. The theatres listed as having revolting shows are the Star & Garter, Hay-

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Silvered Cross Scarfs	32.75
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Special Discount to the Profession

Eddie Van, manager of the Chicago offices of T. B. Harms-Francis Day Music Co., registered complaint early this morning to the police that two men, saying they were government agents, had forced him to go to his room at the Blumark, where they searched his clothing and baggage. Van claims they

market, National Opera, museums at 408 and 534 South Dearborn, Gem and Stella theatres on South Side, Casino and Hippodrome, West side. The committee reported that the American flag was desecrated, the women were scantily dressed, the Christian religion flouted, drinking, gambling, murder paraded, with

## SANTLY and NORTON "SINGERS with TRIMMINGS"

PALACE THEATRE,  
THIS WEEK (March 12)

NEW YORK  
Direction, AARON KESSLER

RIVERSIDE THEATRE,  
NEXT WEEK (March 19)

HITS

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OUR BIG HAWAIIAN SONG HIT  
**"ON THE SOUTH SEA ISLE"**

OUR BIG NOVELTY SONG HIT  
**"JUST THE KIND OF A GIRL"**

ANOTHER—LAST NIGHT WAS THE END OF THE WORLD  
**"LOVE WILL FIND THE WAY"**

HITS

HITS

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HITS

# Lewis Miller and Alice Bradford

A well-known vaudeville singing and dancing team,  
 recently featured in Chicago and New York Revues.  
**NOW appearing at the PLAZA CAFE in BROOKLYN,**  
**New York.**

audiences containing many young men and boys. The main investigation was conducted Saturday night by a score of "investigators" in unsuspecting raiment.

AUDITORIUM.—Mary Pickford in "The Poor Little Rich Girl" (film).

BLACKSTONE (Edwin Wappler, mgr.).—Mrs. Fiske in "Erstwhile Susan" opened Monday night.

COHAN'S GRAND (Harry Ridings, mgr.).—"Turn to the Right," ninth week.

COLONIAL (Norman Fields, mgr.).—"Intolerance" (film), 16th week, goes out next week.

CHICAGO (Louis Judah, mgr.).—Dark all week. "Very Good Eddie" opens on Monday next.

CORT (U. J. Herman, mgr.).—"Good

Gracious Annabelle," second week. Going over strong.

COLUMBIA (E. S. Woods, mgr.).—Fred Irwin's "Big Show" (burlesque) (Columbia).

ENGELWOOD (J. D. Whitehead, mgr.).—"French Follies" (burlesque) (American).

GARRICK (Sam Gerson, mgr.).—"Passing Show of 1916," third week.

GALETTY (Robt. Schoenecker, mgr.).—"Girls from Joyland" (burlesque) (American).

HAYMARKET (Art. H. Moeller, mgr.).—"Famous Follies" (stock burlesque).

ILLINOIS (Rolla Timponi, mgr.).—"Chin Chin" opened Sunday. Will remain three weeks.

NATIONAL (John Barrett, mgr.).—"The Girl Without a Chance" (International).

OLYMPIC (George Warren, mgr.).—"Potash and Perlmutter in Society," seventh week.

POWERS (Harry Powers, mgr.).—"The Boomerang" 18th week.

LA SALLE (Norman Fields, mgr.).—Nora Bayes in "Songs as Is and Songs as Was," second week.

PRINCESS (Will Singer, mgr.).—"The Cinderella Man" opened Sunday night.

PLAYHOUSE (A. L. Perry, mgr.).—"The Lodger" opened Monday night.

STAR AND GARTER (Wm. Roche, mgr.).—"Maids of America" (burlesque) (Columbia).

STUDEBAKER (Louis Jones, mgr.).—"The Price She Paid" (film).

IMPERIAL (Will Splink mgr.).—"For the Man She Loved" (International).

MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—A peculiar framing of the eight-act

bill (one less than customary because of the serial film "Patria") presented a line-up of four single turps, or in fact five, if Mile. Doria and her novel do-act can so be classed. This, however, may not be the reason why the show lacked "pep," but the fact remains there was a marked deficiency in comedy. Rarely is a big time show so unproductive of laughter. Withal, though no really big hits were registered, it was not a bad entertainment. Belle Story, the headliner, managed to top all others in the way of applause. It was her flute-like notes which she renders at the finish of her straight singing offering that won approval. Frank Hale and Signe Patterson, who were on directly before Miss Story, also made a strong bid for applause honors with their classy dancing turn, in which they were assisted by a sextette of instrumentalists. The latter, by the way, have been toned down,

AT THE ROYAL THIS WEEK (March 12)

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March 12—Walnut, Philadelphia, Pa.  
 March 13—Orpheum, Philadelphia, Pa.

CO. C

March 11—Lyceum, Duluth, Minn.  
 March 12—Metropolitan, St. Paul, Minn.

CO. D

March 12-14—Grand, Rockford, Ill.  
 March 15-17—Oliver, South Bend, Ind.

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We have only been organized 4 months; following is list of officers:

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Harry Cooler..... Vice-President  
Stan Stanley..... Roving Secretary

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## Stan Stanley

Majestic Theatre, Chicago, week of March 24, 1917, or VARIETY, New York

(If you cannot use application, give it to a good player.)

But the dancers are as fast as ever, Miss Patterson's fast whirling being especially liked. Nellie V. Nichols was allowed the closing spot ("Patricia" following), and although she apparently had the two-thirds capacity house warming up to her, was content to accept but one encore. Perhaps Miss Nichols didn't register in her usual fashion, but her spot is a difficult one for a single. Germaine Shone and her players gave the poetic fantasy, "Mary Ann," in seventh position, and there created quite an impression. Surely this is an oddity in playlets, one where the draggy moments are forgiven at the finish. The

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scene changes are rapidly effected, appearing the more speedy because of the easy portrayals of "Poetry" and "Reality" by Lewis Calhern and Thomas V. Morrison. Charles Olcott did particularly well with his piano, which he presented in number four spot, in fact Olcott was a favorite. His several additions to the comic opera stunt, fit in splendidly. The show got off to a very quiet start with Mlle. Doria and her pet dogs opening. Frank Crumit, with his "piano" ditties, which he sings almost solely to his own accompaniment—the strumming of a ukulele—was second. "Lots and Lots of It," the former Sam Mann character comedy sketch now done by Phil White and Co., added impetus to the proceedings in third position, gathering a goodly number of laughs and being thoroughly liked.

McVICKER'S (Jones, Linick & Schaefer, mgrs.; agent, Lowey-Doyle).—There was a lot of show this week, nine acts showing without a picture break on Monday afternoon and consuming nearly three hours. The bill dragged for some reason, there being several stage waits without apparent cause. Singer's Midgets appeared last, doing over forty minutes, and the way they put it over made everyone forget that the balance of the bill was not up to standard. The little folk are a whole show in themselves. Everything they do is good, and nothing escaped applause. Wise enough to keep the act up to date they

have added a Hawaiian section with the "men" playing ukuleles and the "ladies" with grass skirts and everything. Needless to say the midgets scored a hit, as they always succeed in doing. In fact the Singer organization almost caused "Senator" Francis Murphy to be forgotten. A monologistic offering such as Murphy's doesn't often come to McVicker's because that class of turn isn't taken to easily. Yet Murphy had the house laughing at him and had a punch in his harangue at the finish. There were plenty of animals draped through the bill, for in addition to the dog and elephants with the midgets, there were a score of Zerkho's dogs, representing as many varieties of "hound." Zerkho's act is away from the usual and therefore amusing. "The Sesame of Love," a curious kind of girl act, with just choristers and two male principals, fails to show class. The men indulge in too much gab, and one of them insisted on addressing the orchestra leader as "now brother" every time there was a cue. The same man is also guilty of aping Frank Tinney. The Four Windemereers, cyclists, were liked in the opening spot. In the quartet is a good looking miss, the three men doing comedy with good results. Cornelia and Adele worked hard with a dancing routine in "one" to appreciation. Stanley and Lee, a musical team, especially good with banjos, made themselves liked. Rives and Harrison started



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Go; Her Corns  
Wouldn't Let  
Her*

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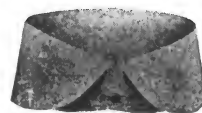
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weakly with talk that isn't right, but got something with a neat song finish. Hazel Morris, No. 2, found the going tough. PALACE (Ross Behne, mgr.; agent, Orpheum).—The vaudeville this week for the Palace regulars swayed like a reed; it being

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I AIN'T GOT NOBODY MUCH

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ROGER GRAHAM.

Music by  
SPENCER WILLIAMS.

## MUCH

AND NOBODY CARES  
FOR ME"

By

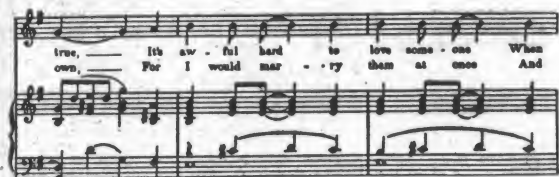
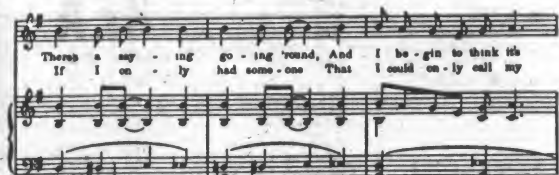
ROGER GRAHAM and  
SPENCER WILLIAMS

Sophie Tucker  
Mae Cameron  
Marion Harris  
Kitty Hart  
Mabel Clark  
Six Brown Brothers  
Hudgins and Brumbray  
Lillian Berlo  
Mae Bernhardt  
Babe Arbuckle

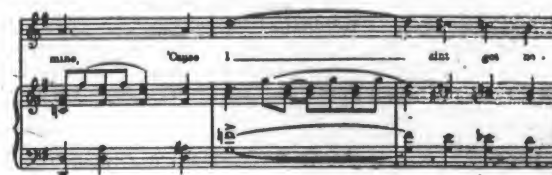
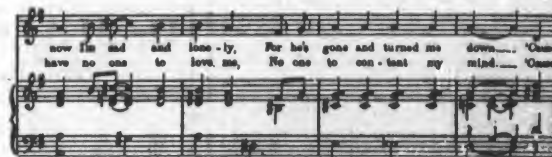
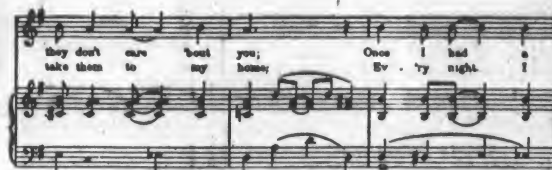
Spencer and Williams  
Pankey and McCarver  
White and Clayton  
Michelena Pennetti  
Jack and Dolly Cornell  
Billy (Bud) Shepard

Martha Pryor  
Mae Mills  
Jeanette Mohr  
Belle Costello  
Don Clark

Florida Troubadors  
John W. Whitehead.  
Ester Walker  
Mina Schall  
Herbie Vogel  
Pierce Keegan  
Rucker and Winifred



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of a lightweight type that did not steady  
itself in the pinches. Admittedly strong in  
spots there were moments when there was no  
vaudeville animation and the supporting props  
had to rock with the blow. For an eight-act  
show it looked tame in comparison with  
some of the others in the house. Four of the  
eight practically carried the whole show, and  
one of these was almost swamped following  
a classic demonstration of the art of terpal-  
more that appears too long. The El Rey Sis-  
ters may have come "direct from the New  
York Hippodrome," according to the billing,  
but that "direct" meant nothing to the Pal-  
ace regulars. The girls look well, skate well  
and work hard to please. Neil O'Connell  
looks young and shows promise, but for the  
big time she would do well to rearrange her  
program, as the one Monday night was not  
the strongest imaginable. There appeared  
to be too much of a sameness of numbers,  
and one number should be discarded for a  
newer ballad. A medley of the old songs  
helped her score. The dance is wholly un-  
necessary. Her voice made a pleasing im-  
pression and her closing numbers were well  
received. There was a program switch. Tom  
Smith and Ralph Austin being shifted from  
the third spot to the fourth position, and Joseph  
E. Bernard and Hazel Harrington ap-  
pearing "No. 3." The latter offered "Who Is  
She?" which has for its punch a satire on  
the subjugation of a married spitfire by the  
husband. To those that revel in this sort of  
vaudeville edification the Bernard-Harrington  
skit fills a long-felt want, but to others it  
seems like a time killer. But the Palace  
audience Monday night appeared to enjoy it  
hugely. Smith and Austin depleted their  
storehouse of fun and kept the house in an  
uproar. These boys could have remained in  
view for another ten minutes or more with-  
out stepping on the familiar lines of vaude-  
ville habitat that breed contempt. Harry  
Carroll was fifth. The black-haired song  
writer seemed lost without a feminine part-  
ner fitting in and out, but he made him-  
self at home and the audience was most ap-  
preciative of his efforts. Carroll could be placed  
easily in the "bits" of this week's Palace

bill. Theodore Kioeloff and his dancers and  
orchestra impressed most favorably and the  
applause demonstrated it clearly. Barrin-  
a slip and fall by Vlasta Maslova when start-  
ing a number with Kioeloff near the close the  
act was effective in every way. Rooney and  
Bent had a mighty tough row, but pulled up  
strong at the finish. The Balser Sisters  
(three), with two doing the principal work,  
gave an exhibition of feats by teeth hold.

**RIALTO (Harry Earl, mgr.; agent, Doyle).**  
—Business at this house is most astonishing,  
and Jones, Linch & Schaefer claims it is  
beating the returns at McVicker's. With the  
Madison Street playhouse doing enormously  
the guess is easy. Monday the house was  
packed by 2 o'clock and there was a steady  
line in front. Berke and Broderick danced  
interestingly and entertainingly. The subor-  
nated girl is a whale for work and is a cork-  
ing good dancer. Her bitch kicking and  
pruicities were exceptionally well performed.  
Act made hit. Rucker and Winfred scored  
one of the biggest laughing hits that has been  
noted since the house opened. The colored  
comedians stopped the show. Rucker is a  
natural funmaker, and his comedy byplay has  
become established in this neck of the woods.  
The Royal Gascoignes, with a new stage cur-  
tain of attractive hue, never appeared to bet-  
ter advantage. Gascoignes went through his  
juggling routine in A1 shape and has some  
new feats that are an asset to the act. There  
never was any question as to the proportions  
of the act's hit. Ralph Ketterlin's newest  
stage offering, "Rich Girl—Poor Girl," a sort  
of sister turn to his former skit, "Which One  
Shall I Marry?" held close attention and  
proved genuinely diverting. Act fashioned  
after the "Marry" sketch, but has a lighter  
vein, with more play for comedy and not as  
much sentiment as attached to the other  
offering. The ending is stronger than the  
first skit and more novel in construction, the  
fight over the man in front of the curtain and  
then after he tells him that he doesn't intend  
to marry either one they become quite  
chummy, and tell him collectively that they  
never had any thought of marrying him. The  
actress having the rich woman's role does  
excellent work and made the role stand out.  
Her lines were splendidly "read." Willia  
Hall was bully as the man who could not  
choose between either girl. This sketch ought  
to pad out Ralph's weekly income. Stein,  
Hume and Thomas sank their way into big  
favor, the tail end of their program making  
the best impression. The "South Sea Isle"  
number by the trio was very well received.  
Duffy and Montague combined songs with  
patter and the combination proved a winner.  
That Rialto audience ate up everything that  
came its way that was the least bit suggestive,  
and this duo had several that went like hot  
cakes. The man sang "America, Here's My  
Boy" effectively. While a little out of his line  
he got away with it pretty good in this  
section, which is noticeably commonplacian. Their  
closing remark is "when you are picking a  
chicken, remember that an old hen delivers  
the goods." What was billed as Bein Zown's  
Acrobats, ten in number, found the stage

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rather short for their ground work of the  
lightning variety, but found plenty of space  
for their pyramid building. There are some  
crackerjack ground workers in this outfit.  
They showed plenty of speed at the finish.  
The Fox film comedy showed an improvement  
over preceding ones and had some amusing  
scenes that caused laughter at the Rialto.

**WINDSOR (D. L. Swarts, mgr.; agent, W.  
V. M. A.).**—An all comedy bill was supplied  
the last half of last week, and the general re-  
sult was satisfactory. Although the laughs  
came plentifully Thursday night, at which time  
pickets started operating in front of the house,  
the lack of musical or song numbers was the  
noticeable defect. "Miss America," a girl act,  
closed the show, but since it bids for laugh-  
ter, too, it was handicapped by the acts ahead.  
"Miss America" is tastefully dressed and  
has for its girl lead Jean Waters, a girlish  
miss with personality. Frank Ellis is also  
featured. Frank Bush was headlined, and  
even though his "strike call" was thrown  
onto the stage while he was on he worked  
longer than usual. Few persons saw the



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envelope tossed from the wings, and Bush paid no attention to it. He had them laughing all the route, going way back to grab some they had forgotten. Previous to Bush was James "Pat" Thompson and Co. in "An Affair of Honor." The house liked the skit immensely. Thompson in his burnt-cork covering spilling many laughs. St. Hi and Mary (formerly St. and Mary Stebbins) were on second. The house was much amused at the rural types and card tricks, but the act would be strengthened if Hi was given more to do. He looked funny. Perhaps he could warble a rube number or play it on his harmonica. The Taylor Midgerts, named William, Jennings, Bryan, respectively opened the show nicely. Their sparring exhibition is as good if not better than that of a heap of regular "pugs" who grace the vaudeville occasionally.

KEDZIE (Ous Bunge, mgr.; agent, W. V. M. A.).—A good bill that did not lack of appreciation was served the West Siders for the last four days of last week. The honors in the way of applause were about evenly split between Sherman, Van and Hyman and Princess Kelama. The latter appears to be a Hawaiian dancer, for she knows something about the songs and dances, including the wiggle, which they are always supposed to do on the beach in the land in mid-Pacific. Anyhow they liked the Princess extremely well, as they did her male assistant, also of Honolulu. He played the "uke" and guitar in native style. The trio also scored a hit, the whole house giggling over the "nances" of Sherman, Van and Hyman. The "nances" not only has an excellent falsetto voice but is there with the haritone for regular use. The act is sure fire in the association houses. Hal Stephens has something away from the usual with his characterizations, his best liked being that of Joseph Jefferson as Rip Van Winkle. He won a big hand. Kean and Will-

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lams did fairly on second, the girl's rural type standing out. Frear, Baggott and Frear, a comedy juggling, trio using baseball bats and straw hats, have an exceptionally good routine, and they landed strongly.

WILSON AVENUE (W. H. Buhl, mgr.; agent, W. V. M. A.).—The Wilson Avenue show, the last half wasn't anything to brag about, yet the neighborhood regulars appeared to enjoy it immensely. Show ran more to singing than anything else, with a little comedy sketch interspersed. Although the Wilson half expected a little trouble from the White Rats nothing bobbed up to interfere with the regular machinery back stage and out front. Mitch Lacalzi was back, and Mitch felt right at home when the weekly picture showed scenes of the Mardi Gras, as Lacalzi has been down in New Orleans attending the big dolings. A section of the parade was taken in front of the Orpheum theatre. Davis and Kitty opened the Wilson show, their little turn pleasing as a whole. Rice and Francis were a big hit at this house. This tall fellow and the little girl sang, talked and danced in a manner that was well received. Julie Ring and Co. have a rather somber idea for a vaudeville skit that uses a cemetery gate episode to carry it over. Of course Miss Ring and the family name come in for their usual prestige, although Miss Ring looked mighty sweet and attractive in that black outfit. Sketch gave big satisfaction at the Wilson. The Victoria Four had an easy spot and made the best of it. At the north side house the results were decidedly in favor of the four men. What was termed in big program type as "Late of the Four Fords" was Eddie Ford with a feminine partner styled Lottie Ford, the duo offering songs and a dancing routine, augmented by a number of "drops" showing scenes in different lands. The dancing in particular made the best impression; the closing routine in the "winter time scene" was roundly applauded.

AVENUE (Louis Weinberg, mgr.; agent, W. V. M. A.).—The pickets doing service in front of the Avenue have made such a dis-

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mal failure of it that the house so far is not aware that any attempt is being made to kill the attendance. Sunday afternoon nobody paid any attention to the few pickets, who made a pitiable effort to decry the house as "unfair." Business was good. The show made a three-ply hit with the audience and there was enough applause to satisfy everybody on the bill. Frick and Adair opened. Their singing pleased immensely. The Three DuFor Boys captivated that house with their dancing. Out south the neighborhood has both blacks and whites who pride themselves on their hoofing, but just the same when somebody comes along showing class in that branch they bestow hearty acclaim. Harry Holman and Co. in "The Merchant's Daughter"—a piece that preceded "Adam Killjoy" some time ago—was capital presented by the original Harry and a capable supporting company. The young woman, playing the daughter, showed unusual ability. The skit was a laughing hit all the way, Holman injecting many new Holmenisms into the running. The Great Lester has a routine that goes back some years for the manipulators of ventriloquial dummies. Lester swings to some "blue boys" occasionally and a "woman" reference intermittently doesn't belong. The Four Lunds made a splendid impression with their music and offered everything from the topical hits to the classics. Act handles all instruments well.

LINCOLN HIP (William McGowan, mgr.; agent, W. V. M. A.).—Business splendid last half despite inclement weather and continued picketing of the house by the Rats. The first show last Friday night was unusually good, and as a special drawing card there was a song contest in which representatives from music



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houses rendered popular numbers, with audience joining in choruses. The big act on the bill was the new offering of Rowland and Howard's "Honeymoon Isle," three male and one female principals, with six chorus girls. The act has a pretentious stage setting, and the costuming is highly satisfactory. Aside from the harmonizing of the three men they have nothing else to do. The dialog falls short of bringing the laughs. A bright light was Minnie Burke, who made several pleasing changes and danced advantageously. Miss Burke is a tower of strength to the act. There are possibilities to the turn, but as it stands it is simply Miss Burke and the girls who make it at all interesting from a vaudeville standpoint. Act needs rebuilding and some snappy talk. The Hayashi Troupe of five Jap jugglers and balancers held attention in the opening spot. Bob Finley and Dorothy pleased with songs and patter. Hennings Lewis and Co. offered a comedy hodgepodge—well received. Ward and Raymond had things easy from the start. "Honeymoon Isle" closed the show.

AMERICAN (E. L. Goldberg, mgr.; agent, W. V. M. A.).—B. D. Berg showed "The Debutantes of 1917" during the latter part of last week. This is not the strongest of Berg's output of girl acts, yet averages well with the general run. The choristers in "The Debutantes" are of the "chicken" variety. Their handling alone of "Poor Butterfly" was especially good. The act has the usual three principals, of which Jack Russell, doing comedy, is the best. The hit of the show easily went to Harry Hines with his assorted "nut" offerings. They liked his "nances" stuff best, and the audience-jollying seems always to be laughed at. The Koban Japs, who opened the bill, have a showy acrobatic turn. Particularly good is a high perch balanced on the feet of the understander, with an inverted bicycle at the other end upon which the top-mounter works. LeRoy and Harvey with a farcical playlet, "Rinsed In," got hearty laughs through the girl's comic efforts to cook for a rough-neck cowboy. Snow and Dill did fairly with a dialog titled "The Disorderly Orderly."

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The Orpheum show this week was marked by the lack of holdovers, the Misses Campbell being the only turn retained from last week's program. The girls established themselves strongly enough to remain a

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Vaudeville has lost one of its most finished performers, but Frank Otto is a distinct addition to the ranks of legitimate leading men.—CARLETON W. MILES, Minneapolis "Journal."

Lola Merrill has an attractive stage presence, extra good diction, is daintily feminine and made a fascinating little leading lady.—CARLETON W. MILES, Minneapolis "Journal."

## San Francisco "Chronicle"

By Walter Anthony

Frank Otto is well placed in the role. He has freshness of nature, magnetism, humor and a sunny smile. It has no doubt served many a time and oft, that smile, in the role of Billy Holliday, but its sunshine seems perennial. Long run service does not seem to have made it staccato.

Lola Merrill as Edith fills the role, her distinct utterance, experienced air, and the quiet deftness with which she makes her points all betraying her experience as a vaudevillian.

They are both popular here as a result of vaudeville acquaintance.

## Los Angeles "Times"

By Henry Christeen Warnack

Mr. Cohan is fortunate at having Frank Otto in the role of Holliday, and Mr. Cohan could not himself have taken the part more effectively. They are about of a size and of much the same temper and energy. Mr. Otto seems to have his famous prototype's sense of humor and broad understanding of his audience. If I had to go to the polls tomorrow and do my duty as a sovereign citizen I should probably vote for Geo. M. Cohan for President and Frank Otto for Vice-President and General Manager.

Miss Lola Merrill is a very serious little ingenue who is solemnly delightful in her interpretation of the minister's daughter. Those who remember them on the Orpheum Circuit best appreciate them.

## Seattle "Post-Intelligencer"

By Charles Eugene Banks

Mr. Cohan gives credit to Geo. Middleton and Guy Bolton for suggestion of the play. He may as justly give full credit to Frank Otto who plays Holliday for being as Cohanesque as the prolific George himself.

There has not been a braver, gentler, cleaner, more imaginative actor that one remembers in any of our plays of any sort.

If Billy Sunday were as sunnily gentle in his oratory as Mr. Otto we could go further with him on his skyward way.

## Sacramento "Bee"

By H. R. McLaughlin

Frank Otto was such a success last night that the Clunie resounded with the heaviest and most sincere applause which its walls have heard in a long while. Easy and even casual in his most effective moments Otto wandered through the play, master of all situations, with such a breezy, merry manner that the audience was hanging upon every word for the slightest excuse to laugh.

Miss Lola Merrill played opposite to the lead as the minister's daughter. A dainty, chic and charming bit of femininity she was.

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second week. The headline honors for the show were usually divided between Alt and Lee. Dockstader, Miss Alt, W. musical comedy voice used in good style, found big returns for her offering. Dockstader kept up a steady stream of laughs that easily placed him in the hit column. Moore, Gardner and Rose, a male comedy trio, well received. Thomas F. Swift and Co. in "Me and Mary," novel idea for a sketch, appreciated. Everest's Circus opened show nicely. Rita Mario and Her Orchestra closed excellently. George Kelly and Co. in "Finders Keepers," enjoyed.

PANTAGES—Pauline, hypnotist, headlining, closed the show agreeably. Marie Russell, attractive song routine, scored applause hit. Hugo B. Koch and Co. well received. Goldsmith and Pinard scored. Evelyn and Dolly liked. Hubert Dyer and Co. opened big.

EMPRESS.—The All-Girl Revue of 1917 proved a weak production of the flash order. The Melvilles opened the show cleverly. Burt Earl replaced Becker and Wade, scoring handsly.

CORT (Homer F. Curren, mgr.).—"The Blue Paradise" (2d week).

COLUMBIA (Gottlob & Marx, mgrs.).—Julian Eltinge, "Cousin Lucy" (1st week).

ALCAZAR (Belasco & Mayer, mgrs.).—Kolb & Dill, "High Cost of Loving" (3d week).

WIGWAM (Jos. F. Bauer, mgr.).—Lander Stevens Stock Co. (7th week).

PRINCESS (Bert Levey, lessee and mgr.; agent, Bert Levey).—Vaudeville.

HIPPODROME (Edwin A. Morris, mgr.; agent, Ackerman & Harris and W. V. M. A.).—Vaudeville.

SAVOY (Laurie & Sheehan, mgrs.).—"Eyes of the World" (4th week).

REPUBLIC (William Daly, mgr.).—Horace Murphy Players (3d week).

MAJESTIC (Ben Muller, mgr.).—Jim Post Stock Co (7th week).

Horace Murphy, now leading the Murphy Players at the Republic, has sold his interests in the Bakersfield opera house to Charles Grogg. He has also changed the policy at his new stand, giving two shows weekly, instead of the one as heretofore.

The Wigwam policy will again be changed when Del S. Lawrence, now playing at the Avenue, Vancouver, B. C., returns, replacing the Lander Stevens Co. around April 8.

Ed. Lawrence, a member of the Wigwam stock, is recuperating from a serious fall he

recently had while instructing his child to fly a kite upon the roof. He fell down a shaft about 38 feet. He has played every performance since the accident, however.

Comstock and Scott, local brokers, have taken a five-year lease on the Garrick (Fillmore district), to install a musical stock. A one-reel comedy picture will be used to open the show.

Testifying that her husband remained out late gambling and on different occasions tired of her, Mrs. Lucille Rosebrook was granted an interlocutory decree of divorce from her husband, Leon E. Rosebrook, musical director of the Kolb & Dill Co.

The Mountain Players will offer "Jappi on the Hill" at the Amphitheatre, Rock Springs, on Mt. Tamalpais, this summer.

The McClure features, "The Seven Deadly Sins," has been booked for the Portola, half-page copy in the dailies announcing it to the public.

John McCormick left hurriedly for the east upon receipt of a wire from Sol Lesser, who is already there.

Walter River, the Alcazar press agent, is continually filling his space in the dailies with some five data on the Kolb & Dill show, which promises to set a new record at that house. It has been impossible to obtain a seat for the past week, with the sell-out reaching at least three weeks ahead. While River is digging up some exceptional ideas on his staff,

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he nevertheless manages to utilize some corking ideas in an interesting way.

Frederick Belasco of the Alcazar is in New York arranging for plays and a new stock company to be headed by Richard Bennett. It will occur at the close of the present Kolb & Dill run at that house.

The recent opposition invasion in the neighborhood of the Princess does not seem to have any noticeable effect upon the business being done there by Bert Levey. Last week it was necessary to hold them out for the second show through a capacity attendance being on hand for the first. It proved a pleasing evening entertainment for the price of admission, the audience on the whole appearing well satisfied according to applause returns. Mason Moralls and Van were delegated to the opening position, offering a conglomeration of feats that might be cut down to a reasonably fast and interesting turn of its kind. At present they are attempting too much. Were it possible to confine their efforts mostly to pantomime, with a boiling down of the long routine, the act would prove more pleasing. The three men appear to be capable enough in this particular line, although it is impossible for an audience to endure a combination of hand-to-hand balancing, juggling, singing, magic work, and a touch of musical playing, besides the three trying to get away with comedy all at one time. Some spectacular

feats are attempted, but the returns are not forthcoming through their individual efforts being used in such a wasteful way. Alfredo was lost with his opening talk, hardly receiving any response until after concluding his first number upon a concertina. Alfredo's talk may be perfectly all right; that is, if possible to understand, which was impossible at this house. Alfredo is dressed in the conventional rube outfit, with the talk running along the same order. Probably he looks forward to his success upon two special instruments, no doubt made by himself, that really do pass him. One is a pipe which he lights upon the stage, later turning it into a whistle, the other being an arrangement that is nondescript. Jeanette Conde displayed nothing other than two attractive costumes during her short stay, and a fairly well-trained voice that sounded good only when hitting the higher notes. A poor-looking special drop in "one" did not help as expected, while the picture, insert after she sang a winter number in appropriate dress, did nothing else than keep them guessing. Wabietka's Revelation showed an attractive set and drop in "two" representing an Indian reservation, with another special in "one" showing after the opening song by the man who later worked throughout the audience collecting the necessary questions for the woman to answer. It is a fast working turn of its kind. The act is lacking in some respect, while the closing is unnecessary, do-

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ing nothing else than bringing it to a slow finish, when it might otherwise have closed immediately after the last question. The present working has the man running off stage after coming up from the lower floor, then going back stage to take his position, and a slow drop of the curtain following. This takes whatever edge might be given credit to them right away, and it may show them to better advantage by sticking close to the usual fast final.

Ground will shortly be broken for a new office building to be erected by Ackerman & Harris to house their own individual offices. It will be a four-story structure, opposite the Alcazar, on O'Farrell street. The property is 25 x 80. The lower floor will be made into a projection room for private exhibitions. A 10-year lease is held upon the ground.

A meeting was held recently by the Allied Theatre Managers of San Francisco to oppose three bills pending before the State Legislature. One affects houses giving more than one show during the afternoon or evening. Every variety theatre (other than the Orpheum) plays this policy. The bills prohibit the sale of tickets unless the purchaser can be accommodated at the time the sale is made; the Sunday closing law and a state wide board of censorship for pictures.

Billy Cackron is with the Jim Post Co. at the Majestic.

At the opening of the six-day bike race a request was made to the Musicians' Union for a twelve-piece orchestra to round out an innovation planned by the management, calling for a cabaret and dancing idea during the progress of the racing. This the union refused, returning an answer that it was impossible for them to supply the large auditorium with less than 35 pieces, whereupon the management engaged six local entertainers, and in that way refused to go further into detail with the local union heads.

Arrangements are being completed whereby the extra turns coming over the Ackerman & Harris Hippodrome Circuit will be in readiness when that house finally turns into pictures. From present indications the Hippodrome will no longer play a feature picture, which will necessitate additional turns for the program there. The Hippodrome, Stockton, playing but two days, will play the full shows on a split week policy, and when more time is added in the immediate territory the acts are assured sufficient bookings, notwithstanding the loss of one full week.

One of the dailies last week carried the first story on the rumor flying about regarding the future policy of the new Casino, which looks most attractive in its new furnishings. The story had no foundation, they mentioning the oft repeated rumor regarding the switching of the Hippodrome vaudeville to the new house, with musical comedy going in the former. This, however, was again emphatically denied by the Ackerman & Harris heads.



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"Katinke" will shortly be at the Cort.

An answer was filed last week by Alfred Hertz, conductor of the San Francisco Symphony Orchestra, denying he owed money to Mrs. Henry Lewis, of New York, who, it is claimed secured the present position for him, demanding a commission of \$1,000. It is said he has already paid her \$100.

The Edison (Powell street) recently signed to show first run Triangles exclusively. The Boston Grand Opera Co. did a tremendous business at the Cort.

Lloyd B. Willis, assistant general manager of Fox, arrived from Australia on the "Ventura" after a five months' stay on the other side. He immediately left for the east.

Having concluded his engagement at the Fox studio in Los Angeles, Little Jerry has again entered vaudeville, expecting to leave shortly for the east, to arrive there a few weeks previous to the starting of rehearsals for the coming Winter Garden production for which he has already been engaged.

HIPPOTRONE—A pleasing show run through in quick fashion served the large attendance perfectly. The recent raise in the admission price does not seem to affect the steady patronage this house is drawing, and now that the

## VAUDEVILLE ACTS

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figure has been raised it looks more prosperous each week. Marcou did some shadow working before a lantern, throwing his subjects upon a white screen behind. The usual laugh provoking finger prints kept them in good humor and allowed him to depart exceptionally well for the opener. Avery and Williams did a talking, singing and dancing turn before a special drop in "one," and considering the number of "gags" that missed fire, fared well enough. The talk, while inconsistent in spots, tends to keep up a steady flow of good material, with the work being reimbursed with some hearty laughs. Still considerable speed would probably help this inconsistency to a certain extent, for the semi rube done by the man is handled just a little too serious. The woman makes a fetching appearance, especially the final gown worn, and it might be better to cut down on the talk, inserting more numbers and dancing, which in the end would probably make up for the failure on the part of the usual rube town talk that does not get any too much at that. William Wilson and Co. offered a surfragette playlet entitled "The Politician" that received more laughs through the idiotic antics of the man than anything else. At that the supposed surprise finish, when the conventional idea is brought into play by having the asylum keeper enter, and by showing the man a piece of candy carry him back to his cage, almost made the first impression seem true. Earlier it was a matter of debate whether one could figure the working of the fellow to be true in that form, and when he finally started to sign checks for amounts read about in books it seemed to be a positive fact. The skit received some recognition, although the working of both principals will undoubtedly continue to carry the sketch along in about the same class of vaudeville. Following a picture came Medley and Moyse, who in time should encounter little difficulty in placing their turn in some of the better houses. The idea itself is far different than anything seen about, and while the turn is crude and raw at present it leaves an impression and appears to possess all the necessary qualifications that should prove of immense assistance when the boys really find their proper stride. The straight man especially

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needs a good amount of work before showing signs of being perfectly at home in his work, and while the comedian handles a role of a familiar sort (college boy chappie), he has any number of opportunities for comedy through the idea of the skit itself carrying something away from the ordinary. The act is well costumed for its kind, with a special drop in "one" lending atmosphere. The turn could stand a bit of rearranging, for the final parodies simply carry the boys out of the parts, and singing a patriotic parody never will keep them within that distinctive class. That number was unnecessary anyway, and the previous one should suffice only, giving them a closing number after the talk that is productive of continuous laughter. Beth Challis and Ed. Lambert were next to closing with a refined singing turn, the woman practically doing a single and hardly appearing strong enough to carry the entire act in that way. It may be possible for the smaller houses, and then recalling her partner who simply rambles away at the piano hitting any number of different speeds during the singing numbers, it is a mighty hard job for her to get them across and receive the full benefit of her work in return. She is a clever little female, and can wear clothes, although it is impossible to define her idea in wardrobe, either going in for freakish costumes or else trying to be chickenish. Her second number (kid) is not strong enough to be retained, while her closing impersonations appear to be lacking in some respect and not there in gaining her any response. She would be of great assistance to a male singing partner, in fact would be doing herself justice at the same time by joining one immediately. The Ty Bells Ladies closed the bill with some whirling teeth holds, offering the usual routine of others seen before. The turn is extremely draggy, the girls taking considerable time in getting themselves properly arranged for the following bit, and this seemingly long drawn out affair appeared to have its effect upon the entire thing. The sacred pose in a pretty daring attempt and should not be tolerated in any house. It holds everyone breathless for the time being, instead of bringing forth the expected outburst.

### BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Andrew Mack went fairly well. James B. Carson's "The Models Abroad" topped the bill, and was received even better than "Red Heads." Nolan and Nolan opened with

a bang, followed by Bonner and Powers, singing in for Briere and King, who reported for rehearsal with Miss King, who is a Boston girl, suffering so badly from a cold she could not talk above a whisper. D'Avigneau's Imperial Chinese Duo went fair. Jas. C. Morton and Co. scored decisively, Morton perspiring himself into popularity as usual. Bennett and Richards in their novel act, "Dark Clouds," went over to a knockout, and "Sports in the Alps" closed well, their scenic investiture making the act a novelty. "Patria" closed the show, with interest waning. BOSTON (Charles Harris, mgr.).—Vaudeville and pictures. Pickets not affecting business.

BIJOU (Ralph Gilman, mgr.).—Pictures. Good, with subway billboards helping business materially.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Pop and pictures. Good. Picketing arousing interest in house.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop and pictures. Good.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Pop and pictures. Good.

GLOBE (Frank Meagher, mgr. agent, Loew).—Pictures. Good. House picketed.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop and pictures. Fair.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop and pictures. Fair.

PARK (Thomas D. Soriero, mgr.).—Pictures. Excellent.

MAJESTIC (E. D. Smith, mgr.).—Ninth week of Kellermann's "Daughter of the Gods." Holding up strong. Cleverly advertised.

SHUBERT (E. D. Smith, mgr.).—Second week of "Flora Bella." Good. Will play through next week. Was originally scheduled for five weeks.

PLYMOUTH (E. D. Smith, mgr.).—"The Masquerader" going strong. Town is ripe for a drama.

WILBUR (E. D. Smith, mgr.).—"The Blue Paradise" on its sixth week to good business.

PARK SQUARE (Fred E. Wright, mgr.).—Sixth week of "Fair and Warmer." Going big.

COLONIAL (Charles J. Rich, mgr.).—Last week of "Boys Will Be Boys." "Joan the Woman" (film) will open for a run next Monday, heavily advertised.

HOLLIS (Charles J. Rich, mgr.).—"A Tailor-Made Man" opened Monday for indefinite engagement. Well received.

TREMONT (John B. Schoffel, mgr.).—Last week of "Miss Springtime." Bianche Dates in "Eleven P. M." opens Monday.

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BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Dark.  
CASTLE SQUARE (John Craig, mgr.).—"Hans und Fritz" opened Monday for two weeks. Thurston underlined.  
COPLEY SQUARE (George H. Pattee, mgr.). French Players using the house evenings and Henry Jewett's English Players matinees. "The Liars" this week and "Jack Straw" underlined.  
CASINO (Charles Waldron, mgr.).—"Liberty Girls." Big.  
GALEITY (Charles Battheller, mgr.).—Sam Sldman's Show. Good.  
HOWARD (George E. Lothrop, mgr.).—"Review of 1917." Capacity.

## BUFFALO.

By W. B. STEPHAN.

GAYETY (Chas. Taylor, mgr.).—"Behman Show." satisfactory.  
GARDEN (Wm. Graham, mgr.).—House stock. "Black Crook, Jr."  
TECK (John Ishel, mgr.).—"Flora Bella" cordially received.  
STAR (P. C. Cornell, mgr.).—"His Bridal Night" heartily welcomed.  
MAJESTIC (Chas. Lawrence, mgr.).—"Pedro, the Italian," good melodrama; another record week.  
SHIRAS (Henry Carr, mgr.).—Very well assembled bill with "The Girlie's Gambol" taking headline honors, with "Motor Jousting" good feature. The Brightons open; Gerard and

Clark, entertaining; Page, Hack and Mack, applause; Brown Bros. do well; "Patria" closing.

ACADEMY (Jules Michael, mgr.).—First half headed by Daisy Harcourt, clever; Clay, Manley and Co. good; International Harmony Four applauded; Odar and Pals good; DeLions Troupe close nicely.

LYRIC (C. Lou Snyder, mgr.).—"The Act Beautiful" featured; "Hearts Are Trumps," clever; Pauline Saxon, good; Rogers, Curzon and Rogers; Albert and Irwin, pleasing; Aerial Bartlett, good.

OLYMPIC (Eruc Fowler, mgr.).—Ben Marks and Co. head classy bill; Arnold and Florence, open, good; Morton Sisters, pleasing; Downer-Williams & Co., good; Gardner & Revere, favorites.

## LOS ANGELES.

By GUY PRICE.

J. A. Quinn's new Broadway theatre, to be known as "Quinn's Rialto," is rapidly nearing completion. April 1 will see the doors open.

Tyrone Power has fully recovered from his illness.

"The Mission Play," which failed on the road during the winter and was hauled back at a heavy loss, opened at San Gabriel last Sunday with Tyrone Power and Lucrétia Del Valle in the leads. Power gives a better interpretation of Junipero-Serra than any of his predecessors. The first week of the play was profitable.

Kob and Dill have opened a booking office.

"The Flirting Princess," William Weightman's new Burbank production, fell far short of coming up to the opener, "Hello Hawaii," and the patronage has fallen off as a result.

Frank Lowry is in San Francisco.

The Symphony has not selected a manager as yet to succeed C. B. Steele, who left last week for Cleveland to manage the Mall theatre.

Lucrétia Del Valle, leading woman with "The Mission Play," led the grand march at the Inaugural Ball in honor of President Wilson. It was given at the Alexandria.

Ed Wagner, leader at the Pantages, had his six-cylinder car stolen last week.

Granville Barker drew a fair sized house on the occasion of his lecture here.

Winfield Hogaboom has returned from Chicago.

Crane Wilbur and his bride of a few weeks are honeymooning through the Middle West.

Ex-Mayor Sebastian is rapidly completing his film exposing corrupt politics.

Julius Stern has gone to New York on film business.

It is said that W. H. Clune will retire from the film producing business. He will continue to exhibit, however.

## NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Chas. E. Bray, southern representative).—"The Clod" featured, currently ranks as the most noteworthy sketch of the season with Sarah Padden as the heart torn nerve-racked drudge disclosing the best acting seen at the Orpheum in many moons. She received an ovation. Mr. and Mrs. Gordon Wilde opening the show registered. Riggs and Ryan failed to impress. The new material of Raymond and Caverly was appreciated. Ellis and Bordonio unquestionable hit. Bert Fitzgibbon preceding the "Patria" serial, landed solidly.

TULANE (T. C. Campbell, mgr.).—"Potash and Perlmutter."  
CRESCENT (T. C. Campbell, mgr.).—Dark.

LYRIC (Lew Rose, mgr.).—Dark.

LAFAYETTE (D. L. Cornelia, mgr.).—Pictures.

ALAMO (Will Gueringer, mgr.).—Jimmie Brown's Revue.

Milt Stevens is here.

John Drew comes to the Tulane next week. "Katsenjammer Kids" will occupy the Crescent.

"Diamond Rube" Chisolm is dickering with several Eastern wheel managers with a view to bringing a regular touring organization into the Lyric for a week engagement, after the burlesque season closes.

Herbert Brendon is here with a company filming "The Lone Wolf." He is contemplating an all-star picture production of "Ten Nights in a Bar Room."

William A. Johnson, editor of "The Motion Picture News," and Mrs. Johnson spent several days in New Orleans, guests of Mr. and Mrs. Herman Fichtenberg.

Low Rose is at his summer home in Mandeville.

E. J. Mather, stage manager of the Orpheum, and A. J. Troyer, president of Local 39, I. A. T. S. E., returned to this city from Cleveland, where they acted as delegates to the recent convention.

"Intolerance" is an early attraction at the Tulane.

Adolph Eisner, formerly connected with the W. V. M. A. in Chicago, is here in the interest of a film concern.

## PHILADELPHIA, PA.

By JUVENILE.

KEITH'S (H. T. Jordan, Mgr.).—One could find most anything they liked in the way of dancing on the bill this week, and it wasn't all of the kind that one might expect to see in a ballroom, either, for there was more than a generous display of bareness. It was all within bounds, however, and what there was of it brought good results. There was so much good dancing in the early portion of the show that it made rather hard sledding for Gertrude Hoffmann and her trippers, who held down the closing spot. Way up in an early position was Nina Payne, who mixed in a sort of eccentric style of the modern styles of dances getting some real comedy ideas out of her work without trying to accentuate it. The Egyptian stepping to the old-fashioned cakewalk music was something real novel, and the length of undraped leg that Nina showed was something to behold. Miss Payne introduces a female pianist who wows in the orchestra pit and almost bobs her head off keeping time, and a male trombonist whose presence creates wonder until Miss Payne does her eccentric acrobatic dance for a finish. This number took her off to a tremendous burst of applause, and her act registered a big hit. There wasn't much left in the undraped line for Miss Hoffmann to show, but she got away with quite a deal of it with the aid of her girls in the "Spring Song" and the tank-diving. After hearing Miss Hoffmann's girls sing, and seeing them in the dance and diving numbers, it is easy to understand why they were engaged. As a voiceless chorus this bunch is a sure prizewinner. Most of what Miss Hoffmann is doing for this trip she showed three years ago, imitations, trap-drumming and the trapeze number. A lot of it is still in need of rehearsing, but it will always be old. An international costume number added a bright spot to the offering, giving a big mark of credit to the Old Glory song, which was there with bells on. Miss Hoffmann will not add anything to her reputation aside from her willingness to work in showing this year's revue. After the Alexander Brothers gave the show a good start with their ball-bouncing tricks Ruby Raymond and Charles O'Connor got the first whack at the dancing and did rather nicely. The eccentric stopping of the man helps this act over. Miss Raymond is in need of new material. After Miss Payne had left the house trembling with applause, Jimmy and Betty Morgan started the tumult all over again with their raggedy stuff in song and instrumental music. It's a treat to hear Morgan play the rag stuff on a violin and clarinet. No one would ever recognize Eddie Leonard's "Ida" song the way the Morgans do it, but it's a corking finish and they were a real riot. Then came more dancing with Moon and Morris chasing the others for honors. These boys certainly are artists with their

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"Two-in-One" stepping and got all there was to be had out of it in the way of applause. Hull and Durkin offered a high-class singing turn that is a bit straight for vaudeville. One, or probably both, must have come from the concert stage, and it is apparent in the way they carry themselves through this act. It is a prettily-staged number and both singers have pleasing voices. Some attention has been given to presenting the act, and now some should be given to the songs that are used and the way they are delivered. When this is done Hull and Durkin will have a very attractive singing turn for the better bills. Rockwell and Wood, newcomers here, put over the biggest kind of a laughing hit in the next-to-closing spot. These boys have a new kind of a "nut" comedy turn that is a

pippin and they know just what to do with it. There wasn't a dull moment while they were on the stage. Pictures at both ends of the bill. The Pathe Weekly failed to start anything but a mingling of hisses and applause when the photo of Senator LaFollette, who figured in the filibuster affair at Washington, and the "Patria" picture didn't do that much. There is a deal of interest in Mrs. Vernon Castle, however, and that holds "Patria" up, but nine episodes have been seen so far and nothing sensational has happened, although she gets awfully close.

NIXON'S GRAND (W. D. Wegfarth, mgr.).—This house must be turning a neat profit for the management. It is billed to the queen's taste and everything about the big structure looks like ready money. Monday night the

house was well filled—it is one of the biggest houses in town—and the show went over like a big-time outfit. Bostock's Riding School is the featured number and deserves to be. Here is one of the best comedy turns for the pop houses seen in a long time. There is a bit of straight bareback riding done on two white horses, but the cream of the act lies in the stunts done with a machine used for instructing riding pupils. Several boys, probably one or two being plants, are used, and the way they are handled is a scream. It's a surefire on any bill. "Meadowbrook Lane," a pretty little playlet which was seen on the big time last year, fits just right in this class of houses. Noel Travers and Irene Douglas & Co. add some clever playline, and the sketch was a hit. Checkers Hampton and Joe Shriner

also scored solidly with their chatter. Their style of comedy seemed to hit the Grand's audience just right and kept them laughing from start to finish. Frankie Fay, who must have seen Belle Baker pretty often, did very well with several songs, and, oh, boy, how those in front did eat up that sobby stuff that Frankie used with the "Lonesome" song. There were several extra boys for Miss Fay when she quit. Miss Morley and the McCarthy Sisters also put over a big-sized hit with their singing turn in which the two sisters gathered in a big share of the laurels with their close harmony singing. They did "I'm Going to Make You Love Me" just like Whiting and Burt do it—for the small time—and one of the kiddies does some comedy that gets over. It's a neat girl turn, well handled. The Woods

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We know the names of nearly all the thieves using our material, so take this as a fair warning and don't give us any excuses, such as the wife being sick and the manager put it in the show, etc.

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Brothers do some stunts on the flying rings that are worth while, and open with a comedy song that isn't. A liberal display of motion pictures rounds out a first-class pop-price bill.

ALLEGHENY (Joseph Cohen, mgr.).—June Caprice in the feature film, "A Child of the Wild," headlines, supported by the following vaudeville acts: "The Fascinating Clerks," a musical tabloid; Schwarz Bros., Rath Bros., Leonard and Willard, and the Leaders.

COLONIAL (H. A. Smith, mgr.).—"The Ladies Reducing Parlor," a new girl act in three scenes, is featured. Six other vaudeville acts and June Caprice in "A Child of the Wild" make up the remainder of the bill.

NIXON (Dong Fong Gue and Harry Haw in

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a Chinese novelty singing turn is headliner this week. Others: Wilmer Walters & Co. in "The Late Van Camp," Espey and Dutton, Tilton, Four Rians, and the Fox picture, "Sister Against Sister."  
KEYSTONE (M. W. Taylor, mgr.).—"The Boarding School Girls" with Tommy Allen in the principal role headlines. Others: Lee and Bennett; Ann Wardell and Co.; Dunlay and Melville; Fred Rogers; Three Kober Girls and Francis X. Fishman in "Cupid's Message" of "The Great Secret."  
BROADWAY (Joseph Cohen, mgr.).—This house has another big double bill this week.

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Portland, Maine, "The Daily Eastern Argus" says:  
Van and Belle are boomerangists who have the art of throwing the whirling missiles unerringly at a mark by a circuitous route down to perfection. Van is also a good bird imitator, talking in a bird's voice, and Belle is a pretty and charming girl.

Direction, HARRY WEBER

## ROLAND TRAVERS

THE ILLUSIONIST EXTRAORDINARY

This Week (Mar. 12)—Keith's, Washington, D. C.

Next Week (Mar. 19)

Maryland, Baltimore

DIRECTION, MORRIS & FEIL

JAY

## ELWOOD

and

RALPH

## HAWKINS

DIRECTION, SOUTH EAST

STEWART and DOWNING Co.

## MODELS DE LUXE

Second Series

W. V. M. A. En Tour

## KEIT and DeMONT

With  
IRWIN'S MAJESTICS

## THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN

Co.; The Randalls and the film feature, Nazi-mov in "War Brides."

WILLIAM PENN (G. W. Metzler, mgr.).—"Tango Shoes," a dancing novelty, is featured for the first three days. Others: Elliott and Bennett; Oklahoma Four; Finley, Roberts and Hills; the film feature, Dorothy Gish in "Stage Struck." Last half: Queenie Williams and Teddy McNamara in "Via Wireless," headlines. Others: Monahula Sextet; Keno, Melrose and Keys; Hartley and Wells, and the photoplay, "The Last of The Ingrams."

GLOBE (Sabloskey & McGurk, mgrs.).—Eugene Emmett and Co.; Mlle. Perri and Co.; Morris and Allen; "The Girl on the Musk"; Genaro and Gould; Power and Lovatt; Harry Mason and Co.; Barnett, Cooke and Sylvia; Dell and Glass, musical clowns.

CROSS KEYS (Sabloskey & McGurk, mgrs.).—"The Wedding Party"; Cardo and Noll; "His Father's Son"; Billy Dale & Co.; Four Jambays. Last half: "The New Producer"; "Salvation Sue"; Arthur Rieby; Ward and Golden LaBelle Carmen Trio. Motion pictures all week.



The Slim Jim  
of Vaudeville

## CHAS. F. SEMON

Playing

U. B. O. and W. V. M. A.

Booked by Simon Agency

The headliner for the first three days is the Monahula Sextet of Singers and Hawaiian musicians. Others: Charles Doolin, former ball player, and James McCool; John Humer's sketch, "Salvation Sue"; Alf Grant and the photoplay, "Sister Against Sister," with Virginia Pearson. The bill for the last half includes: Long Tack Sam and Co.; "Tango Shoes"; Cardo and Noll; Lillian Steele and

IF you could DRINK all the sea as it rolled—  
YOU'D need ALL the world and its gold.

CAN— DO— WILL— **Make Good** EVERYWHERE

## VESPO DUO

ACCORDIONIST and SINGER

"WHERE'D YE GIT YER LIKKER."

—With Apologies.

## VALDO and CO.



IRVING O'HAY,  
The Best Straight  
Man in Burlesque.

Greetings:  
Ain back in Maine.  
Do you remember old  
town, and Bangor?  
Those were Happy  
days.

PETE MACK,  
Director

## "Risibility Ticklers"



## THE BRADS

Ten Minutes in "One"



BILLY GEORGE

## Lloyd and Britt

In a "Mixture of Vaudeville," by Ned Dandy  
This Week (Mar. 12)—Columbia, St. Louis  
Next Week (Mar. 19)—Palace, Chicago  
Direction HARRY FITZGERALD

## SMITH and KAUFMAN



Eastern Rep., IRVING COOPER  
Western Rep., HARRY SPINGOLD

TEX and MABEL

## SHEA

Present

CLEVER COMEDY — PRETTY GIRLS  
Palace Theatre, Detroit, Mich., Indefinitely

? HOWARD ?  
? HOWARD & HURST ?  
? HURST ?

Loew Circuit  
Southern Time Direction, MARK LEVY

## DOGSENSE

LADY  
says:



"Saw a dog fight the other day. Started over a bone  
that was not worth a SNAP. BUT, it ended by orip-  
pling all the dogs in town. Are Humans much dif-  
ferent than dogs?"

**Dorothy Meuther**  
DIRECTION,  
ARTHUR KLEIN

Billy

## SEYMOUR

AND

Hazel

## WILLIAMS

A COMICAL PAIR

Address Variety, New York

## BROWN CARSTENS and WUERL

Booked Solid

Direction, BUHLER and JACOBS

The Violin used by Mr. Wuerl in this act  
is a genuine Maggini, made in 1720, valued  
at \$5,000.00.

## HARRY JENNIE PRATT and PRATT

CLASSICAL AND POPULAR  
VOCAL SELECTIONS

## JOHNSON and ROLLISON

the  
"RIB TICKLERS"

(Copyrighted)

Direction, FRANK EVANS

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

## STUART BARNES

Direction, JAMES E. PLUNKETT

## "I DEFY COMPETITION" LITTLE 'JERRY

THE BIGGEST LITTLE SINGER  
IN VAUDEVILLE

## JOHN T. DOYLE and CO.

NOW TOURING IN

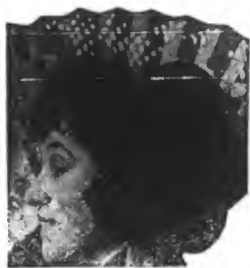
"THE DANGER LINE" A Genuine Novelty



"'Tis not in mortals to command success, but we'll do more, deserve it."  
(Addison.)

## MR. PELHAM LYNTON

MRS. LANGTRY (LADY DE BATHE)



## CAMILLE PERSONI

"The Butterfly Girl"  
of Vaudeville



## FRANK TERRY

MATERIAL MANIPULATOR  
CAN PUT THE PUNCH IN YOUR ACT  
FOR REAL MATERIAL  
WRITE, CALL, OR PHONE  
FRANK TERRY.

THE ELMSFORD, 300 W 49th St., New York City  
Telephone, Bryant 7720

Miss Lucy Weston writes: "Each of your six songs a sensa-  
tional success."  
Miss Ruth Royce says: "Terry is a REAL WRITER."  
Miss Belle Baker says: "He is a GREAT COMPOSER."

## "The Public's Eye"

President Wilson  
Ambassador Gerard  
Mlle. Clotilde Perchaud  
The Railroad Brotherhood  
Count von Bernstorff  
The Kaiser

## Kimberly AND Arnold

EDWARD S. KELLER, Palace Theatre Building, New York



IF YOU USE THE RIGHT KIND OF BAIT, TOGETHER WITH WORK AND PATIENCE, YOU CAN'T HELP BUT CATCH 'EM.

**PARISH PERU**

DIRECTION FRANK EVANS.

This Week (Mar. 13)—Richmond and Norfolk, Va.  
Next Week (Mar. 19)—Kith's, Washington, D. C.

Starting Next Week

# FENTON

AND

# GREEN'S

ART GALLERY

A Galaxy of Stars in a somewhat different aspect.

No. 1—DOYLE and DIXON.

# BILLY SCHEETZ

and

# BETTY ELDERT

in

## "Whittier's Barefoot Boy"

A CLASSIC IN "ONE"

Direction, FRANK DONNELLY

"Paul Nolan's challenge to a game of pool is accepted by Joe Burke, but he must be sober and wear a mask."

# 3 Bennett Sisters 3

Muscular Maids in

# MIT AND MAT

Maneuvers

Direction, MAX E. HAYES

# IVANHOFF and the VAR VARA

Original

RUBIN'S FOREMOST PIANIST and TENOR

U. B. O. Time

DIRECTION JACK MAGANIN

HENRY, HUGHES AND SMITH Present THE PINT-SIZE PAIR

JOE ALKEN

# LAURIE and BRONSON

Wearing

## Arrow Shoits Exclusively

Instead of my getting shoits, the boys are asking ME for some. What's the matter, is THE PANIC ON?

SOMETIMES THE KNOWLEDGE OF HOW TO MIND ONE'S OWN BUSINESS IS BETTER THAN A COLLEGE EDUCATION.

# BILLY BEARD

"The Party from the South"

Direction, HARRY WEBER

# NOLAN AND NOLAN

Went to see Jim and Marian Harkins and their little baby girl, and was just in time to wake the baby up. As soon as the baby saw Nolan she knew he was a juggler, and began to do tricks.

Best wishes to Murphy and Klein, and Archie Nicholson Co.

Geel but I would like to see Baby Noodles Fagan again do the Hula-Hula.

Direction, NORMAN JEFFERIES

Orpheum, Duluth, March 11.

Mr. Flo. Ziegfeld, Jr.  
Mr. Ned Wayburn

Somewhere in New York.

Gentlemen:

I desire to direct your attention to a light comedian of unquestioned Broadway class, Mr. FRANK ELLIS, a Chicago development. Graduated from the Friedlander and Menlo Moore schools. More anon.

Yours sincerely,  
EDWARD MARSHALL,  
Chalkologist.

Direction, ALF. T. WILTON

# "Mr. Manhattan"

Fred Duprez Says:

A Welshman asked me this riddle:  
"What's the difference between Jonah and Cardiff?"  
Answer: Jonah went South in the singular, and Cardiff is South in the plural.

Don't bother to figure this out; it isn't worth it.

American Representative

**SAM BAERWITZ** 1483 Broadway New York

BILLY Newell and ELSA MOST

with Music Moore's "JOY RIDERS"

W. V. M. A. and U. B. O.

# HOWARD LANGFORD

Principal Comedian with "Katinika"

Direction, Chamberlain Brown

Two Acts Meet on Opening Day:  
"Hello, Annie, I hope we don't open the show. Our act is a riot on 3rd spot, you know."  
The manager stands by and hears the remark.  
Says he: "Listen, folks, you won't have to start. My agent, Mark Levy, uses great tact when he sends me Vaudeville's Best Opening Act."

**MARTYN and FLORENCE**

Direction, MARK LEVY

# Erin Go Braugh

Have your Bit o' GREEN on today, Boys, and show them that you're Irish.

This goes for Joe Cohen, Isay Kaufman and Margolish.

LOWELL DREW VESTA WALLACE for a partner, and the COMBINATION looks good on and off. What do you mean, COMBINATION? Why the parnet, alp, of course.

Every time I meet young BERNARD, of Bernard and Janis, he tells me of a new coon song he is going to write for me personally. So far he has about 20 titles. All he has to write now is the lyrics and melody—that's all.

# JIM and MARIAN HARKINS

Next Week (Mar. 19)—Broadway, Philadelphia

Personal Direction, FRANK DONNELLY

# I Claim

The Stage Manager of the (—) Theatre is Untidy.

On A Tour Of Inspection Last Friday, I observed that he had a

# Dirty Apron

You Know What That Means To A Wise Guy—(See Moe Schack).

**JIMMY FLETCHER**

"Aristocratic Athlete"

Stoll Tour Direction, MARK LEVY

THE BOX OFFICE ATTRACTION

# Catherine Crawford AND HER FASHION GIRLS

Direction, Arthur Pearson

Anytime a booking man puts you on the back, talks about how good your reports are coming in, or old times, etc.—

Get the Peroxide Ready—

# (In Other Words)

PREPARE-FOR-A-CUT

**HARRY SYDELL**

"A Lover Of Liquor"

Direction, MARK LEVY

Pantages Circuit

# W. E. WHITTLE

Ventriloquist

Doing well all over.

FRANK WHITTIER and CO.

Presenting

# "The Bank Roll"

Direction, WISLEY OFFICE.

# HOLDEN GRAMM

ARTISTIC BITS OF VERSATILITY

Direction, NORMAN JEFFERIES

**HOUNDS. LISTEN!**

We are forming a company of dog scouts here at the kennels, so get in line and do your bit. Dog tents furnished. Wanted, a watch dog for dog watch. A caplaincy for sale, ten bones. Good looking girl dog for Red Cross service.

Colonel OSWALD, WOODSIDE KENNELS, L. I. P. S.—Understand COL. ROSE-COON of the BISON CITY FOUR, has deserted the army and signed with the navy. Reason, floating ribs.

A Rolling Stone may gather no moss, but if it rolls right, the polish does it lots of good.

Walter Weems.

Rolling to America.

Clyde Phillips Offers

That Beautiful Act

# MABEL NAYNON'S BIRDS

In this act—all the famous features faithfully fulfilled. All pledges positively presented by people of pleasing personality. A pretty, polite performance.

See Treat Mathews, 701-2 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

I wish, oh so much, that I were an adept in practicing mental suggestion, for I think of such clever remarks I might make if people would ask the right question.

CLAUDE CLARA

# Golding and Keating

Booked solid W. V. M. A.

Eastern Rep., ROSE & CURTIS

Western Rep., BEERLER & JACOBS

# George M. Rosener

The Representative Character

Actor of American Vaudeville.

VARIETY

**HARRY J. FITZGERALD**

**PRESENTS**

**New York's Sensation**

*The Greatest Dancers  
in a Generation*

**MOSCONI BROS.**

*The ORIGINAL  
JAZZ DANCERS*

—IN CONJUNCTION WITH—

**THE ORIGINAL "DIXIELAND"  
JAZZ BAND**

—AT—

*Reisenweber's Now*

TEN CENTS

# VARIETY

VOL. XLVI, No. 4

NEW YORK CITY, FRIDAY, MARCH 23, 1917

PRICE TEN CENTS



EDGAR M. MILLER N.Y.



# Mr. Theatre Manager

Have you an advertising theatre curtain in your house?

If so

Are you being paid **promptly** for the privilege?

Is your Curtain a beautiful, artistic addition to your theatre, or is it the old-fashioned, badly executed "eyesore" that makes you ashamed of it every time you see it?

We are desirous of adding to our list a number of live, up-to-date theatres run by live, up-to-date showmen who will appreciate our methods of doing business. To such managers we offer—

A fair, honest price for your advertising curtain privilege.

Your money promptly when it is due.

Curtains that are the highest type of scene painter's art, designed and executed by men in the front rank of their profession—in short, curtains that you will be proud of and glad to use.

If you are desirous of breaking away from the old-fashioned, irresponsible methods of curtain advertising companies with whom you may have done business in the past, and wish to ally yourself with a live, progressive organization who conducts its affairs along business lines—who appreciates the value of what you have to offer and will treat you accordingly, who can and will meet its obligations when they become due—

**COMMUNICATE WITH US AT ONCE**

**"Try The New Way"**

## William S. Emery Co., Inc.

**Theatre Curtain Advertising**

**118 East 28th Street, New York**

**References:—**

Bank of America, 44-46 Wall St., New York  
R. G. Dun & Co., New York  
Bradstreet's, New York

# VARIETY

VOL. XLVI, No. 4

NEW YORK CITY, FRIDAY, MARCH 23, 1917

PRICE TEN CENTS

## AGENTS WILL LOSE FRANCHISES IF BOOKING BLACKLISTED ACTS

**Managers' Association Places Responsibility Upon Outside  
Booking Men. Agents Must Protect Themselves  
Against "Blacklisted" Acts Under Assumed Names.**

The Vaudeville Managers' Protective Association made its final decisive move this week to clamp down the top of the managerial "blacklist" so hard an agent running afoul of it will lose his booking franchise in whatever offices or agencies he may have the privilege of booking.

The V. M. P. A. clearly indicated how the agent might get himself into trouble through the "blacklist" acts. It is by an agent booking an act or actor who is on the "blacklist" under an assumed name into vaudeville once again. The Association's committee having this particular matter in charge makes it incumbent upon the agent hereafter, before accepting an act he is not entirely familiar with for bookings, to investigate into the previous engagements of all members of the act making application for bookings and to ascertain beyond a doubt no member of the turn is on the "blacklist." This method of investigation will also expose whether two or more people, whether belonging to other "blacklisted" acts in the past or not, have formed together under another name to play once more in vaudeville.

While there has been no publication of the entire "blacklist" and probably will not be before every name upon it is there to stay, any agent booking through any office of a circuit or manager belonging to the V. M. P. A. may be informed whether any names or titles are on the "blacklist" by asking the head of the booking office he books through.

The rule to disenfranchise outside agents placing or attempting to place acts containing a "blacklisted" person has been made without reserve and the expulsion will follow immediately the attempt is discovered.

At the Loew and United Booking Offices this week it was stated they thought the rule an excellent one and each agency was pleased the V. M. P. A. had passed it, especially the inside booking men, who said it meant less speculation for them when a new named act was presented for bookings, since the agent proposing must have proved to his own satisfaction the act was entitled to bookings.

Reports about the past few days said

acts knowing they were on "blacklist" for different reasons were trying to devise means to "beat it" in an effort to remain in vaudeville.

### CORSE PAYTON RESIGNS.

One of the oldest and staunchest of White Rats, and the first member to give the organization money by way of a benefit, Corse Payton, resigned his life membership in the order last Thursday.

The action of Payton seemed to convey to those familiar with the Rats and its present methods an idea of how the Rats as now composed are looked upon by those formerly strongly inclined toward the organization.

### INA CLAIRE IN PLAY.

Comstock & Gest, according to reliable information, have Ina Claire under contract, to appear in "Kitty Belairs," it is said.

Miss Claire, now with Ziegfeld's "Follies," is reported to have been signed by the legitimate producing firm when the Ziegfeld show played Philadelphia. Her contract is for a term of years.

### O'DONNELL ON THE JEWS.

Tim O'Donnell, an Irish wit of much fame among his intimates, listened the other evening to a lengthy harangue on the Russian revolution and the prospect of that country becoming a republic.

Asked what he thought about it, Mr. O'Donnell replied: "What the Irish have been fighting for for years the Jews got overnight."

### FIELDS SET FOR LIBERTY.

The Lew Fields play "Bosom Friends" is set for its New York premiere at the Liberty, to follow a return of "The Yellow Jacket," which goes into that house Monday for a return New York engagement of two weeks, supplanting "The Imaginary Invalid," now playing the Liberty to audiences mostly composed of the ushers.

The completed cast for the Fields show contains Lew Fields, John Mason, Irene Fenwick, Helen Ware, Richard Bennett, Willis P. Sweatman, Mme. Cottrelly, Helen Lowell.

### CHARLOTTE HAS AN ACT.

Chicago, March 21.

Charlotte, the foreign ice skating star, has been engaged by Harry C. Moir, of Hotel Morrison, at a weekly salary of \$2,000. The contract calls for 20 weeks beginning May 1, the date now set for the opening of Terrace Gardens, the new cafe to be located in the Morrison, and includes what is now known as the Boston Oyster House. Charlotte is to be the star of the Terrace Garden show and is to have an assisting ice ballet of 35, which will entail a weekly expense for the rink entertainment of \$6,000. In addition there is to be a dance floor and seating accommodations for 1,400 persons, more than any other cafe in Chicago can handle. There will be no posts in Terrace Gardens.

The New York Hippodrome contract with Charlotte, the ice premiere, expires March 31, after which date Charlotte, under the direction of H. B. Marinelli, may tackle vaudeville, if all arrangements are satisfactorily made.

One is about salary, Charlotte wanting for herself, a male assistant and two ice plants \$1,500 weekly. Another is about the plants. It will be necessary to have two ice floors, sending one ahead for placement on the week stands.

### MANAGERS FEAR WAR'S EFFECT.

The theatrical managers generally admit a declaration of war will mean the business will slump for three or four weeks at least. A number are on the fence regarding what they will do with their productions, while others feel that after the first flurry of excitement is over there will be a boom and point to the theatrical situation in England as a proof.

### PITTSBURGH RECORD,

Pittsburgh, March 21.

"Mother Cary's Chickens," which closed Saturday at the Duquesne, established a record in a local theatre, having played here five consecutive weeks.

The piece could have remained longer, but owing to advance bookings was forced to leave.

### "HIGHWAYMAN" PRINCIPALS.

Eleanor Painter has been telegraphed for to assume the prima donna role in the DeKoven revival of "The Highwayman," to be ready in about three weeks. Miss Painter is at present playing a concert tour in the Northwest.

DeWolf Hopper has been cast for the role created by the late Jerome Sykes and John Charles Thomas will have the other principal part.

### MANAGERIAL LIABILITY?

Chicago, March 21.

Sam Milton, of Milton, Saffron and Dixon, was painfully injured while playing the Grand, Warsaw, Wis., recently while on the stage. When passing a piano being moved on a two-wheel truck the instrument keeled over and caught him on the foot. Milton has engaged the Lowenthal offices here to collect damages from the house management, as Saffron has been unable to work since the accident and is out and around with a cane.

According to a "finding" by the Industrial Commission in the case of Howard vs. Republic theatre, second volume, California Industrial Accident Commission, Dec., 1915, wherein Mrs. Howard, a roller skater, slipped and fell, suffering a compound fracture of the right forearm, it was held that "an actress employed on salary on a vaudeville contract is an employee and not an independent contractor and compensation is recoverable by her for injury sustained while so employed. The furnishing of her own costumes and skates does not make her a contractor any more than the furnishing by carpenters and masons of their own tools and working apparel."

On the other hand, the Employers' Liability law does not cover casual employment.

The Saffron case may bring out an interesting decision.

### NESBIT POSTPONES DATES.

The postponement of vaudeville dates by Evelyn Nesbit and Jack Clifford is not perfectly understood by the vaudeville men. The act was to have received \$2,250, and dates around New York were fixed upon, following a short term Miss Nesbit wished to play in pictures.

The Nesbit-Clifford last vaudeville engagement was at Philadelphia week before last. Late last week the act is reported to have advised the booking office the time laid out was off and Miss Nesbit is said to have gone to Pittsburgh (where her mother resides) without vouchsafing any explanation.

While Miss Nesbit wanted \$3,000 weekly for vaudeville, it is not believed the money had anything to do with her cancellation.

### I. C. LEASES LEXINGTON O. H.

The International Circuit this week signed a year's lease for the Lexington, at which house its shows have been playing all season. The new lease will take effect Aug. 1.

The International shows this season played pro rata with the house.

## LONDON'S FIRST CABARET REVUE CLOSED BY PRESS OPPOSITION

**Placing of Ciro's "Outside the Bounds" for Military Patronage and Loss of Liquor License Prove Fatal. Show Ran Only Two Weeks. Promoted by Thos. W. Ryley.**

London, March 21. Ciro's Cabaret show closed March 17, owing to strong opposition on the part of the local press, which placed it outside the bounds for military patronage. This proved fatal, more particularly as the place recently lost its liquor license.

The revue at a London restaurant was the first thing of the kind ever attempted and was a most pretentious production, other than at a regular theatre, ever done in England. It was promoted by Thomas W. Ryley, produced by Jack Haskell, with music by Melville Gideon, and starring Odette Myrtil, opening March 3.

On the same night Neville Chamberlain, Director of National Service, at a meeting of theatrical, variety and cinema representatives at the St. James theatre, warned the theatrical managers against costly and elaborate productions in these times. Among those who spoke at the meeting coinciding with Mr. Chamberlain, were Sir George Alexander, H. B. Irving, Alfred Butt, Oswald Stoll and Fred. Russell.

### "DAMAGED GOODS" SPONSORED.

London, March 21. "Damaged Goods," Brieux's propaganda play dealing with the great social evil, was produced at the St. Martin's, March 17, by an influential committee.

### GLADYS COOPER OPERATED ON.

London, March 21. Gladys Cooper returned to "The Misleading Lady" at the Playhouse, but after resuming the leading role for two days, was operated on for appendicitis at midnight March 13. At this time she is reported as progressing favorably.

### SILVER WEDDING ANNIVERSARY.

London, March 21. Mr. and Mrs. Jack Somers will celebrate their silver wedding March 22. His theatrical friends have arranged to serenade the couple.

Jack Somers is one of the oldest of English variety agents.

### LILY ELSIE'S RETURN.

London, March 21. Lily Elsie, absent from the stage for some time, will shortly return to the footlights.

### RUSSELL FOR PARLIAMENT.

London, March 21. Fred Russell, chairman of the Variety Artists Federation, is a candidate for Parliament from Brixton.

### "WONDERFUL JANE" AT GARRICK.

London, March 21. "Petticoats" was withdrawn from the Garrick March 17. The house reopens March 26 with "Wonderful Jane," by Louis Parker and Murray Carson.

### THE SWITCHING GABY.

London, March 21. Gaby Deslys was billed to open at the Royal Manchester, last week under the management of Andre Charlott, in "Saucy Suzette," but owing to some friction not made public the theatre remained dark.

Gaby is now scheduled to open at

the Globe, London, under another management.

"Suzette" is by Austen Hurgon, lyrics by George Arthur, music by Max Darewski.

### "INTOLERANCE" AT DRURY LANE.

London, March 21. "Young England" will be withdrawn from the Drury Lane March 24 and be followed by the D. W. Griffith photoplay, "Intolerance."

### BILL OF PLAYS.

London, March 21. Charles B. Cochran presented at the Ambassadors, March 16, three one-act plays and a short ballet, pending the production of his new revue at that house.

### LECTURE BEFORE THE QUEEN.

London, March 21. Capt. Besley's kinema lecture on South American exploration will be given at Philharmonic Hall, March 22, before Queen Alexandra.

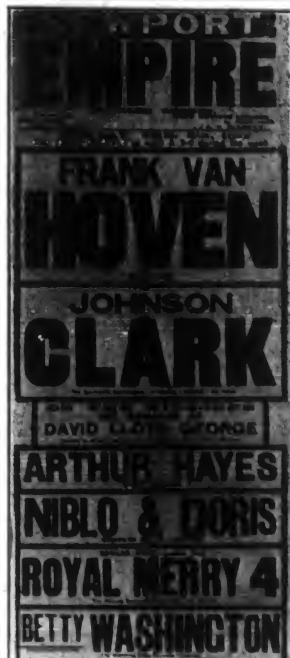
A brilliant audience is looked for.

### ADAMS-MYRTIL WEDDING.

London, March 21. Bob Adams, an American artist, was married to Odette Myrtil, the French artist, March 8.

### Johnny Osbourne Back in England.

London, March 21. Johnny Osbourne has returned to England after a tour of the Far East.



FRANK VAN HOVEN

May shortly abandon his present contribution to stage artistry and go in for screen acting. He has recently received an offer from one of the largest picture producing concerns in Great Britain to play comedy leads and is seriously considering the proposition.

The only thing that bothers him is what to do, in the event he accepts, with his accumulation of ice.

### "GENERAL POST" PRAISED.

London, March 21. "General Post," a delightfully witty, well constructed war comedy, by J. Harold Terry, was produced at the Haymarket March 14. It is splendidly played by George Tully, Norman McKinnel, Madge Titheradge and Lillian Brathwaite and is probably the best piece produced here in a long time.

Terry is a young author recently retired from the army as unfit. He gives promise of becoming one of England's greatest dramatists.

### \$315,000 TAX.

London, March 21. Moss Empires has just paid an amusement war tax of \$315,000 for a period of 33 weeks.

The tax is based on profits. The Moss Circuit is the largest theatrical circuit in England.

### LONDON'S SLUMP CONTINUES.

London, March 21. The severe slump in theatrical business continues, due mainly to the fact that the principal amusement patrons are soldiers, who are receiving little or no leave of absences during Lent.

### ROBEY HARD WAR WORKER.

London, March 21. George Robey organized two war charity entertainments, given last Sunday—in the afternoon at the Palladium and in the evening at the Alhambra. Both were packed.

Robey is one of the most industrious war workers in the profession and his efforts are appreciated.

### WANT THEATRE FOR PLAYS.

London, March 21. Grossmith & Laurillard are negotiating for the lease of a West End theatre for the production of musical plays.

### LESTREE KILLED IN ACTION.

London, March 21. Private Crabtree, professionally known as Lestree, a juggler, has been officially reported killed in action.

### \$2,500 LIMIT PRODUCTIONS.

London, March 21. It is rumored the Government will shortly adopt an ordinance limiting the cost of all future stage productions for the duration of the war to \$2,500.

### NINA BOUCICAULT DEBUTS.

London, March 21. Nina Boucicault made her variety debut March 19 at the Hippodrome, Portsmouth, in a sketch, "When the Clock Strikes Nine."

### Wayburn's English Creditors Meet.

London, March 21. The creditors of Ned Wayburn recently met in the Bankruptcy Court to decide on some sort of action. They might decide to move to declare him a bankrupt, although Wayburn is now in America, his home.

### "Three Cheers" Starts Tour Well.

London, March 21. Harry Day's touring company in "Three Cheers" opened successfully in Bristol last week.

Harry Claff has signed a contract with Day to appear in the latter's revue productions for the next three years.

### "Straight and Nut" London Success.

London, March 21. Farr and Farland, two men, straight and "nut" comedian, have struck an original line here with success, making their debut at the Metropolitan and Holborn Empire.

### Fred Griffiths at London O. H.

London, March 21. Fred Griffiths joined the London opera house company March 17.

### AHEARNS DIVORCED.

Supreme Court Justice Cohalan on March 15 granted Mrs. Charles Ahearn an interlocutory decree of absolute divorce from her husband, Charles Ahearn, the comedy bicycle rider, the decision continuing the weekly alimony of \$35 allowed in the separation action of the Ahearns, decided in favor of the wife some months ago, and giving Mrs. Ahearn permission to resume her maiden name, Vesta Powell.

The testimony in the divorce action was that Ahearn and a woman named Burke were found together late one night in a room they were jointly occupying at the Hotel Princeton, on West 45th street.

Blumberg & Blumberg represented the plaintiff. No defense to the charge was offered.

The separation of the Ahearns attracted more than customary attention through Ahearn attempting to implicate others, he having started an action for divorce against his wife, naming a correspondent, but later voluntarily withdrawing that suit. Ahearn at one time surrendered himself to Ludlow Street Jail in preference to paying alimony to his wife, but remained there only a short while, making a settlement to secure his release.

### STANLEY STOPS RUNAWAY HORSE.

Minneapolis, March 21. Local papers made a hero of Stan Stanley (Stan Stanley Trio), who was dragged 30 feet before he succeeded in stopping a runaway horse headed straight for the matinee crowd coming out of the Orpheum Monday afternoon.

The runaway was bound for the Orpheum, with Clayton White's baggage. There was a trail of trunks along Seventh street for a block. No one was hurt except the driver, who was thrown from his seat when the wagon struck a pole. He was not seriously injured.

Stanley leaped for the horse's head, catching the bridle and stopping him.

### BERNHARDT REOPENS SUNDAY.

The Bernhardt road show reopens at the Auditorium, Chicago, March 25, Sunday.

It was stated by one of the executives of the company Monday the deal between the French tragedienne and the United Booking Offices for vaudeville was off for the present.

Bernhardt expected to reopen last week, but illness prevented.

### POSTING "SLACKERS."

London, March 21. There has been posted a list on the bulletin boards of the London theatres' stages containing the names of the greater portion of English actors of service age who are at present in America and dodging the responsibility of doing their bit in the present struggle.

The list is posted with the idea of calling the attention of fellow professionals to the "slackers."

### "The Dummy" with Georgie Wood.

London, March 21. A variety version of "The Dummy," entitled "Barney's Luck," is being presented at the Victoria Palace this week. Wee Georgia Wood as Barney is the feature of a strong company.

### "Flying Colours" Commencing Trip.

London, March 21. Albert de Courville's "Flying Colours" touring company started at the New Cross Empire March 19 with Dorothy Ward and Shaun Glenville in the principal roles.

### Zangwill Has New Yiddish Comedy.

London, March 21. A new Yiddish comedy by Israel Zangwill will be produced shortly.



## NATIONAL VAUDEVILLE ARTISTS REQUIRE LARGER QUARTERS

**Tremendous Increase in Membership Creates Waiting List.  
New House Being Considered. Thursday Night Dances  
Big Feature.**

The National Vaudeville Artists has already found its present club quarters at Broadway and 49th street too confining for its large membership.

The N. V. A. seems obliged to cast about for a house that will fully accommodate its members. It is being discussed by the officers.

The membership roll now has nearly 5,000 names upon it. There is a waiting list of 250. A few members were expelled within the past two weeks.

The clubroom has given the best evidence of its quality membership by the Thursday night dance, held weekly. These are numerous attended by members in town, and have proved so enjoyable to the artists at the N. V. A. for a real good time among themselves the clubrooms become more crowded at each of the sessions.

During the day time throughout the week may be found at the rooms many members who while away the time before, between and after shows with the many amusements the club supplies, or make appointments in the well furnished reception rooms, of which there are two, one for the women and the other for men.

### AMELIA BINGHAM WITH LOEW.

Commencing next Monday (March 26) Amelia Bingham will open a 10-week tour for the Loew Circuit. Miss Bingham's salary weekly will be \$1,000, among the largest amounts for a headline attraction the Loew Circuit has yet paid, although Miss Bingham appeared for a week on the Loew time (engaged only for the single week) some seasons ago.

The present engagement was booked through Irving Cooper, who also placed Jack Wilson and Co. on the same time a few weeks ago at a large weekly stipend. The Bingham engagement, with other big time acts the Loew people have placed under contract of late, augurs an aggressive spring pop vaudeville campaign in the Loew houses before the current season ends, if it does not mean that the Loew people may have concluded to improve the grade of their bills.

Around the Loew booking office it seems to be held as an opinion the agitation of the White Rats, which culminated in the recent strike in the Loew houses and resulted in several of the acts then playing at the Loew theatres "walking out," among them two or three turns the Loew bookers had been particularly partial to, has been a factor in determining Jos. M. Schenck, the Loew booking manager, to change the complexion of the programs. This conclusion has been reached by the Loew people, according to close observers, through the ability of Loew to command the market for feature or special feature pictures which could compose an entire Loew program at a moment's notice, with the additional attraction of big time names and acts.

Miss Bingham's repertoire in the Loew houses (she playing according to the policy of the theatres and a full week in each) will consist of "Joan of Arc," "Sans Gene," "La Tosca," "Lady Godiva," "School for Husbands" (the latter written by Miss Bingham). Her route will probably start at the American, New York, or Bijou, Brooklyn, then Orpheum, Boston; Emery, Providence; Miles, Cleveland; Or-

pheum, Detroit; McVicker's, Chicago; Crystal, Milwaukee; Rialto, Chicago; Majestic, Erie, Pa.; Hippodrome, Baltimore.

The Amelia Bingham name and act are looked upon as noted acquisitions for the Loew Circuit. Miss Bingham's professional standing is of the highest, she has a personal following on the stage from among the smartest sets, and has always maintained a dignity in her professional appearances that will lend a decided tone to the Loew programs she plays upon.

### HAWAIIAN MUSICAL COMEDY CO.

San Francisco, March 21.

An Hawaiian musical comedy company will shortly be put out featuring George Ebner and Mindel Kingston, to be produced by Bob McGreer, with the financial end being looked after by Charles Alisky, who has mostly interested himself in Hawaiian acts within the past few years.

A cast of 18 people have been engaged, including six Hawaiians. The show will play the smaller California towns for a start, with expectations of going over to the Orient in June.

### POLAR BEAR KILLS BONAVITA.

Los Angeles, March 21.

Capt. Jack Bonavita, the animal trainer, was clawed to death at the Bostock animal farm Monday. He was training a vicious polar bear when the animal turned and attacked him. A fellow trainer ran two blocks for a policeman, who fired three shots at the bear killing him. Bonavita was rushed to the hospital, but died on the operating table.

Bonavita was one of the most famous animal trainers in the world. A few years ago he lost an arm when attacked by a lion at Coney Island. The fact that he had only one arm was, in a measure, responsible for the Monday tragedy.

### BUCK WRITING FIVE SHOWS.

If there is a busy author in New York it's Gene Buck, who has assignments to write the book and lyrics for five new musical productions.

Two of these are Ziegfeld's "Follies" for 1917, Ziegfeld's "Midnight Frolic" on the Amsterdam Roof to succeed the present show there, and also the proposed Klaw & Erlanger revue for next season. The other two shows Buck will write are musical productions, as yet unannounced.

### CENTURY CLOSING IN MAY.

About May 15 will be the closing date for "The Century Girl" at the Century theatre.

### B-B's Rehearsal.

The call for the first rehearsal of the Barnum-Bailey Circus at Madison Square Garden has been changed to next Monday morning, March 26.

The circus will open at the Garden March 29. Its first call for rehearsal read Tuesday, March 27. The date was changed late last week.

The Barnum show will go to Philadelphia for a week, after the Garden run, then Brooklyn, which has not been played for the past two seasons.

The Ringling Brothers show opens April 8 in Chicago for a run.

### IN AND OUT.

Burke and Burke did not open at the Fulton, Brooklyn, Monday owing to the reported illness of the woman member of the team.

"Mary's Day Out" replaced J. R. Gordon and Co. at Loew's 7th Ave. the first half, the latter act leaving through one of its members reported being ill.

A heavy snowstorm around St. Paul and Minneapolis prevented shows moving out or in. The Orpheum theatres of the two cities exchanged acts as far as possible for the Sunday performances, with local turns filling in. The Orpheum bills were to go to Duluth, Winnipeg and Omaha. The shows did not become straightened out until Tuesday and Wednesday.

Fay Templeton, through illness, had to cancel next week at Keith's, Cincinnati.

Mijares and Mlle. Leitzel, two acts playing the Orpheum Circuit, each asked and received permission to cancel the remainder of the route, to join circuses they had been engaged for.

James (Fat) Thompson and Co., out of Hippodrome bill, Chicago, owing illness of Bill M. Caill last Friday; Hennings, Lewis and Co. in for remainder of week.

Harry Hines, ill at Hotel Sherman, Chicago, canceled this week (Kaia-mazoo and Lansing, Mich.). Louis London substituted.

Cleve and O'Connor left the Royal, Bronx, program after the Monday matinee. Bob Yosco substituted. Bennett and Richards, also playing the Palace this week, took the program place of Willie Weston on the same program.

Athena, a "cooch" dancer, was too strong for the Jefferson's bill and was out after the first show Monday, the Quero Troupe replacing her.

Julius Tannen, owing to an injury received in Milwaukee, was too ill to appear at the Majestic, Chicago, Monday afternoon, two stitches being necessary to close the wound received. Tannen went into the bill Monday night.

Kelly and Wilder did not open at the Orpheum, Montreal, Monday. Their place was taken by Tom Edwards and Co.

### FRISCO'S NEW HOUSE OPENING.

San Francisco, March 21.

The Casino, the newest theatre, has finally had its policy agreed upon and will open its doors Easter Sunday with vaudeville booked through the local Ackerman & Harris office, making another full week on the Hippodrome Circuit, and practically replacing the full week lost through the discontinuance of vaudeville at the Empress. The Casino is centrally located on the corner of Mason and Ellis streets, and within the downtown hotel district.

Eight acts and the World Film service will comprise the program, the admission being 15-25. It has a seating capacity of 2,800. Bob Grady, formerly manager of the local Pantages house, will handle the managerial end.

Ackerman & Harris' Hippodrome is but two blocks away. They claim the two vaudeville houses will not conflict.

The turns comprising the opening program at the Casino are "Palm Beach Beauties," Whitney's "Operatic Dolls," Dave Wood's Animals, De Rieno and Flores, Chas. Lindholm and Co. and the "Diving Red Heads," with two still to be placed.

### RAWLS WILL SUE.

Spokane, March 21.

Will ("Mush") Rawls, who was recently severely slashed with a razor by a negro porter in the Northern Pacific station, is preparing a suit against the railroad for \$30,000 damages. He is disfigured for life.

### ILL AND INJURED.

Hattie Carmontel (Carmontel, Bernad and Finnerty) is recovering from a double operation at the home of her sister. She will not appear in the act again this season.

Joe Gilbert underwent an operation for appendicitis Monday and will be confined to his home for several weeks.

Anna Brennon of the Rafp & Golder office is in Polyclinic Hospital, having undergone an operation on her throat Tuesday.

Dave Montgomery, of Montgomery and Stone, was operated upon at the Presbyterian hospital, Chicago, Tuesday afternoon, suffering from paracystitis, which means inflammation of the regions near the bladder. Montgomery's condition is considered critical because of the grave possibility of complications. The physicians in charge say the patient will have a hard fight to pull through. Montgomery looked very frail when he entered the hospital, but he rendered two numbers on the opening night of the "Chin Chin" in Chicago. An understudy is now taking the Montgomery role.

### MARRIAGES.

Carlos Sebastian, recently divorced from his former dancing partner, Dorothy Bentley, was married in Meriden, Miss., March 17, to Elizabeth Thompson, daughter of Charles F. Thompson, the millionaire lumberman. Miss Thompson, according to report, may be cut off in the will of her parents, thereby forfeiting her rights to a \$2,000,000 patrimony. Her parents did not wish her to wed a dancer and recalled with bitterness her elopement seven years ago with Fred Mitchell, the Mitchells parting after two years of married life.

Margaret Brainard, leading lady for William Collier in "Nothing But the Truth," and G. K. Worms, a New York banker, were married in Charlestown, Mass., March 19. Mrs. Worms will retire from the stage.

Lucille Storer, of the Anna Held Co., at the Lyric, Cincinnati, this week, was married to Clarence Greiner, of Chicago, at Jacksonville, recently.

Willard, "The Man Who Grows," March 21, to Ila May Barnard, of Hartford, Conn. The bride is a non-professional. The couple will spend a honeymoon in South America.

Ray Merwin, the Chicago agent, to Mabel Coombs, March 17

### BIRTHS.

Mr. and Mrs. Bert Chapman (Willis and Chapman, Feb. 28, son.

Mr. and Mrs. Unicycle Hay (Wheelock and Hay), March 1, son.

Mr. and Mrs. Tim Dee, Feb. 28, son.

Mr. and Mrs. Robert Dore, March 17, son.

### CARRIE LILLIE OFF "LIST."

The name of Carrie Lillie was removed from the managers' undesirable list this week upon Miss Lillie making a proper explanation of the circumstances under which her name got there.

Miss Lillie had been placed on the list for her failure to report at a theatre during the White Rats strike. It seems there was a misunderstanding over salary, and, without thought of the strike, Miss Lillie waited for the figure to be set she had formerly agreed upon.

### 4 MORTONS ONCE MORE.

The 4 Mortons are again to the fore, through the youngest of the Morton children, Joe and Martha, joining their parents, Sam and Kitty, for a revival of the former famous turn.

The 4 Mortons of old were the parents, with Paul and Clara, the latter couple each now having their own act in vaudeville.

# "PICKETING INJUNCTION"

Issued in Chicago, March 14, 1917, against the White Rats.

STATE OF ILLINOIS, } ss.  
Cook County.

