

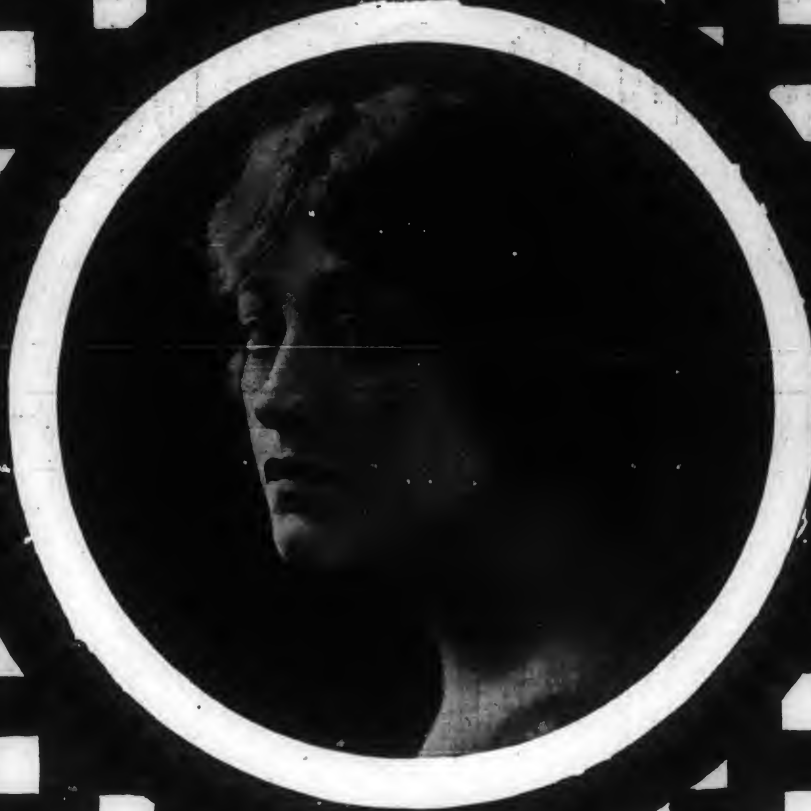
TEN CENTS

# VARIETY

VOL. XLIX, No. 10

NEW YORK CITY, FRIDAY, FEBRUARY 1, 1918

PRICE TEN CENTS



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*whose last Paramount Picture is entitled*  
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## LARGER THEATRICAL BUSINESS ON SECOND HOLIDAY MONDAY

**Records Made Despite Unfavorable Weather. Vaudeville Managers' Association Again Decides Full Salaries Be Paid. Big Time Vaudeville Houses Give Three Shows Monday. Legit Matinees Better Attended.**

The second Garfield Monday exceeded the previous Monday in box office receipts at all theatres where the capacity or the added performance allowed of an increase over the first holiday. In some cases an increase in admission scale ran up the gross beyond that of the same day the week before.

Notwithstanding a bad storm in the east, this side of New England, and with the weather decidedly against theatre patronage during the day, with the night prospects discouraging early for an advance evening sale, the holiday crowds swarmed the theatres once again, leaving the conviction in the minds of numberless showmen that the series of Garfield holidays with the theatres open will be the theatrical event, financially, of its career.

Managers are looking forward to a definite decision from Fuel Administrator, Dr. Garfield, on Lincoln's Birthday, Feb. 12 (Tuesday), the day following Garfield holiday. The show business presumes that since the two holidays are in succession the closing day for the theatres that week will be Wednesday. Some slight intimation to this effect has already been published in the dailies. Another February holiday is Washington's Birthday, on Friday, Feb. 22, which is in the usual course. In the east for February there are but 18 working days, the month's 28, minus four Sundays, four Garfields and two customary holidays.

About the only legitimate theatre in New York not giving a matinee Tuesday was the Bronx opera house, with "De Luxe Annie" as the attraction this week. No special reason was assigned. At the \$2 houses the Monday matinees were generally better attended than the previous Monday, though more of the legit theatres were open Monday afternoon of this week. The ticket agencies, those charging premiums and others selling theatre tickets at cut rates, reported their business Monday of larger proportions than the week before. At the \$2 theatres in the evening the attendance was quite

generally good with an exception or so. This was attributed to the weather. The storm died away toward sundown, but leaving it cold, and the calm came too late for those having decided to remain at home to prepare for an evening out, including the theatre.

Vaudeville all over the east overreached the gross of the first Monday holiday. Several of the pop theatres held a somewhat smaller crowd, but the gross was piled up through holiday prices prevailing in these houses throughout the day. In the big time vaudeville theatres where three performances Monday were given, there could be no comparison of the gross, as besides a somewhat titled scale the Monday before had seen but two shows in those theatres.

In Greater New York the big-time vaudeville houses holding capacity at the second show (4.30) were the Alhambra and Royal, New York; Orpheum and Bushwick, Brooklyn, all virtually neighboring houses. The Palace, Colonial and Riverside theatres did not draw capacity on the second performance with the Palace having the larger percentage of attendance of the three. Proctor's 125th Street and 23rd Street theatres, giving three shows daily as the policy, tried four performances Monday with indifferent results for the extra show. The 5th Avenue ended its first performance around 4.15, and when the lobby indications of a fair crowd for an immediate second show were not healthy, the house went through with its customary three shows on the day.

Burlesque in the east had a record equal to the one established by it on the first Monday, playing to full capacity without being able to draw any more money, excepting in some burlesque theatres which raised the scale. No burlesque theatre gave three performances.

The picture field had an experience on the holiday similar to the other theatrical divisions.

The Vaudeville Managers' Protective Association at its meeting Wednesday, again decided that full salaries be paid, for this week, as it also decided for its members last week.

(Continued on page 24.)

### OPPOSING CLOSING IN CANADA.

Montral, Jan. 30.

Efforts are being made in Canada to pass a law to close all the theatres and picture places for three days a week.

The Managers are getting together to fight the proposed legislation.

The theatrical delegation returned from Ottawa and say the Government officials do not anticipate taking any immediate drastic action. The delegation obtained the assurance of N. W. Newell, of the War Cabinet, no restrictive orders will be issued until the allied interests were fully considered.

One of the most prominent Dominion lawyers has been retained by the managers.

A report from Ottawa says it is not thought there the Dominion will order the closing.

As this part of Canada secures its coal supply from the States and has a sufficient quantity on hand, the proposed closing is not a necessity. It is claimed if the theatres are closed it will be done as a display of sympathy for the U. S. in its fuel conservation order.

Canada's home coal supply is in the northwestern provinces and around Halifax, where a poor quality is mined. It is never in demand.

### OFFERED WOODS \$450,000.

The Shuberts have been trailing around town several nights with their attorneys and A. H. Woods trying to close a deal with that manager for a half interest in his Eltinge (New York) and Alwoods (Chicago) theatres and his productions, offering him \$450,000 for it. Early this week Woods finally turned down the offer.

Woods figured he could clear \$300,000 alone on his lease of the Eltinge theatre, which still has 15 years to run and contains an option.

Incidentally it was settled this week "Doing Our Bit" would not be the opening attraction at the Alwoods, Chicago. The company now presenting "Business Before Pleasure" at the Eltinge will move to Chicago and open the new theatre March 4, at which time the company now being organized will come into the Eltinge here.

Woods and the Shuberts are jointly interested in the Republic, New York.

### ANOTHER "HAMMERSTEIN'S."

"Hammerstein's" is now the contemplated title for the theatre the Shuberts propose building at the southwest corner of Broadway and 47th street. Plans for the house were filed some time ago. It occupies a similarly shaped plot to the Globe on the same block.

The Shuberts number Arthur Hammerstein as an important member of their faction.

### 61 CURTAIN CALLS.

Sunday night at the Hippodrome will find a \$5 scale in effect for the entire lower floor for the appearance of Galli Curci. The balcony will be scaled at \$4.

Early this week there was a strong demand for seats at the agencies after she made her initial appearance Monday night and on Tuesday \$9 a seat was being asked and paid for the Hip concert.

The regular performances at the Lexington Ave. opera house are hurting the Metropolitan to a great extent. The Chicago organization is getting \$16, \$18 and \$20 a pair for seats for its performances at the agencies, while Metropolitan subscription seats are to be had for almost any price. They have been placed on sale at the agencies by the subscribers attending the other performances.

Tonight (Friday) the Met will hold its regular audience for the initial production of "Lodoletta." The price for this performance is set at \$10 and \$12 a pair.

Galli Curci's initial role in New York was in "Dinorah" Monday night, on which occasion the prima donna received 61 curtain calls by actual count.

### MILLIONAIRE HOUSE MANAGER.

Chicago, Jan. 30.

A private theatre, which will open Feb. 10, discloses the following: "Joseph Snyder, Manager." Snyder is the millionaire banker who organized the building project of the house. He has had no practical experience in theatrical affairs except social ones, in which he has become locally popular. But he, like many other rich men, seem bent on being a manager.

It is said Snyder will attempt to actually manage the house, with probably Lou Houseman associated as Woods' general representative and press man. Snyder will undoubtedly give to the house much prestige and a direct connection with every financial notable in town.

### HOLIDAY HURTS SUNDAYS.

A general checking up last Sunday night showed a falling off in attendance at the theatres. The theatre ticket brokers stated they figured the drop on Sunday night business was due to Monday holidays.

The Winter Garden business took a decided drop. A couple of the brokers working near that house had unsold tickets. The Palace held almost to its average.

The picture houses were jammed, as usual, with lines at the Rialto, Rivoli, Strand. The Broadway (opening Sunday night) did a turnaway.

## HEAVY ENGLISH SHOW TAXES ARE CAUSING NO GRUMBLING

**Theatre Business in London Never Better. Artists Giving Up Large Portion of Salary. George Robey's Heavy Tax Payment. Meats Very High. Eggs 15 Cents Each.**

London, Jan. 15. An idea of the British war taxes on theatres and individuals may be expressed more quickly to the American profession by relating that George Robey during the run of "Zig Zag" (now current) at the London Hippodrome, is returning to the Government this year an enormous amount: An artist over here earning \$650 yearly or more must pay taxes ranging from 5 to 25 per cent. Any who earns \$10,000 must pay a surtax amounting to 35 per cent. of his salary.

For the theatres the excess profits tax, income tax, 15 per cent. tax on the gross receipts and perhaps another overlooked item the Government has tacked on might in some instances amount to the gross receipts of the producer of a play. At any rate a young producer must give up 85 per cent. of his profits unless he has a pre-war standard which permits him to withhold profits equal to those earned before the war. But he still must pay 25 per cent. on the amount withheld.

No grumbling is heard from producers, theatre managers or artists. Everyone appears cheerful in doing his or her bit, as may be called for by the Government as long as they must remain at home.

The high cost in England would be thought to work against the theatre. It does not. Eggs over here are 15 cents apiece. Most of the best meats are 75 cents a pound. Butter, to be obtained only on certain days weekly, is \$1 a pound. If it is high grade butter the price is higher. Oranges and apples sell on the stands for 25 cents each. String beans by the pound, \$1. In the restaurants Irish stew is 87 cents an order. American two-for-a-quarter cigars are 37 cents. Pall Mall cigarettes are 62 cents a box. There are places where one may dine cheaply, however, and outside of meat, bread, butter, milk and sugar, foodstuffs are plentiful.

All London show people agree now is the harvest time, the best English theatricals have ever known. There are not enough houses to accommodate the productions. "The Lilac Domino" was in rehearsal for a week before it was known where the American play would be presented. Many producers have plays they would like to put on but can't find the house.

Even the air raids that put a crimp in the business for several nights following do not appear to work enough harm at the box office to displease the management. The gross reaches its average. The interruptions are oft-times made up by extra performances. "The 13th Chair" (American play) at the Duke of York's is giving nine performances weekly, six night and three matinee shows. The show's matinee records have surpassed the receipts of the "Peter Pan" night business at the same house. "The Chair" play is but one of the big hits in town.

Old established theatrical firms that had a number of profitable years running during the three years preceding the war, are in much better shape than new producers, or Americans who may be sending plays over here, because they are permitted to average up their pre-war profits on two years, and take

down an equal amount from this year's profits, before the excess profit tax of 80 per cent. is collected.

### Worthy of the House of Moliere.

Paris, Jan. 30. "La Triomphatrice" is a new work by Madame Lener, produced at the Comedie Francaise Jan. 19, and worthy of the House of Moliere. It was sympathetically received.

### Farce at Scala Is Liked.

Paris, Jan. 30. Another poilu farce, "La Gare Regulatrice" (best described as "the troops' railroad junction"), by Yves Mirande and Gaston Leroux, was produced Jan. 18 at the Scala, and ably played by Jane Loury, Parisys, MM. Rivers and Marcel Simon. It met with a good reception.

### Folies Bergere Management.

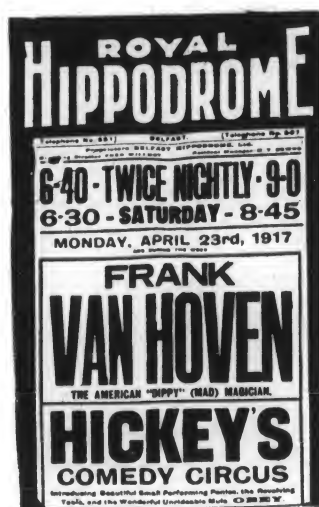
Paris, Jan. 30. It is rumored the Folies Bergere will shortly change management. Albert Decourville's English revue is due to open there Feb. 14.

### Volterra Looking for Novelties.

Paris, Jan. 30. Volterra, accompanying Mlle. Mistinguette, has gone to London seeking novelties for the new Revue at the Casino, due in March.

### Opening at Alhambra, Paris.

Paris, Jan. 30. Hanvaar and Lee and the Joe Boggan Troupe opened at the Alhambra Jan. 25. Harry Lamore has been retained.



### FRANK VAN HOVEN.

When I was home, a year ago last fall, James J. Morton walked up to me and said, "Welcome home, my boy." I have always looked up to Jim as a sort of king among comics and it kind of damped the eyes a little. Many have taken bits from Jim's material, and while we know that's a lousie habit, it must be remembered they play in places where Jim will never go. Though they are weak imitations, they do get a few laughs, thus bringing into the lives of those out from a bit of sunshine, and in this way, Jim, you get your reward. Everything in this world is not dollars and cents after all.

## IN PARIS.

Paris, Jan. 20. Several new productions are due early this year. "La Dame de Chambre," by F. Gandera, at the Athenée; "Oh, Cupidon," by Hennequin at the Varieties; "La Gare Regulatrice," by G. Leroux and Y. Mirande at the Scala; "La Carte de l'Amour," by Tristan Bernard, and "Ecole des Cocottes," by Gerbido and Armont at the Theatre Michel; "Debureau," at the Vaudeville; "Le Jour des Amours," by Y. Mirande at the Bouffes; "Un Soir au Front," by Kistemackers at the Porte St-Martin; "Ping-Sing," of Marechal, at the Opera Comique; "Antoine et Cleopatre," adapted by Nepoty at Theatre Antoine, and "La Triomphatrice," by Mme. Lener, at the Comedie Francaise. The Gymnase is also rehearsing a new comedy by A. Picard to follow "Quinney's," which will have Spinelly, Marcelle Prama, Andre Lefaur and Signoret in the cast.

Mlle. Spinelly is playing in a sketch at the Concert Mayol with the title in French, "I don't Want to Sleep in Your Mother's Bed."

A new regulation has gone into effect for acts coming from England, due to the delay in opening the Casino de Paris. The British authorities now require the contracts for France to bear a stipulation that each member of a troupe will earn at least 300 frs. per month and that the salary commences from day of arrival. The contract must be legalized by the French police, showing the management has agreed to this condition before the girls or troupe are permitted to leave England. A number of girls came from England with Gaby Deslys (said to have been recruited by Mrs. Russell, whose contract was cancelled), and as the Casino de Paris could not open for some weeks half salary was offered them. Some of the girls returned to London, and the matter was settled for the remainder by the British Consulate, but the matter was evidently reported to the authorities for the new clauses must now be scrupulously observed before the passport office in London will let performers leave.

"Le Marchand d'Estampes," recently produced at the Athenée, is another psychological study of love by G. de Porto Riche. It is by no means his best. Aubertin has returned from the war wounded, and though married falls in love with a girl he has never spoken to. Some folks who have never understood this paroxysms of an irresistible infatuation or passion would imagine the lad had been wounded in the head. Aubertin's faithful spouse notices the change in his daily life and learns the secret. She can only console with her unfortunate husband, who, however, when he becomes more intimately acquainted with the girl of his heart, is on the point of eloping. Again his wife sympathizes, reminding him of his duty. Aubertin suggests suicide as the best cure, whereupon the wife offers to join him in his flight to the unknown. Together they jump into the river Seine, and perhaps it was the best thing for such a curious couple.

### DEARLY'S FARCE.

Paris, Jan. 10. Max Dearly produced at the Theatre des Varieties Jan. 23 a new farce by M. Hennequin, entitled "Oh, Cupidon," nicely received. It is a version of an English musical comedy.

Dearly himself is good in the lead, supported by Miss Campton (not Fay), Marcelle, Gipsy and Lucy Mareil.

### SOTHERN-AMES LEASE CASINO.

Paris, Jan. 30. E. H. Sothorn and Winthrop Ames have arrived here wearing khaki, to arrange entertainments for the troops. They are leasing the Casino at Aix les Bains, presenting vaudeville commencing Feb. 14, and booking locally.

## MARIE LOHR'S PRODUCTION.

London, Jan. 30. Marie Lohr inaugurated her management of the Globe Jan. 26 before a brilliant audience with "Love in a Cottage," by Somerset Maugham. Although not a masterpiece, the piece serves its purpose admirably and contains a splendid part for Miss Lohr.

### \$20,000 WEEKLY IN GLASGOW.

London, Jan. 30. The Glasgow Alhambra with the "Dick Whittington" pantomime is making a record by doing a business of nearly \$20,000 weekly.

### SACHS HAS EMPIRE.

London, Jan. 30. J. L. Sachs has closed a lease for the Empire and will present the "Lilac Domino" there with practically an all-American cast on Feb. 11. William J. Wilson is staging the production. Immediately after the opening, "Going Up" will be produced, probably called "The Aviator." Arthur Voegtlin and William J. Wilson are interested in the production.

### "BILLETED" COMING OFF.

London, Jan. 30. At the Royalty "Billeted" will be succeeded by a new four-act play by Hall Caine, with Ethel Irving leading.

### COOPER MITCHELL DEAD.

London, Jan. 30. Cooper Mitchell, a variety entertainer, died Jan. 20, aged 37, of typhoid fever.

### FEATURES AT COLISEUM.

London, Jan. 30. The Coliseum features this week are Mrs. Langtry and George Graves.

### ONE DAY FOR CHARITY.

London, Jan. 30. All the music halls controlled by Gulliver, Stoll & DeFrece are devoting their entire receipts Feb. 14 toward the drive to raise \$2,500,000 to wipe out the deficit and maintain the Y. M. C. A. huts for soldiers.

### "VALENTINE," COMIC OPERA.

London, Jan. 30. "Valentine," a comic opera, was produced at the St. James Jan. 24. It has a conventional book, with catchy music by Napoleon Lambelet, and was well acted. Hayden Coffin, Walter Passmore, Marjorie Gordon and Mabel Twemblow were the chief scorers.

### "Truth" Now Trying Out.

London, Jan. 30. Gilbert Miller's production of "Nothing but the Truth" is being tried out at Eastbourne and will be presented at the Savoy Feb. 5, with A. Matthews and Renee Kelly. Charles Hawtrey is the producer.

### Grattan's Musical Play in March.

London, Jan. 30. Henry Grattan's musical play, produced by Andre Charlot, will be shown at the Prince of Wales in March. The company will include Alfred Lester, Walter Williams, Ralph Lynn, Blanche Tomlin, Gertie Millar.

### "Realities" Is Sequel to "Ghosts."

London, Jan. 30. A newly-discovered play by Ibsen, a sequel to "Ghosts," the period being six months later than that of "Ghosts," will be presented at the Court for a short season by Madge McIntosh. It is entitled "Realities." Opens Feb. 18.

### Smallest Comedian Dies.

London, Jan. 30. Little Tony, known as the smallest comedian, died in Liverpool, aged 43.

### Featured Player Enlists.

London, Jan. 30. Leslie Henson, featured in "Yes, Uncle!" at the Prince of Wales, has joined up and his part is now being played by Norman Griffen.

## ACTS ASSESSED MONEY FINES IN V. M. P. A.-N. V. A. HEARING

**White and Haig Ordered to Pay National Vaudeville Artists Full Amount Contracted Salary for Cleveland Through Canceling Date There. Van and Schenck Fined \$100 and Morton and Clare \$50 for Fighting on Stage of Royal Theatre.**

The treasury of the National Vaudeville Artists' charitable fund was strengthened this week when George White was fined a full week's salary for refusing to play the Hip, Cleveland, after a hearing by a joint committee of the Vaudeville Managers' Protective Association and the artists' association.

White is charged with neglect in failing to take an early train from Chicago to Cleveland and after his arrival at the Hip complaining about his dressing room. The White-Haig act did not play the engagement, White claiming, in defense, the Hip's manager told him he could get along very well without the act. He thereupon canceled. He was ordered to send the N. V. A. treasurer a check for a sum equivalent to the salary contracted for the Cleveland date.

Joe Schenck of Van and Schenck and Morton of Morton and Clare were also fined \$100 and \$50, respectively, for an altercation staged at the Royal theatre, where both acts were appearing last week. The dispute arose over the prior right to use some popular numbers, whereupon they clinched, Morton emerging with a discolored eye, while Schenck exhibited a badly scratched face the following day.

This will probably be the method of chastisement in all such future affairs, the booking officers or V. M. P. A. feeling the act will be properly punished through the financial loss, while the artists' organization will be benefited accordingly.

### KEITH SHAKE-UP COMING.

A general shake-up of the managerial staffs of the Keith theatres throughout the country is scheduled for the near future, according to the statement of an executive of that organization.

Several of the houses are not doing nearly as well as they should, according to this official, and the fault apparently lies with the managers.

No intimation of the territory under observation could be secured, but the shake-up, if staged, will be thorough.

### SHUBERTS WARN AGENTS.

There has been a general intimation given agents who have been doing business with the Shubert offices that they are not to supply any acts for the Sunday night show at the Amsterdam, if they care to continue in the good graces of the 44th Street managers. The agents were given to understand that if they booked any acts with the Ziegfeld show as added attractions to the Frolic on those nights they need not offer any of their clients to the Shubert office for productions.

The first of the Ziegfeld Sunday night shows will be given Feb. 3d, and several additional acts are to be added to the regular performance.

The plan to give Sunday night concerts at the Century through an arrangement between the Shuberts and Elliott, Comstock & Gest has been called off.

### SOCIETY WOMAN REHEARSING.

Chicago, Jan. 30.

Society is going to invade vaudeville here, and for no war charity, either.

Mrs. Lillian Smith, who lives at the Plaza and is mentioned frequently in

the "What Women Are Doing" columns in the dailies, is rehearsing a vaudeville sketch entitled "Number Six Lane Place," written by Milo Bennett. The act will carry two.

Mrs. Smith has engaged Anthony Wone to play in the sketch with her.

### EXTRA SHOW FOR ELTINGE.

Boston, Jan. 30.

Keith's astounded itself and the people last Saturday by giving an extra performance that day, making three shows Saturday, through the extraordinary demand to see Julian Eltinge.

An unsuccessful effort was made to have Eltinge hold over for a second week, but his picture engagements commencing at the expiration of the vaudeville tour prevented.

### CANCELS ENGLISH TIME.

Baby Helen, about the only American act on this side now known to be booked for a tour of the English vaudeville houses, sent notice of cancellation this week.

She was engaged through Charles Bornhaupt for 12 weeks on the Moss Tour, England, at \$400 weekly, to open Feb. 18 at the Finsbury Park (London) Empire.

It would have been a return engagement over there for Baby Helen. She played the same time about a year ago.

### PHILADELPHIA SITE CLOSED.

Philadelphia, Jan. 30.

Sablotsky & McGurk, the vaudeville managers of this city, operating several theatres, have closed for a site on Broad street in the Logan section. They will commence the erection of a new house when conditions permit.

### PERSISTENT "SPECS."

Boston, Jan. 30.

The Keith people are making a drive on the speculators. On information furnished by them several "specs" were arrested last week, but after arraignment in court, when fines were imposed, they appeared on the scene again. The Keith people then threw up their hands and in an advertisement warned the public against the speculator, pointing out how several had been arrested, but were back on the job again.

### RICHMAN IN SKETCH.

After three years in pictures Charles Richman, the former legitimate star, returns to the spoken stage next week, opening out of town in a vaudeville act called "All for a Girl." Mr. Richman will star in the playlet and Janet Dunbar will be featured. There are three others in the cast. The sketch was produced by Joseph Hart.

### Ashes Thrown on the Waters.

Tacoma, Wash., Jan. 30.

In compliance with his wishes, the ashes of Arthur A. Lotto, manager of the Hippodrome, who died here two weeks ago, were cast on the waters of Puget Sound Thursday last week.

### Billy Gould Forms New Two-Act.

Billy Gould has written a new act, in which he will appear with Peggy Bird, once of the Three Graces, in vaudeville.

### FIGHT OVER A SONG.

A series of arguments between Geo. Morton (Morton and Clare) and Joe Schenck (Van and Schenck) over the rehearsal "priority" and use of a published song on the same bill, resulted in a back-stage fight between the two at the Royal Thursday afternoon last.

Morton and Clare were taken out of the bill for the matinee, although continuing at the Palace, they having doubled between the two houses.

Because of the doubling Morton rehearsed at the Royal and Clare at the Palace, Monday. While Morton was going over the number with the orchestra leader he received a wire from Van and Schenck in regard to it.

At the N. V. A. Wednesday night Schenck is said to have threatened to punch Morton because of a club member stating Morton had referred to Van and Schenck as a "couple of high-toned punks."

The next afternoon Schenck asked Morton about the remark. The latter denied it, offering to bet Schenck \$50 it wasn't true. But the fight occurred. Without any explanations asked of the blackface team (Morton and Clare) it was sent out of the show. Morton and Clare not having been together long had no number to replace the one in dispute earlier in the week. However, they had readied a new song and were to have used it on Thursday matinee.

The affair was threshed out Friday afternoon with the result Morton and Clare were placed back in the Royal show, reopening at the matinee. The blackface team received a full week's salary. As far as facial damage went it was 50-50 and little real damage done.

The number in dispute between the two acts had some patter and is delivered in different ways by the respective turns. From Monday onward Morton and Clare omitted considerable of the patter, allowing Van and Schenck, who followed them on the bill, to sing it almost as another song. Van and Schenck agreed Monday Morton and Clare could use the number with that proviso.

The Royal matter may result in an order from the United Booking Office to its managers that the stage priority of a published song shall be determined through the rehearsal of it on the morning of the opening day, with the first act rehearsing presumed to have the right to the number for the week.

### ALLOWED TO DEDUCT.

Detroit, Jan. 30.

Upon presenting its version of the local difficulties under which theatres in this city are now allowed to operate, the Vaudeville Managers' Protective Association wired the Columbia Theatre Co. advising it action regarding deduction of salaries for the closing last week would be left to the company's discretion.

The V. M. P. A. wired the Columbia and all members of the association full salaries should be paid for last week. The Columbia answered that in Detroit besides closing theatres had been cut down in playing time from 11 hours to 5 hours daily. The Columbia people said in their message to New York that if the V. M. P. A. should insist they would obey the ruling.

It is reported the V. M. P. A. in advising the local concern suggested the booking agent be advised in order that acts might be informed of the probable salary reduction here.

### ST. LOUIS OPEN UNTIL 11.

St. Louis, Jan. 30.

Saturday last the city fuel committee issued orders permitting theatres, picture houses and other amusements to remain open until 11 p. m.

This modifies the state fuel administrator's order of last week which closed everything at 10 o'clock.

### RATS' CORNER STONE OPENED.

The contents of the box placed within the corner stone of the White Rat club house, when that structure was being built, was placed in the hands of the executives of the National Vaudeville Artists this week by the building firm now engaged in the reconstruction of the property.

Within the box were two copies of the "Player," then the official mouthpiece of the W. R. A. U., a copy of "My Lady Vaudeville," the book written by the late George Fuller Golden, founder of the Rats; an engraved duplicate of the charter given the Rats by the Federation of Labor, a copy of the minutes showing the transaction through which the building was sanctioned by the organization and two cards, one a post card and the other a business card.

There were no coins, as is customary in such proceedings, nor other literature.

It is not believed the interior of the club house will be rearranged before spring, when the N. V. A. will occupy the site. The interior is being entirely redecorated and rebuilt in many places, while the whole set of furnishings and fixtures will be replenished. When complete the club will vie with the best in the country, according to the architects in charge of its reconstruction.

### GIVEN LOEW FRANCHISES.

Franchises to book in the agency of the Marcus Loew Circuit in New York have been issued to Bob Baker and Marvin Welt, booking individually.

### LOEW BOOKING UPHELD.

After a booking controversy the Long Tack Sam act opened a route over the Loew circuit at Augusta Thursday, booked by Arthur Horwitz following an argument with the Simon Agency, which claimed the act should play out an unfilled contract in Chicago.

Long Tack Sam's turn was due for a half week at the Lincoln, Chicago, starting Jan. 4, but a baggage tieup prevented it opening, with another turn substituted. Then followed negotiations from Long Tack Sam with Horwitz for other time. He sent contracts for the Loew circuit. The Simon agency notified Horwitz the act would have to play the Lincoln in the Windy City for the time previously lost.

The matter was taken up with Pat Casey of the Vaudeville Managers' Protective Association, who ruled the Loew arrangement stood.

### MUSIC SIDE-TRACKED.

Chaotic traffic conditions throughout the country have played havoc with the music publishing industry, local publishers reporting hundreds of thousands of copies of music, consigned to dealers throughout the country undelivered.

Much of this paper is consigned on a C. O. D. basis with the balance on the customary charge rates and its non-delivery has not only commercially affected the business, but has tied up collections to an enormous extent.

Just when the lines will be open is problematical, but music, being a non-essential, is side-tracked for the more important products, such as food and fuel.

### MILLERGRAM CO. SOLD.

Charles Miller, founder and general manager of the Carl Millergram Music Pub. Co., has disposed of his interests in that firm and commencing next week he will again be associated with T. B. Harms, Francis, Day & Hunter.

### MUSICIAN TRIES SUICIDE.

Los Angeles, Jan. 30.

About to depart for Arizona in quest of health, Frank Bliss attempted suicide.

He was the clarinet player at the Pasadena theatre.



## BOOKING AGENCY TEMPORARILY DISMISSED FROM U. B. O. FLOOR

**Rose & Curtis Indefinitely Suspended Through One of Their Acts Playing Liberty, Cleveland. Third Agency Suspension This Season. Other Matters of Acts Playing "Outside Engagements" to Be Investigated.**

For the third time this season a firm of artists' representatives franchised to book attractions with the United Booking Offices and Orpheum Circuit was debarred from doing any booking with those agencies when by a semi-final ruling Executive Manager John J. Murdock dismissed Rose & Curtis, pending an investigation into a reported booking deal between the agents and the American Comedy Four, of which Joe Darcy is manager and business representative. The other two instances occurred when Max Hart was suspended for three months for an altercation with an artist and when Paul Durand was dismissed for 30 days for an infraction of office rules.

The Rose-Curtis-Darcy complaint arose through the cancellation of a season's route after the act had been reported as playing an opposition theatre in Cleveland, against the Hippodrome in that city, owned and booked by the Keith interests. The American Comedy Four while playing the Hip, some weeks back, claim to have been approached by someone connected with the Liberty theatre in that city, offering the act a week whenever open. Later, according to Darcy, the act, with an open week, wired Rose & Curtis for instructions. The representatives are alleged to have wired Darcy to use his own judgment. Darcy then claims to have phoned Rose & Curtis and were subsequently told the date would be O. K. This, however, is denied by the representatives.

With their route cancelled the act appealed to the National Vaudeville Artists and later to the Vaudeville Managers' Protective Association. After a hearing it was decided to suspend the firm temporarily and to cancel the act until a thorough investigation was made.

This week a representative of the V. M. P. A. journeyed to Cleveland to look up the matter at that end, since the Liberty theatre is not a member of the managerial organization, and at the same time the U. B. O. instructed a Cleveland representative to gather data on all acts at the Liberty during the past season. Just what action will be taken on this list is problematical, but since the Liberty is considered opposition to the Hip and is a non-member of the V. M. P. A. the possibilities of decided action by both organizations is obvious.

The action by the booking offices is taken as further evidence of the V. M. P. A. and its various members to adhere strictly to the ruling of the organization anent shady booking transactions, and it is believed, after the Cleveland investigation has been reported several other firms of artist representatives may be called for an explanation. There is an immediate prospect as well of bookings in the east in "outside houses," particularly on the small time circuits by U. B. O. agents coming up for scrutiny.

### SILVER FINED.

Al. Silver, a booking agent, was found guilty of alleged violation of the Employment Agency law in Special Sessions last Friday, and fined \$100, which he paid.

The Silver case was prosecuted by Attorney James S. Kleinman, in behalf of the Commissioner of Licenses, the case getting under way under the

George H. Bell regime last November when Silver was placed under \$500 bail on the complaint of Mrs. Raymond Gilbert and Thomas Evans.

Silver, according to the complaint, accepted \$25 from Mrs. Gilbert for her husband, promising an engagement at Amsterdam, N. Y., later called off with the Gilberts claiming Silver refused to return the \$25.

In the Special Sessions trial, two judges voted for the \$100 fine. Justice Herbert dissented and held out for a three months' sentence.

### SPARTANBURG HOUSE CLOSED.

Word was received at the headquarters of the Vaudeville Managers' Protective Association early this week that Federal Authorities had ordered the Harris (N. V. B. O. booked) Spartanburg, S. C., closed because of the epidemic of spinal meningitis current in the town.

The epidemic is under control and failed to reach anyone in the large cantonment camp there, but the theatre closing was considered advisable for the present.

George Hickman, formerly of the Lyric and Forsythe, Atlanta, has been appointed manager of the Harris theatre, succeeding Hank Hearn, who retains the management of the Strand and Rialto. Charles Euer Hart is manager of the Bijou.

Louis Cohen has been appointed auditor of all Spartanburg houses controlled by the S. A. Lynch interests.

### CAMERAS FOR FLIERS.

The plans of the War Department in the proposed offensive movement of the troops now oversea embrace all kinds of work for the camera. The department has samples of cameras that will stand pressure under great cannon fire and the best will be used by the American fliers in particular. It is not a late phase of warfare to use the picture camera, but its full scope is yet to be demonstrated. Splendid results have been obtained by scouting planes which are equipped with cameras as well as machine guns and bomb throwing carriages.

### FOX'S BALLYHOO SHOW.

William Fox is considering plans for the building of a reproduction of modern trenches as dug by the Allies and Central Powers in Europe and to give a sort of spectacular visualization of the war on the empty plot of ground he controls on the south side of East 14th street, opposite the Academy.

Fox pays \$52,000 a year rent for the plot, and had intended erecting another theatre on the site until the building difficulties arose. There are now only a few "taxpaying" stores there.

The idea is to give a sort of Coney Island ballyhoo show of the trench reproduction, employing a number of invalided Canadian soldiers and American veterans.

### Quarantined for Four Weeks.

Charlotte, N. C., Jan. 30.

The city was placed under a two-week quarantine Jan. 24 because of a measles epidemic.

All theatres are closed.

### "DUCKING" FULL SALARIES.

That the Vaudeville Managers' Protective Association does not propose to allow any of their members to juggle the recent decision of the organization anent the complete payment of acts for (Tuesday) theatrical holidays as ordered by Fuel Administrator Garfield was evidenced early this week when a special meeting of the governing board of the V. M. P. A. was called to prefer charges against five members of the association for a violation of the ruling.