The People of the State of Illinois:

TO  
The White Rats Actors' Union of America, Inc., and Associated Actresses of America; American Federation of Labor; The Illinois State Federation of Labor; Chicago Federation of Labor; The Unknown Members of Said Associations and Union; James William Fitzpatrick, individually and as an officer of the White Rats Actors' Union of America, Inc.; Edward Clark, individually and as an officer of said White Rats Actors' Union of America, Inc.; Harry Mountford, individually and as an officer of said White Rats Actors' Union of America, Inc.; Joe Birnes, individually and as an officer of said White Rats Actors' Union of America, Inc.; John Fitzpatrick and E. N. Nockels, individually and as President and Secretary, respectively, Chicago Federation of Labor; Cora Youngblood Corson, individually and as one of the officers, members or employees of said White Rats Actors' Union of America, Inc., and associated Actresses of America; John Doe and Mary Roe, defendants and each of them, and all associations, firms and persons assisting and aiding them or conspiring with them, or having knowledge hereof, and your attorneys, solicitors, agents and servants, and to each and every one of them, GREETING:

WHEREAS, said defendants have represented to the Honorable the Judge of the Circuit Court of Cook County in the State aforesaid on the part of Bijou Academy Company, Lincoln-Belmont Theatre Company, Kedzie Amusement Company and Erie Amusement Company, corporations existing and duly organized under and by virtue of the Laws of the State of Illinois, and Louis Weinberg and Sam Weinberg, co-partners, complainants, in their certain bill of complaint, exhibited before said Judges, and filed in said court against you, the said defendants hereinabove named, among other things, that you are combining and confederating with others to injure the complainant, touching the matter set forth in said bill, and that your acoings and doings in the premises are contrary to equity and good conscience; And Honorable Jesse A. Baldwin, one of said Judges, having entered an order that a Writ of Injunction issue out of said Court, according to the prayer of said Bill: We, therefore, in consideration thereof, and of the particular matters in said Bill set forth, DO STRICTLY COMMAND YOU, the said defendants hereinabove named, and each of you, that you do absolutely DESIST AND REFRAIN from interfering with said complainants, said theatres and businesses, respectively, and with any of the employees of said theatres or along any of the streets or alleys adjacent or immediately leading thereto any of the said theatres or along any of said complainants and from accosting or threatening any of the employees of said complainants, or any of said actors or performers, or by intimidation, insults or threats to induce any persons to leave the employ of said complainants or to fail or refuse to play any engagements made with any of said complainants;

From exhibiting or distributing in the vicinity of complainants premises, either in front of said theatres or along any of the streets or alleys adjacent or immediately leading thereto any notices or placards or signs or distributing or displaying any written or printed matter of any kind whatsoever, calling attention to the fact that the businesses of said complainants are not unionized, or that a Writ is on at the theatres of said complainants, respectively, or that the business of said complainants are unfair or any other matter or thing which could cause injury to the businesses of said complainants;

From boycotting or attempting to boycott or causing others or asking others to boycott the theatres of said complainants, or from doing any act or thing which will interfere with the businesses of said complainants or the patrons thereof;

From picketing or attempting to picket the theatres of said complainants either in front of said theatres or along any of the streets or alleys adjacent or immediately leading thereto;

From patrolling the streets in front of the premises or theatres of said complainants or upon streets adjacent thereto or alleys in the rear thereof;

From stopping and remaining in the vicinity of any of said theatres respectively for the purpose of interfering with any of the actors or performers engaged to play at any of said theatres or for the purpose of interfering with any person or persons who may desire to patronize said theatres;

From doing anything which will tend to hinder, injure, impede, obstruct or divert any of the patrons of said complainants, and from ordering, asking, aiding or abetting in any manner whatever any person or persons to commit any of the acts aforesaid; And the Court of said County, in and by its Honorable Court, in Chancery sitting, shall make order to the contrary. Hereof fail not, under penalty of what the law directs.

To the Sheriff of said County, to execute and return in due form of law.  
WITNESS, AUGUST W. MILLER, Clerk of said Court, and the Seal thereof, at Chicago, aforesaid, this Fourteenth day of March, A. D. 1917.

(Signed)

AUGUST W. MILLER, Clerk.

BENJAMIN B. KAHANE,

Solicitor for Complainants.

## ACTS SNOWED IN.

Minneapolis, March 21.

Sunday shows were in a bad way at the Twin City Orpheums, owing to the blizzard, and only one act arrived in town in time for matinee. Natalie and Ferreri, who are in a cabaret at a local hotel, came to the rescue, and with their 12 people company supplied the headline act for Manager Raymond. The rest of the bill was made up of acts which had just finished their week at St. Paul and Minneapolis, and the three acts which reached St. Paul on time, taxis being used for transportation.

Edward Orden, Charles Howard and Co., Stan Stanley Trio, Edward Marshall, Wright and Deitrich, the Narmien Sisters and Marie Doro were stalled for 12 hours between Duluth and Minneapolis and had to wade through the snow to a country tavern for their meals.

Clayton White and Burdella Patterson got here from Des Moines in time for the Monday evening show. Leroy Talma and Bosco were snowbound en route from Omaha.

## RATS SELLING "SCAB" LIST.

Another means of raising a little money was found by the White Rats at the Tuesday night open meeting, when the "Rats blacklist," dubbed "scabs" by the Rats, was sold to those who wanted to buy at 25 cents a list.

About 240 names were on two sheets of typewritten paper, the names of acts that had refused to obey White Rats orders. No date was given on the list as to when it was compiled. Against it stands the managers' blacklist of acts that walked out during the recent strike on the Loew and Poli Circuits and in Chicago, about 30 in all. It gives about the same percentage, 30 that did as against 240 that did not, as was estimated at the beginning of the Loew Circuit strike.

## Newport, Ky., Vaudeville Theatre.

Cincinnati, March 21.

Newport, Ky., across the river from Cincinnati, will have a \$125,000 theatre. Plans have been prepared for a two-story building, to be known as the Citizens' Mutual Auditorium and Theatre, on the west side of Monmouth street, between Seventh and Eighth.

There will be two stores and 12 offices, in addition to the theatre in the building. Popular price vaudeville will be played. Dan Worth, manager of the Colonial film, and Henry Riedinger, real estate promoter, are interested in the venture.

## Chicago Stage Hands' Local Meeting.

Chicago, March 21.

Chicago Local No. 2 of the International Alliance of Theatrical Stage Hands of the U. S. and Canada held its regular meeting last Friday, the first since the I. A. T. S. E. convention in Cleveland. The delegates, including the local president, John J. Fanning, and Richard Green, now the international fifth vice-president, addressed the local members.

The Chicago local evaded the local White Rats trouble altogether and there were no indications that a vote of any kind was desired as to the feeling of the body as a whole.

## Boston Getting "Rats" from New York.

Boston, March 21.

A theatre here, also in Newport and Lynn, is advertising "White Rat Acts Only," each house getting its supply from New York, without giving any attention to "Rat acts" in Boston that have stood for the organization right along.

It is said the houses book an act or so known as Rats and take the rest of its bill from regular vaudeville places of supply.

## I. A. L. STATEMENT.

The International Artisten Loge issued a statement this week, purporting to contain a resolution passed by members of the order March 14, on which day it would appear some one deceived the members into believing a VARIETY Daily Bulletin (March 12) had published that the I. A. L. held a meeting in reference to the White Rats strike.

The Daily Bulletin said: "At a meeting held Saturday night by foreign artists in New York now playing on small time in this vicinity it was voted to stick to their contracts."

"The article afterward mentioned the artists belonged to the I. A. L., but the story did not say the I. A. L. had held a meeting and so voted."

The statement issued this week denied an I. A. L. meeting had been held, but failed to mention the I. A. L. attitude toward the Rats.

## 16 RATS MEET IN 'FRISCO.

San Francisco, March 21.

The first meeting of White Rats held here in a long time happened March 15. There were 16 members present and the meeting lasted 50 minutes.

It was called by Barry Connors, to explain how well the White Rats in the East had closed theatres. Connors received a wire from the Rats headquarters in New York telling him six theatres had been closed by White Rats walking out, while any number of acts had walked in Chicago. Connors believed it and called the meeting.

The Rats proposition is about as cold as it could be around here. No one pays any attention to it. Once in a while a couple of actors will be heard arguing and that's about all.

## RATS "OFFICIAL" BOOKING OFFICE.

The White Rats has given an official designation it is said to the Bryne & Kirby booking office in the Putnam Building. This may have been payment for the firm permitting its office to be used as Rats "picket" headquarters.

The official appointment prohibits Bryne & Kirby from booking any but acknowledged "Rat acts."

## DECIDE TO ASK CONFERENCE.

Boston, March 21.

About the only outcome of the labor bodies here late last week, called by the local C. F. U. on behalf of the White Rats, was to ask the Vaudeville Managers' Protective Association for a conference.

A reasonable time was allowed the committee to make report of its progress.

## PICKET PROCURING SYSTEM.

Boston, March 21.

There is an 18-year-old Boston lad acting as a picket for the White Rats who was promised the first full route in vaudeville just as soon as the Rats whipped the managers and secured control.

The boy became a picket on the strength of the Rats' promises, and expects to become an actor.

## Dauphine Rent Sued For.

New Orleans, March 21.

The Dauphine Investment Co., owners of the Dauphine theatre, began suit yesterday against Mrs. Harry Greenwall for \$21,000 alleged back rent due on the theatre.

The late Henry Greenwall leased the house in 1906 for ten years. Mrs. Greenwall asserts that when the lease expired the rent notes had been paid.

## Durand Buys Fontaine Dancing Act.

The Evans Burrows Fontaine dancing act, in which Paul Durant and William M. Baxter held equal interests, has been purchased by Durant, who is now the sole owner of it. Durant paid Baxter \$1,000.

## "CRIMINAL" REINSTATED.

Mark Linder and Co., in "The Criminal," placed on the blacklist of the Vaudeville Managers' Protective Association for "walking out" of the Loew house in Providence last week, have been reinstated. Linder claimed Dr. Martin Summers was the only member of the act who "walked," necessitating the act closing. A new man has been placed in the Summers role and the act, owned by George Smith of the Roland West office, opens on the Moss time next week.

## LEWISTON POOLED.

Lewiston, Me., March 21.

The Union Theatre Co. has been formed and has taken over all the local theatres, which will be operated under one control. The new concern consists of William P. Gray and William F. Carrigan, of Lewiston, and John H. Bartlett and Albert Hislop, of Portsmouth, N. H.

The company is capitalized at \$200,000, with Mr. Bartlett as president, Mr. Carrigan, treasurer, and Mr. Gray, vice-president and general manager.

Under the new plan the Music Hall will be the only vaudeville house in Lewiston, the Keith acts being transferred there from the Empire, which will run feature pictures and road shows. The Union Square will be a picture house, and the Mystic will be remodeled into a dance hall.

## Superior, Wis., Has Vaudeville Opening

Chicago, March 21.

The new Palace, Superior, Wis., has its vaudeville opening next Monday, playing four acts booked by Richard Hoffman, of the Association. The parties owning the new Superior house also control the Grand in Duluth.

## ENGAGED FOR NEXT SEASON.

Arthur Pearson signed Raymond Paine (Paine and Nesbit) as straight man for his "Step Lively, Girls" on the Columbia Wheel for next season. Members of this year's company who have signed for next season include Richy (Shorty) McAllister, Harry T. Shannon, Dotson, and Maudie Heath.

## BENTHAM'S COMMISSION SUIT.

Chicago, March 21.

Ed. Wynn, of "The Passing Show of 1916," at the Garrick here, was sued by M. S. Bentham, the New York vaudeville agent, for \$1,600 on alleged commissions due, and the court has given Bentham judgment for the full amount.

## New Emery, Providence, Opening.

Providence, March 21.

The new Emery theatre, playing Loew vaudeville and replacing the present house of the same name on the Loew Circuit, will open next Monday, with Jack Wilson the headliner of the first bill.

## MONEY FOR THE FUND.

Ike Rose, manager of the "Midnight Maidens," has turned over \$225 to Mrs. Tom Dinkins, chairman of the burlesque department of the Actors' Fund Fair, collected by himself with the assistance of his company, and Ira Miller of the "Bon Ton Girls."

The money was contributed by the audiences at the Casino and Empire, Brooklyn, March 17.

## Frankie Heath Signs With Loew.

The Frankie Heath act, a new one by that young woman, recently produced, has been engaged by the Loew Circuit. Miss Heath opens at Loew's 7th Avenue Monday.

# VAUDEVILLE QUIETS DOWN WITH RATS, APPARENTLY POWERLESS

**Unable to Enlist Further Sympathizers Among Working Acts, White Rats Strike Campaign Woefully Flopping. Loew Circuit's Agreement With Stage and Musicians' Unions Another Body Blow to Disorganized Ratdom.**

Vaudeville was unseemingly quiet all week and had practically been in that condition since March 12, when the White Rats ordered its last strike against the Poli Circuit.

Since then the Rats attempted to "pull a strike" in a few other vaudeville theatres, but failed to even create a commotion, and the facts seem to be the Rats can enlist no further sympathizers among the vaudeville acts working.

Following the general strike ordered on the Loew Circuit March 8, when only 15 out of over 80 acts obeyed the order, it was predicted the Rats had shot its bolt.

Another body blow delivered to the disorganized Mounford cohorts remaining in the White Rats (out of what was once a recognized artists' society) occurred Tuesday, when the Marcus Loew Circuit entered into an agreement with the stage hands, musicians and picture operators, through which the Loew vaudeville and picture theatres will become full union houses in accordance with the request of these bodies. It was through an intimation of the stage unions' intention to make this request that the Rats ordered the Loew Circuit strike, in one of its usual efforts to deceive the actor at large, the Rats expecting the stage hands, musicians and operators would go on strike in the Loew houses, following the White Rat strike order, when the Mounford mob would claim the union men were walking out in sympathy with them.

The Rats had announced it would order a strike against the Nixon-Nirdlinger theatres in Philadelphia Monday, and Harry Mounford was in that city then, but nothing happened and the nearest approach to any trouble was when two White Rats were reported arrested at the Alhambra theatre, Philadelphia, Monday night, charged with malicious mischief through trying to induce acts playing in the Alhambra to walk out. The two agitators had gained admission to the Alhambra stage when discovered by Jules Aronson, manager of the house. He asked them their business there and then ordered their arrest.

Nothing of moment occurred on the Loew or Poli circuits this week, nor during the latter end of last week. No act was reported having listened to the Rats' overtures to break their contracts and a like condition was reported from Chicago, where five houses had been included in the Rats strike order of March 8. A sweeping injunction against picketing was granted in Chicago last week.

A story spread by the Rats the Proctor theatres would be next on the Rats list of strike orders had no foundation as far as the managers could learn, and if acts playing the Proctor theatres were approached, no one concerned with the managements of those houses heard of it.

The managers continued their preparations against strikers and trouble makers, but the Rats have confined their disorderly tactics to outside the theatres during the past week, from the time the New York and Brooklyn authorities plainly indicated they were against the Rats thug methods.

The White Rats seemed to be more concerned in raising money the past week than anything else. All sorts of moves became reported as showing the

Rats were leaving no loophole unnoticed through which they might procure money. The "levy" order of the Rats appeared to have been lost in this shuffle, so much so that early this week cards were being distributed broadcast by women announcing a "benefit for the White Rats Levy Fund" Wednesday night (March 21) at the Amsterdam hall on 44th street, where the Rats held a St. Patrick's eve ball that brought out in attendance mostly union people, non-members of the Rats. It is said if the Rats can secure a settlement for tickets sold to the ball, its net proceeds of the affair will be between \$2,000 and \$2,500.

The agreement between the Loew Circuit and the unions goes into effect April 2, with the unions expressing themselves as fully satisfied with the outcome. The Loew people were also of the same view and said they had found no difficulty at all in arriving at an amicable understanding.

## EQUITY DISAPPROVES.

At the Actors' Equity Society Monday it was stated there was nothing new regarding the Equity's affiliation with the A. F. of L.

The Equity has been keeping tab on the strike situation of the White Rats. General disapproval was openly expressed as to the methods the Rats were employing in waging the strike warfare.

## Wash. Sq. Sketch Coming In.

The first of this season's crop of sketches used by the Washington Square Players at the Comedy theatre to see vaudeville will be "The Hero of St. Marie," now rehearsing, with 15 people.

M. S. Bentham has the vaudeville direction.



TED SHAWN

THIS WEEK (Mar. 19)—PALACE, NEW YORK

## DISAPPOINTED IN BOSTON.

Boston, March 21.

Although the local labor leaders have tried to conceal the true conditions from the White Rats, it is generally acknowledged today that the visit of the international officers of the musicians, picture operators and stage employees unions to Boston last Thursday terminated in a disappointment for the Rats.

After President P. Harry Jennings, of the Boston Central Labor Union, made his mysterious trip to Washington for the purpose of persuading Samuel Gompers to have the international officers of the other theatrical organization pull out the stage employees, musicians and operators in Boston, the Rats became confident of an immediate victory. This belief was strengthened by the announcement that President Gompers had secured the promise of the national officers to come to Boston. The outcome of the conference is said to have been a refusal on the part of the national officers to order the Boston locals to strike in sympathy with the losing cause of the White Rats.

The pickets at the various houses, who are being paid by contributions from the various labor organizations, such as the teamsters, are looking discouraged, and are not pleased with the frequency with which fines are being imposed by the courts on charges of disturbing the peace, sauntering and loitering.

The Vaudeville Managers' Protective Association has been contemplating equity proceedings to secure an injunction that will prevent the pickets from operating in front of the vaudeville houses. Attorneys have pointed out that picketing the entrance to a theatre is illegal boycotting and that picketing, to be legal, must be done at the place of entrance used by employees of theatres, namely, the stage door.

This step has not been taken, however, as many of the managers have expressed a desire to let the strike die a natural death. Other attorneys have ruled that there is no strike on in the local vaudeville houses because acts have not left the theatres, the "strike" consisting of a decision on the part of labor agitators to station pickets in front of some specific house. No pickets have been stationed in front of B. F. Keith's big time house, although pickets operate a few yards away in front of the Boston, which is a Keith pop vaudeville theatre.

## 60 ARRESTS IN ST. LOUIS.

St. Louis, March 21.

Twelve picketers who resumed the distribution of circulars in front of the Grand opera house Monday night were arrested, accused of disturbing the peace, making a total of 60 arrests since the calling of the "strike."

In police court Tuesday morning some one in the rear of the court room let a live white rat out of a box. This rat also was "pinched" promptly and taken to Judge Hogan. He turned it over to the press table for safe keeping.

It was the only rat held. The others were released, but not until after the judge had given some of the defendants a talk in his private office.

Over 18 pickets have been arrested within the past week, charged with disturbing the peace. Two were fined \$10 each and costs.

A bond of \$200 has been required from each picket arrested. Bondsmen have made their charge for giving bonds \$5 per person, with an additional bond tax of 45 cents, which goes to the city. This is reported to be drawing heavily upon the meagre funds of the White Rats.

Chicago, March 21.

Since the White Rats placed five Chicago vaudeville theatres on the unfair list there have been 31 arrests of pickets here. They will come up for trial April 4.

## "PICKETERS" IN BLACKLIST.

Chicago, March 21.

All was quiet over the week-end and in fact since Wednesday night last, when the injunction (reproduced in this issue) issued by Judge Jesse Baldwin against all forms of picketing became generally known in the ranks of the agitators. Credit for obtaining the sweeping court order goes to Attorney Benjamin J. Kahane, the managers' representative.

The Rats turned their attention to their "own" show which they started in the old Columbia theatre on North Clark street opposite the Windsor. On the bill were acts who had been active in picketing and in the audience the balance of the patrolling squad was scattered. This bunch in the audience were so noisy in their applause the acts were actually embarrassed, none among them ever having received so much "appreciation" before. The first night house was pitifully bad and the succeeding shows drew no more.

The attitude of the Rat officials, Joe Birnes and Ernest Carr, seemed to be that since the Federation of Labor was included in the injunction order, it was up to that body to start something. But up to Sunday night the local A. F. L. had not been heard from except the letter sent by E. L. Nockels to the managers of the five affected houses March 9, and aside from the fact that some of the pickets were supposed to have been detained by Nockels.

Up to Sunday not one act had "walked out." In but three cases did acts demur and all of those acts notified the booking office several days in advance. The Adams Brothers, roller skaters, who had been working in a cabaret, refused to open at the Academy. Rome and Wager evaded the Windsor, and Cecil Jefferson, a girl single, advised the booking office she was in sympathy with the strike and would not play the Lincoln. Another act incurred the displeasure of the booking officials by declining the Windsor. This was Ward and Raymond, supposed to have opened Monday. However as this act had played the Kedzie and the Lincoln since the Rats started "striking," their refusal of the Windsor date cannot exactly be accounted for. The act was originally booked for the Wilson for this half and was to reach the Windsor in several weeks. They asked that the original booking be allowed to stand.

Also on the censored list from this section are the following, most of the acts having engaged in picketing:

Cherry and Malone, George and Georgia, Gladys Arnold and Co., Burke Bros., Alvia and Alvia, Otto and Olivia, St. Julians, The Blanches, Chas. Bartholemew, Zemor and Smith, Roser's Dogs, Cora Youngblood Corson Octet, Nanie Fineberg, Cleora Miller Trio, James Hughes, Eugene Van Dyck.

Local Rats are somewhat perturbed over the fact Judge Baldwin sentenced one of the striking garment workers to 60 days in the Bridewell for contempt of court, after the striker had assaulted a man who refused to obey the garment worker's strike order.

Judge Baldwin also issued the anti-picketing injunction in the garment workers' affair about a month ago.

## NAT WILLS TAKES ROUTE.

Though opening on the Cocoanut Grove last week, after canceling a vaudeville route, Nat Wills will take up the time, opening next week, playing two New York theatres, Riverside and Palace.

## Usual Sunday Grand Central Crowd.

The usual crowd of vaudeville agents, White Rats and actors was at the Grand Central Station Sunday night, the agents to see the actors left for their destinations without interference, and the Rats there to prevent the actors if they could.

Of the Rats there were 28 men and four women, with about 125 agents, without any disturbance ensuing.



# CABARETS

One of the newest of Chicago's cabarets that is making a strong bid for popularity is Harry James' place, Wyn-Cliff Inn, under the Windsor-Clifton Hotel at Monroe and Wabash avenue. Three entertainers who work as a trio and singly are admirably suited to the place. They are Benny Davis, Benny Fields and Jack Salisbury. The boys have been getting some big results with "Strutter's Ball" and "Hawaiian Butterfly." But there is another popular feature, found in the music, placed by Bert Kelly and lead by "personally conducted" Ray Hernandez, who hails from New Orleans and is a wonder with his "Jazz" cornet.

Cabaret bookings by Billy Curtis this week included Tierney Four (Moulin Rouge), Ann Warwick (Boulevard), Lillie Lenora, Anna Spelton, Leona Gerney (Plaza, Brooklyn); Katherine Bernard, Hazel Wilber, Maybelle Gibson (Lorber's); Edward Stanislawsky (Shanley's); Banjo Jazz Boys (Martinique (Atlantic City), Lillian Doherty (Parisienne), Rita Balamini Trio, Olga Marwig (Greeley Hotel), Tina Campbell (Caprice), Zella Clayton (Vogue), Delmar Sisters (Keeler's, Albany), Winnie Bradcombe (Marlborough).

The Palais Royal, the new Broadway restaurant causing a commotion in the cabaret field through engaging expensive talent, heading its list by Fritz Scheff, has placed under contract the Four Entertainers as part of its first show.

Lucien Libonati, known as Kid Duffy, a former feather-weight pugilist, is seeking divorce from Mrs. Alice Roberts Libonati, on the charge of desertion. Libonati is the drummer at the Morrison hotel, Chicago.

The new revue on the Amsterdam Roof to replace the present "Midnight Frolic" show, will go on about April 9. Gene Buck and Dave Stamper will write it and New Wayburn is to stage it.

Tuesday night, April 10, is the date for the third annual "Follies" ball, to be given in conjunction with the "Midnight Frolic," atop the Amsterdam theatre.

The Cafe L'Aiglon, Philadelphia, held a "New York Night" March 20, presided over by Eddie Pidgeon. Invitations were sent to many New Yorkers.

The Cornell Revue has returned to Churchill's.

The Garden Trio are at Levy's, Los Angeles.

## JAILED AND FINED.

Wednesday night at Loew's Orpheum on East 86th street, a bottle was thrown from above, striking a boy seated in the orchestra and cutting his head. Four men were arrested, three of whom were said to be White Rats. The other, in sympathy with them, was arraigned in Night Court Tuesday, found guilty and remanded for sentence Wednesday without bail.

The three "Rats" were Delmar Clark, Bud Bernie and Wm. J. Dreyer. On Wednesday in Night Court the latter was sentenced to 30 days in the workhouse. The former pair were also convicted and given suspended sentences. Wm. Travers Jerome and Leo Friedman appeared for the Loew people.

A relative of Harry Kelso who is reported to have been a member of the vaudeville team of Kelso Brothers, is

said to have remarked Kelso was not minding the ten days' imprisonment meted out to him for taking part in a theatre disturbance, as the work given Kelso while in prison was not hard to perform.

Kelso received the 10 days' sentence from Magistrate Nash in the Gates Avenue Police Court, Brooklyn, for being a participator in the Loew Fulton, Brooklyn, theatre brawl of Wednesday night, last week, started by a group of White Rats, who went over there for that purpose.

In the first few days of the Rats' strike against the Loew theatres from 50 to 100 Rats would leave the clubhouse each evening around 7:15, afterward separating into small squads, and visit different theatres to disturb or break up the performances.

Hazel Hall, when before Magistrate Estabrook in the Night Court, Brooklyn, for taking part in the Fulton theatre excitement, was only saved from a jail sentence by the appeal of William Travers Jerome (representing the managers), who said there was no wish to make a scapegoat of a woman deluded "by such people as Harry Mountford who have nothing to lose by inciting such disgraceful scenes." "She's only a catpaw," continued Mr. Jerome. "Before we have finished with these proceedings we intend to punish the real instigators for conspiracy."

Judge Estabrook refused to dismiss the charge, fining the woman \$10 and placing her on probation for two years. The court said if she violated the parole her sentence the next time would be three years in prison.

In Jefferson Market Friday morning Arthur Jennings and Herbert Jellie, who were arrested following a disturbance at the Greeley Square theatre Tuesday night last week, were placed under \$300 cash bail each and a suspended sentence of 30 days' imprisonment, following the appeal of John L. Golden, who represented himself as the attorney for the White Rats organization and pledged the Rats would cause no further disturbance. Magistrate Murphy accepted the plea as made in good faith and pronounced the sentence, leaving it open for all magistrates, upon the pledge being broken, to give any disturber the jailing limit. Cash bail was furnished for the prisoners.

Chief Justice McAdoo, upon representations made to him regarding the White Rats' methods of attempting to start panics in theatres, is said to have advised all the magistrates of the greater city to deal out jail sentences to White Rats offenders.

Jennings, concerned in the Greeley Square disturbance, is of Jennings and Evers, of vaudeville, while Jellie is said to be a singer sometimes appearing in cabarets.

The prompt action of the authorities had a salutary effect upon the thug antics of the White Rats. The police, according to report, volunteered special protection, and requested they be permitted to adopt their own means of silencing the brawlers. This the managers did not care to take advantage of, excepting for direct theatre policing, saying they would handle the "rough-necks" in their own way. Several theatres other than the Loew houses were fully prepared to cope with any number of the White Rats disturbers if they presented themselves. The Proctor houses, particularly, were primed for them, while the B. S. Moss, Frank A. Keeney and William Fox theatres had been prepared for any trouble making from the first day of the Loew Circuit strike.

The rioting tactics of the Rats, which the police and fire departments said were equivalent to a fire scare in a theatre, cost them with the newspapers (Continued on page 27.)

## LAUGHING AT MOUNTFORD

Chicago, March 21.

Harry Mountford's abject failure to have even a single act walk out of a Chicago theatre has made him the laughing stock of the local vaudeville world. The much-vaunted "strike" Mountford declared in big words would make the managers quake, the theatres tremble and give the members of his idiotic and maniacal faith every reason to believe he would be given anything and everything he desired as long as he stuck, will go down in stage history as the crowning fiasco of all times.

Mountford has been making the Rats believe that the moon was made of green cheese and now that they have caught up with the moon they find to their sorrow the cheese is Mountford.

Former Rats are wondering what will be Mountford's "alibi" when deserting the organization he has been leading to the slaughter.

## CHANGE IN "THE COWARD."

Cincinnati, March 21.

A change may be ordered in the vaudeville sketch, "The Coward," played by Lillian Kingsbury and Co., before it is presented at Keith's next week.

There is a decided war tinge to the playlet and in view of the present delicate international situation the finish of the sketch will probably be rewritten.

## DOOLEY AND SAYLES BACK.

J. Francis Dooley and his wife, Corinne Sayles, returned from England on the "Lapland" last Saturday. They are to open next week at the Riverside, New York.

The "Lapland" after leaving Liverpool put in at Bristol, where she remained for six hours, while a cruiser disguised as the liner proceeded out and cleared the path for her.

## Engaging Comedians for Next Fall.

Rufus LeMaire, who, besides booking the Sunday vaudeville shows at the Winter Garden, New York, also acts as engager for acts or artists required by the many Shubert musical productions, is now seeking comedy material for Shubert shows to be produced next season.



DAISY JEAN

ARTIST EXTRAORDINARY  
THE MOST VERSATILE MUSICAL GENIUS  
IN VAUDEVILLE

Miss Jean, the pet of the Belgian nobility, came here a short while ago, strange to vaudeville, and met with immediate success and is now a standard attraction.

The press of the United States has been unanimous in acclaiming her ability. The Pittsburgh "Gazette-Times" said: "Mlle. Daisy Jean is a beautiful young Belgian, an uncommon musician, as well as a talented one. She plays with skill the piano, the violin, the violoncello and the harp and sings in a lyric soprano voice of sweetness and admirable range and sympathy. She was the genuine novelty and the rightful star of the Davis bill."

## SORRY RATS "OWN SHOW."

Chicago, March 21.

The White Rats' own vaudeville show at the Columbia, opening March 15, was a sorry exhibition, in attendance and performance.

If the Rats expected to hold the bill up to managers as a sample of what the organization could supply to those theatres it wants to sign its "Closed Shop" agreement, the Rats' bill was the best argument that could have been presented why vaudeville managers place no faith in the Rats' statements and promises.

The show of five acts drew less than 125 people all over the house to the Columbia, a theatre of small capacity near the Windsor. (This is not the Columbia theatre of burlesque in Chicago.) Most of the crowd present were Rats or sympathizers, with the public not at all interested.

The bill was Zemater and Smith, Maskoff and Ericson, Rosen's Dogs, Charles Bartholomew, Cora Youngblood Corson and Co. (The show is reviewed under the Chicago correspondence in this issue.)

Following the initial performance no managerial attention was thereafter devoted to the performance or the theatre, it being accepted the showing made was sufficient to condemn itself.

The Rats changed their bill at the Columbia Monday, the second all Rats show booked in direct.

The second bill consisted of Fred and Alice Hughes, bag punchers; Adams Brothers, singing, talking and roller skating; Burke Brothers and Kendall (two men and a woman), club jugglers; Alvia and Alvia (man and woman), talking and dancing, and Six Castriions.

The Columbia was again populated by 50 per cent. actors, with a continuation of the "plugging applause" that all came from one section.

The daily receipts are reported as running from \$12 to \$40 daily.

Yesterday afternoon there was a report of some disturbance at the Columbia between Rats there and patrons of the show, the Rats alleging the patrons were "sluggers." One arrest was made of an alleged "slugger," who was released on his own recognizance at the Chicago Avenue police court, with his case continued.

## ERBER'S PLAIN STATEMENT.

St. Louis, March 21.

Joseph Erber, owner of Erber's theatre, East St. Louis, Ill., denied emphatically to a VARIETY representative he had signed any agreement whatever with the White Rats following the "strike" called at his house, as was published in the "Player."

"When I asked if the union would sign a contract to supply acts for a period of 90 days and furnish a bond of \$10,000 in cash or its equivalent, the union, picketers and union officers retired, and I have never heard anything more from them," Erber said. "They admitted they could not furnish a program of the same standard for three months," he declared.

The "strike" at Erber's caused considerable amusement in St. Louis.

Following the arrest of several pickets at the Grand opera house, St. Louis, and the discovery by the police they were waiters instead of actors, picketing of the Grand was discontinued.

## MAY REVIVE "PEG O' MY HEART."

George C. Tyler and Oliver Morosco may arrange to present Laurette Taylor in a revival of "Peg" at the Globe for six weeks.

## May Irwin First at Palace, N. Y.

The return engagement of May Irwin in vaudeville will occur April 2 at the Palace, New York. The original intent was to have the comedienne open her route at a Chicago house. Miss Irwin returned to New York last week.

# VARIETY

Trade Mark Registered  
Published Weekly by  
VARIETY, Inc.

Stime Silverman, President

Times Square New York

Advertising copy for current issue will be accepted at the New York office up to Wednesday night.

Advertisements sent by mail should be accompanied by remittance.

## SUBSCRIPTION

Annual.....\$4 Foreign.....\$5  
Single copies, 10 cents.

Entered as second-class matter December 22, 1935, at the post office at New York, New York, under the Act of March 3, 1879.

Vol. XLVI. No. 4

Frank A. Keeney returned Sunday after spending several weeks in Palm Beach.

Joe Shriner and Checkers von Hampton have dissolved their vaudeville partnership.

The Sunday concerts at the Empire and Casino, Brooklyn, booked by the B. S. Moss Agency, are given at night only.

The O. E. Wee company of "The Trail of the Lonesome Pine" will play a one-night stand route during the summer.

Jack Glogau, for several years connected with the professional department of Leo Feist, is no longer with the Feist house.

Bud Fisher, the cartoonist, has filed a counterclaim to his wife's (Pauline Welch) divorce action, Mr. Fisher mentioning 11 correspondents.

Barney Gerard rode to Palm Beach in an auto and will remain there until the first week in April to recover from the effects of the southern roads.

The annual graduation exercises of the American Academy of Dramatic Arts and the Empire Theatre Dramatic School were held Monday afternoon at the Lyceum.

"Stocks and Stockings," tried out recently on the road and closed, reopened Saturday in Harrisburg. The piece has been recast and will play the Canadian territory.

Mrs. Louis Bernstein, wife of the music publisher, underwent a serious operation Monday, requiring an hour and a half. Last reports were she was resting as comfortably as could be expected.

Judge Kapper in the Kings County Court last week reserved decision in the divorce action brought by Victor G. Rost against his wife, known professionally as Patsy Symonds, of the "Puss Puss" burlesque company.

Claudia Carlstadt (Mrs. Albert Gallatin Wheeler, Jr.), whose legal tangle with her husband has been constantly before the public for the last three years or more, has been added to the ensemble of "The Wanderer."

Joseph Urban will begin preparations for the next production at the Century as soon as he finishes designing and painting the scenery for the new Ziegfeld "Follies," which will keep him busy for the next ten weeks.

Don Meany, the former Chicago newspaperman and publicity promoter, has established an agency on the Pacific coast and came to New York this week to close negotiations with Chamberlain Brown to represent that agent in his territory.

When the George M. Cohan pictures are released, each reel sent from the various exchanges throughout the country will be accompanied by orchestration of "There Is Only One Little Girl," one of the Cohan songs published by the William Jerome Co.

William F. Carrigan, former manager of the Boston Red Sox, has been made treasurer of the newly formed Union Theatre Co., a Maine corporation which controls theatres in Lewiston and Portsmouth, Me. The other incorporators of the company are William P. Gray, Arthur Hislop and John H. Bartlett.

Marty Shea is in White Sulphur Springs, W. Va., for a rest, the 19th he had had this season. After leaving the Springs about March 27, Mr. Shea will go to Lakewood to start training for the golf spring season. April 15 he will arrive in New York to set the closing date for the Feiber & Shea theatres, and April 16 will take another rest.

The legitimate houses in Brooklyn will remain open longer than usual owing to the advance information several benefits will be given at the theatres by schools and charitable organizations. The Triangle, Brooklyn, a picture house, has been securing a large number of society benefits during the season, society taking kindly to the picture entertainment.

L. Wolfe Gilbert, professional manager of the Jos. Stern Music Co., jumped into the daily papers this week when he presented the New York "World" with the words and music of a new number called "Let the Flag Fly." The newspaper will give a regular copy of the song with each edition of the Sunday issue, March 25. Gilbert is featured above the song in the paper's advertisements announcing the gift.

Mercedes felt doubly put out one evening last week when asked to leave the Greeley Square theatre. An order had been sent out to all Loew houses not to allow any actors in the audience, owing to the White Rats thug methods then in play. Mercedes, without knowledge of the conditions, wanted to see an act at the Greeley Square. It was the first time he had ever visited a Loew house. Some of the agents (Loew and United Booking Offices agents were assigned to each Loew theatre) recognized him and the house manager informed Mercedes of the order. Mercedes says he gave his thought reading mind an awful panning that night for not having found it out before the manager told him.

The fourth annual "Harrigan and Hart Night" was celebrated at the Elks' Home, St. Patrick's night, and had for its principal feature an organ recital by Exalted Ruler Clayton J. Heermance. Other features on the program were contributed by Emma Pollock, the original "Maggie Murphy"; Joseph M. Sparks, creator of many original Harrigan and Hart characters; Dan Collyer, the original Mad Villet in "Pete"; Eugene O'Rourke, the original "Paddy Duffy"; Bernard Dillon, Charles E. Sturgess, Maurice Drew, Edward Mack, Harry Fisher, the original "Lochmuller"; William Harrigan (John Chinee Leach); and Frank Coombs. Frank J. Fallon was chairman of the entertainment committee.

Margaret Hawkesworth and Basil Durant have reformed their dancing partnership and without a place at present to dance in have signified a willingness to become a vaudeville act at \$1,500 a week. While it is not likely vaudeville will pay that amount, it will entertain the couple at a lower figure, which H. B. Marinelli, their agent, is angling for. Miss Hawkesworth dented her prestige by failure to put over the "Hawkesworth Room" at Reisenweber's, at a time when Durant was not

dancing with her. The couple had made their reputation as a team at the Hotel Plaza. Show experts say it was the combination, not the individual, which had the drawing power, something both of the principals may have appreciated by the reunion. It has been reported Miss Hawkesworth is pining to be the mistress of her own dansant near Fifth avenue, where she seems to be held in the most popular regard.

## NEW ACTS.

Kelly and Fern in "When East Meets West" by J. Brandon Walsh. Andy Taylor, two-act musical comedy "Hawaiian Topics" (11 people).

Theresa Martin and Co. in "The Proof of It," comedy dramatic sketch, with Herbert Bethew and Dorothy Maurice. [Miss Martin was former leading woman with the Baldwin stock.]

Lorraine Buchanan and Co. in dramatic sketch.

Arthur Lacey, single (Max Hayes). "America's Boys and Girls," singing. 5 people.

Winona Shannon and Co., in "The Four Leaf Clover" with Gerald Pring, Richard Barrows and Harry Cowley, produced by Oly Logsdon.

Al Withe and Co. in "The Answer" with Doris Woolridge.

"A Broken Heart," dramatic, with Charles Howe, supported by Josephine Sachs.

Rhea Johnston has placed the former Valerie Bergere sketch, "Judgment," in rehearsal.

Willis Clark (formerly in "Scrooge" and "Justice") and Kate Moran ("Common Clay") in sketch "After 50 Years" (M. S. Bentham).

Dorothy Hayes and Co. in sketch, "A Two Weeks' Notice."

M. S. Bentham is placing in vaudeville for Florenz Ziegfeld, Jr., the motion picture turn from last year's "Follies" show in which Ed. Wynn participated.

## TOMMY'S TATTLES.

By Thomas Gray.

Theatre managers intend to print "The Star Spangled Banner" on all their programs just as soon as they can find some one who knows the words.

The program at the Shubert theatre, where the Irish comic opera, "Eileen," is playing, contains the following paragraph: "The Erin's Isle Co. (Inc.) Proprietors. Joe Weber, president; Lawrence Weber, vice-president; Max Weber, secretary." Erin go Bragh.

Germany not only committed an "overt act," but they allowed the act to take a couple of encores.

Ty Cobb is the star of a new six-reel film, and the funny part of it is that Ty acts just as good as most of the leading men in the movies, and, besides that, the public know who Ty is.

They say if we get in the war, Old England can come here by law, Take English actors 'way from here; "It's awful, don't you know, old Deah."

## Signs of Spring.

"I'll have to mend this costume; I'm not going to buy a new one."

"Find out how much we owe for storage on the car."

"We're having the house all newly painted now."

"I hope he can break our jump back East."

"I hate to learn a new song, we only have a few more weeks."

"I'm going to catch a show for next season."

"Will be so glad to see the children again."

"Do you think gasoline is going to be very expensive?"

"I hate the looks of this big coat," and, of course,

"You must spend a couple of weeks with us this Summer."

## THE FUNNY SIDE.

Of the Metzetti Family, five boys, all brothers, all wanted to continue working during the strike but Charles Metzetti, who firmly refused, although the act's agent, Irving Cooper, pleaded with Charles for two hours not to interfere with his brothers' general desire. In consequence the four Metzettis remaining will engage another boy to replace Charles.

One of the team of Mullen and Rogers, on the "blacklist," is reported to have said he has secured his old job with the Western Electric at \$14 weekly and will go back to work there.

Eddie Clark, who is connected with "You're in Love" at the Casino, is said to have reserved two boxes for the members of that company for the White Rats' ball last Friday night, then sent each member a bill for a proportionate share of the cost. The last reports were the principals had refused to be held up.

In Jefferson Market court last Friday when two White Rats were placed on trial for disturbing the Greeley Square performance, no member of the organization had appeared in court up to the time when the second man was being examined. Then one Golden came in and said he was an attorney representing the Rats, making an appeal for the prisoners. The \$300 cash bail required for each was deposited in court only a few moments before the time limit expired. Golden is reported to be the same lawyer who appeared on the platform at the White Rats' open meeting Tuesday last week, praising the Rats and volunteering his services, which seemed to be immediately taken advantage of. The Rats' attorney was announced as one Meyers, who also volunteered services and money, following the resignation of James A. Timony as lawyer for the Rats. If Meyers jumped the job the Rats kept it secret.

A few White Rats talking about the Russian revolution asked one another for information. One said: "I think it's Mountford's doing. 'Duma' is Mountford. That's one of his under cover names and he's just putting this over to show the managers how strong he is on the other side."

Sam Kenny, who would rather joke than book an act, was assigned to Proctor's, Yonkers, last week as one of the group of agents sent to all vaudeville theatres. Sunday night Mr. Kenny said he thought he would have to file a complaint with the White Rats, because after being at Yonkers all week he was sent to the American, New York, Sunday.

Cora Youngblood Corson expects a Carnegie medal for riding the Chicago police patrol wagons.

The five Chicago managers who applied for a restraining injunction against the Rats pickets did the Chicago picketing crowd an inestimable favor. It gave them a good alibi for not picketing, a job none of the faithful few relished.

Wayne Christie, the Chicago agent, struck by a brick at the Windoor a few days ago, has one regret. He's sorry he didn't keep the brick.

Week before last Joe Birnes, the Chicago Rats deputy, was so ill he had to take to his bed at a hotel in the Windy City. He had no chance to recuperate, as the arrested pickets kept calling him at all hours of the morning.

It has been a supreme effort for the Chicago agents to keep from laughing when looking at some of the Rats most active in the Chicago picketing.

Outdoor sports: Picketing a theatre on a stormy night; indoor sports—Rats excused from picketing and hitting the radiators on a cold night.

## WITH THE PRESS AGENTS

Arnold Daly's first play under David Belasco's direction will be "The Very Minute," an American drama by John Meehan, an author new to the stage. It will have its premiere at the Belasco theatre Easter Monday, April 9. Supporting Mr. Daly will be William Morris, John W. Cope, Lester Loneragan, Forrest Robinson, Cathleen Nesbitt and Marie Walwright.

"He Said and She Believed Him," a three-act farce-comedy by Frances Nordstrom, has been accepted by the Shuberts, and will be brought to the Garrick theatre for a spring season. The cast has Mary Young, Grace Valentine, Kate Ryan, Josephine Drake, Grace Regis, Betty Barrycoat, Fred Eric, Dudley Hawley, Albert Howson, Thomas Tracy and C. R. McKinney.

The Musical Union of Women Artists has issued an appeal for more members. The organization is the American branch of the Union des Femmes Artistes Musiciennes of Paris. American members are entitled to all the courtesies and protection of the parent society. A benefit for the relief fund of the Union is to be given at the Metropolitan April 17 (night).

Edward Arlington and Tom Jones, manager of Jess Willard, have engaged Frank Cruickshank, formerly of the Sells Floto Circus, to handle the publicity for the Buffalo Bill show, which opens April 14 in Norfolk, Va. W. D. Coxey, formerly of the "101 Ranch," will be press agent, Major John M. Burke, who toured the world with Buffalo Bill, will be the story man, and Owen Doud will handle the press back of the show.

The cast for "The Case of Lady Camber," which the Charles Frohman Company will present at the Lyceum theatre Monday, has Lynn Harding, Mary Boland, Sydney Shields, H. B. Herbert, W. L. Abington, Kate Sargentson, Louis Emery, Shirley Aubert, Henry Horton.

Wedekind's "The Awakening of Spring" will have its first performance in English at the 39th Street Friday afternoon, March 30. The performance will be given as part of the teaching campaign of the "Medical Review of Reviews," which produced Brieux's "Damaged Goods" four years ago.

"Number 355," drama by Anna Goldmark Gross, Ernest Shutter and Charles H. Bauers, opened in Atlantic City, March 14. Helen Holmes, Joseph Rawley, Percy Helton, Kate Guyton, Robert Thorn and Carl Gerard are in the cast.

Clifton Crawford has been elected Collier of the next Lamb's Gambol.

Isadore Duncan will give a matinee at the Metropolitan March 23.

Sidonia Spiro has been added to "Her Soldier Boy."

### PRESS OPINIONS.

#### Eileen.

Operetta in three acts, book and lyrics by Henry Blossom, music by Victor Herbert. Produced by Jos. Weber, at the Shubert theatre, March 19, 1917.

The audience gave every evidence of not being disappointed, as, indeed, they should not have been, for "Eileen" is in Mr. Herbert's best vein. It is fairly bursting with rich melodies of the kind for which this composer is famous, some of them a trifle reminiscent, perhaps, but reminiscent of his own tunes and never commonplace.—Times.

"Eileen," the Irish comic opera by Victor Herbert and Henry Blossom, at the Shubert theatre, measures beyond the highest expectations. In a season of many popular musical plays it deserves a place among the very best.—World.

#### The Fugitive.

Drama in five acts, by John Galsworthy. Produced by Oliver Morosco at the 39th Street theatre, March 19, 1917.

"The Fugitive" was greeted by the knowing last evening with sniffs, whispers, and learned snorts.—Times.

"The Fugitive" is frankly propaganda, but it is not less drama of peculiarly vital and impressive type.—World.

### NEW INCORPORATIONS.

The following New York incorporations have been chartered in the past week:

181st St. Construction Corp., theatrical, moving pictures, vaudeville, agency; \$300,000; R. S. and L. N. Moss, M. Sulzberger.

Beattie Amusement Co., Inc., Syracuse; exhibit and display live animals of every kind; \$100,000; L. R. Hunter, J. H. Van Arnum, J. W. Beattie, Bridgeport.

Cinec Film Corp. of America; moving

picture plays, scenarios, theatrical, plays, operas; A. Montegriffo, J. B. Rosso, P. M. Losito.

Greater Pictures Corp.; photography, processes, accessories; \$5,000; L. Weiss, S. Berlinger, G. M. Merrick.

Hedwig Laboratories, Inc.; 500 shares, \$100 each; 2,000 no par value; active capital, \$60,000; W. K. Hedwig, G. W. Yates, C. C. Fiel.

Some Girl Co., Inc.; produce play "Some Girl"; \$20,000; A. Warner, M. Klein, H. White.

Voluntary dissolutions:

Kaisersa Color Co. of America, Manhattan.

Fairland Amusement Co., Albany.

Frank Powell Productions, Inc., Manhattan.

Capital increases:

Limeola Photoplay Co., Inc., Newburgh; \$10,000 to \$500,000.

Wilmington, Del., March 31.

C. R. MacAnley Photo Plays, Inc.; conduct places of amusement of all kinds; \$500,000; A. W. Britton, S. B. Howard, L. H. Gunther, New York.

Extensions Theatre Corp., Nyack; \$10,000; H. G. Kosch, R. Schulkind, A. P. Hamburg.

### 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.

Coles Picture Machine Corp.—Rudolph Bros. Co., \$1,446.75.

Herman L. Roth—Star Co., \$52.99.

James Plunkett Agency Co.—City of N. Y., \$39.63.

Fine Amusement Co.—City of N. Y., \$39.63.

Maud Allan's Co., Inc.—Geo. M. Cohan Grand O. H. Co., \$637.92.

Punch and Judy Theatre Co., Inc.—H. E. Dixey, \$37.91.

Maud Allan's Co., Inc.—Mauamel Amus. Co., \$515.92.

Lewis W. Physico—Wharthen, Inc., \$137.87.

Blanche Ring Co.—City of N. Y., \$49.54.

N. Y. Crescent Theatre Co.—City of N. Y., \$49.54.

### SHOWS CLOSING.

Chicago, March 21.

"For the Man She Loves," Arthur Aiston's show, closes its International Circuit travels at the Park, Indianapolis, Saturday.

"The Girl Without a Chance," Robert Sherman's International Circuit show, closed at the National March 17.

"Broadway After Dark" closed Saturday in Detroit.

"The Girl Without a Chance" closes this week in Aurora, Ill.

"Stocks and Stockings" is to close in Toronto Saturday. The piece has been over the one-nighters for about three weeks while the managers were trying to whip it into shape.

Arthur Aiston closed the road company of "A Little Girl in a Big City" Saturday in Asbury Park, the company playing to \$700 gross the last day of its run. A new company for the piece will be organized to play the one-nighters after Lent.

The proposed spring revival of "Go to It" by Leffer & Bratton has been called off. The company has been notified to that effect.

The "Blue Paradise," headed by Norton and Nicholson, closes at Harrisburg, Pa., March 31.

### "WAR BRIDES" PLAY.

"War Brides," the former sketch played by Alla Nazimova in vaudeville, has been enlarged into a play and will take to the road with Adelaide French starred.

The company is now being recruited, opening after Lent.

Julia Arthur Co. Rehearsing Scenes. Chicago, March 21.

Julia Arthur and her company, playing "Seremonda," arrived in Chicago and are rehearsing several scenes, prior to the opening of the Chicago engagement at the Blackstone March 26. The show will be here four weeks.

### BAD CHECK PASSER BUSY.

During the past week there has been unusual activity by either a single swindler or a group who have evidently made the Lambs Club and its members the object of their plans. On the Lambs bulletin board are two checks, presented at the club by messenger after the swindler had phoned the club cashier.

The first check had Victor Morley's named signed and was sent in by messenger with a note signed by Henry Stevenson. No one seemed to know exactly who "Henry Stevenson" was and the check was not honored. The next day a voice called on the phone and informed the cashier it was Hal Forde speaking and he would send a messenger with a check he wanted cashed. The note that accompanied the check was written on the stationery of the Princess theatre lounge. Mr. Forde is a member of the "Oh Boy" company playing that house. At first glance the cashier noted the check was written by the same hand that had penned the Victor Morley paper and refused to honor it.

That the swindler chose the Princess theatre stationery shows he is in touch with the activities of the members of the profession and also has an idea as to those who hold membership in the Lambs'. The bulletin accompanying the check calls the attention of the members to the scheme and warns them to be on the lookout.

### RUTH MAYCLIFFE RETURNING.

The Princess Braganza D'Avelar, who prior to her marriage was Ruth Maycliffe of "Officer 666" fame, is to return to the stage in the near future.

The Prince was the victim of a gunshot wound during an uprising in Lisbon several months ago and his widow is at present in this country arranging for the sale of a number of the famous Braganza jewels (excepting the great Braganza ruby) prior to resuming her stage career.

### "SMALL TOWN GIRL" TO CLOSE.

Pittsburgh, March 21.

Eugene Walter's play which opened last week in Baltimore under the title of "The Small Town Girl," is at the Nixon here this week under the title of "The Cheat." Notice has been posted the show will close Saturday and the company return to New York.

"The Cheat" was also the title of a feature picture in which Fanny Ward appeared, and it has been announced it was to be adapted for the stage.

### SAVAGE'S EIGHT.

Henry W. Savage is planning to present seven new productions and a revival of "The Merry Widow" next season. He has been storing up a number of manuscripts during the last five years, during which he has not been extraordinarily active in the producing field, for use providing war isn't declared, or if declared, is over by the fall.

The revival of "The Merry Widow" is slated for New York, and is to be presented by a cast including some of the original principals.

### MERRIVALE TO ENLIST.

Philip Merrivale, leading man with Laurette Taylor, leaves Saturday and will go to Canada to enlist in the Canadian army for active service.

Dion Titheradge was to have accompanied Merrivale, but the physicians discovered Titheradge did not meet with the physical requirements.

Booth's Next Season Opens Aug. 3.

The opening date at the Booth theatre for next season has been set for Aug. 3, when Edgar J. MacGregor's play, "Friend Martha," will be presented at the house. Percy Haswell has been engaged for the company.

### RIVAL STOCKS IN ROCHESTER.

The spring season of stock in Rochester, N. Y., may develop two organizations, one to be termed the Original Manhattan Players, under the management of Edgar J. MacGregor, and the Manhattan Players, under the management of Howard Rumsey at the Lyceum theatre.

In previous years MacGregor and the Rumseys have been presenting stock at the Lyceum under the title of the Manhattan Players. This year an arrangement was entered into between the Lyceum and Howard Rumsey for a stock to be run by the house and be on a co-operative plan as far as the management was concerned. It was at first decided to call the organization the Knickerbocker Players. Later the old title was substituted. Now the house management and the management of the company disclaim responsibility for the retitling, with the result MacGregor has decided to open his own company in opposition.

MacGregor has secured a quartet of members of the original company and is rapidly lining up the others. He plans to have a season of six weeks (the same length as the other company), and has arranged to try out three new plays and to present three stock bills during the time.

### "11 P. M." NOT BIG ENOUGH.

Boston, March 21.

"Eleven P. M.," Paul M. Potter's new melodramatic comedy with Blanche Bates and Wilton Lackaye, is not big enough for the stars, judging from Monday night's performance at the Tremont theatre.

The two stars have the only important roles, leaving a good cast, including J. H. Barnes, Harry C. Browne, Charles Hammond, sallie Bergman, Jeffreys Lewis, Louise McIntosh, Charles Butler, Ford Fenimore, Henri Virey, Marie Ascarago and Janet Travers, floundering around in inadequate parts.

The plot involves a married woman who has a diamond necklace forced upon her by a dissolute prince. Because of her past and her parentage her husband misunderstands, and she promptly makes a good job of the affair by placing herself in an absolutely compromising situation and sending for her husband. Then she achieves fame and ultimately there is a happy reconciliation.

### ADVERTISING TAX BILL UP.

Albany, March 21.

The Marsh bill, before the Assembly Cities Committee yesterday, aroused so much objection to the proposed tax on display advertisements Mr. Marsh read a statement in which he said his bill was not intended to include advertisements printed in newspapers or magazines, and that he had drawn up an amendment to the original measure.

Mr. Marsh's amendment states specifically: "The term advertisement, when it occurs in the bill, shall not include any advertisement published in a newspaper, periodical, book, pamphlet, circular or handbill, or any notice affixed to real property stating that such property or some part thereof is for sale."

This still leaves electric signs, billboards, window display cards, etc., subject to the proposed tax.

### C. & H.'S NIBLO PIECE.

"Under Pressure" is the title of a new play by Sidney Rosenfeld Cohan & Harris have in rehearsal for Fred Niblo. Olive Tell has been engaged for the cast.

### TYLER PRODUCTION.

"Among Those Present" is the title of a crook farce which George C. Tyler and Klaw & Erlanger are to produce next season.



# HITCHCOCK MAY BE RIVAL OF "DOLLAR BILL" SUNDAY

**Actor Has Received Big Offer. Defends the Theatrical Profession. Makes Scorching Verbal Attack on Mountebank Evangelist. Imitation of Soul-Saver a Hit.**

Cincinnati, March 21.

Raymond Hitchcock is said to be considering an offer of \$100,000 a year to become an evangelist in competition with "Dollar Bill" Sunday. Hitchcock admits that an offer has been made him, but at the present moment does not want to divulge the source.

It all came about through the 15-minute curtain talk Hitchcock is making between acts, a talk that lays Billy Sunday out and starches and irons him. Hitchcock puts his whole heart in this oratorical defense of the theatrical fraternity, attacked by Sunday during his engagement in Boston. At that time, Hitchcock was also playing in Boston, and he got ripping mad, and ever since has been devoting his best moments on and off the stage to the task of showing up the side show savor of souls and shining shekels.

On one occasion during his speech in imitation of Sunday, Hitchcock gets down on his hands and knees and holds imaginary conversation with the devil. This stunt is making a big hit.

Hitchcock says he has been made the offer, and it resulted from the belief on the part of those back of the enterprise that a seasoned comedian can put on a whole lot better act than the walking three-ring circus.

Buffalo, March 21.

Billy Sunday, up to this week, had played to 812,000 people, collecting gross on the Buffalo stay up to that time \$57,255. It is considered a light return on the average, but Sunday expects his money clean up at the finish.

## SHOWS IN CHICAGO.

Chicago, March 21.

The success of the new crop of plays is that of "Good Gracious Annabelle," now in its third week at the Cort. "Turn to the Right" continues to top all non-musical attractions in box office takings and is playing to a considerable proportion of "repeaters." "The Cinderella Man" at the Princess had a disappointing first night, getting less than \$800, and indications do not point to large profits here for the Oliver Morosco piece.

"The Lodger" was accorded excellent notices, but business is not up to expectations. The little English comedy is thoroughly amusing and had it been placed in a Loop house would have developed a good draw. In the Playhouse it suffers from the location. Also this house generally offers high-brow attractions, and hence is little known to the average playgoer.

"Chin Chin" has one more week after this at the Illinois. While it may be the absence of Dave Montgomery from the cast that has been felt, together with Lent, the management is well satisfied with the business. It got \$14,000 last week (the first). "Chin Chin" had a run here last season of 20 weeks. "Betty," with Raymond Hitchcock, comes to the Illinois April 1.

"The Boomerang" in its 19th week at the Powers has slipped badly in the last three weeks. The piece is nearing the end of its run. "Seven Chances" may succeed "The Boomerang." The former comedy was supposed to follow "Annabelle" at the Cort, but at its present speed the latter play will last until "Upstairs and Down" arrives this summer.

"Very Good Eddie" opened at the Chicago Monday night, the stay to be indefinite and the demand assuring a

capacity house. "Eddie" was originally due here on New Year's Day, but its rapid return dates in the east caused a switch in booking. Whether "Eddie" will prove a lifesaver for the Chicago is a problem. Any signs of weakness which may be credited to house location might cause the piece to be moved over to the Garrick, where the "Passing Show" is in the fourth of an originally booked six-week stay. The Winter Garden show is doing well, but nothing like the business done by the Jolson show. In the event of "Eddie" turning the trick at the Chicago, the next Garrick attraction will either be the Anna Held show or "For Love o' Mike."

"Sermonade" with Julia Arthur, replaces "Erstwhile Susan" at the Blackstone next Monday, the producers having guaranteed the house for four weeks and holding an option for the balance of the season.

Nora Bayes, now in her third week at the La Salle, is doing nicely, with the two Saturday performances netting nearly \$1,800. "Potash and Perlmutter in Society," in its eighth week at the Olympic, has slumped, but is still turning a profit and likely to last until mid-April, when Julian Eltinge is due.

Legitimate business generally, except "Annabelle" and "Turn to the Right," is bad during the week, but taking Saturday and Sunday has made heavy box offices.

## SHOWS IN FRISCO.

San Francisco, March 21.

"Katinka," first week at the Cort, opened heavily.

Kolb and Dill in "High Cost of Loving" continuing to capacity at the Alcazar.

Columbia with Julian Eltinge in "Cousin Lucy" doing big.

## SHOWS IN NEW ORLEANS.

New Orleans, March 21.

John Drew is attracting his usual excellent business at the Tulane.

Hans and Fritz are doing moderately well at the Crescent.

The Lafayette and Triangle are doing capacity business with pictures.

## SHOWS IN PHILLY.

Philadelphia, March 21.

There were two openings in town this week with the honors going to "Have a Heart," which went over like a big hit at the Forrest. The show opened to a well filled house and made a strong enough impression to promise a profitable engagement.

The other opener was "The Beautiful Unknown" at the Adelphi. It is an operetta by Oscar Straus. Leopold Jacobson and Leo Stein furnished the German book, and the English version is by Edward Paulton. The labor of too many hands is evident in the making of "The Beautiful Unknown," and the theme is so fragile there is very little to carry conviction on the score of atmosphere or characterization. Neither is the costuming effective. The best that can be said of the operetta is that it is colorful and there is some good music, the hit being credited to a marching song entitled "Keep Repeating It." This number promises to become very popular, for it has a natural swing to it.

"Katinka" at the Lyric, "Treasure Island" at the Broad, and "Fair and Warmer" at the Garrick are all holdovers. Business at these houses still remains fairly good for the Lenten season, but not big.

The policy of the Knickerbocker has taken another turn and the house will offer a series of musical plays, which marks the passing of dramatic stock in this city. The initial show at the Knickerbocker is John Cort's production of "Princess Pat." There was a well filled house for the opening. Next week, "Flora Bella."

## "CHEATERS" LEAVING.

Max Marcin's farce, "Cheating Cheaters," is nearing the end of its run at the Eltinge, and will be replaced by another attraction April 16. Three shows are under consideration. One is reported as Eugene Walter's "The Knife," which opened in Chicago a few weeks ago.

Marjorie Rambeau was out of the cast of "Cheaters" Wednesday for both performances, having gone to Pittsburgh to witness a performance of "The Cheat," the management wanting her to replace Charlotte Walker in the leading role.

## Los Angeles Outlook Not Good.

Los Angeles, March 21.

"The Blue Paradise" was well received at the Mason, but the business outlook for the week is not good.

## Second "Oh Boy" is Rehearsing.

A second company of "Oh Boy" is in rehearsal. It is slated to go into the Wilbur, Boston, for a summer run.

## OBITUARY.

**Madame Wanda** (Mrs. Harry L. Waterhouse), died at Dubois, Penn., March 13. She was 38 years old, and for 11 years had been noted for her exhibitions of occult powers. At the time of her death, which was due to overwork, she was a member of the Champlain Comedy Company. She was the daughter of Samuel G. Lee, editor of the Paterson, N. J. "Morning Call."

**Ralph E. Fox**, 38 years, for many years associated with his father, the late O. L. Fox, in the publication of the "Music Trade Indicator," and who succeeded to the ownership and management four years ago, died at his home in Chicago, March 16, of pneumonia. Fox was one of the best known young men in Chicago music circles.

**Webb Sigrist**, property man at the American, New York, died March 18 from a complication of diseases. He was about 45 years old and had been ill for the past month. He at one time was a member of the Sigrist Family, a well known circus act.

**Michael J. Goodman**, advertising agent of Keeney's Empire theatre, Bridgeport, Conn., and business agent of Bridgeport Local, No. 60, Billposters and Billers' Union, died recently at Bridgeport.

**Mme. Julia Aramenti**, an operatic singer who once toured the country with her own concert company, died March 10 in Seattle, where she had made her home since 1900.

The father of Elmer Rogers died in Philadelphia last week. Mr. Rogers' mother passed away a few weeks ago. It is the third death in the Rogers family within a year.

**Charles Morrissey**, brother of May Curtis, died from pneumonia at his home in Chicago, March 19. He was 35 years old.

The father of Freddie, Max and Dan Bachman died at the Bachman home in Chicago March 13. He was 56 years of age.

The mother of Vic Le Roy (Le Roy and Cahill) died in Los Angeles March 14. She was 70 years old.

The mother of Elsie Ferguson died at Long Branch, N. J., March 14, from apoplexy.

## TREE AT AMSTERDAM.

Sir Herbert Tree will open his spring season at the Amsterdam April 9, and will remain there until the "Follies" arrive during May. "Miss Springtime" leaves for Washington, where it will play a week before going into the Forrest, Philadelphia, April 16. "Have a Heart," at the Forrest at present, will move to Chicago, Louise Dresser returning to the cast for that engagement.

## REVOLUTION FRIGHTENED 'EM.

New Orleans, March 21.

Panic stricken by the Cuban revolution the principals of the Bracale Opera Co., billed to open at the French opera house Tuesday, went to New York instead. The engagements of the troupe here, Los Angeles and Frisco have been canceled.

Local advance sale was large.

## OTHERS WOULD, TOO.

Cincinnati, March 21.

The Associated Theatrical Enterprises, Inc., of New York City, offers to lease a Cincinnati theatre if the local Chamber of Commerce will erect it.

There has been no great haste, so far, to accept the offer.



N. V. A'S THEATRE ROOM

The above is a snapshot by Floyd Mack of a corner of the National Vaudeville Artists room, provided in the Harlem opera house by Manager Harry Swift of that theatre.

# BILLS NEXT WEEK (MARCH 26)

## In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
Theatres listed as "Orpheum" without distinguishing description are on the Orpheum Circuit. Theatres with "S.C." following name (usually "Empress") are on the Sullivan-Connolly-Adams 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.), "Sua." Sua Circuit, "N. N." Nixon-Nirdlinger.  
**SPECIAL NOTICE:** The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions. The haste in which the bills are gathered prevents any attention being given these matters.

**New York**  
PALACE (ubo)  
(Anniversary week)  
Brice & King  
Nat. Willis  
Ruth St. Denis Co.  
Ellis & Borden  
Cartmell & Harris  
Savoy & Brennan  
Edwin George  
Roth Bros.  
"Patricia" (film)  
(One to fill)  
COLONIAL (ubo)  
(Request bill)  
Dancing Lancers  
Frank Mullane  
The Gaudemids  
Gerard & Clark  
Craig Campbell  
Mrs. Thos. Whipple Co.  
Bernie & Baker  
Willie H. Wakefield  
R. & G. Dooley  
Rock & White  
"Patricia" (film)  
"Liliambra" (ubo)  
Adelaide & Hughes  
Arthur Sullivan Co.  
Bernett & Richards  
"Vacuum Cleaners"  
Mae Currie  
Conrad & Conrad  
Gus Delaney  
"Patricia" (film)  
ROYAL (ubo)  
Travers Douglas Co.  
Skipper & Kastrop  
Margaret Young  
Hawland & Thornton  
Savannah & Co.  
Apdall's Animals  
"Patricia" (film)  
RIVERSIDE (ubo)  
"America First"  
Flo Moore & Bro.  
Elizabeth Murray  
Nat. H. Williams  
Dooley & Sales  
Tennessee 10  
Lewis & White  
Beeman & Anderson  
"Patricia" (film)  
H. O. H. (ubo)  
2d half (22-23)  
Richards & Kyle  
Arthur Whitlaw  
E. E. Clive Co.  
Hugo Jansen Co.  
J. Rhoads  
1st half (26-8)  
"Prodigious Daughter"  
Lulu Coates Co.  
Corse Payton Co.  
Antrim & Vale  
Van & Belle  
(Two to fill)  
2d half (20-1)  
Rose & Ellis  
Caryl & Flynn  
V. & C. Avery  
Willie Zimmerman  
Bob Albright  
(Two to fill)  
5TH AVE. (ubo)  
1st half (26-28)  
Lord & Fuller  
Davis & Walker  
John Layler  
Bob Albright  
Italian Troubadours  
(Three to fill)  
125TH ST. (ubo)  
2d half (22-25)  
McIntyre  
Rialto 4  
Chas. Althoff  
Italian Troupe  
1st half (26-28)  
2 Avandros  
Maurice Wood  
Ed. Blondell  
T. & S. Moore  
Hong Kong Mys  
Warren & Conley  
5 Florimonds  
(Two to fill)  
2d half (20-1)  
A. & G. Falls  
Alvin & Williams  
Van & Belle  
Bob Yates  
Kelly & Kent  
(Two to fill)  
RIST ST. (ubo)  
2d half (22-25)  
Skelly & Sauvain  
Ethel Clifton Co.  
Emmett Welch Co.  
Loyal's Dogs  
58TH ST. (ubo)  
2d half (22-25)  
L. & S. Clifford  
Willie Zimmerman  
Yalcos  
Tanner & Walker  
Saxo Six  
Valentine & Bell  
23RD ST. (ubo)  
2d half (22-25)  
White Trio

Joe Towle  
PALACE (ubo)  
NAT WIN GAR (ubo)  
2d half (22-25)  
Leon Guerny  
Noack  
"Tulip Time in Holl"  
**Brooklyn**  
ORPHEUM (ubo)  
(Keith Rally Week)  
Lillian's Dogs  
Parish & Peru  
T. DuKane 3  
Bert Hanlon  
Yvette  
Sallie Fisher Co.  
Dorrie Wilson Co.  
J. B. Morgan  
"Nurseryland"  
Savoy & Brennan  
J. C. Morton Co.  
"Patricia" (film)  
BUSHWICK (ubo)  
Emily Ann Wellman  
Jan Carson Co.  
Spencer & Williams  
Jane Connolly Co.  
Stuart & Keeley  
Nolan & Nolan  
"Patricia" (film)  
PROSPECT (ubo)  
2d half (22-25)  
Joe Browning  
Stuart Barnes  
Antrim & Vale  
HALSEY (ubo)  
2d half (22-25)  
Renard & Dore  
Josephine Leonard  
Bill Bones Co.  
The Dreamers  
Segal & Franklin  
Ralf Connors  
**Albany, N. Y.**  
TROXY (split)  
1st half  
Eva Taylor Co.  
Violet Dale  
Lauder Bros.  
Oscar Lorraine  
Kalljyrmans  
Aerial Mitchell  
**Albion, Pa.**  
ORPHEUM (ubo)  
2d half (20-31)  
Camille 3  
Juggling Nelson  
Richards & Kyle  
4 Southern Girls  
Tanks & Allen  
"Tango Shoes"  
**Alton, Ill.**  
HIF (vva)  
Mrs. Eva Fay  
2d half  
Kelly & Fern  
Two Blondys  
**Altoona, Pa.**  
ORPHEUM (ubo)  
Venita Gould  
Beaumont & Arnold  
Madison & Winchester  
Tom Brown Trio  
2d half  
Abbott & White  
7 Darlings  
Madison & Winchester  
**Ann Arbor, Mich.**  
MAJESTIC (ubo)  
(Same as Battle Creek  
Sunday)  
2d half  
"He's in Again"  
**Atlanta, Ga.**  
FORSYTH (ubo)  
Thomas 3  
Maleta Bonconi  
Marshall Montgomery Co.  
Monarch Comedy 4  
"Breath Old Va"  
Aveling & Lloyd  
Diving Nymphs  
**Ashburn, N. Y.**  
JEFFERS (ubo)  
2d half (20-31)  
Nan Baldwin 3  
Skelly & Sauvain  
Fred Rogers  
Empire Girls  
McCabe Levey & F.  
**Austin, Tex.**  
MAJESTIC (inter)  
(20-27)  
(Same bill playing  
Waco 28-29 and Ft  
Worth 30-1)  
Hayes & Rives  
Shattuck & Golden  
Bert Levy  
Black & White Rev  
Mary Norman  
Williams & Wolfus  
Kanazawa Japs  
**Baltimore, Md.**  
MARYLAND (ubo)  
Belle Baker

Chlo Sale  
Stuart Barnes  
"Forest Fire"  
Wina Payne Co.  
Dorrie Wilson Co.  
Bernard & Janis  
Gordon & Rica  
**Battle Creek, Mich.**  
BIJOU (ubo)  
(Sunday only 18)  
3 Skating Venues  
Silber & North  
Madam Marion Co.  
Sherman Van & H  
Color Gems  
2d half  
Woolfoks Co.  
**Blaghamton, N. Y.**  
STONE (ubo)  
Wood & Manderville  
Wayne & Warrens  
Hughes Mus 3  
2d half  
Adelaide & Hazel  
Strand 3  
Merry Maids  
**Birmingham, Ala.**  
BIJOU (ubo)  
(Nashville split)  
1st half  
McIntosh Maids  
Raymond & Caverly  
Mazie King Co.  
Frahnert & Alexan-  
der  
Regal & Bender  
**Bloomington, Ill.**  
MAJESTIC (vva)  
The Bimbos  
Gus Erdman  
Dae & Neville  
Ward & Raymond  
"Miss Uptodate"  
2d half  
Julian Hall  
Low Madden Co.  
Wood Melville & P  
Lunette Sisters  
(One to fill)  
**Boston, Mass.**  
KEITH'S (ubo)  
"The Headliners"  
C. & F. Usher  
Bowman Bros  
3 Bobs  
Raymond & O'Connor  
Tbe Brightons  
"Patricia" (film)  
**Buffalo, N. Y.**  
SHEA'S (ubo)  
Jack Norworth  
J. B. Hymer Co.  
Kelly & Wilder  
Knapp & Coranalla  
Herbert's Dogs  
(Two to fill)  
OLYMPIC (sun)  
Flying LaMarrs  
Norris & White  
Geo Kelly Co.  
Ruby Cavalle Co.  
Genevieve & Genette  
LYRIC (sun)  
Gussey Try & G  
Baron Lichter  
3 Chums  
"Top of Andes"  
(One to fill)  
**Butte, Mont.**  
PANTAGES (p)  
(30-4)  
LeHont & Dupreco  
Weber Back & F  
Bruce Duffett Co.  
Adler & Arline  
"Texas Round Up"  
**Calgary**  
ORPHEUM  
Cecil Cunningham  
Edwin Arden Co.  
Chang Hwa (vva)  
Gould & Lewis  
The Berrens  
Marmelin Sisters  
Fogart & Geneva  
**PANTAGES (p)**  
Azard Bros  
Wilton Sla  
Hambler Thatcher Co  
Roach & McCurdy  
"Girl from A'dam"  
Harry Sydel  
**Camden, N. J.**  
TOWERS (ubo)  
2d half (22-25)  
3 Weber Girls  
Fred Rogers  
"Memories"  
Donovan & Lee  
R. & G. Dooley  
**Canton, O.**  
LYCEUM (ubo)  
June Smith  
J. & A. Francis  
Adanac 3

"Harvest Days"  
All Shayne  
Bert Melrose  
Cedar Rapids, Ia.  
MAJESTIC (vva)  
Wilson Aubrey 3  
Paul Kleit Co.  
Mary Dorr  
John T Ray Co.  
John & W Hennings  
Lester  
Galletti's Monks  
2d half  
Frawley & West  
Dave Roth  
Bert Walwright Co.  
Canfield & Barnes  
Strassler's Animals  
(Two to fill)  
**Champaign, Ill.**  
ORPHEUM (vva)  
Clown Seal  
Beesie Lester  
Hal Stephens Co.  
Bart Macomber  
"Gown Shop"  
2d half  
Kawana Bros  
McCormick & Wallace  
Voland Gamble  
"Miss Uptodate"  
(One to fill)  
**Charleston, S. C.**  
ACADEMY (ubo)  
(Columbia split)  
1st half  
Shorty Dewitt  
Henry Adelaide  
Kluting's Animals  
Force & Williams  
Bennett Sisters  
Chattanooga, Tenn.  
PRINCESS (ubo)  
(Knoxville split)  
1st half  
Lawton  
Scherode & Chappell  
**Chicago**  
MAJESTIC (orph)  
Grace LaRue  
Mason Keeler Co.  
Harry Carroll  
Stan Stanley Co.  
H. & E. Puck  
The Volunteers  
Geo Lyons  
Selma Bratts  
**PALACE (orph)**  
"Girl 1000 Eyes"  
Ray Samuels  
"Rubeville"  
Macart & Bradford  
Edna Aug  
Toots Paka Co.  
Trotter  
Harry Ellis  
Doria's Dogs  
AMERICAN (vva)  
John Geiger  
"Petticoats"  
Eckert & Parker  
Cycling McKuntts  
(One to fill)  
2d half  
John T Doyle Co.  
Tower & Darrell  
Frank Stafford Co.  
Peto & Wilson  
(One to fill)  
Hoyt's Minstrels  
Zeno & Mandel  
Herbert Germaine 3  
(Two to fill)  
2d half  
Four Roses  
Frozini  
Isabelle Miller Co  
Byal & Early  
Sung Fong Ling Tr  
KEDZIE (vva)  
Transfield Sisters  
King Milton & L  
Wm Armstrong Co  
Byal & Hart  
G. Lucy Gillette  
**4841 Bryant**  
Provisional Rates

2d half  
Bart Macomber  
Raymond Bond Co  
Eckert & Parker  
Luna's Hawaiians  
(One to fill)  
**LINCOLN (vva)**  
The Lamplins  
Tower & Darrell  
Byal & Early  
Frank Bush  
Gautiers Toy Shop  
(One to fill)  
2d half  
Andres Sisters  
John T Doyle Co  
Joakley & Dunlevy  
Sassels Animals  
Peto & Wilson  
Tilford Co.  
(Four to fill)  
**WILSON (vva)**  
August & August  
Raymond Bond Co  
Green Henry & McD  
(Two to fill)  
2d half  
Cervo  
Jas Thompson Co  
Bernard & Scarth  
(Two to fill)  
**WINDSOR (vva)**  
The Parsleys  
Grace De Winters  
Wood Melville & P  
Sun Fong Ling Tr  
2d half  
Odone  
Elsie Williams Co  
McLellan & Carson  
(Two to fill)  
**Cincinnati, Ohio**  
KEITH'S (ubo)  
(Sunday opening)  
L. Kingsbury Co.  
Primrose 4  
Clara Howard  
Walter Brower  
Mosher Hayes & M  
Asatic Troupe  
"Patricia" (film)  
(One to fill)  
**EMPRESS (abc)**  
Davis & Moore  
Maurice Maron & S.  
Models DeBeaux Arts  
Goldberg & Wayne  
Rodero  
**Cleveland, Ohio**  
HIP (ubo)  
"Miss Hamlet"  
Bert Baker Co.  
Rockwell & Wood  
Nelson Waring  
Van Burke Girls  
**6 T**  
**Le FEVRE'S**  
**5 YEAR DATEBOOK**  
FOR FULL OR SPLIT WEEKS  
COPYRIGHTED BY 440 COLUMBIA THEATRE BLDG.  
JOHN J. LE FEVRE & BROADWAY AT 474 ST.  
PUBLISHER NEW YORK  
**PRICE 25¢**  
**6 T**  
McShane & Hathaway  
French Girls  
FRISCILLA (sun)  
Tenn & Allen  
Remington & Picks  
D. Deschelle Co  
Cloverleaf 3  
Fred Zobeckl Co  
**Colo Spgs., Colo.**  
ORPHEUM  
(26-27)  
(Same bill playing  
Lincoln 29-31)  
Mme Chilson Ohrman  
Olive  
Nordstrom & Pinkham  
Harry L. Mason  
Hans Hanke  
Imhoff Conn & C  
(One to fill)  
**Columbia, S. C.**  
GRAND (ubo)  
(Charleston split)  
1st half  
Holden & Graham  
Qualona & Marganty  
Claire Vincent Co  
Von Bergen & Gosler  
Jully & Bentley  
**Columbus, Ohio**  
KEITH'S (ubo)  
Evans B. Fontaine Co  
Mrs G. Hughes Co  
Hull & Durkin  
Lydell & Higgins  
Jack Marley  
Hal & Francis  
5 of Clubs  
"Patricia" (film)  
**BROADWAY (sun)**  
Bohn & Bohn  
Billy Mullen  
J. Levy & Girls  
Col Jack George  
"Top of Roof"  
**Crookston, Minn.**  
GRAND (vva)  
Sunday only (18)  
Hooper & Burkhardt  
Kelly Hart & G  
Bull Bear Indians

**Dallas**  
MAJESTIC (inter)  
Mr. & Mrs. G. Wilde  
Frank Crummit  
Dorothy Toye  
A Dinehart Co  
Bert Fitzgibbons  
Martin & Fabrin  
(One to fill)  
**Danville, Ill.**  
PALACE (ubo)  
Ross Bros  
Brown & Jackson  
Jas Thompson Co  
Madison & Carson  
Nestor's "Sweethearts"  
2d half  
C. & A. Glocker  
Three Lykes  
Sumiko Co  
Cook & Lorens  
Three Harlots  
**Davenport, Ia.**  
COLUMBIA (vva)  
Frawley & West  
Fields Keane & W  
Mr & Mrs Mel-Burne  
"Sept. Morn"  
(One to fill)  
2d half  
Skelly & Helt  
Nora Kelly Co  
Neal Abel  
(Two to fill)  
**Dayton, Ohio**  
KEITH'S (ubo)  
"Creation"  
W. Clarke Co  
Wile Mouraly Co  
Emma Frances Co  
Nelson & Nelson  
Britt Wood  
Old Time Darks  
**Decatur, Ill.**  
EMPRESS (vva)  
"Vanity Fair"  
2d half  
Melnotte Duo  
Ross Snow Co  
6 Colonial Belles  
Lewis & Norton  
"Gown Shop"  
**Denver**  
ORPHEUM  
Riggs & Witche  
Farber Girls  
Maurice Burkhardt  
Benny & Woods  
Henry Keane Co  
Howard's Ladies  
Witt & Winter  
**PANTAGES (p)**  
Gaston Palmer  
Metro 5  
Wilson Bros  
Gruber's Animals  
3 Melvilles  
**Des Moines**  
ORPHEUM  
(Sunday opening)  
Dorothy Shoemaker Co  
Marion Harris  
Willing & Jordan  
Milt Collins  
Frank & Tobie  
Valletta's Leopards  
"Age of Reason"  
**Detroit**  
TEMPLE (ubo)  
Garrett Bros  
McCarthy & Faye  
Anaranto Sisters  
Ward & Van  
Alex Carr  
Al Herman  
Tiny May's Circus  
Antrim & Dolly  
MILLS (abc)  
LaFrance Bros  
McGreedy & Doyle  
Clarence Wilbur  
Greene & Parker  
Valentine Vox  
Mimic 4  
**COLUMBUS (sun)**  
Mile Paula  
The Blands  
Diamond & Albano  
Ardinger & Francis  
Gerald McCormick  
Albert & Irving  
**Duluth**  
ORPHEUM  
(Sunday opening)  
Le Roy Talma & B  
Barry Girls  
Bert Kenny  
Lambert & Fredrichs  
Flying Henrys  
Clayton White Co  
(One to fill)  
**GRAND (vva)**  
H. Twito Watkins  
Christy & Griffin  
5 Sweethearts  
2d half  
Tiny Trio  
Lexey & O'Connor  
3 Mori Bros  
(One to fill)  
**Easton, Pa.**  
ABLE O H (ubo)  
1st half (26-28)  
4 Southern Girls  
American Comedy 4  
"Tango Shoes"  
(Two to fill)  
**E. Liverpool, O.**  
AMERICAN (sun)  
Harry Collins  
Frances & Sally  
Geo Lovett Co  
"On Veranda"  
(One to fill)  
2d half  
"Blow Out"

**HOWATSON and SWAYRELL**  
"A Case of Pitches"  
**E. St. Louis, Ill.**  
ERBER'S (vva)  
Musical Lunda  
Mr & Mrs N. Phillips  
Voland Gamble  
Two Blondys  
2d half  
Frank Harmon  
Gillroy Haynes & M  
Lee Barth  
Mrs Eva Fay  
**Edmonton**  
PANTAGES (p)  
Jerome & Carson  
Stoddard & Haynes  
Freddie James  
Anderson's Revue  
Ed & Jack Smith  
Capt Sorcho Co  
**Elizabeth, N. J.**  
PROCTOR'S (ubo)  
2d half (22-25)  
Nevins & Erwood  
"Stampede"  
Muller & Meyers  
**Elmira, N. Y.**  
MAJESTIC (ubo)  
Seymour's Family  
Mack & Lee  
Princess Mapple Co  
Greater City 4  
7 Lyric Dancers  
2d half  
The Hennings  
Felix Haney  
Shannon & Annis  
Comfort & King  
"Fun on Farm"  
**Erle, Pa.**  
COLONIAL (ubo)  
Cabaret De Luxe  
Clifford & Willis  
Sid Lewis  
Helene Davis  
The Vivant  
(One to fill)  
**Evansville, Ind.**  
GRAND (vva)  
"Terre Haute split"  
1st half  
The Lamplins  
Guerrero & Carmen  
"Mr Inquisitive"  
Frank Bush  
The Seebacks  
**Fargo, N. D.**  
GRAND (abc)  
Lightning Weston  
Edith Mote  
Wm Cahill  
Martin & Martin  
2d half  
Anderson Sisters  
Callahan & Callahan  
**DENTIST TO THE PROFESSION**  
**DR. A. P. LOESBERG**  
Furnished Rooms  
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**Nettle Carol**  
(One to fill)  
**Film, Mich.**  
MAJESTIC (ubo)  
(Savannah split)  
1st half  
Will & Kemp  
Willison & Sherwood  
Freeman Dunham Co  
Harry Hines  
"Coll Girl Frolics"  
**Fort Wayne, Ind.**  
PALACE (ubo)  
Princess Kalma Co  
Bill Robinson  
Max Bloom Co  
2d half  
Thessens's Pets  
Ceil Weston Co  
Howard & Pleids Min  
"Lucky Girls"  
Car & Willard  
3 Willy Bros  
**Fort William, Ont.**  
ORPHEUM (vva)  
2d half (20-31)  
Kippy & Kippy  
Grace Hanson  
Browning & Dean  
Crossman's Entertainers  
**Galveston, Tex.**  
O H (inter)  
(26-28)  
(Same bill playing  
San Antonio 28-31)  
The Gerald  
Dinkins Barr & E  
Bob Dalley Co  
Milo Pico  
Morton & Glass  
Diamond & Brennan  
Dancing Mars  
**Grand Forks, N. D.**  
GRAND (vva)  
2d half (20-31)  
(Same show playing  
Moose Jaw Mon. &  
Tues., excepting Howe  
& Howe)  
**Grand Rapids, Mich.**  
EMPRESS (ubo)  
Maybew & Taylor  
**Fenton & Grom**  
Marion Weeks  
Whipple Huston Co  
Elkins Fay & B  
7 Bracks  
Booth & Leander  
**Great Falls, Mont.**  
PANTAGES (p)  
(Same bill playing  
Anaconda 29)  
Kanawha Japs  
Knickerbocker 4  
Paul Decker Co  
Marconi Bros  
Chris Richards  
"Phun Phlenda"  
**Green Bay, Wis.**  
ORPHEUM (vva)  
2d half (28-31)  
Young & April  
Relf & Murray  
Cockley & Dunlevy  
"Petticoats"  
**Hagerstown, Md.**  
ACADEMY (ubo)  
Hugh Blaney  
Hartley & Wells  
(One to fill)  
2d half  
Jack Polk  
(Two to fill)  
**Hamilton, Can.**  
TEMPLE (ubo)  
Laypo & Benjamin  
Jim McWilliams  
Crawford & Broderick  
Great Howard  
Heath's Revue  
Kramer & Kent  
Local Soldier Act  
**Hancock, Mich.**  
ORPHEUM (ubo)  
Bertram & Wolf  
2d half  
McCrack & Clegg  
**Harrisburgh, Pa.**  
MAJESTIC (ubo)  
2d half (20-31)  
Johnson & Johnson  
J. & M. Burke  
Madison & Winchester  
Hanselton, N. Y.  
FEELLEY'S (ubo)  
2d half (22-25)  
Hartley & Wells  
Pietro  
Crawford's Fas Show  
**Heuston**  
MAJESTIC (inter)  
Jack & Kitty Demaco  
Lotta Gruper  
"Prosperity"

## STAGING ACTS AND STAGE DANCING

**Ad. Newberger**

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Housekeeping Apartments.....\$7.50 upward per week  
Single and Double Rooms.....\$5.00 upward per week  
W. J. SMITH, Manager.