Shortly after the holiday order became effective a special meeting of all branches of the V. M. P. A. decided full salaries be paid, notwithstanding the loss of a day as a result of Garfield's closing edict as part of the fuel conservation program. The burlesque managers were the biggest losers since it was not considered practical for them to give an additional performance on Monday, as is being done by the vaudeville managers, but the entire organization decided to stand the loss in a patriotic spirit and accordingly full salaries were paid last week and this.

Five members of the V. M. P. A., however, decided to "duck" the loss and one or two shrewd members, playing split week policies in the majority of their theatres began wiring acts of offering Mondays and Wednesdays, basing the salaries on the pro-rata scale of two-sevenths. While the course pursued was legitimate, it was clearly a subterfuge and only served to more plainly emphasize the spirit of fair play which characterized the actions of those who did comply with the ruling in the letter and spirit.

The V. M. P. A. promptly condemned this "sharp practice" and after advising the executives of the National Vaudeville Artists to instruct their members not to aid in it but to refuse all such offers and forward them to the organization headquarters, decided to prefer charges against the guilty members and use every effort to force them to comply with the V. M. P. A. decision on salary payments.

Another matter brought to the attention of the Association this week was an attempt being made by some circuit managers of pop houses to induce agents to cancel contracts given acts before the holiday closing order was issued. The reason ascribed was the managers desired to be free of these contracted turns in order to re-engage them at a two-day salary or replace them with other acts.

The V. M. P. A. sent word to agents having such requests if they canceled any acts without giving the two weeks' notice the contract called for, the agents would be held personally responsible for any loss suffered by the turns.

It was stated at one booking agency this week there had been received wired notification from acts not holding contracts they would accept the engagement offered, provided the contract read, "No salary deductions." Contracts provide for non-performance through Governmental orders. Acts so wiring were given no further attention. The booking man said that since the vaudeville managers have paid full salaries for two weeks now despite their contractual privilege to deduct if they wished, he thought the wires from the acts making a condition rather "cheeky."

It was also reported during the week one of the circuits in New York offering acts "two days' salary for the first half" was the Fox agency, and the particular theatre named was the Star in Harlem, where smaller priced acts appear.

### COMMISSION SERVICE FLAG.

In the office of one of the agents this week there was a service flag bearing an unusual number of stars. Inquiry brought the information the stars represented actors who paid commissions promptly.

### ALL PAID CREWS.

The question of whether or not the managers who did not give an extra matinee performance Monday last week would deduct the loss of the Tuesday night's performance from their stage crews was settled by the managers paying the men. This was only arrived at after a fight in the meeting at the U. M. P. A.

At the meeting A. L. Erlanger said that he cared not what other managers were going to do or what they thought about it, but he did not intend to pay. He evidently later reconsidered. His expressions at the meeting failed to meet with the approval of a number of the managers who are independents and, if anything, lined up on the K. & E. side of the fence. They expressed themselves to that effect after the meeting. The Union representatives were also rather peeved over the remarks.

### WOMEN MANAGING CAMP SHOW.

The Misses Davis and Lingwell are the managers of a company to tour the cantonments playing "Baby Mine" and "Kick In," giving each bill for three days. They open at Camp Gordon, Ga., Feb. 3, and follow with Camp Meade, Feb. 11; Camp Devens, Feb. 18, and Camp Dix, Feb. 25. It looks as though the show is going to have a lot of railroading, as it is covering the territory between Georgia and Massachusetts with one jump that will mean doubling back. The company is known as the Liberty Comedy Company.

Other shows routed at present are "Fair and Warmer," "Very Good Eddie," "Flora Bella," Andrew Mack in "Molly Dear," "Million Dollar Dolls," "Have a Heart," "Bringing Up Father," "Furs and Frills," "Mary's Ankle," "Hans and Fritz," "Princess Pat," "Daddy Long Legs" and Rhoda Royal Winter Circus.

### AFTER CANADIAN PIRATES

The Musical Publishers' Protective Association has arranged for a conference of five of the best known copyright lawyers in the country to decide on some action it proposes to take against Canadian pirates of copyrighted products.

Mechanical music manufacturers have been making a practice of taking original melodies in this country and reproducing them as manufactured in the Dominion, thus escaping the royalty fee. With mechanical musical instruments made in enormous quantities and with the future prospects looking decidedly bright in that direction, the publishers feel it an opportune time to take protective steps to insure the payment of royalties.

As the law stands now there is no redress for the American publisher or copyright holder for Canadian violations, but with a test case started it is possible one may be secured to make the Canadian product taxable for royalty.

The conference is set for this week and will be presided over by Maurice Goodman.

### TISDALE, MAJESTIC MANAGER.

Chicago, Jan. 30.

William Tisdale is manager of the Majestic, following Fred Eberts, who died last week.

Mr. Tisdale was formerly in charge of the Majestic, Milwaukee.

### FOX'S 3 DAYS.

The impossibility of obtaining over three days' consecutive booking in the Fox vaudeville office is the basis of complaint of a number of acts and agents lately, the cause being laid at the door of Jack Loeb's odd booking methods.

The three-day "route" has cropped through the illness of Edgar Allen.

Loeb's idea is to book an act three days, then a lay-off and then another split.



## ARTISTS' FORUM

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

Cleveland, Jan. 22.

Editor VARIETY:

We were booked for Jan. 14-16 at the Realto, Amsterdam, N. Y. Three confirmations from the agent were received. Saturday night, Jan. 12, the act was canceled by wire. On its own initiative the act jumped to Amsterdam and the manager (Edward C. Klapp) willingly met the obligation by playing the act.

Helen Hildreth & Co.

Glasgow, Scotland, Jan. 4.

Editor VARIETY:

I get VARIETY regularly and in a recent issue (I think Nov. 30) I saw a note to the effect Mark Levy has the old Henry Woodruff and Douglas Fairbanks sketch, "A Regular Business Man." It stated that Tom Waters would head the cast.

I am curious to know if it was a mistake or if some one has taken the liberty to use my name in my absence.

I am and have been the only Tom Waters in American show business for 25 years.

Tom Waters.

### STOPPING TRICKY PRODUCERS.

Following a series of complaints registered by members of the National Vaudeville Artists with the executives of that organization, against the methods employed by a number of New York producers in engaging talent for acts, etc., Pat Casey, general representative of the 'Vaudeville Managers' Protective Association, after a meeting of the complaint committee has issued a general order to producers franchised to book with the members of the V. M. P. A. and has followed that up with a general letter to the profession, directed through the N. V. A. and its members.

Producers, according to a number of complainants, have been in the habit of engaging artists for productions and acts under a regulation contract, which they hold back to ascertain the ability of the one engaged. Should the artist fail to come up to the producer's expectations he or she is summarily cancelled with generally one week's notice and occasionally no notice.

The joint organizations have determined to stamp out this evil and will close the doors of organized vaudeville to such producers in the event of further violations. Failing to suppress them in this manner another course, now held in reserve, will be taken.

The letter addressed to the N. V. A. members follows:

To all Members of the National Vaudeville Artists, Inc.

We have been receiving letters from artists who complain some of the producers of acts employ them, get them to sign a contract, and then hold that contract until they find whether they are going to be satisfactory or not. The contract contains the usual two weeks' cancellation clause. In one instance, the artist didn't come up to the expectations of the producer and he gave one week's notice. If the contract was made and the artist signed it, and it went to the producer, and work was commenced under that contract, in our opinion, it is just as good as if the producer had signed it and the artist would be entitled to his or her two weeks' notice.

The cases that we refer to have all been settled by the Vaudeville Managers' Protective Association

through the National Vaudeville Artists.

We are calling attention in this way to these matters with the hope that every case of this kind will be brought to our attention. This is not confined to the Producing Managers, but to the managers of all vaudeville theatres members of the Vaudeville Managers' Protective Association, and to all artists members of the N. V. A. It is our desire to correct all these shortcomings and carry out to the letter the agreement with the N. V. A. members. We don't agree to secure you work—that is up to yourselves—but we do agree to straighten out any irregularities in the vaudeville business.

Vaudeville Managers' Protective Association,

Per Pat Casey.

### COULDN'T STAY OVER.

Although Julian Eltinge was invited by Eddie Darling to remain this week (his second) at Keith's, Boston, and double at the Riverside and Bushwick next week, he felt obliged to decline.

This week Mr. Eltinge is headlining at the Bushwick, Brooklyn. He has picture engagements to follow immediately after his vaudeville tour.

In playing two houses in one week, although he would have received his regular salary (\$2,500) at each, Mr. Eltinge thought he would not do justice to himself in either theatre.

### New Order on Tax Recording.

An order will be issued Feb. 1 by Commissioner Roper for new and very stringent regulations regarding the collection and recording of admission taxes in the picture houses.

An old showman, who formerly ran a motion picture theatre and summer park, drew up the new regulations. He will be appointed Special Deputy Collector.

### Three Shows Monday in Portland.

Portland, Me., Jan. 30. Keith's here gave three performances on the holiday this week.



JIM DAN  
FOLEY and O'NEILL  
"A Couple of Nifties"

Now (Jan. 31-Feb. 3)—American, New York. The press was unanimous in its approval on our previous New York appearance, giving us the hit of the bill and styling us "The cleverest entertainers" at Proctor's Fifth Avenue, New York, Jan. 8.

We take this means of thanking HARRY WEBER for consecutive work the past three years on the U. B. O. Circuit.

### CAMP MUSIC MASTER OUT.

Camp Devens, Ayer, Mass., Jan. 30. Several incidents which have recently come to light may account for the sudden resignation of Vernon Stiles, the Metropolitan Grand Opera tenor, who was head of the camp music here.

It appears that the officers of the 301st Inf. "Boston's Own" objected to having their men exploited for commercial purposes. It is said the singer had made arrangements to have the picked men sing for a talking machine concern for the purpose of making records, and that they were also being posed for picture firms. The accusations against Stiles implied that he was to have benefited by these arrangements.

Constance Train, niece of Arthur Train, the writer, also had a salary claim against Stiles, when she was secretary to the singer. During the many weeks Miss Train acted in that capacity she received no pay. Her salary would have been paid by the War Department, but Stiles held it up, because of a minor item of which he did not approve, and it was not paid when he resigned.

A disagreement over a song which Stiles was boosting also made trouble, the officers objecting to the words, declaring it reflected on England and her allies.

Prof. Archibald T. Davison, Harvard '06, now has charge of music at the camp.

### PITTSBURGH HELD DOWN.

Pittsburgh, Jan. 30.

The irony of the Garfield closing order has been brought home by a number of houses in the soft coal and oil regions and also in the anthracite districts. These theatres showed that they had all the coal they needed for the winter and that no coal could be hauled away anyhow because of car shortage.

Local fuel administrators in the cities of this state and Ohio have made the managers' situation all the more trying by refusing to allow Monday matinees in houses where they were not given before the order became effective. Some managers were even required to cancel the matinee at the last minute and made to refund on all tickets sold for the performance.

Local fuel officials appear to be backed from Washington. They stated they would make the order more restrictive, but were not permitted to make the provisions any easier in interpretation.

### FIRST CAMP ATTRACTION.

The first attraction to play any of the official Liberty theatres was "Flora Bella," under the management of the Mittenthals, which opened at Camp Custer under the management of Frank J. Lea, getting \$1,000 for a single performance at a 25 and 50-cent scale.

"General Post" will open Feb. 3 the Camp Dix theatre, under the management of Will O. Wheeler.

### Lestocq Recovering.

London, Jan. 30.

William Lestocq, London manager for the late Charles Frohman, is recovering from his recent serious illness.

### Bertha Adams Dies at 78.

London, Jan. 30.

Bertha Adams, an old time and popular actress and dancer, died aged 78.

### Clay Smith in Alhambra Revue.

London, Jan. 30.

Clay Smith and Lorna and Toots Pound have joined the new revue at the Alhambra.

### BIJOU, BAY CITY, DARK.

Bay City, Mich., Jan. 30.

The Bijou (vaudeville) has closed indefinitely.

All picture houses are open Mondays, but dark Tuesdays.

### FIRST CAMP SHOWS.

Ayer, Mass., Jan. 30.

The first of the U. B. O. booked vaudeville shows for this camp was presented at the Liberty theatre, managed by Maurice Greet, Monday night. In spite of a blizzard which raged all day the house held capacity. General Weigle and staff attended.

Little Rock, Jan. 30.

Camp Pike's theatre is to open Feb. 11. The attraction is not yet announced.

Trenton, N. J., Jan. 30.

The newly-organized dramatic stock headed for the army camps opened its first engagement here Monday, in "Baby Mine." The company has Beatrice Prentiss, Averill Harris, Virginia Hammond, Burford Hampdon, Walter Young and Thomas Morrison. Six others were signed for minor roles. The entire company was recruited through the Chamberlin Brown agency, New York.

Seattle, Jan. 30.

Everything is in readiness for the formal opening here Friday night of the new Liberty theatre, Camp Lewis, the first attraction being the Seattle Philharmonic Orchestra. The first legitimate show will be "Baby Mine," presented by a stock organization that will alternate between the Seattle Liberty and the Tacoma camp theatres.

The local theatre is a modern playhouse, seating 3,000 persons.

The stock players to appear here and in Tacoma are under the roster organization of the Chamberlin Brown agency, New York, the management having given a guarantee of ten weeks for the soldier camp dates.

### CHURCHES ORDERED CLOSED.

Washington, D. C., Jan. 30.

Fuel Administrator John L. Weaver has issued an order closing two-thirds of the churches for the coming three weeks.

The clergy are endeavoring to have this order made to include the theatres. Mr. Weaver having left for Florida for a week places this "on the table" until his return.

Keith's second show Saturday was a decided improvement in attendance over the one Monday.

All Catholic churches were open Sunday for all masses, claiming only Cardinal Gibbons could close their doors. The other churches held services. A large number of petitions were drawn up and signed by members of the congregations to have the order rescinded and demanding the closing of all theatres for a like period of time, if the order is not recalled. The acting-administrator Colliday said he would consider their wishes if presented in concrete form. No action is expected, however, until the return of Mr. Weaver.

### CAMP DEVENS' THEATRE.

Camp Devens, Ayer, Mass., Jan. 30.

The new Liberty theatre for the 76th Division of the National Army at this cantonment opened Monday. A six-reel motion picture, five Keith vaudeville acts and music by the 301st Infantry Band make up the program for this week.

The theatre is of wood and contains no balconies. It seats 3,200. The floor slopes sharply. Twelve hundred seats at 25 cents and 2,000 at 10 cents. The profits will be used to purchase athletic equipment for the division.

The theatre staff is made up entirely of men from the division. Sergt. Maj. William A. Flaherty, of Milton (Mass.), in civil life an actor, is stage manager.

### At the Victoria Palace.

London, Jan. 30.

The Victoria Palace this week features the Irish Players, Daisy Jerome, Same Barton, Tom Clare.

# VAUDEVILLE

## IN THE SERVICE

To give relatives of American soldiers details of casualties at the front, the American Red Cross has organized a bureau of communication, of which William R. Castle, Jr., formerly assistant dean of Harvard College, is director. This bureau supplements in a personal and humanitarian way the reports of the Statistical Division of the War Dept., which gives to relatives official notice when a soldier is reported killed, wounded or missing.

Tom Brown's Princeton Five has been disbanded, owing the boys enlisting. John Drake, manager; Loy Adams and Henry Waak, went to Minneapolis. Keith Irving joined the cavalry at Cheyenne, Wyo. Brown had equipped the five with about \$1,000 worth of instruments and when informed of the enlistment, wired the boys to take their instruments along with them to war with his compliments.

A benefit for the sailors and officers was held last Thursday night at the Brooklyn Naval Armory under the direction of W. B. Sleeper, Jack Dempsey and John Lampe of the U. B. O. office. Artists appearing were Joe Cook, Jessie Standish, Carrie Lillie, Joe Daniels, Vera Sabine and Co. Artists desiring to take part in these weekly affairs may apply to Jack Dempsey, in the U. B. O.

Gus Edwards has agreed to oblige Harry Fitzgerald and write march dedicated to the 105th Infantry, Col. Bates commanding, at Spartanburg, S. C. It is the former 71st Regt., with Capt. Ray Hodgdon in command of Co. A containing a number of theatrical members.

J. T. McCarron, with Co. H, 105th Infantry, at Spartanburg, S. C., is critically ill with pneumonia at the base hospital. McCarron is a son of John H. McCarron. Mr. and Mrs. McCarron are now with their son.

John Walsh, of the Alcazar, San Francisco, stage crew, and John Kelly, property man at the Casino, are in the aviation corps at San Diego, Cal.

Noel Wylie, day clerk at the Continental Hotel, San Francisco, has enlisted in the 319th Co. of Engineers and will report to Camp Fremont.

Norvin Haas is at American Lake, Wash. He was manager of the theatres at Anacortes, Wash.

W. E. Delorey has returned from the front and is in the Base Hospital, Toronto.

Ray Lawrence, a female impersonator, who has played often through the northwest, has joined the Coast Artillery at Portland, Ore.

The son of Harry K. Burton, manager of the 125th Street theatre, is at Camp Upton, in the Quartermaster's Department.

William S. Kennedy is with Battery B, 1st Artillery, Ft. Morgan, Mobile, Ala.

B. Bainbridge (formerly manager of the Shubert, Minneapolis) is a lieutenant at Camp Dodge, Ia.

Harry Reiners, the booking agent, is a member of the Exemption board, with offices at 1416 Broadway.

E. Richard Schayer (Paralta) passed the physical examination for the Aviation Corps.

J. H. Fitzgerald has been promoted to sergeant and transferred to 1st Veterinary Corps, Camp Devens, Mass.

Dion Titheradge cabled from the Eccentric Club, London, he is home on a short furlough.

Eddie Delite (Delite, Stewart and Hardy), Ambulance Corps, at Kelly Field, San Antonio.

John F. Flynn, musical director of Loew's Boulevard, is in the Aviation Corp at Pensacola, Fla.

Charles F. Lamont, Naval Training Station, Newport, R. I.

Seventy members of the Actors'

Equity Association are engaged in active military service. The Equity Council has arranged to suspend the dues of all enlisted men and will be carried in good standing until their return to the stage.

George Shinn of "The Wager," sketch.

Murray F. Barnard is a sergeant with the 181st Aero Squadron at Kelly Field, San Antonio. In the same squadron is Jack Hawkins. Both were with "Cheating Cheaters."

### DRAFTED.

Billy Allen, stationed in the south, was discharged owing to physical disability. He immediately rejoined his wife, Belle Montrose. They will present their former act in vaudeville.

Buck Donne opened at the Gaiety, Seattle, Sunday afternoon (Jan. 27) and that night was handed governmental orders to report at once for military service at Boise, Idaho. Donne left early Monday for the camp.

Harry Thorpe, cameraman for Douglas Fairbanks, the Aerial School of Photography, San Antonio.

Fred Harten, assigned to Battery F, 57th Artillery, Camp Hancock, N. J.

Dan Bachmann, VARIETY's Chicago office, exempted, defective eyesight.

Harry Bestry is at Camp Dix, N. J. Lew Preston, at Camp Upton, L. I.

Alec Hanlon, of the Sam Baerwit office, drafted, claims exemption, overweight.

### MUST REMAIN INTERNED.

Hugo Cornig, Max Brogmann and William Fleck, the three "first paper" musicians with "Katinka," interned in Toronto last week, have been transferred to the detention camp at Kingston. The Arthur Hammerstein office and A. W. Bachelder, manager of the show, have received a favorable decision from David H. Reynolds, the Canadian immigration official, the latter saying he was willing the men be allowed to return to the U. S.

The American immigration officials at Detroit refused to accept their return during the period of the war. It was pointed out that first paper men were entitled to vote in some states and therefore were regarded as citizens, but that made no impression on the Detroit officials. Another difficulty in the way of their release lies in the refusal of the musicians' union to intercede for the men, the union heads saying they did not wish to be placed in the light of being unpatriotic.

### TWO CLOSING.

Starting Monday, the Lyceum, Amsterdam, N. Y., and the Family, Williamsport, Pa., booked by William Delaney in the U. B. O., will temporarily discontinue their present vaudeville policy.

The Amsterdam suspension is due to the Tuesday closing, the management finding it impossible to continue on a profitable basis through losing the day's receipts. Williamsport will house road shows.

### BUILDING CAVES IN.

Washington, D. C., Jan. 30. Crandall's new picture theatre, Metropolitan, being erected at F and Tenth streets, collapsed yesterday. Six girders supporting the roof caved in, bringing down the Tenth street wall. No one was hurt.

### CHILSON-OHRMAN OUT.

Mme. Chilson-Ohrman has given her notice to the Shuberts and retires from "Doing Our Bit" at the Winter Garden Saturday.

Mme. Ohrman will rest a week and then play vaudeville for several weeks around New York.

### PANTAGES' CHICAGO HIP.

Seattle, Jan. 30. Following a trip here by Tom Chemales of Chicago to see Alexander Pantages, it is pretty reliably rumored Mr. Pantages will complete the Broadway Hippodrome, Chicago, promoted by Chemales.

The probability appears to be that Pantages expects to also operate that theatre when completed with his vaudeville policy, but the report says nothing definite regarding that.

Chicago, Jan. 30.

The Broadway Hippodrome building has come to a standstill, with Jones, Linick & Schaeffer who held the proposed house under lease, having released Tom Chemales from any obligation to them, virtually giving up their lease.

Chemales has the Green Mill Gardens. He promoted the Hip, which is at Broadway and Lawrence street, in the Wilson Avenue district. It is said the proposition called for further financing.

While unconfirmed the report from Seattle that Alexander Pantages will finish the theatre could indicate Jones, Linick & Schaeffer will eventually open the theatre, since they are booking in the same office here as Pantages with James C. Matthews in charge for both.

### TO PASS ON MEMBERS.

For the first time in several weeks the membership committee of the Vaudeville Managers' Protective Association will meet Saturday (Feb. 2) to pass on a number of applications.

These applications have been held up because at no time since their arrival has the membership committee been able to poll a quorum, one or more members being out of town on the days scheduled for their semi-monthly gathering. This week, however, General Manager Pat Casey summoned every individual on the list to attend, for unless the entire committee is present an application cannot be accepted.

It is understood that among the applications to be considered are several from theatres that have, in the immediate past, shown an antagonistic spirit toward the organization, but because of their willingness to comply with the laws and regulations of the V. M. P. A. whatever differences have existed will probably be forgotten.

### RELIEF IN MICHIGAN.

Detroit, Jan. 30. Michigan theatre owners are relieved through the state fuel administrator's modification of his original closing order. The new order, now effective, gives theatres the privilege of operating six hours per day, except for closing completely Tuesdays and running as many hours as they desire Monday. This order will stand for the present. The former notice made five hours daily the limit.

The coal shortage has not affected theatres in Detroit. Other sections of the state, particularly Flint, are not so fortunate. Flint theatres are closed and theatres in other places are running but a few days a week.

### ONE HOUSE OPEN.

By special permission of the Fuel Administrator, Keith's Hudson, Union Hill, N. J., was the only theatre opened in this part of the country Jan. 29, when the Keith players appeared in matinee and night performances of "Romance" for the benefit of the Knights of Columbus War Fund, under the auspices of Palisade Council.

### DRESSING ROOM THEFTS.

Chicago, Jan. 30. Dressing room thefts locally are increasing. The latest victim is Pat Rooney (Rooney and Bent), who reported the loss of a fur coat at the Palace. He immediately notified the police.

### CUTTING OUT CHEAP WORD ROLLS.

At a meeting of the Welfare Committee of the Music Publishers' Protective Association, held this week, the members decided to withhold all their compositions from manufacturers of inferior mechanical piano-playing devices, having concluded such devices tend to work against the popularity of the number rather than promote it.

Under the copyright law, the owner of a copyright has the privilege of restricting any word roll manufacturer from "cutting" and selling a copyrighted composition. The present word roll market carries several manufacturers who, while not having a monopoly on the product, have the industry practically in their own hands, since it is still in its infancy and has not been nourished to full strength. The word roll has become popular only during the past few years, but the public are slowly but surely trading the old style piano for the mechanical instrument and eventually the mechanical music roll will become a standard fixture in every home.

Realizing this, the publishers concluded to protect the industry and hereafter it is expected will withhold their compositions for a limited time from the manufacturers of the cheaper grade of word roll, preventing anyone in the future from giving the market a cheap product that would not only tend to discourage the manufacturers of better grade material, but would possibly drive down royalties on the mechanical affair to a point where it would not be profitable.

### KRETSCHMANN RULED OFF.

Upon the complaint of Mme. Adelaide Herrmann, preferred through the National Vaudeville Artists, and subsequently through the Vaudeville Managers' Protective Association, the act known as Felix Kretschmann has been placed on the undesirable list of both organizations until such time as Kretschmann complies with the ruling of the N. V. A. committee anent his billing.

Kretschmann is a magician and has been billing himself as the nephew of Herrmann the Great, using the word nephew in such small type that at a distance it reads as though it was the billing of the late magical wizard. In some places the word nephew was even omitted, but in his opening announcement Kretschmann would always introduce himself as the nephew of the Great Herrmann.

Adelaide Herrmann denies the relationship. After taking legal steps to prevent further infringement on the name of her late husband she appealed to the vaudeville organizations.

### CLOSING MODIFIED IN K. C.

Kansas City, Mo., Jan. 30. As predicted, the country fuel administrator, Walter Lampkin, removed the ban for Monday and Tuesday night closing of local theatres. The closing hour is set at 10 o'clock on these nights as for the balance of the week.

Although some managers won't admit it, the early closing has materially affected business and picture houses are doing poorly as against their takings of a year ago.

### H-W CIRCUS GOING OUT.

The Hagenbeck-Wallace Circus expects to take to the road as usual, near the end of April.

Ed. Ballard, owner of the show, was in New York last week, on his way to Florida.

### Hearing Adjourned for a Week.

The White Rats' weekly financial investigation session was not held last week before referee Schuldenfrei, as scheduled, because of Alvin Sapinsky, the attorney for the petitioner, having been called to Albany to appear before the Court of Appeals.

The hearings will be resumed today (Friday).

# VAUDEVILLE

## NEW ACTS

"The Songsmiths," by Robert Jordan, with Julian Rubell (late of "Flora Belle"), Richard Sims, Robert Robertson and Billy Herman; Leo Kendall and "His Military Misses," nine people, musical comedy miniature (Lee Muckenfuss).

Louis Pinski, who has been playing leads with the new stock company at Joliet, Ill., has left and is rehearsing a new sketch for vaudeville in Chicago. It is called "A Million for Mexico." Adele Lewis, Pierre Akey and Jeanette Hoffman will play in it.

Helen Lowell, a legitimate player, is shortly making her debut into vaudeville as the star of "The Critic's Comedy," a playlet in the last bill of the Washington Square Players. Assisting her will be Mabel Carruthers, Jay Strong and Frederick Miller.

Burt La Mont's Cowgirls, about the same western act he did formerly with five boys. One of the girls is being taught to handle a rope by Chuck Haas, the boy who taught Will Rogers how to make a lariat look like a pretzel.

Charles Horne has closed with "You're in Love" and will return to vaudeville in the Harry Holman sketch he used last year, with Ed Powers and Marie Welter engaged.

With Ralph Bevan (Bevan and Flint) called by army draft, Beatrice Flint has arranged to continue the act with Harry Webster handling the former Bevan role.

Fenton and Green were compelled to postpone the producing of their "girl act" "Welcome Inn" through being unable to secure sufficient girls.

Mark Linder and Co. in "The Universal Banker," patriotic military spectacle, special setting, Tillie Maurer principal woman (Bernard Burke).

Tony Martin (formerly with Al Shane) and Jimmy Lumb (Broadway Trio), two-act.

Jack Freeman (formerly Freeman and Dunham) and Johnny Stanley, two-act.

Richard B. Anderson and Arline Bennett in "A Hot Time in Rome" (Jack Linder).

Violinsky, with Ed Racey, late of "A Table for Three" (doing a speaking bit), with new musical turn.

George B. Alexander, who has closed his musical comedy company, in single turn.

Grover C. Larose, of Larose and Lane, single. Later he will resume the double act with a woman partner.

Harry Hines and Hershel Hendler (Max Hart).

Eddie Gerard, with four men and one woman. Special set in "two."

Bonita and Lew Hearn, new act by Frank Terry.

Lewis and Leopold.

Charles Richman in "All for a Girl."

## ILL AND INJURED.

Leone Thompson, prima donna of a No. 2 "Oh, Boy," is seriously ill at the Hotel Sinton, Cincinnati, O. This company was thrown out of an engagement by the burning of the Victoria, at Dayton, O. The players went through Cincinnati, and while there Miss Thompson suddenly became ill and the company had to go on without her. The No. 1 company is featuring Joe Stanley and is at the Lyric, Cincinnati, next week.

Anna Held, who has been in St. Mary's Hospital, Milwaukee, for the past two weeks, is slowly recovering. It may be a few days before she leaves the institution. Her physician reports she rests well and enjoys sufficient sleep, but her general breakdown is one that will require time and good care. Her daughter, Gramie Carriera, has replaced her in the Held show, "Follow Me."

While playing the Majestic, Dallas,

Mrs. Harry Girard was taken suddenly ill, forcing her to leave the act. "The Wail of An Esquimaux." Her role was taken on three hours' notice by Eleanor Von Phul, the 15-year-old daughter of the Majestic's manager. Mrs. Girard joined the act later in the week.

Charles Eckel, aged 32, of Newport, Ky., a performer with the Beveridge Circus, now in winter quarters at Leitchfield, Ill., was badly cut by an unknown. Eckel is not expected to live.

Mrs. Ackerman, the "plant" during the act of Ackerman and Hill on the Pantages time, was absent in San Francisco through illness. One of the "Courtroom Girls" on the same bill substituted for her.

J. K. Peterson, Hawaiian guitar player with Bert La Mont's Hawaiian Serenade act, was removed to a hospital in Cleveland due to a sudden attack of appendicitis. An operation will be necessary.

Loney Haskell expects to recover the full use of his arm, recently broken, in about 10 days. The accident has caused him the loss of the Orpheum Circuit, for which he was booked this season.

While protecting his wife and Mrs. Hanson (Will Hanson Co.) from the insults of toughs, in Jackson, Mich., Oscar Loraine was struck in the mouth with a black jack, the blow knocking out all his upper front teeth.

Charles and George Cameron, vaudevillians, were injured in a wreck near Granger, Ill., when the train was ditched. Four persons were killed. The Camerons were not seriously hurt.

Helen Page is at the Misericordia Hospital, New York, recovering from a serious operation performed by Dr. Amey.

E. W. Derr, manager of the Riverside, New York, has been ill and the house has been looked after by Arthur White.

Ada Vivian (The Vivians), taken ill at the Bushwick week of Jan. 14, necessitating an immediate operation, is recovering.

At Keith's, Washington, last week, Dong Fong Gue injured her leg. The act, Gue and Haw, had to cancel for the week.

Sada Cowan was taken suddenly ill last week and removed to the German Hospital, where she will undergo an operation for appendicitis.

Charles Williams, at Mount Clemens, Mich., is improving. His place as manager of Gus Hill's minstrels is being filled by Charles D. Wilson.

Ora Ental was unable to appear with "The Grown Up Babies" this week at Baltimore, suffering from an ulcerated tooth. Ora Ental is a dancer.

Joseph Hart has returned to his office, the recent operation on his eyes being considered a success.

Charles J. Ross (Ross and Fenton) is ill at Summit, N. J., but not regarded as in a serious condition.

Charles (Pink) Hayes is ill with pneumonia.

William Kilroy has been forced to give up road agenting owing to illness.

Lew Tilford, after treating his voice, has resumed vaudeville engagements.

## Poli's Palace, New Haven, Reopens.

New Haven, Jan. 30.

Poli's Palace, having agreed to reconstruct its side lobby to conform with city ordinances pertaining to the width of theatre lobbies, reopened Monday with vaudeville, six acts and picture. "The Forest Fire" featured. Previously, the new million-dollar playhouse, with a seating capacity of 3,500, played feature pictures only, operating under permission of the state police, who issue permits for the playing of pictures, but who have no supervision over vaudeville.

## IN AND OUT.

At the Palace, New York, Monday, the "Riding School" act did not open. It was programmed to close the performance, but owing to space taken up by the tank in Annette Kellermann's act could not secure sufficient stage room. Diero, on the same bill, did not open through his accordion breaking. Frisco, the xylophonist, substituted for the latter. One turn was omitted at the matinee shows.

Rice and Herman canceled the first half of the week at the Portland, Portland, Me., because of baggage delay. Virginia King arrived from Boston in time to open at the first evening performance.

Fennell and Tyson, through illness, did not open at Loew's, Newark, N. J., last Thursday. McGinnis Bros. substituted.

Bert Melrose did not open at the Colonial this week, refusing to accept the closing spot. He was not replaced, the show being long enough.

Sinclair and Tyler replaced Bobby Hinshaw at the Pantages, Winnipeg, Jan. 20, and will continue the route in place of the latter.

The Three Musical de Luxe Girls will replace Alexander Brothers and Evelyn on the Pantages bill, Minneapolis, starting Feb. 3.

Edith Clifford did not open at Keith's, Columbus, this week. The death of her mother was the cause. Madison and Winchester substituted.

Kerslake's Pigs could not show at Keith's, Louisville, owing to the death of one of the animals. Kluting's animal act got the vacancy.

Ti Ling Sing, dancing Chinese violinist, opened at Vancouver last week as an "added attraction."

The Randalls were out of the Prospect, Brooklyn, bill during the week end.

Harry Reichman was added to regular bill at the Pantages in San Francisco this week.

## REPORTING COAL USED.

Boston, Jan. 30.

Theatre managers have receive instructions from the office of the local fuel administrator to file the quantity of coal used in heating their houses. The reports are to be based on a five-day period.

Most of the managers believe that when the reports are filed the fuel administrator will realize how hard the theatre people are working to conserve coal and in every possible way co-operating with the fuel conservation. The temperature of the houses is kept at the lowest possible point. In some of the houses the patrons complain about the lack of heat—realizing at the same time that it cannot be helped. It is not unusual to see the players wearing heavy wraps and even furs on the stage where it is possible for them to get away with it, indicating just what the temperature must be on a cold day or night behind the drop.

## ADVERTISING OPINIONS.

Boston, Jan. 30.

The Orpheum, Loew's biggest house here, is conducting an advertising campaign in the daily papers quoting different men of standing in this and nearby cities, such as ministers, college professors and military men, as to the impressions they received when they visited the Orpheum for the first time.

In connection with the advertising it was stated in one of the ads that last week 149,370 pennies were collected for the war tax.

## WHITE SLAVERY CHARGE.

Cincinnati, Jan. 30.

A former dancer, name not made public, charges Clarence Lilyblade, aged 25, a machinist, with violating the white slave law in taking her from Detroit to Cleveland. The two were arrested here. Lilyblade is also charged with attempting to evade military service.

## MARRIAGES

Hattie Burks (formerly Lorraine and Burks), at Stamford, Conn., Jan. 24, to Dr. Jerome Wagner, well known in the profession. The doctor is a captain in the army, stationed at Ft. Wright, Conn. Miss Burke left "Miss Springtime" at Omaha last week.

Doc Watson ("Bon Voyage" act) recently to one of the girls in the turn. Gladys Davis, of the same turn, was also recently wedded to a Canadian, non-pro.

"Happy" Reilly (blackface comedian with Lillian Steels and Co.) to Jennie Pierce, a non-professional, at Auburn, N. Y., Jan. 18.

Zeletta Johnson to Cyril Du For (Du For Bros.) ("So Long Letty" No. 1) at Columbus, O., Jan. 15.

## BIRTHS.

Mr. and Mrs. James B. Donovan, at the Child's Mercy Hospital, New York, Jan. 25, son. The parents (Donovan and Lee) have been engaged for the Pantages Circuit.

Mr. and Mrs. Fred Cole Gardner (Gardner's Maniacs), at Oakland, Cal., daughter.

## PRODUCTION ENGAGEMENTS.

Billy Dunham, formerly Freeman and Dunham, with "Watch Your Step."

## ENGAGEMENTS

Edith Powers, Gus Alexander, Charles Mason, W. I. Hays ("Katsenjaimer Kids," en route).

## STOCKS CLOSING.

Chicago, Jan. 30.

The one night standers continue to drop off, and the stock companies are closing at a rate far in excess of the average at this time of the year.

The following have closed:  
Brandeis stock in Omaha, Neb., W. H. Niggemeyer, mgr.; Otis Oliver's stock in Wichita Kan. (will reopen his old stock in Springfield, Ill., Feb. 4); Halton Powell's "Broadway After Dark."

## EARLIER OPENING ALLOWED.

Providence, R. I., Jan. 30.

The opening and closing hours prescribed by the State Fuel Administrator Wednesday last week have been modified. The Fuel Administrator first ordered theatres must not open before 12.30 and must close at 10.15. Theatrical managers protested against the orders and pointing out no fuel would be saved. The administrator said the action was to impress upon the people the seriousness of the situation.

The managers pressed further and as the result houses are allowed to open at 11 a. m., but must close at 10.15.

Accordingly theatres are making the best of things and thereby have put into practice several new schemes.

Keith's started in by giving an extra matinee at 4.45 last Saturday to make up for the one lost by the Tuesday closing. Monday another extra matinee was given at the same hour, four performances thus being crowded into the day to accommodate the steady stream of playgoers.

Most of the houses got holiday prices Monday the same as last week, although there were several exceptions. At the Shubert Majestic, where "Very Good, Eddie" is playing a return engagement, a matinee was put on Monday with \$1 top. Last week 75 cents top prevailed. This makes up for the Tuesday high performance lost. On account of the early closing, curtain rises at 7.45 every night now instead of at 6.15.

At the Opera house (stock) Monday matinee was given and evening curtains here are at 7.45.

Fay's crowded in an extra show on Monday by giving a public rehearsal at 11 o'clock. Movie houses accustomed to open at noon are opening at 11 for the most part. Emery (vaudeville) opens at noon.



## BIG REVIEW OF 1918.

On the afternoon of the second of the Garfield grouch Monday afternoons the Olympic, from one o'clock on, held a box office (line that was constant until the house was solidly sold out. The lobby "spec" had long before disposed of their allotments, and the house management kept faith by not allowing them any more tickets. But the boxes were jammed with people, and had to order to see and the number of standees was about all the law allowed.

Harry P. Dixon trotted out his "Big Review of 1918," which, according to American Wheel standards, is right in the van with the best that circuit affords. There is little or no change over the Dixon show of last year. The date has changed from 1917 to 1918, and there are a few cast changes. Just the same it's a corking entertainment for the second wheel.

Very much present, although not featured on the program, is Harry (Hickey) LeVan, of "want to wrangle fame." Almost the entire comedy burden fell to him, and he was in safe hands. He had the most of the most, but when shooting the blue stuff he has the knack of coating it so that no offense can be taken. There is a new woman in the character role in the person of slender Helen Stuart, and she and LeVan get as much out of the soust bit as before.

In addition, Stuart might miss in the way of "aggar" she makes up in voice and in the burlesque opera number her warbling won close to solid applause. Too bad Dixon hasn't given her a number alone, for she'd be sure to start something.

The show is long on good looking gal principals. The three others besides Miss Stuart are all blondes. The prima donna, Claire Devine, retained from last year's aggregation, shades the others without a struggle, in fact she is one of the best lookers in burlesque. Also she stands out in appearance scoring, for her clothes are tasty and becoming.

One of the best things in the first act was furnished by LeVan and Miss Devine, Hockey at the piano. Miss Devine has an extra asset, a very pleasant voice, and in the specialty with LeVan does excellently with "Egypt and You."

Just who first did the lost purse bit may be an open argument. Anyhow, LeVan and Miss Devine work it better than most of the others. The Olympicites must have seen the bit handled before now, and that they laughed heartily is the answer. A chorus specialty, with the gals singing choruses from old time popular numbers as singles and doubles, came near the close of the first act. It needs speeding or cutting, and Dixon probably knows that, for the curtain dropped before the number was over. Then the Stuart took up the running with their operatic bit.

Dixon may annoy Tommy Grey with his fog horn voice, but he is to be credited with paying attention to his show. The production is but a detail with him, and he wisely keeps up the standard of the dressing. The chorus for most of the changes were provided with better looking costumes than the rule for the American shows. And there is a cleanliness about the wardrobe that is refreshing, the immaculate condition of the girls' tights being a welcome sight.

Little Boles, a shapely ingenue good to look at in dancing, and Hallett Dean, the soubrette, handled the majority of the numbers. Neither has much in the way of voice, but they succeeded in putting over their songs aided by the chorus that was exceedingly noisy at times. Miss Dean did best with "Cute Little Wigglin' Dances" and "I Know You," the latter having a number of topical choruses. Miss Boles handled "Parcel Post" best. Charles J. Quinn and Frank B. Fanning were partial aids to LeVan. The straight of C. W. Story was practically a bit. The man has appearance, but a negative voice.

The Dixon show, in total, stands out on the American wheel as a classy troupe. *Ibce.*

## HOLIDAY ADJUSTMENT.

For Garfield holidays President Peck of the American Wheel has arranged for the Penn Circuit bookings for the shows to play Johnstown Monday afternoon and evening, layoff Tuesday and play Altoona the following day, with the regular route taken up from that point. The rearrangement eliminates Newcastle.

A new arrangement was entered into last week whereby the American shows play the Collingwood O. H., Poughkeepsie Monday mats and night, layoff Tuesdays, reopen at Amsterdam, N. Y., Wednesday and go to Schenectady for the regular time.

## ONE-NIGHT BOOKINGS.

The American Circuit has gotten its "holiday" schedules for the one-night sections straightened out. The shows play Erie Mondays, laying off Tuesday, dropping Ashtabula, O., and reopening in Newcastle, with the last half date filled in at Youngstown.

The new booking plan also has shows playing Wheeling Monday, laying off Tuesday, reopening in Canton Wednesday, with Akron the last half.

The shows now go from Cleveland to the Erie-Newcastle stands, thence Youngstown and then on to Pittsburgh.

## HARRY DIXON'S PROBLEM.

Harry Dixon, the long distance director of burlesque, remained up all night last Saturday to meet his troupe (Dixon's "Big Revue") coming in on the New Haven Sunday morning at seven. Friends of Mr. Dixon alleged his sleepless night was due to anxiety over the gross at Worcester, where the company dallied just before embarking, but the soft-toned vocal releaser said there was never any doubt about Worcester receipts, with the presumption resulting from this the manager presented himself at the Grand Central to make advances for taxi fares to various hotels. His troupers are in New York this week, congregating twice daily at the Olympic for their frolics.

Most of the night was spent by Mr. Dixon in working out what is a vexatious problem to him, a mere matter of pronunciation. Between three and six in the morning, as Mr. Dixon "talked" it over at the Friars, the occupants of the rooms sent in a riot call, under the impression there was a howling mob in the street. When convinced it was only Mr. Dixon talking, the sleepers held a conference and sent in a request Mr. Dixon be muzzled.

What bothered Dixon was whether "MacAdoo" should be pronounced "Mac-Adoo" or "Mickeydoo." Once a straight man in vaudeville until the managers caught him at it, Mr. Dixon said he should know. Anyone taking either side failed to make himself heard, as Mr. Dixon could not stop talking long enough. Said the well-informed Harry: "In Scotland they spell 'Mc' Mac, and call it MacAdoo. Therefore, if Mac is Scottish, 'Mc' must be Irish, and by all the gods that let me live by mistake 'MacAdoo' is Mickeydoo, as sure as Dixon is the name of my home town."

In proof of his argument, Mr. Dixon said that "O'Connor," supposed to be an Irish name, originated in a burlesque company he organized. When his stage manager would ask what should be done about a rebellious principal woman, Dixon said he always replied, "Oh, con her," and that the first woman in burlesque he ever met many years ago afterward went to Ireland, adopted the name and thus sprung the line of O'Connors.

Asked what he told stage managers to tell chorus girls who talked back, Dixon replied he always fixed that before the company started out.

## ELIMINATION SATISFACTORY.

The elimination of the traveling electrician with the different burlesque companies has worked out to the ultimate satisfaction of the heads of the circuits who will continue the order to work along the same lines next season.

While some of the shows have found it pretty hard at times and the women have reluctantly given up the "spots" the shows have gotten along to such an extent that the money saved on the season justified the action.

The shows have all kept within the bounds of the Alliance working rules and no controversy with the union has arisen since the order went into effect at the commencement of the season.

## TWO DAYS NOT ENOUGH.

Wrightstown, N. J., where some 40,000 or more soldiers are in camp, will not get burlesque after all. After all plans had been O. K'd by the American Circuit the Tuesday holiday bobbed up and now the Wrightstown date is off, considered impracticable to play for two days instead of the three previously arranged.

The shows will proceed as usual to the Gayety, Brooklyn, per the original layout of the routes.

Manager Levine, who has the Wrightstown house, is making every effort to book in International Circuit shows.

## ROSENBERG CASE DISMISSED.

The Rosenberg vs. American Burlesque Association suit wherein the former sued the A. B. A. for \$100,000 damages in the Doly theatre matter was dismissed by Judge Philbin, after efforts by the attorneys for the plaintiff to have the case continued indefinitely.

Last week the case was slated for trial twice. Wednesday with the burlesque men represented by Leon Laski and witnesses present Rosenberg's lawyers, via an office messenger, sought further postponement, saying they were busy on another case and that the plaintiff was ill.

When Judge Philbin ordered the trial to proceed Rosenberg's lawyers declared they were not ready, whereupon the case was dismissed.

Rosenberg's attorneys were Jerome Wilzin and S. C. Sugerman.

## BIXLEY HEADING NEW SHOW.

The new burlesque show Clutch Cooper will install on the American Circuit, replacing "Biff, Bing, Bang" (Belfrage) (ordered off the wheel) will have Edgar Bixley heading it.

Others engaged are Ben Howard, Blanche Franklin, Grace Harvard, Frances Reynolds and Miss Bennett, from the Belfrage show, the only member taken over by Cooper.

Cooper arranged for the new show to fill in one night in Hoboken this week, where the retiring show is playing, the Belfrage cast laying off while the other tried its mettle. Will Vidocq is manager. Charles Young, ahead of the Belfrage show, will continue as agent for Cooper.

The book and "bits" are being staged by Cooper and Billy K. Wells. The show will start the regular circuit time at the Star, Brooklyn, Feb. 4.

## BURLESQUE CHANGES.

Jennie Delmar, ingenue, joining "Speedway Girls," Hattie Randolph and Nellie Crawford replacing Bennie Lloyd and Agnes Wilson with "Girls from the Follies," Jimmy McCauley has replaced Jimmy Connors with "Follies of the Day." Roy Sears joined "Forty Thieves."

George Betts in the Union Square stock caused by Francis Reynolds leaving the new James Cooper show.

Eddie Fox has given two weeks' notice to "Some Babies."

## TOE DANCER TIRED.

Cincinnati, Jan. 30. Jean Mueller, formerly a toe dancer with "The Golden Crooks," has sued William R. Mueller, a Norwood, O., saloonkeeper, for divorce, charging abuse. Judge Hoffman has issued an injunction tying up Mueller's business.

Mrs. Mueller, known on the stage as Jean La Vea, was married to the cafe owner in 1914. He obtained an introduction to the dancer when she was at the Olympic in Cincinnati. It is alleged Mueller gave his wife \$10 Jan. 25 to buy a trunk, telling her to pack her things and leave.

## Full Week in Schenectady.

Schenectady as a full week stand for the American Circuit showed unexpected strength last week and it may remain a full week until after the holiday edict runs out.

Bedini Engages Clark & McCullough. Jean Bedini has engaged Clark and McCullough to head "Puss Puss" next season.

Fearing to hurt the feelings of his numerous German patrons, a picture theatre proprietor in New York is said to have refused to exhibit in his chain of theatres "The Eagle's Eye," the picture by William J. Flynn, ex-Chief of the Secret Service, dealing with the activities of von Bernstorff, Boy-Ed, and other German plotters.

Carl Laemmle, president of Universal, departed for the Coast in a private car Thursday last week. The recent shutdown of Universal City is taking Laemmle to Los Angeles. Reports have it that attempts are being made to rent the place to another producing organization.

## SHOWS IN NEW YORK.

"Business Before Pleasure," Eltinge (24th week).  
 "Billeted," Fulton (6th week).  
 "Billeted Youth," 39th St. (6th week).  
 "Cohan Revue, 1918," New Amsterdam (5th week).  
 "Chu Chin Chow," Century (16th week).  
 "Cheer Up," Hippodrome (24th week).  
 "Doing Our Bit," Winter Garden (15th week).  
 "Eyes of Youth," Elliott (23rd week).  
 "French Players," Theatre de Vieux Colombier (10th week).  
 "Flo, Flo," Cort (7th week).  
 "Girl of Mine," Bijou (1st week).  
 "Gypsy Trail," Plymouth (9th week).  
 "General Post," Gayety (6th week).  
 "Going Up," Liberty (6th week).  
 "Greenwich Village Players" (13th week).  
 "Happiness," Criterion (5th week).  
 "Jack O'Lantern," Globe (16th week).  
 "Josephine," Knickerbocker (1st week).  
 "Lombardi, Ltd., Morosco (19th week).  
 "Madame of the Camellias," Empire (9th week).  
 "Madonna of the Future," Broadhurst (1st week).  
 "Maytime," Shubert (23d week).  
 "Naughty Wife," Harris (10th week).  
 "Over the Top," 44th St. Roof (9th week).  
 "Polly With a Past," Belasco (23d week).  
 "Seventeen," Booth (2d week).  
 "Success," Harris (1st week).  
 "Silent Assertion," Bramhall Playhouse (7th week).  
 "Seven Days' Leave," Park (3d week).  
 "Tiger Rose," Lyceum (18th week).  
 "Tailor-Made Man," Cohan & Harris (23d week).  
 "The Indestructible Wife," Hudson (1st week).  
 "The Heritage," Playhouse (3d week).  
 "The King," George M. Cohan (11th week).  
 "Yes and No," Longacre (7th week).  
 "Why Marry?" Astor (6th week).  
 "Washington Square Players, Comedy (14th week).

"Over the Top" Loses to Date \$17,000.  
 "Over the Top," the Justine Johnstone show on the 44th street roof, closes Saturday night and will be succeeded by "Follow the Girl." It is understood that the losses up to Jan. 19 amount to something over \$17,000.

## "Louisiana Lou" Not For London.

All negotiations for the presentation of "Louisiana Lou" in London with Bobby Leonard starred have ceased. Lee Ephraim and Leonard were jointly interested and sent over \$2,000 to bind the English rights, but the authors demanded twice that sum in advance.

Cohan & Harris may send out four companies of "Going Up" next season. Two road companies will be sent out this season, the original cast remaining in New York.

## Erie Settles with Julius Johnston.

Chicago, Jan. 30. Julius Johnston, one-time manager of Powers, received \$4,500 in settlement from the Erie railroad for an accident which happened recently on this line. Johnston and his family were driving an automobile, and were hit by an Erie train near Great Bend, Pa. The accident caused the death of his twelve-year-old daughter, and injuries to his wife and brother-in-law.

## 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 judgment.

Film Fire Prevention & Motion Picture Equipment Corp.—N. Y. Tel. Co., \$56.35.  
 Picture Pictures Corp.—F. Kurlander, \$1,068.34.

Joseph M. Gaites—N. Y. Tel. Co., \$15.08.  
 Alexander Carr—W. Dutka, \$38.62.

Duquesne Theatre Co.—Garden of Allah Co., Inc., \$2,228.

Joseph W. Herbert, Jr.—W. R. Wilder et al., \$108.46.

Manuscript Producing Co.—J. H. Tooker Printing Co., \$1,008.71.

Kinocartoon Corp.—A. Rothstein, \$5,896.81.

Theatre du Vieux Columbiere, Inc.—Realty Adv. Co., \$189.70.

Theatre du Vieux Columbiere, Inc.—Realty Adv. Co., \$361.88.

## ASSIGNMENTS.

Sheer-Bernstein Enterprises, Inc., to Moses H. Rothstein.

## INCORPORATIONS.

United Pictures Theatres of America, Manhattan, capital, \$50,000; H. J. Steljes, J. S. Edelman, S. Goldsmith, 534 W. 162d street.

Hart Films Laboratories, Manhattan; \$50,000; R. J. Allaire, A. J. Harte, F. A. Fox, 142 W. 49th street.



# VARIETY

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Vol. XLIX.  No. 10

Recently an author appeared at one of the scenario departments of a large feature producing concern and verbally submitted a plot. He thought that it would make a good film subject and outlined his story somewhat as follows: A king has a brother-in-law. The brother-in-law wants to be king. He and his sister (the queen) frame up poisoning the king by placing poison in his ear. The king dies, but he has a nutty son in love. Later the ghost of the dead king appears and tells the son how he was killed and the son gets a lot of actors together and has them act a play he wrote, which tells what the ghost told him and he finds out the story the ghost told was true, and then he kills the poisoners and kills himself. What do you think of that?" The scenario editor looked up and said "Nothing doing." He intimated there wasn't a chance in the world of the piece ever getting over. "In the first place," he said, "that ghost stuff is all bunk, and how could a guy be poisoned by putting poison in his ear? There isn't plot to it." The plot outlined was Shakespeare's "Hamlet" reduced to the language of the pictures.

A judgment for \$30 for salary was secured against Benjamin D. Berg, Jan. 19, by a young woman who was to receive \$22 per week. She worked from Oct. 15 to 21, then the act laid off and she had to secure another position. When applying for her salary, Berg refused to pay, stating no two weeks' notice had been given, although the act had not been working. Berg finally offered \$11 and demanded the girl sign an agreement she was not to leave unless two weeks' notice was given. This agreement was to be dated back to a prior date. The young woman consulted an attorney. The case went to trial Dec. 21. It was necessary for the Marshal to get an execution to civilly arrest Berg before the latter settled.

There appears to be general satisfaction over the way things turned out for the legitimate players on the Tuesday layoff order. All members of the Equity Association have contracts calling for eight shows, with the managers for the most part, arranging for an additional show on other days than Tuesday, bringing the services of the player of the original contract form. On the road and especially in the west where Sunday shows are played, the contract does not specify "Sunday," but does include a nine-show arrangement which embraces the Sunday date. At the Equity offices this week officers expressed the belief that everything was working out to the satisfaction of the players interested.

At a recent meeting of the Central Federated Union, New York, Delegate Sofia of the Hebrew Actors' Union No. 5 reported his union had struck at the Novelty, Montreal, and that the H. A. Union No. 1 had members working in their places. Both held charters with the White Rats, with No. 5 further reporting its officers had been unable to locate the Rats' office to

pay the per capita tax or obtain protection against such action taken by the No. 1 members at Montreal. The matter was referred to the acting committee.

A majority of the Broadway shows especially those not of the musical kind, are now timing their overture at 8.35. This was found necessary after the fuel administration darkened the once white way. It was found street car and carriage traffic is nightly delayed, the continued snowy and cold weather tending to further traffic jams. Even with the delayed curtains an unusual number of late arrivals interfere. There may be another five or ten minutes' delay, although no announcements will be made.

The installation of the neighborhood idea, or the playing of Broadway successes at \$1 top nightly and 50 cents at matinees at the Manhattan opera house by Morris Gest is predicted a wise move. "Old Lady 31," which starts there Feb. 11 cancelled some out-of-town bookings to play the Manhattan date. One of the one-nighters cancelled had an advance of \$447 two weeks ahead of its coming. "Turn to the Right" will probably be the attraction following "Old Lady 31."

The annual loss of props to studios reaches a sum of alarming proportion and recently at a meeting of manufacturers there was a discussion how this form of leakage might be stopped. The property department of film one concern purchased \$6,000 worth of props last September and when an inventory was taken on Jan. 1 it was discovered that all but about \$600 worth had mysteriously disappeared.

The Bandbox theatre on East 57th street is being dismantled and remodeled, having passed to the Phoenix National Bank under a 20-year lease. The little house was built to present small plays and playlets, but was never a financial success. Adolph and Paul Phillip last tenanted it with German plays, which they are now playing at the Yorkville. It is said the Phillip brothers made the deal with the bank.

Frank Wirth in booking acts for Australia discovered that it was almost impossible to obtain passports for American, English or Canadian subjects. He solved the problem by booking a number of Spanish turns. They include "Motor Madness," "Les Harcias," Two Montforts and Three Rodriguez. All are scheduled to sail from San Francisco Feb. 12.

The West Virginia Circuit of Theatres was organized Jan. 24 in Wheeling. The object of the organization is to promote better conditions and sur-

roundings in the theatres of the state, instill new life and energy into the theatres for mutual benefit and to be in a position to handle any adverse legislation that might arise in the state.

A collection handled by Leonard Bergman, of the Amsterdam theatre, among the K. & E. theatres in New York in behalf of Lester Sager, assistant treasurer at the Winter Garden, who lost his left leg by a train accident, totaled \$800 early this week. A similar collection in the Shubert theatres brought \$400.

Mr. and Mrs. John G. Ray closed with the Oliver Players in Wichita last week and have returned to Chicago. For years Ray has taken out a play called "Mildred" in a tent, playing the one night stands. He is planning to take the show out again in the spring, when the blizzards have fled.

The management of the Forrest, Philadelphia, announce Tuesday a drop in prices for the engagement of the Henry W. Savage piece, "Toot Toot," opening next Monday. The top price for evening and Saturday matinees will be \$1.50, popular matinees at \$1.00 Monday and Wednesday will be continued.

John Harwood, formerly with William Faversham in "Getting Married," has joined the cast of "The Country Cousin." Beatrice Noyes is also in the cast. The company is being managed for George C. Tyler by Teddy Barter, who was reported as having joined the McBride Agency staff.

A non-smoking alliance has been formed by William Delaney, M. Thor, Harry Sauber and one or two others. Each has agreed not to smoke, and, to make it more binding, anyone caught puffing must pay the others of the alliance \$5 each.

The Adams Express Co. is holding at 32 Trinity Place, New York, a theatrical trunk, 120 pounds, locked. On the outside, painted, is Myron Paulson, Theatre. An old mark on the side reads, M. Z. Paulson, Empire, Salem, Mass.

"Lombardi, Ltd." it is expected, will remain in New York until May, when it jumps direct to the coast for ten weeks and then to Chicago for an indefinite run at the Cort. Hugh Ward has the English rights.

Harry Kelly is to go into Zeigfeld's next edition of the "Follies." In the meantime he may appear in vaudeville again. He says his dog "Lizzie" doesn't even know the Century show has passed.

The Dorothy Regal sketch company has been disbanded. A route laid out for the act in vaudeville (big time) appears to have been taken off the books. The three boys in the Regal comedy were engaged by Charles Richman.

Jule Delmar is smoking perfumed cigarettes with gold tips and provides a fine young alibi. He has been working on the books at home quite late and his wife and daughter coughed over the smoke of ordinary cigarettes.

A Red Cross benefit performance was given last (Thursday) night by Harold M. Stern at Tarrytown, N. Y. Ernest Williams, of the Loew office, furnished eight acts for the program.

The Orpheum Circuit Tacoma theatre, Tacoma, Wash., opening Feb. 7 will play seven performances, opening Thursday night and closing Sunday night.

After several days of investigation of gambling in New York, Assistant District Attorney James E. Smith said he found a luxurious gambling room for women, in which a prominent vaudeville actress is said to have lost \$3,000 at one sitting.

A change of policy is contemplated at the U. S. Temple, Union Hill, N. J., by Harry Shea, who at present is offering a six-act bill and pictures, changing programs thrice weekly.

E. F. Albee left this week for Florida, where he will spend his usual winter vacation. Mr. Albee is accompanied by William Mitchell, a close personal friend.

Work has stopped on the Loew theatre, Brooklyn, until conditions become more favorable. The proposed Strand, Brooklyn, is held up for the same reasons.

Bessie Lester will sail on the "Makura" from Vancouver, Feb. 27, for Australia, where she has been engaged for the Rickard's Tour by Norman Jeffries.

Guss Hill and Ike Rose are organizing a midget show to play the legitimate houses and a dog and pony show to appear under a tent during the summer.

The Grand, Brooklyn, heretofore booked by M. R. Sheedy with a Sunday show, has been turned over to Al. Lichter for the Sabbath booking.

Annette Lesch, with the A. H. Woods office for over six years, resigned last week and is now at the Cohan & Harris office as secretary to F. X. Hope.

Henry de Vries will give a special performance of his 30-minute comedy-drama "Camouflage" at the Morosco theatre Friday afternoon, Feb. 1.

Louise Carter leaves the Empire stock, Montreal, as leading woman Saturday.

During the Garfield holidays "try outs" will be discontinued at Loew's National (Bronx) Wednesdays.

The Rialto, Amsterdam, N. Y., formerly booked by Walter Plimmer, is now handled by Joe Eckl.

Meyer Cohen has started in the music publishing business for himself, at the Astor Theatre building.

F. Ray Comstock was held at home this week by a painful ailment, but expected to be out today (Friday).

## NOTICE

Because of current industrial conditions, VARIETY will hereafter publish two editions weekly.

Forms for the first (country) edition will close at 3 P. M., Wednesday. Forms for the second edition (circulated in Greater New York and Europe) will close Thursday at 10 A. M.

## MAJESTIC AND TECK, BUFFALO, SCENE OF K.&E -SHUBERT FIGHT

**Syndicate's New House Offering Big Musical Shows at \$1.50 Top. Drawing Big Business. Initial Attraction Gets \$13,000. Teck's Business Bad.**

Buffalo, Jan. 30.

The war between the Shubert and K. & E. interests got a good start here last week when the latter managers opened the Majestic with Julia Sanderson and Joseph Cawthorne in "Rambler Rose" at \$1.50 top and getting almost \$13,000 on the week. The Majestic holds \$2,150 at \$1.50 top.

At the Teck "Mary's Ankle" played to slightly over \$3,500 on the week.

This week the Majestic is playing "The Riviera Girl" at the same scale and doing a corking business, while "What's Your Husband Doing" is at the Teck and about repeating the experience of last week's attraction there.

### CRITICS' PLAYS.

The advent in New York this week of Alan Dale's play, "The Madonna of the Future," brought about a discussion as to the number of successful plays written by dramatic critics and the failures. Among those who wrote plays while acting as dramatic critics are Charles Dillingham, George Ade, J. Franklyn Fyles, Nym Crinkle, Frederic and Fanny Hatton, William Winter, Acton Davies, Ashton Stevens, George Jean Nathan, John J. McNally, C. M. S. McLellan, Jack Lait, Leander Richardson, Charles Alfred Byrne, Rennold Wolf and Channing Pollock.

Dillingham's play, written while on the "Evening Sun," was "P. M.," produced at the Biou, and one of the biggest failures of a decade. George Ade while on the Chicago "Journal" wrote "The Sultan of Sulu," "The County Chairman," "Peggy from Paris," etc.

Nym Crinkle (Wheeler) while on the "World" was co-author of "The Still Alarm," produced at the 14th Street theatre. William Winter during his regime on the "Tribune" was responsible for practically all of the Edwin Booth versions of Shakespearean plays. Acton Davies while on the "Evening Sun" claimed to have furnished the idea for Charles Kenyon's play, "Kindling," but lost out in the courts.

John J. McNally when dramatic editor of the Boston "Herald" started playwrighting and wrote all of the successes for the Rogers Brothers, while C. M. S. McLellan was the editor of "Town Topics" when he started on "The Belle of New York," which he followed with "The Casino Girl." Later he and Leander Richardson collaborated on "The Telephone Girl." MacLellan at that time wrote under the name of Hugh Morton. Richardson while editing "The Dramatic News" wrote "Under the City Lamps" and "The Nominee." Charles Alfred Byrne was responsible for "Princess Nicotine" while on the "Morning Journal."

Of the more recent dramatic critics who have had their works produced are Ashton Stevens, whose play, "Mary's Way Out," was produced several weeks ago on the coast. The Hattons (Frederic and Fanny) wrote "Upstairs and Down" and "Lombardi" for Morosco. Jack Lait wrote "Help Wanted" for Morosco, and at present has "One of Us" in the course of production by the same manager.

George Jean Nathan's efforts was a one-act play produced at the Princess and was a pronounced failure.

### INSPECTING AGENCY BOOKS.

This week several inspectors from the Internal Revenue Dept. in Washington made their appearance in New York and started to round up the various premium agencies, making an inspection of the books. The new ruling regarding seats consigned to the agencies under the heading of "regulars" on which there is a return privilege had something to do with the visit.

The agencies will have to pay the commission on these seats instead of the box offices, to the extent of the difference between the regular box office price and the sale price over the agency counters.

The November and December accounts are being looked over at present and the January sales will be tabulated later.

### "SINBAD" OPENING.

New Haven, Conn., Jan. 30.

Al Jolson and all the old favorites from "Robinson Crusoe, Jr.," including Lawrence D'Orsay, Franklin Battie, Johnny Berkes, Frank Grace, Harry Wardell, George Thornton, Harry Kearly, Frank Holmes, Mabel Withee, Kitty Doner, Forrest Huff, Edgar A. Elv, John Kearney, Robert McClelland, Alexis Kosloff, Fritz von Busing, Hazel Cox, Virginia Brooks, the Faber sisters, Grace Washburn, Nora White, Mme. Rosanara, Mlle. Zalmimi, and the Balzar sisters, open at the Shubert next Monday in "Sinbad," scheduled for the Winter Garden the week following.

### SHOWS NEXT SEASON.

Arthur Hammerstein may do two musical pieces late in the spring, with the possibility of a summer run in New York for both and the road for next season. The pieces are by Otto Harbach and Gustav Friml.

Joe Weber has two pieces by William LeBaron he will produce for the coming season, getting a start early in the summer.

Cohan & Harris intend three "Going Up" companies for next season.

### 50-CENT CRESCENT STOCK.

A new stock company, headed by Robert Hyman and Alice Fleming, will open at the Crescent, Brooklyn, Feb. 2, under the personal management of J. Leventhal. Admission will be 50 cents.

Engaged via Olly Logsdon are William H. Elliott, Johnny Dilson, Bella Cairns, Violet Carney, Harry McKee, Allen Mathes, Herbert De Guerre, stage manager.

The Crescent has tried stock before, but not at the 50-cent scale.

### SHOWS IN 'FRISCO.

San Francisco, Jan. 30.

The improved business at the Alcazar, with Evelyn Vaughan in "Good Gracious, Annabelle," can best be accounted for by her farewell appearance.

"The Bird of Paradise" (Cort) holding up nicely.

John E. Kellard in Shakespearean repertoire at the Columbia, opened well.

The Savoy continues to big business.

### "LOVE MILL'S" NEW START.

New Haven, Jan. 30.

"The Love Mill" opened at the Shubert Monday, and the big outstanding hit of the production is the music. There are half a dozen catchy tunes. "Where the Cotton Blossoms Blow," in the second act, is the "jazziest" piece heard here this season.

Earl Carroll wrote the book and lyrics, which, although the show proceeded along without any hitches or breaks, were very little out of the ordinary.

The cast, with Maude Gray, Jeanette Lowrie, Al Roberts, Carrie McManus, Emile Lea, Louise Kelley, George Sydney, Harry Tighe and Victor Morley, was well received. Tighe, a local product, Bennett and Richards, in blackface, carried off the honors.

"The Love Mill" will please, primarily because of its tuneful music. Each person with a prominent part succeeds in doing everything possible to put the piece over, but there isn't any particular one to whom a large share of the credit is due.

The show was first produced by Andreas Dippel and had but a short run in Boston, when retired.

### ASHTON STEVENS' PLAY SHOWN.

Los Angeles, Jan. 30.

"Mary's Way Out" had its premiere at the Morosco Sunday. It is by Ashton Stevens and Charles Michelson. Mr. Stevens is the dramatic critic.

"Mary" will have to have more plot around her before her way of getting out will be acceptable. The play is lacking in situations, particularly in the first act, which is dull and talky, but there are brilliant lines, mostly epigrams.

The second act is ideal with the right dose of pep, and the third act has a scene of peace with a dramatic situation big and potent. It acts as a life saver.

Bertha Mann plays the title role of the comedy drama in three acts. There are several "fat" parts, principally that taken by Richard Dix, as a convivial son of wealth. Howard Hickman and Belle Bennett, borrowed from filmland, have outstanding assignments. A war aviator is the hero and a wealthy matron, later a nurse, is the heroine.

Mr. Stevens was here for the opening and is revising the script.

All of the author's many friends and several hundred others were present for the first performance.

### SHOWS IN BOSTON.

Boston, Jan. 30.

The new shows that came here this week provided a variety of entertainment. Raymond Hitchcock arrived at the Colonial with "Hitchy-Koo," and played an extra matinee to big business. It is also stated there is a large advance sale for this show, which has the musical field to itself.

"The Naughty Wife," a comedy by Fred Jackson, opened at the Park Square with a holiday matinee. There was no extra matinee performance of "Lord and Lady Algy," which came into the Majestic for two weeks.

### SHOWS IN NEW ORLEANS.

New Orleans, Jan. 30.

Large business prevailed here Monday afternoon and night. The legitimate fared the best, with stock burlesque second and the bigger feature film attractions third.

"Everywoman" opened to almost capacity at the Tulane Sunday. Stock burlesque at the Dauphine is drawing excellently. A picture of multiple parts at the Lafayette is doing moderately well.

### "Canary Cottage" Closes on Coast.

Los Angeles, Jan. 30.

"Canary Cottage" closed at Fresno and the majority of the company went east. Charles Ruggles and Dorothy Webb have gone to San Francisco for a stock engagement.

### SHOWS IN CHICAGO.

Chicago, Jan. 30.

The first general attempt at extra Sunday matinees to help counteract the showless Tuesdays, flivvered. Not even the "Follies" did a substantial business. But the Monday matinees were practically sold out in advance and will stick on during the 10 broken weeks, in many instances averaging more than the Tuesday nights in normal times, with the added Monday night sell-outs because of the holiday atmosphere, and better business Sunday nights because folks can sleep late Mondays.

David Warfield in "The Music Master," playing Sundays for the first time here, is doing top business at Powers. Mrs. Fiske at the Blackstone in "Madame Sand," playing Sunday nights for the first time in her life, is doing only fair trade. The Follies and "Lilac Time" are the breadwinners here besides Warfield, with Kolb and Dill as a surprise hit going around \$12,000 weekly at the Olympic. "The Very Idea," also, is making money.

Reducing prices to \$1.50 at the Cort did not appreciably help "The Gypsy Trail," which is hanging on. "The Wanderer" opened to capacity, but the advance sale was far below what might have been expected for the first fortnight of a show which drew such pretentious publicity and comes with the reputation of wildfire success elsewhere. "Leave It to Jane," helped by George Ade's enormous following here, will get a rousing start and a friendly greeting, and after that must make good. "Cheating Cheaters" switched the Colonial back to the regular first-class scale of prices after the tenancy of "The Brat" at the \$1 scale. The Fulton piece was making money, but the house was not, when it left, having fallen under the \$6,000 minimum of its contract. It went to Pittsburgh for two weeks.

### SHOWS IN PHILLY.

Philadelphia, Jan. 30.

The "Fuelless Mondays" promise to develop into the year's biggest holidays if they continue as the first two have shown here in the matter of driving business into the theatres. The general report around town Monday was better business than on the first of the special embargo days, and this in spite of the arrival of one of the worst storms in recent years.

All the houses gave Monday matinees and drew big houses, while Keith's, which gave three shows, at 1.30, 4.30 and 8, played to three crowded houses, standing room being the order at the first and evening performances. The reports from the pop houses in the various sections of the city were the same.

"Turn to the Right" began the last of its eight weeks' run at the Garrick, where it has done splendidly. "Upstairs and Down" Feb. 4.