**Doe & Neville**  
Walters & Walters  
"Win Garden Revue"  
(One to fill)

**Johnstown, Pa.**  
**MAJESTIC** (ubo)  
(Pittsburgh split)  
1st half

**Piquette**  
Mudge Morton &  
Larry Kelly Co  
Austin & Bailey  
Brenny's Models

**Kalamazoo, Mich.**  
**MAJESTIC** (ubo)  
(Lansing split)  
1st half

Harold Yates  
Middleton & Spell  
"Lingerie Shop"  
Dorothy Brenner  
Royal Tokio Tr

**Kansas City**  
**ORPHEUM**  
(Sunday opening)  
Nat Goodwin  
Piller & Douglas  
Foster Ball Co  
Million Mower Co  
Herbert Clifton  
Zeda & Hoot  
Geo. Nash Co  
"Patricia" (film)

**PANTAGES** (p)  
(Sunday opening)  
Sterling & Marguerite  
Joe Roberts  
Cal Dancing Girls  
LaMaire & Dawson  
Winston's Sea Lions

**Knoxville, Tenn.**  
**BIJOU** (ubo)  
(Chattanooga split)  
1st half

Quinn & Raftery  
Margaret Calvert  
Norton & Ayers  
Chas Kenna  
"Mr Detective"

**Kokomo, Ind.**  
**SIFE** (ubo)  
2d half (20-31)  
The Olmsteads  
Pauline Saxon  
Mason & Murray  
(Two to fill)

**Lancaster, Pa.**  
**COLONIAL** (ubo)  
2d half (22-25)  
Norton & Nobel  
Barry Nelson & B  
Leonard & Willard  
"Maid of Philis"

**Lansing, Mich.**  
**BIJOU** (ubo)  
Pipifax & Panlo  
Rae & Wynn  
Jas Grady Co  
Roth & Roberts  
Slatkovs Rollickers

**Lincoln**  
**ORPHEUM**  
(20-31)  
(Same bill playing  
Colo Spgs 20-27)

**Mme Chilaon Ohrman**  
Odva  
Nordstrom & Pinkham  
Harry L Mason  
Hans Hank  
Imhoff Conn & C  
(One to fill)

**Little Rock, Ark.**  
**MAJESTIC** (Inter)  
Archie Nicholson 3  
Regent 3  
Ernest Evans 3 Clr  
Clifford & Mack  
(One to fill)

Eugene Le Blanc  
Bill Pruitt  
"Dried Shop"  
Mullen & Coogan  
(One to fill)

**Logansport, Ind.**  
**BROADWAY** (ubo)  
Jack Baxley  
Nelson Sisters  
Melnotte Duo  
May & 2d half

**Max Bloom Co**  
**London, Can.**  
**MAJESTIC** (ubo)  
Page, Hack & Mack  
Picturea

**Los Angeles**  
**ORPHEUM**  
(Sunday opening)  
Dorothy Jardon  
Morgan Dancers  
Tempest & Sunshino  
Pat Barrett  
Rettor Bros  
Planagan & Edwards  
H & A Seymour  
Hall & Fuller

**PANTAGES** (p)  
Pauline  
Evelyn & Dolly  
Hugo Koch Co  
Marie Russell  
Goldsmith & Pinard  
Louisville, Ky.  
**KEITH'S** (ubo)  
(Sunday opening)  
Harry Green Co  
Montgomery & Perry  
Lovenberg Sis Co  
Wm Ebs Co  
Moore & Gerald  
Trada Bros  
Meehan's Dogs

**Lowell, Mass.**  
**KEITH'S** (ubo)  
Lamb & Morton  
Stephens & Brunelle  
Carlisle's Circus

**Leighton & Kennedy**  
Lida McMillan Co  
Elmore & Carleton  
Royal Hawaiians

**Madison, Ill.**  
**ORPHEUM** (wva)  
Elroy Sisters  
Reif & Murray  
Gonne & Albert  
Frosini  
(One to fill)

2d half  
Ambler Bros  
DeLisle & Vernon  
Frank Gaby Co  
"School Days"

**Marquette, Wis.**  
**BIJOU** (wva)  
2d half (20-31)  
Williams & Fuller  
Granstaff & Davis  
R & M Wood

**Marion, Ind.**  
**LYRIC** (ubo)  
Mason & Murray  
Princeton Pils  
2d half

DePace Opera Co  
Ywara

**Marshalltown, Ia.**  
**CASINO** (abc)  
2d half (20-31)  
Ware & Barr  
Julie Jane & L  
Dancing Davey  
"Girls From Starland"  
Lewis & Broh

**Mason City, Ia.**  
**CASINO** (abc)  
Lewie & Broh  
Julie Jane & L  
2d half

Willis Gilbert Co  
Jno A West

**McKeesport, Pa.**  
**FAMILY** (ubo)  
H Beresford Co  
3 Rosaires  
June Mills Co  
F & L Bruch  
Valentine Dogs  
2d half

"Fireside Revelry"  
Nellie Allen Co  
Ed Dowling  
Carson Bros  
(One to fill)

**Memphis**  
**ORPHEUM**  
Rooney & Best  
Carmen's Minstrels  
Nellie Nichols  
Joe E Bernard Co  
Alaska 3  
Chief Capoulcon  
Merle & Delmar  
"Patricia" (film)

**Middletown, N. Y.**  
**STRATTON** (ubo)  
Strand 3  
6 Sylvesters  
2d half

Gene Moore  
(One to fill)

**Milwaukee, Wis.**  
**MAJESTIC** (orph)  
Louis Mann Co  
J C Nugent Co  
DeWitt Burns & T  
Bisset & Scott  
Balzer Sisters  
(Two to fill)

**PALACE** (wva)  
Herberta Beeson  
Dunbar's White Hus  
Frank Gaby Co  
"School Days"  
(One to fill)

2d half  
E & L Ford  
Miller, Scott & F  
Cycling McNutts  
(Two to fill)

**Minneapolis**  
**ORPHEUM**  
Belle Story  
Muriel White & Co  
Donnie & Stewart  
May & Tally  
"The Family"  
"The Reclat"  
McKay & Ardine  
PANTAGES (p)  
(Sunday Opening)

Pederson Bros  
Olsson & Johnson  
Kajljam  
Stephens & Hollister  
6 Peaches & Pear  
GRAND (wva)  
Kelly Hart & G  
Alice Nelson Co  
Newport & Stirk  
Bull Bear Indians  
PALACE (wva)  
Victoria 4  
"Garden of Mirth"  
Weber & Ehlott  
McGood's Tates Co  
ORPHEUM (ubo)  
Arhur Havel Co  
Bleer & King  
Bert Johnson Co  
"Kiss"

Andrew Mack  
Aus Creightons  
(Two to fill)

**FRANCAIS** (ubo)  
(Ottawa split)  
1st half

Claude Roode  
B McCormick  
Hufford & Chain  
Robert Rogers (local)  
(Two to fill)

**Moore Jaw, Sask.**  
**ALLAN** (wva)  
(20-31)

**Tossing Austins**  
Follette & Wicks  
Howe & Howe  
5 Armentos

**Mt. Vernon, N. Y.**  
**PROCTOR'S** (ubo)  
A & G Falls  
Millington & Pauli  
Roselle & De Mar  
Grace De Mar  
Max Bros  
(Two to fill)

2d half  
Emmy's Pets  
Hartley & Wells

**Muskegon, Mich.**  
**REGENCY** (ubo)  
Paul Pedrin  
Dickinson & Deagon  
J C Lewis Co  
Blon City 4  
Dudley 8

2d half  
Transfield Sisters  
Brown & Jackson  
Wm Armstrong Co  
H & M Gilbert  
Princess Kalama Co

**Nashville, Tenn.**  
**MAJESTIC** (ubo)  
(Birmingham split)  
1st half

3 Avolos  
3 Dolce Sisters  
"Night in Trenches"  
Willie Solar  
"Hello Honolulu"

**Norfolk, Va.**  
**ACADEMY** (ubo)  
(Richmond split)  
1st half

Forest & Church  
Ward & Wilson  
Will Oakland Co  
Yates & Wheeler  
International Girl

**Oakland**  
**ORPHEUM**  
(Sunday opening)  
Lew Dockstadter  
Geo Kelly Co  
Rice Elmer & T  
Embs & Alton  
Estelle Wentworth  
The Astaire  
PANTAGES (p)  
Elizabeth Cutty  
"Telephone Tangle"  
Belldaire Bros  
Nan Grey  
Bobbie & Nelson

**Ogden**  
**PANTAGES** (p)  
(20-31)

Raymond  
Julius & B  
Herbert & Dennis  
Aus Woodchoppers  
Vera Mercersuo Co

**Omanha**  
**ORPHEUM**  
(Sunday opening)  
White & Cavanagh  
Creasy & Dayne  
Adair & Adelphi  
Rena Parker  
Samaroff & Sonia  
King & King  
Kouns Sisters

**Ottawa, Can.**  
**DOMINION** (ubo)  
(Montreal split)  
1st half

Lew Welch Co  
Ryan & Joyce  
Hamilton & Barnes  
Hill & Ackerman  
Cycling Brunettes  
Musical Clovers  
"Love in Suburbs"  
Conroy's Models  
(One to fill)

**Patterson, N. J.**  
**MAJESTIC** (ubo)  
2d half (22-24)

Renard & Dore  
Harry Bresford Co  
Helen Jackley  
Savannah & Ga  
Webb & Burns

**Pasadena, N. J.**  
**PLAYHOUSE** (ubo)  
2d half (22-24)

Vice Versa  
Hill & Ackerman  
Quigg & Nickerson

**Peoria, Ill.**  
**ORPHEUM** (wva)  
Julian Hall  
Raymond Bond Co  
"Win Garden Revue"  
(Two to fill)

2d half  
The Bimbo  
3 Moran Sisters  
Chas Wilson  
"Song & Dance Rev"  
(One to fill)

**Philadelphia**  
**KEITH'S** (ubo)  
Eva Tangway  
Clark & Hamilton  
"Ridley"  
David Saperstein  
DeForest & Kearns  
3 Hickey Bros  
Bradley & Ardine  
The Rials

**GRAND** (ubo)  
"Mother Goose" tab  
Akl Japs  
Andrew Kelly

# INTELLIGENCE

**MISS CRANE**  
The Ogan Planis

**MAHATMA**  
Cabalistic Phenomena

**WM PENN** (ubo)  
2d half (22-25)  
Green Miller & G.  
Bert Hanlon  
Klasing School

**KEYSTONE** (ubo)  
2d half (22-25)  
Wilmer & Walters  
Doc O'Neill  
Oklahoma 4

**BROADWAY** (ubo)  
2d half (22-25)  
"Kissing School"  
Joe Cook  
Jim & M Harkins

**Pittsburgh, Pa.**  
**DAVIS** (ubo)  
Nan Halperin  
Cal Boys Band  
"Night Boat"  
Golet Harris & M  
Fern & Davis  
A & F Steadman  
Fogal's Dogs  
Fantima Troupe

**HARRIS** (ubo)  
Johnny Reynolds  
Mary & John  
Mary Baker Co  
De Luxe 8  
Selden & Bradford  
Montana 5  
Irman & Wakefield  
Claire & Atwood

**SHERIDAN SQ** (ubo)  
(Johnstown split)  
1st half

LaPalanca Co  
Herman Lieb Co  
Juliette Dika  
Emilie Sisters  
(One to fill)

**Pittsfield, Mass.**  
**MAJESTIC** (ubo)  
2d half (22-25)  
3 Adnards  
"Love in Suburbs"  
Leona Cuerney  
3 Brittons

**Portchester, N. Y.**  
**PROCTOR'S** (ubo)

## The Professionals' Original Home

# CONTINENTAL HOTEL

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

2d half (22-25)  
Paul La Croix Co  
"Every Man Needs"  
Walters & Cliff Sis  
Starret's Circus

**Portland, Me.**  
**KEITH'S** (ubo)  
Royce Talntor  
D'Arnac  
Scarplot & Varvara  
Klimberly & Arnold  
Harry Fern Co  
Cummings & Shelly  
Alexander Bros

**Portland, Ore.**  
**ORPHEUM**  
(Sunday opening)  
Nette  
The Caninos  
Ethel Hopkins  
Halligan & Sykes  
Brent Hayes  
Kullervo Bros  
"Double Exposure"  
PANTAGES (p)  
Elizabeth Otto  
The Langdons  
Klein Ero

**Providence, R. I.**  
**KEITH'S** (ubo)  
"Peacock Alley"  
Ponilla Sis  
Bantley & Norton  
Henshaw & Avery  
Kelly & Galvin  
Kerr & Weston  
4 Aitkens  
Duffin Redey Tr

**Quincy, Ill.**  
**ORPHEUM** (wva)  
1st half (20-28)  
Fox Reilly Co  
Bud Lorraine  
Permalne

**Reading, Pa.**  
**HIP** (ubo)  
1st half (20-28)  
Juggler Nelson  
Fletcher Driscoll Co  
Stone & Hayes  
Herr Jaseu Co  
(One to fill)

**Regina, Sask.**  
(wva)  
2d half (20-31)  
(Same show playing  
1st half Saskatoon)

**Richmond, Ind.**  
**MURRAY** (ubo)  
2d half (20-31)  
Bill Robinson

**Saskatoon, Sask.**  
**EMPIRE** (wva)  
1st half (20-28)  
Boillinger & Reynolds  
Taz Weatherford  
Klaus & Walman  
Luas Troupe

**Savannah, Ga.**  
**BIJOU** (ubo)  
(Jacksonville split)  
1st half

Judge & Gail  
Kerr & Berko  
Rhoda & Crampton  
Harry Jolson  
Mercedes

**St. Louis, Mo.**  
**COLUMBIA** (orph)  
Eddie Foy Co  
Julius Tannen  
George Earle Co  
Arthur Deagon  
Frances Kennedy  
Morin Sisters  
Harris & Mannion  
Evan & Sister  
EMPRESS (wva)  
Kelly & Fern  
Isabelle Miller Co  
Gilroy Haynes & M  
Billy Bouncer's Circus  
2d half

August & August  
McConnell & Simpson  
Billy Beard  
Roy Harrah Co  
GRAND (wva)  
Marie Genaro  
Drexler & Fox  
Shirley Sisters  
D'Amore & Douglas  
Carlita & Howland  
Vine & Temple  
Holmes & Wells  
S Miller Kent Co  
Howard's Bears  
PARK (wva)  
Four Roses  
Walters & Walters  
Colonial Belies  
Santos & Hays  
Three Hartos  
2d half

Ross Bros  
Bernvici Bros  
Grace Emmett Co  
Clifford & Mack  
Lucy Gillette

**St. Paul, Minn.**  
**ORPHEUM**  
(Sunday opening)  
P Nelson Terry Co  
Johnston & Hart  
Emerson & Baldwin  
Wallace Galvin  
Burdella Patterson  
Silver & Duval  
Mr and Mrs J Barry  
**PALACE** (wva)  
Tiny Trio  
Lew O'Connor  
"Lawn Party"  
3 Mori Sisters  
(One to fill)

2d half  
Maestro & Co  
Putnam & Lewis  
"Gutting Bettys"  
Marie Hott  
Monte Carlo Soret  
HIP (abc)  
Keene & Foxworth  
Great Weston Co  
Leonard & Dempsey  
Bradshaw & Lindon  
Gleasons & Houlihan  
2d half

The Kellogs  
Wm Cahill  
4 Collins  
Bradshaw & Lindon  
(One to fill)

**Schenectady, N. Y.**  
**PROCTOR'S** (ubo)  
(Syracuse split)  
1st half

Minerva Courtney  
Linton & Lawrence  
Jolly Francis & W  
Annetta Asona Co  
P Bremen & Bro  
Sugar Tomatoes

**Seattle, Wash.**  
**ORPHEUM**  
(Sunday opening)  
Els & French  
Medlin Watts & T  
Hirschfeld Hender  
Walter Weiss  
Chas Granewin Co  
Palmyre Hall & B  
The Norvics

**PANTAGES** (p)  
Tuscano Bros  
Bernard & Meyers  
Nihil's Birds  
Thalero's Circus  
"Fe Mail Clerks"  
Bob Hall

**Sioux City, Ia.**  
**ORPHEUM** (wva)  
"Sufrage Revue"  
2d half

Will Morris  
Harris & Nolan  
Muck & Earl  
Great Lester  
(One to fill)

**South Bend, Ind.**  
**QUINCY** (wva)  
Julie Ring Co  
Cook & Lorenz  
Lona's Hawaiians  
(Two to fill)

2d half  
John Gtger  
J C Lewis Jr  
Dickinson & Deagon  
Hoyt Minstrels  
(One to fill)

**Springfield, Ill.**  
**MAJESTIC** (wva)  
Kawana Bros  
Bernvici Bros  
Lewis & Norton  
Howard & Fields  
"Song & Dance Rev"  
(One to fill)

2d half  
Clown Seal  
Bessie Lester  
Ward & Raymond  
"Miss America"  
Rucker & Winifred  
Orville Stamm

**Springfield, O.**  
**FAIRBANKS** (sun)  
Aerial Bartlett  
Cross & Doris  
Rawson & Claire  
4 Swora  
(One to fill)

2d half  
3 Parettis  
Bell & Mayo  
Debutantes  
F & L Bruch  
(One to fill)

**Spokane**  
**PANTAGES** (p)  
J & E Dooley  
Zelaya  
Billy McDermott  
Estrelite & Pagan  
"Unesda Girl Co"  
Reed & Hudson

**Stamford, Conn.**  
**ALHAMBRA** (ubo)  
2d half (22-25)  
Roeder & Ocean  
Ray Francis  
Mack Albright & W  
Barold's Dogs

**Syracuse, N. Y.**  
**TEMPLE** (ubo)  
(Schenectady split)  
1st half

Allen & Howard Co  
Comfort & King  
Valmont & Reynon  
Sully Rogers & S  
Walsh & Bentley  
Blacknell  
(Lew Cooper Co in  
place of Comfort &  
King on the 2d half  
bill)

**CRESCENT** (ubo)  
Aldelaide & Hazel  
Finley Barton & H  
(Four to fill)

2d half  
Merry Maids  
Clark & Lewis  
Halpin & Delmar  
Hughes Mus 3  
6 Sylvesters

**Tampa**  
**PANTAGES** (p)  
Leo & Mae Lefevre  
Oakland Sisters  
Bernard  
Cadora  
Friend & Downing  
Rawls & V Kaufman  
Terre Haute, Ind.  
HIP (ubo)  
James Howard  
Ed Reynard Co  
Lewis & Leopold  
Mile Blanca  
(One to fill)

2d half  
The Lamplins  
Querro & Carmen  
Mr Inquisitive  
Frank Bush  
The Seabacks  
Toledo, Ohio  
**KEITH'S** (ubo)  
"Honor Thy Children"  
Chas Ahearn Co  
Diera  
J H Cullen  
Gus & Hlaw  
Swor & Avexy  
A Borthby Co  
Black & White  
"Patricia" (film)

**Toronto**  
**KEITH'S** (ubo)  
Mae Dore Co  
Scott Lassles  
The Sharricks  
M Stoddard  
Emmett De Voy Co  
Weston & Calre  
Kikumura Japs  
(One to fill)

**HIP** (ubo)  
Rekoms  
Loring & Ward  
Quigg & Nickerson  
M Jennings  
M & Mrs Allison  
(One to fill)

**Trenton, N. J.**  
**TAILORED** (ubo)  
2d half (22-25)  
Major J Rhoades  
"Kong Revue"  
"Girl From Mii"  
Anderson & Evans  
Halpin & Delmar Clps  
6 Pandours

**Troy, N. Y.**  
**PROCTOR'S** (ubo)  
(Albany split)  
2d half

Howard & Clark  
DeHolloway Co  
Gaylor & Lantion  
Mack & Maybelle  
Carlisle & Roma  
Blanche Sloan

**Union, N. Y.**  
**COLONIAL** (ubo)  
Yalta Minstrels  
Skelly & Sawvaln

"Motor Boating"  
"Man Off Ice Wagon"  
(One to fill)

2d half  
Hallen & Hunter  
Harry Holman Co  
Comfort & King  
(Two to fill)

**Vancouver, B. C.**  
**ORPHEUM**  
7 Honey Boys  
McWalters & Tyson  
"Garden of Aloha"  
Alice L Doll Co  
La Graciosa  
Artie Mehlinger  
Una Clayton Co  
PANTAGES (p)  
Military Elephants  
Francis Renault  
John P Wade Co  
Wells Northworth & M  
"Smart Shop"

**Victoria, B. C.**  
**PANTAGES** (p)  
B "Swede" Hall Co  
Patricia  
Bachelor's Dinner"  
Tabor & Greese  
Samoya

**Virginia, Minn.**  
**LYRIC** (wva)  
(30-1)

H Twylo Watkins  
Denny & Donegan  
Christy & Griffin  
5 Sweethearts  
Washington, D. C.  
**KEITH'S** (ubo)  
McIntyre & Heath  
Deley Jean  
Chas Howard Co  
Hale & Paterson  
Remples Sisters  
Boudin Bros  
Joe Towle  
Two Carletons  
Jas J Horton  
"Patricia" (film)

**Waterloo, Ia.**  
**MAJESTIC** (wva)  
Will Morris  
Hayes & Neal  
Nora Kelly Co  
Neal Abel  
(One to fill)

2d half  
Work & Over  
Mr & Mrs Mel-Burne  
"Sept. Morn"  
(Two to fill)

**Wheeling, W. Va.**  
**VICTORIA** (sun)  
"Blow Out"

2d half  
Harry Collins  
Frances & Sally  
Geo Lovett Co  
(Two to fill)

**Williamsport, Pa.**  
**MAJESTIC** (ubo)  
Adele  
Clark & Lewis  
"Fun on Farm"  
Felix Hanley  
Comfort & King  
Musical Hodges  
2d half

Seymour's Family  
Mack & Lee  
Wayne & Warren  
Princess Mapple Co  
Finley Barton & H

**Winnipeg**  
**ORPHEUM**  
Hermine Shone Co  
Ashley & Allman  
Ethel McDonough  
Wright & Dietrich  
Olivatt Moffet & C  
Bill Klyn Kaid  
Tate's "Motoring"  
PANTAGES (p)  
Byvan Flint Co  
Queenie Dunedin  
Foley & O'Neill  
Harian Knights Co  
Al Golem Tr  
STRAND (wva)  
Hector & Pals  
Jonathan  
Gorman Bros  
Mile Luxanne Ballet

**Yonkers, N. Y.**  
**PROCTOR'S** (ubo)  
Old Homestead 8  
Farrell Taylor 3  
Cooper & Ricordi  
Hooper & Marbury  
J Warren Keane  
(One to fill)

2d half  
S & K Morton  
B & G Gordon  
Merlan's Dogs  
Flavilla  
(Two to fill)

**York, Pa.**  
**OPERA** H (ubo)  
Abbott & White  
7 Darlings  
Fred Rogers  
Marthelli & Sylva'tr  
2d half

Fletcher Driscoll Co  
Beaumont & Arnold  
Stone & Hayes  
Tom Brown Min  
Yonkstown, O.  
HIP (ubo)  
B Seely Co  
Cole Russell & D  
Alex Kids  
Maryland Singers  
Helen Page Co  
Frank & Itos  
Act Beautiful  
Isbakawa Japs

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## NEW ACTS NEXT WEEK

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

Ruth St. Denis and Co. (New Act).  
Palace.

"The Bride of the Nile." Royal.  
Skipper and Kastrop, Royal.  
Margaret Young, Royal.  
Savannah and Georgia, Royal.  
Nat Willis (New Act). Riverside.  
Three Sullys. Alhambra.  
Jane Connolly and Co. (New Act.)  
Bushwick.

Dooley and Nelson.  
"The Six Cylinder Comedians."  
14 Mins.; Full Stage.  
Royal.

Bill Dooley and Eddie Nelson are this two-men team. It's another Dooley family, from the wild west, not the Philadelphia Dooleys who have a Bill of their own. This Bill Dooley must be a brother of Jed Dooley, for they both use lariats and this Bill rides a single wheel cycle besides doing other things, getting the most laughs for what he did by a Hula burlesque dance at the finish, to Nelson's singing of the song. This Eddie Nelson is not the Eddie of Bobbe and Nelson, although he also has a good singing voice. Besides singing Nelson has a trap drummer's outfit and gets away with a number upon it, employing the various tricks in handling the drums, with a tapping bottle cadenza for a laugh. The only thing against Mr. Nelson was the playing of a uke. Perhaps he insisted upon that through playing it well. Mr. Dooley did an excellent impersonation of Bernard Granville's "souse" song and dance, minus Granville's voice. Dooley should drop the Granville thing and go after his own dance in this style. The act looks very good as a comedy turn, with variations. It has the makings of a standard vaudeville act. *Time.*

"The Corner Store" (7).  
Comedy.  
Five (Special Set).  
Royal.

"The Corner Store" is a Fred J. Ardath bucolic comedy skit, with Ardath and Allman programed as presenting it. The set is a grocery store, with a widow running the place, her mischievous son tending store and creating the fun with his pranks. It's a sort of "Peck's Bad Boy" reset. Mr. Ardath has slushed on the hokum, as much so as he did in "Hiram," although in this turn Ardath is not in it, while several from his previous act may be. There are the surefire rural characters, types, four men and three women. Toward the finish there is a painting bit that is a Chaplin and Keystone all in one for messy business, but it brought howls from the Royal audience Monday night and will be as certain before any similar audience. They say the "Hiram" act made every house laugh excepting at the Palace, New York, which got its number. The same may be the result with "The Corner Store." Though if vaudeville stood for many of these kinds of slapstick acts, vaudeville couldn't live very long at big time prices of admission. As for the players, it doesn't need any unusual talent. *Time.*

Heider and Packer.  
"Personally Conducted."  
18 Mins.; One (Special Set).  
Jefferson.

The boy is a corking eccentric dancer. The girl, while looking pretty and dancing fairly well, has a voice of a metallic quality that fails to get the numbers over in the proper way. Opening with a street flirtation, the two walk into another scene in "one" before a drop supposed to represent the interior of a Cook's Tourist Agency. The talk centers about fair geographical gags. The dancing goes a long way to putting over the act. The offering is very good for small time, but not for big. *Fred.*

Geo. Marck's Animals.  
"The Wild Guardians" (Drama).  
Full Stage (Special Set).  
Royal.

There are six people and four lions, besides a heavy setting, in the Marck animal act. It came over here from Europe and played one performance at the Hippodrome when "The Big Show" first opened there late last summer, the act laying off since for Mr. Marck to collect his salary in full from the Hip management for 20 weeks, which he did. The Hippodrome people at the time said the act ran too slowly for their performance. It sounds very true, for it runs almost as slowly for vaudeville, excepting the few final minutes when Marck does a bit of excellent lion handling with the quartet of massive brutes. He "works them up" finely and perhaps through lack of time, it seems he does it better than the usual lion animal trainer who makes an entire act often of the trick Marck sends the animals through in a few moments. The act opens with a picture (film) for the pantomime story of "The Wild Guardians," of which the program has a badly written synopsis. The picture is called "The Animal Hunt" and is supposed to take the audience into the jungles of Africa, where the lions are captured by an admirer of a countess, who sends the lions to her as a present and then goes back himself to find out how they are getting along. It is at this point the human part of the tale starts. The countess has placed the lions to one side of the villa, facing the street, with a high wrought iron fence in front of them. An organ grinder who has a grudge against someone climbs the fence, arranges to release the lions, climbs back, pulls a string, the doors of the cages open and the lions come out, to the consternation of a little dinner party on the veranda of the house. Out from that party leaps Marck, the man who caught the lions in Africa, and he again subdues them, forcing the animals back into their cages after a series of cross-leaps and snarls by them. The setting is attractive in the perspective presented by the veranda behind the garden that has its iron fence (barricade for the animals), and the finish furnishes several thrills, especially for those down in front. As an animal act it is a good one; as a vaudeville sketch, it is not so good. The moving picture runs too long and is employed only to work up to a finale. Abroad that was accepted as a novelty. Over here people will wonder why Marck doesn't give an animal act and get through with it, for it looks as though he could give one of the best. For vaudeville, managers must consider the setting, its massiveness, the room occupied and the time required to set. At the Royal, which has a stage 42 feet deep, the house crew of five men and Marck's crew of three use 17 minutes to set. Part of this time is covered up with the picture. The sides and the rear (cages) of the setting are left standing at the Royal as no other full stage acts are on the bill this week. The 17 minutes are needed to put up the iron barricade. A theatre without the Royal's depth and width of stage would have to do some figuring. The Marck act must close the show. It is quite likely to create comment in the neighborhood communities. *Time.*

Bob Yates.  
Singing, Talk.  
10 Mins.; One. (Special Drop).  
Fifth Avenue.

Act opens in the dark with a tenor voice singing "Memories." Light up reveals tramp with head through hole in drop in "one," drop being painted to indicate he is seated in a taxicab. This "reception" at the opening and the routing of his work is as near an imitation of Milo's act as Yates' talents will permit. Intersperses his monolog with songs. Pleasant singing voice, ordinary chatter, all rather crudely delivered. *Jolo.*

Aerial Mitchells.  
Breakaway Ladder Act.  
6 Mins.; Full Stage.  
Royal.

The Aerial Mitchells do a breakaway ladder act that has some good work in the performance of the two young people, with the girl of the couple owning as pretty a figure as vaudeville displays. She wears full acrobatic tights, but neatly broken to remove the fleshing or union suit effect. The man goes in for comedy, in make-up and work. It may be necessary for two reasons, as a stall for the necessarily short turn of this character, and it also permits the couple to add noise to the act through the exclamations of the country boob high up on the end of the ladder. These folks, though, can do this kind of a ladder act so well that if they can go through a full turn without the comedy adjunct, they should try it, for the boy dressed as neatly as his partner would make a very attractive looking act, with the added interest of having a girl performing this kind of acrobatics. Their breakaway idea at the finish is different and better than the others. When the act becomes shaped and finally set it will be the best breakaway ladder turn in the business, competent to open or close big time bills. At present the opening spot is the place for it. *Time.*

Kennedy and Burt.  
"Engaged - Married - Divorced" (Comedy).  
13 Mins.; One (Special Drops).  
Royal.

Tom Kennedy and Ethel Burt have a neatly devised "talking act in 'one,'" with a story that carries into three sections, all in "one," differentiated by special drops. It's a flirtation act at the opening, when the couple become engaged. The next scene is after they are married, in front of their home (with a baby), and the third before the door of the divorce court. A considerable quantity of the talk is about "mother-in-law." It looks as though Kennedy and Burt have exhausted this subject, leaving nothing for the others. There are songs and Kennedy's clear and pleasing singing voice is of immeasurable aid in them, more so than Miss Burt's, who, however, atones for any vocal defect by skillful playing and handling of dialog. The hodge podge is strung together by dialog and lyric. While the changes cause a little raggedness in the running, the turn is very agreeable and contains much comedy, with a happy ending that probably is liked by the women particularly. Given some time and thought to his turn will keep it in demand. The first exit is too abrupt for the preceding matter, although, of course, the turn builds up. It comes under the heading of novelty acts, for it's vastly different from the many mixed two-acts before the drop and this alone is sufficient to recommend it. *Time.*

McDermott and Walker.  
Songs and Dances.  
12 Mins.; One.  
Jefferson.

A man and woman team, with popular songs, the former carrying with him a number of George Cohan mannerisms and the girl with a voice that shows that it had possibilities at one time. It is a flash for small time. The talk at the opening is not any too good, but the singing carries the turn. *Fred.*

Gold and Seal.  
Singing, Dancing, Skating.  
11 Mins.; Two.  
Fifth Avenue.

Two men, opening as a couple of eccentric Frenchmen, with the "Zis for You" song; then some soft shoe and buck and wing stepping, finish with jiggling on roller skates. Nothing in the act to lift it out of the small time classification. *Jolo.*

Sam Mann and Co. (7).  
"The Question" (Comedy).  
43 Mins.; Full Stage.  
Palace.

In his latest vaudeville effort, a philosophical farce, Aaron Hoffman has shot too wide of the mark to be effective, this vehicle running a full 20 minutes beyond the regulation time, gradually growing tiresome, talky and monotonous despite the excellent rendition of the various roles by a well selected cast. The author has selected the timeworn domestic triangle for his theme, bringing the respective principals together in a blackmail plot. The opening is speedy, full of complications and interesting to a degree, interesting principally because of the recent expose of the system "worked" by an inter-city "mob" who utilized the weak points of the Mann Act for their pressure. Gradually Hoffman becomes philosophical, bringing in Sam Mann as "The Question," with Mann straightening out the affair with a line of semi-comic advice. Hoffman has thrown an abundance of wit into this script, but that clever author has permitted himself to "run wild" on dialog with no "kick" sufficiently strong to alibi the wasted time. His usual surprise finale is there, but it arrived 20 minutes too late to register its natural returns. The vehicle might carry with the essential rewriting and vivisection, but not in its present form. *Wynn.*

Alexander MacFayden.  
Pianist.  
14 Mins.; One.  
Palace.

Alexander MacFayden is tall, musically graceful and very entertaining while playing, showing his versatility at the conclusion of his repertoire by offering a rag medley, something entirely unexpected because Alexander has all the hallmarks of a classic student, particularly a musical growth of hair that lies in rolls over the principal's shoulders. "Sextet from Lucia" with his left hand and his "Southern Echoes" convinced the Palace gathering Alexander was "there" and when he exited there was no doubt left of either his ability or his score, for he had rolled up a snug hit. *Wynn.*

Torres and Verdi.  
Singing.  
15 Mins.; One.  
City.

Two Italians (men), who look as if they had originally come from one of the numerous Italian quartets and had learned some English. They have framed up "an act," which consists of one saying something to the effect that they had come to this country to make money; and then go into vocalizing an excerpt from "La Boheme," afterward doing some parodies of grand opera melodies. Baritone and tenor, trained voices, fine harmonizing with the choruses of old ballads. Neat small times. *Jolo.*

Horn and Ferrie.  
Songs.  
10 Mins.; One (Special).  
Jefferson.

Two men, evidently Italians, one possessed of a tenor voice of quality and the other using a high falsetto. They lack showmanship. For a small time offering they could be whipped into shape by someone with knowledge of stagecraft, but at present they won't do. *Fred.*

Conley and Conrad.  
Musical.  
12 Mins.; One.  
American Roof.

Conley and Conrad are two cracker-jack musicians, one playing a violin and his partner the piano. Equally dividing their efforts into single and double numbers, the boys are worthy of the stamp of approval. Popular numbers and an assortment of heavier pieces furnish them with suitable material.

## ORPHEUM.

The Orpheum had one of the shortest shows of the season this week. The house was emptied Tuesday night by 11, the two-reel episode "Patricia" ending before the time to a comparatively filled house, the audience remaining, perhaps, through the early hour.

The Four Readings opened the show after a news pictorial. Frank Mullane with a few stories and songs found the No. 2 spot none too hard and squeezed over an acceptable hit. Digby Bell and Co. in "Mind Your Own Business," a comedy sketch by Winchell Smith and John L. Golden, furnished several surprises and unimpaired laughs. The piece, programmed as "The Turn to the Right" of vaudeville, lived up to its billing as a comedy vehicle. Frederick Sumner as the son-in-law appears a trifle old for the part and is rather stiff at times. The remainder of the cast appears acceptable, with Bell worthy of all the attention given him by the Orpheum audience.

Craig Campbell, held over from last week, had little trouble in displaying his popularity. He had a new repertoire of songs, all graciously received.

Rolfe and Maddock's "America First," the headline turn, featuring Bruce Weyman, closed the first half. Applause greeted the act as soon as the cards were placed and for every patriotic bit, of which the act has many, the audience went wild with enthusiasm. For a saab turn "America First," with its patriotic atmosphere, is a sure. The turn has been well framed and its members well drilled. The men are all capable musicians, with Weyman, the lone singer, doing exceedingly well with his numbers during the intermission which followed blanks were passed for the audience to sign pledges their aid to President Wilson should war be declared. The idea fitted in admirably with the patriotic fervor the people had gotten into with the Rolfe and Maddock act.

Delay Jean, the Belgian refugee, opened after intermission, displaying considerable ability as a musician and vocalist. Miss Jean does not limit her work to one instrument, equally dividing it between a violin, cello, piano and harp with a pleasing soprano voice incidentally used, though it is worth featuring. This young woman came in for attention and the audience most heartily approved of her. Allen and Howard in "A Real Hit" had little trouble in scoring a comedy hit, the audience waiting for some humor, nothing in that line having been displayed since the Digby Bell sketch in the No. 3 spot.

Lillian Shaw, closing the show which brought her on before 10:30, roped in a hit of considerable size. For her Italian character number Miss Shaw is now using an "Eat and Drink This" idea, based on a bunch of considerable value. Two Hebrew character numbers and the familiar baby carriage song round out the routine with a patriotic number used for an encore. The Orpheum has always been a stronghold for Miss Shaw, and she easily filled the bill in a spot exceedingly hard for a single woman. Then came "Patricia" with a train wreck that was good for a laugh, although less than the picture appears to have certain hold upon the people, probably due to its comedy value.

## COLONIAL.

The entire Colonial bill this week is liked. The Monday night audience fell somewhat short of capacity. The Hearst-Pathe started. The first vaudeville act was the Musical Johnstons, xylophones. They got some applause with a medley of popular airs at the close. Ed. Morton, in the second spot, went over with seven songs. George Rolland and Co., in "The Vacuum Cleaners," were a laugh from the start. The finale of the act is a little weak as an applause getter, but the laughs come freely throughout the earlier section of the turn, although some of the business and the lines in this act are hold-overs from "Fixing the Furnace," which they previously did.

Jim and Betty Morgan, next to closing the intermission, had rather a hard time of it at the opening, and it was not until the boy brought his violin into action there was anything that resembled applause. The finale, with the boy playing the clarinet and the girl furnishing an accompaniment on the guitar, with a sort of jazz band effect produced, was the effort that sent the turn over. Emily Ann Wellman, in "Young Mrs. Stanford," closed the first part to one of the big hits.

The second half had three acts, with Doris Wilson and Co. opening. The laugh at the finale is not as big now as when the black-face boy was used for the tag. The over-dressed midget doesn't seem to land with the same effect. Then Savoy and Brennon, with a new drop gorgeous in coloring, and a new line of talk interpolated into their former routine, had the house in screams of laughter all the way, and were the other of the two big hits. "Patricia," in the closing spot, won out on the dancing of the girl, and the singing of the little chap. "Patricia" once more proved itself without a peer as a chaser, for the opening leader found half the audience on its feet and headed for the door. Fred.

## ROYAL.

The Royal, with its cheap price and big bills, must attract in the Bronx neighborhood. This week the program has three surefire feature acts. Marck's Lions (New Acts), Blossom Seelye and Co. and Bennett and Richards. The turn that the bill expected Monday, doubling from the Palace, upon Willie Weston not filling the next to closing position.

These three turns by themselves in the second part, composing that section, together

with the Mrs. Castle film, made a show in themselves.

In the first part were other new acts, "The Corner Store," Kennedy and Burt, Dooley and Nelson and the Aerial Mitchell (opening). All the new turns made good to a greater or lesser extent, with the "store" sketch closing the first half, sending the audience into shouts of laughter with its hokum slapstick and jazz. Bennett and Richards took the house entirely with surprise through their "dramatic sketch," opening with the audience seeing a couple of "bum niggers" in the centre of the parlor after heavy dramatic speeches in the dark that looked as though another domestic triangle was to unfold. Besides the opening, which makes it harder for the two blackface men to follow, the shorter of the pair is an eccentric dancer of original steps with comedy feet that seem jointless from the rapidity of their motions. The dancing alone could hold up the turn. These boys could cut off just a bit of the dialog at the start, to get to the opening more quickly, and it would be just as well if the audience did not see the parlor set before the pistol shot denouement.

Preceding the blackface act and opening the second section were Blossom Seelye and her two corking assistants, Bill Bailey and Lynn Cowan. Cowan is handling a new song very well, in fact he handles well everything he tackles in this turn, and as for Bill Bailey, if there's another on the banjo who can touch him there should be a hundred jobs waiting. Miss Seelye sang several numbers to appreciation and had to give an encore as announced as a song written by a Bronx boy. Miss Seelye withheld his name, but it wouldn't make much difference at the Royal, for, in the Pathe weekly, which showed and mentioned in a caption a group of Bronx women who were responsible for a charitable benefit, no one in the house applauded. Up there they probably care nothing about a Bronx, just wanting to see a vaudeville "From the Palace, New York," and they are getting it, much cheaper than those who see it at the Palace do. The No. 2 spot was occupied by Bob Yosco, who is still trying to put over a big time single without much chance of success. He has changed the opening, but Mr. Yosco doesn't appear big enough by himself for the big time. He replaced at the Monday night performance Cleve and O'Connor, who retired after the matinee performance. Sims.

## AMERICAN ROOF.

The Roof had its share of business Monday night, with a show that fell below the usual standard for that house. The deficiency was the absence of a name headliner, owing to the number of big turns playing that time at present.

Del Badie and Jap (New Acts) opened the show slowly, after which Stewart and Keeley displayed considerable pep in dancing. Their opening talk was completely lost, but the couple came through for a hit with the cowboy dance at the finish. Mile. Thersa and Co., a circus turn, the name of which appears fictitious, displayed passable acrobatic ability and some well-trained canines.

Fred Webber and Co., in "At the Stage Door," a ventriloquist offering, fared nicely. The act goes along at a good clip, little time being given over to bits that are not productive. Norton and Earl closed the first half with songs and dances. Miss Earl appears considerably stouter than heretofore, but has lost little of her animation. The couple are at present using the Grace La Rue number, "Tango Queen," for an opening, finishing with their familiar costume minuet number. The act gave the show the necessary class.

Conley and Conrad (New Acts) opened after intermission to one of the real hits of the evening, after which J. K. Summet and Co., in "The Devil He Did," received considerable attention. The act was a bit over the heads of the Roof audience, but they remained attentive.

Clayton and Lennie, next to closing, took down the comedy hit. These boys have improved immensely. Howard and Graff, in a juggling offering, closed the show. The young woman is given too much time for her belated number, in which at times her voice falters.

## FIFTH AVENUE.

Nothing very sensational, or even new or startling, at the Fifth Avenue the first half of this week. The first two turns, Gold and Sea, Bob Yates (New Acts) were followed by Jolly, Francis and Wild with their fast three-act "aut" comedy stuff. The trio have some very smart cross-fire material and this, with their exclusive songs, went very well.

Loyal's Dogs pleased immensely, though the star canine, "Toque," wasn't at his best, missing several tricks. Billy K. Wells had

## PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt requested. VARIETY will acknowledge each letter received.

Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1914.

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 OEW CIRCUIT (Joe 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-HEIMAN CIRCUIT (Sam Kahn)	ALCO CIRCUIT (J. H. Alos)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australis) (Chris. O. Brown)		U. S. V. M. A. (Walter J. Plimmer)

## CITY.

William Fox's City theatre had a good entertainment for the first half, eight acts and pictures. It opened with Adonis and Dog, the stage dressed with a handsome velvet "cyc."

Milt Wood, with singing, monolog and wooden shoe dancing, scored strongest with his stepping. He spent so much time in England the past half dozen years or so that he lost in rapport with our modern vaudeville, and hence his talk will stand quickening. Sam Liebert and Co., in the Yiddish comedy playlet, "The Shattered Idol," scored as usual on the small time. Liebert abandons his dialect from time to time. The woman who plays the wife is an excellent actress, giving a careful and painstaking characterization of a Hebrew matron. Torres and Verdi (New Acts).

The Horlick Family, seven dancers and one singer, dressed as gypsies and with a special back drop, went through a routine of stepping to wild Tzigane music.

An interesting act was contributed by a young man billed as "Eschelle Roberts, the clever songstress." It is Bobby Eschelle, and, as he makes no pretense to female impersonation, the billing was probably an error. He has a pleasing tenor voice and is backed up by a ponderous wood set placed in "two." Eschelle is attired in riding breeches with a cowboy thong about his wrist and most of his vocalizing is in recitative form. Whenever he wishes to emphasize a point he "strangles" the thong and strains his "pipes." Bobby sort of fancies himself.

Ed. Vinton and Buster pleased and entertained as usual, making the second trained duo on the same program. The Beatrice Morrell Sextet of female singers, with an artistic blue color scheme of costuming and setting and white wings, is a clean vocal offering, but altogether too concert for general vaudeville assimilation. Four singers, a cellist and a harpist. While some work the others move about "artistically," draping themselves about the piano, adjusting the flower vases and finish with arms about the other for a popular medley. Those are the kind of acts that argue—and truthfully—that they sing well, dress neatly and otherwise disport themselves. But it isn't a vaudeville act in the strict sense of the word. Jolo.

things pretty much his own way with a clever monolog of coking tangential of the Cliff Gordon calibre. He now works in a dress suit and minus whiskers, and fares just as well. Harry Beresford and Co. had the sketch offering in "Twenty Odd Years," capably played by Mr. Beresford and ably assisted by a young man and a girl.

American Comedy Four presented the conventional comedy quartet act with the "Clasy" growing angry and saying he could crush a grape and the legit being out in sepulchral tones a dozen or so "Ye Gods," besides having his wig knocked off and replacing it backwards. Also the "Clasy" uses a powder puff, and between these comedy spasms they "harmonize" with popular ballads. No worse than any of the others.

Hong Kong Mysteries, a magical act, is richly caparisoned, but the magician's work lacks "snap." He has magnificent settings and a number of excellent materialization and substitution tricks, but doesn't get enough out of them.

One of the "Patricia" episodes closed the show. Have you ever noticed what an "in and out" worker before the camera the star is? At times she is bright and lively, while at other times she seems to be almost overpowered. Jolo.

## JEFFERSON.

Singing show at the Jefferson the first half. Five of the eight acts had song and dance, three being man and woman two-acts. It was the sort of the show the rather mixed audience at this house likes. Horn and Ferris, Helder and Packer and McDermott and Walker (New Acts). The last of the "Seven Sins" serial was shown.

The Correllis (Ajax, with his wife) opened the bill with some piano accordion playing in "one" as a prelude to his usual strong-man act. The latter done in full stage was an applause winner. Horn and Ferris filled the next spot, with McDermott and Walker following.

The Base Ball Four, major and minor leaguers, offered a singing and comedy combination with the scene laid in the dressing room of the ball field. These boys had better fix it that they work on some diamond during the ball playing months, otherwise their vaudeville days are over, for their voices are de-

clined off and the routine is nothing to brag of. It is their team uniforms and the burlesque ball game at the finish that are the only things worth while. Helder and Packer (working as Howard and Parks) were on just ahead of the dramatic sketch.

"His Father's Son," presented by Walter Born and Co., gave the thrill touch to the bill. The sketch is still a good one after years of service, but is badly acted. The boy and the policeman are the only two of the cast that get over.

Linton and Lawrence were one of the hits of the bill. The Quero Troupe, eight men and a boy, the latter doing all the real work, were the closers, winning, out with applause on the strength of the frequent doubles and twisters done by the kid. Fred.

## RATS NEW YORK MEETING.

The White Rats held another open meeting in the clubrooms on West 46th street Tuesday night. The week previous had been an open meeting also. Two open meetings in succession aroused conjecture and some of the Rats present couldn't decide, although they did not audibly voice their opinions, whether the open meetings were to avoid having reports read or to have the open meetings bring out a larger attendance. The crowd Tuesday night was about one half in number of the week before. No minutes of preceding meetings were read nor was any kind of a report offered those present.

Harry Mountford closed the meeting, speaking his usual hour, and during his remarks stating the mortgage of \$5,000, due March 19 on the clubhouse furniture, had been paid the day it fell due, although it seemed to be understood during the week in certain circles that an extension of 30 days was obtained upon the payment of the mortgage through the Rats paying the accrued interest on the 19th. Mountford said the holder of the mortgage had been offered a bonus of \$1000 for it, but he did not mention who had made that offer.

Among remarks made by Mountford was one that Kelso, sentenced to 10 days in jail for being concerned in the disturbance at the Greeley Square theatre, would be liberated the latter part of this week, and the Rats intended giving him a reception in the clubhouse Saturday night. An admission charge will be made to attend the Kelso reception. Mountford expressed the hope he or President FitzPatrick would be arrested, as he said some of the greatest martyrs of history had been jailed.

Eddie Clark presided at the meeting, first introducing William Henry Hodge, who explained a set of whiskers sprouting on his face as a device to deceive Murdock. After that MacInerney, called "The Billy Sunday of the Unions," spoke. MacInerney is a Rats deputy organizer somewhere in the Middle West. He mentioned he was passing the Orpheum theatre on 80th street that evening (Tuesday) as the disturbance occurred. MacInerney had a few other remarks to make. When Mountford arrived late he said he had just returned from night court, where the Orpheum theatre prisoners had been arraigned. Mountford spoke of William Travers Jerome appearing for the prosecution in the Orpheum matter and said the Loew people were paying him \$22,000 for his services.

When FitzPatrick spoke he mostly defended Mountford, eulogized him and stated that anyone who would accuse Mountford of being dishonest should be placed against a wall and shot. This remark was thought to have been caused by recent discussions among members of the Rats, and one member is said to have presented a question that tended toward a suspicious view.

Attention was called to the White Rats "benefit" at the Amsterdam hall Wednesday night. The scale of admission was announced. This, after the Rats ball of last Friday in the same place, the charge for the "Kelso reception" and the sale of the "Scab List," convinced those present that if they had any money left the Rats leaders were not overlooking any way to get some or all of it.

## SELZNICK FORMS COMBINATION WITH FIRST RUN EXHIBITORS

**Producers, Distributors and Theatre Owners Get Together.  
New Move Means Better Conditions All Around.  
Houses Throughout Country Interested in  
Big Amalgamation.**

Among all the rumors and denials of rumors about consolidation, amalgamation and "getting together" of big film interests to which *Variety* has given prominence, there have been forces at work, quietly, steadily and without any fuss, but nevertheless very effectively, toward bringing into one producing and distributing concern some of the most prominent individual producers and their stars in the motion picture business.

These forces have been guided and directed by Lewis J. Selznick. Proposed amalgamations have been held up or delayed by individual desires to "rule the roost," by petty jealousies, and incidentally by the unwillingness of astute financiers to put their money into the proposed ventures. Mr. Selznick, however, has gone beyond the question of simply uniting producing companies and their exchanges.

In the first place he has the Clara Kimball Young, Herbert Brenon, Norma Talmadge and other companies as producers, backed by his own system of exchanges, but he has perfected arrangements by which the "first run" houses, practically throughout the United States, will have the Selznick

pictures as their principal features. As many of the proprietors of these houses are already more or less interested in the Selznick ventures, the addition of those who hitherto have not been will make a formidable array of exhibitors when it comes to giving their audiences the first showing of the big features.

This coup naturally required considerable money, but the business ability of the head of the Selznick Productions was so widely and favorably known that he had no difficulty in convincing the powers that be in Wall Street that it would be a good thing as a pure matter of business to finance the combination, and all the money needed was speedily forthcoming, and this, in itself, was a triumph.

On the artistic side there can be no doubt that the knowledge that the Selznick pictures will be submitted to the expert and critical audiences who make a specialty of picking out "first run" theaters and attending them regularly, will make for a higher standard all through the production end of the business, as others who aspire to get into the "first run" houses will have to offer really good stuff.

On the side of the exhibitor the combination will work a material benefit as the assurance of being bound

up with such an organization means freedom from a lot of care and worry as to the quality of pictures he will be able to offer his patrons, as well as through the financial returns which will naturally follow, and to the "movie fan" it means the knowledge that in his favorite "first run" house he will get as a result of the combined efforts of the producer, distributor and exhibitor three forces which have never been combined before, all that is good and much that is best in the silent drama.

*Variety* has sounded the note of amalgamation many a time and oft, and its voice has been as the "voice of one crying in the wilderness," but it has known whereof it has spoken, and it may be added that there is still another combination planned, which is being kept under cover at present, but which *Variety* will give the full details of in due time.

As an example of the interest taken by exhibitors in the question of producing pictures, it may be mentioned that John H. Kunsky, of Detroit, and C. O. Pierce, of New Orleans, recently offered to put up \$10,000 each, as part of a \$100,000 fund to be raised by first run exhibitors for the manufacture of moving pictures under plans which would eliminate 50 per cent. of

the present cost of production. The project, however, came to grief, and it is understood that both the men named are well satisfied that it did, in view of the developments outlined above, to which, it is said, their interests have been diverted.

### ALLEGED PHILLY TRUST.

It is currently reported that agents of the Federal Government are in Philadelphia investigating complaints from sources not as yet divulged that there exists in the Quaker City a practical monopoly of the most desirable picture theatres. The complaints are understood to allege that this so-called monopoly is a combination in restraint of trade and as such calls for inquiry and perhaps regulation from Washington.

### Screen Club's Arbuckle Dinner.

The Screen Club March 31 will tender a dinner to Roscoe (Fatty) Arbuckle, now making his own comedy two-reelers under the business direction of Jos. M. Schenck.

The first Arbuckle release will be April 23. It started last week and will be finished next week. The Arbuckle film price will be \$35 daily in cities of 200,000 or more and \$25 in other towns.

## Do Exhibitors Want "Stars" in Short Pictures

To a number of exhibitors who asked us why various popular players have been taken out of short pictures, the following reply was made:

"Under the program system the producer cannot get money enough from his short pictures to pay the increasing salaries of the stars.

"Under the program system a picture containing an unknown player brings the producer the same money as a picture containing a star.

"Under the General Film 'Open booking' system every picture sells on its merit. If our quality short subjects (under 'open booking' system) receive co-operation from the exhibitor, they will earn a reasonable profit for the producer. Then he will be justified in keeping his stars in the short subjects.

"Consequently, it is now up to you, Mr. Exhibitor.

"If you want stars in short pictures, General Film producers will give them to you. Do your share by giving good short pictures a fair chance—give them long runs, and they will please your patrons. Then you can afford to pay the producer a decent price, and he can afford to keep his stars in short pictures."

**GENERAL FILM CO., Inc., NEW YORK**

**MUTUAL**

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**Marjorie Rambeau**  
*in*

**"Motherhood"**

*By Frederick Arnold Kummer*

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*Now Playing: "THE GREATER WOMAN"*

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**FRANK POWELL PRODUCING CORPORATION**



**BIG STATE RIGHT PRICE.**

The little "syndicate" or group of men who purchased the rights to New York State for "Civilization" will face a loss of about \$5,000 on their investment. They paid \$50,000 for Greater New York and \$15,000 additional for the remainder of the state.

Up to the time of the purchase this was considered a record price and the large figure was based on the fact that it was considered the best-advertised feature ever put on the market. If, in spite of the booming and the quality of the picture, the buyers will face a loss the obvious conclusion must be arrived at that state right prices are out of all proportion to their actual value.

**TWO O'NEIL FEATURES.**

Mutual has two Nance O'Neil features ready for release. The first will be "Mrs. Balfame," taken from Mrs. Gertrude Atherton's novel of that name. It will be released April 9 and will be shortly followed by "Hedda Gabler." These are the only two which Miss O'Neil will do for Mutual, it being pretty certain that it is all off regarding the contract she had with Frank Powell.

**Regina Connelli Leaves Essanay.**

Regina Connelli has left the Essanay and returned to Broadway. She has been doing pictures with them for about three months.

**TO CENSOR NEWS REELS.**

Secretary Daniels of the Navy Department will hereafter censor all news reels, according to a letter from him to Pathe, Universal, Gaumont and others making news reels. It is understood the secretary was prompted to this action because the international situation required that some of the matter recently shown publicly should have been held very confidential.

**RAPF TO FILM "TODAY."**

Harry Rapf has acquired the rights of the play "Today" from the authors, George Broadhurst and Abraham Schomer. He will make a big special feature to be released on a state right basis. Ralph Ince has been secured to direct same. The stars engaged to play in it will be announced later. Robert Warwick is interested with Mr. Rapf in this venture.

**BOOKING PLANS CHANGING.**

One of the developments of the Selznick and Artcraft systems is the fact that vaudeville theatres showing a feature picture and making a change twice weekly, are gradually eliminating the weekly program picture, preferring the other system of booking. This is especially true of the Loew Circuit, which has a call on all releases of Selznick and Artcraft.

This situation has caused a scurry among the exchanges to take up contracts among smaller exhibitors.

**CLIVE MADE GOOD.**

That Henry Clive has made good as a leading man in pictures seemed to be definite from the report that following his Goldwyn engagement as the principal support of Maxine Elliott in the feature now preparing, Mr. Clive has been selected by the same corporation as the lead for Mary Garden in the Garden special feature, to follow.

The picture engagements, it is said, are preventing Clive from considering theatrical propositions. His picture managers say their actors, who must be at work at 8 in the morning, need to have sufficient sleep, which theatrical playing with its night work would not permit.

**FORM KING BEE CORPORATION.**

Billy West is to head a new film combination having for its purpose the distribution of a new comic series of one and two reelers along the lines of his hit, "The Waiting Waiter," that put his absurdities in demand generally throughout the country. The new company is known as the King Bee. L. L. Hiller, Jacob Wilk, Louis Burstein, Morris Spitzer and other well known film men are interested in the project. West and the company engaged to support him left for the studios of the company at Jacksonville, Fla., last Friday.

**ALL IS NOT GOLD.**

Chicago, March 21.

There is a supposed inside report here that all is not happy in the Essanay camp regarding Max Linder, and the story has it that George K. Spoor has attempted several times lately to unload his high-priced contract with the fastidious French star. Neither of the first two releases has developed anything like the interest that was expected. An error in the way Linder publicity was mapped out has something to do with the lukewarm reception of the new comedies. But that was because Spoor is supposed to have originally obtained Linder in an attempt to spite Charlie Chaplin. When Chaplin left Essanay the latter still had Charlie's "Carmen," which was made for two reels and then padded out by Essanay to make a four-reeler. Thereupon Chaplin sued Spoor, with the result that the Essanay head became angry and went scouting for an "opposition" comic. This resulted in bringing Linder to this country.

**LILLIAN WALKER SIGNS.**

Lillian Walker has been placed under contract by the Ogden Picture Corporation, of Utah.

The negotiations were completed in New York with Attorney Berman representing Miss Walker and Roehm & Richards acting for the picture corporation.

**STARRING TOUR**

MELVILLE B. RAYMOND

PRESENTS

JAMES

LACKAYE

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"UNCLE BOB"

By Mr. MARK PRICE

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## NEWS OF THE FILM WORLD

Herbert Rawlinson is about to break with the U.

D. W. Griffith called last Saturday for London.

There is an interesting event expected at the home of the Wally Reids.

The Dreadnaught Co. has purchased the rights to Jersey for "A Mormon Maid" and "The Doctormen."

Artacraft has entered into a contract for the first presentation in New York of all their Douglas Fairbanks releases at the Kialto.

Julius Slinger of the L-KO Company is back in New York after an absence of ten weeks, covering a trip throughout the country.

Peggy Coudrey has returned to New York from the coast, and is about to go into pictures again after several months in vaudeville.

Joe Murphy, formerly manager of the Opera House in Swedesboro, N. J., is now managing the Ruby theatre, Philadelphia, for the Stanley Booking Co.

The featured attraction at the Rialto next week will be "The Clock," a Bluebird photoplay, starring Franklin Farnum and Agnes Vernon.

S. L. Rothapel spent the early part of the current week in Atlantic City, following the closing of several big deals for attractions for the Rialto.

The eight-reel Paragon Film, Inc., production of "The Whip" will be shown at the Park theatre, commencing Sunday afternoon, for a run.

Naomi Childers, late leading woman for Vitagraph and other companies, has been signed by the U. S. Amusement Co., releasing through Art Dramas.

About 200 members of the staff at Universal City have been let out during the past two weeks. There has been a general slowing up of work at the big U plant.

Paul Gordon has been engaged to play the leading role in "The Great White Trail," a feature production now being filmed by Wharton, Inc., at Saranac Lake.

Julius Steger and Joe L. Golden will not fix up the Evelyn Nesbit photoplay feature directed by Allan Dwan at Saranac Lake some time ago. The deal has fallen through.

Virginia Terhune Van de Water has signed a contract with Lewis J. Selznick, through Edgar Selden, under which she will provide six original scenarios annually for the next three years.

An error in last week's VARIETY gave the price for the state-right purchase of "A Mormon Maid" for New York State as \$10,000. It was bought by the Veribest Photoplay Corp. for \$21,500.

James Spittiswood has purchased the dramatic and moving picture rights to Frederick Orin Bartlett's story, "The Spender," which was published in a recent issue of the Saturday Evening Post.

The title of Clara Kimball Young's next feature will be entitled "Why I Left My Husband." The story is by Virginia Terhune Vandewater and bears no relation to Miss Young's personal domestic life.

Contracts have been signed by Harry Raver, of Apollo Pictures, for the production of "The Great Broadway Mystery," by Edward Ellis. Work has already been started under the direction of Richard Ridgely.

"Intolerance" was leased last week to the All Star Feature Distributors, Inc., for California, Nevada and Arizona, and the DeLuxe Feature Film Co. of Seattle for Washington, Oregon, Idaho and Montana.

There is a possibility that a half dozen touring companies of "The Barrier" will be sent on tour. Rex Beach has decided to send the film out as a regular attraction, and regular theatrical advance men will be dispatched ahead of the picture.

D. W. Griffith has signed to produce a series of regular interval releases through Artacraft. For the past three years he has devoted his activities to the presentation of one or two super-productions, but will now devote himself to the making of photoplays with sufficient frequency for general release.

William Fox makes two important announcements with reference to directors this week: The first, that George H. Melford, one of the Jesse Lasky film makers, will join the Fox organization in May; the second, that Richard Stanton will screen the next Dustin Farnum production.

Olga Petrova began work last Sunday at the Paragon studios, Fort Lee, N. J., on the first Lasky picture she is to appear in. There was talk a fortnight ago that she might remain with Metro, claiming the new contract had already been broken before she commenced work. Evidently nothing has come of it.

Apocryphal of the \$10,000 suit instituted by B. S. Moss against Marion H. Kohn, of the Consolidated Film Exchange, San Francisco, on the charge of piracy in exhibiting Moss' "The Salamander" and "One Day" features without lawful acquisition of state rights in that territory, Moss is further licensed into action by a challenge from Kohn, in which the latter says he will continue to show these pictures.

The next McClure production is to consist of nine big photoplays connected as are Seven Deadly Sins. This series will be divided into three groups of three dramas each, with the stories so told that an exhibitor who cannot devote nine consecutive weeks to the showing of the series will be able to book the nine plays and show them in three different periods as best suits his program.

The seating capacity of the Empire theatre, one of Portland, Maine's, big picture houses, is to be increased by 300 seats, through the purchase of adjoining property. The house will be remodeled, and the screen shifted so that there will be an unobstructed view from every seat. While the work is being rushed, and will be completed about April 1, there is no interruption to the regular showing of pictures.

When George M. Cohan makes his screen debut in "Broadway Jones," at the Strand theatre next week, he will have as his running mate one of his former stars, Victor Moore, in a Kieffer Comedy, "Rough and Ready Reggie." It was in Cohan's "45 Minutes From Broadway" that Victor Moore made his debut as a

star, in the role of "Kid Burns," a character that will always stand out in the minds of lovers of Cohan plays.

Between times devoted to his duties as General Manager of Universal City, H. O. Davis has figured out two stories that have been formed into Bluebirds and will be released in May and June on that program. One is "The Little Belgian," produced by Jack Conway, with Ella Hall the star; and the other "Bringing Father Home," a light comedy for Franklin Farnum and Agnes Vernon. Aasen Hoffman has written a play in which the Farnum-Vernon combination will also be seen, going under the working title of "The Clock."

Employees of Bluebird got their first look at the new Lynn F. Reynolds production, to be released in May, and they were an enthusiastic lot when the showing was concluded. "The Code of the Klondyke" is the working title of the newest Bluebird, but this may be changed before release date is set. Val Paul, who has previously been leading man in the Reynolds company, has been replaced by Lawrence Peyton, but George Hernandez is still in support of Myrtle Gonzales, the Reynolds star.

For some time more or less nebulous plans have been in the air in connection with the foundation, probably at Columbia College, New York City, of a "living library," in which the screened works of the most famous American authors might be immortalized for exhibition to posterity. The first concern actively to interest itself in the project is The General Film Company, which controls the exclusive distribution rights to the entire output of O. Henry, typewriter one of the most fertile storehouses of interesting and unusual film stories so far revealed.

Some misunderstanding was caused by the announcement of the Unique Film Corporation in relation to their production of "The Catholic Truth Film" series. The impression was created that they were to be shown in parish halls and churches, but Norman W. McLeod, president of the corporation, denies this intention, stating that the plan of distribution is on state rights' basis after a number of the leading cities have been played under Catholic auspices in regular theatres only. Preliminary work is being done now on Bishop Anderson's play, "A Dream of Empire," and this will be put into actual production upon the arrival of Signor Camilleri, the director-in-chief, who is now on his way from Europe.

For the first time in the history of the trade, a completely equipped and expertly managed musical department has been embodied as part of the regular organization of a film manufacturer. This progressive innovation has been attempted by the Williamson Brothers through their company, The Submarine Film Corporation, which has its offices in the Longacre Building. The step is taken for the benefit of the exhibitors and territorial buyers of the Williamson Brothers' productions. A complete orchestration will be furnished by this department for every Williamson production. Sufficient parts will be supplied for an orchestra of thirty-six pieces, if such a large orchestra is used. The scores will be so arranged, however, that any combination of instruments will be possible. In order to make these scores available to the small exhibitor, a plan has been devised whereby the exhibitor can rent them from his exchange or from the executive offices of the company at a small outlay.

## HAZEL DAWN IN N. O.

Hazel Dawn, recently with "The Century Girl," at the Century, New York, is in New Orleans. Miss Dawn is working with the Herbert Brenon company that is filming "The Lone Wolf" here, and will probably be featured when the picture is released.

Miss Dawn is appearing for the first time under the Selznick banner.

Herbert Brenon is using the headquarters of the old Jockey Club in making the exteriors of "The Lone Wolf." The scenery of the "Lone Wolf" picture includes Hazel Dawn, Juliet Brenon, Bert Lytell, W. Riley Hatch, William E. Shay, Alfred Hickman, Joseph Chaillee, Edward Bering, Edward Thorne, Alexander Shannon and Benjamin Graham.

Miss Dawn retired from the cast of "The Century Girl" March 10, for two weeks, in order to pose for the exteriors in the forthcoming Brenon production, and as soon as they are completed she will return to the show, the interiors being photographed at the Brenon studio in the daytime. Miss Dawn's picture posing is with the full knowledge and consent of the Century management.

## Kenneth Harlan Leaving Fine Arts.

Kenneth Harlan, who is at present playing the leading opposite Bessie Love in a Fine Arts feature, is to retire from the company after this picture is completed and will return to the East.

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**Mollie King**  
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**Leon Bary**

Produced by Astra  
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Mollie King



## COAST PICTURE NEWS.

Since Mack Sennett took over the Woodley theatre and is exploiting his first-run Keystone over the Paramount's five-reelers several other film producers are considering the same step. "It is getting so that every picture company must have its own theatre on Broadway to exploit its own features," said an official the other day. It is known that the Universal is negotiating to ra house.

A lot of players have been let out at the Fox plant again.

Charlie Gates is handling the publicity for the Superba.

The Bernstein studio is now down to hard work, with Betty Brice being featured in the first film.

Charlie Christie plans a trip to New York shortly.

Walter McNamara has arrived from New York and has been assigned a chair at the Keystone scenario department.

Jack Cunningham is now assistant chief in the Universal's scenario bureau.

Margaret Loomis, the dancer, has gone into the movies.

Taura Aoki, the Japanese actress, is now with Ince.

William Russell is vacationing at his rarin ranch near Fresno.

Alice Wilson has changed her name to Alice Ray. Too many Wilsons on the same lot was the cause.

Mary Anderson has contracted a beautiful coat of tan. Now they call her "Sunburned Mary" instead of "Sunshine Mary."

J. C. Briden, the character actor, has left Universal for the Vitagraph.

Eugene Lewis is still at Universal, but he has stepped aside as scenario chief.

William D. Taylor has gone back with the Pallas. He is directing.

Dorothy Haddon is now playing with Yorke-Metro.

Mason Hopper has taken his acting crew to Jerome, Ariz., for desert scenes.

Fred Balabofor has returned from an extended stay in the east.

Hal Roach, accompanied by his wife, has returned from New York. Evelyn Paige has signed with the Rolin Film Company.

Sammy Brooks is back after a brief sojourn at San Diego. Don't mention Tia Juana to Sammy.

## SELIG HEELING HIMSELF.

It has not been generally circulated that William N. Selig has spent considerable time in New York of late preparing for an extensive embarkation in the state right business.

According to present plans, he is due to return to the metropolis and establish offices for exploiting a number of pictures which he has secured for that purpose. Besides some he has bought, he has invested over \$300,000 in the making of features to be marketed by this plan. The booming campaign may be looked for within a fortnight.

## RUSH FOR COHAN PICTURE.

Probably the greatest rush for service on a picture was registered by Artcraft on Tuesday, immediately after the showing of the George M. Cohan-"Broadway Jones" picture at the 44th street theatre. Exhibitors flocked to the Artcraft offices all day seeking bookings.

Among those who attended the private showing was J. J. Murdock, of the United Booking Offices, who had contracted for the playing of the feature for three days at all the U. B. O. houses. After viewing the picture he phoned Artcraft, increasing the showings to a week in each house.

## BUSHMAN STILL WITH METRO.

Although no new contract has been entered into between Metro and Bushman and Bayne, the film stars will commence this week the filming of a series of five reel features for Metro, the first one to be called "The Voice of One."

It is not known just how long this arrangement will continue, or whether the stars are receiving any salary increase.

## HAMPTON TO WITHDRAW.

A persistent rumor is going film rounds that Benjamin B. Hampton is casting about for the right man to assume the presidency of the General Film Company, as certain financial interests which he represents are demanding his efforts in another connection. He is said to have assumed the presidency of General at the request of a group of bankers who had become heavily involved through the Lubin and Vitagraph companies, and

the understanding was that he was to remain as the active head of General for a period of three months.

Hampton has now been President for a month longer than this period originally agreed upon and it is asserted his methods of economy and general efficiency have resulted in decided improvements in the financial affairs of the company. It is stated that excessive overhead, duplication of effort in the field and the issuance of inferior subjects have been done away with, and

carefully thought-out advertising and publicity efforts have in co-operation with the selling organization put the company on a profit making basis.

Having practically accomplished the reorganization which was asked for by the financial interests he represents, President Hampton's services are understood to be desired by these same interests in another field of endeavor and it is for this reason that he is looking about for the right man to fill the important position he now holds.

He puts one

over on Father!

He wins the girl and the money and shows "the governor" there's more fight in him than any one suspected

WILLIAM FOX

Presents

GEORGE WALSH

in High Finance

A Transcontinental Love Story

Directed by Otis Turner-Story by Larry Evans

Scenario by Anthony F. McGrew Willis

FOX FILM COMEDY SERVICE

ONE REEL WEEK OF MARCH 2ND

"HIS MERRY MIX-UP"

CHARLES CONKLIN

A BRISK SHOW IN THE EVENING FIRST DO THE MORNING AFTER



Cleo Murlson.....	Dorothy Dalton
Carlos Costa.....	Robert McIlm
Capt. James Murlson.....	Jack Livingston
Cedric Constable.....	Jack Gilbert
Sir John Constable.....	Walt Whitman
Lady Mary Constable.....	Lydia ..not

and Muriel faces his wife alone. He offers her a dagger which she refuses to take and commit suicide, and in his rage he hurls it at a painting of Cleopatra, piercing the breast of the Egyptian courtesan's reclining figure. As if the dagger had pierced her own breast Cleo falls dead across a divan. The picture ends with Muriel in his club telling the story to some friends, and when they ask "Who was this man?" touching his own breast in admission. The story will undoubtedly be a big program feature, but it is to say the least, anomalous in theme, and outside of its pictorial beauty, much of which is due to Clyde De Vinna's good work with the camera, is of no special credit to its producers. Release date, April 1.

William Masters, a powerful financier,  
 Claire Masters, his daughter....Irene Howley  
 Ralph Burnham, rival financier.

fact that his is forced to call off the dogs and give his consent to the marriage of his hated rival and his greatly loved daughter, the winning card being the production of the letter left by his wife commending him to his daughter's care. There are some pretty bits of comedy work by Burnham (Jack Devereux), and the detective is elevated from a "bit" to almost a feature by the clever makeup and acting of John Hanneford. Good work was done by Arthur Reason, the program, and Roy O'Laugh, who, as Sara, had a picture should be a strong card on program owing to its powerful argument for a wider scope for feminine activities. Release date, April 1.

Raven..... Mary MacDermott  
 Babette..... Peggy Hyland  
 The Chief..... Teddon  
 Ginfarr..... William Dunn  
 The Greater Vitaphone has presented Peggy Hyland and Mary MacDermott in "Babette," adapted for the screen by A. Van Buren Powell from the story of the same title by F. Berkeley Smith. The picture is the attraction at the Rialto this week, and proves far below the standard of pictures that are usually shown at that house. Charles Brabin directed the work, which is at once impossible and draggy. frightfully padded, wretchedly directed and horribly acted. The picture is about an hour and a quarter. The audience seemed almost as two hours. The audience tried to follow the story, but after a few minutes gave it up as a hopeless task. The action starts out well enough, but soon becomes quite involved, then to make it more difficult there are further complications added from time to time, which seem to be without any rhyme or reason, and failed to get the picture anywhere. Somebody might take the picture in hand at present, and by cutting it finally manage to turn out a two reel that would have been a cheap program. But that is about all of the cast. Familiar Sars gave the only performance worthy of favorable comment. Miss Hyland is sweet, and nothing more to speak of.

J. Dabney Barron.....Lancelotti Hymore  
Betty Arden.....Irene Howley  
John Arden.....Frank Carrier  
Adam Barron.....Charles Eldridge  
Perkins, Dabney's valet.....George A. Wright  
Walter Horton  
Renold Wolf and Channing Collier  
gone into writing that Keynote stuff, and  
there is a corking example of that brand of  
writing displayed in their latest, entitled "His  
Father's Son," which the Rolife Photoplays is  
reigniting through the theatre. The plot re-  
sembles a combination of Hamlet, that old rene-  
gade. There is a touch of "The Man On

the Box," a bit of Meredith Nicholson's "The Hopper," which appeared in one of the recent issues of Collier's, and a little of one of the serial stories that was in the Cosmopolitan. The combination proves to be an effective little comedy that will make them laugh. It is the old yarn of a college student who plays a practical joke on his classmate. Finally turns him out without a cent, betting the boy he cannot get a job that he can hold for a month. The boy finally wins the bet, incidentally a wife, and with her half interest in a jewel of renown that his father craves the possession of. There are several little laughs to be had, and a pleasant surprise toward the ridiculous, but they will win laughs, and after all, laughs are all too scarce in five reels.

Fred.

Two Butler Graham, attorney for John McKeon, on Monday of this week served papers on Alf. Hayman at the Hotel Biltmore, in a suit for \$625,000 against Hayman and Charles Frohman, Inc.

McKeon claims he presented to Hayman a proposition to finance a corporation to film all the Charles Frohman plays, giving the Charles Frohman Co. 25 per cent of all profits and 15 per cent to Ann Murdock, besides a salary to Miss Murdock as star.

He further claims that he promoted the formation of the Empire All Star Picture Corporation, in pursuance of his proposition, which was accepted by Mr. Hayman, the film corporation being financed by John R. Freuler, president of the Mutual. He alleges that the first picture is now being filmed at the former Mirror Studios at Glendale, Long Island, under the direction of Frank Powell, being an adaptation of the play "The Outcast," and that Miss Murdock is the star.

Entirely unknown to McKeon, George W. Lederer endeavored to promote a similar enterprise for the filming of the Frohman plays and also put the proposition to Mr. Freuler. He also alleges the formation of the Empire All Star Picture Corporation is the result of his efforts and alleges he will bring suit to participate in same.

**Mr. Exhibitor:** You know that "Wid's" reports are not controlled or influenced by any manufacturer or distributor.

We reproduce the "batting averages" (tabulated percentage reports from exhibitors) as published in the last issue of *Wid's Magazine*, March 8, 1917.

These are the averages of the companies having 200 reports or more.

Re- ports		% F. P.	% B. O.	Re- ports
1525	Triangle	74.1	67.0	317
587	Fox	72.0	69.0	81
435	Metro	71.5	67.8	42
326	Vitaphone	71.1	67.7	63
1683	Paramount	71.9	66.1	293
395	World	67.0	61.1	36

<sup>1</sup> The number before the brand name indicates the number of reports received and tabulated on pictures of that brand, according to the following scale: Exceptional 100%, Excellent 80%, Good 60%, Fair 40%, Poor 20%, Bad 0%.

The first column ("P. P.") carries the percentage of pleased patrons. The second column ("B. O.") shows the box office percentage. The figures in the third column ("Repeat") indicate the number of reports which recommend pictures as worthy of return dates.

You will note that Triangle leads in pleased patrons and that there are 317 Triangle repeat recommendations, out of a total of 1525 reports, a *higher percentage* than is shown by any competitor. Draw your own conclusions.

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## NING LEDGER-PHILADELPHIA, FEBRUARY 28, 1917

**New Keystones Are Hilarious,  
Especially "Maggie's First  
False Step"**

**By the Photoplay Editor**  
**KEYSTONE COMEDIES**—"Ma'am's First Fehel  
 Mrs." "The Man of Time Baku" "Mars and  
 Mars." Supervised in direction by Mack Sen-  
 nell. Private & personal.

[illegible]

family of Keratoners—the Pseudo-Bosker-Murray—enjoins a game of brother from-the-original rough games of "Tillie's Punctured Romance," one-third as long and three times as funny as the original. It is only rarely comic femina of the screen, has done nothing better than "Maggie's First Fata Men." And almost equally high praise goes to the comic male, the few persons who risk life and legs (for comfortable millions) on Mack's range. Some may refer to the "Mack" as a "Mack" (the others) (including the camera) will avert the eye of modesty at various points that are "Mack." But better a cry of "Maggie" than a moan of "Mack," in gaudy and "Mack." Call again, Mack!

by an  
Spencey  
comed

Not what  
We say, but  
What a  
Newspaper  
Critic says  
Of the new  
**MACK SENNETT**  
**KEYSTONES**



**OPEN TO ALL EXHIBITORS (SEPARATELY FROM PROGRAM**

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## A MAN AND THE WOMAN.

Agnes Van Snyden.....Edith Hallor  
James Duncan.....Kirk Brown  
Mr. Van Snyden.....Kirk Brown  
Allen Crawford.....H. Bradley Barker  
Miss Perrier.....Yolande Donquette  
Mrs. Van Snyden.....Zadee Benbank  
The Child.....Lorna Volare

This five-reel drama, adapted from Emile Zola's novel, "Nana," by Mme. Alice Blache, and directed by her, is to be released on the Art Dramas program March 22. Edith Hallor, Leslie Austen and Kirk Brown are featured in the cast, and they do their best to bring out what good points there are in the production. The novel, and therefore the photograph, deals with a phase of French life which happily is not common in this country, the so-called marriage of convenience. Agnes Van Snyden, wealthy, married, and has been the victim of misplaced confidence in Allen Crawford, who is already married, and in order to give the coming child a name and legitimacy, offers to James Duncan, a struggling lawyer, a rich social position in exchange for his name and assumption of the parentage of the child. He accepts, learns to love the child and its mother, and seeks to win her love. The arrangement has been brought about by a social harpy, Miss Perrier, and when the wife of the child's father dies and he returns to find his victim married, at least in name, she accuses a chance to make money from both sides offers to prove Duncan's wife has been guilty of wrongdoing since their marriage, and to effect a meeting between Crawford and the wife at which she hopes there will be a reconciliation to be followed by a divorce and another marriage. The steadfastness and loyalty of her husband have won the wife's affection, but when Miss Perrier plots him to reveal where his wife and Crawford are together he loses all faith, writes her a brief note, and goes back to the old lodgings from which he had been rescued. The revolver with which he was about to blow his brains out, when Miss Perrier arrived with the offer of marriage to her friend, is still in his desk drawer, and again it is taken out and aimed at his temple. Again the fatal shot is thwarted this time by the wife, who has read the note, fought Crawford off, ordered him out of her sight, and rushed over to the little room to which the husband she has learned to love has returned. With rare and disappointment on the part of Crawford and Miss Perrier, the husband and wife make up for the bitterness which has existed between them. The play is only a fair program attraction, there is some pathos and a lot of bathos in it, but nothing out of the ordinary, except that the old wonder crops up again as to why a director will permit an actress to indulge in the habit of smearing make up on her eyelids until they look like great blue blotches in the closeups.

## ALADDIN FROM BROADWAY.

Faimah.....Edith Storey  
Jack Stanton.....Antonio Moreno  
William Fitzgerald.....William Duncan  
Amad.....Otto Lederer

This Vitaphone five-reel feature is adapted from a story by Fred Faham and was directed by William Wohlert, who did all that could be done with the opportunities offered. The play affords scope for some good acting by the stars, and several of the smaller parts were handled exceptionally well. The plot reveals an adventurous American (Stanton), who overhears the story told by an Englishman (Fitzgerald) of the loss of his wife and child in a Mohammedan uprising in Damascus eighteen years before, makes a bet that he can go to the places described in the story, and into Mecca, the sacred city, and return in safety, without having been aided by any Christian. He is to bring back a prayer book concealed in a niche in the wall of Damascus as proof that he has won the bet, which involves all there is left of his father's fortune. He goes on his quest, disguised as an Arab, meets the daughter of the Englishman (Faimah), who had been rescued and brought up in the Mohammedan faith by a woman with an eye to her value in the marriage market. Faimah develops a vicious temper, and the Arab who bought her from her by "the triple divorce" at which she relinches. Then he wants her back, but the law is that she must marry and be divorced again before she can come back to him. Stanton, posing as a hermit, is kidnapped by agents of the old Arab, who shave him and dress him up and tell him what he is to do. He marries Faimah, falls in love with her, and decides to keep her. He had found the prayer book, but it had been stolen from him, and the news that he was an infidel started a hunt, which, after some exciting adventures, ended in his favor. Fitzgerald, the father, had come to the eastern country with a group of tourists, is offered some jewelry which he recognizes as having belonged to his wife, and had been fastened around Faimah's neck when they were married, and the mother was sold into slavery. He finds the girl, who knows nothing about it except that she has always had it, claims her as his daughter, and Stanton finds them in each other's arms as he is led, exhausted from his struggles with the Arabs and the desert sands, into the room. He recognizes Fitzgerald the relationship is explained and when Stanton produces the book, which he has recovered from the old Arab, whose life he had saved in the desert, he is declared to have won the bet, and as he has been married by Mohammedan law to Faimah they are both willing to let matters stand. The picture will appeal to those who love the atmosphere of the East and the dark and devious ways of the Arabs, and should prove a good program feature.

## THE ETERNAL SIN.

Lucretia Borgia.....Florence Reed  
The Duke of Ferrara, her husband.....William E. Shay  
Her Brother.....Stephen Grattan  
Gennaro, a young officer.....Richard Barthelmess  
Rustighello, the Duke's Guard.....Alexander Shannon  
Maffio.....A. G. Parker  
Astoile.....M. J. Briggs  
Jeppe.....Edward Thorne  
Liveretto.....Elmer Patterson  
Petrucio.....Anthony Merlo  
Gubetta, the Duchess's Confidant.....William Welsh  
The Jester.....Henry Armetta  
Blanca, a Maid of Honor.....Juliet Brenon  
Princess Negroni.....Jane Fearnley  
Flametta, Fisher Maid.....Henrietta Gilbert

It is gorgeous and thrilling. The offers of an Aladdin were invited to give its director the opulent scenes the subject demanded. Its premiere at the Broadway last Sunday evening attracted an audience that blocked Broadway for half an hour before curtain time. No more imposing galaxy of professionals has been seen save at a stage matinee at the height of the season. The acting was at all times distinctive and almost flawless. Even the camera men was inspired with the splendors of his opportunities and admirably caught the right textures of soft shadows and blinding lights at precisely the articulations necessary for dramatic effect and emphasis. The cunning of director Herbert Brenon in the capture of novelty of focus elicited admiration almost throughout. The financial sponsor of the project proved his courage in the undertaking. Fairly spilling gold on a costume production of its pretensions magnitude at an hour when costume plays of past periods are tabooed, required an artist's appreciation of the absurdity of considering cost when the muses of beauty order otherwise. Sets of pretentious and impressive magnitude, great courtyards fascinating in their enchantments of distance, marble and other fac-similes of medieval art: effects of tapestries and silver and gold plate bespeaking the riches of a royal diletante—a composite attesting the indefatigable industry of the researcher after absolutely accurate detail—all rolled entrancingly before the consistently astonished eye. It was a banquet for the idealist. Exquisite it was from end to end. But—and the pity of it is that there is a but—but the subject wasn't worth the effort. The inspirations for its selection were only to be guessed at. Perhaps it was the great success of the first film made after a drama of its author, "Les Miserables"; perhaps it was the paucity of feature material available in current scenarios. Maybe it was the hypnotism of the Hugo name. Whatever the answer, the selection was a mistake. The careful attempt of the adapters and producer to establish a sympathetic relation between the audience and the leading character failed signally. Lucretia Borgia was a ruthless monster, a poisoner without a conscience; a fiend incarnate when opportunity for inconceivable cruelty to human beings offered; a hideous gargoyle in the guise of a woman. The premiere audience knew this. Those who couldn't give the name that symbolized this malign entity knew such a woman at one time existed somewhere on earth and did the things tradition or history ascribed to her just as they knew of the stains of Cain. And with this failure to capture sympathy emphasized, the drama of the picture became a shambles, a museum of horrors for the slaying of men. The audience

sees some half dozen disposed of artistically but brutally by the wheel and other forms of mid-Italian legal murder. The picture's denouement sees seven more lives extinguished, including the fateful creature to whom the suffering and death of others was a delightful tango. Hugo, a poseur when he wasn't sublime, wrote the play in its original when the others of the Romantic guild were pandering to realism in fiction. The story tabloided shows how Lucretia's husband traps the grown son of his wife by a former secret marriage, thinking he is capturing his wife's secret lover. Lucretia finds herself face to face with the problem of either confessing her past, permitting the murder of her son before her eyes, or tricking him to freedom. The suspense of the pictured drama up to this situation is insistent and of cumulative intensity. When Sunday evening's audience, however, found the subtlety of the heroine poised solely in an antidote that Lucretia conveniently carried in her lingerie—the son had been given poisoned wine—that which had been tragedy remained so, perhaps, for the intellectual ingenuities present, but became glittering farce for the sophisticated. The picture in its almost wholly morbid atmosphere suggests the fetid atmosphere of a criminal court during the trial of a capital case with a wholesale murderer in the dock. These trials draw tremendous crowds. Maybe the photograph will. Letters of box car size accredited the direction of the picture to Herbert Brenon. Lewis J. Selznick's vignette showed at the edge of the panel announcement. Faint and always sincere son attractively in a visor-like role, but it may please her to know she is still quite too young for an offspring even so youthful as the handsome, tense and always sincere son attractively played by Richard Barthelmess. Jolo.



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## MAX WANTS A DIVORCE.

The second of the Max Linder comedies put out by Essanay shows the versatile Frenchman in the character of a husband, who on his wedding day receives word that an uncle has left him \$3,000,000 on condition that he remains a bachelor. After a lot of argument his wife agrees that he shall get a divorce, and after the legacy is safe in hand they will be remarried at once. He is to flirt with a girl, his wife is to catch him at it, have a detective handy, and let that settle it. He hires an apartment, makes a date with

a charmer to meet him there, and his wife in disguise is sent in by the agent to take the place of the maid who has suddenly left. An alienist, with a large following of "nuts," has also hired the apartment from another agent. It takes in both sides of the hall, and his offices are away from the living rooms, where the plot is being worked out. The "nuts" come to the doctor, and are "aboped" into another room where their fancies may have free play, and when Linder begins making love to the charmer, and the detective has failed to arrive on schedule time, his wife breaks up his sport, and a young riot results

in the doctor's helpers taking them all across the hall, where they are put into the room with the rest of the looney folk. The detective comes, the mixup is straightened out, and the young couple are surprised by a dispatch from the lawyer saying that his first message was an error—it should have been that the nephew to win the legacy should not remain a bachelor. The comedy should be a welcome addition to any program as the slapstick work is not overdone and fits in with the development of the piece. The fly in the amber is the recurrence of that tiresome but apparently everlasting pie in the face incident.

## BROADWAY JONES.

Broadway Jones ..... George M. Cohan  
Joie Richards ..... Marguerite Snow  
Andrew Jones ..... Russell Bassett  
Robert Wallace ..... Crawford Kent  
Mrs. Gerard ..... Ida Darling

Emerging from the 44th Street theatre Tuesday morning after the private showing of the screen adaptation of "Broadway Jones," with George M. Cohan, the "wise" film folks were divided in their opinions of the initial Cohan filming, but all were agreed that it was certain to draw like the proverbial porous plaster. VARIETY's reviewer desires to cast his lot with the eyes. Not only that, but he wishes to go on record as making the unqualified assertion that the filmed "Broadway Jones," with George Cohan, is one of the best—one of the very best—photoplay features ever produced. Barring the possibly questionable taste of a suggestive flirtation, the comedy drama is well nigh flawless in all its essentials—story, cast, direction, production and, above all else, the wonderfully original crisply humorous, epigrammatic titles, which elicited laugh upon laugh from a bunch of hard-shelled exhibitors. So good, indeed, is it that had Mr. Cohan been an unknown quantity instead of a national idol, he would have been "made" over night with the "Broadway Jones" photoplay, just as he originally was "made" when he presented it as a legitimate attraction. If his succeeding pictures are anyway near as good as the initial one, Artcraft and Mr. Cohan will surely clean up a vast fortune. Nobody has ever approached Cohan in his inimitable style of comedy and when one can truthfully assert that he has succeeded in adapting it to screen requirements the result cannot possibly be in doubt. Jolo.

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## "Johnny Get Your Gun"

"Joan the Woman" was standing under the "Willow Tree" watching  
"Her Soldier Boy"  
"Cheating Cheaters," when  
"The Wanderer," who was passing with  
"The Brat," stopped and said why don't you all agree to be  
"Pals First," then  
"Turn to the Right" and tell  
"Nothing But the Truth." Look at me, I am  
"The Man Who Come Back," at one time known as  
"The Fugitive" sitting in  
"The 13th Chair"—  
"A Successful Calamity" now, altho' I almost crossed  
"The Great Divide." I remember it well, it was in  
"Lilac Time," we were all sitting in  
"Canary Cottage" talking about  
"Our Bidders" when  
"Miss Springtime" said  
"Eileen,"  
"Come Out of the Kitchen" and tell us  
"The Professor's Love Story." Just then  
"The Century Girl," who was known as the  
"Little Lady in Blue," interrupted the old man, and said for the  
"Love o' Mike"  
"Have a Heart," the story you're telling is  
"Stranger Than Fiction."  
"Oh, Boy," I think  
"You're in Love."  
"Upstairs and Down." Let's all go to  
"The Big Show" and see

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AND  
ARNOLD**



## O'HENRY'S STORIES.

### Past One at Rooney's.

Cork McManus.....Gordon Gray  
The Girl.....Mildred Manning  
Rooney.....Mr. Martin  
Brick Cleary.....Mr. Stanley  
Dutch Mike.....Wally Clarke

### Friends in San Rosario.

Major Kingman.....Mr. Norcross  
Mr. Buckley.....Mr. Ellis  
Bank Examiner.....Frank Glendon  
Mrs. Kingman.....Mildred Manning

### The Third Ingredient.

Hetty.....Mildred Manning  
Cecilia.....Alice Mann  
Man.....Frank Glendon

These who have read and loved the O. Henry stories, and their name is legion, should be grateful to Commodore Blackton for the realistic manner in which the first three picturizations of Sidney Porter's gems has been carried out. Two of them New York tales, the other being located at San Rosario, "somewhere in the cattle country." The first one, "Past One at Rooney's," adapted by E. J. Montague and directed by Thomas R. Mills, shows how Cork McManus, a gangster, "sticks up" another gangster, much after the Capulet and Montague style in "Romeo and Juliet." He ducks after the fight, and hides with a friend. Confinement becoming irksome, he ventures out and finally lands in a strange dance hall, Rooney's, where he meets a girl of the streets. Love at first sight, and with it that desire to "put the best foot foremost," which is part of the mental deception known as love. She tells him she works in a bindery, and just happened in for a drink and a smoke, and he spins a dream story about his governor being a big guy in Wall street. Lights after 1 o'clock attract the police, but all hands get away except Cork and the girl. A cop recognizes Cork as the man wanted by the police, and to save him his new friend tells the cop who she is, and warns him that she will squeal on him if he takes "her man." On the street he bids her good bye, heartbroken that his identity has been revealed to the girl. She tells him that she lied to him only because she wanted to keep his love, and that she really meant to go straight. Then Cork tells her his own story, but she sticks fast, although protesting against his insistence that they be married. He wins, and the finish sees them headed for a minister's.

In the second story, "Friends in Rosario," adapted by H. W. Bergman, a bank examiner new to the district drops into the First National, and by his manner sends a chill through the people, although the teller knows that his cash is all right. An examination of the bank's affairs by the new man shows everything to be satisfactory except the security for notes amounting to \$70,000, which the president of the bank, Major Kingman, tells the examiner he will be personally responsible for, as they were taken by him to help out an old friend in trouble. In the meantime the office boy had sneaked out and told the people in the Stockmen's National, across the way, about the new examiner, and that he has his people buffeted. A note comes back from the president of the Stockmen's (Buckley), saying that he is short \$18,000 on account of a cattle transaction, but that the money will be there on the 11:35 train, and won't Kingman keep the examiner busy until after that train gets in, when the lowering and raising of a blind will tell him to let the sleuth come across the street. Kingman does this by getting the examiner to listen to a story about the friend he had aided with the money—the missing securities were to cover, and how when he (Kingman) was sheriff of the county he had taken a lot of public money while walking in his sleep and hid it in his own room, having been traced and guarded by this friend, who was his assistant. Then he sees the signal from across the street. The 11:35 was on time and brought the money, and as he laughs the examiner wants to know if that's all he has to say about the missing securities. In answer Kingman takes them all from his pocket, and when the surprised examiner finds them correct and asks the meaning of the business, tells him that he took them while the cash was being counted. To the examiner's further questioning he simply says "Us Texans love to spin yarns to the stranger within our gates." The president of the Stockmen's is his old assistant, Bob Buckley, and he feels that he has paid back part of what Buckley did for him in the days when they were in the sheriff's office.

"The Third Ingredient," the third of the series, is an onion, which is badly needed to help out in a beef stew. A buyer in a department store attempts to make love to Hetty Pepper (Mildred Manning), and has his face slapped for his pains. Natural result. She is fired, and gets out with only fifteen cents in her pocket, which is not the usual custom, but is necessary to make the story come out right. With it she buys two pounds of beef, counting on a stew to brace her up for a search for another job. Her little icebox reveals no potatoes, no onions, nothing but some scraps of paper and a mouse. She goes to the sink in the hallway for some water and sees a little miniature painter, Cecilia, wasting an awful lot of precious potatoes in amateur efforts. They combine forces and supplies, but the onion is still lacking. The little painter (Alice Mann) tells how she had attempted to get away from her troubles by the ferryboat and river route, but had been rescued by a man to whom she refused her name and address. Hetty finds the beef and potatoes almost burned during the narration, gets after some more water and meets a man coming down stairs with an onion. She asks him about it, and he tells her he has received it from a friend as being a sovereign remedy for a cold. Betty explains the situation, and he promises to contribute the onion. Betty goes back to tell Cecilia of their good luck, and on her return finds the

man leaning out of the hall window giving instructions to the chauffeur of a big automobile. She asks him about that, and he tells her that he owns the car and the onion, and explains how he caught the cold through having rescued a beautiful girl from a watery grave. A light dawns on Hetty, she steers him into the room and stays out in the hallway for a few minutes. Then she enters, finds the man and Cecilia have come to an understanding, and starts peeling the onion, which gives a good excuse for the tears she cannot keep back at seeing the happiness of her new found friends. She has the satisfaction, however, of knowing that she furnished the beef for the stew. The stories, each in two reels, should be a powerful attraction as fillers on a program, and the three could make a very acceptable substitute for many of the current five part features. They are to be released on the Broadway Star Feature program.

## MAN'S WOMAN.

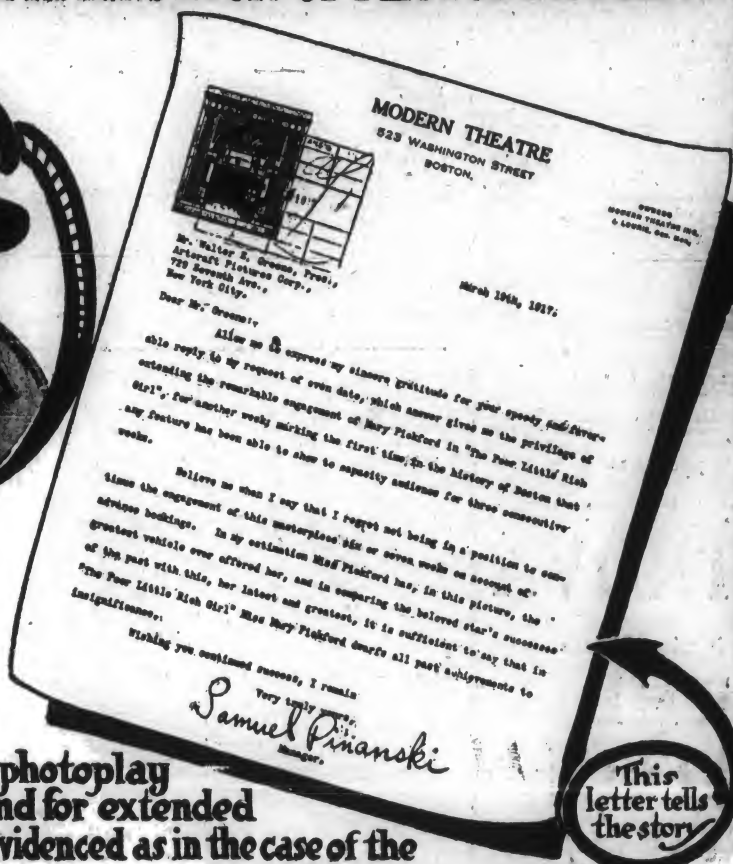
Violet Galloway.....Ethel Clayton  
Roger Kendall.....Rockcliffe Fellows  
George W. Graham.....Frank Goldsmith  
Mary Ellen Ryan.....(To be filled)  
Lucretia Kendall.....Justine Cutting  
Harriet Kendall.....Eugene Woodward  
Dopey Louis.....John Hines  
Steve Barnett.....Ned Burton  
Grandfather Galloway.....Edward Kimball

Ethel Clayton is starred and Rockcliffe Fellows is featured in this World-Brady feature made from the story by William Addison Lathrop under the direction of Travers Vale. There is nothing particularly brilliant about the story, which seems to start off with a rather definite purpose, but it is lost sight of,

and finally drops entirely into the discard. The story at the outset seems to point to a moral—that a married woman loves her in individuality and becomes nothing more or less than a tame cat at the husband's beck and call, also carrying the added advice that a young married couple have no right to make their home with the members of the family of either party, for sooner or later it will lead to a family break. The story itself is really a revamp of the Rosenthal shooting, inasmuch as there is a gamblers' war waged against the assistant district attorney, and the hiring of gunmen to "put him away." That the gunmen get the wrong man doesn't seem to matter particularly, especially as the "wrong man" was the heavy in this case, and his death made it possible for the marked man to escape. As a feature "Man's Woman" will rank in the "fair" list with the regular program releases. Fred.