George Arliss in "Hamilton" is drawing well at the Broad and has another week to run before giving way to Robert Edeson in "Love Forbidden."

"Have a Heart" is playing to light business at the Forrest and will be replaced by "Toot-Toot" next week. The latter company is putting on the finishing touches of its rehearsals here.

William Hodge opened very well at the Lyric in "A Cure for Curables" and William Gillette is drawing well-filled houses to the Adelphi with "A Successful Calamity." John Drew and Margaret Illington here next week in "The Gay Lord Quex."

The Walnut has "Stop, Look and Listen" at popular prices this week and started with a big Monday matinee, catching the drift of increased business on the "fuel holiday." "Peg o' My Heart" comes back next week.

### "Business Before Pleasure."

The second "Business Before Pleasure" company goes into rehearsal this week with Gus York and Harry First in the Abe and Mawrus roles.

## WOODS SQUARES-UP ACCOUNTS WITH MOROSCO IN CHICAGO

**"The Brat" Forced Out of Colonial While Playing to \$8,000. "Cheating Cheaters" Goes In. Evens Up for "Canary Cottage"—"Parlor, Bedroom and Bath" Forceout at Olympic.**

Chicago, Jan. 30. With "Cheating Cheaters" coming into the Colonial, succeeding "The Brat" at that house, A. H. Woods and Oliver Morosco stand even as far as matters are concerned in Chicago. "The Brat" was forced out when it was doing a business of approximately \$9,000 at \$1 top scale.

Several months ago the A. H. Woods' production, "Parlor, Bedroom and Bath," was at the Olympic doing a big business when the Morosco show, "Canary Cottage" came along and forced the Woods attraction to the road.

The game of "even Stephen" was worked out this week when "Cheating Cheaters" came into the Colonial. "The Brat" has been here and getting along between \$8,000 and \$9,000 a week, but during the week of the blizzard dropped to \$4,300, at which notice was given the show to move. Last week business jumped again and the gross was almost \$8,000.

"The Brat" left here for Pittsburgh Sunday night, but failed to make connections in time for the matinee Monday, although the night show was given. It is routed into Boston, where the Majestic will house the show at \$1 top.

### STORY-PLAY SIMILARITY.

There is a similarity between "Captain Schlotterwer," a story which appeared in the last issue of "The Saturday Evening Post," and the play, "Our Friendly Enemies," written for Sam Bernard and Louis Mann to co-star in. That the theme, according to report, is almost identical was cause for worry on the part of Mann, Bernard, Samuel Shipman, Aaron Hoffman, A. H. Woods et al this week.

In the cast for the play at present, in addition to the stars, are Matilda Cottrell, Lester Lonergan, Regine Wallace.

### SMART ADVERTISING.

Chicago, Jan. 30. When "The Man Who Came Back" gets out of the Princess Feb. 2, it will have run 19 weeks less two nights. The newspaper advertising of the play, handled here by a live one, started two weeks before the play opened. That makes in round numbers, 150 days in which ads were used in the Chicago papers; and the scrap book kept by the management shows that 150 different ads were used. The same copy never appeared twice.

The point is this, as made by rival managers and press agents who have looked with wonder at the big business maintained by the W. A. Brady show while others more pretentious in all ways were reacting with a drop to every untoward influence, such as war tax, blizzards, liberty loans and the terrific Red Cross and Y. M. C. A. drives for coin.

The Chicago papers have not, in the last year, been devoting much acreage to reading matter and cuts about the theatres. The Tribune's maximum of late has been five columns Sunday; it formerly gave three pages. The other papers have also cut down on space for the drama. There are this year three loop legitimate houses that came out of the bondage of pictures into the light—Colonial, Studebaker and La Salle. This makes for greater competition among the press agents for

what little space is left. As one sagacious manager put it: "A line today in a Chicago paper is worth what a column was two years ago."

The wise answer is that the smart, piquant, topical, bright ads., new every day, did it for "The Man Who Came Back," and might do it for any other play which has a basis of merit within itself.

### PADEREWSKI FOR POLAND.

While no official announcement has yet been made, Ignace Paderewski, the pianist, has definitely retired from the concert stage. Without any loud announcements, Paderewski has called off all concerts and has started work for his native land. The famous musician plans to devote the rest of his life to the restoration of Poland.

It is said that Paderewski has been officially recognized by the United States government as the representative of Poland. He is now laying the foundation of a world-wide organization to establish Poland as an independent state.

### "FOLLIES" EXTRA \$3.

Chicago, Jan. 30. The "Follies" at the Illinois played to exactly \$3 over capacity for every performance last week. An extra chair stuck in somewhere added to the gross.

### NEW CARYL PIECE.

Klaw & Erlanger is to have the score for a new production they expect to put on before this season ends, written by Ivan Caryl.

It is not the proposed musical production K. & E. recalled when Cohan & Harris decided to put out their "Cohan Revue."

### HERBERT WITH "EILEEN."

Joe Weber is planning to have Victor Herbert travel on tour next season with the production of "Eileen," which is to have a new production.

A percentage arrangement will be made with the composer to conduct the orchestra for a certain number of performances each week.

### SCENIC EFFECTS ADVANCE.

It is figured scenic effects have advanced 200 per cent. since the start of the war. An instance of increased cost is that of a drama which recently opened on Broadway, the sets costing \$5,000 alone. That does not include any furnishings, props or effects, of which this show has several.

A firm which turns out scenery said that one of its scenic artists had drawn down a weekly wage of \$260. Formerly a painter of his ability earned from \$75 to \$100 weekly. Some of the increase was overtime, but a raise in wages accounts for the most part.

The price of scene canvas alone has gone up enormously and it is hard to obtain.

### "TOOT TOOT" CHANGE.

There will be several changes in "Toot Toot" before the show opens next week in Philadelphia.

Frances Demarest and Harry Fern leave the cast. Willis P. Sweetman will replace the latter, playing the porter, which he created in the original.

### STOCK AT LEXINGTON.

Following the Chicago Grand Opera season at the Lexington Avenue opera house George H. Grundy will place a stock company in the theatre. Mr. Grundy is connected with the Grand Central Palace management. He intends giving the Lex. stock on a big scale. His present plans take in the formation of an all-star cast, with an admission list scaled to draw from the masses.

Gersten & Shea leased the house to Grundy, which step takes it permanently off the International Circuit. The International has been playing its attractions there since the season opened, but without any financial success.

Frank Gersten and Harry A. Shea are the sub-lessees of the theatre. Mr. Shea has been giving Sunday shows at the house.

### "JOY'S" FIRST PROFIT WEEK.

When "The Land of Joy" drew \$7,700 at the Knickerbocker last week and the show's share was handed over to the management, the owners of the production declared it was the first week the show had made any money since opening in New York. The weekly losses of the show they said had been from \$1,500 to \$3,500.

William Morris managed the show for its two weeks at the Knickerbocker. Monday the piece opened at the Montauk, Brooklyn, under the direction of Klaw & Erlanger, who have leased it.

### CHICAGO OPERA IN BOSTON.

Boston, Jan. 30. Boston is not to be without grand opera this season, although the season will be a brief one. It will commence on Feb. 18, when the Chicago Opera, under the direction of Cleonfonte Campanini, and the local management of C. A. Ellis, comes to the Boston opera house for two weeks. Performances will be given every evening, except Tuesday. There will be two matinees, Wednesday and Saturday. The Saturday performances will be at popular prices.

The list of singers is headed by Mme. Melba and Amelita Galli-Curci. The former has not been here for several years, and Bostonians have never heard Galli-Curci in opera. She appeared here 24 concerts. Mary Garden and Genevieve Vix will head the lyric sopranos. It is planned to give in the 15 performances 16 operas.



GEORGIA HARVEY

Placed by CHAMBERLAIN BROWN with Edward J. Tait for Australia. MISS HARVEY will be seen in "De Luxe Annie," "Mother Carey's Chickens" and "Old Lady 31."

MR. BROWN holds exclusive contracts with JOSEPHINE VICTOR, EMILY ANN WELLMAN, SYDNEY SHIELDS, MARIE CARROLL, CLARA JOEL, SUE MACNAMAMY, TYLER BROOKE, NORVAL REEDWELL, DONALD MACDONALD, CONRAD NAGEL and others.

### NOW SEEKS DIVORCE.

Concinnati, Jan. 30. A suit for divorce was filed here Saturday by Mrs. Kathryn Wheatley Tullidge, formerly a show girl with Weber and Fields, against Captain Frank G. Tullidge, a Captain in the Army until a few days ago. On the stage, Mrs. Tullidge was known as Kittie Wheatley. She and Tullidge were married May 28, 1907, and went to live in the Tullidge mansion in this city. He is a society man, in the insurance business.

Mrs. Tullidge charges her hubby had as an affinity Irene Miller, a Cincinnati manicurist. She alleges Tullidge took Miss Miller to Washington recently. It is further charged he was too familiar with Glenna Swartmiller, at Columbus, in November. When arrested in a Columbus hotel with this woman, Tullidge was courtmartialled and exonerated. At another trial, he was dismissed from the service. He was one of the first to join the officers' training camp at Ft. Benjamin Harrison and was in charge of selects at Camp Sherman, Chillicothe, O.

The divorce was a surprise, as Mrs. Tullidge was recently quoted as saying she would stick to her husband. At the time of the court martial, Tullidge's friends said he was the victim of a "frame-up."

### EQUITY'S AT LIBERTY LIST.

The Actors' Equity Association in addition to classifying a list of managers as detrimental to the interests of the association members through failure to pay salaries has now added a list of the professionals "at liberty" sent weekly to producing managers. The name and kind of work are embodied in the list, with no recommendations by the council or information whether the members disengaged are "good, bad or indifferent."

### SELLING IN SWEATERS.

Chicago Jan. 30. None of the local Klaw & Erlanger theatre boxoffices are operative Tuesdays. Other playhouse ticket booths are being worked with the pasteboard chuckers muffled in sweaters and mittens.

Elevator shaft drafts are admittedly conducive to pneumonia and a thousand other ills. Consequently at the Majestic the agents and other tenants are subscribing for sweaters, wristlets, mittens, helmets, leggings, arctics, etc., for the lone el-man who braves the cold on heatless Mondays.

A newspaper man is reported to have contributed the price of one ear bob Monday.

### STAGING "SQUAB FARM."

"The Squab Farm" by Frederic and Fanny Hatton, which A. H. Woods staged about a year ago and which reverted to the authors, has been passed to the Shuberts.

It will be placed in rehearsal next week under the direction of Robert Milton.

### OUT OF "FANCY FREE."

The Shuberts are making several changes in "Fancy Free" before it opens in New York.

Marjorie Gateson and Elise Gerghily will be among the missing.

### EDITH DAY'S OFFER.

The Selwyns and A. H. Woods, in on the musicalized version of "Baby Mine," to be called "Rockabye Baby."

Edith Day under contract and in "Going Up" has received an offer.

### Divorce and Alimony Asked.

Los Angeles, Jan. 30. Margaret Whistler is suing William H. Whistler for a divorce, asking \$50 monthly alimony. The case may be heard here this week.



## NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

Eugene Walters' "The Heritage," at the Playhouse, closed Jan. 28.

"Over the Top" will open its road tour at Washington.

"Oh Lady, Lady," opens at the Princess tonight (Friday).

The special performance of "General Post" at the Gaiety netted the Stage Women's War Relief Fund over \$3,500.

After more than a year in the Antipodes, Cyril Maude is on his way back to this country.

During the engagement of the Chicago Grand Opera Co. at the Lexington, Marguerita Sylva will be heard in "Cleopatra."

"To Hell With the Uniform," addressed to a discharged British soldier, cost John Collier \$3 in Magistrate Corrigan's court Jan. 24.

Emma Dunn makes her farewell appearance in "Old Lady 31" after the week of Feb. 11.

The premiere of "Follow the Girl" on the 44th Street theatre roof has been postponed to the week of Feb. 11.

"The Little Teacher" is having its try-out in Atlantic City this week-end and opens at the Playhouse next Monday at the \$150 scale.

"Follow the Girl" will follow "Over the Top" at the 44th St. Roof, after a trial performance which was held this week in Providence.

George C. Tyler and H. B. Warner have again become associated and it is expected the latter will head "Among Those Present."

Ethel Barrymore will appear in a comedy part in "The Off Chance," by R. C. Carlton, at the Empire, after her engagement in "The Lady of the Camelias."

Milton Aborn, producer of grand opera in English, and his family were in an automobile collision Jan. 24. All were cut and bruised as a result of the accident.

The authorities in Washington are thinking of using the Hippodrome on Tuesday nights for official propaganda, during the period of enforced idleness in the East.

The Punch and Judy theatre reopens next month with a play by Rudolph Besler, and Sybil Spottwood, called "Her Country." It was produced in London under the title "Kultur at Home."

John W. Cope has been loaned to Alf. Hayman by David Belasco for the Ethel Barrymore production of "The Off Chance." Edward Emery was also engaged for the cast.

Selwyns will shortly start rehearsals of "Rock-a-Bye-Baby," the book by Margaret Mayo and Edgar Allan Woolf, music by Jerome Kern. The piece has been adopted from "Baby Mine."

Mrs. Dorothy DeVries, Dorothy Drake in pictures, preferred a charge of assault against Mrs. Ferika Boros, actress and playwright, at Bayville, L. I., Jan. 24. The argument started over three tons of coal.

A verdict was handed down by a Federal Court jury, Jan. 23, in favor of Julius W. Kessler, who was sued by George W. Lederer, eight years ago. The latter asked damages for breach of contract on Kessler's part to aid in financing a venture to star Lina Abarbannell in 1900.

George Broadhurst has placed in rehearsal a play by Lillian Trimble Bradley and himself, called "The Woman on the Index," adapted from a story published in Munsey's. In the cast are Julia Dean, Amy Ricard, Alison Skipworth, Camilla Dalberg, Dagmar Godowsky, Lester Longergan, George Probert, Frederic Burt, Frank Weterston, Roy Fairchild, Walter Ringham, Leo de Valery. Edward Elser is directing.

The newboys and newstads in New York went on strike Monday, following the increase by the dailies to two cents for the morning and afternoon papers. The dealers claim their increased profit was but one-fifth of a cent, whereas the papers received three-quarters of a cent more than they did at the one cent sale price when the papers sold for one-half cent. At the two cent rate the papers sell wholesale for 1 1/4c. The stoppage of the street and delivery sale, with the exception of the Brooklyn "Exile" (which remains at three cents), was complete Monday, Tuesday and Wednesday. Wednesday the newstads closed up. Dailies

could only be secured at hotels and subway stations. All the papers last week agreed to the two-cent advance the Hearst papers holding out the longest. The surprise to the newspaper people was the "Evening Post," about New York's oldest daily and the oldest evening paper here, cutting down from its price since time immemorial, three cents, to two cents. New York, the greatest newspaper reading city in the world, didn't know how to take the strikes of the newstads. New Yorkers felt funny over it. Women in homes were lost without their daily papers. Any number of New Yorkers went for two days without seeing a daily.

## CRITICISMS.

## MADONNA OF THE FUTURE.

A satire by Alan Dale at the Broadhurst, Jan. 28.

The manners of Mr. Dale's comedy are dynamic throughout, being quite shockingly and aggressively bad, as is the custom in such plays.—Times.

The theme of the play is frivolous paradox, but the plot, simple though it is, is highly engrossing.—Herald.

## JOSEPHINE.

A satirical comedy by Herman Behr, adapted by Dr. Washburn Freund; given at the Knickerbocker, Jan. 28, by Arnold Daly.

The play is written with an almost utter disregard of construction, and this fact naturally does not contribute to the upkeep and maintenance of the auditor's interest. There also is no denying that the piece is talky, and devoid of action from the rise of the first curtain to the fall of the last one.—Times.

While the comedy is a succession of sketchy incidents instead of a play it had many good moments for both Miss Harned and Mr. Daly.—Herald.

## SUCCESS.

A play in four acts, by Adeline Leltzbach and Theodore A. Liebler, Jr., at the Harris, Jan. 28, by the Leibel Co.

The play starts indifferently, but reaches for the sympathies of the audience in the second and third acts. It has in it several elements of popular appeal.—Herald.

Given a fair start, "Success" ought to spread out tentacles like an octopus and draw the residents from whole sections on both sides of the town, within certain limits. It will be appreciated wherever human nature exists in a natural, unspoiled state.—Tribune.

## GIRL O' MINE.

A musical comedy in three acts. Book and lyrics by Philip Bartholomae, music by Frank Tours, at the Bijou, Jan. 28.

"Girl o' Mine" is a musical comedy with a plot that is never quite lost, and several times deserves a musical success.—Times.

While it is musical comedy, it is one of those exceedingly rare musical comedies that doesn't need the music to make it a rattling good piece of entertainment. To put it the other way round the music doesn't spoil the play. Together they make a combination that promises excellent profits.—Herald.

## THE MADONNA OF THE FUTURE.

This is the play that Alan Dale wrote, that Oliver Morosco produced, that Emily Stevens starred in and that opened Monday night at the Broadhurst, New York.

What Dale's play is all about may have about his show or what they may do in emulation of his rather somewhat delayed playwrighting effort will not affect Dale's play; nor will it affect Dale if they can him or the show, for he is mayhap resting easily now in the satisfaction of at last having done something besides criticizing.—Herald.

Dale has been criticizing plays for years. He is not alone in that nor has he been alone, but Dale, like many of his fellows, wrote a lot about the theatre and knew but little, although he and the others have been given credit for knowing much. Dale, through writing a play, has now furnished visual proof he knows something about the show business no one ever thought he would pick up, and that is that there is more money in writing successful plays than criticizing them. Just as soon as Dale writes a successful play he will have substantiation for his discovery.

Dale's sense of humor has reached the dollar mark. He is spreading it around the Broadhurst theatre in what the program calls "A Satire in Three Acts." That is "The Madonna of the Future," according to the author, it could be called "A Satire in Wrong" and be as big a hit if it gets over.

This is the play of Alan Dale, not the critic, but Alan Dale, the business man. What made Alan Dale a business man is more conjecture. But he is, for his first act is built for the box office. Cinching the box office in the first act is business, though not good playwrighting if other acts following are much weaker. That, though, is a detail, for Dale's sense of humor turned into burlesque may be scolded thusly. If the Broadhurst can play to \$13,000 weekly and down with Dale's play the author should receive

in royalty around 10 per cent. of the gross each week, or \$1,200. If the "Madonna" is as big a hit as Dale, Morosco and Broadhurst hope it is going to be, Mr. Morosco may put out a No. 2, No. 3, No. 4 and No. 5 company of it. The No. 2 will cost Mr. Morosco less than the cast at the Broadhurst and the No. 3 will be cheaper to run than the No. 2, and the No. 4 and No. 5 will be unobtainable. That is in the contract—in all contracts made by authors. Though they are poor business men as authors they are better business men than critics. It's simple arithmetic to determine the rest, providing the play from the original to the No. 5 company remains out two seasons, then plays stock at \$700 weekly royalty for the first run, and after that down to \$150 a week by which time Dale will have written another, meanwhile purchasing staple railroad bonds with his surplus royalty, but continuing to criticize plays written by others, for, somehow, critics when writing a play, encounter less trouble in securing a hearing from managers than playwrights do. They are no enemies. The said critic charged against Alan Dale, however. He has written a play that any manager would have taken a chance with, it being Alan Dale's first, and no restriction against the use of his name going with the piece.

Dale has written as he talks, and he may talk himself into a royalty bonanza. It all depends upon that first act. Taking the subject of free-loving, "The Madonna of the Future" starts off by shocking the bluebloods of Tarrytown. These bluebloods become a terrific nuisance long before the play ends, but they serve their purpose in the first act. They talk, Miss Stevens talks, everyone talks, and that is all they do, just talk in epigrams and "smart" repartees. Once or twice it sounded as though Dale had been listening in at a vaudeville performance.

The play has a single young woman, wealthy, and the society pride of the village, declaring herself. She wants a son. The town's female circulating library assemblies and she tells them what she wants. Taking the subject walk out on her. One woman, also young and single, was perfectly shocked. She was Daisy Atherton, playing Miss Pettition. Miss Atherton may forgive Dale for the boundless dialog he handed her but she will never forget him, for she was the champ talker. Dale doesn't seem able to write well for single women. After the Tarrytown gabblers left, Iris Fotheringay (Miss Stevens) told her secretary, Rex Letherick (Jerome Patrick) they were going away, on a trip, all alone, without a marriage license. It appalled him until he saw some doubt arising whether he could go away with her any other way.

In the second act she came back with a baby, met the same chattering crew, told them about it and shocked them all over again. Rex dropped in about the end of the act to say he still wanted to marry for love, duty or another trip, he didn't particularly designate.

In the third act they agreed to get married. During the second-third act intermission it wouldn't be a bad scheme to make book whether they do or don't marry or whether the baby died after the second act.

Talking three acts on the stage is some talking. Quite considerable drew laughter. It came from the rear and was unanimous each time, the union suggesting a rehearsal, but here and there a really brilliant "line," something all critics date upon. Most would rather write "a good line" than draw salary as a critic—but with royalty it is different. Good lines often have brought that for other playwrights of the past.

Mr. Morosco gave the play a sufficient mounting and the company that would carry the roles with the principal individual hit going to a minor part, that of a butler, played by Douglas Ross, the author sharing the hit with him. Miss Stevens talked herself on and off the stage, and all of the others did the same. There was nothing else to do. Even Mr. Morosco talked. He came out after the second act in response to calls, saying: "The author is not in the house. Mr. Broadhurst has barred him."

Mr. Broadhurst should have followed Mr. Morosco, explaining he barred the author before he saw the play and giving a latter opinion about his first action. Mr. Broadhurst barred Dale once. Dale once wrote something Broadhurst, a regular author himself, although now a manager, didn't like. Which only goes to prove that if you wait long enough the break will come your way.

If "The Madonna of the Future" gets over it will be the dirty or first act that did it in the box office. For when Iris said, speaking in second form, "I'm not a child," it could see the treasurer counting up. Had the show stopped right after the first act there would have been nothing to it. But Dale kept on talking, which is always dangerous.—Time.

## SEVENTEEN.

Booth Tarkington's novel as presented by the Stuart Walker Company at Booth has all the earmarks of being a success due to its youthful love affair of a boy in the throes of his first love affair at the age of 17. The story was first in serial form, running in a magazine, then as a book again as a feature picture, and now as a play.

The piece was dramatized by Hugh Stange and Stannard Meers, who deserve many kinds of praise for the way in which they handled the theme. The play is in four acts and two scenes, the action taking place in the Parcher residence.

The story is of William Sylvanus Baxter, who at 17 labors under the impression he is a man of the world. He is constantly brought back to earth by his 10-year old sister, Jane. Up to 17 he had been very indifferent to girls until meeting Lola Pratt, visiting in the town. William falls, and, so hard, he finds it imperative he have a dress suit to call on his

"baby talk lady." His father is unable to see the why's and wherefores for the said dress suit. He turns William down, with the result he takes his Dad's long tail coat, despite it being a trifle large, and goes to see his sweetie.

Miss Pratt is a typical young girl, favoring no one going with whomsoever can take her out and treat her to the numerous things a girl delights in (nut sundaes and so forth), much to the despair of William, never overburdened with the wherewithal.

A picnic is arranged. One of "Billy Bill's" friends, a name he detests, preferably being called "Baby talk" for the girl, William's cousin on a party, George Crooper is the most realistic. George is slightly older than the rest of the "crowd." George is 18, and owns a car, enough to "queer" him with the rest of the fellows without his egotism and his strong "play" for the girl. William's "nobles" take a fancy to George's "line," or his car, closely clinging to the modern young girl's motto, "Ride and I'll ride with you, walk and you walk alone." She sits beside him in the car, but there is only room for six, and there are seven in the party, so William, seeing himself as Sydney Carlton in "The Two Cities," decides to sacrifice himself and stay home.

Miss Pratt remains at the Parcher home for almost the summer, much to the dismay of the man of the house, he having no place to go, as the boys all congregate every evening on the porch to be with "Cousin Lola" and listen to her "baby talk." She finally announces her departure, and such is the joy of Parcher, he gives a dance in her honor the night of her leave taking. William feels he must absolutely have a dress suit for that occasion. His father's is unwearable, as his mother had sent it to the tailor's to be let out a bit, and he makes another plea, but is again turned down. Father's suit comes back, though, and was taken in at the waistline instead of let out so William finally gets there, though too late for a dance with his loved one, all the rest of the boys beating him to it. Friend (?) George, also "horning in" on this party, takes her to the dance in his car, and William realizes she didn't care. He goes back to his mother, which leads to the only pathos.

The cast gave an excellent performance. Gregory Kelly as William left nothing open, and Lillian Ross as his little sister rivaled him for the honors. Paul Kelly as George gave a fine show. Ruth Gordon as Lola, though, was pretty, but not convincing, with an extremely hard part.

The play should appeal to young people as well as older, as it strikes home in any number of instances, and it allows a boy to see himself as others do. It should be worth while for the "younger generation" around 17 to see that old, George Crooper, the guy with the car, and realize any number of his kind in real life, and it's a pleasure to watch William go through what you have gone through yourself.—Skidgie.

## WARNER FOLLOWS FISKE.

Chicago, Jan. 30.

Henry B. Warner, in the George Tyler production of "Among Those Present," is due at the Blackstone Feb. 10, replacing Mrs. Fiske in "Madam Sand" at that house.

## "MAGGIE" A HIT.

Toronto, Jan. 30.

"Maggie," the new George Tyler production at the Princess last week, looks like a hit. The business climbed during the entire week and the show closed to \$2,600 Saturday.

The piece is in Detroit this week.

## "HONOR BRIGHT" PEOPLE.

In the company engaged for "Honor Bright" are Grace La Rue, Harry Fox, Harry Carroll, Charlotte Granville, Genevieve Tobin and Dorothy Clewer. The show is to open at the new Vanderbilt on 48th street Feb. 8.

It is a play with music, written by Catharine Chilton, with lyrics by Joe McCarthy and music by Harry Carroll. Clifford Brooke is staging the production and Dave Bennett putting on the numbers.

## Too Busy Nights.

William Nitschke, recently appointed "Night Private Secretary" to J. J. Shubert, resigned after one week's strenuous employment.

## First Call on Square Playlets.

Lewis & Gordon have completed an arrangement with the Washington Square Players whereby this firm will have first call on all of the playlets produced at the Comedy for vaudeville.

## Julia Arthur Waiting Until Fall.

Julia Arthur has definitely decided not to return to the legitimate stage until next season. She had practically closed with an authoress for a play when the unsettled conditions determined her to postpone until the fall.



# WASHINGTON RULES AGAINST LOCAL FUEL ORDER CHANGES

**Ruling for Tuesday As Holiday Must Not Be Altered By Local Administrators—Switching Plan for Attractions Abandoned When Washington Advice Is Received.**

One of the most recent rulings from Washington puts awry the booking plans made last week to keep one-nighters working by switching towns from Monday to Tuesday and vice-versa, according to which particular day the house was allowed to close.

In answer to a wired request for a ruling on the matter, Ligon Johnson, the U. M. P. A. secretary, received a letter from the national fuel administration, in which it was ruled local fuel administrators were not allowed a freer interpretation of the order—that they might make restrictions more severe but that they could not lighten the effect. The letter further stated that in so far as Tuesday had been selected for the closing day for theatres, in all sections the houses must remain dark.

This ruling had not been considered final up to Thursday morning, and that it will conflict with the local administrators' orders there is no doubt. Since last week a number of shows have been booked in Michigan on Tuesdays. If the latest order stands the dates must be canceled, as must all bookings made since the idea was conceived.

The switching plan was worked out by Charles Hayes of the Selwyn office on the theory theatres were really restricted but not attractions themselves.

## CHI'S AUTO SHOW BIG.

Chicago, Jan. 30. Despite all conditions, including the vigorous boosting of the shows in town, meanwhile the Auto Show here for this week is doing very big.

## 85 MILES IN 12 HOURS.

Chicago, Jan. 30. Coming from Milwaukee to open at a Monday matinee in the Palace, Aveling and Lloyd, Frankie Heath and Eben Litchfield and the Three Bobs left the Wisconsin town, 85 miles away, at 10:45 Sunday night and arrived in Chicago at 10:50 Monday morning, having sat in a chair car for 12 hours. Going the other way at the same time similar experiences befell other acts. The fourth snow storm in three weeks is responsible.

## NOT "ALWOODS."

Chicago, Jan. 30. The plan to name this new theatre The Alwoods has been abandoned by A. H. Woods. It will probably be called The Woods.

## HAMMERSTEIN ABOUT.

Oscar Hammerstein appeared at his office Tuesday on crutches, but otherwise as energetic and full of business as heretofore.

Henry Rosenberg, his brother-in-law, protested against Oscar resuming activities so soon after his recent operation, and offered to provide him with an auto to take him to and from his office. Hammerstein accepted.

## ADE SEES PLAY.

Chicago, Jan. 30. George Ade, author of "The College Widow," upon which farce "Leave It to Jane" was founded, saw the latter piece for the first time this week when it opened at the La Salle.

## ISLAND HALL OPENED.

The new Entertainment Hall at Governor's Island opened Wednesday night with an entertainment furnished by Amelia Bingham, Chairman of the Volunteer Workers of the Stage Women's War Relief. Hilda Spong,

Mrs. Charles Coburn and Daisy Humphrey are on the committee.

The Relief has opened a branch office in the rooms of the Dramatists' Club in the Candler building, in charge of a local board, with Chrystal Herne chairman, Katherine Emmett, vice-chairman, Bijou Fernandez treasurer, with Daisy Humphreys and Lucile Watson an advisory committee.

A night workroom for the Relief, under the supervision of Miss Fernandez, is open from 8 to 10 Tuesday evenings in the Twelfth Night Clubrooms.

## BROADHURST'S MELLER.

A new play of melodramatic trend, called "The Woman on the Index," was placed in rehearsal Thursday by George Broadhurst, the authorship being credited to himself and Mrs. Lillian Trimble Bradley. The play is scheduled to open out of town Washington's birthday.

Dagmar Godowsky, daughter of the pianist, will make her debut in the cast, which has a number of well-known names—Julia Dean, Amy Ricard, Eugenie Blair, Alison Skipworth, Lester Lonegran, George Probert, Frederic Burt, Camilla Dallberg, Walter Ringham, Roy Fairchild, Frank Westerton, Robert Brister, M. Chaile.

## DREW FORSAKES POWERS.

Chicago, Jan. 30. For the first time in 30 years John Drew is going to appear in Chicago, elsewhere than at Powers theatre. Mr. Drew and Margaret Illington open Feb. 24 at the Cort.

E. H. Bowers, Miss Illington's husband, has rented an apartment here, anticipating a run for the Drew-Illington local engagement.

## PHOTOGRAPHER MARRIES.

Arthur Streib, a Famous Players-Lasky photographer, was married Jan. 9 to Jeannette Neil Kinney of Los Angeles. Since then he has joined the school of aerial photography at American Lake, Wash.

## Poli's Going to Dramatic Stock.

Washington, Jan. 30. Poli's will discontinue musical stock in about four weeks, replacing it with dramatic stock at that time.

The reason for the switch is given that there is not enough acceptable material available.

## Cumberland Changing Shows.

John Cumberland is leaving "Parlor, Bedroom and Bath" to join "Rockabye Baby," the musicalized version of "Baby Mine."

Ralph Morgan will also be in the cast.

Fox's City theatre was closed all Saturday through a fire in the Bristol Restaurant, adjoining the building. The fire was discovered at 8 a. m. and continued the greater part of the day, the flood of water entering the cellar of the theatre and putting the furnace completely out of commission. Considerable other house property was also damaged.

No arrangement has been made for further legitimate bookings in Dayton, O., by the Klaw & Erlanger offices which had listed the shows for the destroyed Victoria. Only two houses are now operative there, one playing burlesque and the other, National, films.

## BRADY RESIGNS.

At a regular directors' meeting Tuesday afternoon, William A. Brady tendered his resignation as director of productions of the World Film Corporation, to take effect Feb. 1.

His contract was for \$2,000 a week and would have expired April 1. Two picture directors are being considered for the position, but no decision as to Brady's successor has yet been made.

Mr. Brady made the following statement regarding his resignation:

"I have devoted the past two years to the production of a regular program of weekly releases, at the same time carrying on my many theatrical and other enterprises, and have decided to withdraw from my active responsibilities in the World Film Corp., retaining my seat upon the directorate and my interest in the company.

"What my picture plans for the future are has not as yet been decided. For the present I shall devote myself to the completion of 'Stolen Orders.'"

Questioned regarding the playing of one of his attractions at the Hudson theatre, William A. Brady stated it had no bearing on his relations with the Shuberts.

"When I was seeking a house for the show, one of the stockholders in the 48th Street theatre, Lawrence Weber, was playing his 'Yes or No' attraction there. When it moved to the Longacre the Shuberts booked 'The Heritage' at the house without any time limit on the run. Meantime I had given my word to Mrs. Harris that I would play 'The Indestructible Wife' at the Hudson and kept my word. That my own house is dark this week is the fault of the Shuberts closing their attraction suddenly."

## "K. & E. VAUDEVILLE."

The ten-year agreement between the promoters of "Advanced Vaudeville" and the regular big time vaudeville circuits expires this week.

It is circulated that George W. Lederer, now connected with the K. & E. offices, has commenced the formation of some traveling vaudeville shows, to appear in combination houses as routed.

Klaw & Erlanger were the instigators and prime movers of the "Advanced Vaudeville" squeeze.

The report as circulated gives no information who is financing the project beyond suggesting legitimate managers are behind it.

In several directions the story is believed to be a "feel" along the lines originally in mind when "Advanced Vaudeville" was first broached, and afterward executed.

## Welch Set on Entering Paris.

Jack Welch is dickering for the lease of a theatre in Paris. There are two houses available but a difference in terms has held up closing the deal.

If an agreement is reached he plans opening some time in May.

## Denied a temporary injunction against A. H. Woods and Max Marcin producing "Cheating Cheaters," alleging an infringement on their piece, "Wedding Presents," Eichel and Collings through their attorney Cecil B. Ruskey, reopened the case in the United States District Court Jan. 25, for a permanent injunction. The hearing was before Justice Augustus Hand with decision being reserved. The defendants were represented by Nathan Burkan.

An entertainment for the 308th Infantry, stationed at Camp Upton, L. I., will be given this Sunday afternoon at the Hippodrome. It will be arranged by Harry Mundorf and Jack Dempsey of the United Booking Offices, as a favor to their former companion in the booking arena, Chester Stratton, now a second lieutenant of the 308th. The benefit was to have been held at the Manhattan Opera House, but when the seat sale ran beyond 6,000, the shift to the Hipp was made necessary.

## DALE'S COLOSSAL CONCEIT.

Not so long ago VARIETY as a test agreed with a burlesque producer that the producer should review his own show when it appeared in New York City. The burlesque man put forward as special requirements for the post that no one knew burlesque as well as he did and he confessed to an impartiality of judgment that could not be brushed aside, even on account of his own production.

When the review was published in VARIETY it said the producer's show was the best burlesque production and company ever appearing in the city, and the producer unblushingly praised his own work, much as Alan Dale did Tuesday in his review of "The Madonna of the Future," opening at the Broadhurst the night before.

Dale wrote the new play, his first, and devoted a column to it in his review, slopping over himself, Oliver Morosco and all the players of the company. In the "notice" he alleges himself possessed of a high degree of humor. It would have been possible for some critics who had any of it to have "panned" themselves, though they might have "boosted" those associated in the production.

In the Alan Dale review, it says of Alan Dale: "I am going to credit Alan Dale, here and now, with a new idea. \* \* \* The playwright might bore you to exhaustion. \* \* \* I was sure Alan Dale would never do that."

The critic quoted from a Baltimore criticism highly flattering, neglecting to mention anything said by other critics of that city who roasted the author and play.

Dale's "notice" said of Daisy Atherton, burdened with most of the bore-some "Madonna" dialog: "Miss Daisy Atherton, a newcomer—a daughter, by the by of the late Willie Edouin—will discover that this country will never let her go in a hurry after seeing her work in 'The Madonna.'"

The "notice" concludes with Dale still talking about himself. "I laughed heartily all the way through 'The Madonna of the Future.' I'm always satisfied when I can do that."

Anyone having seen the play and read Dale's criticism would surmise he wrote the "notice" while "The Madonna" was in rehearsal.

Dale witnessed the premiere of his show after all. George Broadhurst, who generally sees a first night from the gallery, saw the author-critic sitting in the balcony and framed with his son, Tom, to get Dale steamed up. That was why the younger and elder Broadhurst yelled for "author."

When Broadhurst, Sr., produced "What Happened to Jones" he appeared when the cry for author was made and Dale in his criticism described the senior Broadhurst as "looking like a piece of boiled veal." That is the line that has rankled in the breast of Broadhurst.

Dale "beat it" when the author call was made Monday night, and later the Broadhursts found him huddled in a corner of Tom Broadhurst's office—so they aver.

Jay Kaufman of the "Globe" recently wrote a three-act play—his first effort at the full distance. He had occasion to go to Staten Island a few days ago. While on the ferry boat he started reading his manuscript. In the middle of the second act Mr. Kaufman concluded it was the punkest play he had ever read and he heaved the whole thing into the bay.

Gladys Vernon is forsaking vaudeville for burlesque, the draft taking her partner (Brother Duval).

Joe Levy (not Mark Levy's brother) and Bob Baker are now associated.

Joe C. Miller (101 Ranch fame) is now making an auto tour of the south.

Irving Simon, the Chicago booker, has gone to Cuba on a vacation.

## NEW ACTS NEXT WEEK

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

Lester Sheehan and Pearl Regay, Alhambra.

McIntosh and Maids, Alhambra.

Olive Brisco and Co., Royal.

Alexander and Fields, Royal.

Annette Kellermann's Big Show.

Revue.

41 Mins.; Special Sets and Drops.  
Palace.

The latest Annette Kellermann act is a production. Ten scenes are programmed. Besides Miss Kellermann are Edmund Makalif, Charles Adler and the Kellerman Girls featured. Oliver Reese and Estelle lead song numbers. Enid Knapp and Anita Veyre do a double dance and are also among the 12 chorus girls who have many costumes. Mr. Makalif is the solo dancer, a prime ballarine assisting Miss Kellermann in her ballet work. The program calls Mr. Makalif the first American prime. He is an agile youth and leaves a decidedly good impression. But as supposed, Annette Kellermann is the act. Surprising as it may sound, her "talk" is the most entertaining feature of the turn. Not alone the talk, however, but Miss Kellermann's naive delivery of it. Miss Kellermann discourses upon herself and her stage experiences. She "pans" herself and her work, complains because she has always been called "The Perfect Lady," and with a shrug of disgust adds, "Who wants to be a perfect lady?" Says Maggie O'Shaunessy at \$35 a week and working is better than Annette Kellermann at \$3,500 a week and laying off. The star said when watching a private showing of her last picture feature, "Queen of the Sea," a couple of women seated behind her as Kellermann walked out on a wire to take a drop into the water, remarked: "That isn't Annette Kellermann. She can't do anything but swim. It must be a dummy. Kellermann never got anything with her face." Then Miss Kellermann upon the stage to disprove the statement walks a tight rope, a somewhat heavy cable for a wire, but she can walk it better than she did at the Palace Monday afternoon, when timidity was a bit of business in connection. Miss Kellermann also sings, dances and changes dress often, besides going into the tank at the conclusion, where from the applause of the house it was readily seen this is where Annette Kellermann has and retains her hold upon the public. They like to see her in the water and she is always about the most pleasurable sight there the water could offer. The music of the new turn is a noticeable feature. The program says Irving Berlin, Bert Grant, Ted Snyder, Joe Young and Sam Lewis wrote it. That bunch should be able to turn out some songs and they have. The songs and music are away above the singers. If Miss Kellermann could sing the way she dives, the Metropolitan wouldn't be large enough. But she doesn't. Mr. Reese is the owner of the only voice in the group. The settings for the most part have been well made, there is some attractiveness to the dressing, the chorus girls look well and work cheerfully, as does Miss Kellermann, and the act is there with Kellermann in it, for she is a cheery girl upon the stage, never as much so, however, as in this turn. And a Kellermann act will always draw. For no matter what she may change or do upon the stage, to show her versatility as long as Miss Kellermann doesn't change her figure and keeps on showing it in a union suit, the people will want to see it. It's worth looking at twice or more daily.

Sim.

Blanche Ring.  
Songs; One; 15 Mins.  
Majestic, Chicago.

To the tune of "Bedelia" the headliner wafted through the center curtain, muffled to the chin in an ermine cape. The demonstration was ample, but not extraordinary. She held a crystal ball and sang that she saw all the old friends again—her song successes of the past, strung on an unmelodious and lamely rhymed chord. The jagged number failed because a good idea and the most logical one for this favorite had been incompetently prepared. Removing her wrap and standing forth in a lingerie evening gown with silver deckings, Miss Ring did a novelty number introducing burlesque on an amateur singing opera. The lyric was witless. This entry was left at the post entirely, and Miss Ring should never again attempt to sing it. Exiting, she returned in an Irish biddy character, and got a start with a lilting song of an Irish shanty mother's pride over her son marching in the army. The melody was a corker. The song led to the gag that the whole regiment was out of step except her son, Jim. This got a laugh. But Miss Ring repeated the chorus three times, with no change of lyric, and that, of course, exploded the joke. She next came in with a scarlet mantilla over her gown and did "Since Maggie Clancy Saw the Land of Joy," a conventional Spanish-Irish comedy song with the customary references to throwing the bull, onions and castanets. Another bad selection for this artist. Next comes the smash of the act, and it was slurred. Miss Ring sang one verse and chorus of a mother song called "I Gave Him to the U. S. A." This she did after her pianist had handed her a letter, the foots died and a mellow spot enveloped her. Few in the audience knew that the youthful-looking Miss Ring has a son at the front. But even those who did not were intensely moved by her rendition of a sincere, touching, genuine ballad. Her voice choked with it. She never did anything better, though, perhaps, this line of endeavor has not been heretofore regarded as her forte. Before the house could express its thrills—it sat quivering with the pathos and emotion of the simple little classic—the pianist tore into "Bingem on the Rhine" and a great moment was lost for vaudeville and for Miss Ring. She binged the Kaiser for three encore choruses in an effort to get the house clapping its hands with her, but it was of little use. On a cold pause she went into "Cleopatra" in "one," and did two verses and two choruses of the song which by its own merits and hers ranks with her famous hits. Miss Ring should buy two numbers for her opening, then do "Cleo," then her biddy, one chorus only, then exit, then return and sing the mother song for a brief, quiet encore—then a screaming hit might be reported for this sterling performer and time-tried national darling instead of a lukewarm result such as was registered here. In extenuation it must be reported, however, that Miss Ring had sat for five hours on a cold train, waiting to be hauled through snow banks, before coming on, and was not in her best spirits.

Lait.

Gorman Bros. (2).

Songs.  
11 Mins.; One.  
American.

The Gorman Bros. are new to the east, recently arrived from the middle west. They have a straight singing turn, in evening clothes and away from the conventional two-man act on this order. They handle the numbers unusually well. For the present they should be content with the smaller houses, but the boys will continue to attract attention for they seem to possess the ability to land them in the bigger houses in time to come.

Sylvia Clark.  
Songs and Talk.  
17 Mins.; One.  
Alhambra.

Miss Clark programs herself as a "Klassy Little Klown." She opens with a brief recitative prolog with musical accompaniment, garbed as a court jester, designed to introduce her and the usual statement that she hopes her efforts will please. The mood in which the audience receives her indicates that she has not missed her aim with her act. Stripping her clown costume she reappears quickly in a gown and makes no other costume changes excepting the donning of a couple of hats. Her first song is "Wonderful Girl," with monolog interpolations, done in a "nut" way. She follows this up with "I'm a Twelve o'Clock Feller in a Nine o'Clock Town," with rubic dialect, mugging and some stepping; then "When the Wedding Bells Chime," followed by a couple of parody recitation bits for "Midnight Frolic." For a riotously demanded encore she announces she is Spanish with an accent on the "ish" and a verse of another popular ditty. The lights were turned off to quell the applause and continued for fully half a minute well into the next act before it subsided. Miss Clark has a lot of original "business" of the "nut" variety, which she employs irrespective of the sense of the lyrics she is rendering at the moment. She has lots of ginger and "magnetism." The act is cheapened in class only by the reference to her religion. It is unnecessary to lay stress upon an obvious visualization.

Jolo.

Wolf and Wilton.  
Talk and Songs.  
12 Mins.; Two (Special Drop); Exterior.  
58th Street.

Act opens with man arriving at country place to play golf and build up his system. Reaches golf course and sits down for soliloquy on bench when from off stage zips a golf ball and bangs him on the head. Woman enters in sporting outfit and carrying golf stick. Follows patter about golf. She is mistaken for the doctor. Follows "bit" of diagnosis of his case. Further exchange of bright talk followed by singing, which ran second to the repartee. At the 58th Street the act was accepted as worth while. The duo work well together and make their exchange good.

Mark.

"Hotel Topsy Turvy."  
Songs, Talk and Dancing.  
20 Mins.; One and Full Stage (Special).  
23rd Street.

Another "girl act," headed by Foster and Ferguson. It has taken the hotel scene out of the current Winter Garden show, "Going Up." The turn opens in "one," goes into full stage and back to "one" for the finish. The five girls wear one or two fair looking costumes, but the voices are as usual. The former team work hard and the girl looks well, but they did far better when by themselves. The songs used (there are five) average going back to "Pretty Baby." The act may pass in the small houses, but that's all.

Deumm and Mann.  
Songs and Talk.  
14 Mins.; One.  
American.

Two girls, with one doing the jazz warbling and the other singing straight. So straight, in fact, the gallery started out after her while she was in the midst of "Kiss Me Again." They opened with a medley and followed that with three more numbers. The comedy half of the duo attempted a Yiddish song, but didn't handle it with any degree of certainty, it failing to get much in the way of returns. The two girls do well enough and should hold up their end of the program acceptably, but one or two changes in songs wouldn't harm.

## NEW SHOWS NEXT WEEK

"Oh Lady Lady," Princess (Feb. 4).  
"The Little Teacher," Playhouse, Feb. 4.  
"The Love Mill," 48th St., Feb. 7.

Lawrence Grant and Co.  
"Efficiency" (Dramatic).  
19 Mins.; Full Stage (Special Set).  
81st Street.

Lawrence Grant is presenting the playlet, "Efficiency," written by Robert H. Davis and Perley P. Sheehan and played originally at the Greenwich Village theatre. "Efficiency" is timely and interest holding and will cause discussion. The central figure of "Efficiency" is the Kaiser, who, seated alone in a private audience chamber, is receiving a professor, who claims to have sounded the last word in efficiency. The professor has solved the problem of obtaining new armies for the emperor, having made it possible to rebuild the battered bodies of the wounded soldiers of the Empire. In other words, he takes what is left of a wounded man, adds telescopic ears and eyes, steel limbs, artificial digestive apparatus, and so on, as may be needed. The completed product, half man and half machinery, can then be sent back to the trenches, a far better soldier for the Kaiser than he was in the beginning. The professor summons his 241st experiment and the result, 105 pounds man and 65 pounds steel, marches before the emperor. The Kaiser tests No. 241 and tells the professor that he wishes to be left alone with his marvelous product of science. Once alone, No. 241, who had a wife and five sons before he answered the call to arms, turns upon the emperor and chokes him to death with his scientific hands of steel. The audience took Mr. Grant's portrayal of the Kaiser with tolerant good humor and the sketch held them. It is of cumulative interest and the climax goes over strongly. Mr. Grant plays the Kaiser, Frank J. Gregory is the professor, and T. W. Faber is No. 241.

Mystic Hanson Trio.  
Magic.  
11 Mins. Full Stage (Special Hangings).

Something of a change in magic acts. The program describes the turn as a "musical comedy novelty," and the billing is "The Magic Man and His Magical Maids." The girls do several minor tricks and figure in several illusions. They first sing and after a dance bit "discloses a few easy articles from the silk hats they affect. Later one through a song asks the magic man to make her kewpie doll into a live young man. This he obligingly does, "producing" the other gal with kewpie mask from a large children's block. Whether the house was mystified is a question. From the rear the angle in the rear of the block when first opened was quite discernible. If the man will work faster he should get better results, certainly his performance will be smoother. Perhaps he was nervous on Monday afternoon. In spite of it being a long show, however, he managed to hold most of the house in. There perhaps is no serious attempt to deceive, but rather to amuse, and the novelty of the act with its several songs should carry it through.

Ibee.

Dohn and Dohn.  
Weight Lifting.  
8 Mins.; Two.

Strong man and dwarf utilizing supposed cannon balls for displaying the strength of the heavy, while the dwarf nonchalantly about for comedy. Laughs are easily secured, although more pronounced when not striven for. The heavy works somewhat on the order of the late Paul Conchas, even to the closing bit of spinning the wheel over his head. The dwarf is given opportunity to insert comedy, and the turn is dreadfully slowed up because of it.

## Jack and Cora Williams. Teeth Act. 10 Mins. Full Stage (Special Hangings).

Cora's name should come first in the billing, for she is the act. They open in "one" with a song and as neither has much in the way of voice, it counts for little. Immediately Jack appears with a single number that was all wrong. He is said to have once been of Vardon, Parry and Wilbur, but either his voice has gone or he was suffering from a bad cold. In full stage Cora gets down to work, first pulled aloft on a rope via a teeth grip. While in the air she disrobes to tights, dropping quite a show of good looking silken lingerie. There is then an evolution on a perpendicular rope with a leg hold, followed by spinning a stage hand while aloft, the man being supported by a teeth grip. The last trick finds Cora being whirled around by Jack, she using a teeth hold on a band around his neck. She makes the feat effective by also spinning while being revolved. Aside from the singing, it's a good opening act. They dress the stage strikingly by hangings of white and black material, the stripes being about two feet in width. There is also a floor cloth of the same colors.

Ibee.

## Tabor and Clare. Singing and Dancing. 10 Mins.; One. American.

These two girls dress alike in two numbers and fortunately possess wardrobe. They handle double and single numbers, with the taller doing an indescribable dance that gained unexpected laughs. Poor judgment selected two "blue" numbers toward closing. Their appearance may keep them working in a very early spot in the smaller houses.

## Vernon Five. Musical and Singing. 14 Mins.; Three. American.

A musical quintet of men, relying mostly upon "jazz" music for results, although the singing of the tall member is an outstanding feature. The others double on brass and "jazz" instruments, playing "blue" selections until the audience appeared to rock with the syncopation. It is an organization belonging in the bigger houses.

## Coleman's Musical Mannikins. Ventriloquial. 12 Mins.; One. City.

Coleman has a ventriloquial layout, working one of the two dummies for an exchange of conversation that is only secondary to the musical effect that put Coleman in favor. He plays the banjo lead, with two mechanical figures playing harmonious accompaniment on string instruments. Idea gets over big in the pop houses. *Murk.*

## Long and Green. Songs. 12 Mins.; One. Jefferson.

A rather aged couple, whose appeal is as much their years as their vocal ability. They have a repertoire of old ballad melodies. The man has a tenor suited to Irish songs. The old songs were all applause winners for them. "Your Mother Is Your Best Friend After All" and "When You and I Were Young" are the style of numbers.

## Misses Parker. Singing. 15 Mins.; Parlor. Harlem Opera House.

Two well groomed women, with male pianist, rendering classical vocal selections. First "Sometimes" as a duet, Tosti's "Goodbye" as a solo, "Free as the Sea" by the other and for a finish "Il Trovatore" as a duet. Purely straight singing, with excellent, cultivated voices. A concert turn, with no vaudeville appeal. *Jolo.*

## Vaughn and Dreams. Songs. 13 Mins.; One.

Two girls, a blonde pianiste and a brunet soloist, alternating between single and double numbers. The opening has the musician accompanying the other, who is singing off-stage. The initial impression is that a man is rendering the number. She comes into view and provides the first and last gasp, her voice. The girls change costumes once, displaying pretty gowns. The girl with the falsetto, or perhaps it's a natural low range, shows best when harmonizing. Her single singing is not as musical as one might expect and again her enunciation is faulty, particularly to those in the rear. The girls need a little direction in the solo numbers, but can carry along with their harmony. With a wee bit of strength added they should qualify. They did very nicely before a capacity house. *Wynn.*

## "Snowflake." Posing Horse. 7 Mins.; Full Stage. Harlem Opera House.

A white horse posing on a platform in a series of difficult positions, with no one on the stage. Most of the postures, if in drawings, would be set down by most folks as impossible for an equine. The animal may be best described as an equine contortionist. *Jolo.*

## WASHINGTON SQ. PLAYERS.

For their third bill of the current season the Washington Square Players presented what they describe as four comedies at the Comedy last week, the show being advertised to run for three weeks. Technically, all four plays might be grouped under the classification of comedies, but actually there are but two. One of those which is not has a touch of grimness. It is called "Habit."

But one of the "plays" stands out ahead of the others. It is called "Suppressed Desire." From a vaudeville standpoint it looks the surest for ultimate appearance in the big-time houses. Originally it was listed as the opening act, but the management, realising its worth, placed it No. 1 on the second night, and the first night scored the strongest.

"Suppressed Desire" was done some time ago in the Neighborhood Playhouse. But the idea and dialogue by George Cram Cook and Susan Gaspell are so novel and amusing and so easy of presentation the Comedy management did a wise trick by placing it on its bill. It runs about 25 minutes, and while it might stand cutting for vaudeville purposes that isn't necessary, for there are no dead portions. There are three characters with the scene in a room in the Washington Square apartment of Stephen and Henrietta Brewster. The latter's sister, Mabel, married to a Chicago hustler, is visiting. Stephen is a young architect, whilst Henrietta has gotten herself all steamed up over a new kind of cult, called psycho-analysis, propounded by one Dr. Russell. The idea of the new school is that everything means something, especially dreams. And Henrietta has been in the habit of waking Stephen from his sleep, asking him if he is dreaming and what about. In the morning she spins all kinds of wild yarns as to the meaning of the dreams. This has made her husband weary, for the central idea is that he has a "suppressed desire" for something. Thus he views with some concern the ultimately successful efforts of his wife to interest Mabel in the cult. Mabel dreamed the night before that she was a hen and she finally consents to see Dr. Russell. Henrietta explains that Mabel has a suppressed desire for a youth in Chicago named Eggleston—the connection between "hen" and "egg."

The curtain drops for a lapse of two weeks, and when Mabel rushes in with a wholly new explanation of her hen dream, it succeeds in crushing all of Henrietta's "yarn" for psycho-analysis and prevents a split between the Brewsters. Mabel says Dr. Russell had proven to her she had a suppressed desire for Stephen. The cult leaders had gotten from Mabel the fact that when she is dreaming she had trouble in spelling the name Stephen and really pronounced it "step-hen." Therefore, as Brewster was really "be-rooster," the possession of Stephen must be her suppressed desire. This upsets Henrietta so much she promises to forever forswear the new cult and her hubby decides not to leave home. Whereupon Mabel asks what she is going to do with her suppressed desire for Stephen, the latter giving the curtain cue by saying "keep on suppressing it."

Clara Tree Major makes a very clever Henrietta and looks the part. Robert Strange is a marvelous Stephen—in fact, stands out as one of the best male players in the city. Marjorie Vonnegut, too, is quite good as Mabel. Arthur E. Hohl directed the playlet.

Surely colorful is "The Sandbar Queen," billed as a "melodramatic comedy" by George Cronyn. The action takes in the houseboat cabin (the best bit of scene construction by Rollo Peters, who designed the sets for all

four playlets) of one "Flatboat Slim," a curious solitary character who had made his "stake" and is determined that not one shall "nick" him. The houseboat is tied up on a river in the Canadian Northwest. To the case happens "The Sandbar Queen," a woman notorious in all the camps up and down the line. Slim is determined she won't crash under his case-hardened determination. But she does after she shows him his inclination to run wild, but without the nerve to go through with it. Oaths abound throughout, the real rough and ready kind, but no doubt tend to add touches to a very vivid episode. There are seven characters, but only Arthur Hohl as "Slim," and Helen Westley as the "Queen," really count.

"Habit," by Frank Dare, opened the show, and there is little to hear out of the billing of its being a critical "comedy." Two couple have adjourned to the roof of a hotel to finish out a game of whist. There is a domestic triangle in the making when an explosion in the streets blanks the lights. In the interval of darkness the angel of death is supposed to visit, and each one in turn appeals to the living form. When the light again switched on, one might expect to see something more than just the same four individuals unscathed. And the triangle proceeds with the promise that the intriguing couple will follow out their desire that night.

The last playlet, called "Pokey" or "The American," by Frank Dare, opened the show, but is programmed as a "cartoon comedy," but otherwise billed as "an historical burlesque." Authorship lies with Phillip Moeller, who stepped from the circle of the "Square" to supply Mrs. Fiske with the salacious if not highly successful "Madame Sans." There are some well scored scenic effects, ably aided by Mr. Peters. "Pokey," as the program says, is better known to history as the Princess Pocahontas. She is enamored of John Rolfe, a botanist in the party of Capt. John Smith of Jamestown fame. Rolfe swears fidelity to the "virgin" Queen, and thus refuses to wed "Pokey," that she may gratify her ambition to be mother of eight fierce braves.

There is considerable satire on "free verse," one of the habits of Washington Square, and most of the dialog or lines is rhymed. Florence Enright made a nice little "Pokey," while Helen Westley again scored as her mother, the squaw. *Ibee.*

## PALACE

The Palace gave three shows Monday at 1:30, 4:30 and 8:15. The first matinee performance was at night prices, the second show at the regular matinee scale, and at night holiday prices prevailed. The opening matinee filled up slowly. It was bad weather, snowing, cold, and altogether disagreeable outside. But about midway at 5 o'clock, the boxes downstairs were filled, while the capacity sign at that house. The second show held 80 per cent. downstairs and half a house upstairs. The night show had capacity again.

The two biggest acts on the bill this week conflict somewhat, which caused a last moment change in the running order Monday afternoon. Annette Kellermann (N. S. Kellermann Act) is headlining. In it Miss Kellermann and one of her principals do some ballet, and the boy some Russian dancing, something that, while bits in the Kellermann turn, are the mainstay of the Theodor Kosloff act. Miss Kellermann was placed to close the performance through her contract, which must remain in the same position during the engagement, plumb against the back wall. Kosloff did not want to follow her act, believing the stage might still be wet from the water, making it risky for his dancers. Miss Kellermann, however, did not want to follow Kosloff, she making no pretension to a dancing act that could follow a Kosloff turn. The rearrangement brought the Kellermann act No. 5, and Kosloff next to closing, the Courtney Sisters closing the show.

The Kellermann turn prevented "The Riding School," billed to close, from showing, and while there were Arab act in the house to end the performance, the first show superior into the time set for the opening of the second Monday matinee caused the Arabs to be held over without showing. The second show started to let its audience in at 4:30, almost exact, the first performance ending at just about that time. The lobby outside was packed with ticket buyers for the second performance before the doors opened. The Palace is well located for a second performance any holiday, or for special occasions. 1:30 is a difficult hour for Time square wanderers to remember. Most would prefer a show that ran into the start of dinner time.

The show opened with Gelett's Baboons in "A Day at the Races." The monks gave the bill a good laughing start, and it is an excellent opener. Frisco, playing the xylophone, took the No. 2 position in place of Diero, who was troubled with a broken accordion. Diero may have gone into the bill later this week. The cut-in act was a first show superior, and a bow was plenty with extra superlative. Frisco did quite well in the act proper, and had enough applause to return upon, which he did, playing the "Humoresque." In regular times and in some houses Frisco thinks that "Humoresque" is his body blow, but the Palace bunch turned it on him, although he had established himself before it happened. However,

At 2:05, Edwin Arden started playing "Trapped," his spy playlet, author unnamed, with Thomas Mitchell as the crippled spy; Sarah Shields playing the girl; Harry Leigh-ton the U. S. Secret Service chief; Mr. Arden taking the lead as Major Dreat. The Palace recognized it was a well written bit of drama, and equally well played. The early spot was against it, but there was some involuntary applause and a favorable outburst at the conclusion.

After that were Mullen and Coogan with

some songs new to them, also what sounded like a new talking material, very well written to suit their eccentricities. These latter appeared to be liked at the matinee, although when they reappeared for bows with cowboy hats and larks it didn't pull enough for additional to warrant them remaining out for an encore if they had one. The taller man is singing "John Marleyoorn," a comic, that sounds as though specially written. He does quite well with the number, kidding in gestures during it.

After the Kellermann turn, Sver and Awer, in blackface, indelibly stamped themselves upon the house as funny fellows. Their talk was taken right to, and the laughs were frequent, also hearty. When the taller comedian, answering his companion about wanting a job, said "Boy, that's an employment," the house nearly broke.

While the bill ran one turn short it would have closed at its customary hour under usual circumstances even with two heavy acts besides a long sketch in the show. *Stone.*

## RIVERSIDE.

The Riverside stood 'em up at the initial matinee Monday, offering a genuinely good, but rather topheavy, musical program, eight of the nine specialties depending on melodies. While this was undeniably noticeable, the light and shade were equally apparent, and, with the original schedule of running order cleverly twisted around to avoid confusion, there were few who didn't feel well repaid for braving the inclement weather.

Emmett Corrigan and a company of four headliners, with descriptive ballads, all conspicuous for their patriotic themes. This style of entertainment has long since been considered a dead branch of art—in fact, since the retirement of Imogene Conner, the acknowledged leader of pictured melodies; but Corrigan, with the war atmosphere aiding, sent his turn over to a neat hit. He was a trifle hoarse, but this didn't handicap him, and with the appropriate scenic backgrounds and the use of numbers, or recitations, found an appreciative audience at the uptown house, and he closed to good returns.

The honors of the Monday matinee went three ways—to Elizabeth Murray, Bert Hanlon (substituting for Alfred Bergen) and Melinger and Meyers. Miss Murray has reconsidered her routine up to date, retaining nothing but the Celtic love story from her former specialty and every number pulled. She looks wonderfully well, as shapely as ever, and with her unusual dialect and a splendid singing and speaking voice never missed a point.

Bert Hanlon afforded the surprise of the afternoon with some semi-nut ditties and extended a dead branch of art—in fact, since the retirement of Imogene Conner, the acknowledged leader of pictured melodies; but Corrigan, with the war atmosphere aiding, sent his turn over to a neat hit. He was a trifle hoarse, but this didn't handicap him, and with the appropriate scenic backgrounds and the use of numbers, or recitations, found an appreciative audience at the uptown house, and he closed to good returns.

Selection would be risky. Melinger and Meyer deserve especial credit, for, coming on next to closing, they were forced to follow all kinds of singing turns, but this failed to stop the combination, and with the closing medley their safety was readily insured.

The bill opened with McMahon, Diamond and Chas. Brown, programmed for the second spot. The suburn-haired Diamond, who has been common in similar specialties, i. e., a perfect enunciation. She delivers a number in perfect style and deserves unlimited credit for holding up the vocal department. The score-crowd dance earned its usual returns and the perfect work of the maid aided immeasurably. James C. Morton and Orestes, who have been easy to connect, and the former Joe Bentley act, with Florrie Millership and Al Gerard, sped on to a sure hit. The work of Miss Millership stood out conspicuously and the supporting company had been selected with care. It's a good "dash" act, capable of headlining in the provinces and a good feature turn for the metropolitan cities.

Orth and Cody, the latter a dialectician of no mean ability, proved a comedy asset to the program. As a good double turn it's one of the best Orth has ever been identified with. The Hearst-Pathé pictorial opened the bill and the Cronin Electrical Novelty kept the majority seated for the exit march. *Wynn.*

## COLONIAL.

In spite of the tough weather of Monday night, which James J. Morton said would be combed with "a couple of quarts of sasm or so," the night show drew a crowd, and the top boxes. The inimitable Morton was counted as a ninth act, and would have been had Bert Melrose not decided to quit the bill rather than close. His spot was not replaced, but there was plenty of show, with the news weekly not flashing until twelve minutes to eleven.

James J. was more than an act. His pre-act introductions and the curious tunes to his exits brought laughter aplenty, and when he came out the third time there was a hand to greet him. Jim remains for next week's show to announcing stunt seems to be a permanent thing.

Two acts lately with that late show, "Words and Music," were present, they being Wellington Cross and the Three Dooleys. Both about ran even on the scoring of the good bill's honors, for both were sure hits. Morton announced Cross as having the real name of Maloney, while Duke got her at Jim by saying the big fellow was knitting for Saturday night. At the close of the Cross turn, when he starts in on "Gonga Dia," Morton "assisted" by shooting Duke. Of course, he went for a big laugh. Cross first quoted bit in Chicago when on the same bill with the Donal. Brian turn. But time John Saintpolls did the head shooting.

The act of the Dooleys is a combination of that done by William and Rube Marquard,







tumbler. Rose Berry is back after a long absence in Annapolis. She dresses attractively, works hard and shows versatility. Wolf and Witout (New Acts) were followed by McCloud and Carp. These two did their speed-act-up-muscle show. The show, Bella Barbusa and Co. registered favorably with a sketch that went much better at this house than when seen elsewhere some weeks ago. The cast appears the same but perhaps the holiday had something to do with it.

Miss Barbusa, as the house slave who is supposed of murder and is trapped by the police officer, made a delightful character out of the supposed ignorant girl.

The Killeku Four mopped up. The comedy and the singing were very well received. The Robert DeMont Trio proved an acceptable closer. Acrobats were put over sleekly notwithstanding that they had worked on some similar ground routine at the opening of the show. *Mark.*

### GRAND OPERA HOUSE.

Found, at last, a theatre in New York that did not have sell-out Grand Monday night. Business on the lower floor was big but the upper sections were half empty, although the most noise came from that part.

The Howard Trio, two men and a woman, opened the show nicely. The straight man in the act, as all the barrel tricks and other stunts are done by him, was not very good. The first act, "The Vespertine," was well handled by the three people in it. The scene is a mission house in Mexico when the Senor takes an American girl after saving her from a rattlesnake. Dialog explains the Mexican's sad life. The girl is the daughter of his former sweetheart, and is about to be taken by him when she has been hunting him. She appears at the window and shoots the bandit. The idea is old, but with these three working the act, it will do for the better small-time houses. Broghan and Long, following the serial and Pathe News pictures, received big returns for their good work. The Gray Trio, male, doing some warbling, passed on the comedies, opera, which will do in houses like the Grand. "Melody Land" carries ten girls, all good musicians, and a first-class woman leader. The girls play mostly every instrument. A five-reel feature closed the show.

### LAST HALF SHOWS.

(Jan. 24-25.)

### HARLEM OPERA HOUSE.

Feature nights are regular of late. Business is big these special evenings. Thursday night is "country store" and 35 prices are distributed. Preceding this on the bill was a comedy picture.

The Taylor Triplets opened to a fast start, but the speed fell off with McKennons and Le Coats. The act has a special drop, but it would serve them better to invest in brighter material. The boy at the piano makes a nice appearance, and plays a good set of finger exercises. With a little more work the turn will make good in an early spot on the three-day bills. The ending is so jassed up it sounds like a race between the orchestra and themselves.

The sketch, "Buddy's Christmas," opens in full stage, with a "manometer" in the back. The sketch is a Christmas tale about the only thing to give it its title except for the mention of the holiday once or twice by the girl. The act has a tough "kid" (a little girl in male clothes) adopted by a rich widow. The kid uses plenty of slang, does a song and dance with dramatic ending, lights, all over, some time.

The comedy picture broke in here followed by Hens and Fairman in "three" before a special plunk drop, with the girl singing and doing a Spanish dance, accompanied by a man at the piano. The girl does three songs, making two changes, the man playing during each. Good turn and popular priced houses.

Conlin and Glasse in the fifth spot scored on Conlin's piano playing. The turn lacks the punch and suitable material.

Jimmy Britt, next to closing, registered a solid hit. He is doing the same act, and scoring the same hit. The closing turn, "The Merry Men," proved to be the biggest laugh-getter of the evening. The barber shop bit was a corker, and sent the act over great. A five-reel feature brought the evening to a close at 11:15 P. M.

### 23RD STREET

The last-half bill had nothing exceptional. Frank Dobson, No. 4, was the punch. There was nothing before him to arouse any enthusiasm. Eldora and Co., opened, going through a juggling act that runs too long. Terry and Sheffield and "Hotel Topsy Turvy" (New Acts). Dobson, who followed, jazzed 'em up and got away with it.

McKenny and Rooney did get under way until in "two," then the man's piano playing put them across. The girl has three or four changes and looked well enough, but the piano remains the one feature. They went nicely after it was all over. Weston and Wheeler had a lengthy turn to offer which might be good. The girl next to closing had tough going until he called for subjects to sing about from the audience. After two or three impromptu ditties he was well on his way and almost rivalled Dobson in applause received. Paul Levan and Dobbs closed in front of a house walking out.

### CITY.

Show last half gave immense satisfaction. Much comedy. City audiences swallow the comedy thing whole. A slice of fun in almost each turn. While deluged apparently the variance helped. Business good.

Edgar Allen booked the show from a sick bed. Each turn well received with a novelty in the form of a speaking book that held attention. Hip Raymond opened. He is a clown who does a Bert Melrose with the tables. Raymond is using the "computation hit," with the imaginary idea of figuring just how the chair may be elevated to the top of the four-table stand, proving a big laugh-getter. Burdette for any time a good act. The closing act, Miss Dixon seemed to have an off-night. Her voice was throaty and evidenced a cold. Chabot has improved in the past few years and is making a lot of his piano and violin playing. Good musician. "The Job" has been working in and around the local houses since last September, when he pulled himself out heavily for the slung barge. Enjoyed greatly.

The Edah Delbridge Trio were a large-sized hit. The two men and woman (formerly Rosedale Singers), on their pop house travels, are cashing a raft of the classics and operatic stuff and gaining thereby. Seldom does a former quality act do so well. Miss Dixon's applause at this combination did at the City. Coleman's Musical Mannikins (New Acts) were followed by the Bowman Brothers, and the blackface entertainers soon had the big audience rooting hard. They have changed their turn around considerably, with none of the former qualities disturbed.

The Dolan and Lombard comedy sketch was laughingly received. The 14th streeters did not mind a single line. The Dolan impersonation of the burglar who stole a Christmas tree to help out a "sister thief" was put over in the imitable Dolan. The feature was the singing of "The Merry Men," which was one of the shining lights in the recent tournament at the Lexington O. H. Something like 30 minutes were consumed in a bout with another big wrestler. The men snorted and growled. They snapped at each other. Some of the rough tactics of the men were aptly shown, with the big brass handling each other roughly at times. O. K. for the neighborhood. *Mark.*

### JEFFERSON.

Laddy and Laddy opened with comedy acrobatics the last half last week, getting over nicely. Long and Green (New Acts) scored. Valentine Vox, ventriloquist, was a hit, his two-voice Laddy creating a mild terror. He is using the "manometer" gag for laughs. George Hansen, billed as "Special," did four numbers in good style. Her "Party Line" song with the high laugh was surefire.

"The Star Boat" headlined. It is fairly well played for the pop time, with a tendency on the part of the two fighters to overact, and the bout itself was a laugh to the Jefferson audience, the punches were so palpably pulled. The act might have new paint on the panorama drop used for the interior of the fight-club scene. The Heart-Pathé weekly gave the audience a chance to quiet down after it.

The latter section carried three acts, Dunbar and Turner, with the eccentric comedy, singing and dancing offering a laugh from start to finish, although the encore dance number was a little drawn out; Foley and O'Neill, the hit of the bill from an applause standpoint, and Burns and Jose, a regulation full-stage society dancing turn which closed without displaying anything musical. *Fred.*

### 5TH AVENUE.

The Fifth Avenue bill for the last half last week ran a bit strong on vocalism, but balanced rather well.