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## A DAUGHTER OF THE POOR.

Rose Eastman.....Bessie Love  
Joe Eastman.....Max Davidson  
Rudolph Creig.....George Seranagar  
James Stevens.....Carl Stockdale  
Jack Stevens.....Roy Stewart  
Lola.....Tina Rossi

Bessie Love makes a winsome daughter of the poor in this five-part Fine Arts-Triangle production, but if it was intended as an effort to show the phases of the antagonism those of an anarchistic turn of mind like to believe exists between the rich and the poor, it falls short. Edward Dillon, the director, and P. R. DuBois, the cameraman, are entitled to more credit than Anita Loos, who wrote it, for the getting over of the piece. Rose keeps a little shop, and lives in adjoining rooms with her uncle, "Lary Joe," who works in the factory of James Stevens, a publisher. Through her generosity to Lola, a little lame child, she meets and arouses interest in Jack Stevens, whom she sees begrimed and in overalls, fixing his car. He allows her to believe that he is a workman, and his calls arouse the jealousy of Creig, who loves Rose, and has written an extremely radical book that, unknown to him, was published by Stevens's father. Her uncle, through laziness and carelessness, sets the waste room of the factory on fire, but beyond a scare no harm is done. However, he lands in a cell, and Rose goes to the elder Stevens to demand "justice." Joe is released, and Rose is quarantined in the house with Lola, whom she goes to nurse when stricken with diphtheria. The elder Stevens becomes interested in the girl, and when she is out of quarantine sends for her. Rudolph, suspecting fell designs, arms himself and goes to the publisher's house to protect the girl he loves from the machinations of the wealthy, but finds everything all right, and his opinion changes abruptly when he finds that his book has been printed, and that not only is there a market for others but that a check is awaiting him for his first effort. In the last scene the uncle, who has been put to work by Stevens, is seen sprinkling a lawn, where there will be no danger from fire. He is really a comic element, and brings the only laughs there are in the picture. The piece is only a fair program attraction, and many will wonder how a child with diphtheria could be so fat and happy as the one shown in the sick bed, who didn't look a bit like the little lame child who got the big doll, and how it was that "Lary Joe," who showed his scorched and blackened arms to Stevens when taken from the factory, should show no marks of the fire except a smudge on his face when a policeman grabs him by the "burned" arm to take him away five minutes later.

## MAY BLOSSOM.

Anabel Lee.....Pearl White  
Warner Richmond.....Hal Ford  
Warner's Grandfather.....Fowler Melling  
Five reels of beauty, produced by Astra (Pathé) and directed by Edward Jose, is a summing up of this story of the Southland in the days of hoopskirts. The picture is brought out in natural colors, and the blandings and tintings have been skillfully done, producing a result which is a delight to the eye. The story tells how Anabel Lee comes home from a young lady's finishing academy, and meets and falls in love with Warner Richmond, a society favorite, who has come to his grand-

father's home to cheer the old man's declining days. He is warned by his grandfather to avoid the society of women, and to remain unmarried if he desires to inherit the family fortune. Richmond is forced by circumstances to marry Anabel, and insists on the marriage being kept secret until he has the fortune. Just after his grandfather dies and Richmond gets the money, he becomes in love with an opera singer, destroys all proof of his marriage to Anabel, and marries the singer, going away with her to another city. He signs all his property over to her, and then she discards him. Richmond takes to drink, and goes down to want and tatters, attended only by the faithful, negro servant of his days of wealth. Anabel, believing him dead, marries the sweetheart of her childhood days, who is

a doctor. They are happy until Richmond, in his drunken wanderings, reaches the old home district again, and is seized with the delirium. He is attended by Anabel's doctor husband, and in his wanderings he tells the pitiful story of his past. Anabel learned who the patient was and went back to her mother with her child. Richmond, in his drunken delirium, overturns a lamp and the house burns to the ground, leaving nothing to cloud Anabel's name. The doctor returns and finds his wife and child gone, but goes to her mother's home, and everything is explained. The locations, many of which are at Carrollton, the old home of Charles Carroll, of Carrollton, Anne Arundel County, Maryland, are places of great beauty, and the picture is a feature for any program, especially in the South.

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## THE PULSE OF LIFE.

Lisetta.....Gypsy Hart  
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 Molly Capels.....Molly Malone  
 Domenic Maseto.....Nicholas Dunaw  
 Guido Serrani.....Wedgewood Nowell  
 Standford Graham.....Millard K. Wilson  
 "Dago" Joe.....Albert McQuarrie  
 Luigi Maseto.....Edward Brown  
 Hastings Capels.....Seymour Hastings

Exhibitors who play to audiences that largely comprise lovers of thrills and sensation will find in this subject material that will be eagerly enjoyed by their patrons. It seems to have been inserted in the program to lend variety and keep the series from an encumbering monotony. There are sections of the public that will not

be entirely satisfied, as in all photoplays—but there can be little fault found with its treatment. Bluebird has been successful in making excellent photography compensate for the lack of both motive and story in a subject which, at the height of its appeal, will lend a spice of excitement where more complicated and skillful scenarios would fail to satisfy. Rex Ingram did it.

## SATAN'S PRIVATE DOOR,

Mary Charleson is the featured player in this latest Essanay five-reeler written by Sam J. Small, Jr., and directed by J. Charles Haydon. The story is based around the family of a wealthy financier, who through his great de-

votion to his business allows his family to shift for themselves, supplying them, however, with the necessary funds. His son is drunk continually, and his daughter, who is married, pays little attention to her husband, preferring the company of social gangsters. The husband is equally bad, spending his time in the company of cabaret dancers. The family drifts along in this manner until Edith Conway (Miss Charleson), a friend of the father, comes into the household, and after much diligence rectifies many of the faults and finally breaks the son of his drunken habit and marries him. "Satan's Private Door" is a comparatively interesting feature. It has a story that should strike home with many. The casting has been well looked after with the production barely suffering, especially the cabaret scenes.

## THE DUMMY.

Barney Cook.....Jack Pickford  
 Babbings.....Frank Losee  
 Mr. Meredith.....Edwin Stanley  
 Mrs. Meredith.....Helen Greene  
 Beryl Meredith.....Ethel Mary Oakland  
 Rosie Hart.....Ruby Hoffman

Jack Pickford does some excellent work as the amateur but successful "detective" in this five-part screen reincarnation of the play of the same name. It was produced by Famous Players, under the direction of Francis H. Grandon, from the adaptation by Eve Unsell, was photographed by Lawrence Williams, and is above the average in general good results. The story, which is familiar to many theatre goers, is that the Merediths, while deeply in love with each other, have quarrelled and decided to separate, but cannot settle on the disposition of their little daughter, Beryl. The head of a gang of kidnapers has one of his men flirt with a nurse in the park, while another gets the child away and takes it to an old gambling house. The head of the detective bureau (Babbings), who is appealed to, learns that the crook is receiving many mysterious telegrams. Barney (Jack Pickford) has been fired from the messenger service for reading too many detective stories, asks for a job with the detectives, gets it on his general intelligence, and the facts that he can "drive an auto, keep his mouth shut and talk deaf and dumb." He uses all these accomplishments in the recovery of the kidnapped child. In a bell hop's uniform he gets into the crook's room and delivers the key to the cipher dispatches to Babbings. Then he appears as the deaf and dumb son of a wealthy man, is kidnapped by the gang, is taken to the house where the child is, and phones his information to Babbings, who comes to the place as a western gambler intending to reopen the place. One of the gang has decided to double cross the leader, brings Mrs. Meredith to the place, but as she and her husband each think the other has taken the child she has brought no money. Babbings enters, she recognises him, speaks his name, and the gang "get him" and get away, leaving him tied and gagged. Barney starts to release him, but is ordered to go with the gang and look after the child, and Mrs. Meredith, who has been stunned, comes to and sets him free. The gang, the "dummy" and the child land at a country house, where Barney, talking in his sleep, gives himself away. He pretends to have been sent by the chief to see that the others were dealing squarely, and is taken with them when they start for Canada. As they are rushing along he sees a small town sheriff reading the notice of a big reward, and by a clever ruse has the car stopped, the sheriff rounding up the gang. Greedy for the reward, he locks Barney and the child in a room in his house, and wires Babbings that he has the child and will bring it to the office. Barney beats him to it by getting from the window, swinging the child to safety, following her, commandeering a car, and shooting for the city followed by the sheriff in another car. He is almost caught in the hallway outside of Babbings' office, but he has learned some of the tricks by this time, and hands the child over to the waiting mother, while the sheriff goes back to his home town. With the parents reunited, Barney having won the reward has visions of big "cats," and is assured of success when Babbings announces him as "one of my men." The production is one of the better class of program features, and should draw well.

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**E. WALTER**, Society Belle Impersonator, member of National Vaudeville Artists, Inc.; plays Alabama towns to crowded opera houses. Reputable managers. Gen. Del., Birmingham, Ala.

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**YOUNG**, clever sister act will join performer partner. If not recognized, don't answer; we are. A. Walker, VARIETY, New York.

**YOUNG LADY** acrobatic dancer wishes engagement in vaudeville act, or will join good dancing partner. Dancer, VARIETY, New York.

**YOUNG LADY**, can play prima donna or subterfuge role, wishes engagement with vaudeville act or production. Miss G. R., VARIETY, New York.

**YOUNG LADY** stenographer wanted, one who has been employed in theatrical office preferred. Write Miss G., VARIETY, New York.

**YOUNG LADY, THOROUGHLY EXPERIENCED IN THEATRICAL BOOKING OFFICE, WISHES POSITION. CAN TAKE FULL CHARGE OF OFFICE and CORRESPONDENCE. UNDERS and HANDLING OF PERFORMERS.** WRITE MISS KING, VARIETY, NEW YORK.

side, also acts that refused to recognize the White Rats. Several women, unaware of the White Rats ruffianism, also received anonymous communications.

That the Rats failed to accomplish anything by their "reign of terror" was evidenced Thursday, the day after the Fulton theatre trouble, when that theatre played to the biggest business of its record.

Last Friday the authorities had sent for some White Rats and informed them the executives of the Rats would be personally held responsible for any further theatre disturbances by Rats or their agents. This intimidated a possible indictment for inciting riots.

**Marie LaVarre With the World.** Marie LaVarre has been placed under a contract by the World Film Corp., and is playing the lead in a new five-reel feature production under the direction of William A. Brady.

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**FOR SALE**—5-Room Bungalow, Lake Hopatcong. Furnished. Bound in Beaver Board. Open fireplace. 2 Lots. \$1,000 or easy terms. Ned "Clothes" Norton, VARIETY, New York.

**FOR SALE** or lease, or will stage any of these acts for reliable people. Cat and Monkey Act, Big Bird Act and Small Bird Act, Dog Act, Big Novelty Canary Birds—Marvelous Act. The best and most beautiful trained stock in America. Call or write the reliable Training and headquarters of the World's Famous Prof. Pamahaska, 2327 N. 6th St., Philadelphia, Pa.

**FOR SALE**—Stage entrance drop. Size, 20x34. Fair condition. France Studio, 306 W. 38th St. Will buy Taylor wardrobe. Toomer Flanders Hotel.

**FUNNYBONE NO. 4** is the vaudeville performers' friend because it contains a choice assortment of sure-fire monologues, sketches, parodies, minstrel first-parts, sidewalk gag, etc. Price, 35 cents, or for \$1.00 we will send Funnybone Nos. 1, 2, 3 and 4. We admit that they contain a lot of hokum and jazz but served up in classy style and just what modern audiences want. Yes, money back on request. Send orders to Funnybone Publishing Co., 1052 3rd Ave., New York (Dept. V).

**HAVE SEVERAL** string instruments in very good condition that I will sell cheap. Write for particulars. Ferns, VARIETY, New York.

**LARGE BOOKCASE**, IN DARK OAK, THREE FEET WIDE. MUST BE DISPOSED OF AT ONCE. IN VERY GOOD CONDITION. BULGER, VARIETY, NEW YORK.

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**SMALL ORGAN** FOR SALE THAT HAS BEEN USED IN VAUDEVILLE ACT; WILL BE SOLD CHEAP. ORGAN, VARIETY, NEW YORK.

**UNDERWOOD TYPEWRITER**, old model, slightly used and in very good condition. Can be seen by appointment only. Write Underwood, VARIETY, New York.

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Two Goldwyn Pictures have been completed. A third is in the making. Nine more will be read by September.

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### JAILED AND FINED.

(Continued from page 8.)

and the public any sympathy they could otherwise have looked for.

The Rats attempted roughhouse and bullying plans extended outside the theatres, to anonymous letter writing to artists, agents and managers, making dire threats of physical violence, and direct threats of a "beating and cutting up" for certain members of VARIETY's staff. Monday night another attempt was made to injure someone in VARIETY's office.

Following the court sentences the situation Friday and Saturday quieted down, with the inactivity of the Rats so pronounced it became suspicious, but nothing of moment happened further in the way of theatre brawls, although the Rats continued their campaign of writing threatening letters anonymously. These letters were sent broadcast to those on the managerial



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### GEORGE BACKER FILMING.

Indicative of the current trend for big state right productions is the announcement that George Backer, well known builder of many of Manhattan's pretentious trade and office structures, notably the Godfrey Building, the first film structure to be erected anywhere, has entered the producing field officially and henceforth will lend his name to a series of big state right pictures to be offered to independents between now and the autumn.

The first of the productions, announced for release April 1, next, reflects its pretentiousness in a tri-star combination found in the leading roles. This stellar trinity is composed of Irene Fenwick, Reine Davies and Clifford Bruce.

George W. Lederer, director in chief of the new corporation, is now assembling details for the second big picture of the company, work on which will be begun about April 2.

### IMPORTANT NOTICE TO ALL PERFORMERS ENGAGED FOR THE

#### BARNUM & BAILEY GREATEST SHOW ON EARTH

REHEARSALS will begin MONDAY MORNING, MARCH 25th, instead of March 27th as published in our call of last week.

On account of our early opening date, it is IMPORTANT that ALL PERFORMERS should be at MADISON SQUARE GARDEN, MONDAY MORNING, MARCH 25th, for the FIRST REHEARSAL.

Acknowledge this call by mail to Barnum & Bailey, Bridgeport, Conn.

### AUCTION SALE

The following stock, owned at the time of his death, by CHARLES BARTON SWOPE, otherwise known as CHARLES BARTON, will be sold by the undersigned, at public auction, to the highest bidder. At the law office of ACKERLY & MILES, Northport, Long Island, N. Y., on SATURDAY, THE 31st DAY OF MARCH, 1917, at two o'clock in the afternoon: Charles H. Waldron Amusement Company; 25 shares of \$100 each of the capital stock of The Washington Theatre Company; 25 shares of \$100 each of the capital stock of Cincinnati Theatre Company. Dated Northport, N. Y., March 17, 1917. GEORGE H. MILLER, Administrator. ACKERLY & MILES, Attorneys for Administrator.

### BURLESQUE ROUTES

March 26 and April 2.  
"A New York Girl" 26 Empire Hoboken 2  
People's Philadelphia.  
"Americans" 26 Lyceum Columbus 2 Newark  
8 Zanesville 4 Canton 5-7 Arkon O.  
"Auto Girls" 26-27 Binghamton 28 Onelda 29-  
31 Inter Niagara Falls N Y 2 Star Toronto.  
"Beauty Youth & Folly" 26 L O 2 Englewood  
Chicago.  
"Behman Show" 26-28 Bastable Syracuse 29-31  
Lumberg Utica N Y 2 Gayety Montreal.  
"Bon Tons" 26 Colonial Providence 2 Gayety  
Boston.  
"Bostonians" 26 New Hurlig & Seamons New  
York 2 Orpheum Paterson N J.  
"Bowery Burlesquers" 26 Gayety Kansas City  
Mo 2 Gayety St. Louis.  
"Broadway Belles" 26 Star St Paul 2 L O.  
"Burlesque Revue" 26 Gayety St. Louis 2  
Columbia Chicago.  
"Cabaret Girls" 26 Gayety Milwaukee 2 Gay-  
ety Minneapolis.  
"Charming Widows" 26 Savoy Hamilton Ont  
2 Cadillac Detroit.  
"Cherry Blossoms" 26 Howard Boston 2-4  
Orpheum New Bedford 5-7 Worcester  
Worcester Mass.  
"Darlings of Paris" 26 Gayety Baltimore 2  
Trocadero Philadelphia.  
"Follies of Day" 26 Empire Toledo 2 Lyceum  
Dayton.  
"Follies of Pleasure" 26 Englewood Chicago  
2 Gayety Milwaukee.

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50th Consecutive Performance in New York at the Palace Theatre  
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to be featured in the advertising pages of an early issue of this paper, represents the high development of Mr. Miller's critical and selective faculties and includes the names of celebrated writers, almost exclusively. Every number is arranged and carefully edited by Mr. Miller in his masterly manner.

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Star St Paul.  
"Frolics of 1917" 26 Gayety Philadelphia 2  
Olympic New York.  
"Ginger Girls" 26 So Bethlehem 27 Easton 28  
Pottstown Pa 29-31 Grand Trenton N J 3  
Star Brooklyn.  
"Girls from Follies" 26 Empire Cleveland 2-3  
Erie 4 Ashtabula Pa 5-7 Park Youngstown  
Ohio.  
"Girls from Joyland" 26 Buckingham Louis-  
ville 2 Lyceum Columbus.  
"Globe Trotters" 26 Gayety Montreal 2 Em-  
pire Albany.  
"Golden Crook" 26 Grand Hartford 2 Jacques  
Waterbury Conn.  
"Grown Up Babies" 26 Majestic Scranton 2  
Gayety Brooklyn.  
"Hastings' Big Show" 26 Olympic Cincinnati  
2 Star & Garter Chicago.

"Hello Girls" 26 Cadillac Detroit 2 L O.  
"Hello New York" 26 Columbia New York 2  
Casino Brooklyn.  
"Hello Paris" 26 Trocadero Philadelphia 2 Mt  
Carmel 3 Shenandoah 4-7 Majestic Wilkes-  
Barre Pa.

"High Life Girls" 26-28 Orpheum New Bed-  
ford 29-31 Worcester Worcester Mass 3-5  
Amsterdam Amsterdam 4-7 Hudson Sche-  
nectady N Y.  
"Hip Hip Hooray Girls" 26 Orpheum Pater-  
son 2 Empire Hoboken.

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Star Cleveland.  
"Irwin's Big Show" 26 Gayety Omaha Neb 2  
L O.  
"Lady Buccaneers" 26 Mt Carmel 27 Shenan-  
doah 28-31 Majestic Wilkes-Barre 2 So  
Bethlehem 3 Easton 4 Pottstown Pa 5-7  
Grand Trenton N J.  
"Liberty Girls" 26 Jacques Waterbury 2-4  
Cohen's Newburg 5-7 Cohen's Poughkeepsie  
N Y.  
"Lid Lifters" 26 Olympic New York 2 Ma-  
jestic Scranton.  
"Majestics" 26 Berchel Des Moines Ia 2 Gay-  
ety Omaha Neb.  
"Maids of America" 26 Gayety Toronto 2  
Gayety Buffalo.  
"Marion Dave" 26 Palace Baltimore 2 Gayety  
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"Scope is afforded for elaborate scenic display, and W. J. Wilson, the producer, has used it lavishly but judiciously, preserving continuity and restraint, yet achieving brilliant effects."

"THE ERA" (London) says:—

"The ingenuity of Mr. W. J. Wilson is apparent throughout the twelve scenes of 'Follow the Flag,' each of which springs upon the audience something entirely different from that which has gone before."

**FOLLOW THE FLAG"**

"Merry Rounders" 26 Corinthian Rochester  
2-4 Bastable Syracuse 5-7 Lumberg Utica.  
"Midnight Maidens" 26 Casino Philadelphia 2  
New Hurlig & Seamons New York.  
"Military Maids" 26 Academy Jersey City 2  
Gayety Philadelphia.  
"Million Dollar Dolls" 26 Empire Albany 2  
Casino Boston.  
"Monte Carlo Girls" 26 L O 2 Century Kansas  
City Mo.  
"Pace Makers" 26 Star Toronto 2 Savoy Ham-  
ilton Ont.  
"Parisian Flirts" 26-27 Holyoke Holyoke 28-  
31 Gilmore Springfield 2 Howard Boston.  
"Puss Puss" 26 Empire Brooklyn 5-7 Park  
Bridgeport Conn.  
"Record Breakers" 26 Gayety Chicago 2 Ma-  
jestic Ft Wayne Ind.  
"Reeves Al" 26 Empire Newark N J 2 Casino  
Philadelphia.

"Review of 1917" 26-27 Amsterdam Amster-  
dam 28-31 Hudson Schenectady 2-3 Bing-  
hamton 4 Oneida 5-7 Inter Niagara Falls  
N Y.  
"Roseland Girls" 26 Lyceum Dayton 2 Olympic  
Cincinnati.  
"Sept Morning Glories" 26 Newark 27 Zanes-  
ville 28 Canton 29-31 Akron O 2 Empire  
Cleveland.  
"Sidman Sam Show" 26 Casino Brooklyn 2  
Empire Newark N J.  
"Sightseers" 26 Miner's Bronx New York 2  
Empire Brooklyn.  
"Social Follies" 25-27 O H Terre Haute Ind  
2 Gayety Chicago.  
"Some Show" 26 Gayety Washington 2 Gayety  
Pittsburgh.  
"Spiegel Review" 26 Gayety Detroit 2 Gayety  
Toronto.  
"Sporting Widows" 26 L O 2 Gayety Kansas  
City Mo.

"Star & Garter" 26 Star Cleveland 2 Empire  
Toledo.  
"Step Lively Girls" 26 People's Philadelphia 2  
Palace Baltimore.  
"Stone & Pillard" 26 Gayety Buffalo 2 Co-  
rinthian Rochester.  
"Sydell Rose" 26 Casino Boston 2 Grand  
Hartford.  
"Tango Queens" 26 Majestic Ft Wayne Ind 2  
Buckingham Louisville.  
"Tempters" 26 New Castle 27 Johnstown 28  
Altoona 29 Harrisburg 30 York 31 Reading  
Pa 2 Gayety Baltimore.  
"Thoroughbreds" 26 Standard St Louis 1-3  
O H Terre Haute Ind.  
"Tourists" 26 Star Brooklyn 2-3 Holyoke 4-7  
Gilmore Springfield Mass.  
"20th Century Maids" 26 Gayety Boston 2 Co-  
lumbia New York.  
"U S Beauties" 26-27 Erie 28 Ashtabula Pa  
29-31 Park Youngstown O 2 New Castle 3

Johnstown 4 Altoona 5 Harrisburg 6 York 7  
Reading Pa.  
"Watson Billy" 26-28 Cohen's Newburg 29-31  
Cohen's Poughkeepsie 2 Miner's Bronx New  
York.  
"Watson Wrothe" 26 Star & Garter Chicago 2  
Gayety Detroit.  
"Welch Ben" 29-31 Park Bridgeport Conn 2  
Colonial Providence.  
"White Pat" 26 Gayety Brooklyn 2 Academy  
Jersey City.  
"Williams Mollie" 26 Columbia Chicago 2  
Berchel Des Moines Ia.

### INTERNATIONAL CIRCUIT.

Next Week, March 28.  
"Aborn Opera Co" Majestic Buffalo.  
"Come Back to Erin" Park Indianapolis.  
"For the Man She Loved" Lyceum Pittsburgh.  
"Girl of Mine" Orpheum Germantown Pa.

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"Millionaire's Son & Shop Girl" American St. Louis.  
"Mutt & Jeff" Lyceum Detroit.  
"Pedro, the Italian" Prospect Cleveland.  
"Peg o' My Heart" Auditorium Baltimore.  
"Sidney George" Imperial Chicago.  
"Sis Hopkins" 25-28 Grand Rapids Mich 27-28 So Bend 29 Ft Wayne Ind 30 Battle Creek Mich 31 Jackson.  
"Smart Set" Garden Kansas City.  
"The Guilty Woman" Walnut Philadelphia.  
"Thurston" Castle Sq Boston.

## LETTERS

Where C follows name, letter is in Variety's Chicago office.  
Where S F follows name, letter is in Variety's San Francisco office.  
Advertising or circular letters will not be listed.  
P following name indicates postal, advertised once only.  
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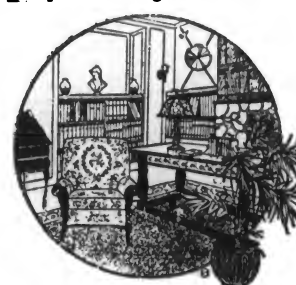
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Erandsen The  
Brandon Jean  
Brehm Kathryn  
Brenner Dave  
Brierty M E (C)  
Brohm Kathryn A (C)  
Brown Ada  
Brown Fred  
Brown Henry Harry  
Brown Tom (C)  
Burnedette Meriam  
Busch Julia M  
Cahill Vivian  
Carew Mabel  
Carson James T  
Carson Miss Georgie  
Carver Mrs Will  
Chippola Lolita  
Clare Ida (REG)  
Clarice & Grogan (C)  
Clark & Lewis  
Clark Frank  
Clark Hazel K  
Claude & Cleveland  
Clayman Miss A G  
Cole Chas  
Collins Revolving  
Collins Miss Goldie  
Colville Mr  
Connell M A  
Conner Lyle C  
Corrella Eddie  
Crosby Mrs M Mrs F  
Costello Margaret  
Cotto Joe  
Crane Mercedes (C)  
Crane Miss  
Crosby Fred (C)  
Cunningham J (C)  
Curley Barney  
Currier Wm J  
Curtis D  
Curvis Nan & Jack (C)  
Dahlberg May (C)  
Dana Joe  
Dare Bros (C)  
David Warren (C)  
Davies Tom  
De Groff Miss F (C)  
De Hollis Wm  
Deltrich Roy (C)  
De Mar Miss B  
Denning Arthur  
De Schen Cuba (C)  
Dix Fred W  
Donaldson Mrs J P  
Donohue Marie  
Donnelly Dolle (P)  
Dorr-H Gladys (C)  
Douglas Meriam  
Dowdell James  
Downey Maurice (C)  
Draper Bert  
Drayton Gertrude  
Driscoll Tom (C)  
Dual Clara (C)



It Greeted a Stern Song Every Time

U.S. 1918, J. W. S. Co.

E. M. Wickes, in the April American Magazine, says: "You Can Get A Fancy Salary if You Can Pick Hits."

And HE Picks

LOVE IS A  
WONDERFUL THING

by L. Wolfe Gilbert and Ansel Friedland, as "THE NEW PHILOSOPHICAL HIT." It's a brand-new treatment of a brand-new idea. Teamed up with it is

I'M HEARIN'  
FROM ERIN

the PSYCHOLOGICAL hit; the "wonderful message from over the sea," by Gilbert and Friedland. It is the golden-toned call of the old sod to the child of Erin in the New World. Hear

SOMEWHERE  
IN DELAWARE

a "state song," by Will J. Harris and Harry I. Robinson, done along new lines and in a most fascinatingly clever way. Everybody likes this number, and no wonder. It's "there," every way.

MY HAWAIIAN  
SUNSHINE

by L. Wolfe Gilbert and Carv Morgan, is the most striking hit among all of the songs that owe their being to Hawaii. It is one number that may be truthfully described as a GREAT song. Do you know that

PRAY FOR  
THE LIGHTS  
TO GO OUT

(by Tunnah and Skidmore) is the biggest coon-sound sensation in years? It's making song-history. If you have a spot where it might fit in, you'd better investigate.

—Critique

(Who stepped out of the top-line in favor of Mr. Wickes)

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Gordon Alice  
Gordon Jas (C)  
Gorman Mrs Eugene  
Gouch Chas P (C)  
Gould Fred  
Granstaff Earl B  
Green Katherine  
Greene Gene (C)  
Greenwald Doris  
Grew Mrs Wm A  
Grey Clarice  
Griffin Gerald M  
Griffiths Frank (C)  
Grogan Clarence (C)  
Groody Louise  
Guillon Mlle (C)

Jackson Belle  
Jerome Nat S  
Johnson Alie  
Johnson Roy  
Jordan Leslie (C)  
Jordan Randall (C)

Kaiser Miss  
Kane Eddie  
Kane Leo (C)  
Kellart Babbett  
Keller Terrey B  
Keeley Lillian  
Kelly Jamie  
Kelly W  
Kirk James  
Kirk Bert (C)  
King Mrs  
King Harry J  
Kirk Ralph (C)  
Kirkamith Sisters  
Kleinberg H H (C)  
Knight Bertha (C)  
Kohlman (C)  
Krampe Ben J  
Kryl Bonny

Halley G B L & M (C)  
Hake Jack (C)  
Hale Alice B  
Hall Leona (C)  
Hallmark Wvatt (C)  
Hamann Gertrude  
Hamrich Ethel  
Hammers Tommie  
Hanna George (C)  
Harris Honey  
Hartwell Frank  
Hennequey Helene  
Hennig Mr & Mrs  
Hicks Joe (C)  
Higgins Mark  
Hill Ed  
Hinkel Otto  
Hinkle Geo  
Hirschhoff Troupe  
Hofa Mr (C)  
Hoffman Frances  
Holden Jack  
Hollenbeck W F (C)  
Holst Marguerite  
Houston Pat & P  
Howard Ed  
Howard J E  
Huntley J W (C)  
Hunter Minnie  
Hunt Dorothy  
Huron Jack

Inns R  
Isleen Sisters  
Gallagher & Kinney  
Gardner Happy J  
Gartner O F (C)  
Gayles & Raymond  
Georgia Athens (C)  
Georges Two  
Olsson Billie  
Goddard Fred  
Godlevsky Bertha  
Goets Austin

Dudley Jack  
Dunedin Queenie (P)  
Earle Betty  
Edison Miss P J  
Edmonda & La V (C)  
Emerson Grayce  
Erkins Nellie  
Eugene & Burley (C)  
Evans Barbara  
Everett Gertrude  
Everett Sophie & H  
Ewald Edw  
Ewing Ella  
Fagan Mrs Barney  
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Farley Dot  
Fields Arthur B  
Fitzgerald Kathleen  
FitzPatrick Jennie  
Flavilla Miss  
Fleming Fred T  
Fleming Kathleen  
Filat C H  
Fionn Marie  
Fonville Mr M (C)  
Foster Genevieve  
Foster Mrs W A  
Francis Emma  
Frankel Maurice  
Frank Lillian  
Francis Mrs S  
Fredericks Anna (C)  
Freitag Eddie (C)

La Dore Jeanette  
Lamb Frank (C)  
Lambert "Hap" J (C)  
Laretto Julian (C)  
Larribes & Le Page  
Latour Jane  
Laurence Bert  
Layelle Bobby (C)  
Lawrence Marion F  
Lawrence R E  
Law Rodman  
Lawson D (C)  
Le Brun  
Lee Eddie (P)  
Lee Lois  
Le Payer Ida  
Leighton Bert  
Leighton Chas  
Leo Budd (C)  
Leslie Arthur  
Lewis Andy (C)  
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Lynch Jack  
Lyons Blanche (P)  
Lyons Mrs Geo

MacBriant Mrs N  
Mack Billy (P)  
Mack Gladys  
Macy Harry (C)  
Mayer Jessie (C)  
Mallotte Belle (C)  
Manning & Day  
Marshall Alice C  
Martin Mrs Brad-  
lee (P)  
Math & Girle  
McGee Mrs Bert  
McGready "Dick" (C)  
McDonald John  
McPadden Geo O  
McIntyre Rosa  
McMaugh Earl  
McWade Robert  
Melva J & Irene  
Melvern Babe  
Mendoza Isabelle  
Meredith (C)  
Miller R A  
Milton Ben  
Mitchell John (C)  
Mollott Frances  
Montell Eleanor  
Montgomery Wm J  
(C)  
Monroe Bert (P)  
Montrose Bert (C)  
Moore Fin (C)  
Moore Lucille (C)  
Mora Mr Texas (C)  
Morgan Lillith (C)  
Morris Mrs (C)  
Morton Chas (C)  
Morton Jane  
Moser Leonard  
Murray & Hall (P)  
Murriel Roger  
Myerand Rud  
Myrtle Helen

Neuman W H (C)  
Niblo Geo  
Nixon W J  
Nolan Luella  
Norris E M  
Northlane Olie  
Novelty Quartet (C)  
Oalaps Vukete (C)  
O'Donnell J J  
Oldfield J C (C)  
O'Hara J J  
Olcott Sydney  
Osborn Miss Teddy

Padden & Reed  
Palmer Frank  
Palmer Kathrine R  
Paquette Arthur  
Patterson Burdella  
Patten Jack  
Paulette Louise  
Payne Dayton G (C)  
Payne Mary P (C)  
Payne Tom M (C)  
Pehlman Peggy (C)  
Perey M  
Pierolo Midgots (C)  
Pincero Joe  
Plouo H Barker  
Pizle R (C)  
Pleasant Lill (C)  
Ponce Ethel  
Powder & Capman  
Primrose D H

Ramsay & Kline  
Rath Mrs Frank E  
Raymond Gert (C)  
Raymond (C)  
Raymond Lester  
Reed Mrs L  
Reeves Geo H  
Reeves Jack  
Rellly Charlie  
Rice Roy  
Richards O (C)  
Riley Louise  
Robertson Helen  
Robert's Florence  
(REQ)  
Roberts Joseph  
Robina Miss B  
Robson Ada  
Rockley Lili  
Roder Billy (C)  
Rodgers Ed  
Rodgers Ida  
N  
Nawn Tom  
Nlusca & Herley (C)  
Nelusco Hettie (C)

Rogers Wilson L  
Rolland Joe  
Rover E G  
Russell Miss Georgia  
S  
Salvator  
Santell R (C)  
Santory Olga  
Saamen Fred (C)  
Scanlon & Press  
Schumann Mr & Mrs  
H  
Schuster Milton (C)  
Seaton J  
Seymour & Williams  
(C)  
Sharp Geo E (C)  
Shaw Joe (C)  
Shepard Sidney  
Shopero Francis  
Sidney Tom  
Sinal Norbert  
Singer Beatrice  
Smith Hazel  
Spiegel & Dunn (C)  
Stafford & Williams  
(C)  
Stagner Chas (C)  
Stablmith Miss (R)  
(P)  
Starr Mrs Murry  
Steadman Fanny  
Sterling & Love (C)  
Stevens Rose H (P)  
Stewart Miss B (C)



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# **"FROM HERE TO SHANGHAI"**

This song is a positive sensation in any act. The double versions are a production in themselves, and the new obligato is something never attempted before: "Real Jass"—in an obligato.

**ENLIST TODAY  
AND SING**

## **"WAY DOWN IN IOWA"**

The song that is just beginning to make the evening. You will find this song the stronghold of your act.

**REAL HIP, HIP HURRAY SONG!**

## **"YADDIE KADDIE KIDDIE KADDIE KOO"**

The best Comedy Hawaiian Hip Song on the Market. You can't get away from the double versions.

**HITS TO THE RIGHT OF US—HITS TO THE LEFT OF US  
BUT THIS IS THE BIGGEST HIT IN YEARS.**

# **"FOR ME AND MY GAL"**

The public will bombard you with applause the moment you start to sing this number. It never failed—the Double versions are wonderful—fall in line with this one and you'll never fall short of applause.

**That 42 Centimeter Song**

## **"Home Sickness Blues"**

The melody you all know—get acquainted with the lyric—some lyric.

**General PUBLIC Says**

## **"I Love My Billy Sunday-- But Oh, You Saturday Night"**

is the best Comedy song of the year. Millions of catch lines—nuf said.

**WIN THE DAY  
WITH**

## **"When The Black Sheep Returns To The Fold"**

You can always win your battles with a picture ballad and this is Irving Berlin's best.

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## **"LET'S ALL BE AMERICANS NOW"**

It's not a war song. It's the uproaring song of the hour—a true American song for Americans.

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HEADLINING PANTAGES CIRCUIT (Opening Pantages Theatre, Minneapolis, March 25).

### WHAT THE WESTERN CRITICS HAD TO SAY:

"A good looking girl and a man with a touch of comedy so pronounced that his every line and move called for laughs found a ready welcome for their efforts. Stephens and Hollister is the couple's name and it should be planted in the memory of all theatre goers, as some of these days this same couple, in the terms of the vernacular, will headline a big two-dollar production. Miss Stephens, who has a remarkable range of voice and who touched B flat with ease, scored in an individual specialty, while Hollister, with his original manner of putting over comedy, found his way to the hearts of the vaudeville public from his first entrance till the close of the curtain, which once more proves that it is not what you do but the way you do it."

N.  
V.  
A.

"Stephens and Hollister came next with one of the classiest offerings seen around the west in some time. Miss Stephens with her charming smile and elusive personality captivated the audience on her first appearance. Hollister received a laugh every time he moved. Let us thank this pair in the passing for their perfect diction and clearness of enunciation. Vaudeville cannot afford to lose this pair, but the call of the shekels from Musical Comedy will be very strong for this winsome couple."

Business Communications to L. D. HOLLISTER, Friars' Club, N. Y.

Western Representative, SCHALLMAN BROS.

Stone Victor	U
Stuart Miss B (P)	Unis Etats (C)
Sturtevant A	V
Statzer Carl	
Sutton & Sutton (P)	Valli & Valli
Swain & Outman (C)	Van Bergen Greta
	Van Camp Jack
T	Van Rensselaer H H
Talford Ruth	Vaughn Arthur (C)
Tamaki J	Veola Mille
Taner Harry	Verdun Mabel
Terry Arthur & G	Vincent Mrs Sid
Thayer Harry J & B	Virden Lew (C)
Tint Al (C)	Von Ethel
Todd Edna (C)	
Tovell Albert	W
Tribble Andrew	Wallace Lucille
Tucker Al	(REG)
Turrio A W	Walman Harry
Tyrell Ned	

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Actors, Managers and Theatrical People: Do you know that you sleep less than any person in any other profession? You suffer more from loss of sleep. You have good business and bad business and also failures. You often do not know what you will be doing the next week. Your business may be good or bad and you worry and sometimes lie awake half the night thinking.

No more sleepless nights. No longer need you lie awake and suffer. You can positively go to sleep easily, in spite of any worry or trouble which always has kept you awake. Even if you are ill or in pain, you can actually sleep. No medicine, no apparatus, no dope. Just think of it. You only have to follow the copyrighted printed directions, which will be sent to you for 50c. It may be worth a million to you to sleep, but 50c. is all that you pay. This advertisement is absolutely true and reliable. You cannot back if this doesn't make you sleep. Address Slumberland Co., Box 493, Portland, Me.

Walmer Carl (C)  
Walsh E R  
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Weigas & Grlie (C)  
Wentworth Lola  
West & Boyd  
West Lew  
Weston Mary (C)  
Whalt J A (C)  
Wilkes Ben  
Williams & Held  
Williams & Williams (C)  
Willing B Willing

Wilson Chas A  
Wilson Miss Frankie  
Wilson Nettie

Y  
Yankee & Dixie  
York & Shirley (C)  
Youngers The  
Young Wm A

Z  
Zasell M  
Zira Lillian  
Zoubcoff Mrs

Charles Kohl plans to leave Friday night for San Diego, Cal., where he will spend a week and accompany his wife and two children home to Chicago.

William F. Canavan, second vice-president of the I. A. T. S. E., who hails from St. Louis, was in Chicago last week, the guest of members of Chicago Local No. 2.

The Auditorium, the municipally-owned theatre at Ripon, Wis., has been added to the Association books and starting March 29 it will have a vaudeville show booked in for three days of each week.

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

The Bobby Barker musical comedy company has gone to St. Louis for a permanent engagement.

Several legitimate managers are bidding for possession of the La Salle, lately rescued from pictures and now playing Nora Bayes.

After trying quartets, trios and doubles, Tom Murphy, of the old Princess Four, is doing a single. (Simon Agency.)

The Grand, Elgin, Ill., will run pictures all summer except Sundays, when vaudeville is to be played.

The National has "The Birth of a Nation" booked in for two weeks, starting April 8, and will then move to the Imperial for a fortnight.

The Association agents report no acts walking out, but many walking in every day seeking dates.

Vaudeville will be shelved for a day at the Fox, Aurora, Ill., March 22, when the Joseph Sheehan English Grand Opera Co. will play there.

The Aerial Macks are reported to be awaiting a very important household event. For the present they have canceled all vaudeville engagements.

### LILY-LILY-LILY-LILY-LILY HERE'S A TIP FOR YOU!

A new, little, Clown-nut-gang song entitled "Lily of the Valley," is waiting for you. Remember "Mother, Mother, Mother, Pin a Rose on Me"? This is better. Wolfie can only give you a lead sheet and a set of words, just now. You'd better write him or see him at 1556 Broadway.

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BUT — words accompanied by the most singable music now before the Public are more than sufficient for the efficient artist:

# Oh Johnny! Oh Johnny! Oh!!

WORDS BY ED ROSE

MUSIC BY ABE OLMAN

Some of the wisest artists in vaudeville have proved our contention including NORAH BAYES, HENRY LEWIS, BRICE and KING, WHITING and BURT and HUNDREDS OF OTHERS.

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COMPLETE HOUSEKEEPING  
310 W. 48th St., New YorkDad's Theatrical Hotel  
PHILADELPHIA

James Duffy (Duffy and Lorenz) was in Chicago the first of the week, en route to New York, where the act resumes its vaudeville engagements. Duffy and Lorenz have signed up with Cohan &amp; Harris and will appear in their new revue next season.

The "All-Girl Revue," which went west via Harry Miller's Association route and then into the Ackerman-Harris houses, is now on the Coast. The tab made the long western trip pay by booking in one nighters independently when not playing the vaudeville dates.

John Nash, of the A-B-C offices, has returned from an out-of-town trip with the announcement that starting April 1 the A-B-C will book a six-act show into the Oakland, Pontiac, Mich. The A-B-C show that plays the Miles, Detroit, closing Sunday night, will go intact to Pontiac for a half week's engagement, opening Monday.

American Hospital bulletin: Mrs. E. J. Morrison, recovering from recent operation; Hayes (Hayes and Wynne), recovering from an injury to his spine; Sid Fayne (Fayne theatre, Tulsa, Okla.) was rushed to the hospital last week and is now taking treatment; Jack Healy ("Cabaret Girls"), under care; Miss Green (Julia Arthur company), improving as the result of an operation last week.

"Twas rumored Roy D. Murphy was to desert the Chicago offices of the Ben J. Fuller Circuit and his himself to England, but Murphy says that the only thing that would change his case or vaudeville operations would be a declaration of war by the United States on Germany. Murphy says Fuller was of the belief that if the States got in war that would cut off all acts leaving the country.

A peculiar situation surrounds "The Boomerang," now at the Powers, but slipping badly. Mr. Delacoe desires to pull the show out and start it coastward, it being practically sure the piece will double the present takings on the road. But since it has not reached its stop limit, which is that it must dip under \$8,000 for two consecutive weeks, the K. &amp; E. office refuses to release the play. This situation is aggravating, since there are a number of shows waiting to come in.

The illness of Dave Montgomery, who has not appeared in the present Chicago engagement of "Chin Chin," has baffled the physicians at the Presbyterian Hospital, where Mr. Montgomery is being treated. The X-ray shows an irritation near the bladder, accounted for by the improper use of probing instruments administered by a St. Louis physician and resulting in torn tissues. The hospital authorities have not determined whether an operation is necessary. They re-

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Fred Stone and Arthur J. Houghton, manager of "Chin Chin," are going to Arizona to hunt brown bear and mountain lions as soon as the show ends the season late next month. Their idea is not so much the killing of the animals as to rope them and take pictures, which will be added to Stone's already rather extensive film library of wild game. They will be the guests of Ambrose Means, whose ranch is close to the Grand Canyon. Means is an expert roper and won considerable attention by his exploits in Africa, where he gathered a large number of jungle beasts in a chapparal through his prowess with the lariat, and then filmed them.

Olive Briscoe has been ill in bed here since last Thursday suffering from a gastric ulcer. Treatment of such cases is severe, the patient not being allowed food, and the doctor prohibits her leaving her room before April 1. Sunday Miss Briscoe was the victim of further hard luck when the hotel maid gathered up her "grouch" bag containing \$155 in cash and five diamond rings and apparently sent the bag to the laundry with the bed linen. Thorough search of the laundry, however, failed to disclose the valuables up to Monday, at which time police headquarters was notified.

The trial of James and Lillian Murray, connected in the recent loss of jewels valued at \$65,000, owned by the Baroness de Warden-Holub (Hattie Lorraine), is set for trial March 28. The Murrys will be represented by Attorney Ben Erlich, who last week declined the offer of the state's attorney offices to have his clients plead guilty to misdemeanor and accept a 30 days' sentence in the Bridge-well.

It has developed Marie Glavin, the 17-year girl who was with Mrs. Murray when she found the jewels, will turn state's evidence, and this may further involve Harry McCarthy, the ex-convict, charged with having gotten away with a part of the jewelry.

McCarthy is in jail awaiting trial. The Murrys are also in jail.

"Seremonde," after a two week lay-off, opens at the Blackstone on Monday next. Julia Arthur and the entire complement of 53 persons arrived in town last week, coming

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here direct from Boston. The cause of the lay-off is the house shortage which has developed here because of the continued run of "The Boomerang" at the Powers. Charles Bochart, general manager of the Julia Arthur Co., endeavored to gain possession of the Blackstone beginning March 12, but Mrs. Flske, who held a contract for "Erstwhile Susan" for Chicago, was given two weeks in the Blackstone, since "The Boomerang" had used up the time originally allotted her at Powers. "Seremonde" now has an option on the Blackstone for the balance of the season, but it was necessary for Mr. Bochart to put up a four weeks guarantee, which is most unusual for this house, which is one of the least desirable of the downtown theatres. The Arthur show was forced to put up \$30,000 to guarantee the Criterion, New York, for eight weeks when "Seremonde" opened. Later James K. Hackett released the show at the end of six weeks. Should "Seremonde" catch on here it will move further west.

AUDITORIUM.—Dark. Mme. Sarah Bernhardt, one week, beginning Sunday.

BLACKSTONE (Edw. Wappler, mgr.).—Mrs. Flske in "Erstwhile Susan," second and final week. "Seremonde" beginning Monday.

COHAN'S GRAND (Harry Riddings, mgr.).—"Turn to the Right," tenth week.

COLONIAL (Norman Fields, mgr.).—"Intolerance," 17th and final week. "Joan the Woman" (film) opens Sunday.

CHICAGO (Louis Judah, mgr.).—"Very Good Eddie" opened Monday.

CORT (U. J. Herman, mgr.).—"Good Gracious Annabelle," 3d week, capacity.

COLUMBIA (E. B. Woods, mgr.).—"The Spiegel Revue" (burlesque) (Columbia).

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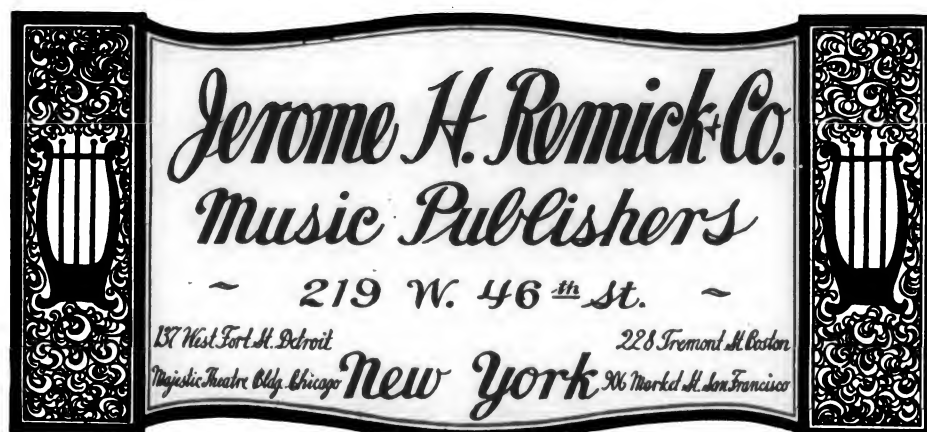
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ENGELWOOD (J. D. Whitehead, mgr.).—"The Cabaret Girls" (burlesque) (American).  
 GARRICK (Sam Gerson, mgr.).—"Passing Show of 1916," 4th week.  
 GAYETY (Robt. Schoenecker, mgr.).—"Record Breakers" (burlesque) (American).

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HAYMARKET (Art H. Mocier, mgr.).—"The Marvelous Maids" (stock burlesque).  
 ILLINOIS (Rolla Timponi, mgr.).—"Chin Chin," 2d week.  
 NATIONAL (John Barrett, mgr.).—"The Millionaire's Son and the Shop Girl" (International).  
 LA SALLE (Norman Fields, mgr.).—"Nora Bayes," 3d week.  
 OLYMPIC (George Warren, mgr.).—"Potash and Perlmutter in Society," 8th week.  
 POWERS (Harry Powers, mgr.).—"The Boomerang," 10th week.  
 PRINCESS (Will Singer, mgr.).—"The Cinderella Man," 2d week.  
 PLAYHOUSE (A. L. Perry, mgr.).—"The Lodger," 2d week.  
 STAR AND GARTER (Wm. Roche, mgr.).—"Majestics" (burlesque) (Columbia).  
 STUDEBAKER (Louis Jones, mgr.).—"The Price She Paid" (film).  
 IMPERIAL (Will Spink, mgr.).—"Come Back to Erin" (International).  
 MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—"The Majestic bill was shy an act of a comedy caliber Monday. Julius Tannen was unable to open his Majestic engagement because of an accident which took place that morning in a Milwaukee hotel prior to taking the train for Chicago. Tannen was taking a shower bath when he slipped and fell, his head striking against the edge of the bathtub and cutting a gash that required several stitches. Incidentally Tannen was put out of commission for the remainder of the day, but having a pretty long show, with another episode of the Mrs. Castle picture, Manager Eberts made no call for any substitute. The bill as a whole did not run true to vaudeville form. The first part of the bill did not measure up to standard and it remained for the later section, notwithstanding one spot blank, to hold up the show. Three acts in a row provided sufficient entertainment apparently to send the audience away well pleased. DeWitt, Burns and Torrence opened with their awakening of the toys in which the two men of the trio offered some interesting acrobatics and balancing perch feats. The turn proved novel and entertaining. Harris and Manion were most effective when singing, much of their patter not being productive of the laughter anticipated. The close harmony at the finish was seemingly the best appreciated. In third spot was Inez Macaulay and Co. in "The Girl at the Clar Stand." This sketch has been handled by other players in vaudeville, but they did not get as much out of it as does Miss Macaulay. Anna Chandler, with gestures that included a few of the wriggledy wrig and songs that embraced some Hawaiian suggestions of physical gyrations, proved entertaining. Bert Melrose still fights shy of the clownface makeup which would help him start laughter his way sooner than it does. However, the Melrose table antics worked up their usual laughing bit. Dunbar's Oldtime Darkies were applauded when they appeared, showing that this style of turn is a favorite at

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lyric by AL DUBIN—by the way Mr. BALL, himself, sang this song at KEITH'S RIVERSIDE THEATRE, NEW YORK, last week, and from the way it was received by his audiences, it looks very much as though the song-loving public is to have another great big ballad hit by this world-famous composer. We only began showing it in our various professional departments a few days ago, and nine out of every ten acts for whom it was demonstrated told us they would have it on just as quickly as they could learn it. Singers who have ever used a "BALL" song will surely want this one.

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this house. The colored singers were in good voice and made the best of the spot. A new encore number was offered that was splendidly rendered. Eddie Foy and the Seven Foy children appeared in their new act. The Foy-lets are growing taller and the family talent is becoming more developed as the years pass by. The youngest of the family bids fair to outshine the lot, and that dancing of his

proved a revelation for a lad so young. The Foy's sing better, dance better and are surer of their paces. Those two little girls are worth their weight in gold and can go right now and do a sister act worth booking anywhere. The Foy family production was very well received.  
McVICKER'S (Jones, Linick & Schaefer, mgrs.; agent, Loew).—Nothing seems to cut

any ice with the attendance at McVicker's. Right now when the theatres are complaining of a slump which they claim is due to the Lenten season, McVicker's continues right along at top speed. Monday the house did its usual remarkable business, and hundreds stood in line all day. The show on the day running never seemed to get started and there was an unmistakable slowness that prevented

it from making the big hit imagined. It was minus its usual big dose of comedy and only one act really got anything worth bragging about in applause and laughter. That was the colored team of Rucker and Winifred. These men have been seen at this house several times within the past season, yet they registered their usual cyclonic hit. The big act of the bill, "All Aboard," was barren of

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comedy, and there seemed no head or tail to the offering. It needs principals and a comedy plot that will make all those drops more necessary. Six girls, in several changes, appeared in several numbers, led by the two men and one woman, and the act kept from sliding into the discard altogether by the dancing of one of the men. The light-haired youth sang a Hawaiian number that had been offered earlier in the day by Alice Hanson. The act is in bad shape and needs a lot of fixing up in every department. It got along fairly well at McVicker's. Miss Hanson got away to a bad start but had 'em laughing hard when she began mauling that Lilliputian partner of hers around the stage. Rather rough horse-play as demonstrated at McVicker's, but the sort that many revel in when attending pop vaudeville shows. Miss Hanson is a hard worker. Janet Allyn and Co. (including two men) offered a dramatic talkfest entitled "It's a Long Lane." The sketch deals with a woman who becomes the mistress of a man with money after the prison doors have closed upon her husband. She claims that she had to accept the man's attentions in order to keep herself and child from starving to death. The husband, after ten years, returns and discovers his wife's relations with the other man. He decides he wants none of her after waiting around until she tells the "man" what a low-lived male vampire he is and so forth. Hubby leaves and then the man says out she must go by 8 o'clock. Some more long speeches by the hapless woman, and then Jim's voice is heard outside. Jim returns to take her back, notwithstanding he had passed her up a few minutes before, and says he must have her as he had been away ten years. Miss Allyn does some tall preaching in some mighty long speeches. Sketch appeared to please 'em at McVicker's. The Oskali Duo performed interestingly. Ethel Costello held attention. Jarvis and Harrison did well in an early position. The first show was closed by Lottie Mayer's diving act. Sadie Sherman appeared later in the day.

**Mark.**  
**PALACE** (Rosa Behne, mgr.; agent, Orpheum).—Again a whale of a show was dished out to a capacity audience, and not only was there quality to the bill but quantity, with the opening act sent out at 8:07 and the final being recorded at 11:15. Seiden is a show as productive of hits, but a majority of the nine acts won that honor Monday night. Unquestionably Palace audiences are demonstrative, yet this week the laurels were earned on merit. Frances Kennedy, from musical comedy, was fourth, and aside from the fact that she is a Chicago girl was showered with blooms enough to fill a young florist shop. She came very near stopping the show. Miss Kennedy flashes a wonderful smile, sends over her numbers in a natural, intimate way and knows how to wear pretty clothes. It isn't often that a sketch plants so solid a hit as "Maggie Taylor—Waitress," presented by Jean

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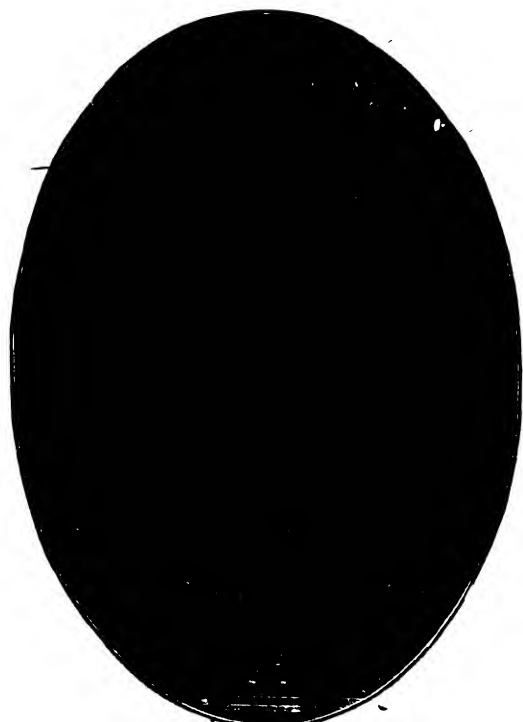
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**VICTORIA** (Harry Blaundin, mgr.; agent, Matthews).—Compared with other week ends the returns this past week were not as healthy, and perhaps the observance of the Lenten period in the neighborhood may be having its effect. Following the showing of a comedy film Stross and Becker offered a musical turn, well received. Much emphasis is laid on the man's playing of the cornet. The woman, in addition to playing the piano, also does well with the saxophone. Richard Wally held attention with juggling. There is a woman in the act who hands him the articles. Wally is clever, adroit and seemingly certain at times of his accuracy. Corking good act of its type, but it could be a little more modernized. Stanley and Farrell were a happy hit, one of the men doing an Italian character amusingly. Hunters-Perry Co. had a mildly amusing skit, played by two men and a woman, well liked by the Victorians. Considerable talk of Bill Robinson was about the biggest hit of the bill, and this colored single could have remained in view much longer. "Girl from Starland" had two girls who offered songs, one being swung airily out over the footlights and into the auditorium in an illuminated

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star. Effect well staged. Turn as a whole got over according to the applause vote of the house regulars.

WILSON AVENUE (W. H. Buhl, mgr.; agent, W. V. M. A.).—Business pretty good during last week's end. The show gave satisfaction, being strong on comedy. The house has had so many high class concert artists in the past a run on comedy hits a happy medium here. The Lamplins opened the bill and their expose of magical tricks proved a laugh getter. The act was well received. David Roth combined his stage talents for a large-sized hit. His music and dancing as well as the one-stringed instrumental routine had them clamoring for more. Elsie Williams and Co. helped the comedy average along with their skit, which found a responsive audience. The finish took exceptionally well and the laughter was hearty and spontaneous. Brooks and Bowen were unqualified laugh-makers, and their result was never in question. The finish with the "Strutters Ball" number proved a hummer. In the closing position was Bankoff's new dancing turn. "The Gypsy Vagabonds," three women and four men—all good dancers of the Russian legmaniac type. Act has a new mountain-side drop, carrying a nomad atmosphere, with dancers dressed a la gypsy. No singing. No talking. Men and women proceed to work at hand and at the Wilson did it most effectively. The male contingent eclipsed the feminine part easily, the exhibition of Russian stepping, whirling and pirouetting being splendidly done. Act as a whole goes through a snappy routine in about seven minutes. Turn will improve with work.

COLUMBIA (under White Rats supervision; booking direct).—Following the White Rats' complete failure to puncture any bills at five local theatres declared "unfair," with every act sticking to the manager, and a subsequent flop at picketing the houses, the Rats started booking a Rats' show at the Columbia (North Clark, opposite the Windsor) the first performance being given Thursday night (last week). The attendance was something like 75 downstairs, with 47 upstairs. The attendance had the general aspect of professionals and children of the neighborhood. The Rats had every chance to show some real strength against a house that they had "branded" and less than a stone's throw from it. The Windsor registered sold profit the night the Columbia opened. It didn't matter that an act was very bad at the Columbia; that audience of Rats and sympathizers bubbled over with enthusiasm. So zealous were the "boosters" they applauded at the wrong time. There was unmistakable evidence that the "boomers" let loose applause before the set time. It is safe to say none of the acts ever received as much handclapping in any other theatre in their lives as they did at the Columbia. There was no master hand of managerial directness. It was purely a play for public sympathy at so many nickels a throw. The billing outside said: "Acts specially selected by the White

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Rats Actors' Union." That line and the failure of the show to give the satisfaction required will spell the doom of "Rats shows" around here. The capacity of the Columbia is very small, and had the first audience been compactly seated it is doubtful if the first four rows would have been filled. The first turn was Zemeter and Smith, bar act. Must have been like pulling teeth for some of the bar acts and acrobats out front to boost it. Maskoff and Erickson in "one" did a poor singing and dancing act; very small-timey. An orchestra of two pieces—piano and drums—furnished the music; condition good. Rats acts must glory over. There were waits and long ones that would tax the patience of anybody but Rats willing to put up with anything for the good (?) of the order. Roser's Dogs were third. About half-dozen dogs put through the usual style of canine performance. The man "played" to the audience all the time, with such remarks as "these are union dogs," Charles Bartholomew offered his usual act. As several agents returned bad report on this act in a other local house, Bartholomew is reported after vengeance and apparently believes he will get it in expensing the Rats' cause. He also made an announcement prior to the Cora Youngblood Corson turn, which closed the show, that the man-

agers had framed it so that the city fire department would not permit the act to hang its "borders" and stage accessories. The Corson turn has not made any improvement since last seen, and filled the Columbia with enough noise to make a boiler factory seem quiet by comparison.

WINDSOR (D. L. Swartz, mgr.; agent, W. V. M. A.).—Thursday night last the last half bill opened with "opposition" in the way of a five-act show which was "specially selected by the White Rats and Associated Actresses of America" and offered in the old Columbia, situated just across the street. However, business was as good as usual and the house enjoyed the bill more than ordinarily. Al Fields and Co., with his nonsensical skit about "wild vegetables" and sea shells, seemed to have found virgin field as far as getting laughs was concerned, in fact Fields said nothing which did not produce the human expression of pleasure. In place of Olive Briscoe, III, Walter S. Howe, with a girl assisting, presented "The Candidates" (The Suffragette" as formerly done by Franklin Ardell). Howe was new in his part, succeeded in sending the act over very big. That was surprising in a way because equal suffrage isn't admittedly a joke in Illinois, though it does exist. A bit was won by Guerrero and Carcen, a rather classy musical turn, combining violin and harp the latter cleverly played by the feminine member of the turn. Ray G. Huling has in his clown seal one of the most amusing animal acts of all classes. The amphibian does some astonishing tricks and, of course, drew down big applause. The Three Mori Brothers closed the show with the pedal barrel juggling as the main portion of their routine.

ACADEMY (Joe Pilgrim, mgr.; agent, W. V. M. A.).—Ordinarily the bill consists of five acts, but last week's tail end was so shy of quantity that an extra act was put on. At that the show was only four minutes over an hour. Even with six acts, among which were several try-outs, as is unusual in this house, there was nothing of especial merit, in fact the whole show ran to mediocrity. The added turn was the Andrus Sisters, one of whom can handle lyrics well because of a clear enunciation. The girls will probably do in an early spot. Bessie Lester, not a new act, scored individually. Miss Lester possesses some husky voice, but as her numbers are topical, or at least do not call for a range of tone, the hoarseness is no bar. They liked her finish number, a "Wop" characterization, for that is native to Joe Pilgrim's "customers." James Cornelian and two assisting players gave a new but amateurishly played idea in comedy sketches called "The Mysterious Will." Three characters arrive at the house of a departed uncle, each having a will and each following conflicting directions supposed to lead to a hidden fortune. Hamilton Crane, who did the villain, affected a "corn fed" hair cut, albeit the round corner style, but he was as good as the others. Differently cast, the playlet might get results. La Belle Clark with her "high school" horse has a slight act with an appeal to the younger audiences. She also uses three particularly well trained pigeons and a poodle dog. Joe Whiting showed nothing with a rube single except some acrobatic dancing. The Lindeman Nelson Troupe, a mixed gymnastic quartet, must have been lately formed, for it offered a very crude exhibition.

AMERICAN (E. Louis Goldberg, mgr.; agent, W. V. M. A.).—Mrs. Eva Fay was the main attraction for the last four days of last week, the five-act bill just about reaching the average for this house. Mrs. Fay appeared after one of her assistants gave his explanatory talk in an unbelievably monotonous tone. The pads were distributed and Mrs. Fay rattled off her answers in her usual rapid manner. Her "sitting" was rather brief, still so long as she can spill a few laughs she is safe. Vine and Temple came near to a hit, their "nut" comedy getting over nicely and the pair displaying considerable "pep." The house did not know that Bart Macomber is the same husky youth who gained a heap of praise around these parts for his prowess as a football player, for the program failed to mention the fact. Bart shows more than ordinary

# BILL JEROME SONG SCANDAL

Did you catch **STUART BARNES** at the Colonial last week? Oh! what a wallop. "Come on Over Here" and "He's a Hard Boiled Egg" were delivered to the laughing customers as only Stuart Barnes can deliver. At **Proctor's**, Newark, this week, he has added our **Ballad De Luxe**—"TURN TO THE RIGHT."

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The **Headline act** at the **Royal** this week is **BLOSSOM SEELEY** and her two California Boys, **LYNN COWAN** and **BILL BAILEY**. If you're up in that neighborhood drop in and hear **LYNN COWAN** sing **GEORGE M. COHAN'S MASTER SONG**, "THERE'S ONLY ONE LITTLE GIRL." This **Pep** melody will be played with every release of **Mr. Cohan's PICTURE**, "BROADWAY JONES."

**WALTER LAWRENCE** in "Come Back to Erin" is back in Chicago this week with "Come on Over Here, It's a Wonderful Place." Walter never takes less than twenty encores with this greatest of all Comedy Songs.

At the **Majestic**, Utica, last week, **TOM GILLEN** carried away the honors with **Young Jack Rosenthal's** Song Hit, "WE'RE GLAD WE'VE GOT YOU, MR. WILSON." Tom also did several things to the audience with "COME ON OVER HERE."

**FRANK FOGARTY** and **GRACE EDMONDS** will introduce "Come on Over Here" and "Erin Is Calling" to the natives of San Francisco next week. Frank writes that both songs have had a pleasant trip over the **Pan Time**.

**ARTHUR WHITELAW** and "Come on Over Here" are now in the lights at **Proctor's 125th St. Theatre**. Last week **Sir Arthur** sang **Thirty-one EXTRA Choruses**.

**LEW HAWKINS** is still the **Star Comic** on the **Loew Time** with "There's Only One Little Girl" and "Come on Over Here."

**TOBY LYONS** writes, "I haven't had anything like 'Come on Over Here' in years." He also states that he hasn't lost a week since putting on this more than funny song.

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**BRADLEY AND ARDINE**, who are at present the **Talk of the Keith Time**, are doing wonders with "There's Only One Little Girl." Mr. Production Manager, don't overlook **Bradley and Ardine**.

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promise. He sings his numbers enjoyably, with a piano accompanist, and his voice, while not so good, reminds one of Al Jolson. Given some further experience (though he conducted himself like a regular), Bart ought to be heard from. Howard and Fields, in blackface, with a third man as straight, gave their "dining-car minstrels," which was well liked. Johnson and Arthur, with comedy magic, opened the show well.

new contingent headlined jointly by Clara Morton and Bert Leslie the Orpheum bill this week rounded out in fair style. Miss Morton in a musical offering received a hearty welcome. Leslie scored the laughing hit. Harry and Anna Seymour in a song and dance offering were heartily enjoyed. Miss Seymour has appearance and ability much in her favor with her brother scoring handsomely with his dancing. Meredith and Snoozer opened the show nicely. The three holdovers, Rita Mario and Orchestra, Lew Dockstader, and George Kelly and Co. in "Finders-Keepers," all secured appreciation. Estelle Wentworth, a worth-while prima donna, highly enjoyed.

PANTAGES.—Daisy Jerome pleased. "The Telephone Tangle" scored. Belleclair Brothers closed the show exceptionally big. Bobby and Nelson held interest. Elizabeth Cutty, liked. Morton Brothers opened the show splendidly.

HIPPODROME.—Edna Dreon, scored. Howley and Bellains, passed. Park and Francis replaced Ed Beach and Co.; good. Barton and

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Shubert were replaced by Ogden and Benson, clever entertainers. Ellis and Elsworth, mediocre. Jewett and Pendleton, pleasing. Mayahearn opened the show nicely.

CORT (Homer F. Curran, mgr.).—"Katin-ka" (1st week).

COLUMBIA (Gottlieb & Marx, mgrs.).—Julian Eltinge, "Co-sin Lucy" (2d week).

ALCAZAR (Belasco & Mayer, mgrs.).—Kolb and Dill, "High Cost of Loving" (2d week).

WIGWAM (Jos. F. Bauer, mgr.).—Lander Stevens Stock Co. (8th week).

PRINCESS (Bert Levey, lessee and mgr.; agent, Bert Levey).—Vaudeville.

MAJESTIC (Ben Muller, mgr.).—Jim Post Stevens Stock Co. (8th week).

HIPPODROME.—While the Hippodrome bill last week was made up almost entirely of two-acts, they nevertheless blended well and formed one of the best programs at that house in a long time. Light and Anderson were placed to open, and figuring the weight of their offering, scored substantially. They worked in good looking set ("two") with a grand piano offering a routine of popular numbers and some solo playing by the man. He might confine his efforts mostly to the regular melody and follow the singer during her numbers instead of sticking to the rag-time, which naturally takes the edge from her singing. That was the main reason for the light reception accorded at the finish of her numbers. The harmony is another thing they should be careful of, and would be doing themselves justice by getting together in some way to do away with the overdose of "blue" notes easily detected. Fred and Alleen Vance followed with a snappy talking skit. Plenty of clean and wholesome "gags" make up the greater portion of their talk, while the male member appears to possess the proper knowledge in placing them across, drawing more laughs than might otherwise be received. Jean Weir and Larry Mack played their interesting

comedy drama playlet, "Caught," with a slight change in the end than was formerly used throughout the east. The remainder of the sketch is practically the same, with the returns being exceptionally heavy according to other playlets shown previously. Becker and Wade worked before a special drop in "two," the idea being conventional to a certain extent, although differently played. This couple have a corking turn at present with oodles of opportunities to increase its worth, which should not prove very hard on their part. The turn appears to drag toward the middle and then gradually picks up again, although it forces the end section to suffer in comparison. The male member might also continue his "drunk" bit further into the turn, and not step out of it upon the entrance of his partner. When properly cut in certain parts and more speed inserted, it should encounter little trouble in proving suitable for the bigger class houses. Kelley and Rowe were next to

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closing with a meaningless idea based upon different subjects of the stereotyped shopping and theatre girl, the comedy derived proving enjoyable only in the houses they are working at present. Their final bit with the male member standing behind his partner and working his hands instead of hers while she is singing, is a corking good idea, although spoiled completely through trying for comedy, which later becomes too suggestive. If the snickers received by it are welcomed by this couple, then it might be continued for their own benefit, but otherwise they should do it straight. This would undoubtedly bring them bigger and more legitimate response. Major Sebastian Merrill and Co. closed the evening with more comedy worked during a bicycle turn of mediocre quality, the turn on the whole relying upon the closing double somersault trick.

William H. Crane arrived with his company intact from the east, previous to opening his Pacific Coast tour at the local Columbia, which is scheduled for a two weeks' stay.

The Golden Gate Four (McVey, Ryan, Wolf and Hagan) are a new combination breaking in on the Bert Levey time.

Hereafter picture companies desiring to utilize the City Hall building for their own purposes will have certain restrictions laid before them before obtaining permission. The Solig people, who recently had about 350 extras working there, left the building in a bad condition with different eatables strewn about the place that naturally made the officials rather peeved the following day. In all probability the management will be requested to serve the food to their people outside the City Hall walls.

"20,000 Leagues Under the Sea" has been booked into the Cort by Sol Lesser, to open April 1.

## VAUDEVILLE ACTS WRITE, WIRE or 'PHONE

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Homer Curran, manager of the Cort, is in New York on business.

The Hippodrome, Los Angeles, and the Casino here, on the Ackerman & Harris circuit, are the only two coast houses with a tank underneath the stage.

Mrs. Gertrude Sanders was granted a divorce from her husband, Frank Sanders, on the grounds of cruelty.

Jimmy Lennon, Buster Lorens and Bob Ross are the new trio now with the Jim Post Co. Lew Dunbar has been engaged as the German comedian.

The prices of admission at the Bishop, Oakland (stock), have been lowered through business falling off lately. The lower floor, formerly 75 cents, is now 50, while the balcony is 25 instead of 50.

Marion Morgan, formerly physical culture director at the Greek theatre, Berkeley, gave a series of dances with her act there last week.

A new organization, to be known as the Film Club, is to be organized by the prominent exchange men and exhibitors of the coast. It is the intention of this new corporation to deal with all matters of local importance and other subjects pertaining to the welfare of the picture industry.

Cliff Odom, the Leo Feist traveling representative, recently paid a visit here on his way north.

Maud Amber (Blake and Amber) took a short vacation down south last week, returning more spritely than ever.

A minor circuit formation may occur within a short time between the Wigwam and another downtown house (Savoy at present

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mentioned), although it looks hardly possible for that house to enter into the deal calling for a musical comedy and dramatic stock policy. Joseph Bauer, manager of the Wigwam, is endeavoring to play two companies between his house and the other (not mentioned as yet) on a split week policy, and in that way give the patrons a change of policy every week, also a new company. A Market street picture house was also mentioned in the deal, while it looks most probable an Oakland house may be utilized to carry out the plans. This would do away with the close opposition they would be forced to contend with were a downtown house secured for the innovation.

While the Horace Murphy Players had unexpected opposition before opening their local engagement at the Republic, a peculiar incident brought the house to a sudden close. The Lenten season to a certain extent was detrimental to them financially, although it is claimed business was not the real cause of the closing. Before the show opened eight people were used, while a crew of nine men were handling the stage. Finding a stage crew of this size entirely too big to derive a profit from the box office receipts, they tried to cut down to six men and were finally willing to let the union supply seven, but this they refused to do, and would not allow any to work under nine men, with this crew moving but two sets during the evening performance. Figuring the possible continuance of the overhead expense, they agreed to close the house, and have mapped out a route of small towns for the next five weeks, after which they will enter Fresno for a permanent summer engagement.

The additional acts at the Hippodrome will only last until the opening of the Casino, the Ackerman & Harris people in that way taking care of acts that otherwise might have been forced to lay off after the closing of the Empress.

This week the Empress is dark for the re-arranging of the house for the picture opening next Sunday. Manager Sid Grauman has decided to change the name to the Strand.

The Jim Post Stock will close at the Majestic March 25, leaving for Fresno instead of Honolulu.

Harry Hayward, a pioneer coast manager, is organizing a dramatic stock for an indefinite engagement in San Diego.

Eddie Hayman was here last week on his way to San Jose, where he will spend a few weeks upon The Mosarts' fruit ranch.

The Paris Louvre Cafe is having a new girl show installed, staged by Lucille Bartlett.

## BALTIMORE.

By FRANCIS D. O'TOOLE.

MARYLAND (F. C. Schamberger, mgr.).—Al and Fannie Stedman share headline honors, and well liked. McIntyre and Heath disappointed somewhat with "On Guard," the poorest thing they have ever done here. Carmela and Rosa Ponzello, sing successfully. William Sisto, laugh-producing dialog. Lew Brice, with Helen Coyne, good. Hickey Brothers, Will Oakland, in "Danny O'Gill, U. S. A.," new, does fairly. Poland Travers, magic, and another episode of "Patria."

ACADEMY (H. Henkl, mgr.).—"The Case of Lady Chamber," after an Atlantic City premiere and a week in Washington, opened in Baltimore Monday evening. The show ran for a year in London and deals with the lives of four persons, a former star of the stage who was married in a moment of infatuation by a member of nobility, and a young nurse whom he really loves, and a young doctor just starting to practice. There is little physical action in the play, yet it holds the interest in a remarkable way and has more than one big moment. The work of Mary Boland and Lyn Harding stand out above the rest of a good cast.

FORD'S (C. E. Ford, mgr.).—"Seven Chances," enchantingly staged and played, is attracting much attention.

LOEW'S (C. McDermitt, mgr.).—"Boarding School Girls," farce, heads bill this week. Sidney and Townley, dances; Dorothy Burton, scores in comedy skit, "The Little Love Doctor." Remainder of bill includes Daniels and Walters, Fiske and Fallon, Lee Tong Foo, the Chinese Harry Lauder and Albert Polar Bears.

GARDEN (Geo. Schneider, mgr.).—Rita Gould, given quite some reception. "What Every Girl Should Know," held interest. Harry Mason and his company present "Getting the Money." Four Manning Sisters wing.

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Harry Batchelor, Mlle La Bergere and her assistants pleasing poses. Morgan and Armstrong and Wartenburg B.V.  
PALACE—"Some Show."  
HOLLIDAY ST.—"Jolly Widows."  
GAYETY—"Frolics of 1917."

### BOSTON.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Mva Tanguay turned them away Monday night, as she always does here. The real surprise of the bill came in Clark and Hamilton in their music hall act which proved a real riot. Rose and Ellis opened fair to a small house, because of an early curtain. Bernier and Baker woke up the bill. Moon and Morris in their twin dancing went well. Nina Payne's character dancing scored through novelty, although she is featuring her poorest number, "The Dancer's Dream." Hunting and Frances returned with their old act, "Love Blossoms," but it went well. David Sapirstein, the concert pianist, proved a trifle too heavy for the audience, although he served as a fine set-up for Clark and Hamilton. The 10th "Fratia" episode closed the show, with plenty of punch.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Shining big small time bill more than offsetting the White Kats pickets. Next week this house will have "Holliday's Dream," which last played here as a big time headliner.

BIJOU (Malph Gilman, mgr.; agent, U. B. O.).—Split week Lima. Advertised well. Going good.

BUWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Fifteen feature bill at a 20-cent top, with the "Battle Cry of Peace" film advertised big. Whale of a gross, with a fair net.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop. Good.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pictures, with daily release of first run features. This policy is pulling strong from transients, who are realizing that they have positive assurance of not seeing something they have seen before.

OPHIDIUM (V. J. Morris, mgr.; agent, Loew).—Jack Wilson topping the bill. White Kat picketing not hurting this house to any extent.

SCULLAY OLYMPIA (James J. McGuinness, mgr.).—Pop and pictures. Fair.

GOUGHON'S OLYMPIA (Frank Hookallo, mgr.).—Pop and pictures. Fair.

PARK (Thomas D. Soriano, mgr.).—Pictures. Excellent.

MAJESTIC (E. D. Smith, mgr.).—Tenth week of the Kallermann "Daughter of the Gods," with business holding up well. Next week closes the engagement and Fox is reported to be planning another film to finish out the local season.

CHUBBIE (E. D. Smith, mgr.).—Last week of "Pione Baby" with Lina Abarabell. "The Blue Paradise" is going so well on its seventh week at the Wilbur across the street that it is going to be jumped into this house next week.

WILBUR (E. D. Smith, mgr.).—Last week of "The Blue Paradise" at this house. "He Said and She Believed," the new Frances Nordstrom farce opens next Monday with Mary Young.

FLYMOUTH (E. D. Smith, mgr.).—Third week of Guy Bates Post in "The Masquerader." This house is coming back strong in the past few months.

PARK SQUARE (Fred E. Wright, mgr.).—Seventh week of "Fair and Warner." Excellent.

COLONIAL (Charles J. Rich, mgr.).—"Joan the Woman" was presented Tuesday night to a capacity house, Geraldine Farrar appearing in a box during the presentation of the film, receiving an ovation. The booking is indefinite.

HOLLIS (Charles J. Rich, mgr.).—"A Tailor-Made Man," the new Cohan & Harris comedy featuring Grant Mitchell, is being advertised as "Full of American Pep," an expression that aptly describes the show. It is apparently a sure-fire winner, and is going strong here.

TREMONT (John B. Schoeffel, mgr.).—"Eleven B. M." with Blanche Bates and Wilton Lackaye, opened Monday. Reviewed elsewhere.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Dark.

CASTLE SQUARE (John Craig, mgr.).—Second week of "Hans and Fritz" to good business. Next week brings "The Great Thurston."

COFLEY (G. H. Pattee, mgr.).—Last week of the French Players to poor business. The Henry Jewett English Players are using the house afternoons with "Jack Straw." Next week the Jewett Players will use "The Liars" evenings and "The Doll's House" matinees, both being revivals.

CASINO (Charles Waldron, mgr.).—"Hello, New York," featuring Lew Kelly. Excellent.

GAIETY (Charles Batchelor, mgr.).—"The Golden Crook," with Billy Arlington. Good.

HOWARD (George E. Lotrop, mgr.).—"The High Life Girls" with "The Five Young Americans" heading the house bill. Good.

There is a probability that the Henry Jewett English Players may take a three week's tour to Canada within a short time, using such productions as "The Doll's House," "The Liars" and "The Passing of the Third Floor Back."

### BUFFALO.

By W. B. STEPHAN.

SHEA'S (Henry Carr, mgr.).—Excellent bill with Mme. Doree's Celebrities carrying off headline honors famously; Jack Wyatt and Co. opened and well applauded; Edwin George, laugh-getter; Marie Stoddard, does well; Emmet Devoy and Co. good; Harry and Emma Sharrocks, hit; Five Kitamura, clever balancing.

LYRIC (C. Lou Snyder, mgr.).—Willard's Temple of Music feature headliner, hit; Milmina and Co., very good; Vincent and Carter, good; Marie Dreams, pleasing; Jackson and Florence, do well; Bogues and Adams, fair.

OLYMPIC (Bruce Fowler, mgr.).—Cheyenne Minstrels and Eddie Tanner and Co., dividing headline position, both excellent; Two Franks open nicely; Diamond and Albino, clever; Frances Dyer, singing class only.

ACADEMY (James Michael, mgr.).—"The Playland Kiddies" heading bill first half, Billy Kincaid following closely; Four American Beauties, good; Morrissey Sisters, clever; Leonard and Louise, close nicely.

GAYETY (Chas. Taylor, mgr.).—"Merry Rounders" class show.

GARDEN (Wm. Graham, mgr.).—House stock company entering "The Dainty Darlings" with Mlle. Olga Amia as special attraction.

STAR (P. C. Cornell, mgr.).—Return engagement of "Pom-Pom" first half. Last half: Sir Herbert Tree. Coming Leo Duffenstein.

TUCK (John Olshe, mgr.).—"Getting Married" first half, cordially received; "Fierro, the Prodigal" finishing the week. Next: "The Flame."

MAJESTIC (Chas. Lawrence, mgr.).—House given over for the week to Campus College Dramatic Association, presenting "The Passion Play," doing nicely with a fine production.

### LOS ANGELES.

By GUY RAMON.

Sam Hork is en route here from New York. He went east on business for Mack Bennett.

C. M. Simons is down from San Francisco.

Seth D. Perkin is considering an offer to manage the Empress in San Francisco for Sid Grauman.

The Burbank has suffered a drop in business, but better productions promises to put the Weighman company back on its feet again.

Clarence Drown, Orpheum manager, has fully recovered from his recent indisposition.

Harry Carey startled the natives by coming downtown wearing a soft white collar. Lew Cody turned green with envy.

A son has arrived at the home of Mr. and Mrs. Robert M. Yost, Jr.

"A Daughter of the Gods" is plugging along at Clune's Auditorium, though business has not been the best. The picture probably will not run longer than the original four week contract.

Several Broadway theatres—three, to be exact—are in the stage of being transferred to new ownership. Options have been taken, but these have not been taken up yet.

Lester Fountain, manager of the Hip, will take a long motor trip this summer—providing gasoline does not jump to a dollar a gallon. In that event Les will walk.

The Burbank intends to revive "The Campus," which holds the local record for long runs.

Manager Wyatt of the Mason has furnished an office in the Mason Building for the exclusive use of dramatic reviewers. The keys have not been given out yet, however.

Richard Vivian is back in town.

Joe Galbraith is able to be on the street again after a critical illness.

### NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Chas. E. Bray, southern representative).—Ordinary bill which opened with Fink's Music, which scored the applause hit. Leighton Sisters pleased. Loney Haskell needs material. Emma Carue and Larry Comer worked hard. Dunbar's Singing Bell Ringers, conventional lines. McConnell and Simpson's sketch lacks those elements which appeal to local Orpheumites.

TULANE (T. C. Campbell, mgr.).—John Drew in "Pendennis."

CRESCENT (T. C. Campbell, mgr.).—"Hans and Fritz."

LYRIC (Lew Rose, mgr.).—Dark.

FRENCH O. H. (Emile Durieu, mgr.).—Barcaeta Opera Co.

LAFAYETTE (D. L. Cornelius, mgr.).—Pictures.

ALAMO (Will Gueringer, mgr.).—Jimmie Brown's Revue.

"Civilization" opens at the Tudor Easter Sunday. Howard Gale is handling the picture in Louisiana.

The Crescent closes Saturday.

Paul Worthington, in charge of the southern and eastern divisions of Fox exchanges, accompanied by Mrs. Worthington, is spending several weeks here. Mrs. Worthington has been a very gracious host at several social affairs since coming to this city.

Susanne Lehmann is singing at the Lafayette.

Royal Dalman sings at the Dauphine Thursday.

Otis Skinner, in "Mister Antonio," is underlined for the Tulane next week.

Charles E. Bray had a blowout the other



NEW YORK'S \$1,000,000 SONG HIT

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ORCHESTRATIONS ARE READY FOR YOU

Go into any Store that Sells Phonograph Records and ask to Hear it  
**KENDIS, 145 WEST 45th STREET, NEW YORK CITY**

night. As he was driving his machine into the garage one of the tires gave way.

The south seems to have tired of worn-out dramatic ideas, incompetent actors and stars of yester-year. In so far as this section is concerned the legitimate must undergo a complete revolution if it hopes to continue.

## PHILADELPHIA, PA.

By JUVENILE.

KEITH'S THEATRE (H. T. Jordan, mgr.).—The Gertrude Hoffmann Revue was working somewhat smoother this week, its second here, and as a consequence was a better act, but still far from what was expected of her on her past performances. It is not so much Miss Hoffmann's fault, but the fact that her support is probably weaker than in any other production she has ever made. One good singing voice would be a great help, for it would make a lot of difference in the inter-

national march and Hawaiian numbers. As it is, both are lost with Paisley Noon attempting the vocalizing, and it puts an awful dent in the act which Miss Hoffmann has gone to a great deal of trouble and expense to produce. Al. Herman had the job of closing the vaudeville portion of the bill Monday, and after the long Hoffmann revue, the blackface fellow had some difficulty in getting them started. But he managed to do it, and finished out a good-sized hit. Herman has a couple of good songs, and while he has changed his monolog very little, scores solidly with the bit of gossip about the other acts on the bill. Franklin Ardell, assisted by Marjorie Sheldon, has a first-rate laugh-winner in "The Wife Saver." It could be made even better if Miss Sheldon would not attempt to be so dramatic in the reading of her lines. Ardell is good for some big laughs at the very start, where he does the fake auction stuff, and the piece is a well-written article, if a bit shy on business. "The Pool Detective," used by

Frank Orth and William J. Dooley, was rewarded with a liberal supply of laughs and applause, but the material could stand for a lot of dressing up. Orth has written a lot of real good things for vaudeville, but this is not one of them. Dooley can always be counted on to keep any audience laughing with his funny falls, but the talk needs straightening out. In its present shape it is not getting these boys what they deserve. Hamilton and Barnes' act called "Just Fun" contains quite a lot of snappy cross-fire talk which is well handled, but the use of a good, bright song—if they can sing one—would improve this act a great deal. Ed. Lavine did very nicely with his comedy pantomime and juggling. He does not do many tricks, but makes the most out of what he does use. Oscar Lorraine tries very hard for comedy with his violin playing, but does not quite reach what he is aiming at until the bit that is forked up with the girl in the box. The latter handles herself just right for results

and then discloses a fairly good voice, scoring solidly with two numbers. Lorraine might profit by working along the comedy line more slowly, and it would give him more at the finish. Martinetti and Sylvester made their appearance after a long absence and gave a show a first rate start with their comedy acrobatic turn, little if any changed from what it was when last seen. The Pathe News Weekly was shown as an opener and "Patria" with Mrs. Castle had the closing spot. There were a few more thrills in the tenth episode called "War At the Dooryard," and the dancer certainly made a strong appeal for applause with Old Glory but the Stars and Stripes couldn't make "Patria" a good picture even with the official stamp of the U. S. Government.

NIXON (F. G. Nixon-Nirdlinger).—There is plenty of flash to the bill this week with the Imperial Jiu Jitsu Japanese troupe and Tom Brown's Musical Minstrels dividing the chief honors. Both acts are big for the "pop"

ARTHUR KLEIN ANNOUNCES  
JOHN WILLIAM ESTELLE

# THREE SULLYS

(LATE OF THE SULLY FAMILY)

FIRST NEW YORK SHOWING AT THE ALHAMBRA NEXT WEEK (MARCH 26)

A Descriptive Singer of Restricted and Popular Songs

# Margaret Young

Keith's Royal, Bronx, Next Week (March 26)

Direction, MAX HART

HARRY WEBER offers

# RYDER KEANE

and

# ILKA DIEHL

and Company

## WARNING

To all those who have stolen our **AUTO ACT** and different parts of our other acts, also our scenes from different shows we have appeared in, that in the future we will prosecute **ANY ACTOR or MANAGER** who **steals any material belonging to us**. We will not endeavor to have them fined, but put in **JAIL** where they belong.

We know the names of nearly all the thieves using our material, so take this as a fair warning and don't give us any excuses, such as the wife being sick and the manager put it in the show, etc.

If you steal you must suffer and to jail you go.

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THE MONTGOMERY AND STONE OF VAUDEVILLE

# Dooley and Nelson

Six Cylinder Comedians

Royal Theatre, New York, this week (March 19)

Wm. Penn, Philadelphia, next week (March 26).

Davis, Pittsburgh, week of April 2.

Maryland, Baltimore, week of April 9.

Colonial Theatre, New York, Week of April 16

Direction, ROSE & CURTIS





Milwaukee, Wis., March 8th, 1917.  
**RAYMOND BOND and ELIZABETH SHIRLEY** in a delightful sketch—"Remnants"—are easily the hit of the bill at the Majestic this week. Their sketch is well worth while and is one of the few real sketches in Vaudeville.  
**JOHN MARTIN.**

## 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

## NEAL SEGAL and FRANKLIN

IN A SPECIAL WRITTEN ACT BY OTTO T. JOHNSON

Direction **LEE P. MUCKENFUSS** 27th week for the U. B. O. and still going.

houses and got over in good shape. The rest of the bill helps to round out a very good entertainment. The others are: LaFrance & Kenny; Claudia Coleman; Willie Hale and Bro., and the film feature, Joan Sawyer and Stuart Holmes in "Love's Law".

**ALLEGHENY** (Joseph Cohen, mgr.).—Billy Reever in "The Right Room but the Wrong Flat" furnished the headline feature of the vaudeville bill. Others: Monohula Sextet; Theo and Her Dandies; King and Harvey; Charlie Doolin and James McCool; film feature, Virginia Pearson in "Sister Against Sister".

**BROADWAY** (Joseph Cohen, mgr.).—H. Bart McHugh's new tabloid, "The Kissing School," is the featured headliner for the first three days. Others: "An Innocent Bystander," Joe Cook; Tom and Stacie Moore; Van Cleve and Pete and the film feature, William Farnum in "A Tale of Two Cities." Last half: "The Wedding Party," a new girl act, head the bill. Others: Madison & Winchester; Morgan, Smith & Co. in "Way Ahead"; Jim and Marion Harkins; Schrode and Mulroy; film feature, Joan Sawyer and Stuart Holmes in "Love's Law".

**COLONIAL** (H. A. Smith, mgr.).—"Dream of the Orient" with a company of 10 persons is the headlined feature. Others: John Lorenz, the popular stock star from the Knickerbocker, supported by his company in "The Man From Saluda"; Hampton and Shriver; Heckman, Shaw & Campbell; Tilton; Towne and Bride; Willie Smith and the film feature, Virginia Pearson in "Sister Against Sister".

**NIXON'S GRAND OPERA HOUSE** (W. D. Wegefarth, mgr.).—Julian Rose heads the list of vaudeville attractions. Others: "Seven Little Darlings"; Van Cello; Neher and Kappelle; Burns and Foran; Knapp and Cornelia and motion pictures.

**KEYSTONE** (M. W. Taylor, mgr.).—The Oklahoma Four in a big dancing novelty headlines. Others: "Doc" O'Neill; Wilmer Walters and Co. in "His Dying Wish"; McCabe, Lovee and Fletcher; Gertrude Wellington and Harry Pauley; Standard Brothers. The film feature is Francis X. Bushman and Beverly Bayne in "The Woman of the Game".

**WILLIAM PENN** (G. W. Metzels, mgr.).—Ray and Gordon Dooley are the headline act for the first three days. Joe Fields and Will Holliday in "The Lion Tamer"; a singing sketch called "Memories"; Nellie, Selgei and Franklin in "Three in One"; and the film feature, "Betsey's Burglar," with Constance Talmadge. Second half: H. Bart McHugh's tabloid musical comedy, "The Kissing School," headlines with the following supporting bill: Bert Hanlon; Hal Skelley and Eunice Sauvain in "Such Is Life"; Green, Miller and Green and the film feature, "Back of the Man," with Dorothy Dalton and Charles Ray.

**CROSS KEYS** (Sablosky & McDurk).—Gordon Eldred & Co. in "Won by a Leg," is the headliner for the first three days. Others: Sicilian Serenaders; Moore and Wood;

Law Ward; Tracey and Vincent; Demarco's Baboons. Last half: "Miss Mistaken Miss," a musical tabloid, headlines. Others: Paul Burns; Miller and Lyle; Clayton-Drew Players; Cunningham and Marion, and Prof. Hermann and Co.

**GLOBE** (Sablosky & McDurk).—"Salvation Sue" headlines. Others: Ted Reilly's musical tabloid, "Marcelle"; Cardo and Noli; Fred C. Hagan and Co.; Zaida; Chinese Entertainers; Four Jansleys; Sam Harris; Ben Smith; the Randalls and motion pictures.

### SEATTLE.

By WALBURT.

**MOORE** (Mrs. R. Root, mgr.).—15-17, "The Princess Pat." Coming: Damrosch orchestra concert.

**METROPOLITAN** (L. Haase, mgr.).—Dark. Underlined: "The House of Floss" and Julian Eltinge.

**ORPHEUM** (Dean Worley, mgr.).—Wilke's Players in "The Barrier," with Norma Winslow and Norman Hackett in the leads. Patronage good.

**OAK** (Geo. B. Pantages, mgr.).—Monte Carter Musical Comedy Company. Capacity business.

**TIVOLI** (Henry Lubelski, mgr.).—Opening week (12) of the Willie West Extravaganza in "He Came from Milwaukee." Willis G. West, comedian; Frank Early and Geo. Ford, characters; Richard Hyland, juvenile; Dorothy Raymond, prima donna; Hazel Boyd, soprano; Frances Kemble, ingenue; chorus of 12. Production well staged. Capacity business opening performances.

**LYRIC**—Burlesque and vaudeville.

**COLONIAL** (Wm. Smith, mgr.).—Carson's Musical Comedy and films; fair business.

**ALHAMBRA** (Carl Reiter, mgr.).—Week Mar. 12: Vaudeville, headed by Cross & Josephine, class; "The Cure," comedy sketch. Fred and Adele Astaire, songs and latest dances; Neuhoff & Phelps, pleasing vocalists; Rice, Elmer & Tom, interesting trampoline turn; Lydia Barry featured.

**PANTAGES** (Ed. G. Milne, mgr.).—"The Bachelor Dinner." Patricia returns as feature attraction and made good. Billy (Swede) Hall & Company, humorous protean review. Faber & Green, clever; Samoya, sensational serial.

**PALACE HIP** (Joseph Muller, mgr.).—Hip-podrome Road Show headed by Four Flying De Valls, thrilling; Al. Abbott's rural characterization; Ott & Bryan please; Rio & Norman, daring gymnasts; Haley & Haley, good; Florence Modena & Co. in comedy sketch.

**STRAND** (W. A. Smythe, mgr.).—"Girl from Rector's." **CLEMMER** (J. Q. Clemmer, mgr.).—Mary Pickford in "The Poor Little Rich Girl" film. **COLISEUM** (Jensen & Von Herberg, mgrs.).—"The Fortunes of Flit," with Marguerite Clarke.

# HOUDINI

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PRINCE

KARMIGRAPH NUMBER 23

## KAR-MI

VAUDEVILLE'S GREATEST

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## EDDIE BORDEN

Supported by "SIR" JAS. DWYER, in "THE LAW BREAKER"

This Week (Mar. 26) Empress Omaha, Neb. and Orpheum Clinton, Ia.

ED. F. REYNARD

MLLE. BIANCA

Presents

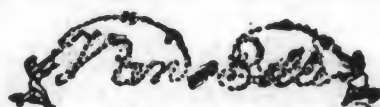
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## ED. F. REYNARD

The Classic Dancer with a Production

The Ventriloquist With a Production



Portland, Maine, "The Daily Eastern Argus" says: "Van and Belle are bombovangists who have the art of throwing the whirling minnie unerringly at a mark by a circuitous route down to perfection. Van is also a good bird imitator, talking in a bird's voice, and Belle is a pretty and charming girl."

Direction, HARRY WEBER

## ROLAND TRAVERS

THE ILLUSIONIST EXTRAORDINARY

This Week (Mar. 19)—Maryland, Baltimore

Next Week (Mar. 26)

Bushwick, Brooklyn

DIRECTION, MORRIS & FEIL

## KEIT and DeMONT

With IRWIN'S MAJESTICS

The Strand, Spokane, opened with Kellie Burns vaudeville attractions under the management of Geo. C. Blakeslee. Bills will change Tuesday and Saturday. Frank Darrow, Edna Riese & Co., and The Dancing Cronins comprised the opening bill.

Billy Small, leader of the Pantages orchestra in Tacoma for several years, is doing a single over the Pan Circuit.

Jesse C. LaMonte, Bernie Hunt and Wm. Duffy have organized the Metro Trio.

The Grace Twins opened Sunday at the Pantages in Seattle for a tour of that circuit. Florence Grace has just recently recovered from a severe illness due to the cold Montana climate where the girls were playing when Florence became ill.

Musical comedy has "caught on" at the Tivoli and the house played to fine business all week. The Willis G. West Extravaganza Company is a good one and the opening production was well staged.

The Theatre Duo lost the educated goose "Hans" in the recent fire at the Orpheum theatre, Morrofeld, Ore.

The Brambilla orchestra provides the musical program at the Tivoli, the orchestra now at the Grand prior to the fire. The stage crew is comprised of former Oak crew: Wm. Frynchcon, master mechanic; J. DeWayne, props; Henry W. Kirake, flyman.

**LIBERTY** (Jensen & Von Herberg, mgrs.).—Harold Lockwood in "The Promise." **MISSION** (Jensen & Von Herberg, mgrs.).—Vaiska Suratt in "The Victim." **REX** (John Hamrick, mgr.).—"Camille," with Clara Kimball Young. "A Daughter of the Gods," at Moore, 18th, for two weeks.

After a year, Phoebe Hunt has left the Wilkes Players as leading woman for a vacation. Norma Winslow succeeds her.

A. P. Freimuth, musical director, has gone to North Yakima, Wash., where he will make his future home.

The Musical Butties called for Australia Mar. 14.

The act of Wilson and Grey is separated.

Maurice Burns returned from a three months' trip to San Francisco.

The Abram-Johns Company is at the Columbia, Vancouver, B. C.

The Washington State Theatre Managers' Association met here Tuesday to discuss several measures to come before the legislature this year.

John Cooke has returned to Seattle as assistant to General Manager Dean Worley of the Wilkes Theatres Co.

Beautifully staged and adequately costumed a "made-in-Seattle" musical extravaganza, "The Dawn of a Rose," received its premier at the Palace Hip theater. Milie Milne and Elsie Broche had leading roles. Jack Curry is director of the act.

Prof. Olaf Dull, a musician of note in the Northwest, was struck by a street car in Tacoma, Thursday, and fatally injured. This is the third time in as many years in the same place Prof. Bull has figured in a street car accident.



DEAR ERNEST—  
HAVING NOTHING TO DO—WE WRITE  
HAVING—

Nothing To Say—  
WELL—YOU GET THE IDEA—  
PHILOSOPHICALLY YOURS,  
**VESPO DUO**

ACCORDIONIST and SINGER

P. S.—We wish Easter was ten weeks off yet.

SMITH and KAUFMAN



Eastern Rep., IRVING COOPER  
Western Rep., HARRY SPINGOLD

Fenton and Green's  
ART GALLERY



No. 1—DOYLE and DIXON  
(Next Week—No. 2—Brice and King)

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**THE BRADS**  
Ten Minutes in "One"



BILLY GEORGE

**Lloyd and Britt**

In a "Mixture of Vaudeville," by Ned Dandy

LAYING OFF FOR REPAIRS

Direction HARRY FITZGERALD

**DOGSENSE**

**LADY**  
says



Scrape, snarl and fight are useless, and you gain nothing by them, except to lose that which you already have, most times.

THE BOYS WITH A FUTURE  
JAY

**ELWOOD**

and

RALPH

**HAWKINS**

DIRECTION, SOUTHEAST  
NO IMMEDIATE VACANCIES

**STUART  
BARNES**

Direction, JAMES E. FLUNKETT

STEWART and DOWNING Co.

**MODELS DE LUXE**

Second Series  
W. V. M. A. En Tour

**BROWN  
CARSTENS  
WUERL**

Sensational Xylophonists

An original Musical Novelty.

Direction, BEEHLER and JACOBS  
Booked Solid Until July 1st

Frank Florence  
**COOK and TIMPONI**  
Second to none  
PERSONALITY  
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The Slim Jim  
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**THE FAYNES**  
THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN

**JOHN T. DOYLE and CO.**

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty



**DOROTHY MEUTHER**

Direction  
ARTHUR KLEIN

The **3 ROZELLAS**

A CLASSY MUSICAL ODDITY

BOOKED SOLID Direction, ARTHUR J. HORWITZ



FOR THE BEST VAUDEVILLE MATERIAL



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**FRANK  
TERRY**

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JAS.

**ROBINSON and McKISSICK**

Direction, MAX OBERNDORF

STANFORD

WALTER **DANIELS and WALTERS** MINNA

Laugh Getters

(TWO IN ONE)

MUSIC — SINGING — COMEDY — CHARACTER STUDIES

Direction, HUGHES & SMITH

**FRANK PARISH AND STEVEN PERU**  
BIG TIME  
**TIME TIME TIME**  
A VERSATILE CLEVER ACT THAT HAS STOOD THE TEST ON EVERY KIND OF TIME  
A BIG-TIME ACT ON BIG-TIME  
DIRECTION—FRANK EVANS.

This Week (Mar. 18)—Keith's, Washington, D. C.  
Next Week (Mar. 26)—Orpheum, Brooklyn

**BILLY SCHEETZ and BETTY ELDERT**  
in  
"Whittier's Barefoot Boy"  
A CLASSIC IN "ONE"  
Direction, FRANK DONNELLY  
"Paul Nolan's challenge to a game of pool is accepted by Joe Burke, but he must be sober and wear a mask."

**3 Bennett Sisters 3**  
Muscular Maids in  
**MIT AND MAT**  
Maneuvers  
Direction  
MAX E. HAYES

**IVANHOFF and the Original VAR VARA**  
RUSSIA'S FOREMOST PIANIST and TENOR  
U. B. O. Theatre  
Direction, JACK MAGANN

**VALDO and CO.**  
"Comedy Mystics"  
Now playing return dates for the U. B. O.  
A Laughing Hit Everywhere  
PETE MACK,  
Director

MESSRS. HUGHES AND SMITH  
Present THE PINT-SIZE PAIR  
JOE ALEEN  
**Laurie and BRONSON**  
Wearing  
**Arrow Shoits Exclusively**  
How long must you know a man before asking him for his SHOOT? Haven't heard from Bonita, Nan Halperin, Mrs. Harry Green—wasn't that? The last sentence doesn't mean SHOOTS; it belongs to Aleen.

TO THE STREET CAR CONDUCTOR BOTH MEN AND WOMEN ARE THE FARE SEX.  
**BILLY BEARD**  
"The Party from the South"

**NOLAN and NOLAN**  
Jim Harkins is off my list, in playing pool, so I have transferred him to Joe Laurie's list. Jim is some pool shark.  
Best wishes to Charles R. Carson, Taylor and Arnold; also our friend Big Cop Billy Hall.  
This Week (Mar. 18)—Prosper, Brooklyn and Fifth Avenue, New York  
Next Week (Mar. 26)—Bushwick, Brooklyn  
Direction, NORMAN JEFFERIES

Orpheum, Duluth, March 11.  
Mr. Flo. Ziegfeld, Jr.  
Mr. Ned Wayburn  
Somewhere in New York.  
Gentlemen:  
I desire to direct your attention to a light comedian of unquestioned Broadway class, Mr. FRANK ELLIS, a Chicago development. Graduated from the Friedlander and Menlo Moore schools. More anon.  
Yours sincerely,  
EDWARD MARSHALL,  
Chalkologist.  
Direction, ALF. T. WILTON

"Mr. Manhattan"  
Fred Duprez Says:  
A Welshman asked me this riddle:  
"What's the difference between Jonah and Cardiff?"  
Answer: Jonah went South in the singular, and Cardiff is South in the plural.  
Don't bother to figure this out; it isn't worth it.  
American Representative **SAM BAERWITZ** 1483 Broadway New York

**BILLY Newell and ELSA MOST**  
with  
"Monk Moore's" "JOY RIDERS"  
W. V. M. A. and U. B. O.

**HOWARD LANGFORD**  
Principal Comedian with "Katinka"  
Direction, Chamberlain Brown

**MARTYN and FLORENCE**  
Vaudeville's Best Opening Act  
It only takes this little spot  
To say the words, "Forget us not."  
Personal Direction, MARK LEVY

**HARRY HOLDEN**  
Received your St. Patrick's Day card; thanks for same. We're for you stronger than ever.  
JACK ENGLIS told me never to mention his name in this ad. Nutty as ever.  
We take back all we said about Bernard, of Bernard and Janis. He wrote me a swell poem and, in all fairness to him, will say Bernard and Janis was the Best Piano and Violin Act on the Bill at the Alhambra last week. How's that?  
**JIM and MARIAN HARKINS**  
Bayona, N. J. (28-28)  
New Brunswick, N. J. (28-31)  
Personal Direction, FRANK DONNELLY

JIMMY  
**F L E T C H E R**  
Stoll Tour Europe.  
**R E H C T E L F**  
Direction, MARK LEVY

THE BOX OFFICE ATTRACTION  
**Catherine Crawford AND HER FASHION GIRLS**  
Direction, Arthur Pearson

**MANAGERS! STRIKE**  
While The IRON is HOT  
**HARRY SYDELL**  
Has Open Time in Sept., 1917  
Are You SOLICITING SAME?  
F not—Y not.  
Pantages Circuit  
Calgary—Next Week  
Direction, MARK LEVY.

**W. E. WHITTLE**  
Ventriloquist.  
Doing well all over.

**FRANK WHITTIER and CO.**  
Presenting  
"The Bank Roll"  
Direction, WESLEY OFFICE.

**HOLDEN and GRAHAM**  
ARTISTIC BITS OF VERSATILITY  
Direction, NORMAN JEFFERIES

**POPE and UNO**  
Dear Uno:  
Received your card. Been pretty busy organizing my "Dog Scouts." Will you accept a commission? (Army term, not theatrical). Our battle cry will be: "Remember the Mangle." Good luck to you and your boss. Will share a bone with you this summer.  
Colonel OSWALD.  
WOODSIDE KENNELS, L. I.

A lot of Judas Iscariot's descendants became Vaudevillians.  
Walter Weems.  
A very Successful Youth.

Clyde Phillips Offers  
That Beautiful Act  
**MABEL NAYNON'S BIRDS**  
A feature that is noted for its beauty, its stage settings, its originality, its wonderful variety of feats and its talent.  
See Treat Mathews, 701-2 Columbia Theatre Bldg., New York.

VAUDEVILLE'S MOST ARTISTIC DANCER  
**Vera Sabina**  
BOOKED SOLID  
Direction, MAX GORDON

BLACKFACE  
**EDDIE ROSS**  
Neil O'Brien Minstrels  
14-17  
Permanent Address, VARIETY, New York

**PAULINE SAXON**  
SAYS  
I wish, oh so much, that I were an adept in practicing mental suggestion, for I think of such clever remarks I might make if people would ask the right question.

**CLAUDE Golding and CLARA Keating**  
Booked solid W. V. M. A.  
Eastern Rep., ROSE & CURTIS  
Western Rep., BEEHLER & JACOBS

**HARRY PRATT and JENNIE PRATT**  
CLASSICAL AND POPULAR VOCAL SELECTIONS

## What LONDON thought:

Frank Carter made his appearance in Mr. De Courville's Hippodrome production "Hello Tango" and registered a decided impression. He is one Yankee light comedy juvenile who knows how to dress and act the part of a gentleman, and above all speaks English. His dancing is of the lightning, electric-battery type and his next surprise was the display of a singing voice quite above the average. He is clean cut about his work and has a real sense of humor. All in all he was a big success in a success. He is really delightful and welcome.—London Times.

# FRANK

### What

**RICHARD HENRY LITTLE**

### Said:

When Frank Carter came to Chicago with "Robinson Crusoe, Jr." we knew him only as Lucy Weston's husband. Before he had been here a week we began to speak of Lucy Weston as Frank Carter's wife—and with all due respect to the fascinating, wonderful Lucy. That is young Carter convinced us very quickly that he is a good deal on his own account. Why the handsome little devil comes out on the stage at the Garrick in his pirate duds and before he has concluded a verse of his song or flashed his tin sword more than twice, every girl in the audience would cheerfully pay Lucy Weston's passage to Europe, if she promises to be submarined.

RICHARD HENRY LITTLE in  
Chicago "Herald."



### What AMY LESLIE Said:

Frank Carter's hit was immediate and reverberatory. He has such definite and normal talents, so well in hand and such a handsome, mannerly thoroughbred American comedian. He sings with much more evidence of study and cultivation than any regular variety entertainer, popular and industrious. He dances airily and with much characteristic eccentricity and grace and his presence, his natural humor and temperament, his evenly balanced gifts and magnetism make him by long odds one of the most valuable of Shubert youngsters on their way to arriving brilliantly. It is a wonder this extremely special young gentleman has not been snatched up by film hunters for desirable stare. Mr. Carter has exactly the requisites most ardently sought by screen magnates. He has personal good looks, a way of wearing fine clothes in a fine way and an expressive, attractive countenance and is just on the verge of being a musical comedy star which is ripe time for filming so they say. Let us hope he may be spared to the revues a little while for he is needed just where he is, receiving applause and compliments and praise he splendidly deserves.

(Signed) AMY LESLIE, in  
Chicago "Daily News."

# CARTER

Completing his most successful engagement of three years under the direction of the Messrs. Shubert

WINTER GARDEN'S PREMIER LEADING MAN

WITH

## "Robinson Crusoe, Jr."

(Al Jolson's Biggest Success)

The Originator of "CAPT. DICK"  
in "ROBINSON CRUSOE, JR."

Thanks to Messrs. LEE and J. J. SHUBERT  
All communications: Friars' Club, New York City





TEN CENTS

# VARIETY

VOL. XLVI, No. 5

NEW YORK CITY, FRIDAY, MARCH 30, 1917

PRICE TEN CENTS



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

The sensational ballad song hit that is sweeping the country as no other song  
has done in twenty years

# "INDIANA"

By BALLARD MACDONALD and JIMMIE HANLEY

If you need a song for the feature spot of your act to stop the show, this is  
the number

---

We have many other wonderful novelty songs—character, comedy, rags, Irish  
songs and high-class ballads

## SHAPIRO, BERNSTEIN & CO.,

CHICAGO

Grand Opera House Bldg.

224 WEST 47th STREET  
NEW YORK CITY

'FRISCO

Pantages Theatre Bldg.

# VARIETY

VOL. XLVI, No. 5

NEW YORK CITY, FRIDAY, MARCH 30, 1917

PRICE TEN CENTS

## U. S. ATTORNEY GENERAL RULES V. M. P. A. LEGAL COMBINATION

**White Rats Suffer Severe Setback in Attempt to Enlist  
Federal Authorities in Rats' Fight Against Vaudeville  
Managers. Sweeping Opinion Issued  
by Department.**

Boston, March 28.

The final effort of the White Rats to enlist the Federal government on its side through a prosecution of the vaudeville managers and more particularly the Vaudeville Managers' Protective Association, as a "trust" or combination in restraint of trade, under the Sherman Act, was made here last week.

It resulted in United States District Attorney George W. Anderson, of Boston, securing advices from Washington which will effectually stop the Rats or others from all further proceedings of this character in any part of the country.

It has been one of the chief pursuits of the Rats executives to annoy Federal authorities in each city they have tried to harass vaudeville theatres into believing there is a "vaudeville trust." It is understood here that has been one of the two things the White Rats has left, the other being its American Federation of Labor charter.

The Washington ruling that the V. M. P. A. is a legal organization and combination is a signal victory for the managers.

Attorney Frederick W. Mansfield, Democratic nominee for governor of Massachusetts last fall, and counsel for the State Federation of Labor, acted for the Rats in applying at the office of District Attorney Anderson for action against the V. M. P. A.

Attorney W. E. Collins, of this city, represented Maurice Goodman, of New York, counsel for the V. M. P. A. Messrs. Collins and Goodman went before the Federal authorities March 21. Mr. Goodman informed U. S. Attorney Anderson similar efforts had been frequently made on behalf of the White Rats in New York for the past two years, and that the attempt was repeated with the Federal authorities in Chicago less than a month ago.

In view of these several proceedings Mr. Goodman suggested there must be some record at Washington, and suggested an inquiry be made to the Attorney General, which was apparently done by Mr. Anderson, who sent the following letter late last week to

Messrs. Collins and Mansfield, attorneys for the respective parties:

Dear Sirs:

On March 21st I wired the Attorney General as follows:

"Striking White Rats, organization of actors, complain of combination against them by vaudeville managers. Is this matter under investigation or action elsewhere? Please wire."

Under date of March 22d I have an answer as follows:

"View of Department is that subject matter of complaint referred to in your telegram of 21st inst. is not within purview of Federal antitrust law."

Unless some extraordinary reason to the contrary is pointed out to me, I shall assume this ends all duty of this office toward either of the contesting groups in this matter.

Respectfully,

(Signed) G. W. Anderson,  
United States Atty.

### COLORED STOCK IN GARDEN.

A colored stock will go into the Garden theatre shortly after Easter. The company is backed by the same interests behind a similar company at the Lafayette in Harlem.

It will give Broadway pieces at popular prices.

### HITCHCOCK'S SUMMER REVUE.

The Raymond Hitchcock's revue, designed for a summer run in New York, will open, it is reported, at the Cohan & Harris theatre. Grace La Rue and Richard White are in the company.

The start is to be made some time in June. Ray Goetz is adapting the piece, to be called "Some," it is said, from a revue of a similar name played in London. Richard Ordynski will produce it.

An oddity about the show is to be the mountings, consisting only of black and white curtains.

### "WANDERER" CUT RATES.

Cut rate tickets for "The Wanderer" are being distributed at the uptown subway stations. A man at the various stations hands out the coupons.

## THE MEMBERSHIP LIST of the NATIONAL VAUDEVILLE ARTISTS

appears in this issue on  
Pages 12-13-14-15

### ANOTHER AUDITORIUM REFUND.

Chicago, March 28.

The continued illness of Sarah Bernhardt, causing a sudden cancellation of the Auditorium appearance, which was to have begun Monday, necessitated the refunding of a \$4,000 advance sale, that amount having been taken in up to Thursday last.

On four other occasions this season large sums were refunded at the Auditorium: October 29, when John McCormack suffered from a cold, \$6,885 was returned. Jan. 16, when Galli Curci and Muratore were to sing, Mme. Curci's illness necessitated the refunding of \$17,000. At a subsequent Galli Curci concert \$13,000 was returned for a similar cause. The delay of a day in the opening of "Hip, Hip, Hooray" made it necessary to turn back \$3,000.

The Auditorium box office is in charge of W. C. Meek, formerly at the New York Hippodrome and one of the most efficient treasurers in the country. This season he sold tickets for as high as 21 different attractions, all tickets coming from the same window and all having different price scales.

### "GRAND OLD FLAG" SHOW.

Chicago, March 28.

Franklin Hunt has started out a new play, "The Grand Old Flag," expected to stir up countryside patriotism.

The show made a good start this week for Gary with Hunt playing on a guarantee.

### BOSTON'S 63 CONVENTIONS.

Boston, March 28.

Boston is to have an open theatrical summer, Mayor Curley having requested the local theatre managers to make every effort to obtain musical attractions that will keep their houses open, as the city is to have 63 big business conventions during that time.

### FITZSIMMONS BAPTIZED.

Denver, March 28.

Bob Fitzsimmons has been baptized by the Rev. J. Whitcomb Brougher, at the Temple Baptist Church, the largest church west of Chicago. The fighter intends to become an evangelist, and says within three years he will oust Billy Sunday.

Fitz says his former wife brought about his conversion.

### BIG TIME AGENT'S "CRY."

The sight of a big-time vaudeville agent crying pitifully to one of his more progressive competitors in the latter's private office, imploring the progressive individual to desist from granting interviews to the visitor's attractions on the ground he was slowly but surely "cleaning" his books of his better-known attractions, is a rare sight, but such a scene was staged on one of the upper floors of the Palace Theatre building last week.

It seems the A. K. agent has either lost his "pep" or his personality, and his attractions, realizing his inability to connect with "routes," have, without any solicitation from his "neighbor," applied to the latter in bunches to procure a release from their representative in order that they may officially transfer their business to the books of his more capable opponent.

The "crying scene" was unique, well delivered and to a degree effectual. While it was being staged two of the visitor's attractions were waiting without in his host's office in an effort to see if the business divorce could not be properly arranged.

The affair was smoothed down and "covered" through the younger agent's pity for his visitor, and while peace temporarily reigns all around it looks as though the passe agent, who has been in a rut for years, will have to do some additional weeping to preserve a spirit of calm among the acts who appreciate his helplessness as far as their booking is concerned.

### HOPE FOR "NO. 355."

Syracuse, March 28.

"Number 355," a comedy drama, was shown at the Empire the early part of the week. It is presented by Shuter & Bauer and aimed for a Metropolitan showing.

Local critics found several similarities in the play to preceding pieces, but thought it would do for New York after a careful workout.

Joseph Rawley and Helen Holmes are in the cast.

### CLOSED IN 3 DAYS.

Chicago, March 28.

"The Snare," a new play by Arthur J. Lamb, lasted three performances on the road. The company was returned last Thursday to Chicago. The show opened at Gary and went to Indianapolis.



## IN PARIS

Paris, March 15.

A two-act operetta, "Carminette," by A. Barde and C. Carpentier, music by Lossailly, will be produced shortly at the little Theatre Michel. Eve Lavalliere will play a role.

"Les Nouveaux Riches" is the title chosen by C. Abadie and R. de Cesse for their new comedy, due shortly at the Theatre Sarah Bernhardt. Tarride, Mmes. Suzy Depsy, J. Cheirel, de France, hold the chief parts.

The Theatre de la Gaite will become a lyrical house again, Guityr announcing the last nights of "La Chatelaine." This Capus revival has been a short one. M. Biard, formerly manager of the Theatre des Arts, will assist the judicial administrator legally in charge of the house during some litigation, in producing musical comedy, but nothing new is yet promised.

Walter Hackett's "Mr. Beverly" will be done into French by Berr and L. Verneuil at the Theatre Antoine. Gernier, Arquilliere, Louis Maurel, Escoffier, Mmes. Jeanne Provost, Suz. Munte, Marcelle Geniat will appear in the piece.

"Within the Law" has caught on at the Theatre Rejane, and is a success, although the theme probably struck the Paris police as disagreeable home thrusts, for some big cuts have had to be made in the French version by order of the local authorities. In these war times the officials are not so exacting as might be supposed, and permit a certain freedom to the stage, but they also avail themselves of the censoring powers vested in them when the fur is rubbed the wrong way.

The Theatre des Arts has been inaugurated as a vaudeville house by J. Fabert, who is now presenting a revue. Smoking is permitted. The show is not particularly clever and probably no one connected with it has suffered from brain fever as a consequence. The finale is a winter scene, with snowballs (made of lint) being tossed at the audience, as Fabert put in the French revue at the London Pavilion.

Mme. Rasimi has produced a new revue at the Ba-Ta-Clan similar to its predecessors. How true is the French maxim: The more it changes the more it is the same thing.

The places of amusement remained closed four days weekly, but it is fully expected caterers will be able to open daily, as hitherto, after March 15. Full salaries have been paid only for the evening shows and half rate for the two matinees permitted. This has given rise to some grumbling, with threats of strikes, but beyond a little effervescence in the ranks of the bands at a few houses shows have run smoothly. It is meet that the musicians should make the music. Very few new acts have arrived in Paris recently and there has been difficulty in composing fresh programs. Attendance has been good at all houses, people only having three evenings in the week to visit playhouses. The order applies to pictures, which have felt the draught, but it cannot be argued the managers have played at a loss.

In Paris theatres: "Within the Law" (Rejane), "The Aviator" (Varietes), "Mr. Beverley" (Antoine), "Petite Chocolaterie" (Empire), "Mam'zelle Vendemiaire" (Apollo), "Mam'zelle Nitouche" (Ambigu), "Cyrano de Bergerac" (Porte St.-Martin), "Nouveaux Riches" (Bernhardt), "Jean de la Fontaine" (Bouffes), "Dick" (Chatelet), "Petite Detective" (Cluny), "Petite Ma-

non" (Moncey), "La Juive" (Gaité), "Carminette" (Michel), "Compiegne, etc. (Imperial), "Classe 36" (Dejazet), "Chichi" (Athenes), "L'Autre Danger" and repertoire (Comedie Francaise), "L'Arlesienne" (Odeon), repertoire at Opera and Opera Comique, "Madame et son Filleul" (Palais Royal), five sketches at Grand Guignol, "Veille des Armes" (Gymnase), "Son Petit Frere" (Edouard VII), "Little Lord Fontenay" (Com.-Mondaine), revues at Mayol, Cigale, Folies Bergere, Casino de Paris, Ba-Ta-Clan, Arts Caumartin Capucines.

A new vaudeville artists' syndicate is being formed in France, to replace the almost defunct Union Syndicate des Artistes Lyriques. The preliminaries are well in hand, but seem to lack cohesion. The present title: "Association des Artistes des Concerts, Music Halls et Cirques," explains it is for vaudeville people, but is a trifle long. About 150 have joined up to the present, so that it is by no means representative.

John Raphael, local representative of the London "Referee," died last week in Paris, after a painful illness.

### REPEATS AFTER 20 YEARS.

London, March 28.  
A revival of the successful play of 20 years ago, then called "Gudgeons," was presented at the Garrick March 26 in a new form and is once more a brilliantly amusing comedy. It was splendidly acted with Herbert Waring and Marion Terry in the principal parts.



VAN HOVEN

The secret of success of Americans on the stage has been discovered, or at least divulged, to Frank Van Hoven, the source of his information being an English actor whom he met in London recently. The Englishman had just returned from the "States" where he had made a more or less unsuccessful attempt to break into vaudeville. The closest that he got to real vaudeville was playing a couple of split weeks on the Gus Sun time. That cured him of America, so he hid himself back to the British Isles. Once back in dear ol' Lunnon, he had many incidents anent his American trip to relate to his friends. At one of the night clubs he ran into Van and to him he confidentially explained that he had discovered the secret of American success, the résumé of his plaint being, "It's no wonder that you Americans are so bloomin' clever—you get so much practice, you know."

### LONDON LIKES "HANKY PANKY."

London, March 28.  
The several times postponed "Hanky Panky" was produced at the Empire March 24. It is an excellent revue, though it requires some overhauling, and the comedy brightened. It is gorgeously mounted. Max Darewski's music is good, but often reminiscent.

It will probably develop into a very successful entertainment.  
Robert Hale, Joe Nightingale and Phyllis Dare, in the principal roles, are capital.

### HERBERT SLEATH INVALIDED OUT

London, March 28.  
Herbert Sleath, actor-manager, has been invalided out of the service, after two years at the front. He is arranging to return to the stage.

Ernest Randford, invalided out after two years, is reappearing on the stage in a successful act entitled "A Burlesque Riot."

### HETTY KING DIVORCED.

London, March 28.  
Ernie Lotinga has been granted a divorce from Hetty King and has been awarded damages of \$500 from Jack Norworth, who was named as co-spondent.

### GABY HER OWN ANGEL.

London, March 28.  
The presentation of "Suzette" at the Globe, with Gaby Deslys as the star, is being personally financed by Mlle. Deslys.

### OXFORD'S STRAIGHT BILL.

London, March 28.  
The Oxford has reverted to a straight variety program, with a strong bill, which includes R. G. Knowles, Sherbo, Ragtime Sextet, Selbinis, and Hayman and Franklin.

### BARD OUT AT ALHAMBRA.

London, March 28.  
Wilkie Bard has resigned from the cast at the Alhambra and will probably be succeeded by Malcolm Scott.

### Too Many Railroad Restrictions.

London, March 28.  
The many railway restrictions are already hampering the touring companies and worse conditions are certain to follow.

There is a strong probability of the abandonment of all Sunday service, as considerable of the engines and rolling stock are required for use in France.

### Two Plays Start on the Road.

London, March 28.  
Two West End plays have taken to the road—"Monty's Flapper" from the Apollo and "Who Is He?" from the Haymarket.

### French Pieces in Court Theatre.

London, March 28.  
J. T. Grein has finished his season of repertoire at the Court, but the Theatre des Allies continues there with three performances of French plays weekly.

### "Double Dutch" Reopening Apollo.

London, March 28.  
The Apollo will re-open April 7 with "Double Dutch," a new play by Laurence Cowen.

### Genevieve Ward's 80th Birthday.

London, March 28.  
Genevieve Ward celebrated her 80th birthday yesterday.

### Harry Tate Going Back Into the Halls.

London, March 28.  
Harry Tate, having concluded revue engagements, has booked a tour of the music halls.

### Betty Barclay's Husband Killed.

London, March 28.  
Commander Beal, of the Royal Navy, the husband of Betty Barclay, was killed in active service.

### BAYES LEAVING CHICAGO.

Chicago, March 28.  
Nora Bayes, whose show closes here Sundays and returns to New York, will return to vaudeville temporarily at least, having received a contract to appear at Brighton Beach for two weeks in July at a weekly salary of \$3,000 plus hotel bill and the expenses of the several maids whom she carries. Miss Bayes' vaudeville return was arranged upon her opening night here when Eddie Darling and Jennie Jacobs were present.

Sunday the Bayes engagement will have completed four weeks at the LaSalle, which was the original booking. The average weekly gross was \$5,500 and as the expenses were small, reaching \$2,000, Miss Bayes made money on a 60-40 division. However her profits were half the salary she commands in vaudeville.

The LaSalle will return to picture next week, the house holding "The Black Stork," the scenario of which was written by Jack Lait.

### EVA TANGUAY PICKS LOS ANGELES

Eva Tanguay will make her home and headquarters in Los Angeles hereafter, having instructed a real estate operator in that city to submit her sites for a new home there. Miss Tanguay closed her Eastern mansion at Sea Gate, Coney Island, at the close of last summer and this week presented her sister, Mrs. Walter Gifford, with a clear deed to the entire property. The Tanguay home at Sea Gate was considered one of the finest within the Gate. While in the city Miss Tanguay has been headquartering at one of the Broadway hotels.

Last summer before leaving Sea Gate Miss Tanguay presented Mr. and Mrs. Harry Newman with her sea launch and disposed of her other pleasure properties in a similar way. She proposes to settle in Los Angeles in order to be on the ground in time to supervise the preliminary details of her forthcoming feature picture.

### REVUE ON AMERICAN SITUATION.

London, March 28.  
J. Sacks will produce a new revue entitled "Three Cheers, America," based on the attitude of the United States toward the Central Powers.

### Quick Work in Emergency.

London, March 28.  
Phyllis Monkman, at the Comedy in "See Saw," was rushed from that house March 24 and gave an intricate dance on ten minutes' notice at the Empire, replacing Sadrene Storri, who was compelled to disappoint through illness.

### Wish Wynne Back in England.

London, March 28.  
Wish Wynne is reappearing at the Palladium this week, after a year's tour of Australia and South Africa.

### No Coal in Paris Theatres.

London, March 28.  
The Paris variety theatres have been open daily since March 20, but no coal for heating is permitted to be used.

### "Zig Zag" Passes 100th Performance.

London, March 28.  
"Zig Zag," at the Hippodrome, celebrated its 100th performance March 23 and business is good.

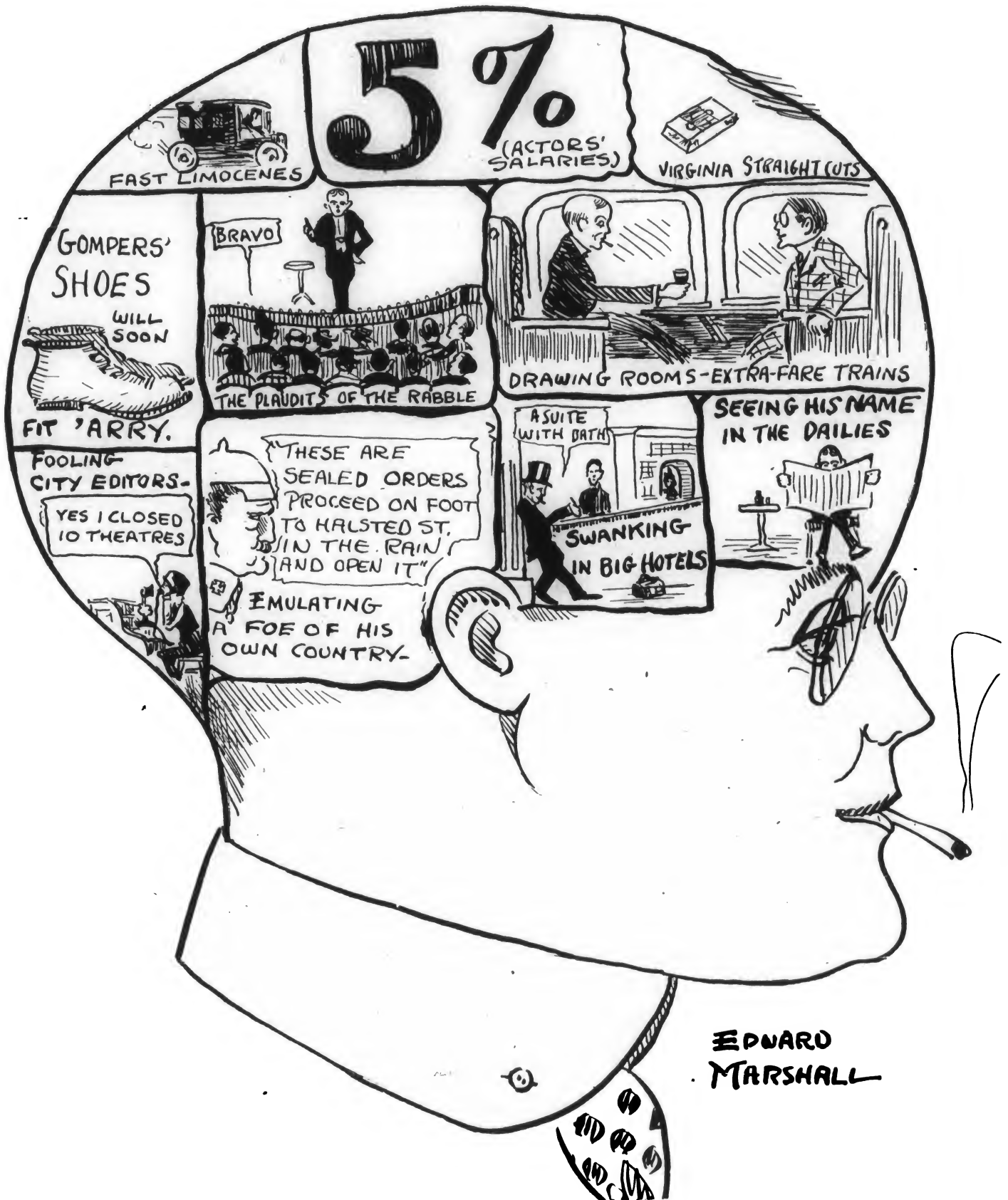
The last scene has been reconstructed.

### "Damaged Goods" Has Caught On.

London, March 28.  
"Damaged Goods" has caught on here very strongly and is playing to capacity at every performance.

### Two New Scenes in Palace Show.

London, March 28.  
Arthur Wimperis is writing two new scenes for the Palace show, which will be interpolated as soon as they are ready.



EDWARD  
MARSHALL

"THE MIND OF MOUNTFORD" (Nothing in it for the actor)

# MANAGERS-WHITE RATS FIGHT ABOUT ON PAR EVERYWHERE

**Chicago and Boston Forgetting All About Rats. Order  
Receives Temporary Picketing Aid in New York from  
Hebrew Trades Union. Expected to Lose It  
Before End of Week. Racial Issue Involved.**

The White Rats strike against the Greater New York theatres controlled by Marcus Loew has practically subsided to a mere "sputter" and it would not be surprising to those on the "inside" if the organization executives voluntarily called off all activities before the conclusion of the current week. The woeful lack of funds, lack of support and lack of loyal membership has finally thrown the White Rats into a state of chaos, and the actors' organization has finally admitted its weakness through throwing the entire responsibility and labor on the shoulders of the Hebrew Trades' Council, one of the strongest labor bodies in the country.

When the Rats declared its strike against the Loew theatres a small percentage of the playing acts obeyed the mandate to walk out, but after the initial week the bills went along undisturbed and business at the Loew theatres continued along its average. In a final effort to assert a strength that did not exist the Rats implored the aid of the Hebrew Trades' Council, assuring them the Rats were financially able to carry the burden, merely asking them for their active support in killing the patronage of the Loew theatres located in the Jewish neighborhoods. The Trades Council supervised the picketing, and a systematic campaign was waged against the Delancey Street and Avenue B theatres in New York, and the Palace, Brooklyn. That it was effective in these heavily Hebrew populated vicinities is not denied by the managerial interests, and this was naturally expected, but after several days the Trades Council began to study the theatrical situation and learned to their surprise of the real weakness of the Rats.

Tuesday a committee is said to have visited the Rats' headquarters, and after a conference with Harry Mountford, learned the Rats were in no position to finance the strike, and it is understood by the close of this week the Hebrew Trades Unions will cease activities and withdraw what support they have given to their affiliated brethren.

A peculiar angle of the New York situation arises through the interest displayed by Eddie Clark, one of the Rats' officers. It was Clark who engineered the connection with the Hebrew organization and they, thinking the Rats organization was composed mostly of members of their own nationality, went into the struggle with all their strength. Gradually they learned the Rats were composed, not mostly of Hebrews, but of men who have at times audibly expressed their contempt for that race, and a visit to the clubhouse with a perusal of the membership and official roster assured them that such was a fact.

There is said to be a feeling of semi-enmity existing between Clark and Harry Mountford, since the latter has taken unto himself all the credit for enlisting the support of the downtown organization, and Clark, naturally looking for his earned praise, is somewhat peeved.

Strike talk is not heard to any extent beyond the confines of the White Rats headquarters, and even the most

ardent supporters of that organization willingly admit that the officers jumped before their time. Mountford has continually claimed the out of town strikes were merely skirmishes and the New York affair would be the final and winning move, picturesquely describing this city as the capital of all the combatants. Mountford has pinned any quantity of military titles onto himself in his many speeches, and has consistently averred the city strike would be final and victorious.

Just what his "out" will be is problematical, for while Mountford's excuses in the past have been many and varied there seems no reasonable alibi for his present fiasco. Mountford knowingly led his followers to a certain defeat when he called the several strikes, knowing full well of his organization's weaknesses, but egotistically bleating about his individual prowess and promising all kinds of theatrical good things for the future. The main speculation now is just how he will explain to the remaining membership why he felt so sure of victory when he must have known the existing impossibility to lead a shattered organization through a long struggle without funds.

There were no marked disorders in any of the Loew theatres this week, the warning sent Mountford by the Police Commissioner and District Attorney apparently having the desired effect. Meanwhile all city theatres are being closely guarded, and duplicate bills continue to report and will continue to.

Pickets have been peacefully warning prospective patrons away from the three East Side theatres and while a number have been arrested, with some fined and others discharged, the picketing is being continued. Placards announcing that a strike is being waged against the Loew theatres have been circulated throughout the affected territories, placed mostly in store windows.

James W. FitzPatrick is in Boston.

Boston, March 28.

The White Rats are obviously discouraged at local conditions and at the various defeats encountered. At several of the houses the pickets are missing at various performances, and those who report saunter up and down in a listless fashion, chanting their stereotyped phrases with the public no longer even curious as to their presence.

The arrival of President Samuel Gompers of the American Federation of Labor was announced to the White Rats by some of the labor leaders as being due to his personal intention of forcing the stage employees, musicians and picture operators to quit in sympathy. As a matter of fact, Mr. Gompers is displaying little interest in the Rats, since he seems to be thoroughly informed as to the Rats' proposition, and this knowledge is now generally known to the Rats' leaders.

President John Shea of the stage employees is now credited with having made a master move in preventing his union from being sacrificed to the losing cause of the Rats. The first time James W. FitzPatrick of the Rats appeared before the Boston Central Labor Union he made the assertion it was not the intention or desire of the Rats to have any of the other stage unions go

on strike to aid them. He explained all that would be asked was moral support, boycotting, etc. Shea was keen enough to have FitzPatrick repeat this statement more specifically.

When the international officers of the stage hands, picture operators and musicians came here, their sympathies were entirely with the local bodies in refusing to strike to support the Rats, and President P. Harry Jennings, of the Boston Central Labor Union, was unable to persuade the international officers they should order out their respective locals.

Harry Marcus, who, together with his wife, has been handling the pickets, has been fired by Geoffrey Whalen, Rats' local organizer, although the reason for this has not been explained. Whalen has been riding around town in a rented Packard. Who is paying the bills for this car is a problem that is puzzling some of the pickets who have been unable to get two bits for "eats" at times.

The V. M. P. A. is reported as having definitely decided it would be a waste of energy to secure an injunction restraining the Rats from further activities in front of the local houses, on the grounds the strike has entirely failed and that it would be better to let it die a natural death rather than do anything to kill it.

Chicago, March 28.

The White Rat strike here has simmered down to a campaign of letter writing, with the local union heads supervising activities and with the Rats themselves assuming a silent attitude in every direction. The letter writing began when Secretary Nockles, of the Chicago Federation of Labor, addressed all the managers affected by the White Rat strike order, suggesting they completely unionize their houses or undergo the stigma of being placed on the "unfair list" of organized labor. Nockles' activity had little or no effect whatever.

This week the managers of the five affected theatres received communications signed by the heads of the Teachers' Federation of Chicago, a union affiliated with the local C. F. of L., the teachers claiming their membership was several thousand. The tone of the letter was a sort of shaded warning to the manager that unless they employed union acts in the future the Federation would refuse to patronize their theatres.

Harry Mountford left New York Wednesday afternoon late on the N. Y. Central, ostensibly bound for Chicago, though he may go to Pittsburgh.

The local Rats contingent has apparently given up the struggle as hopeless, and the interest originally injected into proceedings has finally lagged to a mere nothing. The talk of "walkouts" is never heard in this region, and the possibility of any such move is considered too remote for consideration.

One Ed Morton, a strong man, was badly beaten, according to report, because he had denounced the Rats when they failed to assist him financially or otherwise when arrested for picketing. Morton was promptly accused of being a spy for the managers, and some of the more excited men physically expressed their "loyalty" to the organization with Morton the victim.

It has become a custom now for the Rats to cast suspicion on everyone who, after compromising themselves with the managerial interests through Rats activity in the fight, deserts the organization, the Rats realizing their inability to assist them in any way.

Orpheum Closings Start in May.

The Orpheum Circuit of vaudeville theatres will start closing its houses for the current season in May and continue gradually, as is the custom, with the Coast Orpheums remaining open over the summer.

IN AND OUT.

"Mr. Inquisitive" withdrew from the Kedzie, Chicago, on Friday night last week because of loss of voice by Earl Cavanaugh. "Save One Girl," a sketch, replaced it.

Michaels, Jester and Art left the Jefferson theatre bill Monday, after the first show.

Montrose and Allen left Loew's 7th Ave. the first half through illness. Feiber and Andrews secured the spot.

Pisano and Bingham were out of the bill at Keeney's, Newark, the first half owing to Miss Bingham becoming ill. Miller and Vincent replaced them.

Gene Green replaced Willa Holt Wakefield at the Colonial this week. Miss Wakefield played the Wilson Avenue, Chicago, last week and is at Madison, Wis., this week, having received some Middle Western time. That is thought to account for the Colonial cancellation, Miss Wakefield sending word East she had not been aware her husband had arranged the New York time for her.

The Faynes were unable to appear in the Great Northern Hip show, Chicago, Monday; Powder and Chapman substituted.

Marino (Navarro and Marino), owing to an injury to one of the men, were forced out of the Academy, Chicago, the first half, and the Salambos went in. The former were expected to play the last half, according to further arrangements Tuesday.

Skipper and Kastrup left the bill at the Royal Wednesday afternoon because of illness.

Beverly Sitgreaves is out of the cast of "The Wanderer" and has been replaced by Florence Auer.

MARRIAGES.

Sadie Sherman and Santell were married some time ago. Their friends just seem to be finding it out.

Mabel Coombs, non-professional, of Chicago, and Ray Merwin, of the Affiliated Booking Offices, Chicago, March 17th.

William Ely to Roma Ray this week in Chicago. Both are with one of the "Potash and Perlmutter" companies.

Robert Fischer and Countess Wilhelmina Thoma at Middleton, Mass., March 27. Mr. Fischer is playing in "A Tailor Made Man," now in Boston. His wife is of Munich and a non-professional.

"WHITE RATS SHOW" CUTS PRICES

Chicago, March 28.

Last week a new scale of cut prices was put into effect at the Columbia, in which ancient theatre the White Rats' "own show" holds forth, the admission now being ten cents, with a nickel for children. For almost a week the prices were 10-20 but with too few takers.

Whether the acts, said to be in on a sharing basis, have received enough for "cakes" is doubtful.

Sunday the Columbia did no less than five shows, it being continuous from one o'clock. That is the very thing that the Rats have put up as a point of objection. Last week's taking are reported to have been \$350 gross.

ELMIRA'S LYCEUM SOLD.

Elmira, N. Y., March 28.

The Lyceum, Elmira's legitimate house for 20 years under the management of M. Reis, has been purchased by a syndicate of Elmira capitalists.

It has been leased from April 1 to P. J. Congdon and William R. Gantley, of Binghamton, N. Y., who will play the attractions booked, but next season will change the policy to vaudeville.

Dorziat's Sketch.

When Gabrielle Dorziat makes her appearance in vaudeville it may be under the direction of A. H. Woods. "The Purple Vial," rewritten by Max Marcin, has been selected as "the French star's vehicle."



## WHITE RATS OPEN MEETING DEVELOPS STRIKING SPEECH

**Edwards Davis, Speaking from Rats' Standpoint, Tells Assemblage Crisis Is at Hand. Makes Pointed Remarks and Wildly Applauded by Gathering. FitzPatrick Not Present.**

The open meeting of the White Rats Tuesday night, in the New York club-house, developed a striking speech during the evening, made by Edwards Davis, an author and sketch player in vaudeville (formerly a minister), also reported to be a life member of the Rats. Quotations from Mr. Davis' remarks are given below. They were wildly applauded by the gathering, which held many non-members.

It was the third successive open meeting of the Rats, and is said to have been made open this week for the benefit of the Hebrew Trades representatives present; to impress them with the Rats membership, something the Rats executives were afraid to disclose at a closed meeting where only members could attend.

It was commented upon during the evening that President James W. FitzPatrick of the White Rats was not present. Whether the fact that some of the Hebrew unions' men were on the speakers' platform had anything to do with this, no one could be found to venture an opinion.

After Mr. Davis concluded speaking, some of the Rats suggested his speech should be printed. This is reported to have been violently opposed by Harry Mountford, who had left the platform during Davis' talk, upon getting the drift of it, and did not return until after that speaker had finished.

It was reported after the Rats meeting a newspaper man present, who had taken notes of Davis' speech, had had his notes forcibly taken away from him by order of Mountford, who seemed in fear they might be published.

Mr. Davis first dwelt upon historic events of the early ages, and spoke of the various conflicts in the European war, leading up to the subject in hand, the present Rats struggle, making his points in the opening by saying one victory or defeat was not sufficient either way, that either must be decisive as proved in history. In part, later, he said:

"Civilization does not perish when a nation falls. A principle does not change when an institution built upon it is destroyed. The principles of truth and equity and human brotherhood will not cease to be if this building should be burnt to ashes, or if the very organization itself should be disrupted with defeats.

"We have had our Oklahoma, and have heard and read its history; but, though the battle was lost, it was not a final defeat.

"We have read of the conflict in Chicago—some of you fought there—but there comes to us no waving of a flag of true from our acknowledged enemy. The battle is not yet victorious in St. Louis or East St. Louis.

"Whatever the disaster in Haverhill and Lynn and Boston, the theatres there and throughout the territory of the United Managers are not closed. Notwithstanding the losses of the managers, the profits of their other associated houses will more than compensate them.

"Let us not deceive ourselves, but, by measuring our forces and our resources, find a way to a place where we can crush a breach in the wall of our opponents. It shall not be in the far West—nor in the Middle West—nor shall it be down East. It is here.

"In this, the greatest city in the world, we shall wield again a jawbone of power—here will be blow our trum-

pets around the city seven times—here will our fellows go up and down the highways and the byways of this modern Babylon, until its walls shall fall, or until our common sense shall tell us that we have failed.

"The officers of this organization have laid a plan of battle. There have been various skirmishes and conflicts on selected grounds. Now the battle front is before our very gates. If Berlin or London were taken—then surely would the war be won, and, as secure as we must keep the capital at Washington from any nation of the world, so must we win the battle here, in this the capital of our hope.

"One man, or two men, or three men, all the executives, and all the international board cannot save our battle now. The officers have done their part. Now, no argument—no oration—no vacillating opinion can change the battle front. The battle of our defeat or victory will be fought here in the capital of the Vaudeville Managers' Association, which is only across the way from the capital of the White Rats Actors' Union of America.

"When we have no more soldiers to take the places of the tired, the weary, and the broken-hearted, crying their pathetic declaration—when our leaders shall call and no answer shall come from our deserted ranks—then will we know that our defeat has come.

"We cannot call upon our order now—our order is calling upon us. We cannot call upon the American Federation of Labor, for we have called, and it has been found wanting in our time of need. It will give us moral support, but moral support only means the good will. What we want is real support, monetary support, the support of men and women. For with what amazement are we compelled to face the fact that even the theatrical branches allied with the Federation of Labor have lent us no support. The people who have given their support are the representatives and constituents of the Jewish industries. If we now fail, then will this indeed be a closed shop, and the beaten artists must knock at the doors of the victorious managers, and ask to know the penalty. Shall we do this or not with our voices in front of the theaters, crying, 'Unfair, unfair.'

"Be we shall not fail! We can call upon ourselves, and if we answer, if each man and woman answers now, and helps to form the line of human hearts and hands from East New York to the Bronx; if we can forget the 800 and think of the eighteen; if we forget our personal interests, our personal needs, the general victory, the final victory will come, here and now—not in some far off place or year.

"Then will we live and have the right to live; then shall we grant that privilege to those who doubt our power to live as an organization, standing for an unchallenged principle. Defeat or victory, now and here, depends on each man—not on all."

The Tuesday meeting carried but five speakers with Harry Mountford closing the affair in his usual lengthy descriptive speech, indulging in personalities and throwing oratorical "bombs" in all competitive directions. Mountford's introduction came with the wee small hours of the morning and his entrance signaled a walkout of some score of those present who had apparently become intimate with his stereotyped talks.

Eddie Clark was in the chair, fully prepared for an ovation for his recent activities in the Jewish districts where the Loew houses have been affected, but Clark was visibly disappointed when the reception failed to materialize. Clark has been singularly active in procuring what little success the Rats have attained in their local difficulty, but the "wiser" heads of the Rats have stolen Clark's thunder and his efforts have won appreciation for his superior officers, leaving him honorless.

Clark introduced one Deutch as the first speaker, Deutch being acclaimed by the Little Chief as the only living rival of William Travers Jerome. Deutch spoke mainly on the necessity of loyalty, giving way to Meyer Aronson of the Hebrew Trades Council. Aronson indulged in a lengthy speech anent the picketing system, and told the auditors that pickets should be placed in every house in the city where the strike was being held, ridiculing the idea of pickets being placed only in the Hebrew neighborhoods where the Rats organization realized the weight of accompanying support, loaned by the Hebrew Trades Council and its affiliated labor bodies.

A speaker of the evening was one Beerdstoof, a conformed and confirmed Socialist, a representative of the Metal Workers' Union and a splendid talker. Beerdstoof described his introduction to the situation and advocated a universal strike, advising the Rats present to call out every headliner in the country and immediately tie up theatricals. Beerdstoof was sincere, but apparently ignorant of conditions, and while his talk was fully appreciated because of his splendid delivery, his inability to properly connect with the situation was pathetic.

Mountford, the "firebrand" of the Rats, was introduced and graciously bowed to the customary cheers, etc., delivering a long talk anent some sign which hangs over the lobby of the Palace, Brooklyn. The "firebrand" was in fine fettle and rebuked severely one Silverman, who he alleged was hiring sluggers for the Loew people. The Silverman referred to is apparently the head of the detective bureau engaged to guard the Loew theatre properties. Mountford was unable to effectively follow his predecessor with any degree of success and apparently realizing the fact became indifferent and rambled along with personal attacks marking every section of his speech.

He said the Loew Circuit and VARIETY were buying up the issue of "The Player" each week so the actors could not read it.

As the visitors exited, they were implored to invest five cents in a book which carried the names of those acts who refused to obey the Mountford order to strike, and were also offered chances on a silver shaving cup, which is being raffled for the "Levy" fund.

### SYMPATHY SWINDLER AROUND.

A "Mrs. Crane," who is known to a number of theatrical personages who have been victimized by her as a clever "sympathy swindler," has cropped up again after being quiet for several months. Recently she fleeced the box office boys at the Fulton theatre for \$10, and only last week tried to obtain money from Margaret Wycherly at the 48th Street theatre. She made the mistake, however, of not recalling she had already touched the star a couple of years ago and used the same plea and same name.

Her method of procedure is to write a letter saving the company she was out with had just stranded and she had arrived in town only that evening; her husband is in the hospital and she is without funds or shelter. This plea usually has the desired effect. The unusual part of the story is that she names the hospital and a telephone inquiry will bring evident confirmation of her story. Further investigation will, however, bring to light the fact that the Mr. Crane who is a patient is not related to the swindler.

### N. V. A. NOTES.

May Irwin, the N. V. A.'s genial treasurer, made a recent visit to the club rooms and expressed herself as delighted with the organization's splendid home.

The official emblems of the N. V. A. are among the prettiest fraternal designs seen. They come in button and pin form and are sold at 30 cents.

Bob Albright looks in occasionally and helps whoop up the N. V. A. club song in true Oklahoma style.

As there is considerable mail received daily members are requested to ask for mail each day.

Manager Harry Bailey of the Alhambra theatre has very generously donated the use of Alhambra Hall for members of the N. V. A., who can use the hall gratuitously.

Harry Houdini lends his distinguished presence to the club's Thursday night functions, as only the eminent Harry can.

The club's piano is the meeting place of all the club's budding melodists.

Jim Morton, the boy comic, was the life of Thursday's party and staged several impromptu "turns" to the delight of all present.

Eddie Leonard, who enjoys the distinction of being the N. V. A.'s first president, saw the club rooms for the first time Thursday, as his long tour has taken him far from the Rialto.

The walls of the executive suite are being removed, as it has been found necessary to devote larger space to the offices.

Uncalled for mail as addressed as below is at the club rooms of the National Vaudeville Artists, Broadway and 48th street. It will be delivered or re-mailed upon receipt of proper information to the club:

Allyn Jo	Latell Blanche
Ames Florens	Leon Dan
Baird Daley	LeVaille Chas H
Batchelor Billy	Levan Chas H
Berry Lydia	Lewis J C Sr
Bingham Oliver H	Lo Henry T
Benson LeRoy	Lucy Irene
Bernard Julie J	Lydell Al
Bingham Oliver H	Lydell Mrs Al
Bosco Herr	Macy Maud Hall
Boyle Patrick	Mairy Dan
Cantolon Helen	Matthews Dolly
Cline Jannett	Mervale Gaston
Coogan Alan	Miller Fred
Cownty Cordella	Miller June
Cripps Billy	Mortimer Dorothy
Cutty Margaret	Norton Fletcher
Cutty Wm	Orr Ellen
D'Aubrey Diane	Parla Lionel C
DeGarmo Alice	Patterson Burdella
DePace Bernardo	Pollack Loula
Drew Lillian R	R
Ellis Eleanor	Raymond Chas J
F	Rayno Al
Fern Ray	Reaney Jas G
Florence Daley	Reddington Herman
Fogarty Johnny	Roberts Juliette
Frazier Eugene T	Roberts Lord
Frazier Jack	Robinson Bob
G	S
Gardner Fred C	Seal Will
Gardner Mrs Fred C	Shaw Irene
Gardner R C Dick	Sherman John W
Gilbert Randolph S	Stamm Orville
Gilbert Mrs Randolph S	Stewart Betty Bruce
Grob Wilfred H	Swain John
H	T
Hall Bill	Temple Rob
Harrison Chas	Townsend Edward B
Hart Louis	V
Hartman Ellis E	Van Dyke Paul
Hartman Ethel E	W
Haynes Maurice P	Walter Wilmer L
Haynes Catherine P	Ward Thomas F
Held W C	Warren Ed
Hilbert Ben	Webb Chas
Horton Jack	White G W
K	Wilbur Frank
Kaufman Mr	Wilson Chas
Kudara Y A	Winthrop Adelaide
L	Z
Larned Harry	Zenda Madam

# CABARETS

With the addition of Paul Salvain's Palais Royale restaurant to the local list of high class cabarets, that line of amusement places, particularly those centrally located about Times square, will undoubtedly undergo a change of policy in so far as the grade of their attractions is concerned. The Palais Royale opening is scheduled for April 15, and according to present plans the first night assemblage will be composed of an invited gathering selected from the front line of cabaret patrons who are socially classified as "The 400." With Fritz Scheff as the star attraction, engaged for eight weeks at \$1,500 weekly salary for cabaret work, the opinion seems to prevail that Rector's, Churchill's and the other first class Broadway places, will realize the necessity of building their performances around a prominent name instead of offering the conventional cabaret bill, selected for its entertainment value rather than for its drawing ability. Cabaret circles are already discussing the Palais Royale's policy freely, and there seems to be a well grounded belief it cannot miss even though the space necessitates a tilted scale of prices to meet the entertainment expenditures and cover the original investment and cost of renovation, which is held at \$50,000. If the Palais Royale with its pretentious program shows any degree of extraordinary pulling power, competing restaurateurs will, no doubt, hustle for "big names" to offset the "kick." The "star" in cabaret circles is a grade or two above the revue style of entertainment, which did its share in uplifting the cabaret as an amusement stand, and with this experiment tested and proved, these cabarets will come mighty near paralleling the big time vaudeville houses as amusement stands.

Wrestling was made a feature on the floor of the Portola Louvre, San Francisco, one night last week, when Fighting Dick Hyland and Walter Miller had a bout on the mat. The diners appeared to like the innovation, the second of its kind tried in a restaurant. The New York Roof when under the William Morris management attempted it. It served a purpose for a few nights only. The Portola also had a "song contest" one week, with prizes awarded according to a prearranged plan. It was a good "plug," however, for the music boys who were on the job each night. Those taking part were Al Browne and Eddie Magill (Witmark); Monte Austin, Jack La Follette and Tom Price (Feist); Billy Costello (Broadway); A. R. Johnson (Remick). The Golden City Four have been added to the Portola entertainers.

Joe Ward has given up his interest in the College Inn on West 125th street and will return to vaudeville with his former act, working with his wife under the familiar team name of Ward and Shubert. The College Inn ownership reverts to Wilson and Levy, who held a joint claim on the cabaret prior to the entrance of Ward. Joe Ward came to the Inn from the Alamo two years ago, and through his many eccentricities kept the Inn continually in the public eye. Recently the owners found it somewhat difficult to procure a dance license, but this barrier was surmounted and shortly after Ward announced his intention to retire from active cabaret duties. Since his connection with the property it has been entirely remodeled. Just how much Ward leaves behind through his speculation is problematical, but it is estimated in underworld parlance as about "two grand."

Cabaret engagements through Billy Curtis, of the Broadway Booking Bu-

reau, this week included B. Collins Shaw and company, Dolly Carle and Miss Bingham (Rector's); Innes Castillo (Lorber's); Gosman Twins (Shanley's); Shirley and Shirley, Eva Perene (Martinique, Atlantic City); Vern Griffith, Lillie Leonora (Beaux Arts, Atlantic City); Mae Anderson, (Rector's, Montreal); Mae Lockwood, Ruby Montour (Marlborough); Hunt and Conroy (Greely, Newark); Blossom Harris, Gertrude Black (Shultz). Orchestras booked through Ban Joe Wallace, of the same office, included Jardin de Danse, Montreal; Cafe Royal, Toronto; Hotel Rensselaer, Troy; Martinique, Atlantic City; Teck, Buffalo; Carr's Grill, Bridgeport; Clayton's, Sea Girt; Perry's, Coney Island; Marlborough, Van Courtlandt and College Inn.

Doraldina's Montmartre will undergo a complete change for an Easter season commencing April 9, when the star dancer herself, Doraldina, will present a series of her own Indian dances. Montmartre will be redressed in Far Eastern style and Doraldina will likely inaugurate another fad with the Indian dances in restaurants as she did with the Hawaiian craze. Will Vodrey will compose the music for the Doraldina new movements. A special engagement has been made of Billy Sperlick, the drummer. Doraldina says she has been copied and imitated so much in her original Hawaiian creations that she can see no further novelty in it for the public, and will further assert her streak of originality by presenting the Indian dances.

The Mrs. Elsie Hilair murder, March 15, at the Hotel Martinique, has again brought the Broadway cabarets, particularly the "afternoon places," into public notice, via the police. "Lounge lizards" and "tango pirates" are a couple of the terms the dailies have applied to that bunch of gentry the cabaret proprietors well knew were frequenting their places but did not keep out. Early this week the New York dailies printed that of 75 of this species called to headquarters for examination over half had a criminal record.



C. Balfour Gilbert  
LLOYD and WELLS

Broadway's Favorite Eccentric Dancers  
Featured with "YOU'RE IN LOVE" at the Casino Theatre, and at the same time appearing nightly at the MONTMARTRE, New York.

Jack White, one of the most popular of the uptown cabaret colony, has accepted the management of Bronx Park Casino, overlooking the Zoological Gardens in Bronx Park and will inaugurate novel dancing contests there during the spring and summer. The Casino accommodates 2,000 people and occupies 15,000 feet of space. It includes, aside from the dance hall, a banquet hall, dining room, cafe, billiard hall and bowling alleys and is considered one of the best of the Bronx amusement places. White has a large following throughout the section, is singularly capable in a managerial capacity, and promises to make the Casino one of the most successful of the uptown resorts.

Ben Teal caused the civil arrest of August Schneider, a head waiter at the Hotel Astor, under a suit brought by Teal against Schneider, alleging the head waiter had alienated the affections of Mrs. Teal. The suit is for \$50,000. Bail was furnished for Schneider in \$1,000. The Teals have been married about 10 years. Mrs. Teal is reported to be very wealthy. Her husband says she gave the head waiter large sums of money, also helped him to dress, and makes other accusations of affection existing between the couple. Teal is a well-known stage manager of legitimate productions.

Esther Deer, claiming to be an Hawaiian dancer of New York City, shot and seriously wounded her uncle, John J. Deer, in Tonawanda, N. Y., Monday, March 26. The Buffalo police received a report from Tonawanda that Deer returned home intoxicated and started a quarrel with the girl's mother. Miss Deer interfered and her uncle attacked her, when she shot wildly in self-defense. The wounded man absolved her from blame, but she will be held pending his recovery. The girl has appeared locally in Buffalo as a dancer. She arrived home last Saturday from New York.

Grant Clark, upon leaving Feist's, is said to have offered to sell his future royalties to the firm of \$2,000, Clark having had an advance of \$500 on them. His big hits (as a writer) with Feist were "Dangerous Girl" and "Little Bit of Bad." Feist refused to buy, when, according to the story, Jack G. Lagou, of the Feist staff, paid Clark \$2,000, taking the gamble. Clark upon leaving returned to his former firm, Waterson, Berlin & Snyder, and Lagou is now with the Harms concern.

New York is threatened by another jazz band which Nate Lewis is heading eastward soon. Broadway may also get another peek at Frisco, known as a "jazz dancer," who goes with the Lewis bunch. Frisco was at Montmartre last summer for only four weeks, because, he says, they could not play rag music for his brand of stepping, or, as he describes it, "The Shuberts gimme the air."

The Reisenweber staffs (and there are several of them, in the main restaurant building, at "The Midnight Frolic" and "Cocoanut Grove") will hold their first entertainment and ball this coming Sunday night (April 1) at Terrace Garden. It will be a very big affair, with five orchestral bands combined for the music. Entertainment will be provided by artists from the various Reisenweber places.

An elaborate new revue will be produced at the Bismarck Gardens, Chicago, the first week in April, with Edward Beck directing. Among the featured principals will be Ada Forman, now in New York. Miss Forman was at the Gardens earlier in the season. The new show is expected to be shown in the Sunken Gardens upon its summer opening.

The Restaurateurs' Association held its annual dinner Wednesday night at the Waldorf, with the members of the Hotel Men's Association the guests of honor. It's the customary complimentary exchange. When the hotel men banquet themselves, the restaurant proprietors are always the first to be invited.

The New York Herald reported Wednesday Ernest Evans, the dancer and a native of Little Rock, Ark., where he is appearing in vaudeville this week, might marry that day Helen Post Stanley, a niece of the late C. W. Post of Battle Creek, Mich.

Los Angeles is now going through its first throes of big cabaret revues. The city likes it and the news of the success there has drawn many of the San Francisco cabaret entertainers South.

The new revue at the Winter Garden, Chicago, has made such an impression with the restaurant management that Alf. Laughlin, who produced it, will be commissioned to put on the following one.

Rogers and Wood, the two neat little dancing girls who have been featured in cabaret revues around New York, are engaged for Levy's Cabaret, Los Angeles, and have left for that city.

Castles-By-The-Sea, Long Beach, will reopen for the summer season May 29, under the direction of Joseph L. Pani, who also operates Woodmansten Inn, New York.

Justine Johnstone will open "Justine Johnstone's Little Club" in the 44th Street Theatre building, about April 10. The membership fee will be \$50.

Mabel Hamilton opened with the Rector revue Monday night, after having returned from Chicago owing to an attack of tonsillitis.

The Islesworth, Atlantic City, has established its own cabaret booking agency in New York under the direction of Nemo Roth.

Present plans call for the opening of Ziegfeld's "Midnight Frolic" April 16 and his "Follies" on Decoration Day.

Jeanette Childs is at the Islesworth, Atlantic City.

## RIVERSIDE OPEN ALL SUMMER.

There is an excellent prospect that New York's two largest vaudeville theatres will remain open over the summer, in addition to the Royal, Bronx, which has been playing summer vaudeville right along.

The Palace has a fixed policy of remaining open during the hot months, and the other is the Riverside, not definitely settled upon yet as a summer house.

Eugene L. Perry, the Riverside's manager, is in favor of open all summer, and this will probably have considerable weight in the final determination. Mr. Perry says the Riverside has passed beyond a local or neighborhood theatre; that it draws from 59th street on the south and no territorial limit in the other geographical directions. He seems quite confident the Riverside has been so firmly established this season as one of New York's big houses that a summer policy will encounter no serious difficulty in the way of attendance.

## YVONNE GARRICK'S GRAY FARCE.

A farce in two scenes, written by Tommy Gray for a vaudeville playlet, will be used by Yvonne Garrick for her vaudeville debut.

Richard Ordynski will stage the piece.

# VARIETY

Trade Mark Registered

Published Weekly by

VARIETY, Inc.

Siame Silverman, President

Times Square New York

Advertising copy for current issue will be accepted at the New York office up to Wednesday night.  
Advertisements sent by mail should be accompanied by remittance.

## SUBSCRIPTION

Annual.....\$4 Foreign.....\$5  
Single copies, 10 cents.

Entered as second-class matter December 22, 1905, at the post office at New York, New York, under the Act of March 3, 1879.

Vol. XLVI. No. 5

The White Rats "strike" is going through the same process or system in New York City similar "strikes" did in Oklahoma City, Chicago, St. Louis, Boston, Lynn and Haverhill, in that order. The procedure is for the White Rats to order a "strike," but no one strikes other than those who have been "planted" in the theatres the order is aimed against, or one or two other acts who are influenced, usually by timid women in the turns who listen to the intimidation threats made by Rats. After the "strike" is ordered, giving the opportunity for the Rats leaders to send out undiluted misstatements, and also give them a chance to beg more money from actors "to keep up the fight" (that is no fight), the Rats then declare "picketing." When picketing is declared the Rats go to local labor unions and ask their aid. While the sort of aid the Rats want from local unions is money, what they get is sympathy, and it's doubtful if they would even receive that if the local unions fully understood the situation.

Labor unions as a whole are very well-governed bodies. They have leaders whom time brings forth, and these leaders are retained after the labor people have become convinced they are working solely in the interest of the unions they represent. The labor unions cover a multitude of trades and peoples. Most of them are affiliated through the union (American Federation of Labor) connection. The teamsters or plasterers don't know much about actors and care less, but they are led to an indignant state of mind when informed the vaudeville managers won't recognize the actors' union, that the managers don't care anything about unions, and that the White Rats, with its 20,000 members, are suffering because of this. These allied unions are told other gross fabrications by the representatives of the Rats. It does have some effect in a general resentful form of feeling against vaudeville managers, unless the allied unions stop for a minute to wonder why the stage hands and musicians, two of the largest bodies of theatrical employees and of the A. F. of L., are not also indignant at the managers through the managers ignoring the actors' union. There could be but one answer to this to any union man. It is that if the stage hands and musicians, who understand the theatrical situation and conditions more thoroughly than any other union ever could, will not lend their aid, material or otherwise, to the actors' union, the actors' union has no grounds to ask another union for support of any kind.

That is true, wholly so. Everyone in the show business knows it. The White Rats union under the leadership of Harry Mountford has had a career of deceit and deception. Mountford is not a union leader in the true sense, for the good of the union he represents is the last thing he thinks of unless giving it thought will benefit himself. Otherwise the White Rats would not

be in its desperate position today, bereft of funds, of members, of sympathy and support, without any working actors active in the Rats campaign, and solely because Mountford, a dreamer without a balance, never had a head that carried a thought of others which he ever put to a practical purpose.

How far Mountford has thought of himself time will prove. We only trust that some day the poor fellows and girls who have followed Mountford blindly, perhaps blinded by their faith in him, will not have that faith shattered, to find themselves in want while he is living in luxury, without any White Rats organization then in existence to feed them. We hope this for the sake of the blind, also for Mountford's sake, if that ever happens and he still remains in this country, for he may fool a lot of people quite a while, but settling day always comes around.

"Picketing" in New York started in the usual manner, but it was unexpectedly aided in this city by the Hebrew Trades. Of all the unions in the country which might have been expected to have been influenced by the present White Rats leaders, the Hebrew unions were the last. The Hebrew unions were informed the Loew Circuit would not play Hebrews on its bills, and that the White Rats had a majority of Hebrews in its membership, who were most antagonistic to the vaudeville managers. This was told to the Hebrew unions by a Hebrew, which makes it worse, in a way, but does not alter the fact the entire story was a tissue of lies. The Loew Circuit, of which Marcus Loew, one of the most prominent Hebrews in America, is at the head, has never even thought of discriminating against Hebrews, and Mr. Loew would not countenance that any more than any other good Hebrew would ever do. While as for the White Rats it has been repeatedly understood and talked over by Hebrew artists in vaudeville, those who know it best, that the White Rats organization, with Mountford at the head, was the last place they wanted to belong to.

The reason for the Hebrew vaudeville artists feeling that way is easily explained. Mountford is, and has been, afraid of the Hebrew artist. He found out long ago the Hebrew was the only one he could not fool, "bull," deceive or cajole. Mountford was afraid of the influence Hebrews would secure in the order, their arguments, their knowledge he could not argue against, and Mountford steadily worked against the Hebrew in the White Rats. Some Hebrews went in, mostly from small time, and mostly those who had not been long in show business. Also they mostly went in the Rats believing that made it stronger that they were actors.

The White Rats cannot expect to hold the Hebrew unions. While with Hebrews unionism is very strong, the Rats secured that support under false pretenses, and it will not last.

And now, when the finis day of the White Rats looms in sight, and its leaders are looking for the excuse they know must be forthcoming after their many promises, none of which has materialized, they are blaming their failure upon VARIETY. Mountford said the other night at a White Rats meeting VARIETY had delivered the Rats or actors to the managers. The Rats leaders have previously said VARIETY sold out to the managers.

We didn't deliver the actors to the managers. We tried to, but we couldn't. We would have delivered them anywhere to remove them from the Mountford danger. But while one act on big or small time "walked out" on a White Rats order we considered we had failed. There was never a chance of 90 per

cent. of the working acts walking out on a White Rats order on the slim basis that organization had to issue such an order, excepting to bring more money into the laps of its officers, this money only coming from its remaining members, or those acts far away from New York or Chicago who believed they were doing the right thing in obeying the "levy" request. But we wanted to save all of the other 10 per cent.

We didn't have to sell out to the managers. We gave ourselves to the managers. It didn't cost them a dollar. We didn't even ask for an offer. We just handed ourselves, from the first to the last page of VARIETY, to the managers, as against the White Rats, and while there is a White Rats agitation of the current sort, led by such leaders as the White Rats now possess, we shall be against the White Rats, whether the Rats believe it is for the managers or whether the intelligent actor realizes it is for the best of vaudeville. We had no sympathy with Mr. Mountford. He would not have returned to the leadership of the Rats if it had not been for us. He knows that. He knows many other things, also. Mr. Mountford has burnt his fingers so often it's a wonder the experience hasn't taught him caution.

We pointed out to the White Rats not so long ago how the organization could be saved, with a certain honor to itself. The Mountford leaders disregarded it. They did not want it. It would have meant the cutting off of income, would have taken away their means of aggrandizing themselves, and in time obliterated them from the anarchy of vaudeville, the only thing they can use to hold the spotlight on themselves. Now it is too late. If the White Rats is doomed, let the White Rats blame it upon those who said so much and did so little. Meanwhile, let every working vaudeville act protect itself in every way, not to, by any act (expressing sympathy, paying money or dues or becoming active in Rats affairs), lay himself open to suspicion by the managers and go upon that never-forgetting "blacklist."

Edward Everett Horton leaves the Mozart Stock at Elmira next week.

Emma Dunn wishes to correct the report she would go into vaudeville for four weeks.

Mort Singer dropped into New York this week on one of his periodical visits.

John R. Rogers is back in town after ten weeks on tour ahead of one of the Cohan & Harris attractions.

A. L. Erlanger at French Lick will return to New York next week. His trip West was kept very quiet.

Lee Kohlmar, who changed his name to "Colmer" while in England, for obvious reasons, returned from London last week.

George Green, manager of Keeney's, Bridgeport, has been placed in charge of the picture bookings in all of the Keeney houses.

Ben Friedman, assistant manager of Loew's Ave. B., was mustered into the Federal service this week with the 71st regiment.

Anette Tyler and Homer Barton were last minute additions to the company which T. Daniel Frawley is taking to the Orient.

"The Boomerang" is slated for a tour to the Coast for the summer, following its long engagement in Chicago. It will take along the original cast.

Cross and Josephine may disband for the summer, Lois Josephine resting

while Duke Cross will play a single engagement. They will resume in the fall.

George W. Brown, the champion walker of the world, has given the Walter G. Bretzfeld Co. a testimonial as to the excellent quality of their Footlite brand of tights.

Jack McGowan has been signed by Flo Ziegfeld, Jr., for two years. He will appear at the Century next season. The engagement was procured through Al Lee.

The words of "A Tea, a Kiss, a Smile" (Karczag Co.) were written by Darl MacBoyle, who attracted quite some attention years ago to his verse and poems, published in VARIETY.

Due to Holy Week the Jefferson, Auburn, N. Y., and Majestic, Williamsport, Pa., will remain dark next week. The Lyceum, Canton, O., will have an all-woman show, an annual occurrence.

William A. Brady left Monday for his annual spring trip to French Lick Springs, where he will remain for ten days, drinking the water and reading plays. One may stand off the other.

In an Indiana town last week a letter came to the vaudeville theatre there, addressed to "Mr. Two to Fill." Jack Baxley, who noticed it, says it probably is a relative to Bert Kenny's "Nobody."

Wilbur Mack is trying again to start a golf tournament at Atlantic City for professionals only, including actors, agents and managers. He suggests as a good time late in June or early in July.

J. Herbert Mack has selected the "Hip Hip Hooray Girls" as the summer attraction at the Columbia. The show will be braced up with new scenery made by the Dodd Ackerman Studio.

Mack Stark of the Kalmar-Puck-Abrahams Music Co. lost a Ford car last week, stolen from its usual parking space on West 47th street. This is the second machine Stark has lost in four months.

James K. Hackett has given the use of the Criterion and will lead the orchestra in some of his own compositions at the benefit for the fund and emergency work of the Professional Woman's League, April 24.

Abram A. Spitz, of Providence, R. I., owner of nine theatres, intends to open a new house in Fall River, Mass., Labor Day. It will seat about 3,000, located on South Main street, including site of the old Rich's theatre on Second street.

The International Circuit houses in Baltimore, Philadelphia and Paterson will remain dark during Holy Week. They will reopen Easter Monday and will continue with the circuit shows until the close of the season in May.

"Lamson's" (Malvin, Fromkes & Morris) have opened a new fur shop in East 34th street, next door to the Hotel McAlpin. Besides their own supply, they have purchased the entire stock of the Du Barry shop, which has retired from business.

The Lyceum, Amsterdam, N. Y., playing split week vaudeville, booked by Billy Delaney, of the U. B. O., has gone into pictures. The proprietor, Edward Klapp, is erecting another house of 1,400 capacity in Amsterdam.

Louis Bernstein, president of the Shapiro-Bernstein Music Co., has a new business venture, having recently completed a 200-car capacity auto garage at 132 West 56th street. The storeroom is scheduled for an April 1 opening. It will be known as the Gem garage.



## WITH THE PRESS AGENTS

Two suits, aggregating \$20,000 were filed today by Clarence McCormick, against the Hippodrome Amusement Co. and Edward A. Curry, contractor, as a result of injuries received by McCormick when he fell from the roof of the Hippodrome theater in Covington. McCormick was advertising manager for the Hippodrome and claimed the manager ordered him to paste a poster on the theater wall. He fell and broke a leg. He blames faulty brick construction for his fall.

In the suit brought by William A. Brady against E. L. Erlanger for an accounting and to recover in the matter of the Auditorium, Chicago, during the time Erlanger had control of that house for a "syndicate," Brady was awarded \$33,000 in judgment against Erlanger last week.

Winnipeg has had an "Ideal Vaudeville Bill" contest (Orpheum theatre) and after canvassing votes covering more than 300 acts, made the following awards: First prize, Miss J. Warwick; second, James Houston; third, Reginald Parker; fourth, Mrs. S. Parsons; fifth, Joseph Harwood; sixth, D. Luther.

Geraldine Farrar presented the Actors' Fund Fair Bag Booth with a beaded bag worth \$350, which will be sold for the fund. The bag is a foot square and solid with Italian beads in pink rose design. The beads are smaller than a pin point.

Charles Dickson will appear in "The Love Squeeze," his latest play, which opens in Allentown, Pa., April 7, under the management of Ed. Rosenbaum, Jr.

"Odds and Ends of 1917" at the Norworth theatre, in West 48th street, will have Herbert Ward as art director.

Dorothy Jardon will be a booster for Los Angeles and the Raisin Day Festival April 30.

### PRESS OPINIONS.

**THE CASE OF LADY CAMBER.**  
Play in four acts. By Horace Annesley Vachell. Presented at the Lyceum, March 20, 1917.  
The play is fairly interesting but often strained and visibly mechanical.—Times.  
"The Case of Lady Camber" is not for sophisticated audiences. But it is a lively, effective and well sustained melodrama, nevertheless.—World.

### ENGAGEMENTS.

Glenn Hunter ("Magic," replacing Donald Gallager).  
Mme. Yorska, Mabel Carruthers, Crawford Kent ("The Woman Thou Gavest Me").  
Grace Vauletine (Shubert-Craig-Garrick theatre).  
Bob La Suer and Elsie Esmond (Princess stock, Sioux City).  
George MacDonald ("Solomon's Bargain"—vaudeville).  
Arthur Ashley ("The Man Who Came Back").  
Magna Paxton ("Under Pressure").  
Louie Anker ("The Flame").  
Godfrey Matthews ("The Young Mrs. Sandford").  
John Dilson (stock, Poll's, New Haven).  
Pauline Lord (stock, Shubert, Milwaukee).  
Henry Gweli (Pathe).  
Frederick Burt ("13th Chair").

### 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.  
Central Opera House Co., Inc.—Wheeler-Mc-Powell Elevator Co., \$2,225.45.  
John Cort—A. J. Simmons, \$405.00.  
F. F. Proctor's 58th St. Theatre Co., Inc. & F. F. Proctor—E. Burns, \$7,637.46.  
Lubin Mfg. Co.—Sid Olcott Industrial Productions, Inc., \$3,901.92.  
Bay Ridge Theatre Corporation—Higgins & Colman, Inc., \$114.16.  
C. C. Wilkening, Inc.—W. Corrington, \$185.41.  
Deoch and Doris, Inc.—Edward Davis, \$86.11.  
Herbert Brenon—E. T. Moore, \$543.10.  
Selig Polyscope Co., Inc.—Mutual Film Corporation (Costs), \$188.12.  
Abe Attell—Brill Bros., \$50.51.  
Lenox Film Corporation—Frohman Amusement Corp. (costs), \$90.70.  
Lenox Film Corporation, Julius Lichtenstein & John Manheimer, sued as John Manheimer—Commercial Trust Co. of N. Y., \$4,179.75.  
C. C. Wilkening, Inc.—J. G. Etchenbaum, \$123.17.  
Charles Frohman, Inc.—M. T. Hunt, \$500.  
Dramatic Circuit Co.—N. Y. Tel. Co., \$23.18.  
Film Fire Prevention & Motion Picture Equipment Corp.—M. McK. Pryor, \$1,519.01.  
Gaumont Co.—John R. Hennis, receiver, \$111.11.  
Monarch Theatre Film Co., Inc.—City of N. Y., \$125.35.  
Lyra Motion Picture Co.—City of N. Y., \$125.35.

Mitchell H. Mark Theatrical Enterprises, Inc.—City of N. Y., \$125.35.

### BAGGAGE CARS RESTRICTED.

Chicago, March 28.  
Managers of traveling theatrical companies are much concerned over the recent addition on itineraries now issued by railroads, of the caution that all baggage cars are subject to the order of the Federal government. This stipulation is believed to be the result of general orders issued to all roads by Secretary of War Baker, and the expectation of mobilization command by the President immediately following the convening of Congress Monday.

While the matter may not particularly concern the Eastern producing managers, as few shows will leave New York from now on, it does concern shows due to close and return to the metropolis.

Carrying of immense quantities of supplies which will accompany troop movements will press into service every available baggage car, and managers are now considering the storing of their productions at the closing point.

If the U. S. government calls upon the railroads for transportation which will take precedence over all travel any number of regular trains will be abandoned. The American roads have received due notification of the possibilities and been notified not to accept positive contracts after April 1.

A similar condition in Canada recently resulted in the Canadian Pacific and the Grand Trunk each taking off 51 trains from their schedules.

The new Russian government has asked the U. S. to send it immediately 150 expert locomotive engineers.

### Opera Open Subscriptions Selling.

Chicago, March 28.  
Subscriptions for the grand opera season, which, however, does not open until Nov. 13, were opened last week at the Auditorium. From early indications the coming season will far exceed the successful past season, for \$1,200 to \$1,500 is being taken daily.  
Galli Curci, the favorite of the Chicago Grand Opera company, has been retained.



VAL AND ERNIE STANTON  
in "OH BRAZIL"  
BUSHWICK, BROOKLYN, THIS WEEK  
(March 26)

next to closing (as usual), the laughing hit of the bill (as usual).  
All Eastern U. B. O. houses to follow.  
Booked by MAX HART (as usual).

### SUMMER SHOWS IN CHI.

Chicago, March 28.

When "The Passing Show of 1916" leaves the Garrick it will be followed by "The Love O' Mike," unless another show is given the Chicago preference. This means that the Shuberts will not put in any big musical show at the Garrick to buck their show which will play this summer at the Palace.

Two shows that seem sure of sticking to the Loop for the summer are "Good Gracious, Annabelle," at the Cort and "Turn to the Right" at the Grand.

It had all been cut and dried for "Seven Chances" to come into the Cort, but the success of the Annabelle show caused a switch in the bookings. Just where "Seven Chances" will land is problematical, but it has several theatres that may offer it tenancy for an anticipated summer run.

When "Very Good Eddie" winds up at the Chicago the indications are that the house will remain dark until the opening of the new season.

If "The Boomerang" withdraws from Powers' before midsummer the house may remain dark, unless something looking like "surefire" bobs up.

The "Cinderella Man" will remain at the Princess as long as it can maintain any kind of b. o. average, and it is not unlikely a short cast play may try a summer stay there later.

There is no telling how long Raymond Hitchcock will remain at the Illinois. Regarding the Nora Bayes show at the La Salle, it is almost a certainty the arrival of the real hot weather will shoo the singing star out, with the house returning to feature films.

"The Bird of Paradise" comes into the Olympic the latter part of April and may remain well into the heated months. This play has been booked for this house repeatedly, but the date was always postponed.

### ONE HOUSE SEATING 5,200.

The Capitol is to be the name of the theatre to be erected on the corner of Broadway and 51st street, ready the coming season.

It was originally planned to build two small theatres on the site, but this was later changed to one house seating 5,200.

The Roof Garden is to have one of the biggest diningrooms on one floor anywhere in this country.

### SHOWS-OPENING.

Charles Dickson in "The Love Squeeze" is to open in Allentown April 6. Nat Griswold and Marie Louise Benton are to be in the piece.  
"The Pawn," produced under the direction of Frank Keenan, is scheduled to open in Allentown, Pa., Monday.

### CHANGE AT ELTINGE.

"Cheating Cheaters" leaves the Eltinge April 14 and will be succeeded April 16 by Jane Cowl in "Lilac Time," now at the Republic.

On the latter date "Peter Ibbetson" comes to the Republic, with a strong cast, including Jack and Lionel Barrymore and Constance Collier.

### "Masked Model" Company Complete.

John Cort's production of "The Masked Model," in which Bonita and Lew Hearn are featured, is to open at the Duquesne, Pittsburgh, April 9, for two weeks. Then the show will travel to the coast.

In the cast also are Irene Audrey, Jos. Letora, Edna Pendleton, Ray Durvaine, Jack Patton, Doll Turner, W. C. Romaine, Thos. B. Handers, Arthur J. Millis.

### Dolly Sisters' Show in Boston.

The Dolly Sisters' show, "Ilis Bridal Night," opens at the Wilbur April 9.

### INTERNATIONAL SHOW'S PROFIT.

With the rapidly waning season the International Circuit of popular prices theatres and attractions has been enabled to secure a fairly accurate line of its successes and failures this year. Gus Hill, speaking on the subject, gave some data as follows:

Thurston will make \$50,000 this year; the "Mutt and Jeff" show on the circuit will clear \$30,000; "Bringing Up Father," \$20,000; Walter Lawrence in "Come Back to Erin," commenced in January and on a half season, will make \$15,000; Arthur Aiston's "A Little Girl in a Big City" profits will aggregate \$20,000; Jimmy Hodges in "Pretty Baby" is playing to average receipts of \$4,500; "Peg o' My Heart," an average of \$4,800; Gus Hill's "Follies," average \$4,200, and has run as high as \$6,100; "Hans and Fritz," which opened week before Christmas, averages \$5,000; George Sidney, started after the holidays, averaging \$4,500; "Old Homestead," \$4,000; Rose Melville in "Sis Hopkins," opened eight weeks ago, averaging \$4,000.

Among the "bad ones" this season were Nancy Boyer, Fox and Stewart, "My Mother's Rosary," "The Little Girl God Forgot," "The Vampire's Daughter," "The Hour of Temptation" and "Rolling Stones." Joe Welch's business was alternately good and bad.

Next season the circuit will have but 28 weeks and the same number of shows for a complete wheel, with a number of additional attractions in reserve to replace the failures. Hill claims there are no end of applications for routes, among the new ones being Leroy, Talma and Bosco, "The Devil's Auction," "The Rollicking Girl," John and Emma Ray, "Twin Beds," "In Old New England," a big colored show under the management of Hurtig & Seamon, "Treasure Island," "The Cinderella Man," Thomas E. Shea, "Hap" Ward.

### FIELDS BUY IN ADVANCE.

The hotel ticket agencies have negotiated an outright buy for the first eight weeks of Lew Fields' season in "Bosom Friends" at the Liberty. The agencies have taken 400 seats a night for the first eight weeks. The house scale will be pushed to \$2.50 Saturday nights and this will give the house a capacity of between \$16,000 and \$17,000 a week.

### JUDGE LINDSEY'S PLAY SHOWN.

Denver, March 28.  
"On Honor," a three-act play by Judge Ben B. Lindsay and Mrs. Lindsay, had its premiere at the Denham Sunday.

It is drawing well through local interest.

Critics let the authors down easy, but the play won't do. Its somewhat muddled story exploits certain reform ideas in criminology, the author having won renown as the presiding judge of the Chicago Juvenile Court.