Edith Swau's Musical Girls, now five in number, opened the show, using an interior act and playing on the piano, cornet, flute, drums and trombone with singing, also. A staid and conventional musical turn, nothing electrifying.

Fraser, Bunce and Hardy, three boys appearing in a vocal turn in one, have possibilities. Arthur Pickens and Co., with a skit built about the misunderstandings of a wedding morning and featuring some comic comedy, won considerable laughter. The skit, however, will go no further than the small time.

John Dunmore, a single, went slowly with his songs and stories until he utilized a routine of Scotch tales. Julie Rink, assisted by James Norvall, presented "Divorced," "Clumsiness" and "The Turn" in a sketch setting, went strongly. This is a clean-cut looking quartet in evening clothes. Bonita and Lew Hearn introduced their old act.

Roy and Arthur offered a juggling specialty. The fast work of those clever exponents of modern dancing, Berk and Broderick, opened the show at Fifth Avenue Monday, in opalesque bodice and French blue panne velvet skirt trimmed with broad bands of rose velvet, together with her real titian hair. Miss Broderick made a charming, vivid picture. The woman in the Chas. Morati act is made up too "doll like," thus taking every whit of character from her face. She was at her best in a white net and opalesque creation. Charlotte Parry revived her splendid protean act—and looked sweet and girlish in a white dancing frock, for her final bow. That always immaculately coiffured Miss Norman (Tony and Norman) opened in a maid and clothed in a white net, and closed in a charming frock of delightful material and design. Pink silk brocade with a broad white satin stripe was used for a bustle polonaise over a double flounce skirt of exquisite silver lace. The 7 Kirksmith Sisters (all blonde but one) made a pretty

## CABARETS

"A Revue of the Times" is the rather superior show at the Winter Garden, Chicago, shedding radiance through the cafe, which is rapidly becoming the Mecca of showfolk, and shedding credit on the booker, producer, composers and entertainers. The chorus, which gravitates between the natty stage and the footlight runway, is petite and select, eight bouncing ponies who look like sisters, all daughters of the same good-looking mother, as it were. There is plenty of flash and pep in the brigade, which would not go amiss anywhere, including New York, whereas in Chicago they are all in the basements. The costuming is piquant

picture in white silk and set against a pretty rose cretonne drape.

### AMERICAN ROOF.

The show on the Roof never did get started last Thursday night. John and Bertha Gleason and Fred Houlihan showed symptoms of gaining something by receiving some applause upon their stunts, but after completing their specialty, that included the splendid piano solo of Houlihan, the trio walked off hardly noticed. Hunter and Godfrey looked as though they might get away better, but were also compelled to depart in the prevailing manner, after securing a number of well-earned laughs with some money-exchanging bits and a solo, "Vacant Chair." Vernon Five (New Acts).

There was really nothing exceptional after intermission other than the Gorman Bros. (New Acts), who got the applause hit of the evening. They were next-to-closing, the Larued Trio of comedy cyclists concluding the entertainment.

Clark and Francis in "Molly's Friend," a man and woman comedy skit, found favor, although the piece seems rather talky. Taber and Glare (New Acts) passed away lightly.

Gleason and Delmott were "No. 2" with a conventional bench turn, carrying some sort of an idea that seemed to carry them through the required time. The couple never did cause much of a commotion.

## FILM REVIEWS

### THE GUN WOMAN

The Tigress.....Texas Guinan  
The Bostonian.....Ed Brady  
The Gent.....Francis MacDonald  
The Vultures.....George Chase  
The Sheriff.....Thornton Edwards  
The Tigeress.....Walter Perkins

Texas Guinan is featured in this Triangle, and deserves that distinction. In "The Gun Woman" she appears at her very best before the camera, for the role of the "Tigress" is especially suited to her. Perhaps in the production of this all-around good western feature of the Gent series, Miss Guinan is known as the "Tigress," hated by many men of the resort but respected. She lends a hardness to her facial expressions one expects from a woman in such a station. Here has been a hard sort of existence and free from the tender things in womanhood. A stranger known as the "Gent" enters the town and life begins to look different to the Tigress. The Gent is a notorious road agent, called "Collector" by his many victims. He not only wins the Tigress' love but succeeds in getting her to give him the "bank roll" that he might go forth and locate the "little home" she wants now over has come to her. But the Gent isn't that bad. 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# AMONG THE WOMEN

BY "PATSY" SMITH

I was as thrilled as a debutant at her first ball at the prospect of a "supper show" at the Palace Monday. I anticipated all the acts "cutting" and was surprised to note that most worked as seriously and honestly as if they had no thought of the "third" they had to do in the evening. Annette Kellermann was very modest in her request to the audience. After promising them the rough edges would wear off, she asked them to "go away and say her girls were pretty and that she had a nice little act." All this they could say, and more, if comparison had not been invited by the management in putting her on the same program with the Kosloff Ballet. It wasn't fair to Miss Kellermann, who does some classical variations which would have stood out on another bill. "The Kellermann Big Show" is a personal triumph for Miss Kellermann, since she produced it herself, but a master hand at stage craft could do wonders with the act, considering the material there is to work with. It's a potpourri of vaudeville stunts—not depending on the men in the act—just Miss Kellermann and the girls. The opening picture is a bow of blue and green with the girls dressed to represent pansies and roses. In a classical number assisted by Edmund Makalif (billed as first American Primo Ballarino, but does not listen that way), Miss Kellermann appears in a long silver glove-fitting bodice, distinctly "a la Kellermann," in fact all her costumes are made that way. Her short ballerina skirts of white net and silver pedal-like pearls had a bustle bow. In a cherry red sweater and bloomer outfit and cherry and pink georgette cape, she gave a sort of monologue in "one." Why "ill women make impromptu speeches, they are as much out of their line, as voting at the poles should be. Her peacock dress, the box tunic part of blue and green sequins, and the tulle skirt and tights worked out in the same colors, had a huge bunch of real peacock feathers standing out at the back. The girls appeared in fancy bathing costumes, looking like a picture of "Easter at Venice" (Cal.) in their extreme styles. In a gold one-piece Kellermann diving suit, she made her fancy dives, accompanied by singing of the girls, clad in classical draperies and showing bare limbs which will undoubtedly have to be covered up if the act remains in vaudeville. Pretty sunny-haired Sarah Shields in the splendid Edwin Arden sketch, was appropriately dressed in a smart blue serge suit, shirtwaist and good-looking rolled brim black hat. The same splendid program of the Theodore Kosloff Ballet as last week was repeated. The Russian peasant dance of last season is back in the act, but not interpolated by the same dancer who did it last year so delightfully. The Courtney Sisters are not the big punch in vaudeville as formerly, despite their "Many Broadway Musical Successes." They opened in white satin and silver wraps. The large girl in silver cloth overskirt, attached to a straight line silver bodice, and the small one in a more fluffy affair in saxe blue and silver offered as good a contrast as their voices.

With Madame Cronin's spectacular novelty opening the show at the Riverside Monday followed by the splendid dancing of McMahon, Diamond and Chaplow, the audience were ready to listen patiently to most any act that followed. But it didn't need a good-natured holiday audience to put Orth & Cody over. Anne Cody has a peculiar voice and a stunning stage presence that shows up great against Orth's amusing personality. In an artillery red wrap and large hat she was a frank delight to the eye and in what looked like gold hand-painted black mouseline de soie drapery, over a handsome jet foundation, she was a superb

figure. Florrie Millership was an undoubted hit in the title role of "The Girl on the Magazine," a part created by Ivy Sawyer. She looked particularly well as the Geisha girl and in the "Vogue" frontispiece costume, the "plot" of the act. It's hardly creditable, however, that one of Miss Millership's experience can kick as she does and not see her own bad fault.

The versatility of one Elizabeth Murray (in black net and draped straight flounce of black and gold, over an azalea silk foundation) as usual appealed to all.

The woman in the "Afternoon Tea" (Servais poem, done by Emmett Corrigan) appears in white satin decollete dancing frock—quite inappropriate for afternoon, even at a "Tea Dansant" I should say. Mrs. Jas. C. Morton is fast losing every possible good quality of voice in her strenuous efforts to "feed" Jas. C. Is it necessary or worth while? Her sweetly feminine appearance (Mrs. Morton knows how to wear clothes) and voice clash.

At the American the last half Bertha Gleason just as pretty but less ethereal since she has taken on a little weight, wore an Indian girl wig in the final of the act (which she still does with her brother and husband), that completely transformed her to "tall and stately." The young woman of the Clark and Francis combination in "Molly's Friend" (the old act of Rice and Cohen's) was attractive in a black satin one-piece frock. A little ruching of French blue voile showed at the round neck, wrists and underneath her smart little black hat. The pretty girl in the Larned Trio is wearing her bloomers too long or too full, making her appear "bow" legged. The work of Tabor and Clare could not be taken very seriously. One of them did a dance in oriental costume, which passed on the strength of it being thought a satire. The tired looking blonde sang one of those awful "Sweet Mama" numbers and came out with her dress unfastened at the back. They seemed bent on making their songs unintelligible. Their opening coats, of peach and blue satin, marabout trimmed, were good looking, as were their nice new white boots. Gilson and De Mott have personality but lack material. A pink silk skirt, blue waist, lace yoke, combination was worn by Miss De Mott with a flesh pink and ecru hat. A brighter colored hat should be worn as this delicate combination usually looks soiled from the front.

"The Auto Girls" at the Olympic last week ought to smile. They are a sad serious looking lot (the chorus) until the "pick out" number, when they manage to brighten up a bit—falling back to the picture of "Gloom" again as soon as it is over. James Lake and diminutive Capt. Barnett and Son, hold up the show, with Carol Schroeder and Rue Davis taking care of the ornamental end. Miss Schroeder has a penchant for wearing gauzy ankle skirts, just "veiling" her good nether extremities. A boat shaped, crownless hat and dress of oriental coloring and material, worn in first act, is particularly good, as is her turquoise blue georgette and taffeta frock. Rae Davis, a plump curly blonde, wears smart soubrette apparel. Her best is a red gold, swather, long waisted bodice, atop an 8-inch circular black velvet flounce. Colored frills showed beneath the camouflage skirt. The finale of the first act had the chorus in white satin skirts, lined with red and white stripped material and blue silk girdle bodices, appliqued with silver stars. For the closing picture, the entire company were in white. The little "Tango chicken" who danced with Capt. Barnett, could have stopped the show had she (or he?) worn a clean and more up-to-date gown.

Between the dances at the N. V. A. the other night a small army led by Frank Davis brought down upon the heads of an innocent pair in the dining room a deluge of rice. The innocent looking ones were Margie Holtze ("Odds and Ends") (formerly in "The Bride Shop") and Edward Green, a Yale boy. They had been married 24 hours according to the best information obtainable. A gathering of the very elite of the Palace Building and professionals in town were there Thursday night. The former undesirable attendance has given way to a socialism that is filling the club rooms nightly with the right thinking jovial members.

## CABARETS.

(Continued from page 19.)

He is here yet, and the show has earned the reputation of being the most classy in town. Mrs. Beck did her part in the designing of the gowns, made by Edith Strickland. Miss Strickland has done her best. The result is eye-dazzling. Beck has developed two young women in the revue to the point where they are in a position to command attractive offers as a result of his tutelage. They are Muriel de Forest and Beth Stanley. Miss de Forest was a chorus girl when she joined the revue. She has bloomed and blossomed into an all around entertainer of high merit. Others are Hudson and Reed and a chorus of ten girls. The featured song number is Beck's "I'm Knocking at the Door of Your Heart." It is sung by Reed and Hudson and the chorus, and the patrons of the gardens are asked to join in, and do, by means of an artful use of favors. On each table is a die-cut heart, on which are printed the words of the chorus. Before the number is put on waiters distribute miniature wooden hammers. When the song is sung, the patrons pound on the tables with the tiny hammers and help in the chorus. The gardens have a seating capacity of 1,400. They are the largest and undoubtedly the most beautiful in the city. Up to the recent slump in business, caused by adverse weather conditions, the revue played to capacity.

The most elaborate revue seen in Chicago this year has been put on at the Terrace Gardens, Hotel Morrison, by Joseph C. Smith under the title "1918 Revue of Revues." Gladys Lamb and Norval Baptie, with an ensemble of 40 chorus girls on skates, were featured in an ice ballet fantasia, entitled "The Polar Bear and the Snowbird." Baptie and Lamb in this ballet are doing the best work of their careers. Another team of two girls, billed as Rose and Honey, one dressed as a boy, created a furore by their work on the ice and their beauty. The figures they cut on the ice have nothing on their own figures. The plot of the ballet is a pretty one. Preceding the ice ballet comes the revue proper. It is a spectacular drill and march, led by Pierce Keegan. The chorus girls, as boys and girls, are divided into two sections of blue and gray. They wear the old G. A. R. campaign hats, carry guns and go through the regulation manual of arms. The conspicuous hit of the entire revue was a little girl, a cameo-like creature, who looked as if she had just stepped out of a convent. But that impression disappeared when she started to dance. Her big number was an Apache dance, in which she was assisted by Joseph Smith. Her name is Kathleen Dewey. It won't take very long for Kathleen to get away from cabaret revues. She is of the stuff that gallops to fame by the twist of her limb and the sparkle of her eye. Other principals are Merle Hartwell, Eva Magnus, Marie Norella, the Misses Dirksen, Wruck and Miller Sisters, and the Boylans, a dancing team. The costumes were especially designed and made by Earl Schneider.

Tony Trovato, known for his "fiddling," has deserted vaudeville and is interested in the newly-formed Tro-

vato Restaurant Co., which will open a large Italian restaurant in the Times square district before spring. The backers of the enterprise, which is incorporated for \$40,000, are John W. McMenamy, of the Suffolk Realty Co.; E. J. Bowen, proprietor of the Olympic Heights Hotel, L. I., and Jas. L. Dunham, who started off Lussier's restaurant. Mr. Dunham will manage the new cafe. Trovato is to have especial charge of the entertainment and will appear. Trovato claims the number of acts copying his style of work are appearing for half the salary he received, his reason for quitting. He says he is guaranteed double the salary he commanded in vaudeville.

The restaurant men got a ruling last Thursday from New York Fuel Administrator Wiggins that a performance could be given every evening without any liquor sold in the restaurants Mondays. The restaurant association committee claimed restaurants did not give a performance under a theatrical license and could not be classed as theatrical; that as long as the places were open the performances called for no extra supply of fuel or heat and this line of reasoning prevailed. Last week, Monday and Tuesday, when no liquor was sold Monday but the show given, and Tuesday when liquor was sold but no show, business was very bad at the cabaret restaurants in general on both days.

A downtown hotel was the only cabaret to try what others thought of during the enforced holiday, opening after midnight Tuesday, which would then be Wednesday, ending its Monday night show before 12, leaving Tuesday technically clear of any theatrical performance. An inspector of some city department was in the restaurant. He reported it the next morning and during the day the hotel was informed by the local fuel administration if it tried to evade the law again, its entire coal supply would be cut off indefinitely. That was enough.

John E. Savage, manager of the Cecil Hotel, Seattle, a local theatrical stopping place, has brought suit against the city of Seattle for \$19,892 for damages alleged to have been done when the cafe belonging to the hotel was wrecked some time ago by the "Dry Squad" contingent of the police department. V. R. Putnam, then head of the squad, is the complaining witness. Savage was convicted in the lower courts for violating the "dry law," and the case is now on appeal.

Joe Dorney, Tillie Goodwin, Miss Gray, McKough Sisters and Jeane La Tour have been booked for the new show which opens Monday at Keeler's Hotel, Albany, N. Y.

Lolo Wentworth secured a verdict against Reisenweber's for \$987, alleging a breach of contract. The decision was set aside by the presiding Judge, who set the case for a later date.

Mike Berger produced a revue for the Portola-Louvre, San Francisco, revenueless for a year. The company will contain 30 people, headed by Harry Cleaveland and Blanche Trelease.

The dancing cabarets in New York felt the no-liquor selling order for Monday. At night in some of the restaurants the attendance was below that of Sunday evenings.

The So Different Orchestra sailed from San Francisco for Honolulu, where they are booked for six months at the Alexander Young Hotel.

Henry and Lizell (vaudeville) and Georgia Mannatte (from "Odds and Ends") are new principals in the Maxin restaurant revue.

Ethel Davis is to produce a revue for Solari's Cafe, San Francisco, opening Feb. 20.

# BILLS NEXT WEEK (FEBRUARY 4)

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.

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; "A. H." Ackerman & Harris (San Francisco); "P. H." Pantages and Hordkins (Chicago).

**SPECIAL NOTICE**—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

**New York**  
**PALACE** (orph)  
 Valeka Burrat Co  
 Jack Wilson Co  
 Wellington Cross  
 Bert Melrose  
 Guinan & Newell  
 (Three to fill)  
**ALHAMBRA** (ubo)  
 Hobart Bosworth Co  
 Mason & Keeler  
 Grace De Mar  
 Jas O Morton Co  
 Mulin & Coogan  
 Sheehan & Regay  
 Lewis & White  
 Molntosh & Maida  
**COLONIAL** (ubo)  
 Adele Rowland  
 Low Dockstadter  
 Lee Kohlman Co  
 Robinson & Ralby  
 Millarship & Girard  
 Milton & DeLong Sis  
 Sylvia Clark  
 Taylor Trio  
 Jed & Ethel Dooley  
**RIVERSIDE** (ubo)  
 Theo Koffoff Co  
 Van & Schenck  
 Clark & Hark  
 Francis Kennedy  
 Senor Westony  
 Emmett Devoy Co  
 Gallierini Sisters  
 Loyals' Dogs  
 Best's Rids' School  
**ROYAL** (ubo)  
 Cameron Sisters  
 Stella Mayhew  
 Flynn Ardell Co  
 George Kelly Co  
 Alex & Fields  
 Maximilian's Dogs  
 McEllan & Carson  
 (One to fill)  
**H O H** (ubo)  
 2d half (31-3)  
 Berk & Broderick  
 Gilmore & Lemoyne  
 Corinne  
 Main off Ice Wagon  
 4 Slickers  
 Fay & Kent  
 6 Kirksmith Sisters  
 1st half (4-6)  
 Evelyn & Dolly  
 Patten & White  
 Estelle Leblanc  
 Warren & Conley  
 "Century Revue"  
 (Two to fill)  
**125TH ST** (ubo)  
 2d half (31-3)  
 Evelyn & Dolly  
 Morris & Lirman  
 "The Masqueraders"  
 Lewis & Leopold  
 4 Swors  
 Barton Olive & M  
 Louise & Mitchell  
 1st half (4-6)  
 Berk & Broderick  
 7 White Kuhns  
 Gray & Parker  
 Pallenberg's Bears  
 (Three to fill)  
**5TH AVE** (ubo)  
 2d half (31-3)  
 Eldora Co  
 Alexander & Fields  
 Misses Parker  
 Victor Moore  
 Hunting & Frances  
 Levitation  
 Bernard & Shirley  
 Morton & Shirley  
 Rolt Do Mont 3  
 1st half (4-6)  
 Lee Kellars  
 Boyle & Brown  
 D & A Wilson Co  
 "Mar Via Wireless"  
 Beaumont Mitchell  
 (Four to fill)  
**23D ST** (ubo)  
 2d half (31-3)  
 Watson's Dogs  
 Josephine Sabal  
 7 White Kuhns  
 Murray & Barrett  
 E & E Elliot  
 Morris Golden  
 B & H Mann  
 3 Kanes  
 1st half (4-6)  
 Julia Prary  
 Page Hack & Mack  
 "Fashion in a Carte"  
 (Four to fill)  
**AMERICAN** (loew)  
 The Perrinis  
 Ryan & Ryan  
 Durkin Girls  
 Rice Bros  
 "Tusda Girls"  
 Daisy Leon  
 Walter Percival Co  
 O'Connor & Dixon  
 Frank Wilson  
 P & D LeRoy  
 A & D LeRoy  
 DeRex & Wood

**Frear Baggett Frear**  
 Ray Trio  
 Dandling Kennedys  
 Grace Edmonds  
 Maud Durand Co  
 Allman & Sykes  
 Alvin Bros  
**VICTORIA** (loew)  
 Rowley & Tolinton  
 Jeanne  
 Bayes & England  
 Maud Durand Co  
 Sherman Van & Hy  
 Gorgallins Trio  
 2d half  
 Peppino & Perry  
 Scanlon & Press  
 Durkin Girls  
 "Easy Money"  
 O'Connor & Dixon  
 Nettie Carroll Tr  
**ORPHEUM** (loew)  
 DeRex & Wood  
 Frear Baggett Frear  
 Grace DeLintors  
 Lew Welch  
 Thos Potter Dunne  
 Brosius & Brown  
 2d half  
 The Perrinis  
 Ryan & Ryan  
 Clark & Francis  
 Eddie Danto  
 "Tusda Girls"  
 Willie Solar  
 Gorgallins Trio  
**NATIONAL** (loew)  
 McGee & Anita  
 Hunter & Godfrey  
 Regal & Mack  
 Gorman Bros  
 Resista  
 2d half  
 Broslus & Brown  
 Philbrick & DeVoe  
 "Maclean & Carson"  
 Lee Walton & Henry  
 DeFace Opera Co  
**LINCOLN** (loew)  
 Sutter & Dell  
 Grace Edmonds  
 Cook & Sylvia  
 Florence Henry Co  
 Bobbe & Nelson  
 Gliding O'Mearas  
 2d half  
 Bell Thazer Bros  
 3 Songsters  
 Weston & Flint  
 Regal & Mack  
 Jugal & Nelson  
 Old Soldier Fiddlers  
**DELANCEY** (loew)  
 Peppino & Perry  
 Ray Trio  
 Nettie Carroll Tr  
 Morris & Lirman  
 Jessie Harkness Co  
 Ward & Cullen  
 Alvin Bros  
 2d half  
 Rowley & Tolinton  
 Swift & Dalley  
 Frank Wilson  
 Taylor & Howard  
 Lillian Kingsbury Co  
 Gorman Bros  
 3 Dietrix Bros  
**GREENEY** (loew)  
 The Arleys  
 Brown & Evans  
 Weston & Flint  
 DeFace Opera Co  
 Frank Terry  
 Gleasons & O'H  
 2d half  
 Joanne  
 Weiler & Reiser  
 Walter Percival Co  
 Bell Boy Trio  
 Bell & Caron  
 (One to fill)  
**BOULEVARD** (loew)  
 Mahoney & Auburn  
 Mar Marlin  
 "New Turnkey"  
 Walton & Gilmore  
 Dancing Kennedys  
 2d half  
 The Arleys  
 Hunter & Godfrey  
 Weston & Flint  
 Ward & Cullen  
 (One to fill)  
**AVE B** (loew)  
 Ferguson & Sunder'd  
 "Money or Your Life"  
 Bernard & Meyers  
 Richard Spillers  
 (One to fill)  
 2d half  
 Sutter & Dell  
 Marie Nash  
 Dorothy Burton Co  
 Browning & Dawson  
 Grey & Old Rose  
**ORPHEUM** (ubo)  
 Lady Duff Gordon  
 Mzie King Co  
 Dorothy Toye  
 Ryan & Lee  
 Bert & H Gordon  
 Austin Webb Co

## The Professionals' Original Home CONTINENTAL HOTEL LOS ANGELES and SAN FRANCISCO Stanley and Farness ("Fifty-Fifty")

**Philbrick & DeVoe**  
 Cameron DeWitt Co  
 Bell Boy Trio  
 4 Renee Girls  
**GRAND** (loew)  
 Bolger Bros  
 Rae & Wynn  
 Saxton & Farrell  
 Murray Bennett  
 Long Tack Sam Co  
 2d half  
 Parlee Duo  
 Loney Nae  
 Lloyd & Whitehouse  
 Montrose & Allen  
 Duntrescue Dunham  
**THE NELLOS**  
 Swift & Dalley  
 Taylor & Howard  
 "Easy Money"  
 Jones & Sylvester  
 Johnson Howard Lis  
 2d half  
 Peggy Drenen & Bro  
 Irving May Co  
 Walton & Gilmore  
 "Women"  
 Sherman Van Hy  
 4 Renee Girls  
**FULTON** (loew)  
 Peggy Bremen & Bro  
 Harry Hoch  
 Eddie Heron Co  
 Lee Walton & Henry  
 "Holiday in Dixie"  
 2d half  
 Tokal Japs  
 Max M. Evans  
 Cameron DeWitt Co  
 W & M Rogers  
 Resista  
**PALACE** (loew)  
 Nat Burns  
 Cardo & Noll  
 Downing & Dawson  
 Zeno Jordan & Z  
 (One to fill)  
 2d half  
 Schepps's Circus  
 Ferguson & Sunder'd  
 Thos Potter Dunne  
 Bobbe & Nelson  
 (One to fill)  
**WARWICK** (loew)  
 Schepps's Circus  
 "The Right Man"  
 Maud Tiffany  
 Grey & Old Rose  
 (One to fill)  
 2d half  
 Musical Chrifies  
 Manning & Hall  
 Middleton & Spellm'r  
 "New Turnkey"  
 Robinson's Baboons  
**ALBANY, N. Y.**  
 PROCTOR'S (ubo)  
 (Troy split)  
 1st half  
 8 Larneds  
 "Camp in Rockies"

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**Geo F Hall**  
 Benard & Merritt  
**Baltimore**  
**MARYLAND** (ubo)  
 J & G Williams  
 Ford & Houghton  
 Watson Sisters  
 Duffy & Ingalls  
 Maude Earle Co  
 "Ruberville"  
 Cunningham & Mitch  
 Breen & Farnham  
**HIP** (loew)  
 Luddy & Luddy  
 Burton's Revue  
 Francis & Kennedy  
 "Lincoln of U S A"  
 Lew Cooper Co  
**Battle Creek, Mich.**  
**BIJOU** (ubo)  
 (Sunday opening)  
 (Kalamazoo split)  
 1st half  
 Swam & Swan  
 Daniels & Walters  
 "The Slacker"  
 Smith & Kaufman  
 "Betty Bettys"  
**Belleville, Ill.**  
**WASH** (wva)  
 Merle's Cockatoos  
 Hal & Francis  
 Cummin & Seaham  
 2d half  
 The Lamplins  
 Gene Moore  
 Maxines & Bobby  
 Binghamton, N. Y.  
**STONE O H** (ubo)  
 Van Orden & Fellows  
 (Two to fill)  
 2d half  
 J F Gallagher  
 Olive Green  
 Hazel Kirk 6  
**Birmingham, Ala.**  
**LYRIC** (ubo)  
 (Atlanta split)  
 1st half  
 3 Angel Sisters  
 Ned Norworth Co  
 LeRoy Lyton Co  
 Walter Browner  
 Margaret Edwards Co  
**BIJOU** (loew)  
 Yalto Duo  
 Paul & Hall  
 Swede Hall Co  
 Art Smith  
 Dura & Feeley  
 2d half  
 Norvellas  
 Lady Suda Noy  
 C Lawlor & Daughters  
 Betts & Childow  
 "Bohemian Life"  
**Bloomington, Ill.**  
**MAJESTIC** (wva)  
 (Chicago split)  
 Will Stanton Co  
 Bob Carlin  
 Dan Sherman Co  
 (One to fill)  
 2d half  
 A & G Terry  
 Joe Adair Co  
 Chas Olcott  
 Paul Kliest Co  
 (One to fill)  
**Boston**  
**KEITH'S** (ubo)  
 Elsie Janis  
 Robt T Haines Co  
 Orth & Cody  
 Dale Jackson  
 Swift & Kelley  
 Frank & Tobie  
 Shepard & Ray  
 Guilan & Newell  
**ORPHEUM** (loew)  
 Florenz Duo  
 Lowe & Sterling Sis  
 Clifton & Kramer  
 "Miss Hamlet"  
 Cervo  
 Hubert Dyer Co  
 2d half  
 Kremka Bros  
 Lillian & Lillian  
 Donovan & Murray  
 Chas W Dingle Co  
 Tracey & McBride  
 Down Home Ten  
**ST JAMES** (loew)  
 Musical Macks  
 Lillian Watson  
 Shannon & Annis  
 Fields & Halliday  
 Ishikawa Japs  
 2d half  
 Flying Keelers  
 Anger & King Sis  
 Clayton Maclyn Co  
 Frank Mullins  
 Knapp & Cornelia  
**Bridgeport, Conn.**  
**POLIS** (ubo)  
 Chief Tendehoa  
 Mack & Lee  
 Girl from Amsterdam  
 Lady Sen Mel  
 Gillette's Monkeys  
 2d half  
 Camp & Bell  
 Frank Ward  
 Hanson & VII 4  
 Yates & Reed  
 Branda & Derrick  
**FLAZA** (ubo)  
 The Barlowes  
 Faber & Taylor  
 Stone & Boyle  
 Carl Rosini Co  
 2d half  
 Bender & Heer  
 E J Moore & Co  
 Jim & Anna Francis  
 "Art Studio"

## HOTEL APPLETON SAN FRANCISCO (Next to Alcazar Theatre)

The New Home of the Theatrical Profession

**Adams & Thomas**  
 Fritz & Lucy Bush  
 "Woman Proposes"  
 Neil McKinley  
 Chas Wilson  
 Sam Liebert Co  
 Barnes & Robinson  
 Herbert Lloyd Co  
 (Four to fill)  
**LINCOLN** (wva)  
 Homer Lind Co  
 Espe & Dutton  
 (Three to fill)  
 2d half  
 Argo & Virginia  
 Rucker & Winifred  
 1917 Win Gar Rev  
 (Two to fill)  
**WILSON** (wva)  
 Helen Savage Co  
 Wilton Sisters  
 Kingsbury & Munson  
 Clarence Wilbur  
 "Dairy Maids"  
 2d half  
 Merle's Cockatoos  
 Helen & Goss  
 Homer Lind Co  
 Valyda & Bras Nuts  
 Fern Riehliu & P  
**KEDZIE** (wva)  
 Laypo & Benjamin  
 Zeno & Mandel  
 Valyda & Bras Nuts  
 Roth & Roberts  
 Thalers's Circus  
 2d half  
 Helen Savage Co  
 Ernie & Ernie  
 Jack Gardner Co  
 Vin Trainor Co  
 (One to fill)  
**MCVICKERS** (loew)  
 Adonia & Dog  
 Quigley & Fitzgerald  
 "Oh You Devil"  
 Dale & Burch  
 Frankie Rice  
 Parsons & Irwin  
 Murphy & Klein  
 Archib Onri Co  
 Two Walters  
 (One to fill)  
**Columbus, S. C.**  
**PASTIME** (ubo)  
 (Charleston split)  
 1st half  
 Dale & Boyle  
 Roy & Pagnana  
 "Under the Roof"  
 Helen Vincent  
 Reno  
**Columbus**  
**KEITH'S** (ubo)  
 Browning & Denny  
 Herman & Shirley  
 Bailey & Cowan  
 "A Reckless Eve"  
 Kenny & Hollis  
 Fantino Troupe  
 (One to fill)  
**Dallas, Tex.**  
**JEFFERSON** (h-p)  
 Von Cella  
 Jack Mack Co  
 Willard  
 Cook & Lorense  
 The Hollaways  
**MAJESTIC** (inter)  
 Mang & Snyder  
 Ashley & Aliman  
 Cartmill & Harris  
 William Hie  
 "Night Boat"  
 Rita Blarck  
 John Clark Co  
**Danville, Ill.**  
**PALACE** (ubo)  
 (Sunday opening)  
 Fred's Figs  
 Bruce Morgan & B  
 "The Fix"  
 Coleman Goets  
 Moanious Sentat  
 2d half  
 Lala Seibini Co  
 Ray Snow  
 "Burglar's Union"  
 Simpson & Dean  
 Jansen Co  
**Davenport, Ia.**  
**COLUMBIA** (wva)  
 Novelle Bros  
 Silber & North

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**SEA GRILL and CAFETERIA**  
 For Ladies and Gentlemen  
 S. W. Cor. 26th St. and Columbus Circle  
**NO CABARET—NO DANCING**  
 Delicious Food in Ample Portions  
 AT REASONABLE PRICES  
 Cape Code, 50c  
 English Chop, Bacon and Baked Pot. 90c  
 Coffee, 10c. Tea, 15c. Beer, 5c.  
**OPEN DAILY AND SUNDAY**  
 From 6:30 A. M. to 1:00 A. M.

**Cincinnati**  
**KEITH'S** (ubo)  
 Bell & Eva  
 Joyce West & Senna  
 Valday & Willette  
 Ed Rayns & Wincher  
 Madison & Wincher  
 Walter C Kelly  
 (One to fill)  
**EMPRESS** (abo)  
 Panter Duo  
 Leighton & Kennedy  
 Sassad Irwin & Casad  
 Elmer Sherman  
 Brown & Troupe  
 (One to fill)  
**Charlotte, N. C.**  
**ACADEMY** (ubo)  
 (Roanoke split)  
 1st half  
 Ajax & Emily  
 Rome & Cox  
 John T Doyle Co  
 Bert Fitzgeralds  
 Rubio Troupe  
**Chattanooga, Tenn.**  
**RIALTO** (ubo)  
 (Knoxville split)  
 1st half  
 Pete & Pals  
 Elizabeth Mayne  
 Bert Leslie Co  
 Joe Daniels  
 Joe DeKoe Troupe  
**LYRIC** (loew)  
 Nonelton  
 Lady Suda Noy  
 C Lawlor & Daughters  
 Betts & Childow  
 "Bohemian Life"  
 2d half  
 Bolger Bros  
 Rae & Wynn  
 Saxton & Farrell  
 Murray Bennett  
 Long Tack Sam Co  
**Chicago**  
**MAJESTIC** (orph)  
 Trizie Friganza  
 Dance Girl Delil  
 Rooney & Bent  
 Ed Lee Wrothe Co  
 Yvette & Sniffott  
 Sports in Alps  
 The McIntyres  
 Allen & Francis  
 Burdella Paterson  
**PALACE** (orph)  
 Eva Tanquay  
 Edith Clifford Co  
 Columbia & Victor  
 Van & Belle  
 Dickinson & Deagon  
 Skating Bear  
 (Two to fill)  
**NO HIP** (wva)  
 The Klitties  
 Win O'Clair Co

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 —IN AN OLD TOWN—  
 Take a tin of any of these wonderful delicacies to  
 your room—best in town and sure.  
**Purity Cross**  
 Welch Ranchet Canned Chicken a King  
 Lobster a King  
 Completely ready to eat and serve. It's like having a  
 Broadway chef in your room. At the best grocers.  
 Purity Cross Canned Service  
 Orange, N. J.