### MOSCONI BROTHERS.

The Mosconi Brothers on the front page this week are scheduled to open at Rector's April 2, and when Paul Salvain's Palais Royale opens the team will play both stands nightly, receiving for their work one of the largest salaries ever paid a team of dancers.

The rise of these boys is singularly phenomenal, as it is only 18 months since they made their metropolitan debut at the Palace, New York, shortly afterward joining the "World of Pleasure" at the Winter Garden.

For the past four week they have been appearing at Reisenweber's, where they have continually stopped the performance with their original novelty, a Jazz dance.

The father of the Mosconi Brothers, Charles Mosconi of Philadelphia, is one of America's foremost dancing instructors.

# SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Lenten Season Having Some Effect in Both Cities. Holy Week Coming After Fluctuating Period. Managers Speculating on Possibility of War's Declaration.**

Business at the New York theatres violently fluctuated last week. The first three days last week found almost everyone of the attractions taking a leap in business. Thursday and Friday came a slump. This week, Monday night, found the greater part of the attractions in town off from \$15 to \$50 on last week's figures and Tuesday night was particularly bad with the hotels bearing the brunt of the flop.

The war atmosphere is playing its part in theatricals, and theatres may temporarily feel a certain depression due to the imminence of actual participation on the part of the nation in the European struggle, but the managers are sanguine the aftermath of a declaration of war will prove a boom to theatricals, in New York City especially.

One thing that the current season has proven most conclusively, that the managers are losing their divine right to say which attractions shall and which shall not come to Broadway. That power is drifting into the hands of the big ticket broking agencies. This is at least true where the producer does not control a theatre of his own in the town. The brokers after looking over a production in one of the dog towns sway the managerial verdict by their willingness to "buy outright" for either four, six or eight weeks of the show's run in New York. In the cases where the agencies refuse to take hold the show has practically no chance of obtaining a Broadway house.

Lent did not affect the theatres this year to the extent the managers expected, although the large majority of the theatres turned over blocks of seats to be disposed of at cut rates. The Public Service cut rate agency is carrying seats for practically every show in town, the only noticeable exceptions being "The Fugitive," "Oh Boy," "A Successful Calamity," "Turn to the Right" and "The Wanderer." At the other branch of the agency, also conducted by Joe Leblang (where the prevailing price is \$1.50 a ticket) there are seats for nearly everything in town without exception, because of the hotels "dumping" there as the theatre hour nears and the premium men figuring that they will be "stuck" on their outright buy seats. Next week the usual Holy Week slump is looked for all over New York.

Business in the vaudeville houses has been exceptionally good during Lent, the Palace holding up to almost capacity nightly and playing to big matinee business, with the Sunday performances bringing large premiums in the agencies that manage to dig out certain seats for Sunday nights. The Sunday night performances at the Winter Garden fell down considerably during the current month, last Sunday night taking a particular flop, with the outside ticket men being badly caught in the crash.

Following is VARIETY's estimate of the receipts for last week, in some cases the hotel commissions being figured in on the actual gross of the house:

"A Kiss for Cinderella" (Maude Adams) (Empire) (14th week). Still holding up with an average of \$10,000.

"A Successful Calamity" (William Gillette) (Booth) (8th week). Played to about \$11,500 last week, but the show is evincing remarkable drawing powers at \$2.50 scale.

"Big Show" (Hippodrome) (31st week). This season the Hip started rather badly, but at present is doing a better business during Lent than

"Hip, Hip Hooray" did there last season at this time. The Sunday night affairs are swelling the weekly gross of the house considerably. Last week this is said to have totaled \$32,000. Annette Kellermann is given credit for having held up the business during the time that it was expected to slump.

"The Brat" (Maude Fulton) (Harris) (3rd week). Oliver Morosco was skeptical about this show for New York, but after being here three weeks it has proven a surprise to even he. Last week, \$7,100 with very little outside aid in the way of balcony seats at a cut rate. Started slowly but suddenly and unaccountably turned, holding up since.

"Canary Cottage" (Morosco) (8th week). Fair piece of property as far as New York is concerned, and is being held here to build a road reputation for its next season. \$9,000 last week, which the management claims means a loss for the producer (Morosco) even though he has both the house and the show.

"The Century Girl" (Century) (21st week). Business has been off since the hotel bny ran out. Now playing to about \$28,000, with the management resorting to an extraordinary advertising campaign in the dailies to get the public to buy in advance at the box office.

"Cheating Cheaters" (Eltinge) (34th week). Nearing the end of its run. Little under \$7,000 last week.

"The Case of Lady Camber" (Lyceum) (1st week). Opened Monday night. Notices only fair.

"Come Out of the Kitchen" (Ruth Chatterton) (Cohan) (23rd week). This run still a matter of marvel to the "wise ones." Getting between \$12,000 and \$13,000.

"Eileen" (Shubert) (3d week). Jos. Weher's production of Victor Herbert's Irish operetta. Notices were good and show attracted over \$10,000 last week. General impression it will finish out season at the house.

"The Fugitive" (39th Street) (2d week). Looks like one of the season's late hits. A Morosco show. Played to over capacity last week, with standing room at every performance. With hotel commissions the show got \$9,100 last week, its first in town. (39th Street not of big capacity.)

"Her Soldier Boy" (Astor) (17th week). Business dropped frightfully, although at one time during the run the house was holding between \$16,000 and \$17,000 weekly. There is a wager the attraction will run until May 1 and the belief is that the current run is being forced. "Oh, Boy" is scheduled to go into the Astor for the advantage of the great capacity. \$7,200 last week.

"Johnny Get Your Gun" (Criterion) (7th week). The outright buy the agencies took for this show before it opened on Broadway is holding up its present business. The house claims the show did over \$10,000 last week. Other sources say the show actually got \$5,200. There is a possibility the show will remain until the real warm weather arrives.

"Lilac Time" (Jane Cowl) (Republic) (8th week). Business off for two weeks, but show got \$8,000 last week.

"Little Lady in Blue" (Frances Starr) (Belasco) (15th week). Leaves next week to make room for Arnold Daly in a new Belasco production. Doing about \$6,800.

"Love O' Mike" (Elliott) (11th week). Moved from the Shubert and business was affected. Now playing as low as \$3,800, with arrangements completed to

move it out of town immediately after Easter.

"Miss Springtime" (New Amsterdam) (27th week). Has only another week here. Sir Herbert Tree will fill in at the Amsterdam until the "Follies" is ready during the last week in May. "Springtime" now getting \$9,500, with the cut-rate agency handling balcony seats.

"The Man Who Came Back" (Playhouse) (31st week). \$10,500 for the past two weeks. May run all summer. Playing to many repeaters. "Bought and Paid For," after running the same length of time, dropped to \$9,000 and remained through at the same house to the following season.

"Nothing But the Truth" (Wm. Collier) (Longacre) (29th week). Approximately \$8,000. Is scheduled to leave April 7 to make room for "His Little Widows," but may remain a little longer. To be decided this week on the strength of the "Widows" opening in Pittsburgh.

"Oh, Boy" (Princess) (6th week). With a capacity of \$5,500 at regular prices this piece is said to be attracting \$7,200, with the tremendous outside premiums being paid for seats. To be moved to the Astor to follow "Her Soldier Boy," opening at the latter house the first week in May.

"Our Bidders" (Hudson) (2d week). Attracting big business through a salacious appeal. Said to have gotten a gross of \$11,700 last week. The specs, after holding out, finally bought for the show.

"Out There" (Laurette Taylor) (Globe) (1st week). New play by Hartley Manners opened Tuesday night, replacing "The Harp of Life," which ran for 16 weeks, although business is said to have dropped to \$5,000 the last week.

"Pals First" (Fulton) (5th week). Rated with the hits. Its lower floor business particularly big. Did \$7,200 last week, with the business Monday night this week jumping \$58 over the preceding Monday.

"The Professor's Love Story" (George Arliss) (Knickerbocker) (4th week). Revival of "Disraeli" slated for April 9. \$8,500 last week.

"Show of Wonders" (Winter Garden) (23d week). Has but a short time longer. New show in rehearsal. Has broken the house record for length of stay. The second edition helped to boost business to around \$20,000, more or less, with cut rates and Sundays.

"The 13th Chair" (48th St.) (19th week). About \$11,000. May run through the summer. Five companies to tour next year.

"Turn to the Right" (Gaiety) (33d week). \$10,150 last week. Still one of the most popular favorites.

"Upstairs and Down" (Cort) (27th week). \$7,600 last week, with some outside assistance of cut rates for the upper floors.

Washington Square Players (Comedy) (32d week). Has switched the bill again and playing along to fair business with cut rate aid.

"The Wanderer" (Manhattan O. H.) (7th week). \$19,800 last week at \$1.50 top. Tremendous suburban drawing power.

"The Willow Tree" (Cohan & Harris) (4th week). Voted one of the most delightful performances in town and has seemingly caught on. Last week between \$9,600 and \$9,700.

"The Yellow Jacket" (Liberty) (1st week). Back for a return date, replacing "The Imaginary Invalid" (which the Coburns played for a week, getting about \$3,000 with it). This piece will fill out the remaining two weeks until the advent of Lew Fields with an all-star cast in "Bosom Friends" (which already has a strong advance sale).

"You're in Love" (Casino) (8th week). Over \$10,300 last week. In April will move to Lyric.

Chicago, March 28.

With the majority of shows nearing the end of their runs and the approach

of Holy Week, there has been a marked falling off in the legitimate houses. There are three pronounced successes current, not considering the long run of "The Boomerang." They are "Very Good Eddie" (second week), "Good Gracious, Annabelle" and "Turn to the Right." For the latter show is claimed the record takings for a dramatic piece here for the first 11 weeks.

"Seremonde" opened Monday and is spending more money on billboards for its four-week engagement than the Blackstone has spent in the last four years. Yet a middle age costume play has a difficult task of drawing in the last two weeks of Lent.

"Turn to the Right" (Grand) (11th week). Has not varied greatly in the last month. Getting nearly \$14,000 and looks good for summer continuance of run.

"Good Gracious, Annabelle" (Cort) (4th week). Sure success, getting close to \$11,000, nearly absolute capacity. A turn-away at the end of week and in big demand.

"Very Good Eddie" (Chicago) (2d week). Drew around \$12,000 for first six days. Looks like this show had turned the tide at the Chicago, even though not doing capacity, which would have resulted in another house.

"Passing Show of 1916" (Garrick) (5th week). Show slumping. Has slipped down to \$10,000, this being helped by three matinees. Leaves next week and will be replaced by Anna Held in "Follow Me."

"Chin Chin" (Illinois) (3d week). Leaves Saturday. Got about \$10,000 last week. "Betty" opens Sunday for indefinite stay.

"Potash and Perlmutter in Society" (Olympic) (9th week). Slumped to around \$6,000. Saturday and Sunday performances proving a life saver. Leaves next week to be followed by Chancev Olcott, who will stay two weeks with "The Heart of Paddy Whack." April 21 "The Bird of Paradise" will begin an indefinite engagement.

"The Cinderella Man" (Princess) (3d week). Failed to catch on, the reason probably lying in the fact the cast is inferior to that which started the season and which was withdrawn after the Boston appearance and the present one substituted. \$4,900 last week. "Cinderella" leaves this week. "Runker Bean" Sunday for two weeks. "Pierrot" following, indefinitely.

"Seremonde" (Blackstone) (1st week). Has guaranteed the house \$3,500 weekly for four weeks.

"The Boomerang" (Powers) (20th week). Getting from \$8,500 to \$9,000, very good considering the length of run. Will remain until end of May.

Nora Bayes (La Salle) (4th week). Closes Sunday, show going back to New York. Has averaged \$5,500, which has netted a fair profit. Got \$409 Monday, professional matinee, for Actors' Fund. All had to buy.

"The Lodger" (Playhouse) (3d week). Nearly \$4,000 last week, 40 per cent. better than opening week. Stops this week, as Playhouse goes into pictures, previously contracted for. "Lodger" goes to St. Louis next week.

## "KNIFE" FOR SHUBERT HOUSE?

The deal between the French Drama Society and the Shuberts, whereby the new theatre on 45th street adjoining the Morosco was to be named the Theatre Francaise and leased to them for a term of years, has been declared off and the house signs have been removed.

The theatre will be renamed the Apollo. It is stated the opening attraction will be Eugene Walter's "The Knife," again placed in rehearsal Monday. Of the original cast there remain but Lowell Sherman and Beatrice Beckley (Mrs. James K. Hackett) who is to appear professionally under the latter name in the future.

The French Society is said to have closed a deal this week whereby they take over the Garrick theatre for 10 years.

Dreyer, Dave  
Davis, Marion K  
Dorje, Emma  
De Lord, Arthur  
Dougherty, John P  
Durkin, Neil  
Dial, Eugene  
De Witt, William  
DeMandy, Alfred  
Dixon, Clifford  
Dean, Earl  
Dickens, Mary L  
Decker, Gustav A  
Dale, Jimmy  
Drisko, Morey Earl  
De Nette, Adeline  
Doss, William  
Daval, Helen  
Dresser, Billy  
Dwyer, Leo  
Daniels, Walter  
De Forest, Miss Patale  
Davis, Billy  
DeBourg, Miss Millan  
De Nufrio, Tony  
Dale, Virginia  
Daniel, Mary  
Dutton, Jan  
Devoe, Albert  
Detmar, Paul  
Devlin, Jas B  
Duffin, Herbert  
Dojan, James  
de Loraine, Alfred  
Dunlap, Willie  
Delancy, Jere  
Drew, Lowell B  
Dale, Billy  
Dunham, Walter  
Dika, Juliette  
De Tricky, Coy  
Duval, Viola  
Doyle, John T  
Darling, Miss Eve  
Dean, Jack  
Dupont, Brownie  
Darling, Phyllis  
DeBaring, Lee  
Darling, Gay  
Daly, Helen  
Daly, Mabel  
Dumont, Lillian  
DaGlenn, George  
Dunn, James J  
Doran, James J  
Doherty, Dore  
Duffy, Jack  
De Kock, Pierre  
Emerson, James M  
Emmett, Eugene  
Elliott, Billy  
Empress, Marie  
Elkins, Jack  
Elkins, Fred  
Emma, La  
El Rey, Zoe  
El Rey, Kialre  
Emmy, Karl  
Emmy, Wilbert H  
Eroslee, Carmen  
Emilly, Darrell  
Ellis, Eleanor  
Earl, Eleanor  
Edwards, Julia  
Eaton, Val  
Elliott, Geri H  
Edmunds, William  
Elsworth, Harry  
Ebert, Alex  
Edwards, Eddie  
Earle, Paul  
Earle, Graham  
Ene, Ernest  
Ellis, Lillian  
Everest, Robert  
Everest, Jane Lenahan  
Emmett, Gracie  
Ellis, Frank  
Ernie, May  
Erford, Dick  
Eaton, Mrs. Mr  
Ellis, Harry  
Ellis, Mrs Hattie  
Edwards, Ray F  
Emerson, Eddie  
Eaton, Wm Curtis  
Eaton, Hope  
Eaton, Arthur  
Eaton, Oula  
Edean, Dick  
Edwards, Edwin B  
Eva, Miss (Greenwald)  
Erford, Dick  
Evans, Dan  
Edwards, Mrs Ray  
Edwards, Ray  
Edwards, M  
Edwards, O W  
Ellsworth, Orrin M  
Fiddlemon, Ethel  
Eddy, Phillip R  
Ecker, Emma  
Earl, Anna  
Elmer, Albert  
Eldridge, Chet



pursuing its policy of giving publicity to its affairs for the information of all its members (The N. V. A. is not a secret society in any sense of the word) again takes pleasure in publicly announcing its present membership roll:

Fletcher, Chas L Fane, Sydney Farnar, Martin Feld, Harold Feld, Sam Francis, Adeline Fisher, Eleanor Fisher, Grace Foy, Eddie Frana, Sig Fried, Joseph M Frieder, Charles Frieder, Rosa Fridowsky, Brose Farber, Constance Farber, Irene Fraser, Jack Freeman, Harry J Frane, Raymond Frisbie, Frank Furry, Wm J Franklin, Robert Fonti Boni, Joseph Fink, Robert Fonda, Mabel Fox, J Faye, Frank Fowler, Miss Bertie Ford, Johnny Fray, Lewis Fiska, Willard Faust, Teddy B Fields, Al Ferguson, Dick Fields, Miss Sallie Fox, Harry Flynn, Joie Fennel, Edward J Fields, Lew M Frawley, Mae Florette, Mlle Forrest, Ernest A Forrest, Mrs Grace Fitzgerald, Ed Fenton, Fred Fierick, James P Feiber, Joe Fry, Henry French, J A Folinto, Bernard Fittler, Lee Fay, Frank Fay, 2 Cooleys & Fay Florens, Antonia Florens, George Foley, Edward M Faye, Elsie Fagg, Eudie Fiorino, Daisy Francis, Paul Forrest, Mary Fennar, Geo Stuart Falls, Archie Fay, Joe Fitzgerald, Jas H Gibbs, Venita Fox, Mort Fraser, Chas Field, Norma E Foros, Fred W Fields, Mrs S Fredericks, Kathleen Adna Franklin, Arthur Geo Fink, Chas R Fields, Willie Felix, Seymour Fisher, Geo M Faulkner, Rex Fera, Ray French, Bert Fitzgibbon, Frances Fruyner, Mabel Fish, Jao Ford, Edwin Ford, Lottie Freeman, Maurice Fagan, "Noodles" Forn, Theo Foster, Jack Fargo, Chas Franklin, Sidney Fagan, Elsie Featell, Harry Ferguson, Adele Foster, Victor Faulkner, R C Fox, Bert Freebass, Harry Fren, Joe Fisher, Sallie Fairman, Geo Farnos, Frank Forrest, Hal Flin, Arthur J Farmer, Constance Fay, Frankie Francis, James H Forrester, Sid H Fera, Henry Fletcher, Martin G Farrell, Matt Greenberg, Hudson Frederick, Wm Frans, Wiley Forn, Charles Fields, Johnny Foo, Lee Fung Florens, Virgil Freda, Stephan Faye, Mitha Fors, Mary Fraser, Arthur Farrell, Joe Franklin, Burrell L Faulkner, Lillie Jewell Fantio, Italo	Font, George Fleeson, Neville A Flynn, Kitty Fehrlin, Edith Feld, Harold Fields, Will H Fisher, Harry Fuller, Margie Fischer, David G Festo, Nettie Felix, George Freestott, Norman R Fox, Geo Fontaine, Wrah-Burrows Ford, Walter Lewis Fletcher, Loula Francis, Milton J Friendly, Sidney Falls, Gerlie Fried, James Francis, Emma Fields, Arthur Buddy Fritch, Paul Fitzgibbon, Marie Flemons, Alfred "Frisco" Friedrich, Eddie Fitzgibbon, Lew Froisni, Pietro Fiske, Frances Fichter, Walter D Farrell, Edward Florence, Zella Foster, Edwin Lee Fields, Mabel Fields, Lew M Ferraro, Ida G Groh, Wilfred H Glancecock, M E Garfield, Frank Gardner, Harry Gray, Roger Groh, Charles Gardner, Jeannette Gillet, Lucy Gardner, Frank H Gladys, Helen Goethard, O Gardner, Williams A Gibner, Bob Grapewin, Charley Gardner, Fred C Gardner, Mrs Fred C Garcinetti, Humberto Garcia, Jose M Gardner, Edw Gallagher, "Skote" Guerny, Leona Gibson, William L Gordon, Bert Gordon, Harry Gillingwater, Chas Gray, Fred W Gibbs, Miss Lillian Goodwin, Walter Gillette, Chas R Gillen, Chas J Gilbert, L Wolfe Gillen, Thomas A Gannier, Miss Marion Gardner, Jack Grindell, George George, Edwin Godfrey, Harry B Gold, Ann Genero, Dave Gehan, Herbert Gaby, Frank Garden, George Emil Garton, Wm Graham, N L Green, Harry "Zeke" Gallari, John Gallagher, James T Gerrard, Alfred Gardner, R C Dick Galvin, Joe Garg, Jack Golden, Marta Gray (of Morgan & Gray) Gordon, Paul Goulet, Archie Geer, John H Goldie, Jack Gaudmit, Oscar Graham, Frank Gruet, Albert Gordon, Miss Kitty Olward, Eddie Gilbert, Randolph S Gray, Cala Gray, Walter Gray, Norman Griffin, Herbert Gibson, Jack C Gilbert, Mrs. Randolph S Gordon, Ernie Greig, Matt W Greenberg, Happy Jack Greene, Geo Geiger, John Gaten, Arlene Grover, Leonard, Jr Gardner, Grant Ollrine, Winnifred Gunnos, Henry Gibbs, Irving Goldpink, Nector Gilde, James J Goyt, E L Gamble, Albert Gardner, John Glockner, Anna	Glockner, Charles Gould, William Gibson, Billy Golden, M Gillroy, Chas Greenwald, Joe Gautier, L Horace Guinan, Texas Groh, Alfred C Groh, Edw R Gray, Bee Ho Gue, Miss Dong Fung Galvin, Wallace Graham, James Gorman, Kathryn Gorman, Billie Marks Gorman, Margaret Gordone, Miss Robbie Gold, Sammy Gusman, Andrew Gordon, Grace Golden, Morris Gordon, Ed M Gaylord, Bonnie Gibson, Madge Greno, Jack Griffin, Herbert T Gallander, John Grant, Tommy Gillmore, Charles Gillette, Phil Gregory, John J Granville, Dorothy Green, Edward Ollis, Steve Gascogne, Royal Gore, Francis M Gatchek, H S	Graham, C Gibson, Frances Goodwin, Harry Golden, M Hallen, Molly F Hallen, Fred Holla, Lou Hopkins, Monroe Hanson, Bert Heath, Tom K Hall, Lon Henshaw, John E Horton, Jack Hillard, Marcelle Hughes, Mrs Gene Herman, Al H Harrien, Ben Harvey, Morton Holliday, Wm A Hobb, George R Haskell, Loney Hayden, Fred Hayes, George Hall, Bob Hartman, Ethel B Hartman, Alice Hanger, Cordella Howard, George F Hayes, Al Hildebrand, Fred Holman, Harry Hyde, Tommy Hillsbury, Ada Holt, Harry K Hermann, George Henry, Dick Hart, Marie Harty, Billy Harris, Val	Hoodini, Harry Herrmann, Adelaide Huston, Walter Hanson, Herman Higgins, John Hick, Jas Hobbs, Max Hayland, Butler Handworth, Octavia Hilbert, Ben Hendrix, Chas A Hill, Chas J Hollister, Leonard Hilliard, Oswald Herbert, Fred T Hussey, Jimmy Heron, Eddie Houston, Jack Hufford, Nick Harvey, Bert Hamilton, John Heath, Bobby Herman, Lew Hoey, Herbert Henning, Leo Holland, James Holmes, Harry Harris, Al Higgins, Robert J Herman, Mortie Hurt, Minola Hull, Arthur Stuart Havel, Arthur Herbert, Wm Francis Heckman, Walter Heim, Bud Howard, J Heron, Berte Heywood, Herb	Hoyt, Harry Hayes, Brent Haynes, Albert B Harris, Sam J Howard, Fred A Hack, Jas Harby, Herbert Hollis, Frank W Hill, Arthur L Hennings, John Howard, Ed Hagen, Fred C Hoey, George Hilliard, Oswald Hall, Laura Nelson Hamilton, Louis Field, Anna Hanvey, Louis A Hanvey, Nellie Francis Holden, Harry Harrison, Charles Hold, Dan Hickey, Chas Hanson, Wm A Hamilton, Alice Hennings, Winnie Harris, Geo Harrington, Helen Hall, Louis Leon Heath, Frankie Harper, Mabel Hunting, Mollie Huntins, Lew Howard, Joseph B Howard, Hughie Hed, W C Heron, Berte Heywood, Herb	Hockerson, Edith Hart, Mark Hailigan, Billy Herrle, Dave Hurley, Edgar Hurley, Mrs Ethel Herman, John Hyman, Robert Hawthorne, Billy Holmes, Fred W Holligan, Frank Wesley Hamilton, Francis Leo Harden, Theo Hardy, Dorla Heary, George Irwin, Chas W Irwin, May Irwin, Flo Irwin, Harry Ingila, John J Isued, M Innes, Bill Idania, Mari Goni Ivanoff, Alex Inness, Chas Ischikawa, Ischisuke Irving, Eleanor Ingram, Roy Imhof, Roger Imman, Wm A Irving, Margaret Inas, Vincente Ingram, Zella Irving, Gene Ischikawa, Lili Kenny, John J Kuhn, Fred F, Jr Kelly, George King, Henry Kalt, Orlo A Kane, Joseph Kahn, Mr Kinkaid, Bill Katrump, Myrtle Kaufmann, Will G Kelter, Arthur Keno, Joe Knox, Bessie Kennedy, Charles H Kennedy, Jimmie Kenny, Bert Kramer, Bruno Kitamura, Hatch Y Kelly, Eugene Kar-mi, Prince Kar-mi, Princess Belma Kar-mi, Frank Kar-mi, William Kublick, Henri King, Gus Kenton, Dorothy Kennedy, Thomas J Kennedy, Victor Kennedy, Otto Geo Kloster, Minnie Kramer, Marie A Kennedy, Frances Kahn, Victor Kennedy, Harold Keefe, Chas H Kavanaugh, Joe King, Harry King, Robt Kelly, Nora Kuma, Akl Kuma, Tora Keene, James B Keene, Ethel Deane Kennedy, Harold Kaufman, Walter G Kobusch, Eleonore Harris, Dave Kelth, Ceto S Kelly, Bill Klute, Fred Kelly, Billy Kyle, Berget Kennedy, Johnnie Karl, Frederic Kaufman, Irving Kosloff, Theodore Kirby, Tom Kavanaugh, Jane Leonard, Mabel R Lean, Cecil Lackner, John Lloyd, Jefferson Linsley, Walter S Levan, Chas H Lyddell, Mrs Al Lyddell, Al Lovett, George King, Charles Klein, Al Klein, Harry King, Bruce Kelly, Spencer Kingsbury, Lillian King, John N Kendall, Frank A Kramer, Bert Kirk, Ethel Keefe, John S Karna, Bob Kliner, Ralph W Kensuth, Hans Kent, Anna Kobush, W H Kammerer, Jack Kaymore, Karl A Kaufman, Phillip Kaufman, Jack Kibel, Julia Keely, Arthur	Kearns, Allen Kelso, Blanche Leigh Kline, Edward Kelly, Thomas F Kerland, C S Kowanda, Rudolph Kitchie, Si Koerner, Otto Kennedy, Thomas J King, Masie Kirk, Joe Kudars, Y A Ketter, Doris Kennedy, Jack Keely, Pete Kerr, Donald Knapp, Bon Kane, J Warren Kelly, Phil Kilman, Geo Richard Keane, Henry Kenneth, Bessie N Kennedy, Clayton Kemp, Roger Klunker, Tonie Kishikawa, Ischisuke Kishikawa, Major Kerr, Tom Kelly, Harry Keene, Harry C Kalia, Armand D Kissen, Murray Kay, Arthur King, Gene Kerslake, Lili Kenny, John J Kuhn, Fred F, Jr Kelly, George King, Henry Kalt, Orlo A Kane, Joseph Kahn, Mr Kinkaid, Bill Katrump, Myrtle Kaufmann, Will G Kelter, Arthur Keno, Joe Knox, Bessie Kennedy, Charles H Kennedy, Jimmie Kenny, Bert Kramer, Bruno Kitamura, Hatch Y Kelly, Eugene Kar-mi, Prince Kar-mi, Princess Belma Kar-mi, Frank Kar-mi, William Kublick, Henri King, Gus Kenton, Dorothy Kennedy, Thomas J Kennedy, Victor Kennedy, Otto Geo Kloster, Minnie Kramer, Marie A Kennedy, Frances Kahn, Victor Kennedy, Harold Keefe, Chas H Kavanaugh, Joe King, Harry King, Robt Kelly, Nora Kuma, Akl Kuma, Tora Keene, James B Keene, Ethel Deane Kennedy, Harold Kaufman, Walter G Kobusch, Eleonore Harris, Dave Kelth, Ceto S Kelly, Bill Klute, Fred Kelly, Billy Kyle, Berget Kennedy, Johnnie Karl, Frederic Kaufman, Irving Kosloff, Theodore Kirby, Tom Kavanaugh, Jane Leonard, Mabel R Lean, Cecil Lackner, John Lloyd, Jefferson Linsley, Walter S Levan, Chas H Lyddell, Mrs Al Lyddell, Al Lovett, George King, Charles Klein, Al Klein, Harry King, Bruce Kelly, Spencer Kingsbury, Lillian King, John N Kendall, Frank A Kramer, Bert Kirk, Ethel Keefe, John S Karna, Bob Kliner, Ralph W Kensuth, Hans Kent, Anna Kobush, W H Kammerer, Jack Kaymore, Karl A Kaufman, Phillip Kaufman, Jack Kibel, Julia Keely, Arthur
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It is absolutely necessary that every question on this blank be answered and the applicant's name signed below before the application can be properly recorded

### APPLICATION FOR MEMBERSHIP

## National Vaudeville Artists, Inc.

1587 BROADWAY, NEW YORK CITY

Name ..... Age ..... Married or Single .....

Team Name or Name of Act ..... Color .....

Permanent Address .....

Are you a bona fide vaudeville artist.....

Who is your representative, if any.....

Are you a member of any other theatrical organizations, if so state names thereof .....

Are you in good standing in said organization.....

If not in good standing, state reasons briefly.....

Applicant.

P. S.—THIS APPLICATION MUST BE ACCOMPANIED BY \$5.00—ONE-HALF YEAR'S DUES.

Grattan, Lawrence  
Glanon, Billy  
Gabriel, Master  
Gelsier, Joe  
Gallon, J  
Gaudmit, Max  
Gaudmit, Henry  
Griffin, C Elliott  
Gunnas, Gordon  
Gruet, John B  
Green, W D  
Grat, Amanda  
Graham, Helen  
Gluckstone, Harry  
Gerard, Frank  
Goldstein, Nat  
Green, May  
Gargan, Fernands  
Gillotti, Harry  
Gerarda, D  
Gordon, Chas  
Gwynne, Fritz  
Gibbs, Chas L  
Goldie, Billy  
Halperin, Billy  
Gagne, J Ernest  
Grattan, Kenneth M  
Gould, Jay  
Gaten, Carolyn  
Griffin, Gerald E  
Grisman, Sam H  
Guinan, Jos W  
Gibbs, Harry  
Gibson, Jack Loretta  
Hall  
Gibson, Gertrude Loretta Hall  
Goret, Jas  
Goldene, Florence  
Gallon, Carrie  
Hall, Bill "Swede"  
Hallen, Wm  
Hughes, John J  
Helena, Edith  
Hart, Geo  
Henry, Ed  
Holer, Thomas P  
Haas, Chuck  
Hines, Harry  
Hill, Harry  
Halperin, Nan  
Hawley, Walter  
Henning, Fred  
Henning, Anna  
Hahn, Leon  
Halperin, Geo  
Hayward, Jessie  
Hanson, Alice  
Howard, Clara  
Hemler, Hirschel  
Hawkins, Lew  
Hayes, Albert B  
Hager, Clyde  
Hoffman, Gertrude  
Hilpin, Billy  
Hughes, John M  
Hall, Camilla  
Herbert, Hugh  
Hoey, Charles  
Herford, Beatrice  
Hawthorne, Albert F  
Howard, Charles  
Hallen, Van  
Hale, Frank  
Haines, Robert T  
Hunting, Tony E  
Hart, Louis  
Havel, Thomas J  
Huber, Chadwick  
Harvey, Al  
Hayco, Great  
Howland, Edna  
Hughes, Bert  
Henry, George  
Harty, Bob  
Houston, Pat  
Hirschhoff, Phil  
Hodge, Herbert  
Hickey, Albert B  
Hampton, Irene  
Hanvey, Louis A  
Hanvey, Nellie Francis  
Holden, Harry  
Hornbrook, Gua  
Heather, Josie  
Hinsberg, Wm  
Hall, Sid  
Holder, Edw S  
Haw, Harry  
Healy, Dan  
Heirman, Prosper C  
Haynes, Catherine  
Haynes, Maurice P  
Howe, Walter A  
Hume, Jim (Monde)  
Hall, George F  
Herman, Eugene  
Hughes, Geo  
Hamilton, Joseph P  
Hazelton, Jim  
Harley, Frank  
Hewitt, Harry  
Hughes, Florence  
Hayes, W C  
Harwell, Miss Percy  
Herberta, Harry  
Hamilton, Frank  
Herbert, Thomas F  
Hunkles, Arthur C  
Hill, Olive  
Hill, Walter O  
Hill, Eddie  
Hill, Alice Donaldson  
Hart, Edward F  
Haber, Eleanor  
Harding, Roger  
Howard, Harold G  
Harrison, Miss Happy  
Homer, John B  
Hooper, Emily Francis  
Hayward, Harry R  
Heenan, James  
Hill-Ackerman, Sandy  
Hart, Le Roy  
Harris, Chas  
Hayden, Earl  
Hodges, Louis H  
Howard, Anthony  
Howard, Bert  
Howland, Wm B  
Harkins, Marian  
Hutton, Cramer  
Harris, Marion  
Howard, H L  
Hume, Jim (Monde)  
Hall, George F  
Herman, Eugene  
Hughes, Geo  
Hamilton, Joseph P  
Hazelton, Jim  
Harley, Frank  
Hewitt, Harry  
Hughes, Florence  
Hayes, W C  
Harwell, Miss Percy  
Herberta, Harry  
Hamilton, Frank  
Herbert, Thomas F  
Hunkles, Arthur C  
Hill, Olive

# The National Vaudeville Artists, Inc.,

pursuing its policy of giving publicity to its affairs for the information of all its members (The N. V. A. is not a secret society in any sense of the word) again takes pleasure in publicly announcing its present membership roll:

Linton, Harry Lillie, Carrie Leon, Daisy La Vene, Sam W Leclair, Wm G Leland, Warren T Lane, John T Leighton, Bert Leighton, Frank Langston, Hal Lash, Bert LeFavor, Frank Lester, Al Lester, Charles Legal, Otto Adion Laughlin, Harry Lester, Maude Leonard, Harry Lewia, Sid Levol, R P Lewis, Virginia Lackaye, Helen Lamb, Alec Lee, Bryan Lee, Harry Langlan, Will Lester, Will Listette, Roman Lillian, Jacob Levering, William Lester, Mrs. William Lorraine, Oscar Le Blanc, Eugene Loyal, Alfred Lewia, Sam No 1 Lutz, Clara A Lind, Homer Lamar, Maurice La Vine, General Ed Lewis, Sam No 2 Lucanese, Frank Link, Billy Locke, Ralph J Lennie, Francis Lyons, George Lewis, Mabelle Lucier, Lucy Leor, Dan Loyd, A S Lambert, Ed Lawlor, Chas B Leon, George Lewellyn, Dan Lewin, Edward Lewis, J. C. Sr Leoner, Maude Lee, Marie Lytell, Wm H La Mar, Leona Libonatti, Jean Losee, Gilbert Lauhe, Max Laurie, Jo Laxier, Chas E Lawton, Jerry Lander, Harry Lander, Willy Lelick, Nate LeRoy, William Henry Leigh, Grace Leonard, James LaVier, Jack Lester, Beale Lewis, Andrew Lloyd, C R Bour Lizade, Mrs H B Linne, Hans S Liddy, Steve Liddy, James La Velle, Kathryn Latell, Blanche Lorenne, Mercedes Lefree, Ralph Lawrence, Al LeRoy, Servais Lilvan, Mille Linton, Tom Levy, Sol J Lang, Karl Litzel, Miss Leleh, Clarence LaVar, Wm Leach, Helen Lee, Richard E Lambert, Harry Lohae, Ralph Luce, Frank C (Hunt- er) Luce, Max (Hunter) La Polarica Le Roy, Vio Levey, Ted LaVelle, Charles Lewman, Edna W Lanthier, Tonia Larned, Harry Lynch, George R Leonard, Raymond Lowe, Jack Lancton, Ira Lamster, Ruth E LaPete, Harold Lazar, Sam Livingston, Murry Lo, Harry Lewis, Fred J Lee, Oscar Lee, Walter Lee, George Leff, Frank Leavitt, Abe Lieb, Hermann	Lockwood, Ruth Lett, Eddie Lillian, Kathryn Lloyd, Evans Lindeman, 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McDermott, Billy Moreno, Arlene Moreno, David Melrose, Bert McShane, Joe Madden, Lewis B Mealy, Sig Mahoney, Tom Miller, John McKhaick, Stanford McKraist, Peppino McCloud, Jack Morton, Sam Morton, James C Moran, Hazel Morton, Gus Mack, Charles Moore, Frank F Muller, Maude Moran, William Mowatt, Ben Mulvey, Ben L Miller, Helen Moore, S I McRae, Jimmie McRae, Thomas	Moscon, Louis C McWilliam, Violet Miles, Helen Ray Moran, Ed Monroe, Chauncey Morton, Geo Mack, James Miles, Homer Mirano, Oscar Maxwell, Willis Mullen, James Mueller, Bill Mullans, Frank Maloy, Jack Moore, Jack Moore, Tom Morrow, William Miller, Isabelle Marston, John Miley, Kathryn Mann, Ben McDonald, Ballard Mohr, Halsey C Madden, Joe Mitchell, Otis Mitchell, Elbert Mohamud, Allal Ben Mendoza, Isabel McNamara, Teddy Martyn, Tedy Martyn, Toney Morgan, Muriel Mason, Carl Monroe, Edward McAuliffe, Kathryn Mason, Chas A Morgan, Marion Mijares, J Macaulay, Inez Medlin, Matthew L Meade, Ralph H Mayer, Irene Marmolin, Irene Harlan, Herman Murray, Katherine Murray, Mamie	Morin, Zena Mae, Ethel Moe, Raymond McDermott, Wm H McDaniel, Homer A Maurice, Dorothy Mercedith, Mrs Mary Mendoza, Harry Macdonald, J David- son McCormack, Jos Maestro, Carl A Miller, Jessie Miller, Mae Mason, Frank Marlon, Marcelle Marini, E E Mack, Chas Mitchell, Harry C Mitchell, Ada Meeker, Margaret Melrose, Elmer Moore, R A Moran, Thomas Mackney, Geo D Marks, Clarence Morgan, Arthur Mac Rae, Mortimer Mellinoton, Gertrude Mitchell, Kate Martinet, Clark Mayo, Fred Morrison, John Mack, Neal McCarthy, Agnes McCarthy, Gladys Martone, Michael Moore, Florence Murphy, R D Meer, Yanda Mortensen, Modesta Miller, Billy Murphy, Francis Merket, Bert Metzger, Leon Milo, Vic	Natalie, Clare Natalie, Lily Noy, Lady Suda Noack, Arthur Newhoff, Irving Nora, Leah Neelson, Eddie Norton, Ned "Clothes" Nugent, J C Nevins, Paul Neelson, Frank Norworth, Jack Naggy, Dan Nolan, Mae Nolan, John Neelson, John Newsome, Ben Nordstrom, Frances Noss, Ferd P Nehr, Frank A Norris, E N Nemeyer, Jos H Norris, Lillian Ethel Norton, Barney Newell, Wm Norman, Lester Norman, Arthur Noy, Thomas Nalnoa, Sam K Naggy, Toots Neelson, Arthur E Nicolai, Rudolf Neville, George Needham, Jack Neufeld, Ed Northiane, Edna Nasel, Geo Nazarro, Nat Norton, Rubv Newell, Claude Nile Grace Dunbar Neelson, Walter Nichols, Nellie V O'Meers, Jerry O'Meers, Josie	Pattie, Col John Pauline, J R Powell, Catherine Puck, Harry Padden, Sarah Provol, N Pollock, Milton Pope, J Z Piscan, General Patin, Otto Potter, Maude Pannenecker, Wm Paine, Raymond Platt, Alex Parker, Billy Patterson, Miss Signa Parrotty, Bruno Pollard, Wm D Phelps, Dodo Perkoff, Arthur Potter, Billie Perry, Geo M Preston, Frances Plickard, Chas R Pisano, Fred A Piscan, Geo H Prevost, Ed Pirchland, James Pollock, E B Payne, Nina Pelot, Fred A Powell, Ethel Pierce, Frank L Pestel, M Palfrey, Ed Pratt, Harry A Perry, Gertrude Pineis, Gertrude Pelletier, Pierre Pollard, William Palmer, Gaston Petrie, Alfred A Peele, Ernie Campbell Page, Helen Pearson, Hyman B Permane, C Power, Wm H Page, Peter Pileer, Elsie Pruitt, Wm Chas Parker, Rena Pinkham, Wm Page, Jos T Pedrini, Paul Pattidge, Emma Pander, Gus Palmer, Sidney W Paka, Toots Piqua, S H Parlee, Joe Peck, Beale Person, Camille Paden, Howard E Parks, Edward Paldren, Chas Phelan, J Randall Phillips, Nat Phelan, Chas Pearce, Arthur Paris, Lionel C Paul, William Pease, Harry Paul, Harry Purvey, Wm Edwin Pierce, Edna Alice Pierck, Louis Princeton, Jack Parshley, I F Palmer, Olive Phelps, George B Patty, Alexandre Paldren, Mary Payton, Corse Pelle, Frank Phillips, Frank Palmer, Lew Pitt, Lewis Parrotty, Carl Parrotty, Henry (Tru- zalek) Parker, Maude Pine, Hal Patricia, Tommy Piazza, Ben John Piant, Vic Packer, Nettie Pierce, Chas W Pinegro, Helen Palk, Jack Pierck, Chas W Pierck, Able B	Redmond, Julia Rath, Dick Rath, Geo M Robinson, Pauline Russell, Lillian Romeo, Jules Reason, Gilbert Ryan, Harriette Lee Richlin, William (Billy) Ross, John Raymond, Hip Richards, William Rockway, Ralph Reddy, Jack Reinhart, Chas Reynard, Ed F Roakin, Sam Rodriguez, Frank Rice, Fanny Roberts, Jos Rockhill, Arthur Remble, Harriet Remble, Bessy Redding, Francesca Russell, Martha Roast, Wm Rasnor, Jack Riano, J B Rose, S Leo Robinson, James B Rogers, Wm H Reed, Gus Rosen, Bennett A Rayford, Florence Reed, Louis Robertson, A Ross Rice, Andy Rowland, James Raymond, Ruby Ring, Julie Rice, Frankie Roach, Daniel Rowley, George Roberts, Rob Redding, Wm W Rockwell, Geo L Romaine, Don Riesner, Chas Fran- cis Reed, Bert E Rudloff, Wm Ries, Ame Rusel, Yvette Rafferty, Helen Rover, Fred G Richards, Edw Rogers, Chas Rosen, Suzanne Reilly, Larry Roland, Geo Reading, Jas Bard Rife, Thomas A Rov, Phil Reilly, Chas Jos Reynard, Albert M Rold, Claude M Rose, Hume Rose, Theresa Rivoli, Caesar Rvan, Elia Rowley, Eddie Rowell, Helen Roberts, Lord Raymond, Chas J Rizes, Ralph Roener, Geo M Roberts, Fife Randall, Otto P Redding, Edwin Raymo, Al Rov, Jas G Roelini, Carl Rolf, Geo W Roberts, Homer Bob- bie Roder, Rite Rooney, Pat Ries, Bernard Raymond, Rob Reno, W F Ronal, Maud Reddington, Herman Rvan, Jack Ruffy, Lillian Rosa, Chas Rivoli, Saturno Romanoff, Olga Rauschline, Geo P Russell, Paul R Roberts, Gorge G Rover, Ray L Rosa, Leo Rush, Felix Romanoff, Albert J Rannor, Wm L Rauh, Al Reeves, George H Ransome, John W Rand, Roy Ricardo, Miss Irene Rosa, Edna Rover, Wm F Richard, Harry Rov, Rose Romane, Manuel Rvan, J Evelyn Robinson, Steve Rav, Frank M Rav, Sam Frank M Rivoli, Mr Earl Reed, Joe
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## DUES

For the Period of April 1st, 1917, to October 1st, 1917, ARE NOW PAYABLE.  
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## NEW ACTS NEXT WEEK

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

May Irwin, Palace (Reappearance).

"The Bride of the Nile."

Comic Operetta.

30 Mins.; Full Stage (Special Set).

Royal.

This comic operetta by Edgar Allan Woolf and Anatol Friedland, featuring Louis Simon, sports a reasonably good book and an equally good routine of lyrics and music, but it lacks the pretentiousness to qualify it for the feature honors of a modern big time bill, although the production suggests such heights were originally aimed at. The affair is strictly oriental and deals with the superstitions of an Egyptian Khedive, who, when the Nile is overflowing and threatening to wipe out his domain, offers his virgin daughter as a sacrifice. The English naval officer (who always loves the heroine) is there and through a ruse not only saves her life but wins her father's consent to inevitable marriage. The scenic investiture is one of the bright spots of the affair, and Simon, with his peculiar style of comedy, ekes out many a laugh from the cleverly constructed theme, but the operetta lacks that "bigness" in cast and general arrangement that seems essential for a turn of this nature through force of precedence. Henry Antrim as the naval officer is the "voice" of the company and his singing earned him considerable applause. The chorus of eight or ten will never break vocal records nor will they ever approach the average record in the terpsichorean division. That Egyptian dance might be construed as a burlesque in the other Keith houses. Overton Moyle was sufficiently ponderous, pompous and clamorous as the Khedive, and James Gaylor as the Wizier was naturally comical through an apparently natural delivery and tone, which suggested a continual but vain endeavor to manipulate the lower register in preference to the falsetto-sounding higher one. Janet Velie as the Princess was acceptable and gave a vocal demonstration that carried successfully, but she was handicapped in this line and should be given a broader opportunity. "The Bride of the Nile" is good for big time hooking, but will not stand the headline test. It's just a program event. *Wynn.*

Resista.

Gravity.

13 Mins.; Full Stage.

City.

Resista is another of those girls who defies the man in a contest of strength, putting her weight against the lifter. This act is of the usual ones of this type, with a few extra frills added. With this act there are evidently five people, the girl, a maid, the lecturer and a plant in the audience for comedy. The turn is well dressed and there are a number of laughs that seem fairly well worked out. At present the act will be a flash for the better class of small timers and will pass here and there on the small big timers. *Fred.*

Savannah and Georgia.

Songs, Talk, Dances.

12 Mins.; One.

Royal.

Two men, in blackface, with a varied routine of songs, patter and eccentric dance. The latter is the real strength, although the talk corals a number of laughs. The vocal efforts fall far below par. Although in cork the boys look familiar and have been seen heretofore with a different routine. The position favored them somewhat, their natural spot on this bill being No. 2. *Wynn.*

Brenda Fowler and Co.

"Petticoat Politics."

22 Mins.; Five (Interior).

Fifth Avenue.

"Petticoat Politics" is a melodramatic story of dirty politics told in a breezy—and at times, farcical—way. It is so exceptionally well acted, not only by the star, but her three supporting people, it is bound to be accorded more consideration as a contender for the big time than might otherwise be spent on an offering of that sort. The dialog is clever, the stage is appropriately set, but the plot itself falls short. It is developed that a young woman's father died, leaving his house to wife and daughter, each owning an equal share in it. Mother is president of the anti-suffrage association, while daughter presides over the suffragists. The room of the house in which the scene takes place is divided up and down stage by a velvet covered rope while they argue for their respective causes. Mother says anarchism, free love and socialism are one. Daughter is attired in a riding habit, having just ridden at the head of the suffragist parade. She enters accompanied by her fiancé, whom she is upbraiding for having marched in the parade at her request, but who refuses to unfurl the banner he was ordered to carry. Man goes off having been dismissed and told the engagement is all off, girl telling him: "Why should I marry you, give up my law practice and my freedom?" Enter private detective, tells girl he followed her and fiancé to Chicago, where they went to the suffrage convention and that affianced is liable under the Mann Act. It develops that this is merely dirty politics and that the charge would look bad in print, whereupon she counters with the statement that she was married to her affianced a fortnight previously. She phones a friendly minister and tells him they are coming over immediately to be married and to set the date back two weeks. That's the weakest spot in the lay-out. But there is a big comedy punch for the finish when she asks the groom why he didn't unfurl his banner. He does so and shows it to her. It reads: "I'm the mother of 17 children. Why can't I vote?" *Jolo.*

Skipper and Kastrup.

Songs and Talk.

14 Mins.; One.

Royal.

Here is a genuinely good "straight" singing turn, one of those combinations that seem capable on ability alone to hold up in any company regardless of circumstances. At the Royal the management misplaced them in the No. 2 spot for they rightfully belonged in the second section, where the show needed a lift. Their routine of solos and duets is cleverly broken during the rendition of "Shanghai" by a section of exceedingly bright talk that gathered a laugh at every point. Mr. Skipper is a nifty looking chap with a good voice, while Miss Kastrup does her share in the appearance division. They earned one of the real big hits of the Royal program Monday night and deserved everything received. *Wynn.*

Margaret Young.

Songs.

15 Mins.; One.

Royal.

Margaret Young is a singing character, doing dialect numbers with a No. 1 dialect and a No. 3 voice. She looks fairly well and has plenty of stage confidence, but her voice is the "knock." At the Royal Margaret was a wallowing hit, even receiving flowers. In Plainfield or East St. Louis, Margaret might find it tough going. In cabaret work Margaret should find the profession waiting with open arms, for she is a really good entertainer, but not as yet a sufficiently clever artiste to upset the even trend of modern vaudeville. Not yet! *Wynn.*

Phelan Bros. and McKay.

Singing and Piano.

13 Mins.; Full Stage.

American Roof.

There are three Phelan Brothers and but one McKay in this act. Had there been three McKays and only one Phelan it may have worked out to a decided advantage. One of the Phelans plays the piano while the other two and McKay do a three-act of the rathskeller variety, holding to popular numbers entirely, the trouble being that the boys are entirely shy on harmony. The smaller of the Phelans tries for comedy, failing to get it over. He is also the discordant note in the trio's vocalizing. The turn should make it a point to rearrange the singing routine so as to eliminate all of the trio numbers with the exception of "A Simple Melody." The Irish song at the close was very badly done and unless it can be improved on should be dropped. *Fred.*

"On the Edge" (4).

Dramatic.

18 Mins.; Full Stage (Special Set).

Jefferson.

The audience at the Jefferson the first half of this week were left in the dark as to the names of the players in "On the Edge," a dramatic sketch with two men and a similar number of women, the playlet appearing only under its title line. The plot revolves around a caddish husband, who wishes to run away with a girl who lives in an adjoining house and leave his wife and baby destitute. The scene is laid on an apartment roof top, with the girl he wishes to compromise living in the adjoining house. The janitor comes to the rescue of the girl, telling her what she is going into. The man agrees to return to his wife and try and remain straight. The sketch is talky and could not be readily grasped by the Jeffersonians. The cast is fairly satisfactory for the small time, although the man playing the cad could be improved upon. The janitor role has what comedy the piece contains, but it is worthy of little recognition. The set is the act's best asset, but that is not enough.

Marcell and Dodge,

Vocal and Musical.

11 Mins.; One.

American Roof.

A turn entirely lacking in showmanship. The girl has a rather pleasing soprano, plays the violin and also the piano. She holds the stage alone for the first four minutes exploiting these talents. Later the man appears and performs on the cello. The arrangement is very faulty for stage purposes. Once the turn is whipped into shape it will be a pleasing small time offering. *Fred.*

Del Badie and Jap.

15 Mins.; Full Stage.

Del Badie is a western boy in cowboy togs. "Jap" is a white bull terrier. It is the central figure of the turn, going through tricks under the guidance of his master which are largely original. The trouble is the present lack of snap. With more speed a noticeable improvement will be made. Opening the show at the American Roof the act secured considerable attention.

Moran and Wheeler.

"Nut" and Straight.

18 Mins.; One.

American Roof.

Bert Wheeler is proving himself one of the type of "nuts" that will make any small time audience laugh its head off. One fault with Wheeler is that he indulges too frequently in personalities in which the audience is concerned. Several of his gags are in bad taste and several quite old enough to walk by themselves. The act is one though that will pass on small time as a laughing hit. Moran is a likable straight with a fair voice. *Fred.*

Three Sullys.

Songs and Talk.

20 Mins.; One.

Alhambra.

The present turn of the Three Sullys is comprised of the three Sully children, John, William and Estelle (of the original Sully Family). The act is worked entirely in "one" before a velvet drop and consists of a series of specialties by the three principals. The shorter of the two boys is the leading worker, he leading in both the singing and dancing division. The taller chap, the comedian, has little trouble in producing laughs, portraying a character similar to that done with the original Sully Family act. Miss Sully leads one number and works in nicely in the dancing with her brothers. Next to closing the first half the Three Sullys took down one of the real hits of the early portion. The act has unlimited snap, and from the reception tendered it by the Alhambra audience is worthy of a spot in any big time program.

You Wing.

Chinese Juggler.

7 Mins.; Full Stage.

American Roof.

You Wing has all the appearances of having been one of a Chinese troupe, but as a single he is delivering an opening act of a calibre that will fit him for the better time, at least for the smaller big time houses. His routine consists principally of plate spinning and equilibrium feats in conjunction with it. But these are of so novel a type they bring applause in quantity. Opening the show at the American he was one of the real hits of the first half. *Fred.*

Capes and Snow.

Singing and Dancing.

13 Mins.; One (Special Set).

City.

An act that has class and will fit in an early spot on any big time bill with a little more work. A boy and girl in the offering, both of whom can dance, displayed in the opening number. The boy has a voice besides. The girl sings "Black Eyed Susans," working a little bit on the Frances White style and getting over in excellent shape. She follows with a dance that is cute, and "My Spooky Girl," used to close, sends the turn over nicely. It is a mighty classy little act. *Fred.*

Keeler and Belmont.

"Taking Chances."

10 Mins.; Full Stage.

City.

A good small time comedy sketch played by two people who get any number of laughs. A simple story of a chambermaid and a con man. The scene, a hotel bedroom, where the girl is cleaning up. He frames to trim her out of an inheritance, but her nimble Irish brain outwits him and she turns the tables, but admiring his nerve decides she will marry him. The turn is an ideal small time offering. *Fred.*

Gray and Klunker.

Singing and Comedy.

13 Mins.; One.

City.

One of the hits of the City bill. It is a man and woman double with some good comedy talk at the opening, followed by a good bit of con shouting by the man and a violin bit at the finish by the girl. The man's dancing pulled big applause. The girl is a rather striking auburn and displays a stunning wardrobe. *Fred.*

Lord and Fuller.

Crossfire, Unicycles, Singing, Juggling.

11 Mins.; Two, One.

Fifth Avenue.

Man and woman. Opens with unicycle stuff in "two," she in tights, drop in "one" is lowered and they sing, chatter; he does some juggling while she fiddles. He sings a travesty, on nursery rhymes. Man works in "nut" style. Acceptable small timers. *Jolo.*

## RIVERSIDE.

The record of the Riverside likely stands unparalleled in American vaudeville of later years. Opening but a few months ago, it upset all precedent by going over almost from the start, foregoing that usual long siege of building up that vaudeville seems to require as a rule.

There are two marked reasons for it, bookings and management. Eddie Darling has been sending some remarkable bills into the Riverside, and the turn came with the installation of Eugene L. Perry there as permanent manager. The Riverside is a big theatre, but not so big for Mr. Perry, who handled the Metropolitan, Philadelphia, at one time.

The Riverside shows rank with the Palace bills and at a lower scale. In a populous neighborhood the house was bound to attract with these sort of programs plus managerial direction, and the combination won out so well Mr. Perry built up a business, about which there had been some doubt for this vicinity, in jig time.

The Riverside program this week is a fair sample of the weekly bill there. It's full of names, as much so as the Palace's current program is.

The show grows harder and harder with each succeeding position after No. 3, when the Tennessee Ten completely stopped proceedings with their jazz hand finale. It was the biggest hit made by the colored group, Monday night, that ever happened in that position in a New York vaudeville house. And right on top of it in the next spot, Nat Willis repeated, then came Florence Moore and her brother, Frank, closing the first part, doing 38 minutes, and they did it again. After intermission was Elizabeth Murray, who had no sinecure by any means, but she held to the universal applause thing and Dooley and Sales next to closing, also stopped the show. If there was a tough vaudeville position on a New York bill this week Dooley and Sales had it. They not alone followed all the talking and singing, but had to repeat their "aut stuff" after that in the Moores' turn. Closing the vaudeville end of the program was "America First," the Rolfe & Maddock patriotic production that perfectly fits in now, red fire, flag and everything. The act has been speeded up and runs smoothly, which, with its punches in these days, makes the turn more than surefire.

At the conclusion of the Dooley and Sales act and after Mr. Dooley had been really forced to a speech of thanks, mentioning their recent return from a long English engagement, Dooley announced to the audience that Captain Kelly, Aviation Corps was seated in the front left hand stage box. The audience applauded rapturously and they had no difficulty in identifying the Captain, as he immediately shielded his face and would not remove his hands until after the lights went down for the closing turn. Dooley said Capt. Kelly had been instructing the English fliers and had returned home to do the same over here. It appeared as though the Captain had come back on the Lapland with the Dooleys and that Jimmy put something over on the modest Captain by introducing him.

The Dooley and Sales turn has not materially changed, unless the song "It's a Long Way From Home" has been placed in the act to fit the circumstances of the return. Also Dooley has a finish that isn't remembered, playing an air with his finger nails on his teeth. Taking no chances at the start of the turn, probably appreciating what he was up against, Mr. Dooley cut loose a couple of gags that made them laugh hard, and he wanted this for it made it easier. Corinne Sales was in line first and got the howl of the turn with her "pink" bit. A new drop seems to have been secured. It is lettered "Hotel De Camerelle." The Dooley and Sales team hadn't a kick in the world after their showing, which must have been as surprising to them under the conditions as it seemed to be impossible before they appeared, for it's a miracle how an audience can applaud every act as warmly as the Riverside did and keep it up to the finish.

Miss Murray is telling stories in connection with her song singing. She told seven, six Irish and one negro, the latter getting the most. She opened with "Mandy Lee," then did Irish Tipperary. "Come Out of the Kitchen," "Sinbad," a mother-wife snafu (red fire) and closed very big with her announced revival of "The 5.15," although the "Kitchen" number was her biggest legitimate song hit. She sang it with an Irish brogue that helped. Miss Murray can always get over. She knows how. Her season or two with the "Cohan Revue" hasn't hurt her appearance one bit and she's just the same cheery little thing. Instead of placing her after intermission, she must have had some of the best of it by the No. 4 spot that Nat Willis had, although Willis is doubling at the Palace this week. That may have been the reason for convenience.

Willis entered to the strain of "Hello, I've Been Looking For You" to remind the house he's been out with the Hip show, and he mentions it again afterward through a song joke. On the Century Roof Mr. Willis appeared as a messenger boy, to help his "wires and cables," but in vaudeville again he's back in the tramp outfit. He talks on war and Billy Sunday, all new, some exceedingly bright and nothing at all dull. If Willis' reception for his Billy Sunday remarks is a general criterion of the New York feeling toward Billy, he is going to get the time of his life trying to clean up in this burg. Willis sang a couple of short parodies for the finish, and told the Winniepeg "nigger" story for the getaway. His wires and cables had all been rewritten and up to date, excepting the Russian revolution could have been inserted for some effect.

The Moores' turn runs nicely but too long. Florence is trying to do too much. The act could easily be condensed. Florence while getting a laugh with the repetition of the "Tipperary" holds to it too long, and she also uses two "damns" in the turn which should not be there. Frank is handling himself with excellent judgment, not overdoing anything and getting quite something out of a new song, "Oh, Johnny, Oh." There are a couple of encores at the ending that consume more time, the finish going into the former fast talking ending of Montgomery and Moore's. These two Moores would be just as valuable in 25 minutes as they are in almost 40. They were one of two piano acts, Miss Murray also having a pianist for accompanist.

Not until they reached the finish did the Tennessee Ten show up any too strongly. Up to that time it had been dancing with straight singing and the act dragged through this, especially as there had been straight singing ahead of it by Lane and White, but when the colored people hit the jazz stuff with the comedy band leader it was all over.

Beeman and Anderson opened the show. Lewis and White, two nice young women, were second and did very well. The billing was "Just two girls trying to get along." They hadn't ought to have much trouble if they are not too greedy. The "Patria" picture started at 11.

The Riverside has its music guaranteed through Jules Lenzberg being there in charge of the orchestra. Music does make a heap of difference in a vaudeville bill.

## PALACE.

The regular orchestra pianist at the Palace is having a comparatively easy time of it this week, as two acts use that instrument on the stage, and in addition the Ruth St. Denis act does not utilize his services, carrying her own leader, in further addition the Franklyn Ardell sketch uses no music, Nat Willis has but one ditty, a brief one at the finish; the first two acts have only incidental accompaniment, and, Savoy and Brennan none at all, and so on. This leaves but Cartmell and Harris for special attention from the pit.

Preceding the overture the orchestra played the national anthem, followed by the Pathe Weekly. The first vaudeville act is George and Dick Rath, equilibrista in hand-to-hand, feet-to-feet, etc., stunts, with several original formations. Money raining, they were accorded exceptionally big applause with the house hardly one-fourth seated at that hour. Edwin George, comedy juggler, with some

## ROYAL.

The ultimate reward of conscientious and consistent booking and proper house management was never more prominently advanced than it has been at the Bronx Royal during the past five weeks, where, notwithstanding Lenten season, which is religiously adhered to in this particular district by a large portion of the theatregoers, the house has maintained a near-capacity average every week.

The excellent weather and the other natural handicaps have cut little figures with the Royal business, which reflects an abundance of credit on Supervisor Samuels for his good booking judgment and on Manager Egan for his masterly handling of a neighborhood proposition that calls for untold diplomacy and untiring labor.

The Royal revolves around a family-like atmosphere, for the Bronxites are clanish, neighborly and to a degree singularly skeptical. They approve of and appreciate good shows, like much for little and when pleased are not backward in expressing their gratitude. Perhaps nowhere else in Greater New York will one find a more cosmopolitan gathering than at the Royal and the little "intermission receptions" comprise nature lessons in themselves.

During the heart of the winter season the capacity business at the Royal seemed natural, for the neighborhood offers much to draw from, but with the arrival of the Holy season one naturally looked for "off-weeks," but the Bronx house proved the exception and now that this portion of the year has come and gone one can classify the property as an unusual affair, a theatre pulled out of "commercial oblivion" by the ranks of New York's best money-getters, pulled there solely through the proper application of personality and good theatre sense.

The bill this week carries four acts new to New York, although a few are familiar to other sections of the country. Of the quartet Skipper and Kastrop carried off the blue ribbon on real merit, with "Bride of the Nile," Margaret Young and Savannah and Georgia (New Acts) running in the order named.

The show opened with the customary pictorial reel with Apdals Animals opening the vaudeville portion proper. Apdals' routine is away from the conventional and his animals are interesting to watch. The small bears are well handled and the other members of his collection are amusing to the kiddies and a surprise to the elders. It's a standard turn of its particular kind and at the Royal scored with its usual warmth.

Savannah and Georgia were scheduled for

The former appears to be one of a troupe of Chinese jugglers, and his work brought no end of applause. Ed. and Irene Lowrey had very hard work to interest, and only managed to win out on the strength of the man's eccentric dancing at the close of the turn. Warren and Frost, with a combination of song, talk and piano, struggled along without interest being aroused by the vocal efforts, and after going into full stage delivered a cross fire talk a la McMahon and Chappelle that won some laughs. The singing at the act's finish fell short of pulling out anything like a hit.

The second "nut" offering came with Smith and Farmer, who although using many "old boys" managed to be the laugh hit of the early section. The Phelan Bros. and McKay (New Acts) closed the first part.

Marcell and Dodge (New Acts) opened after the intermission, presenting a musical melange that is very much in need of showmanship. Miss Bingham followed.

Next to closing, Moran and Wheeler (New Acts) got the second real hit of the show, despite there was a slight disturbance in the audience through a striker trying to interrupt the act, but he was ejected. Angie Welmers and Walter Burke, with Miss Welmers doing a bit of "aut stuff" and presenting a corking dance novelty, were the closers. The picture effect of the shadow dance was one of the hits of their act. Miss Welmers is stepping into the lights that caused Frankie Baller to be hailed as the "Queen of Understanding," and Miss Welmers manages to fill those same tight spots pleasingly, so much so the revelation of them caused a gasp of astonishment and approval from the audience.

## ALHAMBRA.

Considerable difficulty in arranging the show at the Alhambra this week was noticeable through the several changes made in the original layout. Adelaide and Hughes head in the bill programmed to close the show were moved to the closing position of the first half with Bennett and Richards moved to the closing spot from the No. 2 after intermission. Other changes were George Rolland Co. and Mae Curtis from the first half to the after-intermission portion and the Three Sullys (New Acts) slated to open after intermission to the first half No. 4 spot.

Gere and Delaney, a mixed roller skating team No. 1. This couple are bringing out a child at the final curtain for an applause winner. It is time this idea was eliminated. It was never suitable but big time stood for it a long while some years ago.

Eddie and Birdie Conrad No. 2 finished in good style with an impersonation of Montgomery and Stone with the boy doing some dancing worth while. The earlier portion passes along with little speed but the finish is enough to put it over. Arthur Sullivan assisted by Ricca Scott in "A Drawing From Life" scored a steady stream of laughs. The sketch is based upon an idea with unlimited comedy value, and every week-end act by the author, Dan Russell, Sullivan and Miss Scott are cast to perfection and every worthy bit, of which the act has several, is brought out to perfection.

Adelaide and Hughes with their dance offering including several girls passed in good shape. The costuming of the girls on several instances appears to be a little worse for wear and for around New York should be looked after, although the season of course is nearing its ending.

George Rolland and Co. in "The Vacuum Cleaner" proved a comedy vehicle of considerable value for the Alhambra, although the turn is largely on the small time order. The act relies largely upon a prop horse for comedy, which is this day. Another pass by Miss Curtis second after intermission found the spot a bit too much for her. She is not qualified as yet for a position of such weight. Her numbers have considerable worth and in an earlier position she would have fared much better. As it was she failed to realize when it was time to depart.

Bennett and Richards with an opening along original lines paved a way for their success after the first few minutes. The smaller chap is one of the most capable dancers around and with the able assistance of his partner the two have a turn which should last them a life time.

## FIFTH AVENUE.

A confliction of acts at the Fifth Avenue first half, two acts being made up of mixed couples, each having a woman feeder to a "nut" comedian, both addlers. An hour's time elapsed when the turn, so it probably wasn't noticeable to the audience. Brenda Fowler and Co. in "Petticoat Politics" and Lord and Fuller (New Acts).

Davis and Walker, colored, of the old style singing and dancing kind, the woman singing a couple of ballads and clapping her hands while the man does eccentric acrobatic stepping. The audience liked his fast dancing.

Italian and Hunter were one of the "conflicting" teams. The man is a "nut" comedian with an original style of delivery and his monolog is made up of good stories humorously told. This chap could be placed as a single, and with booming, rank with the best of the modern monologists. Manager Gabriel and Co. in "Little Kick" registered his usual bit. Bob Albright had the audience all his own way. It's not what he does, but it's the breezy way in which he does it. "Sports in the Alps," six tumblers with pretty lighting and some effects, closed the show with their corking springboard tossing and tumbling.

## PROTECTED MATERIAL

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Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 1916.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

MARCUS LOEW CIRCUIT	BERT LEVEY CIRCUIT	PANTAGES CIRCUIT
(Jos. M. Schenck)	(Bert Levey)	(Walter F. Keele)
FOX CIRCUIT	SHEA CIRCUIT	B. S. MOSS CIRCUIT
(Edgar Allen)	(A. Shea)	(B. S. Moss)
MILES CIRCUIT	FEIBER-SHEA CIRCUIT	GUS SUN CIRCUIT
(Walter F. Keele)	(Richard Kearney)	(Gus Sun)
FINN-HEIMAN CIRCUIT	ALOZ CIRCUIT	MICH. VAUDEVILLE CIRCUIT
(Sam Kahl)	(J. H. Aloz)	(W. S. Butterfield)
RICKARDS CIRCUIT (Australia)		U. S. V. M. A.
(Chris. O. Brown)		(Walter J. Plimmer)

smart patter while working, was a shining example of the marked difference between large and small time audiences. The last time this Variety reviewer "caught" him in New York, a short time ago, he was playing one of the popular priced houses, and was indifferently entertaining. At the Palace he registered a really "violent" success.

Cartmell and Harris, in their neat singing and dancing skit, with a capable assistant, slammed over a wallop and departed in good shape. Savoy and Brennan, with their "new shtet" drop, had no violence in hysterics with their nonsensical duolog. Brice and King, with Sidney Franklin at the piano, were warmly welcomed. This team shines most luminously in the double numbers, as they harmonize so excellently, both vocally and psychoreally. They sort of synchronize, as it were. For a strongly demanded encore they rendered a medley of their former hits.

Ellis and Bordoni followed, separated only by the intermission, with an artistic new back drop, a flow that fellow like humor the orchestra. Franklyn Ardell has a sure-fire farcical playlet and gets a lot out of it, ably assisted and supported by Marjorie Sheldon, but he would rank higher if he refrained from constantly smirking at his own comedy quips. That is usurping the prerogative of the audience. Nat Willis, with a practically new monolog, had a tough time for the first couple of minutes until the audience "got wise" to him. Apparently some of his material is too subtle for stage work. But he hit them right between the eyes with his reading of telegrams and cables, after the fashion of the late James Richmond Glenroy's tomahawk epigrams. He finished with a brief ditty and they had to shut off the lights to stop the applause, and even after that Nat had to take another "bend."

Ruth St. Denis, held over from last week, preceded the "Patria" serial. The costuming of herself and her girls is exquisitely alluring, always suggesting rather than revealing "the female form divine." Jolo.

second, but the management had them down in the second part at the Monday night show, bringing Skipper and Kastrop up to the second hole. Then came Haviland and Thornton in a domestic skit that revolves around a theme as ancient as hunting. The act is well dressed and depends solely on cross-fire dialog for its return. This gradually assumes a "draggy" aspect through lack of delivery speed and a number of the points went sky-high. When an amusing situation was approached it was fully appreciated, but the times consumed in the rendition of the sketch is not squarely balanced by the material. It could be consistently shopped down a bit and the delivery thereby remedied through the automatic addition of speed.

Margaret Young followed, with Travers and Douglas in "Meadowbrook Lane" coming next. This turn shows improvement in playing since its original New York opening.

After intermission came Savannah and Georgia and Louis Simon and Co., in "The Bride of the Nile."

## AMERICAN ROOF.

The advent of Amelia Bingham as a Marcus Loew headliner took on the appearance of a general ovation for the dramatic star Monday night. The audience held a scattering of faces that seemed strange to the Roof, and it was evident that they were there because of the fact that Miss Bingham was appearing, for it was from these strangers the applause came. Outside of the star the bill proved one of ordinary calibre, there being an unusual amount of sameness in the acts, it being a neck and neck race between the "nut" acts and piano turns. The only act that could get on the same bill together, Miss Bingham and her company presented "the moment" from "Madam Sans Gene," and was the unqualified hit of the bill.

The opening section of the show, consisting of five acts, was very weak, only two of the turns really registering. They were You Wing (New Acts), the opener, and Smith and Farmer, next to closing the intermission.

# BILLS NEXT WEEK (APRIL 2)

## 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-Conside-Affiliated Booking Company Circuit.  
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. M. A." Western Vaudeville Managers' Association (in Chicago)—"P." Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. M. A.)—"Sun," Sun Circuit—"N. N." Nixon-Nirdlinger.  
**SPECIAL NOTICE:** The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions. The haste in which the bills are gathered prevents any attention being given these matters.

**New York**  
PALACE (orph)  
May Irwin  
Mark's Lions  
Lambert & Ball  
4 Husbands  
Savoy & Brennan  
H. B. Toomer Co  
Joe Cook  
Lohse & Sterling  
"Patricia" (film)  
COLONIAL (ubo)  
Adele & Hughes  
Elinore & Williams  
Sautley & Norton  
Maleta Boncomp  
Billy Gould  
"Naked Boy"  
Kelly & Galvin  
The Brigatona  
ALHAMBRA (ubo)  
Sallie Fisher Co  
Mrs. Thos. Whitten Co  
Savoy & Brennan  
Leigh & Jones  
J. & B. Morgan  
Rath Bros  
Lola Westworth  
Noach  
"Patricia" (film)  
ROYAL (ubo)  
Nan Halperin  
S. & K. Morton  
Lubonska Co  
Dyer & Fay  
Rice & Warner  
Carlyle & Flynn  
Frank Le Deat  
5 Nelsons  
RIVERSIDE (ubo)  
Jack Norworth  
Carus & Comer  
Sam Mann Co  
White & Cavanagh  
Harry Gilfill  
Chinese Duo  
Gaudschmidt  
"Patricia" (film)  
(One to fill)  
H. O. H. (ubo)  
2d half (29-31)  
Coyne & Flynn  
Van & Carrie Avery  
Willie Zimmerman  
Rose & Ellis  
123TH ST (ubo)  
2d half (29-31)  
5 Florimonds  
Kelly & Kent  
A & G Falls  
Alvin & Williams  
23D ST (ubo)  
2d half (29-31)  
Davis & Walker  
Dunedin Duo  
T. & D. Doner  
Lew Welch Co  
NAT WIN GAR (ubo)  
2d half (29-31)  
Passing Show 1017  
Levitt & Lockwood  
Frank Morrell  
Brooklyn  
ORPHEUM (ubo)  
G. Hoffmann Co  
Clark & Hamilton  
Arthur Sullivan Co  
Bennett & Richards  
Gerard & Clark  
Conrad & Conrad  
Appale's Animals  
"Patricia" (film)  
DUSHWICK (ubo)  
Brice & Kadden  
Sarah Padden Co  
Gene Green  
Daisy Jean  
Doris Wilson Co  
Joe Towle  
J. Warren Keane  
Robbie Gordone  
"Patricia" (film)  
HALSEY (ubo)  
2d half (29-31)  
Merle's Cockatoos  
Doris Hinton  
Williams & Williams  
Sasha Plaitoy Co  
"Funny Sheet"  
Albany, N. Y.  
PROCTOR'S (ubo)  
(Troy split)  
1st half  
E. H. Clive Co  
Golet Harris & M  
Webb & Burnes  
Annette Asoria  
Crawford & Broderick  
Dicknell  
(Joe O'Neil instead  
of Webb & Burnes,  
2d half)

**Allentown, Pa.**  
ORPHEUM (ubo)  
2d half (3-7)  
Lazar & Dale  
Beaumont & Arnold  
Ed Morton  
Ellis Nolan Co  
(One to fill)  
Alton, Ill.  
H. P. (wva)  
Burk & Broderick  
Billy Beard  
Clown Seal  
Homes & Wells  
Altoona, Pa.  
ORPHEUM (ubo)  
2d half (3-7)  
Stone & Hays  
Ed Emmond Co  
Donovan & Lee  
"The Miracle"  
(One to fill)  
Ann Arbor, Mich.  
MAJESTIC (ubo)  
Same as Battle Creek  
Sunday  
Morton & Glass  
Woolfords Comedy Co  
Noach  
FORSYTH (ubo)  
Mazie Klug Co  
Warren & Couley  
Lorenberg & Sie  
McIntosh & Maids  
Mack & Walker Co  
Raymond & Caverly  
Fink's Mules  
Austin, Tex.  
MAJESTIC (inter)  
(2-3)  
(Same bill playing  
Waco 4-5 and Fort  
Worth 6-8.)  
The Gerald  
Dinkins Barr & E  
Buck Dally Co  
Milo Picco  
Morton & Glass  
Diamond & Brennan  
Dancing Mara  
Baltimore, Md.  
MAJESTIC (ubo)  
Flor Moore & Bro  
Hale & Paterson  
F. Lynn Ardell Co  
William Simes Co  
Spencer & Williams  
Scampton & Varvara  
Eunna Stevens  
Frank Shields  
Battle Creek, Mich.  
BIJOU (ubo)  
(Sunday only 1)  
The Bimbos  
Grace DeWinters  
Hoyt's Minstrels  
Wood Melville & P  
Princess Kalamia  
2d half  
Will & Kemp  
William & Sherwood  
Freeman Dunham Co  
Harry Hines  
College Girls Frolo  
Bay City, Mich.  
BIJOU (ubo)  
(Sunday opening)  
The Bimbos  
Grace DeWinters  
Hoyt's Minstrels  
Wood Melville & P  
Princess Kalamia  
2d half  
Pictures  
Beloit, Wis.  
WILSON (wva)  
(5-7)  
McCrae & Clegg  
Besie Lester  
Powder & Capman  
3 Mori Bros  
(One to fill)  
Binghamton, N. Y.  
STONE (ubo)  
Gene Moore  
Sherman & DeForrest  
(One to fill)  
2d half  
Skelly & Sanvial  
(Two to fill)  
Birmingham, Ala.  
LYRIC (ubo)  
(Nashville split)  
1st half  
Thomas 3  
Al Shayne  
"Love Silence"  
M. Montgomery  
Dunbar's Bell Ringers  
Bloomington, Ill.  
MAJESTIC (wva)  
The Faynes  
Bernadine Bros  
Chas Wilson  
"Song & Dance Rev"  
(One to fill)

**2d half**  
2 Blondys  
Desille & Vernon  
Raymond Bond Co  
Dickinson & Deagon  
Fink's Mules  
Boston  
KEITH'S (ubo)  
Nat M. Willis  
Scotch Lady & L  
Elizabeth Murray  
V. Berge Co  
Tennessee Ten  
Sylvester & Vance  
Weber & Rome  
A & G Falls  
"Patricia" (film)  
Buffalo, N. Y.  
OLYMPIC (sun)  
The Klitties  
Dave Thursby  
Capt Kidder Co  
Raynor & Bell  
Esme Evans Co  
LYRIC (sun)  
Blanche Duo  
Islander Four  
Rogers & Hart  
"Top of Roof"  
Anna Eva Fay  
Butte, Mont.  
PANTAGES (p)  
(6-11)  
Kanaywa Japs  
Knickerbocker 4  
Paul Decker Co  
Marconi Bros  
Chris Richards  
"Phun Friends"

**Harry Sterling**  
Fox & Ingraham  
Parillo & Frable  
Leon Sisters Co  
(One to fill)  
Chattanooga  
ARCADE (ubo)  
(Knoxville split)  
1st half  
Mercedes  
Monarch Comedy 4  
Judges & Gall  
Ivy Dormette  
Al Tucker  
Chicago  
MAJESTIC (orph)  
Mayhew & Taylor  
"Bride Shop"  
J. C. Nugent Co  
Marion Weeks  
Mayo & Tally  
Blissett & Scott  
Bulzer Sisters  
"Patricia" (film)  
PALACE (orph)  
Louis Mann Co  
Aveling & Lloyd  
Dainty Marie  
Eva Taylor Co  
Marie Stoddard  
Gong & Haw  
Rena Parker  
(One to fill)  
AMERICAN (wva)  
"Win Gar Revue"  
Frank Gaby  
Green McHenry & D  
(Two to fill)  
2d half

John T Ray Co  
Lee Barth  
6 Waterlilies  
(One to fill)

Cincinnati  
KEITH'S (ubo)  
(Sunday opening)  
Cal Boys Band  
"Night Boat"  
Montgomery & Perry  
Hull & Durkin Co  
Bert Melrose  
Hut & Francis  
The Vivians  
"Patricia" (film)  
EMPRESS (abc)  
Sten Hume & T  
Stickney's Animals  
Lane & Harper  
Lank & Robinson  
Artina  
Holmes & Holliston  
Cleveland  
HIP (ubo)  
Sophie Tucker Co  
Chas T. Aldrich  
Cap Anson & Dau  
Jean Adair Co  
The Crisps  
Cole Russell & D  
Maxine Bros  
5 of Clubs  
PRISCILLA (sun)  
Mile Paula  
Frances Dyer  
Bogues & Adams  
George Lovett Co  
Cross & Doris  
Columbus  
KEITH'S (ubo)  
Miss Hamlet  
Bert Baker Co  
Dier  
Dan Burke Co  
Jas H. Cullen  
Page Hack & M  
"Patricia" (film)  
(One to fill)  
Columbus, S. C.  
GRAND (ubo)  
(Charleston split)  
1st half  
Lillian Le Roy  
Kerr & Berko  
Dugan & Raymond  
Harry Johnson  
(One to fill)

Francis & Kennedy  
Selma Braats  
Vielinsky  
Meehan's Dogs  
Decatur, Ill.  
EMPRESS (wva)  
(Sunday opening)  
Clown Seal  
Besie Lester  
Raymond Bond Co  
Rucker & Winifred  
"Miss up to Date"  
2d half  
The Seabacks  
Jas Howard  
"School Days"  
Vine & Temple  
3 Bartos  
Denver  
ORPHEUM  
Haruko Onuki  
C. Gillinwater Co  
Thos Swift Co  
Maria Lo  
Meridith & Snoozer  
Ryan & Lee  
Ames & Winthrop  
PANTAGES (p)  
Raymond  
Julie 4  
Herbert & Dennis  
Aus Woodchoppers  
Vera Mercereau Co  
Des Moines  
ORPHEUM  
(Sunday opening)  
Geo Nash Co  
Plicer & Douglas  
Foster Ball Co  
Adair & Adelphi  
Wallace Galvin  
Zeda Hoot  
Novelty Clintons  
Detroit, Mich.  
MILES (abc)  
Kanev Mason & S  
Bader & Darrell  
Curzon Sisters  
Modis DeBeaux Arts  
"Vanity Fair Girls"  
Goldberg & Wayne  
COLUMBIA (sun)  
Oliver & Dwyer  
Pearl Trio  
Pierolo Midgets  
Bell Wilton  
Unicycle Hay 2

## HOWATSON and SWAYBELL "A Case of Pickles" LAUGH BROKERS

Mason & Murray  
Billy Beard  
Lucy Gillette  
Edmonton  
PANTAGES (p)  
Bevan Hut Co  
Queenie Dundin  
Foley & O'Neil  
Harlan Knights Co  
Al Golem Tr  
Elmira, N. Y.  
MAJESTIC (ubo)  
Ripet & Fairfax  
Burke & Harris  
Gaylord & Lantton  
McCabe Levy & F  
Empire Girls  
2d half  
Gene Moore  
Adele & Masel  
"Merry Men"  
Empire Girls  
(One to fill)  
Erle, Pa.  
COLONIAL (ubo)  
Old Time Darkies  
Wm Ebe Co  
Mr & Mrs Cappellin  
C & M Dunbar  
Aerial Bartlett  
Spissell Bros & M  
Evansville, Ind.  
GRAND (wva)  
Caritta & Howard  
Florida Kean W  
Lou's Haymakers  
Bernard & Scarth  
Orville Stamm  
2d half  
Thlessons Pets  
Misses Nelson  
Tower & Darrell  
Howard & Fields Min  
"Miss America"  
Fargo, N. D.  
GRAND (abc)  
The Kelloggs  
Four Collins  
Keene & Foxworth  
Abun & Abdiz  
(One to fill)  
Wyndham & Moore  
J & V White  
Wolfe & Zedalla  
Empire Comedy 4  
Hobson & Beauty  
Flint, Mich.  
MAJESTIC (ubo)  
(Sunday opening)  
(Saginaw split)  
Lotta Gruper  
"Prosperity"  
Demarest & Collette  
H. Tates Fishling  
Kenya & Hollis  
C. Grohs & D. King Co  
Grand Forks, N. D.  
GHAN (wva)  
(5-7)  
2d half  
Bollinger & Reynolds  
Klass & Walman  
Ina's Troupe  
Grand Rapids  
EMPRESS (ubo)  
B. Seely Co  
DeFace Opera Co  
Laurie & Bronson  
DeWitt B & T  
Sid Lewis  
E. Antonia 3  
(One to fill)  
Great Falls, Mont.  
PANTAGES (p)  
(3-4)  
(Same bill playing  
S. & S. S. S. S.)  
Azard Bros  
Wilton Sile  
Barber Thatcher Co  
Roach & McCurdy  
"Girl from Adam"  
Harry Sydel  
Green Bay, Wis.  
ORPHEUM (wva)  
(5-7)  
2d half  
Herberta Beeson  
Bernice Sisters  
Eckert & Parker  
Frank Stafford Co  
Hamilton, Can.  
TEMPLE (ubo)  
Claire & Atwood  
Mortuary Sls  
"Love in Suburb"  
The Helms  
Burt & Johnson  
Briere & King  
Conroy's Models  
Harrisburg, Pa.  
MAJESTIC (ubo)  
The Verons  
Hugh Blaney  
Ed Farrell Co  
Stone & Hayes  
Browns Minstrels  
2d half  
Olga  
"Motor Boating"

In behalf of **MR. ANDREW TOMBES** and the supporting members of "The Bride Shop" Company, I want to thank the various managers of the UNITED BOOKING OFFICES and the ORPHEUM CIRCUIT for four most pleasant seasons of consecutive work. (Back in New York City in May)

**C. B. MADDOCK**

**MAX HART**  
Booking Representative

**ROLFE & MADDOCK**  
1482 Broadway, New York City

## DENTIST TO THE PROFESSION DR. A. P. LOESBERG

Fitzgerald Bldg.  
Room 703  
1482 Broadway  
Tel. 4935 Bryant

**Calgary**  
ORPHEUM  
Hermine Shone Co  
Ashley & Allman  
Ethel McDonough  
Wright & Dietrich  
Clivett Moffet & C  
Billy Kinkaid  
Tate's "Motoring"  
PANTAGES (p)  
Jerome & Carson  
Stoddard & Haynes  
Freddie James  
Anderson's Revue  
Ed & Jack Smith  
Capt Sorcho Co  
Camden, N. J.  
TOWERS (ubo)  
Duffy & Dassy  
"Just for instance"  
Lazar & Dale  
"Dreamers"  
Canton, O.  
LYCEUM (ubo)  
Leona Hegal  
Mammy Jinny  
Earl & Sunshine  
"Merry Maids"  
Edna Aug  
Black & White  
Cedar Rapids, Ia.  
MAJESTIC (wva)  
(Sunday opening)  
Frank Hartley  
"Sept Morn"  
Olive Briscoe  
Minetti & Sidello  
(Two to fill)  
2d half  
Lunette Sisters  
Mildred Hayward  
Harry Berestford Co  
Gunn & Albert  
Princeton 5  
(One to fill)  
Champaign, Ill.  
ORPHEUM (wva)  
"Maid to Order"  
2d half  
Melnotte Duo  
Grace Emmett Co  
John Grider  
"Lawn Party"  
Louise DeFoggl  
Charleston, S. C.  
ACADEMY (ubo)  
(Columbia split)  
1st half  
Two Storrs  
Elsie Williams Co  
Cook & Loreuze  
(Two to fill)  
AVE (wva)  
August & August  
Mitch & Mitchell  
Dae & Neville  
John T. Ray Co  
Ed & Lottie Ford  
2d half  
McConnell & Simpson  
Julian Hall  
(Three to fill)  
KEDZIE (wva)  
Whipple Houston Co  
Curley & Welch  
Princeton 5  
(One to fill)  
2d half  
Frozin  
McConnack & Wallace  
Gordon & Ricca  
(Two to fill)  
LINCOLN (wva)  
(Sunday opening)  
Dudley Trio  
Ray Snow Co  
Bert Wainwright Co  
E. L. Ford  
Whipple & Willard  
(One to fill)  
WILSON (wva)  
Howard & Ross  
Kelly & Fern  
Bart Macomber Co  
Cookley & Dunley  
McConnell & Simpson  
2d half  
Whipple Houston Co  
Curley & Welch  
Mrs Eva Fay  
WINDSOR (wva)  
Kawana Bros  
Mildred Hayward  
Zeno & Mandell  
Mrs Eva Fay  
2d half  
Newport & Stirk  
441 Bryant  
Professional Rates  
114-116 West 47th Street, New York City  
(Just off Broadway)  
Housekeeping Apartments. . . . . \$7.50 upward per week  
Single and Double Rooms. . . . . \$5.00 upward per week  
W. J. SMITH, Manager.

## THE CORNELL

114-116 West 47th Street, New York City  
(Just off Broadway)  
Housekeeping Apartments. . . . . \$7.50 upward per week  
Single and Double Rooms. . . . . \$5.00 upward per week  
W. J. SMITH, Manager.

1st half  
Harold Yates  
Middleton & Spellmeyer  
"Lingerie Shop"  
Dorothy Brenner  
Royal Tokio Tr  
2d half  
Ft. Dodge, Ia.  
PRINCESS (wva)  
(Sunday opening)  
Prince & Derris  
Neal Abel  
Sextette Deluxe  
(One to fill)  
2d half  
Will Morris  
Janis & West  
G. & K. King  
Chief Bull Bear  
Ft. Wayne, Ind.  
PALACE (ubo)  
(Sunday opening)  
3 Bartos  
Izette  
Dickson & Deagon  
J. C. Lewis Co  
Lew Maddock Co  
"Schoolplay Grounds"  
2d half  
Rex  
Zeno & Mandell  
Roth & Roberts  
6 Colonial Belles  
Brooks & Down  
B. Bouciers Cir  
Ft. Williams, Can.  
ORPHEUM (wva)  
(5-7)  
2d half  
Harry Watkins  
Denny & Dunigan  
Christy & Griffin  
5 Sweethearts  
Columbus, Ill.  
ORPHEUM (wva)  
(5-7)  
2d half  
The Par-bleys  
Ward & Raymond  
"Song and Dance Rev"  
(Two to fill)  
Galveston, Tex.  
O. H. (inter)  
(Same bill playing  
San Antonio 3-7)  
Jack & Kitty Demaco  
Woolfolk's Co  
"Ice Man"  
(Two to fill)  
Hanston, Pa.  
FEELEY'S (ubo)  
(29-31)  
2d half  
Maurice Prince  
Barbour & Lynne  
Vice & Vera  
Donavan & Lee  
Theo & Dandies  
Houston, Tex.  
MAJESTIC (inter)  
Martin & Fabril  
Frank Crummit  
Mr & Mrs G. Wilde  
Dorothy Toye  
A. Bluehart Co  
Bert Fitzgibbons  
Thompson's Terriers  
Indianapolis, Ind.  
KEITH'S (ubo)  
(Sunday opening)  
Mrs G. Hughes Co  
Princeton 4  
"Jaeger"  
Clifford & Willis  
Benzyk's Models  
Brennan & Powell  
Walter Brower  
Fantine Troupe  
LYRIC (ubo)  
The Glusteads  
Billy Robinson  
Mr & Mrs N. Phillips  
Patricia & Meyers  
(One to fill)  
Inter. Falls, Minn.  
GRAND (wva)  
(Sunday only 1)  
Harry Watkins  
Denny & Dunigan  
Christy & Griffin  
5 Sweethearts  
Ithaca, N. Y.  
STAR (ubo)  
6 Sylvesters  
Skelly & Sauvain  
2d half  
Gaylord & Lantton  
Van Buiwain Co  
Jennekne Mich.  
ORPHEUM (ubo)  
(Sunday opening)  
Woolfolk's Co

## STAGING ACTS AND STAGE DANCING

## Ad. Newberger

2307 BROADWAY, bet. 63rd and 64th Sts.  
Tel. Schuyler 5200



**2d half**  
(Same at Battle Creek Sunday)

**Jacksonville**  
ARCADE (ubo)  
(Sunday opening)  
(Savannah split)  
Hollen & Graham  
Von Bergen & Goeier  
Chas Deland Co  
Fore & Williams  
Diving Nymphs

**Johnstown, Pa.**  
MAJESTIC (ubo)  
(Pittsburgh split)

**1st half**  
"Creation"  
Hippodrome 4  
Nellie Allen Co  
Wm Sisto  
Duffy & Daisy

**Kalamazoo, Mich.**  
MAJESTIC (ubo)  
(Sunday opening)  
(Lansing split)

**1st half**  
Transfield Sisters  
H & M Gilbert  
Wm Armstrong Co  
Green & Pugh  
Fred Bowers Co

**Kansas City, Mo.**  
ORPHEUM  
(Sunday opening)  
Orville Harold  
Crosby & Dayne  
Harry L. Mason  
Wm & Marg Cutty  
Willing & Jordas  
Samoroff & Sonia  
Roy Harrah Tr

**PANTAGES (p)**  
(Sunday opening)  
Faria Sia (v)  
Cook Girls  
"Suffragette Court"  
Chisholm & Broom

**Kenosha, Wis.**  
VIRGINIAN (vwa)  
(5-7)

**2d half**  
Sherwood & Sherwood  
Harry LaToy  
Jas J Grady Co  
Victoria 4  
(One to fill)

**Knoxville, Tenn.**  
BIJOU (ubo)  
(Chattanooga split)

**1st half**  
Eugene Le Blase  
3 Avocets  
"Hello Honolulu"  
Tom Mahoney  
Kittarese Japs

**Kokomo, Ind.**  
SIPE (ubo)  
(5-7)

**2d half**  
Orville Stamm  
"Revue De Vogue"  
Guerre & Casan  
(One to fill)

**Lansing, Mich.**  
BIJOU (ubo)  
(Sunday opening)  
(Kalamazoo split)

**1st half**  
John Higgins  
O & L Gordon  
"The Tamer"  
Jimmy Lucas Co  
3 Pikers

**Lima, O.**  
ORPHEUM (sun)

**Bohn & Bohn**  
Marie Dreams  
Dorothy Deschelle Co  
Gordon & Norton  
(One to fill)

**Tommy & Allen**  
Remington & Pinks  
Antler 3  
New York & Pupils  
(One to fill)

**Lincoln, Neb.**  
ORPHEUM

**Riggs & White**  
Farber Girls  
Maurice Burkhardt  
Benny & Woods  
Henry Keane Co  
Howard's Poles  
Witt & White  
LYRIC (vwa)  
Clipper 3  
(One to fill)

**2d half**  
Great Lester  
"School of Broadway"  
ORPHEUM (vwa)

**1st half**  
Van Pere & Van Pere  
Charles Gibbs  
Mr & Mrs Mel Bourne  
Orpheus Comedy 4  
Froar Baggott & F

**Little Rock, Ark.**  
MAJESTIC (inter)

**Harris & Evans**  
Baill & Allen  
"In the Trenches"  
Al Wohlman  
(One to fill)

**2d half**  
Black & White Rev  
Shattuck & Goldan  
Bert Levy  
Williams & Wolfus  
Kansas Japs  
Logansport, Ind.  
BROADWAY (ubo)  
"All Aboard"

**2d half**  
Oss Erdman  
Glady's Corriell  
Three Lyres

**Los Angeles**  
ORPHEUM  
(Sunday opening)  
Natalia Alt  
Everest's Monkeys  
Caltes Bros  
Tempest & Sunshine  
Morris Dancers  
Fiancino & Edwards  
Moore Gardner & R  
Misses Campbell  
PANTAGES (p)  
Elizabeth Cutty  
"Telephone Tangle"  
Belletaire Bros  
Bobbie & Nelson  
Daisy Jerome  
Morton Bros

**Louisville**  
KEITH'S (ubo)  
(Sunday opening)  
"At the Party"  
Avon Comedy 4  
Lyndell Higgins Co  
Maynard Stafford Co  
S Dufer Boys  
Spryia Loyal Co  
Asaki Troupe

**Lowell, Mass.**  
KEITH'S (ubo)

**Alce Bros**  
Joe Reed  
John Sparks Co  
Kimberly & Arnold  
Carlisle & Roma  
J C Morton Co  
Dupree & Dupree

**Madison, Wis.**  
ORPHEUM (vwa)

**Herberta Beeson**  
Bernice Sisters  
Frank Stafford Co  
Meek & Eeri  
"Garden of Mirth"  
2d half  
"Suffragette Revue"

**Marion, Ind.**  
LYRIC (ubo)

**Pauline Saxon**  
Three Lyres  
2d half  
Dunbar's Humors  
(One to fill)

**Marshalltown, Ia.**  
CASINO (abo)

**2d half**  
Great Weston  
Willis Gilbert Co  
Lightning Weston  
Leonard & Dempsey  
Folly Sis & Leper  
Musson, City, Ia.  
RECENT (vwa)  
Glady's Vance  
Nights 4 Statues  
Cassels & Barnes  
Van Pere & Van Pere  
2d half  
CECIL (abo)  
Great Weston Co  
"Girl from Starland"  
2d half  
Marita & Marita  
(One to fill)

**McKeeseport**  
MIP (ubo)  
(20-31)

**2d half**  
Ed Dowling  
Cerson Bros  
"Fire-side Reverie"  
Nellie Allen  
Sadie & Ramden  
Memphis  
ORPHEUM  
"Band Box Revue"  
Julius Tanner  
Harry Gerard Co  
Francis Kennedy  
Harris & Mennion  
Claremont Bros  
"Patria" (film)

**Middletown, N. Y.**  
STRATTON (ubo)

**The Hennings**  
Halpin & Delmar  
2d half  
T & S Moore  
(One to fill)

**Milwaukee**  
MAJESTIC (orph)

**Eddie Foy Co**  
Chilason Orhman  
Mr & Mrs J Barry  
Trois  
Dorothy & Ewarden  
Morris & Campbell  
Young & April  
PALACE (vwa)  
(Sunday opening)

**2d half**  
2d Millards  
Andree Sisters  
Cassor Rivoli  
Cook & Lorenso  
"Lawn Party"  
(One to fill)

**Little Rock, Ark.**  
MAJESTIC (inter)

**Harris & Evans**  
Baill & Allen  
"In the Trenches"  
Al Wohlman  
(One to fill)

**2d half**  
Black & White Rev  
Shattuck & Goldan  
Bert Levy  
Williams & Wolfus  
Kansas Japs  
Logansport, Ind.  
BROADWAY (ubo)  
"All Aboard"

## INTELLIGENCE

### MISS CRANE

The Consul Pianist

**2d half**  
King Milton & L  
(Two to fill)

**Paterson, N. J.**  
MAJESTIC (ubo)  
(20-1)

**2d half**  
Rice & Warner  
Harry Sterling  
Anfield & Barnes  
Harbert Germaine 3  
Bill Bones

**Montreal**  
ORPHEUM (ubo)  
F Haswell Co  
Ponsello Sis  
Lamb & Morton  
Raymond & O'Connor  
Musical Johnsons  
Adams & Murray  
Rockwell & Wood  
Bogamy Tr

**Moore Jav. Can.**  
ALLAN (vwa)  
(2-4)

**1st half**  
Bollinger & Reynolds  
Karl Kary  
Klase & Waiman  
Ira's Troupe

**Monkewen, Mich.**  
RECENT (ubo)  
(Sunday opening)

**Razo**  
Zeo & Mandell  
James Grady Co  
Roth & Roberts  
Slatko's Rollers  
2d half  
"Maid to Order"

**Nashville, Tenn.**  
PRINCESS (ubo)  
Birmingham split)

**1st half**  
Rondas 3  
Jacky & Billy  
"Girl Worth While"

**Newark, N. J.**  
PALACE (ubo)  
(20-31)

**2d half**  
Dare Bros  
Dixley & Nelson  
3 Weber Girls

**New London, Conn.**  
LYCEUM (ubo)  
(20-31)

**2d half**  
Maria Sparrow  
Renello & White  
Sartello

**New Orleans**  
ORPHEUM

**Rooney & Bent**  
Carmen's Minstrels  
Wile Nichols  
Joe E Bernard Co  
Alaska 3  
Chief Capoulon  
Merle & Delmar  
"Patria" (film)

**Norfolk, Va.**  
ACADEMY (ubo)  
(Richmond split)

**Peeler & Scouff**  
Vittie Gould  
"Crabberies"  
Wilkins & Wilkins  
Duffin Redev Tr

**Oakland**  
ORPHEUM  
(Sunday opening)  
Clara Morton Co  
Newhot & Phelps  
Lydia Barry  
Brent Hayes  
Halligan & Sykes  
Bert Leila Co  
Kullerva Bros  
PANTAGES (p)

**Dix & Dix**  
Grace Edmonds  
Myrtle Bird  
Frank Fogarty  
Berio Girls  
Mack & Velmar

**Ogden**  
PANTAGES (p)  
(5-7)

**Kinkaid Klittes**  
Travitt's Dogs  
Jones & Johnson  
Great Leon  
Eckhoff & Gordon  
Margaret Ford

**Omaha, Neb.**  
ORPHEUM  
(Sunday opening)

**Mat Goodwin**  
Net Collins  
Millicent Mower  
Herbert Clifton Co  
Hans Hanke  
Frank & Tobie  
Imhoff Conn & C

**EMPRESS (vwa)**  
(Sunday opening)

**Lou & Analeka**  
Koss & Ashton  
Jack Lamey  
"Echoes of Broadway"

**2d half**  
Frawley & West  
Charles Gibbs  
Bess' Monkeys  
(One to fill)

**Oakbrook, Wis.**  
MAJESTIC (vwa)  
Cowles & Dustin  
(One to fill)

## CONTINENTAL HOTEL

LOS ANGELES AND SAN FRANCISCO  
Shanley and Furness "Fifty-Fifty"

**Major Doyle**  
Elmore & Carlton  
E Welch Co  
BWAY (ubo)  
Wm Hale & Bro  
Wayne & Warren Sis  
Willard & Wilson  
R & G Dooley  
"Dream Garden"

**2d half**  
Elaia Brigrers Co  
B McKensie Co  
S Chierles Co  
The Frailinger  
(One to fill)

**ALLEGHENY (ubo)**  
Aki Japs  
Lillian Steels 3  
"Tango Shoes"  
Lee Beers  
(One to fill)

**WM PENN (ubo)**  
(20-31)

**Northlane & Ward**  
Geo Fisher Co  
American Comedy 4  
"Man Hunters"  
WM PENN (ubo)  
Strand 3  
"Just for Instance"  
J & M Harkins  
Frank Morrell  
2d half  
Alfre & Rogers  
"Vice Versa"  
Casson & Willard  
"Rosebud"

**KEYSTONE (ubo)**  
(Week of 30th)

**Lola Seibitz**  
2d Adnards  
Meyakos  
Howard & White  
New York Comedy 4  
"Oh Doctor"

**BROADWAY (ubo)**  
2d half (20-31)

**T & S Moore**  
Kling & Harvey  
Gruet Kramer & G  
Victor's Band

**Pittsburgh**  
HARRIS (ubo)  
Kennedy & Rutter  
J & A Francis  
Quigg & Nickerson  
Jensle Parker Co  
Elmer Tenley Co  
Flying Howards  
Adole

**SHERIDAN SQ (ubo)**  
(Johnstown split)

**1st half**  
Melody Six  
Eadie & Ramsden  
Ed Dowling  
Carson Brothers  
Mosher H & M

**Portland, Me.**  
KEITH'S (ubo)  
Vivien Cabill

**2d half**  
Stephens & Brunell  
Jack Kennedy Co  
Frank Mullane  
Revel Hawaiianes  
Cooper & Riorda  
Mang & Snyder

**Portland, Ore.**  
ORPHEUM  
(Sunday opening)

**Eis & French**  
Medlin Watts & T  
Hilrchei Hendler  
Walter Weems  
Chas Grapewin Co  
Palfray Hall & B  
The Norvelles

**PANTAGES (p)**  
Leo & Mae Lefevre  
Oakland Sisters  
Bernard  
Cadora  
Friend & Downing  
Rawis & V Kaufman  
Providence

**KEITH'S (ubo)**  
Mme Doree Co  
Jas Corbett  
H Holmes Co  
Hickey Bros  
Yvette  
3 Bobs  
(Two to fill)

**Reading, Pa.**  
HIF (ubo)

**Olga**  
Baumont & Arnold  
"Ice Man"  
Motor Boating  
(One to fill)

**2d half**  
Abbott & White  
Ed Farrell Co  
Victor's Malange  
(Two to fill)

**Regina, Can.**  
REGINA (vwa)

The Professionals' Original Home

**Ross Bros**  
Silber & North  
Madam Marion Co  
Sherman Van & H  
Color Gems

**Salt Lake**  
ORPHEUM  
(Open Wed Night)  
(4-7)

**Dorothy Jardon**  
Hallen & Fuller  
Corbett Shepard & D  
Wheeler & Nolan  
Pat Barrett  
Rettler Bros  
Beatrice Herford  
PANTAGES (p)  
Mahoney & Auburn  
Chinese Duo  
Anthony & Mack  
Mr Chaser  
S & L Burns  
Bob Fitts & Bob Jr

**San Antonio**  
MAJESTIC (inter)  
(3-7)

**(Same Bill) Playing**  
Galveston 1-2  
Jack & Kitty Demace  
Lotta Gruper  
"Prosperity"  
Demarow & Collette  
H Tate's "Flashing"  
Kenny & Hollis  
C Grohs & D King Co

**San Diego**  
PANTAGES (p)

**Pauline**  
Evelyn & Dolly  
Hugo Koch Co  
Gold Russell  
Goldsmith & Pissard  
San Francisco  
ORPHEUM  
(Sunday opening)

**Nonette**  
"The Cure"  
"Double Exposure"  
Ethel Hopkins  
The Cansinos  
Whiting & Hart  
Linn's Girls  
Cress & Josephine  
PANTAGES (p)  
(Sunday opening)

**"Jungle Man"**  
Amores & Mulvey  
Harry Rose  
"Motor Madness"  
Nan Grey

**Sanctus, Can.**  
EMPIRE (vwa)  
1st half (2-4)

**Hector & Pals**  
Jonathan  
Gorman Bros  
Mile Luxanne

**Savannah**  
BIJOU (ubo)  
(Jacksonville split)

**1st half**  
Jean  
Quinn & Referty  
Will Oakland Co  
Chas F Semon  
Marie & Duffr

**St. Louis**  
COLUMBIA (orph)

**Grace Le Girls**  
Mason & Keeler Co  
J & W Henning  
The Volunteers  
Garden Surprises  
Geo Lyons  
Martineti & Sylvester  
EMPRESS (vwa)

**2d half**  
Blondys  
Mason & Murray  
"Mr Inquillative"  
Ward & Raymond  
Lucy Gillette

**2d half**  
"Girl Gown Shop"  
Clifford & Mack  
(Three to fill)

**GRAND (vwa)**  
Frank Carmes  
Baavard Sisters  
The Lamplais  
Goldie & Mack  
Mme Sumika Co  
Archle Nicholson Co  
Jas Thompson Co  
Gauthiers Toy Shop

**PARK (vwa)**  
The Seabachs  
Holmes & Wells  
S Miller Kent Co  
Vine & Temple  
Kerville Family

**2d half**  
D'Amore & Douglas  
Blair & Allen  
Lina Shaw Co  
Gillroy Haynes & M  
McLallen & Carson

**St Paul**  
ORPHEUM  
(Sunday opening)

**LeRoy Talma & R**  
McKay & Ardine  
Nathalie & Ferrari  
Marion Harris  
Donohue & Stewart  
King & King  
"Age of Reason"  
HIF (abo)  
Jule Jane & L  
Edith Mote

**Empire Comedy 4**  
Nellie Carroll Co  
Marita & Marita  
2d half  
Callahan & Callahan  
Aben & Abdis  
"Girl from Starland"  
(Two to fill)

**PALACE (vwa)**  
DeWitt Young Sis

**Miller Scott & P**  
Alice Nelson Co  
Smith & Kaufmann  
McGoothe Tate Co  
2d half

**Menetti & Sidell**  
John T Doyle Co  
Claire Hanson Co  
Paul Kleist  
(One to fill)

**Schenectady, N. Y.**  
PROCTOR'S (ubo)  
(byracuse split)

**1st half**  
Will Ward & Girls  
"Consul"  
Bonny & Powers  
Doe O'Neil  
Flavilla  
De Bourge Sisters  
(Wabb & Burns in-  
stead of Doe O'Neil  
in 2d half)

**Seattle**  
ORPHEUM  
(Sunday opening)

**Honey Boys**  
McWatters & Tyson  
Garden of Aloha  
Alice L Doll Co  
La Graciosa  
Artie Melinger  
Una Clayton Co  
PANTAGES (p)  
J & E Dooley  
Zelaya  
Billy McDermott  
Estrella & Pagean  
"Unedda Girl Co"  
Reed & Hudson

**Sioux City, Ia.**  
ORPHEUM (vwa)  
(Sunday opening)

**"Night Clerk"**  
2d half  
Nora Kelly  
M & Mrs Mal Bourne  
Dava Roth  
"Sop' Morn"  
(One to fill)

**Sioux Falls, S. D.**  
ORPHEUM (vwa)  
Will Morris  
Harris & Nolan  
Great Lester  
Brown Carstean & W

**White's Circus**  
CRESCENT (ubo)  
Dava Singer  
Mr & Mrs Allison  
Merry Men  
Van Baldwin Co  
(Two to fill)

**2d half**  
McCabe Levy & P  
Tom Brown's Min  
(Four to fill)

**Tacoma**  
PANTAGES (p)  
B "Swede" Hall Co  
Patricia  
"Bachelor's Dinner"  
Tabor & Greene  
Samoya

**Terre Haute, Ind.**  
HIF (vwa)

**Thibson's Pets**  
Misses Nelson  
"Miss America"  
Tower & Darrell  
Howard & Fields Min

**2d half**  
Alvares Duo  
Fields Keane & W  
"Missus of Date"  
Bernard & Scarth  
Lona's Hawaiianes  
Telowe

**KEITH'S (ubo)**  
Maryland Singers  
Billy Gaston Co  
Hufford & Chalm  
Alce Kid  
Jack Marlay  
Wenton & Claire  
7 Bracks  
"Patria" (film)

**Toronto**  
HIF (ubo)

**3 Musical Brittons**  
Inman & Wakefield  
Barry McCormack Co  
Bronte & Aldwell  
Greater City 4  
Seymour Family  
Alce Trowen, N. J.  
TAYLOR (ubo)  
2d half  
(20-1)

**Cody**  
Starlight

**WRITE TODAY FOR EWE'S MINUTEMAN**

**5-YEAR DATE-BOOK**

FITS GENTLEMAN'S LOWER VEST POCKET  
OR THE LADY'S HAND BAG.

JOHN J. EWE, PUBLISHER, 40 COLUMBIA BLDG.  
BROADWAY AT 47th ST. NEW YORK

**2d half**  
Hooper & Burkhardt  
Neal Abel  
Sextette DeLuxe  
(One to fill)

**South Bend, Ind.**  
ORPHEUM (vwa)  
(Sunday opening)

**"He's in Agala"**  
2d half  
Agout & Agout  
Lewis & Norton  
Mad Madden Co  
"School Playgrounds"

**Spokane**  
PANTAGES (p)  
Le Hoen & Dupresce  
Weber Beck & P  
Bruce Duffett Co  
Adler & Arlins  
"Take Round Up"

**Springfield, Ill.**  
MAJESTIC (vwa)  
(Sunday opening)

**Minotta Duo**  
6 Colonial Belles  
McCormack & Wallace  
Veland Gumble  
"Gown Shop"  
Louise DeFoggi  
2d half  
"Sunnyside B'way"

**Springfield, O.**  
SUN (sun)

**Tenny & Allen**  
Remington & Pinks  
Haddon & Norman  
New York & Pupils  
(One to fill)

**2d half**  
Bohn & Bohn  
Bell Sisters & J  
Dorothy Deschelle Co  
Rich & Lanore  
(One to fill)

**Stamford, Conn.**  
ALHAMBRA (ubo)  
(20-1)

**2d half**  
Jas Kennedy  
May & B Earle  
4 Rajahs  
Jack Reddy  
Kila Bannal Japs  
Miller & Lisle

**Superior, Wis.**  
PALACE (vwa)  
Garner & Revere  
Claire Henson Co  
(Two to fill)

**Alice Nelson Co**  
"Fashion Shop"  
(Two to fill)

**Syracuse, N. Y.**  
TEMPLE (ubo)  
(Schenectady split)

**1st half**  
Bill Bones Co  
Nevins & Erwood  
Oscar Lorraine  
Herdv Bros  
La Palerica

**Syracuse, N. Y.**  
PANTAGES (p)  
Bernard & Jaale  
Karl Emmy's Pets  
Waterloo, Ia.  
MAJESTIC (vwa)  
"Suffragette Revue"  
2d half  
Curtis Laine

(Continued on page 36.)

# IN LONDON

London, Mar. 12

The censor having, after refusing for years, licensed John Pollock's translation of Brieux's great "social evil" play "Damaged Goods," a strong committee organized by James Fagan, the well-known dramatist, has produced it at St. Martin's theatre. The committee includes Major-General Sir Alfred Turner, Lady Tree, Mrs. H. B. Irving, William Archer, J. T. Green, Dr. Mary Scharlieb, Miss Maud Royden, Mrs. Frank Dawes, with James Fagan as producer. Several managers including Frederick Harrison and H. B. Irving have lent props and scenes. "Damaged Goods" is not a mere theatrical speculation, as all profits go to institutions for the treatment of disease. Among the guarantors are: John Galsworthy, Sir William Lever, Sir George Noble, Lady Cowdray, Sir Thomas Barlow, Sir Frederick and Lady Pollock, Sir John Fagan, Phillip Noble and several of the aforementioned committee. The experiment will be watched with interest.

J. Bernard Fagan, besides having written several short pieces for the variety stage, has ready a big play, with some splendid music by Hamilton Harty, entitled "The Singer of Shiraz," a Persian romance. He has also written a new dramatization of "Salambo" for Madame Nazimova for production in America and later in London.

Dion Boncicault will present a triple bill at the New theatre, April 7. "The Land of Promise" being withdrawn March 31. Two will be by Sir James Barrier and are entitled respectively "Charwomen and the War" and "Seven Women." The third piece by A. A. Milne (of Punch) is as yet unnamed.

"The Professor's Love Story" has caught on at the Savoy, having passed its 200th performance, and it is not likely that H. B. Irving will require a successor till the Autumn. This theatre, which ever since the Gilbert-Sullivan days has been unlucky, has proved a gold mine to H. B. Irving.

The libraries, or ticket speculators, having been heavily hit at times and particularly during the war are making no more deals to buy a certain number of seats at every performance on a ten per cent basis. They now receive a ten per cent discount on all seats sold only.

Nat Gold, the comedian and songwriter, is now drummer Charles H. Gould, Manchester Regiment. In the same company is Rich Taylor, the ventriloquist, and both are prominent members of the regimental concert party, which has gained a fine reputation.

## UNCOVERS "PLAYER" LIE.

New York, March 25.

Editor Variety:

I am inclosing a clipping in this week's "Player," the White Rats' paper, in regard to my daughter, Baby Helen.

I wish to say the assertion made by the "Player" is a low down contemptible lie, as Helen and myself are members in good standing in the N. V. A. and have no respect whatsoever for the so-called "White Rats."

As a matter of fact when Baby Helen was playing in Poli's, Hartford, striking actors threatened our lives.

Helen has always been grateful to the U. B. O. and would not in any way antagonize that body of men, who have always been so kind to her in the past.

I thought you might find space to make this denial for Baby Helen.

Thanking you and hoping to always be a subscriber to "Variety," the true friend of the actor, I remain,  
Respectfully,  
Mrs. Mabel Daly.

The "Player" article Baby Helen's mother refers to said that when the White Rats strike was called on the Poli circuit, Baby Helen, then at Poli's, Hartford, Conn., was obliged to give a performance by her mother. The article continues: "When the little one was obliged to go on she turned to her mother, burst into tears, and pleaded to follow those who refused to work. The mother indignantly asked the reason, to which the child replied: 'I don't want to play, mamma. I don't want to be a scab. Let's quit with the others.'"

For the information of Mrs. Daly and others who may have been or may be concerned in what appears in "The Player," VARIETY tells them that outside of the rabid White Rats, who have grown so desperate of late, "The Player" and its contents find no recognition whatsoever. The same people who have attempted to fool and mislead the working vaudevillians are editing "The Player" and for the sole purpose of using that sheet to bulldoze actors into giving up money. The statements and utterances of and in "The Player" are mostly irrational and have no foundation.

"The Player" has no standing as a theatrical sheet. It is merely the disguised bludgeon of useless actors who cannot work, and a very weak bludgeon at that, reflecting faithfully the characters of those responsible for it.

VARIETY assures the decent people of vaudeville they need have no fear or dread of an attack by "The Player." Such an attack is a badge of honor.

## TOM BROWN'S SAXOPHONE BAND.

The Six Brown Brothers have signed with Charles B. Dillingham for a further two years. It is not certain whether the saxophone sextette will be in the new Montgomery and Stone show, opening in the fall, for Tom Brown is to organize a saxophone band of 60 pieces for the next Hippodrome show, probably with the brothers as a nucleus.

The Browns have been a very valuable feature with "Chin Chin" on the road because of the number of talking machine records of selections by them which have been sold.

## NOT WILL JENNINGS.

The Arthur Jennings, connected with the White Rats disturbance at the Greeley Square theatre, and reported as of Jennings and Evers, is not the Jennings of that team.

Will Jennings was formerly of Jennings and Evers. He is now associated with Dick Mack, booked by John C. Peebles, and was not concerned in the White Rats-Loew Circuit strike.

## BURLESQUE STOCKS.

The management of the Lee Ave. theatre, Brooklyn, is negotiating for burlesque stock this summer. The house has been playing pictures.

F. L. Ferguson will take over the Putnam, Brooklyn (formerly Kenney's), May 1 and play stock burlesque. The house was partially destroyed by fire last spring. It has been playing a picture policy under the management of Moe Goldman.

Musical stock will succeed vaudeville at the Majestic, Williamsport, Pa. Malcolm D. Gibson is the owner. The company will be organized by Joe Gallas.

## SANTLEY STARTS ARGUMENT.

The name of Joseph Santley started an argument among the big time vaudeville agents Tuesday when Harry Weber stated on the floor of the United Booking Offices he was offering Santley for vaudeville after the close of "Betty" in four weeks.

Mike Bentham, standing by, mentioned he had Santley to offer and no one else could do so. Weber offered to wager Bentham \$1,000 he (Weber) was authorized, and reduced it to \$200 cash on the spot, when Bentham said he wasn't carrying a thousand with him. Bentham also dodged the \$200 offer, and later sidestepped another proposed bet of \$100 by Harry Fitzgerald, who wanted to wager if Weber would say he had Santley under contract he had him.

Bentham later produced a letter from Santley dated March 22 from St. Louis stating he would entertain vaudeville following the closing of the show, but it did not give Bentham the exclusive rights of booking nor did it mention any other agent. Santley said in the letter if Bentham had an offer to send it along. The booking office agents seemed to think that between the date of the Bentham letter (March 22) and the day of the argument (March 27) Weber had gotten in his work.

## NEW FARCE SOMEWHAT RAW.

Boston, March 28.

"He Said and She Believed Him," produced by Lee Shubert and John Craig, and written by Frances Nordstrom, was given its premiere Monday night at the Wilbur. It is too suggestive and raw in its present shape to go anywhere except New York, and it is questionable whether it would score there. The opening here was to as friendly an audience as could be assembled, as Mary Young is featured in the farce, and several other popular members of John Craig's former stock company here are in the cast, including Dudley Hawley, Kate Ryan, and Betty Barnicoat.

There is hardly enough topical matter in the entire three acts to make a real Nordstrom vaudeville sketch. It has been amplified, padded and stretched out until it is impossibly thin in stretches.

It is baldly suggestive in places, and much is too old to pass, including the time-worn French farce situation of many doors with frenzied wives dashing in and out to make the complications.

A kissing doctor, with theories of justifiable infidelity, trials before marriage, and other rather salacious topics, furnishes the base for the farce.

It will never do in its present shape, but hopes are being banked that New York will follow its frequent policy of enthusing over material that won't go elsewhere.

## ACCUSED OF A LIFT.

Florence Moore and Brother Frank, at the Riverside this week, are accused by the Bostock Brothers, representing Savoy and Brennan, as using material from the latter act, consisting of the remarks "I'm glad you asked me" and "You don't know the half of it, dearie, not the half of it."

The Bostocks say this matter is copyrighted and they will proceed to protect it for their turn.

Savoy and Brennan played at the Riverside last week and made their act familiar there. Miss Moore, who uses the expressions, does not announce them.

## POLI TRYING TABS.

The Poli Circuit has about decided to tackle tabloid shows this summer, and if the policy develops into a success for the time they will probably be given a thorough testing.

For the start a number of Middle-Western "tab" productions will be tried, alternating with vaudeville shows, as is the custom in and around Chicago.

## CARD BOYS UNIONIZED.

The unionizing of the stage crews and musicians in the Loew Circuit houses, which takes effect Monday, will also bring about the unionizing of the card boys in those houses, who will become affiliated with the stage hands' union as apprentices.

The regulation stage crew for the Loew theatres will include a carpenter, electrician and property man, with two card boys as assistants. In few instances will the Loew houses use regular stage hands, all work back stage being done by the heads of departments, with the assistance of the card boys. Acts playing the Loew houses will be forced to carry a union stage hand if their turn requires special work.

At the headquarters of Theatrical Protective Union No. 1 this week it was said it was expected the Fox and Moss houses would become officially and regularly unionized within a few days. The houses of both these circuits secure their stage crews from the Amalgamated Stage Hands' Union.

Four members of the present stage crews of the Loew houses will be taken in by the local stage hands' union when the Loew houses become unionized next week. They include Stage Managers Joe Lombardi of the Lincoln Square, Jerry Deroz of the Boulevard, Sydney Jacobson of the Fulton and Charles (Murphy) Coward of the Bijou. The stage managers secured admission to the union through the effort of Nicholas Schenck. All other members of the Loew stage crews were refused by the union.

## FEDERATION TIRING OF RATS.

Chicago, March 28.

The air is surcharged with rumors about the future of the Rats. As far as one can discern from this viewpoint the Rats have no future, but there is a well-defined conjecture that the Rats are in for the biggest body-blow of the year at the next convention of the American Federation of Labor, if the Rats' union is then in existence.

According to the handwriting on the wall the belief is becoming more established the Federation will revoke the Rats' charter through the inability of the Rats to meet all requirements of the Federation. It is broadly hinted here that before the next session of the A. F. of L., the Federation will move the machinery necessary to rid itself of an affiliated body that has done nothing but make trouble for other bodies in the Federation and not accomplish anything for itself.

Then above all things there is the per capita tax proposition which the Rats barely skimmed over at the Baltimore meeting, but a different condition will confront the Rats when the next big session is held.

It is about a moral certainty that the Chicago Federation of Labor wishes it could wash its hands right now of the Rats, who have tumbled some dirty linen into the local Federation wash-tub.

## AMSTERDAM OUT.

Amsterdam, N. Y., March 28.

The Amsterdam O. H. will be dropped from the American after April 21. The house, which has been playing the burlesque shows the first half of the week, will play vaudeville the entire week after that date, splitting its bills twice a week. Joe Eckl will book the vaudeville.

## Featuring Orrs in Musical Comedy.

Louis Weslyn, of the Witmark forces, has been commissioned to supply the Harvey D. Orr Attractions with a new musical comedy for next season, in which Harvey and Harold Orr will be featured. The piece is scheduled for a fall opening and will play the one-night stands.

Weslyn is the author of "The Million Dollar Doll," in which the Orr combination was active during the current season. The new piece has as yet no name.

# PARAMOUNT AND TRIANGLE ADOPT OPEN MARKET PLAN

**Exhibitors Relieved of Heavy Burden. May Get What They Want When They Want It. Benefit to Whole Industry in Change. Better Pictures Made Necessary.**

The contest between the open market and the program system of handling pictures will cease to be a contest before long, if straws really show which way the wind blows. It has taken some time and many disagreeable lessons to show producers that the policy of compelling an exhibitor to take the mediocre, poor and worse, in order to have a chance at the good which occasionally came along, was a poor policy, not only from a business point of view, but because in essence it was dishonest.

A big stimulus to the open market plan came last week, when it was learned that Paramount and Triangle, two of the largest program companies and heretofore strenuous advocates of that policy, were doing open booking, without making it necessary to contract for every picture on the program as released.

Both companies, in instances where the bookings are of pictures with stars who have won a big following with the public, have raised the ante, and are asking more rental than on regular contract for the entire output.

One well known exhibitor, who owns a string of theatres, and makes a study of the industry, ventured the prophecy that within six months the market would be split wide open, and that contracts would be made for a number of releases a year featuring a star, the rental to be governed by the merit of the star as a drawing card. In this way the exhibitor need sign only for those attractions he thinks will draw, without being compelled to take those he does not want.

A group of exhibitors who heard the prophecy agreed with the speaker, and one of them pointed out that the Strand was paying for two pictures some weeks, though only playing one, for the sake of getting the attraction. In the open market system this waste would be eliminated, the Strand paying only for the attraction booked. The speaker said the Strand was mentioned only as an example, and that there were hundreds of theatres throughout the country in the same position, which would welcome the possibility of buying what they want when they want it.

One interesting feature of the situation is shown by the fact that so far no producer who has given up the program for the open market system has shown any desire to get back to the old rut. But aside from the purely business view, the highest development of the motion picture business is bound to be along lines which will compel every producer to recognize that his picture must sell on its merits, and not be forced down the exhibitor's throat, and that his picture must meet the test of comparative excellence when shown in competition with others. Even the formation of a producing trust will not be able to dodge this issue, as the company in the trust which falls behind in quality will soon be eliminated from consideration, while the independent producer, putting out high class material, will flourish like the proverbial green bay tree.

## EDWARD WARREN'S PLANS.

Edward Warren returned from Florida and North Carolina, the other day, and celebrated the completion of the first production to be released under his own trade mark, "The Warfare of the Flesh," by making plans for his

next feature. The play he has just finished for the state right market has engaged his attention for sixty-nine hours a week since early last January. The interiors were finished a few weeks ago at the Herbert Brenon studios, and the allegorical prolog was staged and whipped into shape in the warm states of the South. The announcement of the release of "The Warfare of the Flesh" heralds Mr. Warren's debut as a producer-director-manufacturer. Discussing his proposition Mr. Warren says:

"I was fully aware, before I started, of just what the state right buyers want. I made a study of market conditions, program competition and other fundamentals. As a result, I have a production with many superlative selling points; points that the buyer can sell to the exhibitor and the exhibitor to the public. I have six stars, all of whom have been exploited by motion picture manufacturers and theatrical managers. They are therefore known to the picture public as well as the theatregoer. I believe my story is of the kind that will interest all classes, particularly the women, for it is a clean domestic thesis. My sets and stage dressing are up to the minute in elegance, art and refinement. In all I am thoroughly satisfied that I have fulfilled my obligations and start work on my next picture with the satisfaction of knowing that final results will measure up to the expectations of all those who may be interested."

## MRS. SHELBY HERE.

Mrs. Charlotte Shelby, mother of Mary Miles Minter, arrived in New York this week to consult with her attorney relative to a number of offers for the services of her daughter at the expiration of Miss Minter's contract with the American-Mutual Co. May 1.

Mrs. Shelby, when seen at her hotel, stated the friendliest feeling existed between the Mutual people and herself, and that they were anxious to retain Miss Minter's services, but that she felt in duty bound to weigh carefully all other offers before coming to a decision with regard to her daughter's future film activities.

## METRO TO ABSORB PRODUCERS.

Recently several of the Metro officials held a conference to discuss the advisability of forming a close corporation for the purpose of producing a series of important eight reel features to be released via state rights. The idea is said to have originated with Maxwell Karger.

It is now rumored that a deal is on for Metro to take into the releasing corporation all its producing companies, in which event there would be no necessity for forming a separate corporation for the making of special features.

## FILM PEOPLE INJURED.

While driving his wife, Ethel Clayton, home from the Peerless studio at Fort Lee to their home in Englewood on Tuesday evening, Joe Kaufman, the director, suffered a collision with another car, due to the heavy fog.

Kaufman was severely injured and will be laid up for repairs for a few days. Miss Clayton escaped with a few scratches and was able to report for work on Wednesday at the studio, for screening of "The Stolen Paradise."

## LEW FIELDS WITH SELIG.

Chicago, March 28.

It is stated here that Lew Fields has signed a contract with Selig Co. to be starred in a mammoth ten reel feature, written by Charles K. Harris, to be called "The Barker."

It is understood to be a strong heart interest story on the lines of "The Music Master," the scenes laid in and around a circus, with plenty of atmospheric comedy and the employment of the well known wild animals which have been utilized by the Selig people in other releases.

The picture, according to present plans, is to be filmed next summer at the conclusion of Fields' legitimate starring season in "Bosom Friends." Should the show not prove successful, work on the picture will be commenced at once.

## AN AUTHORSHIP CLAIM.

Emma De L. Pearson, through her attorney, Nathan Burkan, has started suit against William Fox and the Fox Film Corporation to secure a temporary injunction restraining them from showing their picture, "The Honor System," which the plaintiff contends is an infringement on a scenario written by her, entitled "The Wizard Law."

The plaintiff contends that she submitted her script to William Stoermer in 1912, who was to have Thomas Ince produce it for the New York Motion Picture Corporation. Ince rejected the scenario, and it is contended by the plaintiff that Stoermer turned the script over to John Warnack, who enlarged upon it and submitted it to the Fox interests, who produced it under the title of "The Honor System," with Warnack given credit for the authorship.

## STARS FIGHT FOR BILLING.

Things wouldn't be normal unless George W. Lederer was in the throes of some kind of a controversy. At the present moment he is being threatened with injunction proceedings by two of the three stars of his seven-act film production, "The Sin Woman." He completed it without any mishaps and had hardly stopped to breathe before he was besieged by Irene Fenwick and his wife, Reine Davies, the two women stars of the feature, each demanding they be given first place in all billing. It is quite probable he promised it to both of them, and there is no evidence he didn't make the same promise to his male star, Clifford Bruce. If he gives first position to Miss Fenwick he will have a tough time explaining things at home, and if, on the other hand, he gives it to Miss Davies he will be charged by Miss Fenwick with undue favoritism to his better half.

## KLEINE MOVING TO CHICAGO.

Chicago, March 28.

No sooner is the announcement of the removal of the general executive offices of the George Kleine Company confirmed than further word is conveyed that Merle Smith, who has been in charge of the Chicago branch, has been appointed general manager for Kleine.

The Kleine offices are moving to Chicago from New York next month (April) and they will be located here at 61 East Adams street, which is being dolled up for the anticipated occupancy.

Twenty-two exchanges are now directive from the Kleine offices and they will be handled altogether from the new offices here.

This will be the controlling office of the K-E-S-E branches, from which the films will be distributed.

World Picture

**BOUGHT  
for  
WORLD  
PROGRAM**

The  
**Program**  
is the  
**Spine**  
of the Industry

*William A. Brady*

**SARAH  
BERNHARDT**  
"Mothers of France"

Written by JEAN RICHEPIN, Member of French Academy, Directed by LOUIS MERCANTON

Against staggering competition and at tremendous cost, World Pictures has secured SARAH BERNHARDT in "MOTHERS OF FRANCE."

True to our policy of always placing the exhibitor's interests first, we have refused the glittering offers made us to release this picture as a special. "MOTHERS OF FRANCE" will be ISSUED as a REGULAR WILLIAM A. BRADY RELEASE on the WORLD PROGRAM.

Now is the time for far-seeing exhibitors to secure their World franchises. Now is the time for holders of World franchises to secure additional bookings for this picture. Reservations will be made in the order of their receipt and acceptance.



# MOVING PICTURES

## FARRAR WITH ARTCRAFT.

There isn't much doubt that Geraldine Farrar has been added to the Artcraft's list of stars, giving that special film producing concern Mary Pickford, Douglas Fairbanks, George M. Cohan and the operatic drawing card.

The continual addition of stars to special feature producers, or the uninterrupted run of special features, to supplant what is known as the "regular service" corporations, seems to be understood by exhibitors as a means to completely eliminate the "service" portion of feature pictures within the next year. The feature on the "service system" whereby a feature was released once weekly or more often on a program, sprung into being early in the careers of several of the present feature film concerns.

With the clearance of the field it is claimed the big exhibitor will be protected, he having the first opportunity of taking the special feature for his larger house, while the smaller exhibitor with a less extensive theatre, to build and operate will get the feature in the usual course.

The future will bring out two ways of distributing big features, by the concern making them that can hold the specials within their control, when the feature creates a demand sufficiently strong to do that, and the states rights method, the latter to be resorted to when it is found the special feature is not big enough for direct distribution.

The states rights plan is steadily growing more in favor among big film makers, because of the quick returns it brings and the maker's relief from further attention to those specials sold on a states rights basis.

## GOLDWYN READY SEPT. 1.

No definite information is forthcoming regarding the release of Goldwyn features, but it can be stated that the work of filming is proceeding as rapidly as is consistent with proper care. This company expects to have no less than twelve completed features before marketing any of them, and such a scheme of "preparedness" will take till Sept. 1 next.

Mary Garden will commence her studio work for that concern late in July, which will then give them five stars at work. Jane Cowl and Madge Kennedy are due to commence in May, by which time Maxine Elliott and Mae Marsh will each have completed their second photoplays.

It is understood that some doubt existed in the minds of the Goldwyn officials regarding the full value of the first Elliott picture, directed by Allan Dwan. Hearing of this, Dwan tendered a cash offer of \$200,000 for the negative. He was financed in his offer by some downtown capital.

Arthur Hopkins, one of the partners in the Goldwyn Corporation, will direct Maxine Elliott in her second picture for Goldwyn. He has chosen as his assistant director George Berthel. Rene Guissart will be his cameraman. This second Elliott photoplay will be really a double star production, inasmuch as Mae Marsh has an important role in it. Donald Gallaher has been engaged for the juvenile role.

Porter Emerson Browne has signed a three-year contract to write exclusively for the Goldwyn Corporation.

## Lillian Steele Obtains Divorce.

Philadelphia, March 28.

Lillian Steele was granted an absolute divorce from her husband, James P. Conlin, in Court No. 4 of this city, March 26.

## MOSS GETS MRS. SANGER.

A deal of far reaching importance was consummated this week between B. S. Moss and Mrs. Margaret Sanger, the pioneer birth control advocate, whereby Manager Moss will direct a tour of the country of the well known propagandist as an adjunct of a special six-reel feature film with Mrs. Margaret Sanger as the center of interest, and the subject of her agitation the basic theme of the screen drama. A percentage of the proceeds will be devoted to the birth control cause.

Negotiations between Moss and Mrs. Sanger have been in progress since the first of the year, virtually, and were about to be closed when the crusader was sent to prison for her utterance on the reform question she is insistently propounding. The film play in which she appears and in which she is to be presented on tour with herself as a personal emphasis was about two-thirds completed when her incarceration occurred.

Added to the personal tour of Mrs. Sanger will be a by product of great interest to the film trade in a state release by Manager Moss of the Mrs. Sanger picture.

The Message Photo Play Corporation is the title of the Moss unit under which the state rights to the picture will be sold and the Mrs. Sanger personal tour conducted.

The tour will open immediately.

## ODGEN CO. PREPARING.

Ogden, Utah, March 28.

Electricians are installing an elaborate lighting plant at the Alhambra theatre, where the studios of the new Ogden Picture Corp. is located, preparatory to the filming of pictures there beginning April 10.

Lillian Walker, who has been engaged as leading lady, is expected to arrive from New York with a stock company about April 1.

## OCHS IN THE WEST.

Considerable speculation has been going on as to who is paying the expenses of the trip around the country of Lee Ochs, president of the Motion Picture Exhibitors' League of America. Mr. Ochs, who was in Seattle, Washington, when last heard from, is ostensibly traveling around securing new state membership to the League, and has thus far been successful in securing added strength to the League in the form of several states which had not been in the League before.

It is whispered that Ochs is defraying his own expenses, in an effort to place the League upon the highest possible footing, before his term expires in July. Ochs has been the recipient of severe criticism in the past, and his friends say that after this trip is over he will number his critics amongst his friends.

## SPY BACON IN PICTURES.

George Vaux Bacon, the self-confessed spy who was delivered by England to this country, after having been sentenced to death over there for spying in the interests of the Germans, was in pictures in the U. S. at one time, when he was attached to the Vitagraph.

Bacon was given one year and one day at the Federal prison in Atlanta. His story was he had agreed to go abroad to secure information for German use, but when arriving over there and realizing the enormity of his mission sent wrong reports back to the States and afterward offered to return here to tell all he knew, following his arrest by the English.

## "Old Homestead" on One-Nighters.

Horton & Hall intend reviving "The Old Homestead." It will be placed in rehearsal shortly.

The company will open Easter Monday in Newburg and play a one-night stand route.

## TRIANGLE



THOMAS H. INCE, supervising director of the Triangle-Kay Bee studios since the inauguration of Triangle Program, is now in charge also of the Triangle-Fine Arts studios, and hereafter all Drama Features made at the Triangle Film Corporation's Pacific Coast studios will be made under the direct supervision of Mr. Ince.

THOMAS H. INCE

In order to afford the production capacity required to insure the maintenance of the HIGHEST STANDARD in TRIANGLE PLAYS, new Triangle studios have been opened in the east, with ALLAN DWAN as supervising director. These productions, with those made at the Triangle Film Corporation's Pacific Coast studios, and supervised by THOMAS H. INCE, now constitute TRIANGLE'S drama releases.

ALLAN DWAN

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

## MACK SENNETT-KEYSTONE

The whole thing  
in a nutshell



OPEN TO ALL EXHIBITORS SEPARATELY FROM PROGRAM

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

## NEWS OF THE FILM WORLD

The Castle, State Street, Chicago, this week returned to its former policy of mid-week releases. The two films for this week were both Paramounts, namely "Out of the Wreck" (Kathlyn Williams), and "The Prison Without Walls" (Wallace Reid-Myrtle Stedman).

The D. W. Griffith contract with Artcraft calls for the director to make his own pictures, to be marketed through the Artcraft service, with a guarantee of something like \$150,000 for each picture. The name of Griffith is to be featured above any members of the casts of his respective productions.

Lester Park, representing the Photoplay Exchange of Salt Lake City, Utah, has consummated contract for his organization with President William L. Sherrill of the Frohman Amusement Corporation for the exclusive rights to the Frohman production, "The Witching Hour" for the territory of Colorado, Wyoming and Utah.

Two "Joans" were advertised for Wednesday openings, Chicago. In all kinds of type Jones, Linick & Schaefer have been playing up Lesky's "Joan The Woman," which opens tonight, while the Band Box theatre has been advertising a film entitled "Joan of Arc" as being a special feature at that house starting today.

Valeska Suratt has just begun work on a big William Fox production under the direction of William Nigh, who joined the Fox organization a short time ago. Miss Suratt herself returned a few days since from Tampa, Fla., where Kenean Buel has finished the scenes showing the star in the screen version of a Rider Haggard novel.

The incorporation fever has brought together two of the lace brothers, John E. and Ralph W. who are the principals in a new company with official headquarters at Brightwaters, L. I. Each has been directing pictures for various concerns in the last few years, and this joining of forces indicates some new developments in the line of productions.

Three newcomers to Fox Films have been assigned to roles in the next George Walsh feature, which Otis Turner will direct again. They are Florence Mayon, Kenneth Everett and Phil Gastrock. Mr. Walsh's leading lady will be Doris Pawn. Also in the cast are Willard Louis, William Burruss and Josef Swickard. Mr. Swickard will be recalled for his excellent portrayal of Dr. Manette in "A Tale of Two Cities."

Eugene B. Sanger has been chosen as the speaker to represent the motion picture industry at the forum to be held in Yonkers during the first week of April under the auspices of the Board of Education, the prominent women's clubs and the local clergy. The Rev. W. Gates will be the chairman and introduce Mr. Sanger, whose subject the opening day will be Censorship in Its Relation to Motion Pictures.

"The Black Stork," a film feature, with scenario by Jack Lait, with Hamilton Revels and Dr. Harry Haiselden as the principal players (the doctor is quite famous through his recent decision in the Baby Bollinger case when he refused to operate to save a defective's life) will open at the LaBelle, Chicago, Sunday. Sherman-Elliott Co. have taken over the Illinois exhibition rights for "The Stork."

The lowly publicity man is due to receive recognition at last. If the plans of Director Charles Perrott and his assistant, Harry Burns, materialize, in the new Foxfilm comedy these men are now making, all the most intimate secrets of motion picture manufacture are exposed to a hungry public. Since the director thinks the publicity man plays some little part in the industry, he has promised to represent him faithfully on the screen.

In a communication to VARIETY from Hollywood, Cal., May Allison sends the following: "My only reason for resigning from the Metro was that we have found it almost impossible to secure suitable co-starring vehicles, where Mr. Lockwood and myself had an equal division of the story, and in addition to this, much larger opportunities have been offered me to star alone. I am not at liberty, just

now, to give you further information regarding my new contract, but will do so at a later date."

Everything is all set for Aaron Jones and his business associates to realize some handsome profits from the exhibition of the new big film spectacle, "Joan The Woman" at the Colonial, Chicago, where it opened Wednesday night. The moment Jones trooped to New York and signed up the Lesky screen production as the successor to "Intolerance" here, arrangements were made for an extensive publicity campaign in and around Chicago, which has also embraced the local dailies and billboards.

The European war has so far effectually cut off all operations by George Kleine in his Italian studio and at present Kleine has no direct word to what has happened to his foreign interests. Prior to the commencement of the war Kleine and two Italian business associates built quite an elaborate studio in a small town about five miles from Turin, Italy. Just when activities were about to start for film making, along came war and stopped them. It's Kleine's belief the property is taxed to the ground.

Three hundred members of the Friars' Club accompanied by as many friends gathered at the club house last Monday afternoon in honor of the motion picture debut of their Abbot, George M. Cohan, in "Broadway Jones" at the Strand. After a luncheon tendered by the Strand management, the Friars formed ranks and, headed by a band of music and the Strand ushers, marched down Sixth avenue, west to Times square and up Broadway to the theatre. All along the line of march thousands gathered and newspaper cameramen as well as motion picture weekly photographers recorded many notable Friars as they marched with the American flag to the lively Cohan tunes.

Director Francis J. Grandon has just returned from St. Augustine, Fla., where he has been for three weeks filming the exterior scenes of "Hearts Desire." Marie Doro's next starring vehicle. The story is laid in an island off the coast of Brittany where there are no tropical plants or trees. Florida is filled with palmetto and palms. So Mr. Grandon had to add two brush cutters and a landscape gardener to his staff and where it was impossible to cut out the tropical growth Grandon had the stately palms tied up and draped with vines. Scenically he claims that instead of a sunburst of beauty he has woven a chain of cameo settings for Miss Doro's dainty face and artistry.

Pursuant to the announcement from the coast that Thomas M. Iace has secured the signature of William S. Hart to a new contract binding the most popular of all western screen stars to appear in new Kay Bee productions under Iace's supervision for two more years, at a greatly advanced salary, it will be interesting to learn that Buck Connors, the literary Texas Ranger who has contributed many successful stories to McClure's Magazine, The Saturday Evening Post and The Popular Magazine, has also been placed under contract to submit all of his future output to the Triangle-Iace organization with the object of allowing Iace and Hart first choice of any material they may think suitable for screen presentation.

Elaborate plans have been made, and are still going forward, at the home offices of Fox Film Corporation to signalize the formal opening of the new quarters in the Leavitt Building, to be occupied by the New York Exchange. Hundreds of exhibitors from all parts of the territory covered by this biggest of the 22 Fox exchanges in the United States are expected to be present when Jack Levy and his force of seventy-five take possession April 12. Mr. Levy has been in charge of the local branch since June, 1916. He and Winfield Sheehan, general manager of Fox Film Corporation, are attending to the preparations for the festivities.

## THE CHICAGO EXPOSITION.

Chicago, March 28.

Elaborate preparations are being made for the seventh annual convention of the Motion Picture Exhibitors' League of the United States and Canada, to be held in the Coliseum July 14-27 inclusive, the date being switched from July 7-15. This will be the third convention to be held in Chicago.

Arrangements for the big picture exposition to be held in conjunction with the convention are being looked after by Ludwig Schindler, a prominent Chicago theatre owner. Schindler is busily engaged in lining up his committees and reports an unusually lively interest in the exposition.

The National Association of Moving Picture Industries will meet at the same time and a full membership is promised.

COMING METRO PICTURES

B. A. ROLFE presents

FRANCES NELSON

in

"The Power of Decision"

Upon a Yes or a No depends life's happiness.

A METRO wonderplay directed for Rolfe Photoplays, Inc., by John W. Noble.

Released on the Metro Program April 9

WORLD-PICTURES BRADY-MADE

CURRENT RELEASES

ALICE BRADY	CARLYLE BLACKWELL June Elvidge, Arthur Ashley and Evelyn Greeley	ETHEL CLAYTON
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WORLD-PICTURES BRADY-MADE

## NEWS OF THE FILM WORLD

Mutual will release the first of the new Helen Holmes series, "Railroad Raiders," April 9.

At the Band Box theatre, Chicago last Monday the feature was a revival of Griffith's "Judith of Bethulia."

Goldwyn Pictures Corporation announces the engagement of Adrian Gil-Spear as the chief of its scenario department, effective April 1.

The Rolin Film Co., releasing through Pathe, announces the engagement of Toto, the Hippodrome clown, for a series of comedy pictures.

The first of the Jackie Saunders Mutual pictures, "Sunny Jane," had its Chicago presentation at the Orpheum (State street) last Monday.

As announced in Variety some weeks ago, William S. Hart has renewed his contract with the Thomas H. Ince Triangle Plays for a period of two years.

The Loew Circuit has secured the exclusive showings for two weeks, barring the Strand, of the first George M. Cohan feature, as well as a Pickford release of Arcraft's, for Greater New York.

Leah Baird has signed a contract to appear exclusively in Ella Wheeler Wilcox plays. It is contemplated to release six of these Wilcox pictures a year via the states rights route.

Victor Moore is to appear in comedy scenarios just accepted by Kieyer Pictures, Inc. They are from the pens of Lois Zellner, Thomas J. Gray and Anthony P. Kelly, and will be given immediate production.

Moving picture stars, both men and women, are being asked to send as many of their signed photographs as they can to the rooms of the Actors' Fund Fair, Hotel Astor, for sale at Grand Central Palace, beginning May 12.

Kenneth Hodkinson, general manager of the Forum Films, Inc., announces that within the next thirty days his company will have exchanges at all the important distributing points, and the Edison-made Conquest pictures will receive immediate release.

Goldwyn Pictures has taken over the Universal studio at Fort Lee, N. J. and U. will move to the old Champion studio at Coytesville, which was the first glass studio built in the East and the first studio of any kind built in New Jersey.

"Darkest Russia," to be released immediately by World, is just in time to meet the desires of a vast number of persons in America who fed the Czar's dominion to escape conditions which led to the present revolution. Alice Brady is the star.

If business shows any kind of a kick at all for the George M. Cohan film, "Broadway Jones" when it receives its Chicago premiere at the Studebaker the first week in April, the film will be retained for a second week and perhaps a third. It all depends.

The New York rights for "The Spoilers," Selig's big picture which opened the Strand, upon expiration of the original contract last week was immediately resold for \$3,000, said to be twice the amount of the original price paid over two years ago.

Announcement of a new film exchange company will shortly be made. The Warner Brothers are finishing the details of organization and already have several pictures on the shelf awaiting release. This new concern will have offices in all prominent film centres.

Watterson R. Rothacker has issued a bountiful and beautifully illustrated booklet describing the activities and facilities of the Rothacker Film Manufacturing Co., of Chicago, and giving a list of big firms who are using moving pictures as advertising mediums with good effect.

Marie Empress, who has been in vaudeville the past season, has returned to pictures. She will be seen on the screen shortly as the star of a new feature entitled "The Girl Who

Wouldn't Marry," to be produced by a new concern. Miss Empress was under contract last year to the B. S. Moss Film Co.

Ethel Clayton is at work on a new World feature called "The Stolen Paradise." Edward Langford is the featured male player in this production and the cast also includes George MacQuarrie, Robert Forsyth, George Cowi, Lew Hart and Pinna Nesbit. The play is directed by Harley Knoles.

Dion Titheradge, now playing with Laurette Taylor in "The Harp of Life," has been engaged by Goldwyn Pictures to appear in the second Mae Marsh production, now being made in Fort Lee. Miss Marsh's latest picture is the work of Mary Rider, who is the author of several of Miss Pickford's successes.

Douglas Fairbanks' new picture, "In Again, Out Again," will be the feature of the bill with which the Rialto will celebrate its first anniversary, during the week of April 22. A new comedy with "Fatty" Arbuckle will be an added attraction, and new scenery by Urban will be installed for the occasion.

"Sowers and Reapers," a Metro-Rolfe feature production with charming Emmy Wehlen as star, is being completed at the Rolfe studios under the direction of George D. Baker, author of the play. Exteriors were taken in Florida for this five-part photodrama, as well as for "The Duchess of Doubt," written by Charles A. Logue and John Clyde, work on which will be finished as soon as "Sowers and Reapers" is completed. Thus two pictures with Miss Wehlen as star, directed by George D. Baker, will be finished at almost the same time.

## General Film Advocates "Open Booking and Longer Runs"

In calling the attention of our exhibitors to the new General Film policy of distributing film by open booking instead of the program method, we urged the discontinuance of the daily change in the following paragraphs:

"Our new pictures are quality product. Our manufacturers are spending money liberally to give you the best short story pictures ever made. You must co-operate by giving these quality pictures a chance to make good.

"If you are now running a daily change, try the experiment of gradually shifting to longer runs. Take one of our new subjects and run it two days. Do this for several weeks and see what results you get.

"We believe in short pictures. As we have said, we believe the public has grown tired of padded 'features' and fake 'stars.'

"Your audience wants a good story—a real story—well presented, by good players, in a short picture.

"Go after the 'silent vote'—the family trade. These people are wearied with long-winded shows. Give them a chance at some good, quality short pictures. Give them a chance to tell their neighbors; and keep the picture on long enough to let you get new customers because of this 'personal testimony' advertising.

"Think it over."

## GENERAL FILM COMPANY, Inc.

### NEW YORK



Presenting  
**LOIS WEBER'S**  
Powerful Production  
A Drama of Souls at Bay  
**"EVEN AS YOU AND I"**  
In Seven Master Reels

### STATE RIGHTS NOW SELLING

This latest LOIS WEBER Production in seven wonderful reels establishes a standard of artistry seldom equaled in the world of Feature Photo-Play. In its financial possibilities to State Rights Buyers and Exhibitors, it follows in the footsteps of the former successes of LOIS WEBER. Without even having seen "EVEN AS YOU AND I," Mr. S. L. Rothapel of the RIALTO, New York's finest Moving Picture Theatre, booked this production for a week's run. After having reviewed it, Mr. Rothapel confirmed his judgment by spoken words of congratulations.

### STATE RIGHTS NOW SELLING

Communications given attention in order of their receipt. Address

LOIS WEBER STATE RIGHTS DEPARTMENT  
3rd Floor, 1600 Broadway, New York City



## TO BOOM BIG FEATURE.

The incessant changes inseparable from industries that change in complexion over night are making things lively for the feature film producers now aiming their biggest ammunition at the state rights market with the waning profit of program selling. A brand new direction for reaping the harvest of a state right feature is just now worrying the regular movie house managers of the country, and incidentally cutting into the serenity of the theatre managers of all the circuits given to devoting their stages to out and out stage productions with honest to goodness actors instead of the film replicas.

George Backer, builder of the Godfrey Building, the first structure erected for the sole occupancy of film men, and sponsor financially and artistically of many impressive New York corporations, is behind the new movement, with George W. Lederer as his associate. Backer, with Lederer as general director, has just produced the seven reel feature, "The Sin Woman," a reported scathing analysis of the sex side of the eternal feminine. The picture's cost is said to have been excessive. The prices demanded as a consequence from state righters is holding up the sale of certain territory. To cannon ball the unloading of the rights in this territory it is the Backer and Lederer plan to take the three stars heading the cast of the picture, Irene Fenwick, Reine Davies and Clifford Bruce, and present them in the principal city of such states as are holding back on purchasing, in conjunction with the picture itself.

Augustus Thomas, George Hobart, Winchell Smith and other well known dramatists have been sent retainers to provide a talking and acting prolog to "The Sin Woman," and it is the prolog finally accepted by the Backer-Lederer combination that will be the vehicle for the tri-star personal acting advent on tour.

## SUNDAY OPENING BILLS.

As a result of the hearing on the Sunday opening bills before the legislative committee last Wednesday, it is altogether probable that the Welch bill, which provides that the individual communities shall have the right to decide for themselves whether or not they want Sunday motion pictures, will be voted out of committee and placed before the legislature for consideration. This bill is purely a local option measure and was introduced at the request of the State conference of Mayors. The other bills, of which there are five, will probably be placed on file.

One of the strong features in connection with the Sunday motion picture bills was the effort of the baseball lobby to have incorporated an amendment giving baseball the same Sunday privileges, but all efforts in this direction were defeated. The trade is still talking of the wonderful showing made by the industry at the hearing, where practically every branch was represented with the greatest of harmony. The delegation present would read like a blue book of the big men in the business.

In connection with the hearing it is reported that William M. Seabury, counsel for and member of the executive committee of the National Association of the Motion Picture Industry, was asked to go to Albany and represent the Association at the hearing, but that he declined to go unless a fee of \$500 was paid. There was a hurried powwow among the members of the committee, the result being that Mr. Seabury went to Albany—on his own terms.

## PARALTA FILM CORPORATION.

The Paralta Plays, Inc., was incorporated in Albany last week with an authorized capital of \$3,000,000. Carl Anderson is president, Herman Fichtenberg of New Orleans, chairman of the Board of Directors; Herman Katz of New York, treasurer; Nat. I. Brown of St. Louis, secretary and general manager; Robert T. Kane of San Francisco, vice-president.

The Paralta company has under contract two producing companies and others will be secured as rapidly as possible. Discussing the Paralta plan of service, Mr. Anderson said:

"Under our plan, our productions, which will be superior in every aspect, will be leased for a period of twelve months, or under an annual franchise to one exhibitor only in each exhibition zone or territory.

"For instance, take Newark, N. J. There are about 200,000 people in that city. We have determined, in conjunction with our exhibitor, that the territorial franchise for a given section of Newark is worth \$100 a picture. That determined, we find that another section, in which there are ten theatres, has a value of \$200 per picture; that another section, with 15 theatres, is worth \$500 per picture, or that another territory, with but two theatres, is worth but \$50 per picture. We aggregate this and find, in conjunction with the exhibitor, that Newark is worth to us \$2,000 per production per annum.

"Otherwise, Bessie Barriscale in 'Rose o' Paradise,' will bring in \$2,000 in one year from the city of Newark and it will only cost a territorial exhibitor, say, \$100 to control the run of this picture for one year in his territory—instead of \$100 for one day."

## MORE EXPENSE TO FILM MEN.

Strong resistance will be offered by the organized exhibitors to the edict of the American Society of Composers, Authors and Publishers, which last week mailed every exhibitor in the country a notice enclosing a copy of the recent ruling of the Supreme Court on copyrighted music, together with a duplicate of the copyright law relating to the public rendition of musical works. Also enclosed in the same envelope was a letter directing attention of the exhibitor to the ruling of the Supreme Court of the United States on Jan. 22, 1917, in the case of Victor Herbert et al vs. The Shanley Co., in which the court held that the unlicensed performance of a copyrighted musical composition, in a ball room, restaurant, hotel cabaret, motion picture theatre or dance hall, was an infringement on the exclusive right of the owner of the

copyright to perform the work publicly.

The letter which was signed by Glen MacDonough, as secretary, stated that licenses would be issued to theatres and requested early application, the neglect of which would follow early action.

Practically every motion picture theatre in the country uses daily music composed by members of the "Society," and in the past it was considered a welcome medium through which to popularize new music which helped the subsequent sale of the sheet music.

It is known definitely the Motion Picture Exhibitors' League of America has placed the taboo upon the payment of any royalty until it convenes at its yearly convention next July in Chicago. With over 16,000 theatres in the United States alone, the royalties would run well over a million dollars a year and this is a prize the M. P. E. L. will not relinquish without a battle. The assistance of the National Association of the Motion Picture Industry will undoubtedly be invoked in the matter.

## Francis J. Grandon

Feature Director—Famous Players-Lasky  
Recent Release Jack Pickford in "The Dummy"

### PRESS COMMENTS ON "THE DUMMY"

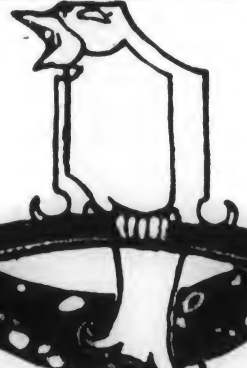
GEO. M. SHAREY—"Motion Picture News":  
"We consider this play, story acting and production the best the Famous Players have done in many months."

GEO. BLAISDELL—"Moving Picture World":  
"A cleverly devised story, and is worth while."

AGNES SMITH—"Morning Telegraph":  
"The Dummy" is distinctly a better class story for audiences that want the BEST."

VARIETY:  
"Above the average, and one of the better class of program features."

In preparation, Marie Doro in "Heart's Desire"



## BLUEBIRD PHOTOPLAYS

ANNOUNCES

### DOROTHY PHILLIPS

in

### "The Girl in the Checkered Coat"

with

### Lou Chaney and Wm. Stowell

How an old garment connected two sisters in different stratas of society.

Directed by Joseph De Grasse.

Book through your local BLUEBIRD Exchange or  
BLUEBIRD PHOTOPLAYS (Inc.)  
1600 Broadway, New York

# You Don't Have to Be a Film Buyer or EVERYONE IN THE WORLD

It's the Safest, Surest State Right Proposition Since Big Film Features  
FIVE REELS OF STIRRING, VARIED AND PICTURESQUE EXPOSITION OF THE VITAL AND  
FROM WHICH SH

Note the certificate of genuineness: "This is the only picture on Birth Control in wh

MARGARET  
MESSAGE FOR THE

BIRTH CONTROL

MARGARET  
SANGER

SHOOT QUICK OR DROP IT

Mr. Film Man:—The feature market is almost bare. "Joan," "20,000 Leagues" and the one or two other big ones you know are  
need censor proof. It can be bought for a part of the cost of the available features as big as it in class. But the buying must

Mr. Showman:

The theatrical season is within eight weeks of its close. After mid April more than nine-tenths of the  
theatres of the country will be bared of theatrical attractions. Here is an opportunity for any live showman  
to clean up in the theatres of his State with a show with a world-wide draught. As an expert you know it's  
publicity that fills your house. This film feature through its heroine and her cause has received more news-  
paper publicity within the past year than any other stage or film play within the past ten years. To announce  
it is to pack the house. To own the rights for the State is to roll up an instant profit of sure proportions!

MESSAGE FILM FE

New York City

# Seller to Clean Up a Quick Profit on This D WILL WANT TO SEE IT

Began, and We'll Guarantee You It's Law Proof and Censor Proof

DRAMATIC PHASES OF THE CRUSADE THAT SENT ITS MARTYR HEROINE TO A PRISON CELL,  
HAS JUST BEEN FREED

I shall appear. Part of the profits go to extending our cause."—(Signed) Margaret Sanger.

## SANGER'S MILLION MILLIONS

# CONTROL

### THE GUN. IT'S A 12-CYLINDER

practically represent all the material for sale. There are no real big ones being made. The summer is near. This picture is guaranteed to be done quickly.

Mr. Layman:

You who may be a war bride investor or independent speculator in any enterprise that looks sound for swift returns, wire at our expense for further particulars of this proposal. We will make a state right buyer of you by return wire or confess ourselves inefficient. What we are offering for sale for a reasonable investment is five reels of Margaret Sanger, herself, Birth Control Champion, showing the insides of the crusade, what it aims to do, who it aims to help, and how it is opposed. With the rights to any State or cluster of States, all you need are theatres in which to present it, and—audiences. If you are familiar with the film and regular theatres of your own city or town, you know that with this feature your theatres and audiences to the turnaway point are sure. When we quote you prices for different States you can figure how large your profits will be in advance.

## ATURE CORPORATION

729 Seventh Ave.



## COAST PICTURE NEWS.

By GUY PRICE.

William and Dustin Farnum have placed an order with a local shipbuilding concern for a huge gasoline yacht. They plan a cruise to Hawaii.

Arthur Maude is planning an early trip to New York. Sam Rork is due home from the East late this week.

Work has been started by the new Harry P. Caulfield company on its first comedy film. Billie Rhodes is featured.

Lenier Bartlett wrote the first story starring Enid Bennett under the management of Thomas H. Ince.

Persistent rumors have it that Griffith has taken over the Niles motion picture plant and will desert Los Angeles entirely.

The Fox people, it is said, are entertaining an offer to move their studio to Florida.

Roy Summerville, the author, left this week for New York.

Hetty Gray Baker, Fox film editress, has written to a local paper denying that anyone else wrote the captions for "A Daughter of the Gods." Miss Baker, now in New York, says that somebody has been sending out reports that he was responsible for the Fox captions.

Mary O'Connor has resigned as Fine Arts scenario editress.

W. B. Keefe, Griffith's personal representative, has returned from Denver, whither he went to fight the censor law.

Douglas Tourney, a film writer, is now on a newspaper in Salt Lake.

Dorothy Armstrong and Nat Watt, both picture players, were seriously injured in an auto crash.

Herbert Standing is retelling while the York-Metro company is in Arizona.

The publicity for the Superba is being handled by Jonas and Statler of Universal City since that concern took over the Broadway theatre.

The date for Ince to move his studio belonging to the Fine Arts has not been settled upon as yet. The Culver City studios will be used by the U. S. government as a training station.

A number of picture actors have enlisted for the army.

Julian Eltinge is coming back in the summer to do four pictures. It is understood his salary is to be \$8,000 weekly.

Richard Stanton is directing Dustin Farnum since William D. Taylor's departure from the Fox plant.

Blauche Craven is now soubretteing at Keystone.

Victor Schertzinger, the composer, is now a director for Ince.

Lillian Hayward is back at Culver City after a long absence.

Alfred Hollingsworth has rejoined the forces of Thomas H. Ince.

The Al E. Christie company is working overtime since its new schedule of comedy releases.

Thomas S. Gules, character actor, is said to be the double of General Joffre, the French war hero.

Daniel Foss has joined the local movie actors' colony.

Oliver Morosco does not intend to produce any more pictures, it is understood.

Film companies are lining for the fight against the city over the studio zone question.

It is estimated that more visitor tourists visit Universal City in a day than at all the other studios in the world combined.

Ben Collier is still in the managerial chair at the Superba, having been left there by Carl Laemmle.

## CHAPLIN TO REMAIN.

Chicago, March 28.

It is now practically certain that Charles Chaplin will continue with Mutual, making two reels along the lines of his present productions. A wire from the Los Angeles studio to the Mutual offices here today so states.

Chaplin promises to complete the remaining two pictures due on his original contract within six or eight weeks.

The terms of the new contract are now being discussed in detail and it is said Harry Aitken was the nearest of all the many competitors for Chaplin's services for next year.

It is understood that President John R. Freuler is now ready to throw open the Mutual exchanges for the handling of good pictures, irrespective of who produces them.

## Film Actors Lose Wardrobe in Fire.

Los Angeles, March 28.

Tyrone Power and several prominent picture actors lost hundreds of dollars' worth of wardrobe in a \$25,000 fire at the Nevada Motion Picture Co.'s plant.

## NEW INCORPORATIONS.

The following corporations were chartered at Albany in the past week:

Christie MacDonald Corp., Saratoga Springs; \$100,000; A. B. Salisbury, M. B. Jacobs, C. L. McMahon.

Today Feature Film Corp., \$50,000; L. Pachner, H. W. Pollock, S. H. Steinberg.

Vassar Amusement Corp., \$5,000; J. B. Quinlan, H. Ibrandson, J. P. Wagner.

King-Bee Films Corporation, 100 shares, no par value; begin with \$500; L. Nissel, S. Orr, W. H. Woolsey.

Mohawk Film Corp., \$15,000; C. Moore, C. Goldberg, M. Hofman.

2000 League Productions, Inc., \$50,000; W. O. Bulanzatougl, F. L. Randall, J. Bogiano.

Daniel Frayley Co., \$10,000; B. F. Foster, J. J. Cunningham, W. P. Thomas.

Edwards-Osburne, \$2,000; L. Edwards, N. Osburne, A. S. Levy.

Frank L. Talbot Co., Buffalo; \$1,000; F. L. Talbot, S. K. Talbot, Rillia McClain.

Greenport Amusement Co., \$2,000; E. H. Jennings, L. H. Sandman, A. Corwin, Jr.

Historic Features, Inc., motion pictures; \$100,000; S. D. Brown, E. L. Stevens, W. P. Chapman, Jr.

Argus Laboratories, Inc., motion pictures; \$40,000; A. J. D. Biddle, Jr., W. Watson, H. D. Ashton.

The Newark Film Corp., Inc., moving pictures; \$25,000; C. F. Igel, Jr., B. Tudy, D. Serviss.

Capital Increases:

Fair & Carnival Supply Co., Inc., New York; \$5,000 to \$15,000.

Authorizations:

Hex Beach Pictures Co., Inc., Portland, Me.; motion picture films, cameras, apparatus; \$500,000; representative, B. B. Hampton.

Wilmington, Del., March 28.

United Theatre Equipment Corp., construct and maintain moving picture theatres, etc.; \$3,000,000; Herbert E. Latner, Norman P. Coffin, Clement M. Egner.

## SOUTHERN CONSOLIDATION.

New Orleans, March 28.

Elaborating and substantiating the story wired from Shreveport last Sunday to the trade papers ament the consolidation of the Saenger interests and the Fichtenberg enterprises effected in Shreveport on that date, the deal has resulted in the largest chain of motion picture houses in the south. It comprises in all 35 theatres in Oklahoma, Texas, Louisiana, Mississippi and Florida.

The new concern has \$500,000 paid in and the offices of the corporation will be located in the Strand Theatre Building here, now in course of construction.

The officers are Julius Saenger, president; Herman Fichtenberg, vice-president; Abe Saenger, secretary; L. M. Ash, treasurer. The corporation will be known as the Saenger Amusement Co., with E. V. Richards as general manager and W. H. Gueringer, assistant general manager.

While he retains his stock in his southern houses, Herman Fichtenberg is to make his future residence in New York, from which point he will guide Peralta Films, Inc., the distributing organization of the J. Warren Kerrigan Film Corp. and the Bessie Barri-scale Film Corp.

## MAE MURRAY BALKING.

Mae Murray, who is under contract to the Jesse Lasky Film Corp., is understood to be kicking over the traces and seeking to break her contract with that concern.

This week Arthur H. Jacobs applied to Lewis J. Selznick for a franchise to release a series of proposed productions through the Selznick exchanges, but when Selznick found she was under contract to Lasky he declined to consider the matter. Asked about it he said:

"The proposition was put before me, but I have made it a rule not to participate in any contract breaking, out of deference to Mr. Zukor and all other reputable film producers."

A representative of the Lasky company stated on Tuesday that Miss Murray is under contract to his concern for two years more, and they would use every legal means to enforce it. He added they had already notified all the other producers and agents to that effect.

# The Warfare Of The Flesh

## State Right Proposition

A conservative investment for conservative buyers—A production with a universal appeal—A subject especially attractive to women of all classes—The type of production that will book at \$100 a day and will stand a three-day showing in neighborhood houses—A varied and elaborate line of advertising matter available.

## Big Box, Office, Cast

Sheldon Lewis, who starred with Pearl White in "The Iron Claw" and "Perils of Pauline"; Walter Hampden, who starred in the "Servant in the House"; Charlotte Ives, who appeared with E. H. Sothern, in the Vitagraph attraction, "The Man of Mystery," and who is now starring in the Morosco Broadway hit, "The Brat"; Marie Shotwell, who appeared in "Enlighten Thy Daughter"; Harry Benham, one of the stars of the Thanhouse "Million Dollar Mystery," and Theodore Friebeus, for years the idol at the Castle Square Theatre, Boston, and recently at the Maxine Elliott Theatre in "What Is Love?"

## The Story

The story is based on the premise that matrimony is a holy institution—That women are inherently good—That no state of virtue, however, is complete, until it is won by a conflict with vice and temptation—The drama is developed with a series of cumulative climaxes showing the perpetual and colossal warfare extant through the ages between the forces of good and the forces of evil.

## The Production

Big sums of money have been expended on special sets and stage dressing—The entire production was under the personal attraction of Edward Warren, who has produced many big winners on various programs—The technical end was handled by the same crew that helped stage "The Daughter of the Gods," "The Eternal Sin," and "Neptune's Daughter."

The production will be ready for release the middle of April.

Write or wire bids for territorial rights to H. Z. Levine, Business Manager, 1482 Broadway, New York City

# EDWARD WARREN Productions

## THE FAMILY HONOR.

Capt. Stephen Wayne.....Robert Warwick  
Gen. Jason Wayne.....Alec B. Francis  
Anthony Wayne.....Henry Hull  
Marcia Queen.....June Elvidge  
Doris Leighton.....Gerda Holmes  
Eric Mainwaring.....Frank Beamish

There is a lesson in this Peerless-World five-part drama, told in a forceful and interesting way. It is that because a young fool with an artistic temperament becomes madly infatuated with an actress neither of them is beyond the influence of love of the right sort, nor beyond redemption. The story, by Adrian Gil-Spear, was directed by Eulie Chantard, with Lenjany at the camera. Trepassing on Revolutionary history for his names, the author shows Anthony Wayne, the artist son of a proud old American, and brother of an army officer, engaged to a lovable girl (Doris Leighton), but led away from her by the charms of Marcia Queen, an actress. He wrecks himself and his career, and is cast off just as Stephen comes to demand that she give him up. She and Stephen fall sincerely in love, she returns Anthony's gifts, and to disillusion him causes him to believe she is a woman to be bought but not loved. Mainwaring, an actor, also in love with Marcia induces Anthony to rob his father's safe of money left by Stephen, which he afterwards wins from him at cards. Stephen discovers the theft, goes to Marcia's apartments to show her the result of her influence over Anthony, and is just in time to save her from Mainwaring, who has come to persuade her to fly with him. He forces the actor to give up the funds and flee. The next morning, Anthony, who has been cast out by his father, is about to commit suicide when he is saved by Doris. His father discovers the theft, accuses him, and urges him to kill himself, saying that honorable death is better than a life of dishonor. Stephen and Marcia arrive in time to avert this tragedy. Stephen lies to save his brother and Doris, saying he took the money, and producing the bills to prove his assertion. Then there is a general reconciliation, and while the father fears that Stephen has become ensnared by Marcia, he is surprised by Stephen saying that the family honor will be enhanced by Marcia, who is to become his wife. Just what effect the lesson spoken of will have on the lives of those who see it to whom it applies is hard to say, but it is graphically told, the actors are all good, the photography and setting are excellent, June Elvidge changes from a stage siren to a worthy member of an honorable family in an effective way, and the production is a program feature of more than fair quality.

## A WOMAN'S AWAKENING.

Paula Letchworth.....Seena Owen  
Paula's Mother.....Kate Bruce  
Allen Cotter.....A. D. Sears  
Judge Cotter, his father.....Spottiswood Altkan  
Lawrence Topham.....Charles Gerard  
Cousin Kate.....Alma Rueben

The story of a foolish young girl who learns wisdom when it is almost too late is told in this five-part Fine Arts-Triangle play. It was written by Frank E. Woods and the direction is credited to Chester Withey. There is neither mystery nor climax until the last reel, in which the vital interest of the plot is concentrated, and previous to that it is like hundreds of the silent dramas which have preceded it. Paula, who is loved by Allen Cotter, a young lawyer, falls a victim to the lure of the shining lights as depicted by Topham, marries him, and is speedily disillusioned. He is interested only in her money, and incidentally does not like having Paula's mother, a paralytic, in a wheel chair, living with them. Cotter helps Paula out of her financial trouble, when their fortune has been dissipated by Topham, but thinks she is using him only for selfish ends, and leaves her. When he returns to hear her explanation Topham is preparing to desert her. A hand reaches through the curtains of his room, takes a revolver conveniently near on a table, and he is shot dead. Allen comes in as the shot is fired and just as Paula enters the room by the opposite door. Each thinks the other fired the shot, and it is in the clearing up of the mystery, and the reconciliation of the estranged lovers that the "punch" of the play comes in. Seena Owen plays her part well, and Topham, as the villain, is villainous enough to satisfy any ordinary craving in that direction, but beyond that and some good photography, there is nothing to lift the production above the level of only fair program material.

## INDICTED FOR DUPING.

G. W. Bradenburg, of Philadelphia, who was indicted in May, 1916, for alleged infringement of copyright by a Federal grand jury, is scheduled to come up for trial in the June Term of the U. S. District Court of Philadelphia. The prosecution is in the hands of U. S. District Attorney Sterret. The specific charge is that Bradenburg "duplicated" the Chaplin picture, "The Floor Walker," and attempted to sell it in England and Spain.

Indictments for infringement of copyrighting are rare and the case is being followed with unusual interest.

## THE BLUE STREAK.

The Blue Streak.....William Nigh  
The Fledgling.....Violet Palmer

How the scapegrace son of a millionaire ordered out of his sight by the father obeys orders, wins notoriety, if not fame, in the wild west by his facility with a gun and skill on horseback, incidentally winning a bride in the daughter of a saloon keeper, is told with a lot of good riding and some exciting adventures in this five part Fox feature, written and directed by William Nigh, who also plays the star part. The "Streak" prevents a forced marriage between a gambler and the "Fledgling" by the simple expedient of holding up the crowd and taking the girl away himself. Then, with the girl safe in his retreat, he comes to believe the gambler had wronged

her, and he had interfered with retribution and justice. He goes to town, has a fight, gets the gambler and brings him to the but, where the girl clears him, but to save trouble with the "Streak" who still doubts, a fake wedding is gone through. A posse comes after the "Streak," he says good bye to the "Fledgling," and prepares to surrender. When he refuses her plea that he escape she rushes into his arms and explains. He mounts his horse, lifts her behind him, and gallops away to begin life anew in his old home, pulling a gun on his father to induce him to give the new bride the proper sort of welcome. There is plenty of action of the western sort in the production and it should prove a drawing card for those who delight in skill on horseback and the general rip and tear so large a part of life on the edge of things. The sentimental

part is well worked out, the characters being entirely in the dark on matters which are perfectly plain to the spectators, but people rather like that sort of thing, and the piece is a good program feature.

## President's Daughter Likes Film.

Washington, March 28.  
It is becoming known around the Capital Margaret Wilson, daughter of the President, is a film fan.  
Last week Miss Wilson visited Loew's Columbia theatre a couple of times to see the picture show there. Her visit late in the week was a box party with Miss Wilson as hostess.

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FOR A MINUTE

George Loane  
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Hall Caine  
writes:

"No work of  
mine has made  
me more friends  
and to none of  
my books do I  
owe more grati-  
tude."

## THE FATED HOUR.

Announced as "The Greatest Screen Drama Since Alexandre Dumas' 'Camille,'" this seven part production by the Cines Film Corporation fell short of the prediction. No names, either of players, author or director, were given, the part of Marie, the star of the piece, being taken by an actress whom the producers said might be Nazimova, Petrova, or someone else, and those who saw it could guess as to the choice. The story was drawn out to a tiresome length, largely due, probably, to the temperamental Italian exuberance of expression, with slow, languorous movements and much gesticulation. The picture was unmercifully padded, was afflicted with badly translated, ungrammatical and poorly spelled titles, and was only partially redeemed by some wonderfully beautiful exteriors, lavish sets, and lighting and photographic effects of a high order. The plot involves Marie and Blanche, daughters of a Duke; Baron Lane, a naval lieutenant, and Mr. Stoner, an actor, as principal. Marie elopes with Stoner, and is deserted, hitting the downward path through a theatrical employment agency—showing the author's wrong viewpoint at once. In a cheap Italian restaurant she is "discovered" by Gray, an impresario, through whose efforts she makes a brilliant triumph as an actress—a perfectly good conventional result. Lane meets Blanche, becomes engaged to her, and quits when he learns that her sister is among the outcasts. He sees Marie as Camille, falls in love with her, and she, learning who he is, determines on r-r-revenge. In accomplishing this, through the usual method of inducing him to spend and lose all sorts of money, finally coming from his portfolio some secret naval plans, she slouches, crows, "ramps," "vipes," tears her hair, and throws herself around and over her victim, until she wears the eye and sickens the understanding. The subtitles tell of her "diabolical stratagem" and "treacherous advice," and the admission that she is "Blanche's unworthy sister," with the added information that a certain room is "swifling." Blanche has committed suicide, Marie refuses her father's request that she return home, she trades the plans to a money-lender for the rest of Lane's money, Lane and the money-lender fight for the plans, the money-lender dies, Lane talks suicide, she comes to him after a performance, reveals her identity, hands him a pistol, he goes into the next room, shoots himself, and then she finds out that she loves him after all. She goes home to her father and they are reconciled, after she has torn passion to tatters and made real sentiment look like an amateur. The play as a series of pictures, both plain and colored, is a thing of beauty, but it would be vastly improved by being cut to at most five reels, the action quickened, and the titles rewritten.

## THE LAW THAT FAILED.

Luke Rodin ..... Edward Ellis  
Alice Campbell ..... Alma Hanlon  
Richard Campbell ..... J. K. Roberts  
Beatrice Santos ..... Florence Short  
Jack Thorpe ..... Harold Vermilye

This Art Dramas feature, produced by the Apollo Pictures Co., from a scenario by Louis Reeves Harrison, is another one of those pictures made to sell at "a price" which seem to be flooding the market at present. The story is said to be based on an incident where a man actually guilty of murder is freed by the courts through a legal technicality. That there should be anything unusual about this is difficult to understand, as it is a known fact that in the majority of murder cases where the proof of the crime is even greater than in this instance, the technical tangle of law intervenes and prevents full justice being meted out. In this particular story there are several glaring errors in connection with police procedure; glaring because of the fact that the entire story hinges on the fact that a crime has been committed and that the fiancée of the heroine is charged with it, and then released because the police failed to show that a murder has been committed through producing the dead body or proof that the missing woman had been killed. Then the counter love interest is entirely too weak. Of the direction the least said the better; the technical detail is also badly handled and as for the acting, it is about on a par with the rest of the picture. The feature is evidently intended for popular consumption and it is just about suited to the houses that cater to nickel patronage, but that is about all, for it does not measure up to the standard of the features that the better class of houses play. Fred.

## THE TRUFFLERS.

Sue Wilde ..... Nell Craig  
Peter Ericson Mann ..... Sidney Ainsworth  
Henry Bates ..... Richard C. Travers  
Jacob Zanin ..... Ernest Maupain  
Abie Silverstone ..... Harry Dunkinson  
Dr. Hubbell Harkness Wild ..... John Cosser  
"Hy" Lowe ..... Patrick Calhoun

"The Trufflers" is a five-part swan song from the book of the same name, by Samuel Marwin, arranged and directed by Fred E. Wright. It is a sociological problem play, the psychology of which does not lend itself readily to the screen and hence its acceptability as a feature is questionable. There is some remarkably true-to-life atmospheric detail, and the conclusion of the tale is left to the spectator to figure out. Everything in reason was done for the photoplay production, but there is small likelihood that one per cent. of the average picture fans could tell you, after sitting through "The Trufflers," just what it is the feature is trying to tell. Joe.

## BURNING THE CANDLE.

James Maxwell ..... Henry B. Walthall  
Molly Carrington ..... Mary Charleson  
Judge Carrington ..... Frankie Barton  
Mrs. Carrington ..... Frankie Barton  
Alfred Lewis ..... Thurlow Brower  
Merri Cole ..... Patrick Calhoun

This five reel swan song feature is another version of the old story of a man giving way to drink, falling to the depths, and his recovery through the influence of love that has outlasted even the fires of dissipation and alcohol. Henry B. Walthall displays his powers as an emotional actor to good effect as far as the rather repulsive char-

acter he assumes will permit, and is credited with being the star of the piece, but to Mary Charleson must go a large meed of the honors due to its successful presentation. This little Irish actress displays a charm and ingenueness which are captivating to a degree, and go a long way toward relieving the picture of the shadows cast upon it by the defections of the man she sticks to through all his degradation. The comic element introduced by the two negro servants is another bright spot, and the parts are well handled. Mr. Walthall is seen first as a young man in love with a charming southern

girl (Molly Carrington), whom he marries and takes to New York where he has an opening in a cotton broker's office. Drink ruins him, he loses his position, then his wife, then his self respect, the girl going back to her home. An announcement in a paper that she is seeking a divorce in order to marry a rival reveals the consequences of his weakness, and after a struggle he regains control of himself, his respectability, and his position, and his old standing in the affections of the wife, who has come to New York in an effort to find and reclaim him and returned home disappointed. Except for the treatment of the theme there is nothing new about the production, which does not rank, except for the fine acting of the stars, above the average program five-reeler.

YES  
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## THE CLOCK.

Jack Tempest .....Franklyn Farnum  
Vivian Graham.....Agnes Vernon  
Bob Barrett.....Frank Whitson  
John Graham.....Frank Fenton  
George Morgan.....Frederick Montague

If the screen had more plays on the order of "The Clock" the screen would be better off. It is a five-reel Bluebird, written by Melv B. Hevey from an Aaron Hoffman story, produced by William Werthington, and is a credit to all concerned. The story hinges on Jack Tempest's chief fault, his lack of ability to understand the value of time and the necessity for keeping appointments. He is nothing but

a big, laughing, lovable, good-natured college cub, in love with life and Vivian Graham, daughter of a bank president, and there is just enough devilry in the part of Bob Barrett, who also loves the girl, to inject the necessary spice of opposition to Jack's suit. The boy goes through a series of misadventures, due to his felling, and is rescued from utter wreck by a fortune of \$5,000 a year and a clock, left him by an uncle. The clock must be wound at ten o'clock every night, and the alarm must be set for six in the morning, and the effort to keep these terms results in the boy's regeneration. Bob bites a thug to steal the clock, but a faithful collier gives the alarm and the plot of the schemer is foiled. When Morgan takes Jack in as his secretary, and

finally leaves a big business deal with Graham in his hands, impressing the father of the girl he loves with his business ability, it would seem as if the climax had been reached, as the clock has done its beneficent work. But it turns out that love had found the way to save the boy, and the mysterious uncle was none other than Vivian herself. For those who are surfeited with mysteries, sex plays, "vamps," and blood and thunder generally, "The Clock" will be a welcome relief, and should be a big card anywhere at any time.

## MILLER FOR PICTURES?

Henry Miller was this week in receipt of an offer to appear in moving pictures.

## THE PRICE OF HER SOUL.

Allene Graham .....Gladys Brookwell  
Snop Gun Connor.....Joek Stading  
Dr. Howard Graham.....Monroe Salisbury  
Lord Francis Wolburton.....Brooklyn Keller  
Mary McGowan.....Eleanor Green  
Ralph Connor.....Jack Abbott

As a preachment against the evils of drugs and narcotics this six-part feature play carries a "punch" in every reel. As a dramatic picture it is strong, virile and full of action. As a psychological study it presents a problem which most of those who see it will pass up in despair, owing to the sharp conflict between what the producer has shown and what the average man accepts as a normal course of conduct. It is morbid, as all plays of its sort must necessarily be, and the theme of comedy dragged in only serve to accentuate its morbidity. The part of the "hero" is more befitting a "dope fiend" than a sane, healthy man, in love with a girl far above his station in life, and the happy ending strikes a note of incongruity, tempered only by the fact that it is a happy ending. Learning that his brother has fallen a victim to drugs, Snop Gun Connor, released from prison through having saved the warden's life from a drug victim in confinement, determines to find the man responsible for his brother's downfall and break up the trade. He finds "the man higher up" to be the father of the girl who has befriended him and whom he loves. Madened by the torture his brother is undergoing he seeks revenge by bringing the girl, Allene Graham, daughter of Dr. Graham, the head of the gang, under the influence of her father's "headache powders," and when she is a helpless victim takes her to her father, telling him that now she is a companion to his brother. The father, stricken with remorse since the effects of his traffic have reached his own brood, gives up the trade, and later joins his daughter in the mountains, where Connor had taken her and his brother. Both the girl and the brother have been cured, and Connor's love is rewarded, the wedding arranged by Allene's father between her and Lord Wolburton having been stopped in a dramatic scene at the altar. The picture is from a story by Reed Huxton, and was directed by Oscar Apfel, for the Variety Film Corporation, to be disseminated via state rights. It is a feature which will appeal to a large number of people, and will disagree with many, and its success will depend entirely on the opinion of the buyer in picking material to suit the taste of his audience.

## THE WAITING SOUL.

Grace Vaughan.....Madame Petrova  
Stuart Brinsley.....Mablon Hamilton  
Mrs. Brinsley, his mother.

Mrs. Mathilde Brundage  
Dudley Kent, broker.....Wyndham Standing  
John Harkove, lecturer.....Walter De Shields  
Mrs. Harkove.....Mrs. Lottie Ford  
Marie d'Arroy.....Anna Lauchway  
Willard Ashbrook.....Roy Fletcher

Aaron Hoffman, with the departure of D. W. Griffith for Europe, has assumed the post of "supervisor of productions," judging by announcement on the scenario of "The Waiting Soul," issued by Metro. It was produced by Pontier Plays and Players, story by Marion Short, from "Snappy Stories," scenario by Wallace C. Clifton, photography by George W. Hill and "unserved by Aaron Hoffman." It is the old story of "should a woman tell her husband?" She (Petrova) has had a past and finally confesses it to her husband years later, but she has an ace up her sleeve because she is about to become a mother. Whereupon friend husband tells her he knew it all the time, but didn't want to hurt her feelings by tinning his suit. Of course the husband is a nice young millionaire (they are never worth less in pictures), and everything ends happily. The titles are very unattractively written and the story is possessed of just about as much "plot" as a one reeler. Direction and photography good. Joie...

## THE WHIP.

Herbert Brancaster .....Irving Cummings  
Judge Beverley .....Warren Cook  
Baron Sertoris.....Paul McAllister  
Joe Kelly.....Alfred Hemming  
Harry Anson.....Dion Titheredge  
Diana Beverley .....Alme Hanson  
Mrs. D'Aquila .....Jane Wride  
Myrtle Anson.....Jean Dumar

Lovers of straitlaced melodrama of the old school will revel in the Paragon Co.'s film production of the Drury Lane play, "The Whip," directed by Maurice Tourneur and photographed by Jan van der Broek. Paragon has secured some wonderful photography, beautiful locations, sensationally thrilling effects (calling a train collision an effect is putting it mildly) and the assembling of the film is the labor of master hands and minds. It is refreshing to see the scheming machinations of the conventional villain, the wily bookmaker plotting to have the horse race thrown, the adventures who claims the hero promised to marry her at just the moment when his engagement to the heroine is announced, the heroine who rides the horse to victory when the jockey is yanked off the mount just before the start, the jockey's sister who has been betrayed by the villain and who saves the villain, when the competition is made that her brother throw the race: "He shall not sell his honor to purchase mine"—the whole thing so marvelously worked out that at times it fairly lifts you out of your seat as you experience the various emotions of cumulative melodramatic progression. "The Whip" is great picture stuff. It will please all grades of audiences. Joie.