<p><b>Dee Motnes</b> ORPHEUM (Sunday opening) Sophie Tucker Co Frank Westphal Cooper &amp; Robinson Foster Ball Co Bert Hughes Troupe Iolan Sisters O &amp; F Usher</p> <p><b>Detroit</b> TEMPLE (ubo) Cecil Cunningham Beynour Brown Co McDevitt Kelly &amp; L Santos &amp; Hayes Fox &amp; Ward Jennie Middleton Darras Bros</p> <p><b>ORPHEUM (miles)</b> Helen Moradi Jinks &amp; Allen Howard &amp; Sadler Lane &amp; O'Donnell "Circus Days" (One to fill) REGENT (miles) O Hawthorth Co The Hirschborns Adams &amp; Guhl Three Bortos Geo M Rosner (One to fill)</p> <p><b>MILES (abo)</b> Rhoda Royal's Circus COLUMBIA (sun) Belmont's Warblers Columbia Players Cartier M Comedy Co Merritt &amp; Bridgwell (One to fill)</p> <p><b>Dubuque, Ia.</b> MAJESTIC (wva) "Tik-Tok Girls" 2d half Broughton &amp; Turner Ogden &amp; Benson Gardner &amp; Revere Creole Band (Two to fill)</p> <p><b>Duluth</b> ORPHEUM (Sunday opening) "Nurseryland" Bert Baker Co Cooper &amp; Ricardo Wyatt's Lads &amp; Lads Vardon &amp; Perry S Weber Troupe Marion Harris GRAND (wva) Collins Elliott &amp; L Lee &amp; Lawrence F &amp; G DeMont Norris's Animals (One to fill) 2d half Chief Young Deer Harry Mason Co Van Etta &amp; Graham Wiese Troupe</p> <p><b>Easton, Pa.</b> ABEL O H (ubo) Shattuck &amp; O'Neil Black &amp; White (Others to fill) 2d half Nora Allen Co "Bally's Visit" Arthur Whiteley Leach Wallin S E St. Louis, Mo. ERBER'S (wva) Lampola Harvey DeVora S Chas Olcott Electrical Venus 2d half Saxon &amp; Clinton Irving Goebl Linton &amp; Jungle Girls Edmonton, Can. PANTAGE'S (p) Yucatan Chung Hwa 4 Mack &amp; Valmar Russell &amp; Byrne Strength Bros</p> <p><b>Elmira, N. Y.</b> MAJESTIC (ubo) Starkopf &amp; Spier Olive Green Frosini "Hello Egypt" 2d half Van Orden &amp; Fellows Bliss City 4 Wartenburg Bros (One to fill)</p> <p><b>Elrie, Pa.</b> COLONIAL (ubo) Zeda &amp; Hoot Weston &amp; Wheeler Concoran &amp; Mack "Somewhere in Fr" Brendel &amp; Bert Richard Wally Co Evansville, Ind. GRAND (wva) (Terre Haute split) 1st half Bertie Ford J &amp; G O'Mera M &amp; G Hughes Co Brady &amp; Mahoney Royal Gascolines Fall River, Mass. BLIOU (low) Kremka Bros Tracey &amp; McBride Chas W Dingle Co Donovan &amp; Murray Down Home Ten 2d half Florens Duo Clifton &amp; Kramer Cerro</p>	<p><b>Hubert Dyer Co</b> (One to fill) Fargo, N. D. GRAND (abo) Herman the Great Brandt &amp; Aubrey Royal Scotch Norton &amp; Christie Herbert's Seals 2d half The LaTours Carlos Bros Arnold &amp; Page (One to fill) Filant, Mich. PALACE (ubo) (Sunday opening) (Saginaw split) 1st half Lonse Cox Rector Weber &amp; T "Miss America" Sol Bros Arlo Bros Ft. Wayne, Ind. PALACE (ubo) (Sunday opening) "Mimic World" 2d half Laypo &amp; Benjamin O &amp; M Dunbar The Doherty's "Flirtation" Harry Coleman Morris Animals Ft. Williams, Can. ORPHEUM (wva) (Same bill playing Strand, Winnipeg 2d half) Willison &amp; Sherwood Tom Davies Co Walter &amp; Hastings Act Beautiful 2d half Collins Elliott &amp; L Lee &amp; Lawrence Norris's Animals (One to fill) Ft. Worth, Tex. MAJESTIC (inter) Harold Dukane McN Dlaus &amp; Devolt Robins D'Avignon's Duo Adams &amp; Griffith Mrs T Winkler Co Pera Bigelow &amp; M Freemore, Cal. HIPP (abo) (Sunday opening) Kenney &amp; LaFrance Bernard &amp; Merritt K Benson &amp; Holloway "Camp in Rockies" Geo F Hall DeVolo 2d half Alvares Duo Walsh &amp; Rand Rosalie Asher "Night with Poets" Lew Ward Shanghai Trio Galveston, Tex. MAJESTIC (inter) (4-6) (Same bill playing Austin 7-9) Olga Mishka Co Primrose 4 Arnold &amp; Taylor Norwood &amp; Hall Leona La Mar Marguerite Farrell Collins &amp; Hart Gd. Rapids, Mich. EMPRESS (ubo) Rex Alex O'Neil &amp; Sex Claire Vincent Co Adelaide &amp; Hughes Rae Samuels Pink's Mules (One to fill) Great Falls, Mont. PANTAGE'S (p) (5-6) (Same bill playing Duvaco 7) Anderson's Revue Topsy Equestrians John &amp; Mae Burke Silver &amp; Duval The Lelands Green Bay, Wis. ORPHEUM (wva) 2d half Chas McDoude Co Faye &amp; Jack Smith Hugo Lutgens Walter Baker Co Greenville, S. C. GRAND (ubo) (Spartanburg split) 1st half Nadji "Fun in School Rm" Webb &amp; Romaine 4 Hartford (One to fill) Hawthorn, Can. LYRIC (abo) Valentine &amp; Bell Manning F &amp; K The Gerald Earl Cavanaugh Co George Jessell The Littlejohns The LOEW (low) The Skatellon Addis &amp; Stewart Adele Oswald "What Hap Ruth" Con Conrad "New Producer"</p>	<p><b>Hanford, Cal.</b> HIPP (abo) (8-4) Wireless Girl Lavino Trio Alevo Duo Harrisburg, Pa. MAJESTIC (ubo) The Shattucks Rowley &amp; Young Housh &amp; Lavelle Morgan &amp; Parker Willard's Temple 2d half Arnold &amp; Borens Gardner &amp; Bartel Smith Austin Co Marie Russell "Dream Garden" Hartford, Conn. POLY'S (abo) Bender &amp; Heer Frank Ward Coyle &amp; Morrell Tom &amp; Stella Moore "Keep Moving" 2d half The Barlowes Century Four Noodles Fagan Co Chick Family PALACE (ubo) Francetti Sisters Baird &amp; Inman Morris Sisters Yates &amp; Reed Art Studio 2d half Three Eddy Sisters Lewis &amp; Hurst Lady Ben Mel Prelle Circus (One to fill) Harrisburg, Miss. CANTONMENT (low) Ovandos S Moriarty Sisters Milroy Keough Co Frank Farron Chong &amp; Moey 2d half Jim Reynolds Tivoli Girls C &amp; M Cleveland Work &amp; Uwer Heboken, N. J. LYRIC (low) Musical Chrysties Joe Taylor Chas Deland Co Eddie &amp; Dennis (One to fill) 2d half Will Morris Brooklyn &amp; Harms Musical Spillers Bernard &amp; Meyers Eskimo &amp; Seals Houston, Tex. PRINCE (ph) 4 Baris Georgia Howard Tom Edwards Co Alison Stanley MAJESTIC (inter) Mack &amp; Williams Shaw &amp; Campbell "Our Family" Joe Towle Ruth St Denis Co Chas Howard Co Jordan Girls Huntington, W. Va. HIPP (sun) "Goodbye Broadway" Indianapolis KEITH'S (ubo) King &amp; King Russell Ward Co Mr &amp; Mrs G Wilde Medlin Watts &amp; T Dahl &amp; Gilien Briscoe &amp; Raub 2d half LaGraciosa Co LYRIC (ubo) Aerial Michalls Duvaco &amp; Simmons Olivette Mot &amp; Claire Bertie Fowler "Ocean Bound" Ithaca, N. Y. STAR (abo) Boiling &amp; Reynolds Haley Mike &amp; Haley Bliss City 4 2d half Stagepool &amp; Spier Greater City 4 Byron Lloyd Co Jackson, Mich. ORPHEUM (ubo) (Sunday opening) (Lansing split) 1st half Max Bloom Co Jacksonville, Fla. ARCADE (abo) (Sunday opening) (Savannah split) 1st half Maestro Co Jeannette Childs Elsie Williams Co Skipper &amp; Kttrup Princess White D Co Jacksonville, Wis. APOLLO (abo) 2d half Davis &amp; Fitzgibbons Cleveland &amp; Downey M Navarro &amp; Marceno Dancing Sereaders</p>	<p><b>Jersey City, N. J.</b> KEITH'S (ubo) 2d half (81-8) B &amp; L Walton Fraser Bunco &amp; H Bart &amp; Lawrence E &amp; C Barry Heider &amp; Packer Lillian Stelle Co 1st half (4-6) Carbrey &amp; Cavanaugh Rome &amp; Warner Valant &amp; Benson Jimmy Hussey Co Robt De Mont S Johannstown, Pa. MAJESTIC (ubo) Pittsburgh split) 1st half Vim Beauty &amp; Health William Catty Dorothy Hayes Co Marie Stoddard Strassell's Animals Joliet, Ill. ORPHEUM (wva) 2d half "Paradise Valley" Joplin, Mo. CLUB (bp) (Springfield split) 1st half High Jinks Co Kalamazoo, Mich. MAJESTIC (ubo) (Sunday opening) (Battle Creek split) 1st half Gabbys &amp; Clark Tiller Sisters Wallace Koenert Co Wallace Gairin "Heir for Night" Kansas City, Mo. ORPHEUM (Sunday opening) Nan Harper Goid Harris &amp; M Harry Von Fossen Mr &amp; Mrs Fradkin Imperial Troupe Robbie Gordone E A Wellman Co FANTASIES (p) (Sunday opening) Larson &amp; Wilson Rigoletto Bros 6 Serenaders Riggs &amp; Ryan Johnson Dean Revue Knoxville, Tenn. BLIOU (ubo) (Chattanooga split) 1st half Archer &amp; Ward</p>	<p><b>"America First"</b> Hufford &amp; Chain Watts &amp; Storey Logansport, Ind. COLONIAL (ubo) All Girl Rev 2d half Ed &amp; Minnie Foster Dan Sherman Co Los Angeles ORPHEUM Anna Chandler Avon Comedy 4 Frank Crumit Kantawata Japs Connell &amp; Craven Holt &amp; Rosedale Alexander Kids McIntyre &amp; Heath PANTAGE'S (p) Hill &amp; Ackerman Marie LaVare Burns &amp; Lynn Chauncey Monroe Co Jackson &amp; Wahl "Courtroom Girls" HIPP (abo) Barney First 3 Regals 8 Melody Girls "Pool Room" DeVolo Bros Jere Stanford Una Clarton Co Louisville ANDERSON (ubo) Garcinetti Bros Adair &amp; Adelphi Rudloff Maletta Bonconi Una Clarton Co Geeb Greene Co March's Lions (One to fill) KEITH'S (ubo) (Nashville split) 1st half B Bouncer's Circus Art Adair Maryland Singers Lou Holts (Geo P Murphy plays 1st half only; Eva Lowell) KEITH'S (ubo) Nolan &amp; Nolan G &amp; L Garden J &amp; W Hennings O'Neil &amp; Walmsley Martha Hamilton Belle Baker Macos, Ga. (Chattanooga split) 1st half Marvel</p>	<p><b>2d half</b> Paul &amp; Hall Swede Hall Co Art Smith Dura Peely Meriden, Conn. POLY'S (ubo) 2d half Gwendolyn &amp; Dog Glendower &amp; Manlon Stone &amp; Boyle Ernest Evans Co Milwaukee MAJESTIC (orb) Sam Mann Co Barnes &amp; Crawford Bronson &amp; Baldwin Louis Hardt Count Perron &amp; O Jack LeWar Tower &amp; Darrell Pierlot &amp; Soofield PALACE (wva) (Sunday opening) Morton Bros Faye &amp; Jack Smith Dore Robert Dad &amp; Neville Hugo Lutgens Pauline 2d half The Ziras Ray Conlin J C MacCo Sextet DeLuxe Ash &amp; Shaw Bedini's Horses Minneapolis ORPHEUM (Sunday opening) A Ranch &amp; Ballet Bert Leslie Co Lloyd &amp; Britt Arthur Deagan Lucille &amp; "Cockle" Brodean &amp; Silvermoon Haruko Onuki PANTAGE'S (p) "Cabaret De Luxe" Frank Morrell Grew Bates Co Early &amp; Laight 3 Mus De Luxe Girls PALACE (wva) Prestett Merrill Co Gray &amp; Graham Chas Rogers Co Dorothy Dale Mme Buttery GRAND (wva) Sena &amp; Weber Marion Gibney Berry &amp; Nickerson Mery Prince Girls Hill Trivoli &amp; Hill Moline, Ill. PALACE (wva) (Sunday opening) Wilfred DuBois Tabor &amp; Green Cal Dean &amp; Girls Gardner &amp; Revere Girl in Moon 2d half Melino Twins Mahoney &amp; Rogers M Montgomery Co Krans &amp; LaSalle (One to fill) Montgomery, Ala. GRAND (ubo) (Sunday opening) (New Orleans split) 1st half Young &amp; April William Morrow Co "Who Owns the Flat" Carroll &amp; Flynn 3 Equillo Bros Montreal PRINCESS (ubo) Chiyo &amp; Chiyo Weber &amp; Ridnor Ball &amp; Lambert Eddie Carr Co Great Lester Nonette Hawthorne &amp; Anthony The Duttons FRANCAIS (ubo) (Ottawa split) 1st half Dennett &amp; O'Brien Robb &amp; Robinson Dances D'Art (Two to fill) HOWE (low) Howard Sisters Challs &amp; Lambert McCormack &amp; Irving Lella Shaw Co Burke &amp; Harris Welch Mealy &amp; M Mt. Vernon, N. Y. PROCTOR'S (ubo) 2d half (31-2) Gems of Art L &amp; M Hunting Hines &amp; Hendler Chas Richman Co Watson Sis Stamened Riders Liberty (4-6) 3 Romano Sisters Jenn Southern Jones &amp; Greenlee De Haven &amp; Parker Rob Hall Cycling McNutts Muskegon, Mich. RECENT (ubo) Musical Lunds C &amp; M Dunbar Harry Coleman Wood's Animals 2d half "Mimic World"</p>	<p><b>Nashville, Tenn.</b> PRINCESS (ubo) (Louisville split) 1st half Nell Harris Harry Batchelor Bradley &amp; Ardine Arthur Lloyd "Holiday Dream" (full week) Newark, N. J. PROCTOR'S (ubo) 2d half (31-2) Mystic Bird Kimberly &amp; Arnold L Kohlmar Co Carson &amp; Nelson Bonita &amp; Low Hearn Dooley &amp; Nelson MAJESTIC (low) Irving &amp; Ward "Women" Willie Solar Old Soldier Fiddlers (Two to fill) 2d half Mahoney &amp; Auburn Cook &amp; Sylvia Rice Bros Eddie Heron Co Grace DeWinters Gleasons &amp; O'Houl New Haven, Conn. POLY'S (ubo) Golden Seal Hudson &amp; Murray Jay Raymond Ernest Evans Co Hanson &amp; Vii 4 Bradna &amp; Derrick 2d half Roy Le Bari Tom &amp; Stasia Moore Morris Sisters Girl from Amsterdam Rockwell &amp; Wood Gillet's Monkeys BLIOU (ubo) Kingley &amp; Norton Jennings &amp; Mack Noodles Fagan Co Prelle Circus 2d half Newport &amp; Strik Larry Simpson Co Lottie Grooper Maxwell Quintet</p>	<p><b>Moore &amp; Hauger</b> PANTAGE'S (p) (Sunday opening) Primrose Sisters Barton &amp; Hill Merlett's Marton's Jan Rubial (One to fill) Ogden, Utah PANTAGE'S (p) (7-9) "Cycle of Mirth" Honey Bee West &amp; Hale Maurice Samuels Co Transfold Sisters Mile Therage Co Omaha ORPHEUM (Sunday opening) "Fear Husband" Burr Johnston Co Mr &amp; Mrs Melbourne James H Callan Herbert's Dogs Gwen Lewis Winona Winters Ottawa DOMINION (ubo) (Montreal split) 1st half Chisholm &amp; Breen John Dunsmore (Three to fill) Pamale, N. J. PLAYHOUSE (ubo) 2d half (31-2) La Emma Cooney Sisters L Sutton Co Chas Bradley Gordon Bros &amp; K Pawtucket, R. I. SCENIC (ubo) Nester &amp; Vincent Georgie Emmett Eddie Borden Co 8 Roselle 2d half Mack &amp; Lee Potter &amp; Hartwell Ernest Dupille Marie Lo Co Ill. ORPHEUM (wva) Amanda Gray &amp; Boys</p>
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<p><b>Pastoria.</b> Francis &amp; Ross Harrell Taylor Co Chadwick Trio</p> <p><b>Portland, Ore.</b> ORPHEUM Hyman &amp; McIntyre Bernard &amp; McIntyre Bernard &amp; Janis Harry Bernford Co Stuart Barnes Valnova's Gypsies Ruth Koye Apdala's Animals PANTAGE'S (p) Rosalind The Langdon Jarvis &amp; Harrison T &amp; G Florens D Harris &amp; Variety 4 Cortez Trio</p> <p><b>Providence, R. I.</b> KEITH'S (ubo) "Liberty Affaire" Mme Doris Co Bancroft &amp; Brooks Dorsey &amp; Baker Hallen &amp; Fuller McMahon D &amp; C MAJESTIC (low) Flying Keaders Kaufman &amp; Lillian Anger &amp; King Sis Clayton Maclyn Co Frank Mullana Co Knapp &amp; Cornelia 24 half Musical Macks Shannon &amp; Annie "Miss Hamlet" Lillian Watson Laklava Bros (One to fill)</p> <p><b>Quincy, Ill.</b> ORPHEUM (wva) Eddie Badger Saxon &amp; Clinton Internal Rev Maidie DeLong Taketa Bros 24 half Dubois Cook &amp; Oatman Nip &amp; Tuck Polles DeVogue (One to fill)</p> <p><b>Reading, Pa.</b> HIP (ubo) Winton Bros Gardner &amp; Bartel Smith Austin Co Marie Russell "Drum Garden" 24 half The Shattuck Rowley &amp; Young Bert Wilcox Co Morgan &amp; Parker Willard's Temple</p> <p><b>Regina, Can.</b> REGINA (wva) (7-9) Hayatake Japs Mack &amp; Lane Fred J Harvey Co Richmond, Ind. MURRAY (ubo) Jones &amp; Johnson Ed &amp; Minnie Foster 24 half Eddie Badger Wilton Sisters Richmond, Va. LYRIC (ubo) (Norfolk split) 1st half Jack &amp; Foris Doris Dare Eva Taylor Co Capt Barnett &amp; Son (One to fill)</p> <p><b>Roanoke, Va.</b> ROANOKE (ubo) (Charlottesville split) 1st half Chester Kingston Nelson &amp; Castle Casson &amp; Sherlocks Kaufman Bros Cole Rus &amp; Davis Rochester, N. Y. TEMPLE (ubo) "Bandbox Revue" Wilfred Clarke Co Lightners &amp; Alex DeLeon &amp; Davies Moon &amp; Morris Dave Roth Flying Mayes M Francis &amp; Part FAMILY (sun) Musical Pramples Begley &amp; Meredith Arthur De Voy Co Friend &amp; Downing Reckless Trio</p> <p><b>Rockford, Ill.</b> PALACE (wva) (Sunday opening) "Paradise Valley" 24 half Fred's Pigs Ford &amp; Goodrich Mattle Choate Co "Dreamland" (One to fill)</p> <p><b>Sacramento, Cal.</b> ORPHEUM (4-5) (Same bill playing Stockton 6-7; Freno 8-9) Joe Howard's Revue King &amp; Harvey Mack &amp; Earle Claude Rodde Co The LeGros</p>	<p><b>HIPP (aah)</b> (Same bill split with Stockton 24 half) 1st half CHIFF Bailey Duo Davis &amp; Walker Billie Sorman Mr &amp; Mrs Payne Stanley &amp; Gold Hong Kong Tr 24 half Joss &amp; Dell Donner &amp; Gomes Chas T DelVaichio Co Billie Kalpader Royal Italian 6 3 Alexia Saginaw, Mich. JEFF STRAND (ubo) (Sunday opening) (Pitt split) 1st half Rettler Bros Friek &amp; Adair "Merchant Prince" Clayton &amp; Lennie "On the Atlantic" St. Louis ORPHEUM Fritzel Schaff Geo Nash Co Mile Aveling &amp; Lloyd Frankie Heath Co 7 Honayboys 8 Bobs (7 acts only because of early closing hour, 10 p m) EMPRESS (wva) Walker &amp; Texas Jack Dresdner Moran &amp; Wiser Carson &amp; Willard Gardner Trio 24 half Billy Kinkaid Harvey DeVore 3 Arthur Havel Co Pearless Trio Electro Venus PARK (wva) Pollard Ernie &amp; Ernie Linton &amp; Jungle Girls Ray Snow 24 half "6 Little Wives" GRAND (wva) Balancing Stevens Gleason &amp; Gray Lamy &amp; Pearson The Melvilles Jim &amp; Flo Bogard Kate Watson Jolly Wild Co Marie &amp; Billie Hart Mississippi Mimosas</p> <p><b>St. Paul</b> ORPHEUM (Sunday opening) Blossom Seely Co Wheeler &amp; Moran Reed &amp; Wright Sis Allen Shaw Alex Bros &amp; Evelyn Capes &amp; Snow "Into the Dark" PALACE (wva) Hector Halligan &amp; Coombs "Magazine Girls" Wesley Troupe Harry Mason Co (One to fill) 24 half 3 Armstrongs Johnson Bros &amp; J 4 Belmonts (Two to fill) HIPP (abo) Nevarro &amp; Marengo Carles Bros Burkhardt &amp; Gross Dot &amp; Art Hasell (One to fill) 24 half Brandt &amp; Audrey Don &amp; Patty Herman the Great The Harvesters (One to fill)</p> <p><b>Salt Lake</b> ORPHEUM (Sunday opening) "For Pity's Sake" Harry Green Co Herbert Clifton Co Gaudsmiths Bert Swor Rae H Ball Alaska Trio PANTAGE'S (p) Zira's Leopards Arlova's Dancers Joe Roberts Jos K Watson Mumford &amp; Thompson Herbert Brooks Co 4 Readings</p> <p><b>San Antonio, Tex.</b> ROYAL (hp) Rosales &amp; Senter Brasse Clifton &amp; H "Sail &amp; Sinner" J &amp; D Miller "Bon Voyage" MAJESTIC (inter) Diamond &amp; O'daughter Neil O'Connell Leipzig Billie Reeves Co Spencer &amp; Williams Vallettas Leopards MAJ CAMP (inter) Long &amp; Ward "The Headliners"</p>	<p><b>Misses Campbell</b> Niles Birds (One to fill)</p> <p><b>San Diego</b> PANTAGE'S (p) Alice Hamilton "Wall Well Well" Atlantic Birds Nayson's Revue Ryal &amp; Early Bill Pruitt Donna Sisters HIPP (aah) Klische &amp; Geneva Swain's Cockatoos Cliff Dean Players Adams Trio Violet &amp; Charles (One to fill) 24 half Marshall &amp; Covert Wireless Girl Lavine Trio Sweeney &amp; Newton Aleva Duo Zuh &amp; Dreis San Francisco ORPHEUM (Sunday opening) Altman Selma Bratts Boothby &amp; Everdeen Stan Stanley Co I D'Armond Co Bernie &amp; Baker Comfort &amp; King Mar &amp; Comer PANTAGE'S (p) Wilson's Lions Lewis &amp; Lake Grindell &amp; Mether Arno Antonio 3 Burke Touchy Co Harry Rose CASINO (aah) (Sunday opening) Vallee Orr &amp; Hager Frank Rogers DeForests &amp; Falke Dodie Velds Co "Visions of Art" HIPP (aah) (Sunday opening) Leroy &amp; Paul Haiman &amp; Berry Dorothy DeShelles Co Rice B &amp; Baldwin Kelly &amp; Vinco Minerva Courtney Co (One to fill)</p> <p><b>Nashatoom, Can.</b> EMPIRE (wva) (4-6) Arthur Davis Wilson &amp; Van Edwards &amp; Louise "Campus Girls" Savannah, Ga. BIIJO (ubo) (Jacksonville split) 1st half Mankicki Troupe Mills &amp; Moulton P J White Co Stone &amp; Hayes Tarson Schenectady, N. Y. PROCTOR'S (ubo) Roberts &amp; Verera Fields &amp; Conway Crossman's Enter's Wright &amp; Dietrich Levitaton 24 half Bennett Sisters Al Abbott Helen Gleason Co Hudler Stein &amp; Phil Kajiyama Scranton, Pa. POLI'S (ubo) (Wilkes-Barre split) 1st half Gallardo Jack George Co Loughlin &amp; West Alf Grant "Forest Fire" (full week)</p> <p><b>Seattle</b> ORPHEUM Greasy &amp; Dayne Morton &amp; Glam Scarploff &amp; Varvara Ziegler's &amp; Ken 5 Al Shayne Ruth Osborne Elinda Morris PANTAGE'S (p) Steiner Trio Countess Verona Mile Fleury Lawrence Johnston Co Hilton &amp; Lazar Billy King Co Stouss City, Ia. ORPHEUM (wva) (Sunday opening) Sigbee's Duo Clifton &amp; Dale Eadie &amp; Ramaden Whitfield Ireland Co Ellie Knowlin Tr 24 half Herberta Beeson Austin &amp; Bailey Wolf &amp; Stewart Hiatt &amp; Geer "Corner Store" PRINCESS (abo) Love &amp; Wilbur Arthur Lavine Co Walt Hows Co The Valdes (One to fill) 24 half Frank Broughton Co</p>	<p><b>Davis &amp; Trainer</b> 4 Jamsley (Two to fill)</p> <p><b>Sioux Falls, S. D.</b> ORPHEUM (abc) Pleard Trio Olive &amp; Dwyer Cotton Payton Co Al Lawrence (One to fill) 24 half Brewster &amp; Boyd Walter Howe Co Arthur Lavine Co (Two to fill)</p> <p><b>South Bend, Ind.</b> ORPHEUM (wva) (Sunday opening) 2 Blondys D'Lier "Finders-Keepers" Ed Morton "Miles Up to Date" 24 half Wm DeHollis Co Geo Schindler "Dairy Maid" Pile &amp; Wells Orville Stamm Spartanburg, S. C. HARRIS (ubo) (Greenville split) 1st half Kaplan Bros Stevens &amp; Brunelle Joe Cook Blanche Alfred &amp; Girls (One to fill)</p> <p><b>Spokane</b> AUDITORIUM (orph) (2-4) (Same bill playing Tacoma, Tacoma, 7- 10 opening Thursday night) G Hoffman Revue Kelly &amp; Galvin Kerr &amp; Weston A La Tell Leo Beers J C Nugent Co PANTAGE'S (p) "Girl at Cigar Stand" Francis &amp; Nord Homer &amp; Dubard Winston's Seals Canfield &amp; Cohen</p> <p><b>Springfield, Ill.</b> MAJESTIC (wva) (Sunday opening) Veronica &amp; Hurfalle Hallen &amp; Goss A &amp; G Tere Simpson &amp; Dean Willy Zimmerman Follies DeVogue 24 half Cummin &amp; Seehum Shelly &amp; Holt Judson Cole "The Un-Expected" Coleman Goetz Dream Fantasies Springfield, Mass. PALACE (ubo) Stone &amp; Adelaide Walsh &amp; Ingraham Fay Coleys &amp; Fay Rockwell &amp; Wood Kirksmith Sisters 24 half Dingley &amp; Norton Balrd &amp; Inman E E Clive Co Frank Dobson Pauline's Leopards B'WAY (low) Wm Morris Savannah &amp; Georgia Lillian Kingsbury Co Will &amp; Mary Rogers 24 half Irene Trevette Moore &amp; Elliott Fields &amp; Halliday The Nellors (One to fill)</p> <p><b>Springfield, Mo.</b> JEFFERSON (hp) (Joplin split) 1st half Lord &amp; Fuller Buehla Pearl Guy Woodward Co Wilson Bros "Fascinating Flirts" Springfield, O. SUN (sun) Campbell &amp; Phillips Catherine Powell Co Helen Trlx &amp; Sis Page Hack &amp; Mack 24 half Tasmanian Trio Chief Little Elk Wright &amp; Davis Joseph Browning Stockton, Cal. HIPP (aah) 1st half "Knight with Poets" Walsh &amp; Rand Low Ward Alvarez Duo (Two to fill)</p> <p><b>Superior, Wis.</b> PALACE (wva) Morenos Vera Berliner Lewis &amp; Chapin Amer Minstrel Maids 4 Belmonts 24 half Hector Higan &amp; Combs Char Lindhom Co F &amp; G DeMont</p>	<p><b>BROADWAY (abo)</b> The Harvesters Anna Eva Fay Carlotia Stoddale Don &amp; Patty 24 half Herbert's Seals Norton &amp; Christie Anna Eva Fay M Nevarro &amp; Marengo Syracuse, N. Y. TEMPLE (ubo) The Zanaros Al Abbott Lew Madden Co Hanna Gleason Co Hudler Stein &amp; Phil Kajiyama 24 half Roberta &amp; Verera Fields &amp; Conway Ethel McDonough George Fisher Co Fright &amp; Dietrich Levitaton CRESCENT (ubo) Geo Murphy Raymond &amp; O'Connor Jesse Standish Hardeen 24 half Yale &amp; Davidson Haley Mike &amp; Haley Evelyn May Co Hardeen</p> <p><b>Tacoma</b> PANTAGE'S (p) Lottie Mayer &amp; Girls "Lots &amp; Lots" Brooks &amp; Powers J Singer &amp; Dolls Beatrice McKensie Ti Ling Sing Terra Haute, Ind. HIPP (wva) (Evansville split) 1st half Kelso Bros Adolpho "Pleasde Reverie" Christie &amp; Bennett Gen Pisano Co Toledo KEITH'S (ubo) Gordon &amp; Rice Clark &amp; Lavier Carlsle &amp; Homer 8 American Dancers Great Leon Co Billy McDermott "Naughty Princess"</p> <p><b>Toronto</b> SHEA'S (ubo) Sallie Fisher Lefaire &amp; Gallagher Mignon Stewart &amp; Donohue Moss &amp; Frye Renne Florigny Prosper &amp; Maret De Winters &amp; Rose HIP (ubo) Stanley Gallini Co Bissett &amp; Scott Rawson &amp; Clare 7 Sammlies Katherine Klare Morgan &amp; Gray YONGE (low) Leonard &amp; Donney Harrison Smith G Sampson &amp; Douglas Daisy Harcourt Raskin's Russians (One to fill)</p> <p><b>Trenton, N. J.</b> TAYLOR (ubo) 24 half (31-2) Willie Miller Lyell B &amp; Lawrence L Start Co Hudson Smith &amp; H Jack Marley Roy La Pearl Troy, N. Y. PROCTOR'S (ubo) (Albany split) 1st half Force &amp; Williams Modesta Mortenson Co Arthur Pickens Co Bob Matthews Co Diaz's Monkeys (Bennett Sisters play Troy 1st half; Ne- lusco &amp; Herley Sil- ing Albany 2d half) Hudson Hill, N. J. HUDSON (ubo) 24 half (31-2) The Havelocks Jimmy Burke Howard &amp; Hersh Doherty &amp; Scalla Bell City 4 F Lorraine Co Utica, N. Y. COLONIAL (ubo) Wartenberg Bros Bennett Sisters Schwarz Bros Buzell &amp; Parker Morris &amp; Campbell Siz Franz Troupe (One to fill) 24 half Eddie Montrose "Edge of Things" Raymond &amp; O'Connor 4 Harmony Kings Geo Brown Co (Two to fill)</p> <p><b>Vancouver, B. C.</b> ORPHEUM Lean &amp; Mayfield Edward Lamonte Co DeManby &amp; Durkin</p>	<p><b>Harry Gilfol</b> Rouble Gims Santo Co The Sharricks PANTAGE'S (p) Gruber's Animals Song &amp; Dance Revue Hampton &amp; Shriner Owen &amp; Moore Ward Bell &amp; Ward Nancy Gray Victoria, B. C. PANTAGE'S (p) The Frascotts "Bachelor Dancer" Hanna Gleason Co Musical Kaubns Wilkins &amp; Wilkins Virginia, Minn. LYRIC (wva) (11-12) Morenos Vera Berliner Lewis &amp; Chapin Amer Minstrel Maids Waco, Tex. ORPHEUM (ph) Trevett's Canines Nedda &amp; Silvio Sully Family Lane &amp; Harper Mori Family MAJESTIC (inter) (4-5) Darto &amp; Silva Hufford &amp; Chain Georgia Earle Co Julietta &amp; Sykes Burns &amp; Frabito Alexander McFadin Howard's Ponies (Two to fill)</p> <p><b>Washington</b> KEITH'S (ubo) Edwards Song Revue Leroy Talma &amp; Bosco Josie Heather Co Halligan &amp; Sykes Burns &amp; Frabito Alexander McFadin Howard's Ponies (Two to fill)</p> <p><b>Waterbury, Conn.</b> POLI'S (ubo) Newport &amp; Stirk Lottie Grooper Roy La Pearl Maxwell Quintet Andy Rice Chick Family 24 half Francetti Sisters Walsh &amp; Ingram Hudson &amp; Murray Jay Raymond Fay Coleys &amp; Fay Victor's Melange Waterloo, Ia. MAJESTIC (wva) (Sunday opening) Raymond Wilbert Mahoney &amp; Rogers Wolf &amp; Stewart Brierle &amp; King Creole Band 24 half Novelle Bros Henry &amp; Moore "Don't Lie to Me" Raines &amp; Goodrich Olympic Dee Vail Co Wheeling, W. Va. VICTORIA (sun) "Honolulu Girls" 24 half Sea Rovers Ollie &amp; Johnny Vanis Wilkes-Barre, Pa. POLI'S (ubo) (Scranton split) 1st half Monroe Bros Jordan &amp; Lovers Hers &amp; Fairman Frances Dyer "Isle of Innocence" replaced by Ever- est's Circus 2d half)</p> <p><b>Winnipeg</b> ORPHEUM Nellie Nichols Will Oakland Co Phina Co Y &amp; E Stanton Sarah Padden Co Hanton &amp; Clifton PANTAGE'S (p) Uyeno Japs Haager &amp; Goodwin "Fall of Rheima" Gillyroy Haynes &amp; M Harry Dorr Dancing Tyrells STRAND (wva) 1st half Hayatake Japs Mack &amp; Lane Packard Trio F J Harvey Co Woonsocket, R. I. BIIJO (ubo) (Hartwell split) Pottier &amp; Hartwell Earnest Dupille Marie Lo Co 24 half Georgie Emmett Nector &amp; Vincent 3 Rozellas Worcester, Mass. PLAZA (ubo) Camp &amp; Bell Tom &amp; Jolly Ward Larry Simpson Co Lewis &amp; Hurst Chief Bear Co 24 half Hayes &amp; Latham Jennings &amp; Mack Keep Moving (Two to fill)</p>	<p><b>Yonkers, N. Y.</b> PROCTOR'S (abo) Eddie Montrose Willing &amp; Jordan "Love in Suburbs" 4 Harmony Kings McCarthy &amp; Faye George Brown Co 24 half Queens, Dunedin Nevins &amp; Erwood Murial Window "Mar Via Wireless" Robert H Keane Three Jahns York, Pa. O H (ubo) Toney</p> <p><b>Duggan &amp; Raymond</b> Ollive (Others to fill) 24 half Harms Trio Warner &amp; Aster Texas Comedy 4 (Others to fill) Youngstown, O. KEITH'S (ubo) Clowa Seal H &amp; G Ellsworth Jack Alfred Co Mr &amp; Mrs J Barry Louis Simon Co Conroy &amp; LeMaire Margaret Young Chinke &amp; Kaufman</p>
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# Steady Advertising Must Pay

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## OBITUARY

**Fred C. Eberts**, for the past two years manager of the Majestic, Chicago, died last week after an illness of a few days. He contracted a cold when he stood bareheaded at the recent funeral of George Castle. The cold developed into pneumonia, which caused death. Fred Eberts was born in Detroit and came to Chicago in 1900 to assume the management of the Great Northern theatre, now the Great Northern Hippodrome. He remained in that capacity until two years ago. He is survived by a widow, Mrs. Mary Eberts; a daughter, Nellie, and a mother who lives in Detroit. The funeral was held Monday from the family residence, 467 West End avenue. Interment was at Detroit.