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## THE YELLOW BULLET.

Fred Fowler.....Robyn Adair  
 Teresa Fowler.....Lucy Payton  
 Harry Mart.....Bruce Smith  
 Burgeon Lloyd.....Neil Hardin  
 Pedro.....Frank Branger  
 Spanish Nell.....Gloria Payton  
 Mrs. Black.....Ruth Lackaye  
 Perkins.....Chas. Dudley

There is the same atmosphere surrounding this four-reel Balboa feature as there would be about one of those old-fashioned nickel novels that school boys were in the habit of reading a score of years ago. There is just

about the same appeal in this picture as there was in those self-same, so-called dime novels. The picture was adapted for the screen by Wm. H. Lippert from a story that appeared in one of the popular priced magazines. The story was a fairly good one of the popular harum-scarum type of cheap fiction, but the picture is one that is utterly impossible even for the cheap five-cent houses. The direction of the feature was in the hands of Harry Harvey, and from the finished product it is quite evident Mr. Harvey is very much in need of a course of instruction in "How to Direct Pictures." It is utterly impossible that any person of mature mind could turn

out a product of this sort. His picture is of the old days when anything went and looks like one of those single reels that were shown about 12 or 15 years ago. It is full of impossible situations and errors in direction. The idea of a person riding out of a scene on a horse and then coming into the next scene with a led horse is a minor detail. There were at least a dozen other mistakes that were doubly as glaring. Judging from "The Yellow Bullet" and "The Devil's Bait," it would seem as though the name of Balboa attached to a production means that the picture is just about as impossible a product as can be expected. This picture is being released by the General Film Co.

Fred.

## WHEN LOVE WAS BLIND.

Eleanor Grayson.....Florence La Badie  
 Her Father.....Thomas Curran  
 Burton Lester.....Doyd Marshall  
 Frank Hargreave.....Harris Gordon  
 Vera Hargreave.....Gladys Leslie  
 Burton's Aunt.....Ida Darling

It has taken the combined efforts of the Thanhouser players, Frederick Sullivan, the director, and Agnes C. Johnston, the author, to make a five-part photoplay, with the above title, which is neither drama nor comedy, nor a satisfactory mixture of both. It is full of absurdities and inconsistencies from a dramatic point of view, and strikes a number of discordant notes where harmony is essential to graceful continuity. Eleanor Grayson, left to the care of a housekeeper by her father, an artist, who dies, grows up blind. Burton Lester, another artist, takes her father's studio, and they fall in love. Burton finds that an operation can restore her sight. He provides for it, and on recovering her sight she learns that Lester has made a mistake in his marriage, his wife not being in accord with his ideas. Eleanor leaves, comes to New York, finishes her father's picture (another "masterpiece") and wins renown through it. Hargreaves, a society man, wins her affection. Vera, his sister, a frivolous young thing, made up to imitate Mary Pickford, visits a cabaret unknown to her rather careful brother. She loses her necklace, and being afraid of her brother gets Burton to help her recover it. Eleanor, having refused Burton's plea for love, is forced to tell of her past to Hargreaves, and is shunned by him. As she is preparing to get away from both men by an early train she meets Burton and Vera. She remonstrates with Vera, declaring that Burton shall not break another girl's heart as he had broken hers, but is pacified when she learns they were only going after Vera's necklace. Overturning a vase arouses the household, Vera escapes to her room, and the guests see Eleanor and Burton together and receive an invitation to the wedding. The production is one of the frivolous, inconsequential things which, while they do no good, at the same time do no particular harm except feed the desire of many "fans" for froth. It will fit in with programs where the exhibitor knows his people like that sort of thing, but otherwise carries no appeal. Released by Pathe, April 15.

## THE DEVIL'S BAIT.

Doris Sheldon.....Ruth Roland  
 Dr. Royal Sheldon.....Wm. Conella  
 Jason Davies.....Edward J. Brady  
 Eric Reese.....Harry King  
 Madam DeLong.....Lucy Blane  
 Anita.....Nyrtle Reeve

This is one of the Fortune Photoplays series of four reels that Balboa is releasing through the General Film Company. The scenario is by Wm. M. Ritchey and the picture directed by Harry Harvey. As an example of how bad a feature picture can be, this feature ranks as Exhibit A. If anyone who sees the picture can tell what it is all about he should receive a prize from producers, director and cutter. This is one thing certain, that in producing "The Devil's Bait" an effort was to imply that precious stones were pretty baubles conceived and scattered through the world by his Satanic Majesty for the especial purposes of having them used to lure women to their downfall. Further than this the story fails to register, it is so frightfully involved and inconsequential that not a tittle of reason can be garnered from either the action of the photodrama or the titles. As for the acting, it is simply atrocious and on a par with the directing and assembling.

Fred.

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**DRUMMER—A-1** for vaudeville or road show at Liberty. Plays Pympany's, Bells and Drums, willing to travel or locate. Address E. O., Variety, New York.

**EXHIBITION DANCER** (Fancy Ball Room Dancer), also plays Saxophone and Clarinet, and has dramatic ability. Twenty-four years of age, refined, neat appearing, desires to connect with refined vaudeville act or musical show. Write F. S. T., Variety, New York.

**FIRST CLASS eccentric, flexible comedian** would like to join show, first class act, moving picture company, or circus. Meyer, Variety, New York.

**FOR SALE**—Regulation size asbestos curtain, in perfect condition. Apply Walter Rosenberg, Savoy Theatre, 112 W. 34th St., New York. Greeley 6691.

**HARVARD PLAYLET**—Comedy running 15 minutes for three persons, two women and man. Low royalty or sell outright. Neal R. O'Hara, Harvard University, Cambridge, Mass.

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**JAZZ AND HOKUM,** blended just right and served in up-to-date style; that's what you'll find in Funnybone No. 4, the great comedy encyclopedia for vaudeville performers. Not a joke-book, but filled with sure-fire monologues, sketches, parodies, minstrel first-parts, sidewalk gags, etc. Price 35 cents; or for \$1 will send Nos. 1, 2, 3 and 4. Money back if you say so. Funnybone Publishing Co., 333 3d Ave., New York (Dep't V).

**KIDS WANTED**—Talented Children for Vaudeville. Can guarantee Forty Weeks' Work. E. W. Wolf (Dept. V.), Globe Theatre Bldg., Philadelphia.

**LADY PARTNER** (between 30 and 40) wanted who can sing, play piano or dance a la Irish or Scotch fang in Vaudeville. State particulars. Box 21, VARIETY, New York.

**LADY PIANIST** wishes engagement at once with moving picture show or orchestra, will travel. Would consider seashore engagement. Miss Adlers, Variety, New York.

**MODEL AEROPLANE—FOR NOVELTY ACT IN VAUDEVILLE; SIZE, 8 FEET SQUARE; WEIGHT, 93 LBS.** McDONALD, 101 3D AVE., NEW YORK.

**MUSICAL NOVELTY** for sale—The Great Electric Musical Wheel. Outfit complete. Beautiful. As played with great success by the great Blinn-Bomm-Burr Musical Act. Also xylophones. 3 Aida Trumpets. 3 Cornets. With mute and trick attachments (very fine). 2 Luminous Aluminum Violins, which shine in the dark (great effect). 3 old Violins. Viola. Cello. Aluminum Bells. All instruments are in good condition. Address Richard Kleemy, 753 Atlantic St., Stamford, Conn.

**NEW SCENERY FOR SALE**—Bargain, Palace wood, dark fancy, light fancy, plain chamber, four oilies drops, street landscape, palace, conservatory, picture sheet; two tormentors; drapery borders; red velvet drop. Fredericks, Gaiety Theatre Bldg., Room 409, New York.

**PIANIST**—Man soloist; accompanist wanted by unusually splendid voice, for Vaudeville and Club. Non-drinker, absolutely, and good appearance essential. State terms for City Circuit. A. B., Variety, New York.

**WANTED—A VERY FAT BOY** (one almost fat enough to exhibit as a freak) to travel with a vaudeville act. Does not have to be able to sing, dance or act in any way. Bostock, 305 Putnam Bldg., New York.

**WANTED**—Hula dancer not over twenty-five years old to travel. Twenty dollars week, all expenses paid. Inclose postal photo. B. Mulvaney, Variety, Chicago.

**WANTED to Buy a Revolving Table** as used in Berzaca and other comedy circus acts. Am not going to use it for such circus act, so do not be afraid of creating opposition by selling. Bostock, 305 Putnam Bldg., New York.

**WANTED — BALLAD AND OPERATIC VOICES;** also good specialty dancers, musical novelties, and comedians. Can guarantee forty weeks. E. W. Wolf, Globe Theatre Bldg., Philadelphia.

**YOUNG LADY, THOROUGHLY EXPERIENCED IN THEATRICAL BOOKING OFFICE, WISHES POSITION. CAN TAKE FULL CHARGE OF OFFICE, AND CORRESPONDENCE. UNDERSTAND HANDLING OF PERFORMERS. WRITE MISS KING, VARIETY, NEW YORK.**

**WHO HAS BUNGALOW** for rent this Summer? Prefer one near water, with garage and very modern. Responsible party with references. Send full particulars. Roy Mack, Variety, Chicago.

**WILL BUY** a small five-passenger or cloverleaf or late model; Buick, Stutz, Reo or Saxon preferred. Telephone Vanderbilt 4674, or write Box 45, 1540 Broadway, New York.

**WANTED—SPECIALTY PEOPLE;** must have at least one good specialty. Either singles, teams or trios. Can guarantee forty weeks. E. W. Wolf, Globe Theatre Bldg., Philadelphia.

**YOUNG MAN** violinist at liberty, wishes engagement for the summer season with orchestra. Also do solo work. Geo. Burton, Variety, New York.

## OBITUARY

The mother of Vic Leroy (Leroy and Cahill) died at Gardena, Cal., March 14, at the age of 70.

Heister Kutz, a former stage hand at the Amsterdam, died suddenly March 18 at his home in Newark.

Amelia Mayborn, wife of Charles N. Green, died March 20, at the Union Hospital, Chicago.

Alfred John Mapleson, brother of the late Col. James H. Mapleson, the opera impresario, died in London. He was librarian of Her Majesty's theatre for many years, and was 81 years old. He is survived by his wife, a daughter and a son, the latter, Lionel Mapleson, being librarian of the Metropolitan opera house, New York.

Albert L. Wilbur, the producer and manager, died in Boston, March 23, from arterio-sclerosis at the age of 70, services being held March 26 at the residence of his nephew, Lester Wilbur, at Randolph, Mass. "A. L." as he was known by managers and press agents from coast to coast, entered the theatrical business by accident. While a traveling salesman in the south he ran across Gus Frohman, stranded with a minstrel troupe, and advanced him enough money to jump to the next stand. Later in New York Frohman gave him a chance to invest in a winner, after which Wilbur organized a light opera troupe. In recent years he had been associated with the Shuberts, being instrumental in the election of the Wilbur theatre in Boston three years ago. The pall-bearers were Edward D. Smith, Lee Ottolengui, David Finestone, Frank McGrath, Charles J. Rich, John B. Schoeffel and E. D. Stair of Detroit, former business partner of "A. L."

### NOTES.

The Family, Rome, N. Y., shifted its vaudeville bookings this week from the Walter Plimmer office to Joe Eckl. The house is playing four acts, splitting with the Majestic, Utica. The Lyceum, Ithaca, has also been added to the Eckl books.

Harry Weber's Anniversary advertising in VARIETY of March 16, last, probably caused more comment in show circles than any advertisement VARIETY has ever carried. In response to many inquiries it may be said the entire idea, even to the placing of the advertisements, came solely from Mr. Weber.

In Loving Memory of  
 My Father  
**HERMAN SHAW**  
 Died April 14, 1915  
**LILLIAN SHAW**  
 Weather permitting, the unveiling of my father's monument will take place at Mt. Carmel Cemetery, Cypress Hills, Brooklyn, about noontime this Sunday, April 1st, Rabbi Londen officiating.

The mother of Arnold and Ethyl Grazer died at her home in Sacramento March 6, after a brief illness.

Walter Thomas, dramatic actor, died March 21, in a private hospital in this city. He was about 50 years old.

Richard S. Russell, son of Mrs. Hatfield Russell and nephew of Mrs. Oliver Byron and the late Ada Rehan, died March 24 in New York.

In Loving Memory of  
 My Dear Mother  
**MRS. L. A. MILLER**  
 Who passed away  
 April 6th, 1915  
 I Miss You, Mother Mine  
 Her Devoted Daughter  
**ALICE N. MELVIN**

James Marlowe (Golden and Marlowe) and formerly of other teams, died in St. Vincent's Hospital, New York, March 21 from pneumonia.

George C. Boniface, a prominent actor and manager, died at the Lamb's Club Pasture, Charlestown, N. H., March 27. He was 57 years old, and had been a helpless invalid for several years.

The father of Maud Allen, classic dancer, died in Los Angeles.

Ralph G. Farnum, a Dayton, O., newspaperman, has been added to the staff of the Harry Weber Agency, the president of which also hails from Dayton. Farnum has not been assigned to any particular duty as yet, but will probably become office manager for the Weber agency.

Another Big Timely Patriotic Song by the Author of

# **"I Didn't Raise My Boy To Be A Soldier"**

Alfred Bryan and Harry Tierney have just completed one of the greatest patriotic songs ever published.

# **"IT'S TIME FOR EVERY BOY TO BE A SOLDIER"**

A tremendous success as sung by ED. MORTON at KEITH'S COLONIAL last week.

## **CHORUS**

It's time for every boy to be a soldier,  
To put his strength and courage to the test;  
It's time to place a musket on his shoulder  
And wrap the Stars and Stripes around his breast;  
It's time to shout those noble words of Lincoln  
And stand up for the land that gave you birth,  
That the nation, for the people, of the people,  
By the people, shall not perish from the earth.

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### BILLS NEXT WEEK.

(Continued from page 19.)

Kelly & Fern  
E & L Ford  
Santos & Hayes  
"Petticoats"  
Watertown, S. D.  
METRO (wva)  
Hooper & Burkhardt  
Woodward & Morrissey  
2d half  
Harris & Nolan  
Drawee Nambo & F  
Wheeling, W. Va.  
VICTORIA (sun)  
Nissia Bros  
Rawson & Claire  
Four Swans  
Ellis' Hawaiians  
(One to fill)  
2d half  
Winnipeg, Can.  
ORPHEUM  
Belle Story  
Clayton White Co  
Johnstone & Hart  
Bert Benny  
Barry Girls  
"The Recital"  
Monroe Bros  
PANTAGES (p)  
Pederson Bros  
Oleson & Johnson  
Kijiyama  
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6 Peaches & Pear



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Crossman's, Enter. H.P. (ubo)  
Woosnecker, R. L. Eva Tanguay  
BIJOU (ubo) "Petticoats"  
Carmen Escell Geo Roemer  
Arnold & Taylor French Girls  
"My Lady's Gown" Van & Bell  
2d half Benise & Baird  
D Southern 3 Louis Stone  
Leighton & Kennedy Paris  
Henshaw & Avery ALHAMBRA  
Yonkers, N. Y.  
PROCTOR'S (ubo) Dania  
G M Fisher Co Sonia & Carduso  
Violet Dale The Dixons  
Lew Cooper Co Chas Item  
3 Vagrants S Canadians  
Peggy Breman Bro Amos Howard  
Fiorette Les Tuniclets  
Fanchon & Jas Band Billy Houslin Co  
Peggy O'Neil Co Quaint Q's  
(Two to fill) Bart & Bart

### BURLESQUE ROUTES

April 2 and April 9.  
"A New York Girl" 2 People's Philadelphia 9  
Palace Baltimore.  
"Americans" 2 Newark 3 Zanesville 4 Canton  
5-7 Akron 9 Empire Cleveland.  
"Auto Girls" 2 Star Toronto 9 Savoy Ham-  
ilton Ont.  
"Beauty Youth & Folly" 2 Englewood Chi-  
cago 9 Gayety Milwaukee.

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"Behman Show" 2 Gayety Montreal 9 Em-  
pire Albany.  
"Bon Tons" 2 Gayety Boston 9 Grand Hart-  
ford.  
"Bostonians" 2 Orpheum Paterson 9 Empire  
Hoboken.  
"Bowery Burlesquers" 2 Gayety St Louis 9  
Star & Garter Chicago.  
"Broadway Belles" 2 L O 9 Century Kansas  
City Mo.  
"Burlesque Review" 2 Columbia Chicago 9  
Gayety Detroit.  
"Cabaret Girls" 2 Gayety Minneapolis 9 Star  
St Paul.  
"Charming Widows" 2 Cadillac Detroit 9  
L O.  
"Cherry Blossoms" 2-4 Orpheum New Bedford  
5-7 Worcester Worcester Mass 9-10 Am-  
sterdam Amsterdam 11-14 Hudson Scheneo-  
tady N Y.  
"Darlings of Paris" 2 Trocadero Philadelphia  
9 Olympic New York.  
"Follies of Day" 2 Lyceum Dayton 9 Olympic  
Cincinnati.  
"Follies of Pleasure" 2 Gayety Milwaukee 9  
Gayety Minneapolis.  
"French Follies" 2 Star St Paul 9 L O.  
"Frolics of 1917" 2 Olympic New York 9 Ma-  
jestic San Antonio.  
"Ginger Girls" 2 Star Brooklyn 9-10 Holyoke  
Holyoke 11-14 Gilmore Springfield Mass.

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stown 11 Altoona 12 Harrisburg 13 York 14  
Reading Pa.  
"Girls from Joyland" 2 Lyceum Columbus 9  
Newark 10 Zanesville 11 Canton 12-14 Akron  
O.

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Next Week (see Bills Next Week Pages)

**Mr. EDDIE DARLING, Thank YOU**

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"Golden Crook" 2 Jacques Waterbury 9-11 Cohen's Newburgh 12-14 Cohen's Poughkeepsie.

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"Hello Girls" 2 L O 9 Englewood Chicago.

"Hello New York" 2 Casino Brooklyn 9 Empire Newark N J.

"Hello Paris" 2 Mt Carmel 3 Shenandoah 4-7 Majestic Wilkes-Barre 9 So Bethlehem 10 Easton 11 Pottstown Pa 12-14 Grand Trenton N J.

"High Life Girls" 2-3 Amsterdam Amsterdam 4-7 Hudson Schenectady 9-10 Binghamton 11 Oneida 12-14 Inter Niagara Falls N Y.

"Hip Hip Hooray Girls" 2 Empire Hoboken 9 People's Philadelphia.

"Howe's Sam Show" 2 Star Cleveland 9 Empire Toledo.

"Irwin's Big Show" 2 L O 9 Gayety Kansas City.

"Lady Buccaneers" 2 So Bethlehem 3 Easton 4 Pottstown Pa 5-7 Grand Trenton N J 9 Star Brooklyn.

"Liberty Girls" 2-4 Cohen's Newburgh 5-7 Cohen's Poughkeepsie 9 New Hurlig & Seamon's New York.

"Lid Lifters" 2 Majestic Scranton 9 Gayety Brooklyn.

"Majestics" 2 Gayety Omaha Neb 9 L O. "Maids of America" 2 Gayety Buffalo 9 Cortland Rochester.

"Marion Dave" 2 Gayety Washington 9 Gayety Pittsburgh.

"Merry Rounders" 2-4 Bastable Syracuse 5-7 Lumberg Utica 9 Gayety Montreal.

"Midnight Maidens" 2 New Hurlig & Seamon's New York 9 Empire Brooklyn.

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"Monte Carlo Girls" 2 Century Kansas City 9  
Standard St Louis.

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dillac Detroit.  
"Parisian Flirts" 2 Howard Boston 9-11 Or-  
pheum New Bedford 12-14 Worcester Wor-  
cester Mass.  
"Puss Puss" 5-7 Park Bridgeport Conn 9  
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9 Gayety Baltimore.  
"Watson Billy" 2 Miner's Bronx New York 9  
Orpheum Paterson.  
"Watson Wrothe" 2 Gayety Detroit 9 Gayety  
Toronto.  
"Welch Ben" 2 Colonial Providence 9 Casino  
Boston.  
"White Pat" 2 Academy Jersey City 9 Troca-  
dore Philadelphia.

"Williams Mollie" 2 Berchel Des Moines Ia 9  
Gayety 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.  
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tered mail.

A  
Adams P LeRoy

Addler Miss M (C)  
Albertina Mille (C)  
Allen Geo F

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| Ball & St Clair<br>Bannister Harry<br>Bates Clyde<br>Beck Jack O<br>Beech Ethel M<br>Bellow Helene (C)<br>Belmont Harold<br>Belmont Nelson<br>Bennett Crystal<br>Benson Belle (C)<br>Berry Alice<br>Bersac Jean (C)<br>Bickel Leroy<br>Blanda Austrin (C)<br>Bolton Nate C<br>Bonnell Harry (C)<br>Booth & Booth (C)<br>Boyd Larry<br>Bracken Great<br>Brenner Dave<br>Briery M E (C)<br>Broad Billy<br>Broderick Lillian<br>Brohm Kathryn A (C)<br>Brooks Wallie<br>Brown Harry<br>Brown & Kennedy (C)<br>Brown Tom (C)<br>Brown & White (C)<br>Brow Harold L<br>Buckley Irving | Cabill Wm<br>Cameron Daisy K<br>Cantwell & Walker (SF)<br>Cappellin Mrs A<br>Carew Mabel<br>Carman James T<br>Carman Belle<br>Carver Mrs Will<br>Cento Mrs Ernest<br>Claire Doris<br>Claire Ida (REG)<br>Clark Frank<br>Clarice & Grogan (C)<br>Claude & Cleveland<br>Clayman Miss A G<br>Cline Vivian<br>Cobb Miss Bert<br>Coleman Edna<br>Coley C A<br>Connolly May<br>Correlli Ed<br>Correlli & Gillette (C)<br>Cotto Joe<br>Crane Hal<br>Crane Mercedes (C)<br>Creighton Sisters<br>Crosby Fred (C)<br>Cunningham J (C)<br>Curley Barney<br>Curtis D<br>Cutter Wallace<br>Curvis Man & Jack (C) |
|  | D<br>Dalley & Parks<br>Dale Stanley A   |

- |  |   |
|--|---|
| Daly Leo F<br>Daizill Robt E (P)<br>Dana Joe<br>Davenp't Feathers (C)<br>David Warren (C)<br>Davies Tom<br>Davis Geo C<br>De Groff Miss F (C)<br>Deitrich Roy (C)<br>Demartini M (C)<br>De Matters G<br>Denning Arthur<br>De Schon Cuba (C)<br>De Temple Kitty<br>DeWesse Jennie (C)<br>Dolly Babian<br>Donaldson Arthur<br>Dorrell Gladys (C)<br>Dowdell James M<br>Downey Maurice (C)<br>Downing H Ollon<br>Drew Beatrice<br>Drew Virginia (C)<br>Driscoll Tom (C)<br>Dual Clara (C)<br>Dudley Jack<br>Dunbar & Turner | Granstaff Earl B<br>Grant Nettie<br>Gray & Graham<br>Greewald Doris<br>Grew Mr & Mrs Wm<br>Grey Nadine<br>Griffin Elliott C (C)<br>Griffin Gerald E (SF)<br>Griffiths Frank (C)<br>Grosan Clarence (C)<br>Guillon Mlle (C)<br>Gunson Henry  |
| E<br>Eddlemon Ethel (P)<br>Edison Pearl J<br>Edmonds & La V (C)<br>Eichman C J (C)<br>Elliott Louise (C)<br>Emerson Grayce<br>Erkine Nellie<br>Erving Ella<br>Eugene & Burley (C)<br>Evans Barbara<br>Everett Gertrude<br>Kwald Edw  | H<br>Halley G B L & M<br>Hake Jack (C)<br>Hale Alice B<br>Hall Leona (C)<br>Halliwick Wyatt (C)<br>Hamrich Ethel<br>Hardy Adelo<br>Harris Honey (SF)<br>Harris Rha D<br>Hart E M<br>Hartwell Frank<br>Hearn Miss J<br>Hibbert Wm L<br>Higgins Mark<br>Hills Molly<br>Hinkle Geo<br>Hirschoff Troupe<br>Hitch Miss<br>Hodges W<br>Hofer Mr (C)<br>Hoffman Frances<br>Hollen Jack<br>Hollenbeck W F (C)<br>Holman Harry (P)<br>Holst Marguerite<br>Holst Margret (C)<br>Holt H K (C)<br>Hough Mrs Wm M<br>Howell Ruth Trio<br>Hunter Winnie<br>Hunt Dorothy<br>Huron Jack |
| F<br>Fagan Dorothy<br>Farley Dot<br>Farrar Charlotte (C)<br>Ferro Mack (C)<br>Fields Arthur B<br>Finlay Mr & Mrs B<br>Fitz Gerald Kathleen<br>Fitz Patrick Jennie<br>Flemming Chas<br>Florence Daisy<br>Flynn Marie<br>Fountain Anna (C)<br>Fonville M (C)<br>Forbes Mona<br>Fox B E<br>Franklin & Violette (C)<br>Fredericks Ann<br>Frettag Eddie (C)<br>Frescott Mr & Mrs N  | I<br>Inza R<br>Ioleen Sisters   |

- |   |  |
|---|--|
| G<br>Gartner O F (C)<br>Georges Two<br>Georais Athens (C)<br>Golding Fred<br>Godlevsky Bertha<br>Goetz Austin<br>Golden Ella (C)<br>Golden M (P)<br>Golden Mabel<br>Golden Troune (C)<br>Gordon Jas (C)<br>Gouch Chas P (C)<br>Gould Fred<br>Gould Rita                     | J<br>Jackson Belle<br>Jerome Nat B<br>Jolice Miss M F<br>Jones Edith (C)<br>Jones Leslie<br>Jordan Jules (P)<br>Josephs John (C)<br>Josephs Monte (C)<br>Jouden Randall (C)  |
| K<br>Kane Lem (C)<br>Keeley Lillian<br>Kelly Jamie<br>Kelly Tom<br>Kiddler Bert (C)<br>Kimura Japs<br>King Mrs Frank<br>King Virginia<br>King Virginia<br>Kirk Ralph (C)<br>Kirk Smith Sisters<br>Kittaro Brothers<br>Kleinberg H H (C)<br>Knight Bertha (C)<br>Kohlman (C) | L<br>Lamb Frank (C)<br>Lambert "Hap" J (C)<br>La Mont Lloyd L (P)<br>Laretto Julian (C)<br>La Rose Tony<br>Larribee & Le Page<br>Latour Jane<br>La Verne Evelyn<br>Lawless Maxie<br>Lawrence Marion F<br>Lawson D (C)<br>Lee Lola<br>Leighton Bert<br>Leighton Bert E (C)<br>Leighton Chas (SF)<br>LeLands The<br>Le Malre & Angel (P)<br>Leo Buddy (C)<br>Le Roy Chas M<br>Lewis Andy (C)<br>Lewis & White<br>Lewis Frances<br>Lewis J Barton<br>Lidell Jack<br>Liliyn & Boggs (C)<br>Linnetts Five (C) |

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| N<br>Nawn Tom (SF)<br>Nevina Joie<br>Newman Wm<br>Niblo Geo<br>Nixon W J<br>Nolan Luella<br>Normand Florence<br>Norris E Manly<br>Northlane Ollie<br>Novelty Quartet (C)   | O<br>Oslaps Vukteke (O)<br>O'Hara J J<br>Olcott Sydney<br>Oldfield J C (C)<br>Oliver Christine<br>Owen Mrs Gary   |



## A LAUGH TO THOSE WHO KNOW

(Same Paper)

Reviewed March 12  
Kelly and Fern in "Honey-mooning"  
entertained and found the audience ready  
for all they gave them. The act proved  
meritorious and found favor in the early  
reviews.

Reviewed March 18  
Kelly and Fern, a man and woman,  
who sang and talked, may be set down  
as the worst act of the bill, and prob-  
ably the worst seen in this house for  
some time.

VERDICT BY JURY—Booked solid until June 10

Judges, BEEHLER & JACOBS

New act in preparation by J. Brandon Walsh

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EUGENE

# KELLY and FERN

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**AUCTION SALE**  
 The administrator of his estate,  
 At the law office of ACKERLY & MILES,  
 SATURDAY, THE 31st DAY OF MARCH, 1917, at two o'clock in the afternoon:  
 Capital stock trust certificate for \$7 shares of  
 \$100 each of the capital stock of the Columbia  
 Amusement Company;  
 32 shares of \$100 each of the capital stock of  
 The Baltimore Theatre Company;  
 30 shares of \$100 each of the capital stock of  
 Chicago Gayety Theatre Company;  
 5 shares of \$100 each of the capital stock of  
 The following stock, owned at the time  
 of his death, by CHARLES BARTON  
 SWOPE, otherwise known as CHARLES  
 BARTON, will be sold by the undersigned,  
 at public auction, to the highest bidder,  
 5 MILES, Northport, Long Island, N. Y., on  
 CHARLES H. Waldron Amusement Company:  
 25 shares of \$100 each of the capital stock of  
 The Washington Theatre Company;  
 35 shares of \$100 each of the capital stock of  
 Cincinnati Theatre Company.  
 Dated Northport, N. Y., March 17, 1917.  
 GEORGE H. MILLER, Administrator.  
 ACKERLY & MILES, Attorneys for Administrator.

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 Chorus Girls, Ponies and Some Principal Women  
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R  
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 Raymond (C)  
 Raymond Lester  
 Reed Mrs L

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 Reihman Frank W  
 Rice Roy  
 Richards C (C)  
 Ritchie W E

Roberts Joseph  
 Robeson Ada  
 Robina Miss B  
 Robinson Ethel (C)  
 Rocky's Monkeys

Rockley Lill  
 Roder Billy (C)  
 Rogers & McIntosh  
 Rogers Wilson (BF)  
 Roiland Joe

Rose Aaron  
 Rose Eddie  
 Rubin & Demartini  
 Russell Paul R

S  
 Salvator (BF)  
 Salsar Eugena

T  
 Talford Harry J & B  
 Thomas Francis B (P)  
 Thursby Dava

U  
 Unis Estate (C)

V  
 Valadon Les  
 Valli Muriel  
 Van Rensselaer H H  
 Vaughn Arthur (C)  
 Vert Hazel  
 Virden Lew (C)  
 Voltaire Jean  
 Von Ethel

W  
 Walmar Harry  
 Wallace Lucille (REG)  
 Walmer Carl (C)  
 Walsh Alice  
 Walsh Way  
 Walzer Eddie  
 Waterbury Geo  
 Watson Evelyn (C)  
 Webb Teddy  
 Webb Ed W (C)

Wells & Girls (C)  
 Wells Harry  
 Wendell Alice  
 Wentworth Lola  
 Whalt John A (E)  
 White Alma  
 White & Brown (C)  
 Wilbert Raymond  
 Wilkes Ben  
 Williams & Held  
 William Floyd C  
 Williams Miss M I  
 Williams Marie  
 Williams & Williams  
 (C)  
 Willing B W  
 Wilson Al G  
 Worth Charlotte M  
 Wyndham Mae

Y  
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**CHICAGO**  
**VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.**

The Churchill tab, "Around the Town," Nat Phillips will make a business trip to  
 closed its vaudeville tour March 28. New York around May 1.

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

E. Q. Gardner became assistant manager of Bert Melville has loaned "Shepherd of the  
 the Colonial this week. Hills" from A. Milo Bennett for next season.

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Direction, HARRY WEBER

## The Actors' Fund Fair

Grand Central Palace, May 12-21, 1917

It comes once in a long time and only when money is needed to keep active its long career of benefactions to the men and women of the American stage.

It calls upon the actor and the actress first, because they are ALWAYS FIRST in answering Charity's call and because the Actors' Fund of America is their FIRST and greatest charity.

It invites earnestly every person on the stage or in film life—great and future great, young and old—to write or call NOW at the Actors' Fund offices for SERVICE IN THE FAIR.

### THE WOMAN'S DIVISION

under the direction of Ida C. Nahm has a place for every little and every big actress—Ask her to tell you how you can help.

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YOU WOULDN'T BE LAST TO REHEARSAL—  
DON'T BE LAST TO GIVE US YOUR VALUABLE AID!

ACTORS' FUND FAIR  
Hotel Astor, New York

Sam Brin is now acting as assistant treasurer to Roy Bell at the Cort.

Hank Allardt returned to his usual haunts around the Majestic building Monday, after an extended visit out of town.

Bobbie Crawford, western sales manager for the Leo Feist Co., has been unfit for service through a recent injury.

Lillian Watson filled her Rialto engagement last week under great difficulty, being very hoarse at times.

Hazel Rice has severed connections with the Phil Dwyer animal act. She is convalescing from a recent illness.

"A Night in the Park" has disbanded for the summer. The players have returned to Chicago.

Lincoln Carter, the playwright, is devoting his time to the installation of pipe organs in picture houses.

A laugh was supplied the bookers on the Association floor by the report of one house manager in North Dakota who wrote in that one act was Paramount.

Routing for next season has begun in the W. V. M. A. This is about a month earlier than usual and several acts have been given twenty week blanket contracts.

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Acts laying off in Southern territory  
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# Feiber & Shea

1493 Broadway  
(Putnam Building)  
New York City

Boyle Woolfolk intends to call his new show "The 20th Century Whirl." Among its principals will be Grace Gibson, Bert Von Kline and Art Hall.

The Woolfolk musical comedy company opens a four weeks' engagement at the Pal-

ace, Milwaukee, July 1. The company will operate during the greater part of summer.

William Matthews, who has been managing the Bijou, Bay City, Mich., for the past six months, severs connections with the Bijou this week. He will return here.

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Tom Powell's Minstrels closed their road travels last Thursday night in Hot Springs, Ark. Powell has returned to Chicago and plans to reenter the agents' field.

The vaudeville program for the annual benefit of the American Hospital fund which will be held May 20 in the Auditorium is being fast shaped together.

Bob McKnight, formerly of the Chicago Examiner, has been doing some efficient press work at Ralph Ketterling's elbow in the Jones, Linick & Schaefer sanctum.

Harry Elmer, manager of the Mrs. Flske company, "Erstwhile Susan," resigned his connections with the troupe here last week. Elmer has consummated other theatrical plans.

Fred Byers sends in word that he is having the biggest season of his show existence with "The Frame Up." He expects to close his road tour about the middle of May.

Princess Zumara signed last week for a special engagement at the Avenue musical stock in Detroit. The Oriental dancer opens there April 1.

Truesdale Brothers' new show, "One Girl's Mistake," opened a tour of one nighters in Hastings, Neb. Kathryn Osborne, a Chicago girl, is with the company.

Although the Strollers are in their new club rooms on Clark street, next to the Palace theatre, the reception room is still unfinished. The huge collection of photographs are also being installed.

The Press Club of Chicago will entertain the Press Club of Milwaukee at a stag affair March 31. The visitors will be met at the station by a band and a full turnout of the Chicago club members.

"Fool's Paradise," a comic opera given by the Alumni of the University of Michigan, will be given at the Auditorium April 13, with an assured capacity house. The show has been playing in nearby towns and is reported doing a sell out business.

The Marconi Brothers have recovered the balance of money they failed some months ago to collect on a check tendered in part payment for their vaudeville services at the Indiana. George B. Levee, owner, made good the check that was "protested" at that time.

The White Rats on their Chicago Columbia theater venture so far haven't taken in enough money to give the acts any satisfaction for devoting their time and efforts to a hopeless cause. A Chicago man, after visiting the Columbia bill, came out and said the Rat ought to call out the show.

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# ACADEMY BUFFALO BIG FEATURE ACTS WANTED. WRITE OR WIRE

Jack Lait, feature writer on the Chicago Herald, leaves that paper in September to join the Tribune staff of special contributors on a three-year contract. Lait will be a free-lance writer for the Trib, and his work will have no relation to that of Percy Hammond, the regular dramatic critic.

Motor buses holding 60 persons and built on more costly lines than the New York buses began operating here Sunday. They caught on immediately and before summer arrives 60 or more will be in use. They not only travel through the Loop and along Michigan avenue but reach outlying points.

Among the Chicago actors in town are H. C. Mortimer, who is with Mrs. Fiske; Alfonso Ethier, Brigham Royce and John Dale Murphy. All of the former Chicago thespians were given the visitors' privileges of the Press Club by A. Milo Bennett. The last three are with Julia Arthur.

Quite some excitement at McVicker's Sunday afternoon when C. Kerrigan walloped one David Gane while the show was on. Kerrigan said that Gane, who was sitting in the seat next to his wife, placed his arm around the top of her chair and gave her a squeeze. House officers took over Gane, but it seems he squared it with a story.

Charles Treager, for many seasons a bill-poster for the Ringling brothers, was discovered destitute in the County Hospital, Helioville, Ill. The case was uncovered by Kerry Meagher, who reported it to Dr. Max Thork. The latter has arranged to bring Treager to the American Hospital, which will open in a few weeks, and there he will be operated on and taken care of.

Doro Rodgers, with "Potash and Perimutter

# VAUDEVILLE ACTS WRITE, WIRE or 'PHONE

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In Society" running at the Olympia, was held up and beaten while on his way home from the theatre on Saturday night, the "stick up" occurring at 48th and Prairie avenue. The thugs obtained \$35 in cash and his gold chain, attached to which was a gold knife, giving the victim a black eye and damaged hand in return.

When Chico, the Japanese handbalancer, came to town last week and called on Kerry Meagher, Harry Miller and some of the men he first met when he started playing American dates, he was all smiles when introducing Mrs. Chico. The little fellow has married since leaving this section and is now doing a "double act," offering fancy dancing as one of the "bits."

Bill Heck and his relative, James Brand, who have been operating the baggage and express service on the south side, handling all the theatrical baggage, especially that of the burlesque folks, have come to the parting of the ways. Brand sued for an accounting as partner, and Heck endeavored to prove in court Jim was only employed by him. Some \$12,000 worth of property was involved. The S. L. & Fred Lowenthal offices represented Heck and obtained a satisfactory adjustment before Judge Gridley. Brand was given a single drayage outfit and a monetary consideration.

The Majestic Club, to which belong a number of Majestic theatre building dwellers, including "Tink" Humphrey, Jake Elias and Marty Forkins, held one of its series of banquets at the Northern Pacific Hotel Saturday afternoon. The entertainment feature was the appearance of the Six Brown Brothers, who are appearing here in "Chin Chin." The menu was humorously addressed, reading "An Allied Luncheon tendered to our German friend, Matthias Wengler." All the courses were prefixed with the names of the various

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allied countries at war, but at the bottom of the menu listed "German Cheese," "Austrian Crackers" and "Turkish Coffee."

AUDITORIUM.—Dark. Bernhardt engagement called off. —BLACKSTONE (Edwin Wappler, mgr.).—"Serenade," with Julia Arthur, opened Monday.

COHAN'S GRAND (Harry Ridings, mgr.).—"Turn to the Right," eleventh week.

COLONIAL (Norman Fields, mgr.).—"Joan the Woman" (film) opened Sunday.

CHICAGO (Louis Judah, mgr.).—"Very Good Eddie," second week. Good demand, though not capacity.

CORT (U. J. Herman, mgr.).—"Good Gracious Annabelle," fourth week, capacity.

COLUMBIA (E. S. Woods, mgr.).—"Follies of Pleasure" (burlesque) (American).

GARRICK (Sam Gerson, mgr.).—"Passing Show of 1916" fifth week, slumping.

GAYETY (Robt. Schoencker, mgr.).—"The Record Breakers" (burlesque) (American).

HAYMARKET (Art H. Moeller, mgr.).—"Charming Charmers" (stock burlesque).

ILLINOIS (Rolla Timponi, mgr.).—"Chin Chin," third and final week. "Betty" with Raymond Hitchcock, opens Sunday, indefinite.

LA SALLE (Norman Fields, mgr.).—"Nora Bayes, fourth and final week.

NATIONAL (John Barrett, mgr.).—"Katsenjammer Kids" (International).

OLYMPIC (George Warren, mgr.).—"Potash and Perimutter in Society," ninth week, closes next week.

POWERS (Harry Powers, mgr.).—"The Boomerang," twentieth week.

PRINCESS (Will Singer, mgr.).—"The Cinderella Man," third week. Doing badly.

PLAYHOUSE (A. L. Perry, mgr.).—"The Lodger," third and final week.

STAR AND GARTER (William Roche, mgr.).—"Watson & Wrothe show (burlesque) (Columbia).

IMPERIAL (Will Splink, mgr.).—"Busy Izzy" (International).

MAJESTIC (Fred Eberts, mgr.; agent Orpheum).—A most pleasing bill this week.

The show ran to melody and singing, and it was those acts which were most appreciated.

Then, too, the 11th episode of "Patria" not only had plenty of action but was rather exciting throughout.

Grace La Rue proved what might be considered a perfect headliner, and was the bill's hit. In appearance

she was 100 per cent. and her voice was in splendid tone. Harry Carroll, in fifth spot, was another real hit. One of his songs, however, acted as a "chaser." "Married" one of vaudeville's best liked skits as done by Homer Mason and Marguerite Keeler, was enjoyed to the full. Porter Emerson Browne has supplied this pair with a nifty ideal in playlets, the success of which they will probably find difficult to duplicate. Of course the clever work of the principals has much to do with it. Stan Stanley, "assisted by his relatives," had the whole house laughing at him and the applauding his finished trampoline tricks with such nonchalance. Stanley's position in vaudeville is due to the fact he has lifted what would ordinarily be an acrobatic turn into the class of standard comedy acts. He made it very soft for Carroll, who followed him. "The Volunteers" was still another singing act to go over big and were right after Miss La Rue, in the closing spot ("Patria" finished the show as usual). The men use methods away from the average quartet and at times produce splendid harmony. On earlier they might have cleaned up, but as it was they handled the spot admirably. Harry and Eva Puck with their novelty singing turn did quite nicely, No. 3, with the crying finish bringing laughter. George Lyons, with his big and little harps, made himself a favorite in second spot. Selma Brantz, a woman juggler of class, gave the bill a good start.

McVICKER'S (Jones, Linick & Schaefer, mgrs.; agent, Loew-Doyle).—Because the weather was spring-like Monday, the house was slow in filling, but before the first show was half through there was capacity as usual. Considering nine of the ten acts a good pop entertainment was supplied, but it was quite draggy at times because of the lack of comedy. There seemed to be enough comedy acts on the bill, yet they came in a bunch at the tail end. Herbert Brooks, with his very dexterous digits and breezy talk, occupied the closing spot with his card tricks and steel trunk, which he announced was "pinched" from some Oriental tribe by a man who swam across some sea with it held in his teeth. Brooks always a good entertainer, sent the crowd away in good humor. Jimmy Lyons, on just ahead, won plenty of laughs and applause with the Lou Anger monolog, over which there was some controversy early this season (Lyons says he bought it from Anger). The "Revue De Vogue," with a

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number of drops and a cast of eight (four principals, one a man) was liked and is a good flash for pop houses. One of the two blonde girl principals makes her work stand out from the others and she was responsible for sending over the rag-time marriage number at the finale. Holmes and La Vere have an original idea in their turn which they put over strongly. The couple are supposed to be seated in the audience at a vaudeville show and when they see "Holmes and La Vere" on first they fall asleep. Thereupon the two do that team's act. The girl of the duo is especially good. William and Mary Rodgers kidded themselves into favor, for they have a rather bright routine, and both make a neat appearance. Hahn, Weller and Martz, a straight, male, singing trio, came close to registering a hit, even though they employed no less than three numbers which the house apparently is getting in the States, as the main idea of the lyric (Indiana, Iowa and California). Delmore and Moore, with a bare stage act and finish in "one," use the burnt cork idea very similar to that of Emily Darrel, whom Delmore was originally teamed with. It was the finish that sent them over. Olympia, De Vall Co., a flashy animal act with two ponies and a number of dogs pleased. The Novello Brothers have a turn that is copied from the Arnut Brothers, but the whistling finish failed to get anything like the returns generally obtained by the originators.

PALACE (Ross Behne, mgr.; agent Orpheum direct).—On paper the show did not loom up so forte but once it got under full steam it gave immense satisfaction. Especially at the tail end of the bill did the people seem to manifest unusual enthusiasm and the result was everybody left the house apparently in a good humor. The show ran true to program from Monday although one act reported with a hoarse voice that interfered with its strenuous usage. Mlle. Doria and her canine novelty opened the show, proving most effective. Harry Ellis has a splendid voice and knows how to use it, but a severe cold prevented him from making his usual register. He essayed the grand operatic high notes but the hoarseness was so evident that the audience felt sorry for the singer. Macart and Bradford offered their amusing skit, "Love, Honor and Obey" to contagious laughing results. There are some laughable farcical climaxes and the sketch proves an excellent vehicle for the imitable pair. Trovato has been seen and his violin heard time and again at this house yet he was there with a corking big hit. Trovato hit up one of the very best and he and that established him more solidly. Some of these days he is going to forget that long, black bowtie and nobody will know him. That white suit and the bow tie now seem as indispensable as the fiddle and bow. On fourth

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was Leona LaMar, "The Girl With The Thousand Eyes." With the blonde-haired young mind reader is a middle aged man who made a regular circus announcement at the start about Miss Leona's fame, greatness, etcetera. Much of the announcement is unnecessary. Miss LaMar is chain-lightning with her replies and many of her answers really proved amazing. Even the most skeptical had to admit the girl is exceptionally adept. Mindreading isn't new in vaudeville yet it hasn't lost its novelty apparently if the interest and applause registered Monday is any criterion. One has to give Miss LaMar credit for still making them like it. Edna Aug seems to have improved considerably since last here. Her "single" is much better shape and the Palace audience liked her immensely. The scrubwoman "bit" was sure and elicited much laughter. One of the biggest bits was chalked up by Rolfe & Maddock's new musical act, "Rubeville." A new way to bring out a bunch of musicians that know more about brass instruments than anything else but a way that was productive of much laughter and applause. Ray Samuels never appeared to better advantage and although she had one of the toughest spots imaginable following the way the Rube act cleaned up Miss Samuels proceeded to saw wood and did it to the Queen's taste; her bit never being in doubt. The audience would not let her go until she sang six numbers and had to beg off. Of her newer numbers and one that depends more on its lyrical twists than anything else is entitled "It Takes A Long, Tall Young Girl To Make The Preacher Lay The Good Book Down." Another that rides the waves on its lyrics is "Be A Mason," laughingly received. In fact the lyrical swing of another "Orpheum" expected it but it was such a terrible shock" that it stuck while her Rube song demonstrated what versatility will do for anybody. Just to make her turn more diverting she offered a Jewish number. Miss Samuels, in a neat little speech, asked to be excused when there was a hearty demand for encores although a man sitting alongside of Maury Abrahams yelled "Haw! Inn Butterly." The "Toots" Paka act closed and held nearly everybody in. Act much along the lines of the Paka turn offered at this house before. Well received. Mark.  
—Since the Rialto first swung open its doors the shows as a whole have rounded out pretty

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good satisfaction and Frank Q. Doyle has been serving the Rialto well. For a popularized show this week's bill gives them their money's worth and judging from the vociferous applause showered on the show Monday the attendance for the remainder of the week indicated capacity every day. Business was up to the top notch Monday and Aaron Jones is still wearing an expansive grin and looking for that fellow who told him that he was digging his own theatrical grave when he built the new Rialto. Brown and McCormack, dancing boys, with a part of their routine running to acrobatics, gave the show a good start. Zoa Matthews may not have Galli-Curci's voice but just the same she has the sort of songs the Rialto regulars dot on and that satisfied Miss Matthews and made no "never minds" with her audience. For the finish of her turn she had a lusty-lunged "plant" join in on the chorus of "Hawaii Butterfly" that brought a vigorously-applauded encore. 'Twas easy to see what they like down the Rialto way. The Military Octette which is more familiar to other houses perhaps as Dunbar's Hussars. In the white military suits, vocalized one minute and pounded the brass the next, with the patriotic melody hitting 'em an applause wallop. The Octette found the close harmony thing not as effective as the brass instrumental numbers but taken as a whole the act was voted A1 by the audience. After the fifth weekly, Lela Shaw and Co. held them happily interested in the sketch, "The Truthful Lie" and the dialogue appeared to cause more laughter than usual. Miss Shaw has good support and as Miss Shaw is an attractive looking woman in that stage attire she wears for the offering the impression gets

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under way from the start. One thing that Miss Shaw has that other vaudeville feminine principals have failed to show is "entrance music and a spotlight." The Harvey de Vora Trio, in new raiment that was most resplendent and radiant, danced to an unmistakable hit. DeVora always made sure to have his wardrobe an asset worth while. The new hues the act now sports eclipse any of the former ones. Daisy Harcourt got away to a poor start, her first number not creating a ripple but a little later with some of those songs that have that typical English lyrical suggestion swung her along to the hit column. Miss Harcourt had the satisfaction of seeing them applaud heartily for more of her style of entertaining. Following Miss Harcourt appeared the cream of Menlo Moore's acts, "Miss America" and it swung merrily along for an unquestioned hit. The act is not only attractively dressed but has principals that keep the turn keyed up to a lively pitch. Furthermore the idea of the act is timely and lends itself admirably to vaudeville environment. Frank Ellis is the principal comedian and he makes use of every minute he's in view. Ellis comes from the tabloid

show ranks and his experience there stands him in good stead. He appears to be dancing much better than when last seen with "The Night Clerk" and "The Naughty Princess." Ellis is at his best in "Miss America" and he is profiting by his role in this light comedy

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WM. WOOLFENDEN

affair. Miss Faber is the principal woman and works hard to please. She looks well and dances well, withal adding strength to the turn. There are six girls in the chorus, who make a number of pleasing costume changes. There is also another young man who works as sort of a "foil" for Billie's comedy byplay. The act made a bully impression at the Rialto and its reception must have made M. M. feel as though there was one good meal ticket handy in case war stopped his other vaudeville productions. Following a comedy film appeared Three Creighton Sisters and John Wood.

WINDSOR (D. L. Swarts, mgr.; agent, W. V. M. A.).—It would feed a stretch of the imagination to really class the show across the street in the Columbia (White Rats) as opposition, but if that were so then the Windsor's last half bill last week was worth big time prices as compared with the five and ten admission across the way. As a matter of fact there were several acts of big time caliber on the Windsor bill. Tom Patricola and Ruby Meyers (the former a brother to the girl artist of similar name) were a solid hit in next to closing spot. This team, admittedly one of the best if not the best appearing in the Association houses this season, will start in the bigger U. B. O. houses in the fall, and it is pretty sure that they will register just as strongly. Patricola is a comedian of original type and while it is true his methods are not placid, he gets the laughs. He flings himself about to a number of falls in an "I don't care" way, using the drop as a sort of shock-absorber. Miss Meyers is a rather chic person and a good foil for Tom, who referred to her encore Hawaiian dance as "shaking the baystack." The Lunette Sisters, with their aerial "dancing" novelty, added class to the bill, drawing strict attention and considerable appreciation. They liked John T. Doyle and Co. in "The Danger Line," a playlet in "one" and full stage and of just the proper running time. The act earned three or four curtains. Coscia and Verdi, a musical duo from the East, did more than hold down the opening spot. In fact they came near pulling down a bit with violin and cello playing, voice imitations being effected on the latter instrument and adding comedy. King, Milton and Lachman have been connected with a well known music publishing firm. They have a routine and voices good enough to land them all the time they care for in Association houses, the men being strong in harmony at the finish of their numbers.

KEDZIE (Gus Bunge, mgr.; agent, W. V. M. A.).—An Eastern girl act, "Mr. Inquisitive," was the feature for the last half last week, the bill on the whole being just average for this house. "Mr. Inquisitive" carries a rather effective set, the color scheme of black and white being employed throughout, and the several costume changes are in good taste. Compared with acts of its class, the cast is short, there being but four choristers and three principals. But since the main idea is comedy, well handled by Earl Cavanaugh and Ruth Tomkins, the act is a good one for pop houses. The Dancing Kennedys, who closed the show, started something with a very fast exhibition of stepping. The team is one of the few of the once large flock of "society dancers" who can now deliver the goods in vaudeville, and the whirling at the finish is as rapid as one will find. Mitch and Mitchell, banjolaists, went big after allowing their turn to drag in the middle. However, the comedy of the one of the men helped considerably in sending them over. Wood, Melville and Phillips showed flashes of cleverness in the songs and dances, the girl of the trio looking especially good. The comedy just isn't and the act lacks cohesion. Differently arranged the act seems certain of attaining much better results. Cooke and Rother, the latter the son of the woman of that name formerly in the act, opened the bill. Slow at first, they did well at the close with acrobatics and dancing.

VICTORIA (Herbert Glassner, mgr.; agent, Matthews).—The milling countenance of Harry Blumkin is missing around the Victoria and at the managerial helm is the young Herbert Glassner, who formerly managed the Century here and the Crystal in Milwaukee. Glassner appeared to be very much on the job and has made a number of changes. He has also changed some of the contest "nights," retaining only those considered of further value. The business for the week and had every indication of pulling a nice profit on the final countup. The show seemed to give general satisfaction. The biggest favorites were a Japanese act and Kubelick's music. There was a "big girl" act which relied too much on singing, with dancing the piece de resistance of the turn. There was a lengthy advertising film shown. Jessie Bell offered a novelty singing turn. The film embellishment, with

Miss Bell acting as though she were in the middle of the surf enjoying a good swim, proved decidedly novel at the Vic. Miss Bell was applauded and the blond-haired woman worked hard to please. Rose and Pink did fairly well with their turn. "The Movie Girls," with one of the male principals so hoarse that he could barely make himself heard, scored mostly with the scenery, the changes of the six girls and the principal woman, and the dancing feminine "lead" is a valuable asset to the turn. Act seemed to please 'em at the north side house. Carl and Leclair showed up the old gag bag of the long ago and sang several numbers. Their dancing pulled them out of the mire. Kubelick was big hit. His music scored from the start. The Teketo Japs stood out as a feature, with the slide from the gallery rail to the stage the closing trick. The barrel tossing proved sure-fire.

ACADEMY (Joe Pilgrim, mgr.; agent, W. V. M. A.).—Six acts, including several new to this section, were again given for the last half, last week, a similar number being offered the previous week, although five acts generally constitute the bill. Chin Sun Loo, who hails from the coast, presented a routine of magic by using a good facial make-up and wearing rich Chinese robes while the others merely appear in gaudy native costumes, which looked good enough to have cost real money. In fact the costuming and the setting are the features of Chin's turn and made a good flash. A number of tricks fail of being mysteries, either because they are old or not expertly done. With two stunts, however, Chin is proficient—with the ever deceiving Chinese rings and in his finish trick, when he apparently becomes "fire eater," placing burning strips of paper in his mouth. Then, at intervals, he places pieces of cotton into his mouth also, blowing out smoke and sparks after each insertion of the latter. Blanche Le Duc, who has a male partner first working the drums in the pit and engaging lip cross fire remarks from there, did quite well. Hana and Partner is an English novelty acrobatic team, first time West. Hand balancing feats, the couple using several curious articles of furniture (which they carry with them), make up the major portion of their routine. Should be satisfactory in the opening spot. "Jolly" John Larkins has joined the number of colored acts now in town. They liked his ditties, John taking a pair of encores. Brennan and Cleveland did fairly, getting results with a saxophone finish. The International Trio, with classical song numbers, were also on the bill. The men might pay more attention to the pressing of their clothes.

WILSON AVENUE (W. H. Buhl, mgr.; agent, W. V. M. A.).—Business splendid last Friday night. The Taylor Triplets held attention all the way. James Howard pleased with his music. Hal Stephens and his versatility well received. Willis Holt Wakefield applauded. Al Fields and in "The Vegetable Hunters" closing position, laughing hit. The weekly news film proved interesting. The show seemed to have sufficient diversion to send 'em away in good spirits. The Wilson Avenue has arranged for a summer season of stock, starting the last of May, the company being under the personal direction of Herman Lieb. Last summer for a short time the house played feature films.

## SAN FRANCISCO

VARIETY'S  
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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Count Ilya Tolstoy, the son of the famous Russian novelist, headlined the current Orpheum bill in interesting style. The Tolstoy turn consists of a series of slides and motion pictures based on the life of his father, which proved very appropriate for the times. Linne's Dancing Girls, featuring Mlle. Tina in a series of classic dances, closed the show successfully. Ralph Locke and Ida Stanhope in "The Cure," a comedy by John B. Hymer, pleased. Whiting and Burt proved applause winners. Lydia Barry scored her usual success. Clara Morton, the lone hold-over, repeated last week's success. Newhoff and Phelps opened the show exceptionally big. Cross and Josephine received hearty welcome. PANTAGES.—Frank Fogarty, who has appeared locally at the Orpheum, headlines this week's Pantages' bill. The popular Dublin Minstrel was tendered one of the biggest re-

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Jessie Howard  
Al S. Warner  
(Producer)  
Ruth Wheeler  
Pat Rafferty  
Dagmar Linette  
Eddie Dettman  
Nettie Woods  
Frank Bertrand  
Kathryn Oakes  
Harvey J. Maxwell  
Virginia Lee  
J. Warren Lawler  
Naomi Wheeler  
Carl Grey  
(Director)  
Helen Lohmar  
Gust Lentz  
Mary Hagerman  
Roy Sampson  
(Advance)  
Margery Sidman  
John Malloy  
Anna Styvers  
Jimmy Myers  
Olive Sampson  
Harry Fisher  
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Marie Le Munyon  
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Irene Thornton  
Ada Sweet  
Patti Donahue  
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Can offer most advantageous contract to break in new plays for next regular season. With ten royalty musical comedies—thirty-four people—twenty girls—carload of real scenery—more electricity than Coney Island—some real voices—and the best comedian off Broadway—this show has been the sensation of the past season. Nothing like it since the Wilbur Opera Company. Hasn't always made money, but always has made good. For time next season write C. O. Tennis—Longacre Building, N. Y. City.

Can always use reliable musical comedy people who like fifty-week seasons. Chorus people of ambition always in demand—can use top tenor immediately. Sobriety my first requirement, of everyone.

It has been no cinch making this a full grown show in one season. With the help of those whose names border this card we have accomplished what some people said was impossible. I thank them and some others.

Regards to all—enemies included. Easter is forgiveness time and the Golden Rule our religion.

Two girl shows next season unless the war stops everything. Mostly war makes girl shows gold mines.

Write

*Harry A. March*

"Specialist in Sensible Priced Attractions"  
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ceptions of the season. The Six Berio Girls, a diving act, closed the show nicely. Master Paul and the Mystic Bird, held attention. Grace Edmond, an original songstress, scored. Mack and Velmar, passed. Dix and Dixie, liked. California Tinsley and Baby Roses, opened well.

HIPPOTRONE.—Three Toki Japs, scored. Waak and Manning, opened slowly. Olt and Bryan, ordinary. Dale and Boyle replaced Reo and Norman, well received. Haley and Haley, applause hit. Florence Modena and Co., mediocre. Al Abbott, entertaining. Four Flying De Valls, good closer.

CORT.—(Homer F. Curren, mgr.).—"Kattinka" (2d week).

COLUMBIA (Gottlob & Marx, mgrs.).—Wm. H. Crane, "The Happy Stranger" (1st week).

ALCAZAR (Belasco & Mayer, mgrs.).—Kolb and Dill, "High Cost of Loving" (5th week).

WIGWAM (Jos. F. Bauer, mgr.).—Lander Stevens Stock Co. (6th week).

PRINCESS (Bert Levey, lessee and mgr.; agent, Bert Levey).—Vaudeville.

MAJESTIC (Ben Muller, mgr.).—Jim Post Stock Co. (9th week).

Bert Ragan, leader of the local Pantages orchestra for some time, will head the orchestra at the new Casino. Dr. Maxim DeGross will fill in the vacancy, while Al Thurston, of the San Francisco Symphony orchestra, will replace the former bass player, with another still to be engaged through the violinist also resigning.

Frank Snowden, the local manager for Shapiro-Bernstein, will shortly leave on a trip up North and through the Middle West and then South before again returning. It will take his about five weeks.

The Al G. Barnes Circus to open April 7 for four days, the opening finally being decided immediately upon the settlement of the proposed license fee which was turned down after a desperate struggle on the part of the different circus heads.

Ethel Davis remained in town but a short time, returning here directly from her New York trip, where she engaged a number of turns for her Los Angeles establishments.

"The Crisis" is again playing a downtown house, filling in at the Savoy, where the "Eyes of the World" recently closed a light financial engagement. "The Crisis" is booked for two weeks on a straight rental by Jack Warner, playing 25 cents straight for matinees and 50 cents night.

The Ingersol Musical Comedy Co. will shortly close its engagement in Eureka, Cal., where it has been holding forth since returning from Honolulu, and move intact to Santa Rosa for an indefinite run, to open April 8.

The following houses have been added to Ella Weston's books in the local Ackerman & Harris office: the T. & D. theatre, Reno, 3 days (Friday, Saturday and Sunday), and Hanford, Cal., one day (Sunday).

### BALTIMORE.

By FRANCIS D. OTOOLE.

MARYLAND (F. C. Schanberger, mgr.).—Nina Payne, a dancer with a futurist setting, is the centre of interest on this week's bill. Her dances are for the most part original and frequently surprise the audience with her costumes and antics. "The Forest Fire" is presented by Sylvia Bidwell and Co. Belle Baker returns and is well received. Another favorite in this city, Chic Sale, has the same sketch, with several new slide-splitters. Bernard and Janis present "A Musical Highball"; The Durkin Girls are funny; Paul Gordon has a bicycle act, and Stuart Barnes sings some new songs.

ACADEMY (H. Henkil, mgr.).—Ziegfeld "Follies" opens here a short stay to crowded houses as usual. Will Rogers is the hit.

FORD'S (C. E. Ford, mgr.).—"Twin Beds" returns with practically same cast as last season. Lois Bolton made a splendid impression here on her last appearance. The show is drawing fair.

AUDITORIUM (International Circuit).—"Fog o' My Heart" with Carole Carvell as Peg.

LOEWS (C. McDermitt, mgr.).—Camille Person and Co. in comic opera act. Laurie Ordway, character changes. Harris and Lyman, burlesque boxing act. The Gliding O'Mearas have the best dancing turn playing at this theatre.

GARDEN (Geo. Schneider, mgr.).—Peggy Henry with her singing extra this week according to her announcement, and she got the hit of the evening. Dixie Minstrels follow close behind with lively songs and dances. Cardo and Noll sing. Quirk has a clever monolog. The O'Neill Girls present a musical number. Anderson and Evans offer a surprise comedy skit. Raymond is a female impersonator. Octavia Hanworth presents "Salvation Sue." La Belle Carmen Trio juggle.

GAYETY.—"Darlings of Paris."

HOLIDAY STREET.—"The Tip Top Girls."

PALACE.—"World of Follies."

### BOSTON.

By O. M. SAMUEL.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Gertrude Hoffmann's New Revue dominated this week's bill, although the production is not in shape yet. It is hard to figure just why it is taking so long to hammer this creation together. Hoffmann's opening number, her time-honored "Spring Song," fell flat Monday night for some reason, she being apparently off color and stiff-jointed.

The patriotic number, magnificently costumed, was, of course, sure-fire. Miss Hoffmann is either expecting too much of her girls or else she has sacrificed her usual standard in an attempt to secure versatility. They cannot sing, the trapeze number becomes an undressing number, the tank work is crude, and the dancing numbers are good but not up to standard. Yet, on the other hand, it will require but little improvement to make a whale of an act out of the production. The Brightons opened fair, followed by Raymond and O'Connor, who had trouble in getting over. The Three Bobs went big, the dog carrying the act. If there ever was a dog that deserved featuring and development, it is this one, and he is not even mentioned on the program. Henry B. Toomer and Co. in "The Headliners" went big. Claude and Fannie Usher, in their old act, went better than ever, and the Bowman Brothers scored as decisively as usual. Eleventh episode of "Patria" held the house especially well.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"Holiday's Dream," the big tank spectacle produced by R. G. Larsen, and which was a big time feature when it last played Boston, is proving a big drawing card this week at pop prices.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—"Little Lost Sister" topping the bill. Strike is not affecting business in any way.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop and pictures. Good.

GLOBE (Joseph Brennan, mgr.; agent, Loew).—Daily change of first releases proving satisfactory policy.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Charles Leonard Fletcher well advertised and drawing well. Excellent small time bill.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Mary Pickford and the McClure Seven Deadly Sins pictures have augmented the vaudeville bill so powerfully that business is better than it was before the "strike."

GORDON'S OLYMPIA (Frank Hookall, mgr.).—"The British war pictures and "Sins" featured.

PARK (Thomas D. Soriero, mgr.).—Pictures. Good.

MAJESTIC (E. D. Smith, mgr.).—Last week of the Kellermann picture, which has played 11 consecutive weeks. The new opera, "The Beautiful Unknown," which was expected to go into the Shubert on April 9 will open April 2 at this house instead.

WILBUR (E. D. Smith, mgr.).—"He Said and She Believed Him" opened Monday night to good house for premiere. Reviewed elsewhere.

SHUBERT (E. D. Smith, mgr.).—"The Blue Paradise," which ran seven weeks at the Wilbur, was shifted to this house Monday and will be held for at least two weeks.

PLYMOUTH (E. D. Smith, mgr.).—Guy

Bates Post in "The Masquerader" on fourth week to good business. Show has scored a real hit here.

PARK SQUARE (Fred E. Wright, mgr.).—Eighth week of "Fair and Warner," with seats selling three weeks in advance.

COLONIAL (Charles J. Rich, mgr.).—Second week of "Joan the Woman" pictures. Fair.

HOLLIS (Charles J. Rich, mgr.).—Last two weeks of "A Tailor-Made Maid" going

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Direction, LAWRENCE SCHWAB

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N. V. A.

strong and apparently another Cohan and Harris winner.

TREMONT (John B. Schoeffel, mgr.).—Blanche Bates and Wilton Lackaye have apparently given up hope that "Eleven P. M." can be whipped into shape, and will drop it next week to offer a revival of "East Lynne."

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—"The Garden of Allah," an ideal spectacular production for this big house, will open on Easter Monday for an indefinite engagement at a \$1 top.

CASTLE SQUARE (John Craig, mgr.).—Thurston the Magician (International) opened Monday night for a two week's booking. Good business.

COPLEY (George H. Pattee, mgr.).—Henry Jewett's English Players are using "The Lairs" evenings and "A Doll's House" matinees this week with "The Passing of the Third Floor Black" underlined for next week. Good business.

CASINO (Charles Waldron, mgr.).—"Rose Sydell's London Belles." Excellent.

GAIETY (Charles Batchelder, mgr.).—"20th Century Melodrama." Good.

HOWARD (George E. Lothrop, mgr.).—"The Cherry Blossoms," with Chappelle and Tribble heading the house bill. Capacity.

The Actors' Fund Benefit under the auspices of the local managers and the direction of Daniel Frohman will be given at the Tremont

theatre Friday matinee of this week at \$2.50 top with good advance sale.

The local house benefits that have been announced already include one at the Colonial for Tom Lothian and his associates Easter Sunday night; at the Hollis for Henry Taylor and Vincent Featherston on Sunday evening, April 15, and at the Park Square for Joe D. Posa, Dennie Shea and Nicholas Penfield on Sunday evening, April 22.

## BUFFALO.

By W. B. STEPHANS.

GAIETY (Chas. Taylor, mgr.).—Stone and Pillard repeating again with capacity houses. Next "Maid of America."

GARDEN (Wm. Graham, mgr.).—House stock offering "The Ducklings," with Callente special feature, doing fairly well.

MAJESTIC (Chas. Lawrence, mgr.).—The Aborn Opera Co. presenting "The Bohemian Girl," this house first time, hearty welcome. Coming, "Her Unborn Child."

SHEA'S (Henry Carr, mgr.).—Jack Northworth heading, John B. Hymer and Co. following close second; Herbert's Canines, neat act, opens well; Knapp and Cornalla, clever; Kelly and Wilder, well applauded; Claudia Coleman, classy; Josie Flynn and Co., very good; "Patricia."

LYRIC (C. Lou Snyder, mgr.).—Ruby Cavell and Co. headlining; Ollie Eaton and Co.,

clever playlet; Laing and Green, singers (replacing Oliver and Dwyer); Guess, Try and Guess, entertaining; Gus Bartram, hit; Three Chums, do well.

OLYMPIC (Bruce Fowler, mgr.).—"Top of Andes," musical comedy, neat production; George Kelly and Co., billed big, very good; Norris and White, good; Baron Litcher, does well; Flying Lamara, usual.

ACADEMY (Jules Micheal, mgr.).—First half headed by McKay's Scotch Revue successfully; Frank King, good; Swiss Song Birds, very good; Rosa Renz Trio, exceptional; Bush and Shapiro, please.

TECK (John Olshel, mgr.).—Richard Tully's "The Flame" gripping drama with excellent cast filling the house very satisfactorily.

STAR (P. C. Cornell, mgr.).—Leo Dietrichstein in "The Great Lover," first time here, well received.

Harry Burns, formerly with the Teck, is now with the Lyric since his return from border duty.

## LOS ANGELES.

By GUY PRICE.

Carl Walker celebrated a birthday last week. He had a crowd out to his house.

Melville and Milne have gone east.

Sam Friedlander is now interested in the marketing of films in the Orient.

The local engagement of "A Daughter of the Gods" was not what the managers expected, the film receipts running very low.

Al Levy has given up his Watts Inn entirely and is devoting his time exclusively to his downtown place.

Dick Vivian will leave for the East shortly.

There is talk of the Little theatre reopening again.

Al Watson, Hippodrome manager at San Diego, was in town several days last week.

Reports from San Diego say that vaudeville actors are good patrons of the races at Tia Juana, most of the players dropping a good portion of their salaries on "sure things."

A local cafe made a special of "Frank Morse" cocktails during the engagement of "Daddy Long Legs." Morse, who was Miller's advance agent for the past two years and who now is reviewing plays for the Washington Post, introduced the beverage two seasons ago, and the local barkeep revives it whenever Daddy comes to town.

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IT'S FULL OF  
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# "EVERYMAN'S SISTER"

IT HAS A BIG  
PUNCH

IT IS PLAYED  
BY A  
SUPERB CAST

At the COLUMBIA (New York), SUNDAY (April 1st)

Ask LOUIS WESLEY





Milwaukee, Wis., March 8th, 1917.  
**RAYMOND BOND and ELIZABETH SHIRLEY** in a delightful sketch—"Remnants"—are easily the hit of the bill at the Majestic this week. Their sketch is well worth while and is one of the few real sketches in Vaudeville.  
**JOHN MARTIN.**

Lee W. Ruth  
**NEAL SEGAL and FRANKLIN**  
 IN A SPECIAL WRITTEN ACT BY OTTO T. JOHNSON  
 Direction  
**LEE P. MUCKENFUSS**  
 27th week for the  
 U. B. O. and still going.



Portland, Maine, "The Daily Eastern Argus"  
 says:  
 Van and Belle are boomers who have the art of throwing the whirling daisies amazingly at a mark by a circuitous route down to perfection. Van is also a good bird imitator, talking in a bird's voice, and Belle is a pretty and charming girl.

Direction, **HARRY WEBER**

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**VILLAGE SINGERS**  
 COMEDY, SINGING AND DANCING  
 Company of Eight. Will return East in two weeks.  
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## "Johnny Get Your Gun"

"Joan the Woman" was standing under the "Willow Tree" watching  
 "Her Soldier Boy"  
 "Cheating Cheaters," when  
 "The Wanderer," who was passing with  
 "The Brat," stopped and said why don't you all agree to be  
 "Pale First," then  
 "Turn to the Right" and tell  
 "Nothing But the Truth." Look at me, I am  
 "The Man Who Came Back," at one time known as  
 "The Fugitive" sitting in  
 "The 13th Chair"—  
 "A Successful Calamity" now, altho' I almost crossed  
 "The Great Divide." I remember it well, it was in  
 "Lilac Time," we were all sitting in  
 "Canary Cottage" talking about  
 "Our Batters" when  
 "Miss Springtime" said  
 "Eileen,"  
 "Come Out of the Kitchen" and tell us  
 "The Professor's Love Story." Just then  
 "The Century Girl," who was known as the  
 "Little Lady in Blue," interrupted the old man, and said for the  
 "Love o' Mike"  
 "Have a Heart," the story you're telling is  
 "Stranger Than Fiction."  
 "Oh, Boy," I think  
 "You're in Love."  
 "Upstairs and Down." Let's all go to  
 "The Big Show" and see

## KIMBERLY AND ARNOLD

John Blackwood has fully recovered from his latest touch of the gout.

A new policy is again in vogue at the Burbank. Louie Gottschalk has succeeded Charles Alphon as director and in future such plays as "The Mikado," "The Campus" and others will be produced. William Weightman is dissatisfied with the box office returns of the house, hence the change.

Frank Darlen has quit the film and is back with the Morosco stock players.

### NEW ORLEANS.

By O. M. SAMUEL.  
 ORPHEUM (Chas. E. Bray, southern representative).—Three Jahns submitted best equili-

bristic offering of the season, giving the show excellent start. Marie Fitzgibbons, opening, slowed things perceptibly, but she gained approval later. Merlan's Dogs romped into the hit class. Josie Heather displayed several neat frocks, her comeliness appealing. Adele Blood, the blondest of all stage blondes, offered a thematically impotent sketch. Milo, preceding "Patricia," won the applause trophy.  
 TULANE (T. C. Campbell, mgr.).—Otis Skinner in "Mister Antonio."  
 CRESCENT (T. C. Campbell, mgr.).—Dark. LAFAYETTE (D. L. Corneliuss, mgr.).—Pictures.  
 LYRIC (Lew Rose, mgr.).—Dark.  
 ALAMO (Willi Guerlinger, mgr.).—Jimmie Brown's Revue.

The Orpheum closes May 13.

Report has it the Lyric will offer pictures for a short period, commencing Easter Sunday.

Bert Genxon and Edith Pollock are resting in New Orleans, after a successful stock season at Houston. They will shortly start a tour of the less pretentious hamlets in a comedy based on the picture industry.

Doris Lynn is the latest addition to Jimmie Brown's revue.

"Intolerance" comes to the Tulane next week.

T. O. Tuttle, formerly manager of the General office here, has succeeded Bert Moran as manager of the K-E-S-E exchange. Moran has been transferred to Dallas. Frank M. Garner is now in charge of the General office.

"The Fall of a Nation" is being shown along Canal street for ten cents.

The Columbia is to offer vaudeville, beginning April 8.

B. F. Brennan is to book the shows for the Century, Jackson, Miss. Dixie Brown is headlining the bill at that house this week.

They're starting to take the alrdomes out of cannon in preparation for the usual open air season.

A 11-story hotel is to adjoin the new local Orpheum.

Billy Trimble, veteran doorman at the Orpheum, is ill.

### PHILADELPHIA. PA.

#### BY JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—Energetic Eva Tanguay is back in our midst this week with a bunch of new songs and a new costume to go with each number. Of course she was a big applause hit. She has never failed to score with the patrons of the big Chestnut street playhouse, and is just as strong now as the first time she visited here. She repeated only one of the songs used on her former visit, "A Regiment of Tanguays," which is strictly in keeping with the preparedness movement. But aside from this it is really the best song she is using, not excepting the one "local" which has a catchy chorus. It really doesn't matter what Tanguay sings. They still come to see her, and her bit of dancing probably surprised some of those who have never seen her step. Her clothes also keen the house to a hum, so that there is always something about her to awaken interest, and she was accorded a decidedly warm reception. Clark and Hamilton were considered second in importance on the bill, and pulled down a good sized hit without causing any great stir. There is a new girl in the act and she does a nice bit of toe dancing as

# HOUDINI

Permanent Address: VARIETY, New York

KARMIGRAPH NUMBER **24**

## PRINCE KAR-MI

VAUDEVILLE'S GREATEST ILLUSIONIST SAYS:  
 HE IS NOW PLAYING RETURN DATES IN THE EAST, WHICH SHOWS  
 "KAR-MI GETS THEM IN"

(Address VARIETY, New York)

Harry Weber Presents

## EDDIE BORDEN

Next Week (April 2) Pooled in Paines Chicago

Supported by "SIR" 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

her specialty, but is rather light as a "feeder" for the droll comedy of Clark. At times there seems to be just a little too much of the stalling by Clark, and he might touch up some of the comedy which is pretty well worn. The Japanese number gives him a pretty closing bit and is a strong contrast to the early portion of the act. There has been a lot done to "Poor Butterfly" since the song became so popular, but Mr. Clark gives some genuine cause for the title, with the accent on the first word. They finished to a big hand, however, showing beyond any doubt their popularity here. Billy Burke's novelty skit, called "Pinky," was one of the chief hits of the bill. Aside from the color scheme used in setting and dressing, there is no reason for the title, but the girl is a corking good acrobatic dancer and caused frequent bursts of applause by her clever work. The young fellow in the act sings a couple of ballads and also does some dancing with the girl, the combination furnishing a good looking novelty in the dance line that is worth while. For those who enjoy the classical stuff on the piano, David Sapirstein was a rare treat. His fingering of the instrument is superb and he at all times proves himself all that has been claimed for him as a musician. His selections are strictly classical, but the way they were enjoyed proves that vaudeville audiences really do appreciate genius. Placed just right—in the centre of the bill—the Hickey Brothers contributed a whole lot to the success of the show. They have a fine mixture of comedy and acrobatics, using just enough of both to hit a good average and furnish the bill with a first-class laughing hit. After the Father Weekly pictures, which were only ordinary, the Riata gave the show a good start with their well handled tricks on the flying rings. They get away from the ordinary routine and work in a little comedy that helps. DeForest and Kearns have a rather lightly constructed singing and talking skit called "You Can't Believe Them." They are a nice looking pair and finish well after a light start. Bradley and Ardine had the closing position with their variety act. The new girl in this act makes a big improvement and the dancing is now one of the best features. The only fault to find is that they are trying to do too much. They should get to that finishing number quicker. It's a dandy hit for them and took them off to a big hand. Eleven reels of "Patricia" have been used up in showing Mrs. Vernon Castle's ability to swim, dance, ride, horseback and make love to Captain Parr, and there are four more to be shown. The picture has made late stayers of the Keith patrons if nothing else.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—John Lorenz, who has made himself quite a strong favorite in this section as a stock actor, is offering the feature of the bill this week in the playlet, "The Man from Saluda." It is a well written vehicle, the characters well drawn and the story highly amusing. The Four Marx Brothers and Co. in "Home Avenin" divided a liberal share of the honors with their tabloid musical comedy, which is full of action, laughs and music. There were four other acts and the film feature,

"Where Love Leads," with Ormi Hawley as the principal.

ALLEGHENY (Joseph Cohen, mgr.).—William Farnum in "The Tale of Two Cities," is the film feature this week, surrounded by the following vaudeville acts: Emmett Welch's Banter, headlined, Will J. Ward and Gloria Kennedy and Burt Dymbar and Furner and Maxine Bros. and Bobby.

COLONIAL (H. A. Smith, mgr.).—Emily Smiley and Co. in "Her Great Chance" is the headliner. Others, "The New Producer," singing novelty; Travilla Bros. and their diving seal, Gardner, Lee and Gomes, Commodore Tom, the midget pony with a human brain, film feature. Joan and Stuart Holmes in "Love's Law."

NIXON'S GRAND OPERA HOUSE (W. D. Wegefahrt, mgr.).—J. C. Mack and Co. in the musical farce called "Mother Goose" is the headliner. Others, Aki Troupe of Japanese, Andrew Kelley, monologist and motion pictures.

BROADWAY (Joseph Cohen, mgr.).—James Gildea, assisted by Fritz Gwynn; Carl Mason and Co. in "The Man Hunters" headline the bill for the first half. Others, Jimmie Britt, George M. Fisher and Co. in "On the Boat," King and Harvey, Gruett, Kramer and Gruett and the photoplay, "Where Love Leads," with Ormi Hawley in the principal role. Last half: Victor Musical Melange, Leo Beers, "The Joy Rider," a musical tabloid, Tom and Stacia Moore, Four Readings and the photoplay, "The Argyle Case."

Keystone (M. W. Taylor, mgr.).—George Choos' production called "Oh, Doctor," with Marjorie Sweet, Whitlock Davis and William Brandell, is the headliner. Others, Four Moyakos, Howard and White, New York Comedy Four, Adnards, Lalla Sabini and the photoplay, "The Great Secret."

RIJOU (Joseph Dougherty, mgr.).—Charlie Dooin and Jim McCool are the headliners for the first half. Others, Four Readings, Harry Fentelle and Viola Stark Trio, Harry Mason and his Players in "Get the Money," Johnny Lyons and the photoplay, "The Great Secret." The last half will have the Hostenock's Riding School as the feature of an attractive bill.

WILLIAM PENN (G. W. Metzel, mgr.).—First half: "The Dreamer," a dramatic singing and dancing novelty, with David C. Hall in the leading role, is the headliner. Others, Leo Beers, Theo and Her Band, Dooley and Nelson, film feature, "A Love Sublime." Complete change of vaudeville bill and the photoplay, "The Daughter of the Poor," for the last half.

GLOBE (Sabolosky & McGurk).—Gordon Eldred and Co. Imperial Jiu Jitsu Troupe, Lillian Steele Trio, Clayton Drew Players, "The Runaway," a musical tabloid; Arthur Huby, Lillian Fitzgerald and Co., Swains Trained Pets, Wartberg Brothers, E. J. Moore, and motion pictures.

CROSS KEYS (Sabolosky & McGurk, mgr.).—First half: Seymour, Brown and Co., Pell Ray Trio, Madge Morton Trio, Lillian Baggis, last half: Charlie Dooin and Jim McCool, Sorrette and Antoinette, Burke and Burke, Rita Goul, the musical tabloid, "Fashion in a Cart," and motion pictures.

SMITH and KAUFMAN



Eastern Rep., IRVING COOPER  
Western Rep., HARRY SPINGOLD

TEX and MABEL

SHEA

In vaudeville  
Address VARIETY, New York

"Risibility Ticklers"



THE BRADS

Ten Minutes in "One"



BILLY GEORGE

Lloyd and Britt

In a "Mixture of Vaudeville," by Ned Dandy  
LAYING OFF FOR REPAIRS  
Direction HARRY FITZGERALD

Fenton and Green's  
ART GALLERY

No. 2—BRICE and KING  
(Next Week—No. 3—4 Marx Bros.)

Billy  
SEYMOUR  
AND  
Hazel  
WILLIAMS

A COMICAL PAIR  
Address Variety, New York

WORKING

KON-SEK  
-U-

TIV-LEE

HOWARD and HURST

Loew Time

Direction, MARK LEVY

DOGSENSE

LADY  
says:

Scrape, snarl and fight are useless, and you gain nothing by them, except to lose that which you already have, most times.

Eddie and Birdie  
CONRAD

Alhambra Theatre, Now  
In a  
Vaudeville Classic  
by  
ED. E. CONRAD

BROWN  
CARSTENS  
AND WUERL

Says Brown—"Do you know Bill Alare?"  
Says Wuerl—"Sure; he knows me'n you."  
Direction, BEEHLER and JACOBS  
Booked Solid Until July 1st

STUART  
BARNES

Direction, JAMES E. PLUNKETT

STEWART and DOWNING Co.  
MODELS DE LUXE

NOW—Great Northern Hipp, Chicago

Frank  
COOK and TIMPONI  
Florence  
Second to none  
PERSONALITY  
VERSATILITY—CLASS

The Slim Jim  
of Vaudeville  
CHAS. F.  
SEMON  
Playing  
U. B. O. and W. V. M. A.  
Booked by Simon Agency

THE FAYNES  
THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN

A BIG HIT ON THE ORPHEUM CIRCUIT

PHIL WHITE

Direction, LEWIS &amp; GORDON

HARRY L.  
WEBB

THE MAN WHO TALKS AND SINGS

DIRECTION, Alf. T. Wilton

CAMILLE  
PERSONI

"The Butterfly Girl"  
of Vaudeville



JOHN T. DOYLE and CO.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty



DOROTHY MEUTHER

Direction, ARTHUR KLEIN.

The 3 ROZELLAS

A CLASSY MUSICAL ODDITY

BOOKED SOLID Direction, ARTHUR J. HORWITZ

JAS.  
ROBINSON and McKISSICK  
STANFORD

Direction, MAX OBERNDORF

WALTER DANIELS AND WALTERS MINNA  
Laugh Getters  
(TWO IN ONE)

MUSIC — SINGING — COMEDY — CHARACTER STUDIES  
Direction, HUGHES & SMITH

**TWO P'S THAT  
WILL NEVER ROLL  
OFF YOUR KNIFE**



**PARISH and PERU**

DIRECTION—FRANK EVANS.

This Week (Mar. 26)—Orpheum, Brooklyn  
Next Week (Apr. 2)—Alhambra, New York

**BILLY SCHEETZ  
and  
BETTY ELDERT**

**"Whittier's Barefoot Boy"**  
A CLASSIC IN "ONE"

Direction, FRANK DONNELLY  
MAUD RYAN—Please send her address, as the  
second rolling wishes to communicate with her.  
What has become of our press agent?

**3 Bennett Sisters 3**

Muscular  
Maids in  
**MIT AND  
MAT**  
Maneuvers

Direction  
**MAX E.  
HAYES**

**VALDO and CO.**

**"Comedy  
Mystics"**

Now playing re-  
turn dates for the  
U. B. O.

A Laughing Hit  
Everywhere

**PETE MACK,**  
Director

It's EASY ENOUGH to be pleasant  
When life flows along like a song.  
But the one worth while  
Is the one who

**CAN SMILE**

When everything goes dead wrong.

The Busy, Bluffing Barnstormers

**VESPO DUO**

ACCORDIONIST and SINGER

We have a great idea, and we'd tell it—  
only we don't like to be laughed at.  
Kin a cane run?  
If it's a hurri-cane, it kin.

MESSRS. HUGHES AND SMITH  
Present THE PINT-SIZE PAIR

JOE

ALEEN


**Laurie and BRONSON**

Wearing

**Arrow Shoots Exclusively**

Would like to get George Rosmar, Bill Bryan,  
George Rockwell, Teddy Roosevelt, Lloyd George,  
the Kaiser, Villa and Nolan and Nolan in a room  
for one hour and get 50 stenogs to take down what  
they say!


WEATHER  
FORECAST  
FROM THE  
LATE  
**CZAR NICHOLAS**  
READS:  
"UNSETTLED,  
WITHOUT  
REIGN!"



**BILLY  
BEARD**

"The Party from  
the South"

**NOLAN  
and  
NOLAN**




Bushwick, Brooklyn  
This Week (March 26)

Direction, NORMAN JEFFERIES

**SNOWBOUND!**

MR. BECK'S DULUTH SHOW  
SPENT 20 HOURS IN A DRIFT  
SUNDAY MISSING THE MATINEE  
IN MINNEAPOLIS. STAN STANLEY  
TRIED TO PLAY BILLIARDS WITH  
SNOW BALLS WITH CHARUE HOWARD.  
ARRIVED IN MINNEAPOLIS IN  
TIME TO GO ON FOURTH SUN-  
NITE WHERE WE "CLEANED"

**EDWARD MARSHALL**  
CHALKOLOGIST




DIRECTION

**"Mr. Manhattan"**

**Fred Duprez Says:**

The present tour of "Mr. Man-  
hattan" ends May 5 at Cork.  
Owing to the big success of the  
piece, a third tour begins Aug-  
ust 6th.

If the submarines don't get  
too gay, I will risk coming  
home for a vacation; otherwise  
will accept one of the numerous  
good offers that have been made  
me to remain.



Sam Baerwitz 1400 Broadway  
New York

**BILLY  
Newell  
and  
ELSA  
MOST**



with  
"Meat Moore's  
JOY RIDERS"  
W. V. M. A.  
and U. B. O.

**HOWARD  
LANGFORD**



Principal Comedian with  
"Katinka"  
Direction, Chamberlain Brown

**MARTYN and FLORENCE**

Vanderbilt's Best Opening Act  
it only takes this little spot  
To say the words, "Forget us not."  
Personal Direction, MARK LEVY

AL PRINCE

Friend Al and Helen: Missed your letter. Let  
us know where to write you.  
Muller and Myers are having great success with  
our saga, and MULLER is a Brother Knight, too.  
I'm going to tell Blond Ethel about that.  
We certainly are glad to hear KITTIE WATSON  
is getting better. Good luck, Kitty.  
Old Pal Bill Hall, of Providence, owes us a let-  
ter now. What say you, Bill? Did you receive  
mine last week?

**JIM and MARIAN  
HARKINS**

April 2—Wm. Penn, Philadelphia, and Malco, Pa.  
Paterson, April 3—Colonial, Erie. April 10—  
Keith's Hipp, Cleveland. April 20—Lycum, Can-  
ton. April 28—Keith's, Washington.

Personal Direction, FRANK DONNELLY

If Actors Were Not Permitted to Attend the  
Sunday Afternoon Concerts at the Columbia,  
New York, The Audience Would Consist Of

(a) Candy Boys and Ushers  
(b) Ben Schaffer  
(c) (One to All)

**MORAL!**


It Will Never Get Well If You PICKET.

**JIMMY FLETCHER**

Spineless but Surefire  
Stoll Tour—Europe Direction,  
Mark Levy

THE  
BOX OFFICE ATTRACTION

**Catherine  
Crawford  
and HER  
FASHION  
GIRLS**




Direction,  
**Arthur Pearson**

**Did U C Me**

At the WINTER GARDEN last SUNDAY  
NIGHT—  
I Was Sitting in  
**THE LAST ROW**  
in the orchestra and enjoyed the Show,  
RUFUS

Yours,  
Dewey Layoff and Brother  
Featuring  
**HARRY SYDELL**  
Pantages Time Direction,  
MARK LEVY

**W. E. WHITTLE**



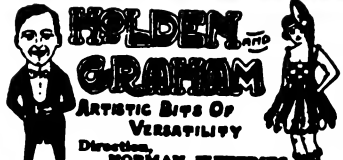
Ventriloquist  
Doing well  
all over.

**JAMES  
PLUNKETT**  
Agent

**FRANK WHITTIER and CO.**

Presenting  
**"The Bank Roll"**  
Direction, WESLEY OFFICE

**HOLDEN and  
GRAHAM**



ARTISTIC BITS OF  
VERSATILITY  
Direction,  
NORMAN JEFFERIES

MR. and MRS.  
**FRANK  
STAFFORD**


Helle Folks:  
Looking forward  
to the fishing trip  
4th of July. Tell  
"Roxie" and "Don"  
I will join them. In  
a free-for-all romp  
and we'll forget  
we're show dogs!  
No show talk! Just  
hounds!

OSWALD,  
WOODSIDE  
KENNELS, L. I.

P. S.—There's a  
dog here whose  
folds were down  
on the "Titanic".  
Think of that! We  
are lucky dogs, oh  
Boys!



**Some Prodigals  
got more "Bull,"  
than "Fatted Calf."**



Walter Weems.  
Aided and abetted by  
Norman Jefferies

Clyde Phillips Offers  
That Beautiful Act

**MABEL  
NAYNON'S  
BIRDS**



A feature that is noted  
for its beauty, its stage  
setting, its originality,  
its wonderful variety of  
foes and ITS talent.

See Trust Mathews, 791-9  
Columbia Theatre Bldg.,  
New York.

VAUDEVILLE'S  
MOST ARTISTIC  
DANCER

**Vera  
Sabina**

BOOKED SOLID

Direction,  
MAX GORDON



BLACKFACE

**EDDIE ROSS**

Neil O'Brien Minstrels  
18-17  
Permanent Address, VARIETY, New York

**PAULINE  
SAXON**



SAYS  
I used to long for many  
friends.  
Till I evolved a system  
Of being friendly with my-  
self!  
And now I never miss 'em.

CLAUDE CLARA  
**Golding and Keating**

Booked solid W. V. M. A.  
Eastern Rep., ROSE & CURTIS  
Western Rep., BEESLER & JACOBS

HARRY JENNIE  
**PRATT and PRATT**

CLASSICAL AND POPULAR  
VOCAL SELECTIONS

# Just Returned From London

after producing the English version of **"Potash & Perlmutter in Society"** at the **Queen's Theatre**; also the touring company, besides scoring an enormous success in his original creation of **Marks Pasinsky**.

In addition, he produced **"Search Me,"** a new Revue at the **Ambassadors**, for **C. B. Cochran**, with **Alice Delysia** in the star part; and

**Part Producer** of the new version of **"The Other Bing Boys"** at the **London Opera House**.

**Always an outstanding feature** in every production he has been associated with.

Years ago he created a mild sensation in the role of **August Poons** in **"The Music Master"** and everybody proclaimed him a good stellar investment. Then came **"The Girl Question,"** produced in **Chicago**, which proved he could draw more money in that city than any other artist who ever played there, perhaps because of the character roles he created.

Let's recall the role of **Jake Rosenthal** in **"Maggie Pepper."** Again, let's remind you of what he made of the part of **Marks Pasinsky** in **"Potash & Perlmutter,"** which consisted of fifty lines, and which he made stand out as strongly in its way as either of the star roles. That may have been through his origination, or creation, of parts he undertakes.

Recently he has played and directed in pictures.

For an endorsement of his success in that field to date you are referred to the **Universal Film Corporation**.

## TO MANAGERS

After twenty years of successes in record shows, and never having advertised before, or employed a press agent, I have been persuaded by well-meaning friends to no longer hide my light under a bushel, so that managers in search of high-class artistry may be reminded and endeavor to place me where my ability warrants.

All communications to

# LEE KOHLMAR

c/o A. H. WOODS, ELTINGE THEATRE, NEW YORK



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