### IN LOVING MEMORY of My Darling Grandmother **ESTER CANTOR**

Who left this earth Jan. 29, 1917

Am thinking of you always  
Your devoted grandson  
**EDDIE CANTOR**

**Charlie Stevens**, in private life David W. D. Warden, one of the original members of the famous Carncross and Dixie Minstrels, long a Philadelphia institution, died in that city Jan. 28. He had been ill several months suffering from complication of diseases. He was a member of the one time renowned Walz Quartet. The body was interred at Ivy Hill, Mt. Airy, Philadelphia, Thursday.

**Franklin Ritchie**, picture player, was killed in Los Angeles, Jan. 26. The deceased was driving a motor car, which skidded and overturned, crushing him to death. He started his stage career 12 years ago, under the Frohman management and also played two years under Belasco.

### IN LOVING MEMORY of MY DEAR FATHER Who passed into Life Eternal Jan. 16, 1918, and whose loss I feel keenly. **OLGA**

The father of Paul Francis (Francis and De Mar) died at his home in Washington last week. The deceased was a member of the U. S. Marine Band.

**George Lavone** (George Brust), former foot-juggler and clown, was struck by a street car and instantly killed in Milwaukee Jan. 16. The deceased was 62.

**Bunny Morgan**, pianist and entertainer, died from heart trouble, said to have been brought on by over-alcoholic stimulation at Coalinga, Cal., Jan. 20.

**Ida Sturgess McCale** is reported to have died in Buffalo Dec. 28. She was the widow of Larry McCale. There is a son, six years of age.

The wife of John L. Young, Atlantic City's pioneer showman, died Jan. 27. She had been ailing for some time and had passed the 60-year mark.

The father of Blanche Murphy died Jan. 16 at the age of 73.

**Wilmot McNess** died at St. Vincent's Hospital, New York, Jan. 28, from pneumonia. He had played a sketch called "The Little Blonde Lady."

### IN MEMORY of My Beloved Dad Gone to Join Mother Jan. 24, 1918 Leaving a Bereaved Son **FRED F. DE SILVA**

The father of Kitty Healey, secretary to Joseph Hart, and Mattie Healey who occupies the same position with William A. Brady, died last week.

The father of Thomas F. McDonald, manager of the People's Hippodrome theatre, Butte, Mont., died in Chicago Jan. 23 of pneumonia, aged 68 years.

### IN MEMORY of My Beloved Mother May her soul rest in peace She was my dearest Pal **EDITH CLIFFORD**

The father of Mildred Lowell (Hodge and Lowell) died in New York Jan. 16 of heart trouble, age 63.

The mother of Edith Clifford died Jan. 25 at her home in Waukegan, Ill., at the age of 57.

The father of August Dreyer, the theatrical attorney, died Jan. 28, aged 74.

**William O. Davis** died Jan. 17, at the home of his parents, Clinton, Ind., from tuberculosis.

The aunt of Joe Opp died Jan. 25 in Boston. She was the only mother Mr. Opp ever knew.

The father of Dorothy Clarke (Mrs. Lew Cooper) died on Jan. 13 at Warm Springs, Mont.

**George H. Fisher**, 56, stage manager of the Palace, Fort Wayne, died Jan. 24, following a stroke of paralysis.

The wife of Walter L. Rogers died Jan. 27 at Omaha.

Charles Miller, who has been directing the Norma Talmadge productions, is to direct a feature for the Goldwyn Company during the period that Miss Talmadge is resting. After completing it he will return to the Talmadge for that star's next feature.

E. Lyall Swete, who came to this country to produce "Chu Chin Chow," will appear with Ethel Barrymore in her forthcoming production of "The Off Chance" at the Empire. It will be his first appearance in this country as an actor.

An arrangement has been consummated by J. C. Graham, foreign representative for Paramount, whereby J. D. Walker's World Film, Ltd., will release in England the output of Kievar Pictures, Inc., which produces the Victor Moore Comedies.

In her testimony before the Supreme Court, in the course of the Vitagraph's suit for an injunction to restrain her from acting for any other concern, Anita Stewart admitted she was Mrs. Rudolph Cameron and had been married secretly to a leading man, also that her husband was in the U. S. Aviation Corps.

## BIG HOLIDAY BUSINESS.

(Continued from page 3)

All the legitimate theatres, including those last week which did not give a Monday matinee, paid salaries in full for the week when pay day arrived. The legitimate expects the same course will be followed this current week.

In the sections where the storm missed the theatre attendance was considerably ahead in numbers of that of the preceding Monday.

In Philadelphia, however, where the storm raged about the worst, the theatrical business Monday was phenomenal. A small time vaudeville theatre in Philly, charging 10-20-30, and never having played to over \$700 on a Monday, drew in \$1,675 Monday of this week.

Loew's American, New York, again opened its Roof Monday matinee, having both theatres in the building open afternoon and night.

The big time houses will again give three performances next Monday, with the probability that unless an early crush denotes the possibility of an added show helping the gross, that all other variety theatres will play their customary show policy for the day.

Boston, Jan. 30.

There was nothing about the second Garfieldian holiday to make the theatre managers stand up on their chairs and cheer.

With one or two exceptions the second holiday was a disappointment.

Several reasons were advanced by the managers, who noted slimmer houses at both the matinee and the evening performances. Every legitimate theatre but one had an extra matinee Monday. The exception was the Majestic, where "Lord and Lady Algy" opened at night.

This city is under a severe handicap when compared with the other large cities throughout the east. Before the order was issued from Washington making Monday a holiday other measures had been adopted by the local fuel administrator to conserve coal. All theatres have to close down at 10.15. Last Monday was a "bone-dry" day in Boston. The orders of the fuel administrator are so drastic that on Monday it is impossible to purchase in this city a soda, candy, and nothing in the line of smoke. The "bone-dry" condition takes the night life out of Boston. All train schedules have been curtailed; no action has been taken by the railroads to deal with the patrons of the theatre ready to depart for home shortly after 10 o'clock, instead of 11 o'clock as heretofore.

On top of this the weather conditions were very poor. There was no encouragement for folks to journey in town to the theatres—and many did not.

So the second Garfieldian holiday—associated as it was with these different conditions, showed a falling off in the receipts at nearly every theatre in the city.

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**A CLEVER PLAYLET**, for 3—successfully produced. A Novelty Act with music, for 2. Others. Reasonable terms. Write David DeWolf, Hotel Normandie, New York City.

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**AT LIBERTY—YOUNG LADY PIANIST; CAN PLAY RAG OR CLASSICAL MUSIC; ALSO PLAY WITH ORCHESTRA. MISS R. M., VARIETY.**

**ALLEN SPENCER TENNEY—VAUDEVILLE WRITER, 1493 B'WAY, NEW YORK, ORIGINAL SURE-FIRE, EXCLUSIVE ACTS, SKETCHES, MONOLOGUES A SPECIALTY.**

**CHORUS GIRLS AND PRINCIPALS FOR GIRL ACTS. WANTED AT ONCE. THOR. 508 PUTNAM BLDG., NEW YORK.**

**EXPERIENCED**, refined Englishman, actor, wanted at once for a world renowned vaudeville sketch. Person applying must be medium built and not over five foot eight; and unmarried man to play character English lord. Write and enclose photographs, particulars. Fred Robl, Variety, New York.

**FOLDING TYPEWRITER TABLE AND TYPEWRITER; MUST BE REASONABLE AND IN GOOD CONDITION. WHITE, VARIETY, NEW YORK.**

**FOR ORIGINAL VAUDEVILLE ACTS**, monologues, songs, etc., see Harry Linton Author's Exch. 202 Palace Theatre Bldg., Bryant 1265.

**FOR SALE—OAKLAND TOURING CAR, 1915 MODEL. PERFECT CONDITION. NEW TIRES. TWO EXTRA TIRES. MACHINE MAROON COLOR. WILL SELL FOR \$500. REASON GETTING LARGER CAR. HENRY, VARIETY, NEW YORK.**

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**I SELL YOUR VAUDEVILLE ACTS**, monologues, songs, bits, etc., on a commission basis. Acts rehearsed, staged and openings secured. Have a lot of good material on hand. Write or call 202 Palace Theatre Bldg., Bryant 1265. Harry Linton Author's Exch.

**I WRITE GUARANTEED MATERIAL!** Exclusive real comedy songs and ballads, \$50.00 up; talk in "one" \$30.00 per minute; comedy and dramatic sketches, \$35.00; expert diagnoses and cures for weak vehicles, and stage direction supreme. Terms, Jack Burnett, Actwright, Chicago, Majestic Hotel, (over Great Northern Hipp.)

**LADY CHARACTER DANCER**, (Russian, Spanish oriental) just returned from Europe, seeks engagement. Clubs or cabaret. Fine costume. Write Hara, Variety, New York.

**SCOTCH DANCER** girl for reliable act working, also singer male or female. Must be clever. State age, height, weight, experience, first letter. Scotch, Variety, New York.

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**WANTED—A lady pianist for well known vaudeville act. Must be young, have good appearance. Not over 5 ft. 5 tall. Fred Fenn, 301 Gaiety Theatre Bldg., New York.**

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Holding My Own at PALACE, NEW YORK, THIS WEEK (Jan. 28)

# "FRISCO"

(LOU CHIAH)

Production Management  
CHAMBERLAIN BROWN

Vaudeville Direction  
STOKER & BIERBAUER

XYLOPHONE SOLOIST, EDISON PHONOGRAPH COMPANY

## BURLESQUE ROUTES

(Feb. 4 and Feb. 11)

"American" 3-4 O H Terre Haute Ind 11 Lyceum Columbus O.  
"Army & Navy Girls" 4 Savoy Hamilton Ont 11 Cadillac Detroit.  
"Auto Girls" 4 Majestic Scranton 11-12 Binghamton 13 Oneida 14 Oswego 15-16 Inter Niagara Falls N Y.  
"Aviators" 4-5 New Bristol Bristol 6-9 Grand Trenton 11 Gayety Baltimore Md.  
Behman Show 4 Orpheum Paterson 11 Majestic Jersey City.  
"Best Show in Town" 4 Casino Boston 11 Grand Hartford.  
"Biff Bing Bang" 4 Star Brooklyn 11 Gayety Brooklyn.  
"Bon Tons" 4 Olympic Cincinnati 11 Star & Garter Chicago.  
"Bostonians" 4 Jacques Waterbury 11-13 Poli's Meriden 14-16 Cohen's Newburgh N Y.  
"Bowery" 4-6 Berchel Des Moines Ia 11 Gayety Omaha Neb.  
"Broadway Belles" 4 Gayety Minneapolis 11 Star St Paul.  
"Broadway Frolics" 4 Empire Albany 11 Gayety Boston.  
"Burlesque Revue" 4 Gayety Omaha Neb 11 Gayety Kansas City Mo.  
"Burlesque Wonder Show" 4 Gayety Kansas City Mo 11 Gayety St Louis.  
"Cabaret Girls" 4 Gayety Chicago 11 Gayety Milwaukee.  
"Charming Widows" 4 Garden Buffalo 11 Star Toronto Ont.  
"Darlings of Paris" 4 Victoria Pittsburgh 11 Penn Circuit.  
"Follies of Day" 4 Gayety Washington D C 11 Gayety Pittsburgh.  
"Follies of Pleasure" 4 Cadillac Detroit 11 Gayety Chicago.  
"French Frolics" 4 Gayety Milwaukee 11 Gayety Minneapolis.  
"Forty Thieves" 4-5 Holyoke Holyoke 6-9 Gilmore Springfield Mass 11 Howard Boston.  
"Gay Morning Glories" 4 Lyceum Columbus 11-12 Cort Wheeling W Va 13-16 Grand Akron.  
"Girls from Follies" 4-5 Cort Wheeling W Va 6-9 Grand Akron O 11 Empire Cleveland.  
"Girls from Joyland" 4 Majestic Ft Wayne 10-11 O H Terre Haute Ind.  
"Golden Crook" 4 Colonial Providence 11 Gayety Boston.  
"Grown Up Babies" 4 Trocadero Philadelphia 11 So Bethlehem 12 Easton 13-16 Majestic Wilkes-Barre Pa.  
Hastings Harry 4 Star Cleveland 11 Empire Toledo.  
"Hello America" 4 Casino Brooklyn 11 Empire Newark.  
"Hello Girls" 4 Star Toronto 11 Savoy Hamilton Ont.  
"Hip Hip Hurray" 4-6 Poli's Meriden 7-9 Cohen's Newburgh N Y 11 Hurtig & Seamon's New York.  
Howe Sam 4 Peoples Philadelphia 11 Palace Baltimore Md.  
"Innocent Maids" 4 Century Kansas City 11 Standard St Louis.  
Irwin "Big Show" 4 Lyric Dayton 11 Olympic Cincinnati.  
"Jolly Girls" 40 Academy Lowell 7-9 Worcester Worcester Mass 11 Olympic New York.  
"Lady Buccaneers" 4 Gayety Brooklyn 14-16 Hudson Schenectady N Y.  
"Lily Girls" 4 Gayety Pittsburgh 11 Star Cleveland.  
"Lid Lifters" 4 Gayety Baltimore Md 11 Gayety Philadelphia.  
"Maids of America" 4 Star & Garter Chicago 11 Gayety Detroit.  
"Majestics" 4 Corinthian Rochester 11-13 Bastele Syracuse 14-16 Lumberg Utica N Y.  
Marion Dave 4 Gayety Buffalo 11 Corinthian Rochester.  
"Merry Rounders" 4 Gayety Toronto 11 Gayety Buffalo.  
"Mile a Minute Girls" 4 Olympic New York 11 Trocadero Philadelphia.  
"Military Maids" 4 Empire Hoboken 11 Star Brooklyn.  
"Million Dollar Dolls" 4 Gayety Montreal 11 Empire Albany.  
"Mischievous Girls" 4 Lyceum Duluth 11 Century Kansas City Mo.  
"Monte Carlo Girls" 4 Star St Paul 11 Lyceum Duluth.  
"Oh Girls" 4 Miner's Bronx New York 11 L O.  
"Orientals" 4 Empire Cleveland 11 Erie 12 Ashtabula Pa 13 Canton 14-16 Park Youngstown O.  
"Pace Makers" 4-5 Binghamton 6 Norwich 7 Oswego 8-9 Inter Niagara Falls N Y 11 Garden Buffalo.

"Parisian Flirts" 4 Howard Boston 11-18 Academy Lowell 14-16 Worcester Worcester Mass.  
"Puss Puss" 4 Casino Philadelphia 11 Miner's Bronx New York.  
"Record Breakers" 4 Englewood Chicago 11 Empire Chicago.  
Reeves Al 4 Columbia New York 11 Casino Brooklyn.  
"Review of 1918" 4 Gayety Philadelphia 11 Majestic Scranton.  
"Roseland Girls" 4-6 Bastable Syracuse 7-9 Lumberg Utica N Y 11 Gayety Montreal.  
Sidman Sam 4 Gayety Boston 11 Columbia New York.  
"Slight Beers" 4 Empire Newark 11 Casino Philadelphia.  
"Social Follies" 4 Standard St Louis 11 Englewood Chicago.  
"Social Maids" 4 Gayety Detroit 11 Gayety Toronto.  
"Some Babies" 4 Empire Chicago 11 Majestic Ft Wayne Ind.  
"Some Show" 4 Majestic Jersey City 11 Peoples Philadelphia.  
"Speedway Girls" 4 Penn Circuit 11-12 New Bristol Bristol 13-16 Grand Trenton N J.  
Speigel's Revue 4 Gayety St Louis 11 Columbia Chicago.  
"Sporting Widows" 4 Columbia Chicago 11-13 Berchel Des Moines Ia.  
"Star & Garter" 4 Palace Baltimore Md 11 Gayety Washington D C.  
"Step Lively Girls" 4 L O 11 Orpheum Paterson.  
Swell Ross 7-9 Park Bridgeport 11 Colonial Providence R I.  
"Tempters" 4 Erie 5 Ashtabula Pa 6 Canton

7-9 Park Youngstown O 11 Victoria Pittsburgh.  
"20th Century Maids" 4 Empire Brooklyn 14-16 Park Bridgeport.  
Watson Billy 4 Grand Hartford 11 Jacques Waterbury Conn.  
Welch Ben 4 Hurtig & Seamon's New York 11 Empire Brooklyn.  
"Whirly Girl Girls" 7-9 Hudson Schenectady N Y 11-12 Holyoke Holyoke 13-16 Gilmore Springfield Mass.  
White Pat 4 So Bethlehem 5 Easton 6-9 Majestic Wilkes-Barre Pa 11 Empire Hoboken.  
Williams Mollie 4 Empire Toledo 11 Lyric Dayton.

## INTERNATIONAL CIRCUIT

(Feb. 4.)  
"A Dangerous Girl" Shubert Milwaukee.  
"Hans & Fritz" National Chicago.  
"Little Girl in a Big City" 4-6 Grand Trenton.  
"Lure of the City" Park Indianapolis.  
"One Girl's Experience" Gayety Louisville.  
"Peg of My Heart" Walnut Philadelphia.  
"Pretty Baby" American St Louis.  
"Story of the Rosary" Southern Columbus.  
"The Marriage Question" (1) Lyceum Paterson.  
"The Marriage Question" (2) Prospect Cleveland.  
"The Smarter Set" Lyceum Detroit.  
"The White Slave" Lyceum Pittsburgh.  
Thurston Orpheum Nashville.  
"Trail of the Lonesome Pine" Imperial Chicago.  
"Which One Shall I Marry?" Orpheum Montreal.

COLUMBIA (Frank G. G. Parry, mgr.)—"Bowery Burlesques."  
CORT (U. J. Hermann, mgr.)—"The Gypsy Trail"; popular (4th week).  
CROWN (Ed J. Rowland, mgr.)—"Three Weeks."  
ENGLEWOOD (J. D. Whitehead, mgr.)—"Some Babies."  
EMPIRE (Art Medler, mgr.)—"Girls from Joyland."  
GARRICK (Wm. Currie, mgr.)—"The Very Idea," with Ernest Truax and Richard Bennett; scored (3d week).  
GAYETY (Robert Schoencker, mgr.)—"French Frolics."  
ILLINOIS (R. Timpani, mgr.)—"Ragtime Follies, big (6th week).  
IMPERIAL (Will Spink, mgr.)—"Dusky's Minstrels."  
LA SALLE (Nat Royster, mgr.)—"Leave It to Jane" starts with splendid business and good notices (1st week).  
NATIONAL (John Barrett, mgr.)—"The Story of the Rosary."  
OLYMPIC (Abe Jacobs, mgr.)—"Kob and Dill in 'The High Cost of Loving,' playing at \$1.50 top (8th week).  
PLAYHOUSE—"The Man Who Stayed at Home," due to close next week after satisfactory run (8th week).  
PRINCESS (Will Singer, mgr.)—"The Man Who Came Back," with Mary Nash, winding up the most spectacular legitimate play success of the season (19th week). "Mary's Ankle" follows.  
POWERS (Harry Powers, mgr.)—"David Ward in 'The Music Master.'" Huge.  
STUDEBAKER (Louis Judah, mgr.)—"Maytime" (4th week).  
STAR & GARTER (Wm. Roche, mgr.)—"The Social Maids."

# CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Will Von Tilzer blew in, for a day or two at his Chicago offices.

William Elliott came here to locally inaugurate "The Wanderer" and "Leave It to Jane."

Marion Chase, prima donna of "The Speedway Girls," closed and is in Chicago, preparing a vaudeville single act.

A third snowstorm, starting Saturday morning, lasted through Sunday, with trains again coming in from one to nine hours late.

Tuesday was set aside by the Chicago Press Club as "Follies Night." The entire company were guests of the club at a dinner and dance.

Tink Humphreys has returned from the western trip he made with Harry Weber. They went through Arizona to the Coast.

The last police clue to the murder of Joseph Logue, diamond merchant, in McVicker's theatre building, was lost last week. Judge Crowe exonerated Harold Schneider, an actor. Schneider was acquitted five years ago, but has been under constant police surveillance until now.

Mary MacLane, simultaneously with the release of her film here, went out to drum up some publicity. Her idea of getting into print was to visit the office of Poetry, the only magazine on earth devoted to original verse, and to subscribe for the sheet of Packard McFarland.

"Billie" La Verne, arrested in connection with the murder of a jackie here, declared to newspaper men that she was a vaudeville actress. A thorough investigation developed that she has never been any nearer to theatrical life than rag shouter in a back-room cafe.

# CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

William Meek, treasurer of the Auditorium, has been wired for to go to New York to help out in the sale there for the Chicago Grand Opera Company.

Rose Cohen, private secretary to Tink Humphreys, well known in theatrical circles here, was taken ill with ptomaine poisoning one day last week while at work.

Mary Cranston (Lee and Cranston) is temporarily living at her home in Winnetka, resting and taking vocal and dancing training. Her husband is out with a male partner meanwhile.

Dr. Harry W. Martin and Dr. N. Le Roy Kerr (dentist), who serve the profession here, have engaged a six-room joint suite in the new Alwoods building, and will move there with the Garrick Theatre structure as soon as the offices are ready.

Sam Du Vries, a veteran agent, specializing mostly in clubs, has closed his office, owing to dearth of demand in his lines. He had not been doing much for some years, since the old William Morris days, when he traded through that office.

Will Rogers has been commenting on local storm conditions daily in the Follies until even the newspapers have taken note, quoting him on the first pages. One nifty which caused a municipal laugh was to the effect that Chicago fooled the weather man, who was going to send more snow, but there was no place left to put it.

AUDITORIUM (H. M. Johnson, mgr.)—"The Wanderer" opened with a bang.

BLACKSTONE (Ed. Wappler, mgr.)—"Mrs. Fiske in 'Madame Sand'" (2d week).

COHAN'S GRAND (Harry J. Ridings, mgr.)—"Jane Cowl in 'Lilac Time,'" hit (6th week).

COLONIAL (Norman Field, mgr.)—"Cheating Cheaters" opens big with top price of \$1.50.

MAJESTIC (William G. Tidale, mgr.; Orpheum; rehearsal 9:30).—Before 9 o'clock the "Sold Out" signs were hung. And after that little of cheer was revealed. The show is one of the hardest to sit through that has yet been compiled—not one straightaway song but a series of songs, each with a unique story except a grotesque burlesque, not a hearty laugh in the program, very little singing and, what hurts worse, everybody on the bill from start to end, fighting, fighting every inch for a laugh or applause. The Poor Bards, set to pieces, opened. If there is an athletic act that has taken it to the limit, it is the show was well taken and their mild comic titters. Fox and Ward came on next, though billed for third spot, but the house was all seated, as the start had been delayed. Fox and Ward, celebrating their 50th anniversary, proved little except that taste in entertainment has changed lots in fifty years. The beloved old boys were shown with hospitality because of their venerable careers. Clifford De Manby, assisted by Lillian Durkin (meson) and Hector McCarthy at the baby-grand, showed good staging. The full interior was backed by a velvet curtain of soft color and the scene shifted into an accomplished singer of ballads and opera tunes. But he fell down before the end by doing "Mandelay," which is a dramatic and Terry thing, and which he mimed by yards, bettering away at it as though it were a battle or a sword fight. Tommy's love wall. In the finale, too, with Miss Durkin, he overplayed a romantic duet, making himself angular and clumsy in his postures. Several women in the house giggled at his stage version of love-making, and the curtain descending on the time-worn situation of the girl in the hero's arms didn't get across. Credit is due here for an artistic bit of staging as has been given for this sort of offering. With consistently apt material De Manby would shine. But he shouldn't act—or if he can, he should. Billy Tower and Maybell Darrell, with a spot out to order for low comedy, there having been none, and the audience gasping to laugh, equipped out and, by so far overdoing their happy transience ideas of what makes folks giggle, killed their welcome. If Maybell soaked Billy in the jaw once she slammed him ten times—after the ninth time, though, no one heaped the hit mark, but he let them hear, too. The act might have scored a knockout if Maybell had used her fist instead of the flat of her palm; as it was it went in the fair column.

"Peacock Alley," which showed handsome and attractive in its first peep, became a bore and nuisance before ten of the interminable minutes of insane, over-the-top farcical extorting and entering and flat repartee. Vivian Blackburn, a player of personality and many graces was smothered by a part that an ambitious chorus girl might consistently have handed back. Elwood F. Postwick, a really funny sentimental, battled hard but couldn't hold out through the minute, minute, minute, and more minutes, of the same kind of gibberish.

ACADEMY  
BIG FEATURE  
WORTH OF WORTH

# AMERICA AND HER ALLIES A

The biggest topic of the day, "ALSACE LORRAINE" The biggest song of the  
Everybody will be sing

ALFRED BRYAN, WHO WROTE "JOAN OF ARC," HAS OUT-  
DONE HIMSELF IN WRITING A STILL GREATER LYRIC IN  
"LORRAINE, MY BEAUTIFUL ALSACE LORRAINE"  
"LORRAINE" IS THE GREATEST MELODY THE GREATEST POP-  
ULAR MELODY WRITER IN THE WORLD HAS EVER WRITTEN

Words by  
**ALFRED BRYAN**  
Writer of "Joan Of Arc"

**LORRAINE**  
(My Beautiful Alsace Lorraine)

Music by  
**FRED FISHER**  
Composer of "Peg O' My Heart"

Modérato

He side a camp fire gleam-ing, A gren a dier was dream-ing, His  
He dreamt that he was stray ing a mong the child-ren play ing, And

thoughts went back a-gain to oth er years, Night shad-ows found him,  
of ten kissed his moth-er's tears a way, But ah, the wak-ing!

and as they gath-ered a-round him, ten-der-ly he mur-mured through his tears  
how his sad heart it was break-ing, how he wished that he could dream for aye

**REFRAIN**

Lor raine, Lor raine, My beau-ti ful Al sace Lor raine, You're

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Dear Friend

At last  
ity to have  
you will be  
It will  
and make  
you.

"LORRAINE"  
or kind  
just a nat  
present de

If you  
where in  
touch with  
our genia  
land

If you  
Chicago  
hustler,  
gladly look  
You

Boston, 218 Tremont Street, Jimmy McHugh  
Chicago, 143 No. Dearborn Street, Al Selden  
Detroit, Hotel St. Claire, Will Collins  
Philadelphia, 1625 Park Ave., Sam Gold

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ADDRESS ALL MAIL TO  
NEW YORK OFFICE

148

# REE ON "ALSACE LORRAINE"

"ALSACE LORRAINE" Everybody should be singing "ALSACE LORRAINE."  
ALSACE LORRAINE.

in my heart for ev er to re- main, I see your vil-lage stee-ple, Your

quaint old fash-ioned peo-ple, And I would-nt care if I could be there a gain, Lor-

raine, Heart of France part of France, Some day when

all of my wor-ries are through, I'm com-ing to you, Lor raine, Lor raine, O

wel-come me home once a gain, To live and die in my Al-sace Lor raine.

*dim*

Lorraine-2

THE COMPLETE PIANOFORTE COPY OF "LORRAINE" IS BEFORE YOU ON THESE PAGES. NO WORDS OF INDUCEMENT ON OUR PART SHOULD BE NECESSARY TO MAKE YOU SING THIS SONG. "LORRAINE" SPEAKS FOR ITSELF. WIRE US YOUR KEY FOR ORCHESTRATION.

opportu-  
song that  
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song. It is  
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McHUGH.  
New Eng-

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ely.  
K MILLS.

**FISHER, INC.**  
est 45th Street, NEW YORK

JACK MILLS, Professional Manager  
GEO. A. FRIEDMAN, General Manager



KEITH'S PALACE, NEW YORK, NEXT WEEK (Feb. 4)

**GIURAN and NEWELL****"THE CHINESE CIRCUS"**

The only act of its kind in the business

Colonial, Bushwick, Baltimore, Philadelphia, Orpheum, Brooklyn, to follow.

Direction, William S. Hennessy

**MANAGERS  
ATTENTION****81st STREET NOW  
THEATRE****QUEENIE DUNEDIN****"THE VARIETY GIRL"****NEW ACT****SPECIAL SCENERY****Direction, ROSE & CURTIS**

through comedy mix-ups that couldn't happen in even a farce. The act had died long before the curtain dropped, and applause at the funeral would have been ghouliah.

Milo, who has been here many times, started with the jaws of the customers set hard. He whistled and imitated, but it was a cold day within as well as without. He got two curtain calls, capturing the heat and race, the nearest to a live one that the verdict showed. Blanche Ring (New Acts) came next, and Paul Gordon and Ame Rice, switched by show and destiny, from opening to closing, did very smartly in a location entirely unaltered to their work. He is a breezy kisser and rides many unique unicycles and multicycles. The little girl is snappy when she doesn't try too sincerely. For a bicycle act this one is superior to the field.

**AMERICAN** (E. Louis Goldberg, mgr.; agent, W. V. M. A.).—Happy Dyrrierson and Dynamite opened; both high explosives. Happy is a woman, and Dynamite is a mule. Happy calls for volunteers to ride the mule. The usual bunch of volunteers (sic) come on the stage, with the usual results. In addition to the mule there is a dog and a trained monk. The dog walks between Miss Harrison's limbs, a not unpleasant but not particularly sensational procedure; that lets the canine out. The monk is more ambitious. He walks on paws with hind legs raised, hops on push-ball and rides a bicycle. Lamey & Pearson follow with comedy talk and songs. They are a nice-looking couple and have a good wardrobe, but their material is draggy at times. With some new lines and songs they should do very well. Godfrey & Henderson replaced Jean Moore. Miss Moore was forced to drop out on account of the illness of her daughter. Godfrey & Henderson have a hybrid offering which has so many angles

and phases that the only impression they leave when they bow out is, "What was it all about?" Willie Zimmerman followed with imitations of John Philip Sousa, Marshal Joffre, President Poincare of France, President Wilson, General Pershing and a civil war veteran for the close. Willie bills himself as the world's greatest mimic and entertainer. It would be in better taste to change that to just "mimic and entertainer." Clark & Chappelle, man and woman in black and tan, do a comedy talk and singing act. She impersonates a saleslady and he a porter. They have good voices and do well. The Cabaret De Luxe reviewed at the Hippodrome last week, closed.

**HIPPODROME** (Andy Talbot, mgr.; agent, W. V. M. A.).—There was no time during the day that a long line wasn't waiting to see the bill on this, the second of the Garfield Mondays. Somebody must have tipped the mob off that there was a good bill waiting for them within, because they waited their turn patiently, and when they got in, there was another crowd to take their place in the line. The show opened with Helen Savage & Co. in a rapid-fire sharpshooting act. Miss Savage is a handsome girl; her act is invested with handsome properties. She shows good taste by not using the flag in her act. Doyle and Wright followed—a straight and blackface. Their patter is fast and funny and they have good voices. They got a lot of applause with their yodeling number. In some mysterious manner a Chautauqua act managed to ease in on the bill. It is the Ensemble Trio—piano, violin and vocal. They do well enough, but a leopard cannot change his spots, nor a lyceumite his technique. They need pep. Brown, Harris and Brown make good with their chatter and songs. The older man holds up the act. He could manage as a single. The youth seems to slouch a bit

at times. The one-time big allegorical sketch, "Prosperity," run down at the elbows for the popular routes, with a less pretentious cast, is still a very good vehicle and the audience likes it very much. Brady and Mahoney came out of the west of the Pan time, and something seems to breathe it about that they will go east on the big time. Mahoney is a sea captain and Brady plays a Jewish sailor. His comedy is highly semitic, yet inoffensive. They use a special ship drop and sing their numbers in ringing voices that reach all over the house. Fern, Richieu and Fern close with a novelty juggling act. They have a lot of showmanship. The two Ferns were formerly with the Juggling Bannons.

**McVICKER'S** (Jack Burch, mgr.; agent, Loew-Matthews).—There are about two and a half million people in Chicago. They all came down to see the bill here. Unfortunately the show was lopsided and heavy. The Musical Hunters opened. It's an old act. They have been in vaudeville a great many years. Possibly they have had all the ideals knocked out of them. But they should try and deliver something for the money they get. They can do things, if they are sufficiently interested to try. As an example of the listless spirit of the act, the man plays a medley of songs with the violin. The orchestra accompanies him. The offering would be just as entertaining without the violin. It is the kind of stuff they ring in on high-school entertainments. They finish with some silly, meaningless antics, using whistles, rattles and other abominations to no purpose whatever. They happen to have a faded hunting scene drop, so they dress up in scarlet hunting costumes. The Musical Hunters belong in vaudeville. But they should give back to vaudeville what vaudeville has given to them. They can if they try. Helen Moretti sprung into the bad impression left by the Hunters and

the first song she attempted was "Mason-Dixon Line." There is no novelty in it any more. New songs, new songs, Miss Moretti, and a whole lot of others, please. Thunderous applause greeted Gangler's Dogs. They did their best, and the audience appreciated it. Then the Girl from Starland. This is a wonderful novelty. In an illuminated star one of the girls in the act swings out into the audience. A great deal of speculation arose as to the mechanical means of lowering and lifting the star in the middle of the theater. Jenks and Allen, with their rube act, pleased with bucolic nonsense. The show closed with Boyle Woolfolk's "Merry-Go-Round." This is a splendid girl act, with plenty of speed, youth, pep, and comedy in it. It did much to make up for some of the other numbers on the bill.

**Australian Serenaders**

Making Big Success on Hippodrome Circuit  
High-Class Singing and  
Society Dancing Act

Featuring  
ELLEN FRANCIS, Operatic Soprano  
and  
LOUIS LOVE, Australian Dramatic Baritone  
Special Drop Elaborate Wardrobe

**Beautify Your Face**

You must look good to make good. Many of the "Profession" have obtained and retained better parts by having us correct their facial imperfections and remove blemishes. Consultation free. Face reasonable.

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347 Fifth Ave., N. Y. C.  
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**VINCENT and CARTER**

Playing for W. V. M. A.

Direction, CONEY HOLMES

The Stork Wishes to Announce the Arrival of the

**PRINCE OF IRELAND**

Son of the King of Ireland

Landed in U. S. A. (Weighing Nine Pounds) Jan. 25, 1918

**QUEEN AND PRINCE****"DOING WELL, THANK YOU"****JAS. B.****MARIE****DONOVAN AND LEE**

# IT'S A GENUINE GEM! "SWEET LITTLE BUTTERCUP"

BRYAN—PALEY

This is coming so fast, nothing can even hesitate it. Get it now.

## SWEET LITTLE BUTTERCUP

Lyrics by ALFRED BRYAN Music by HERMAN PALEY

SONG

PIANO

Will you miss me lit - the But - ter - cup  
Stop your cry - ing lit - the But - ter - cup

VOICE

Said a ris - tic lad one day  
Sang a lit - the bird one night

I must go a - way  
Stars are shin - ing bright

Come and kiss me lift your two lips up  
Don't be sigh - ing lift your spir - it up

Hear the bo - gies call - ing It is time to say "Good - Bye"  
Hear the bees - es sigh - ing Don't you hear them soft - ly say

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REFRAIN

Sweet lit - the But - ter - cup Stay lit - the But - ter - cup  
Dry your eyes at

blue  
I'll come back to you  
When the war is

through  
Safe in your eye - vas dell Far from the shot and shell

Let your love - light shine  
An - gle guide you  
[Chorus 2. Verse]

Watch he ride you! Sweet lit - the But - ter - cup  
Watch and love you  
[Chorus 2. Verse]

Sweet Little Buttercup 2

## 1918 SONG HITS

"Don't Try to Steal the Sweetheart of a Soldier"  
BRYAN—SCIENCE—VAN ALSTYNE

"Last Night"  
BROWN—SPENCER

"I Can't Get Along Without You"  
KAHN—VAN ALSTYNE

"Jerry Mon Cherie"  
MURPHY—TIERNET

"My Little Service Flag Has Seven Stars"  
MURPHY—TIERNET

"On the Road to Home Sweet Home"  
KAHN and VAN ALSTYNE

"Rock-a-Bye Land"  
KAHN and VAN ALSTYNE

"Sweet Petootie"  
MURPHY and TIERNET

"Way Down There (A Dixie Boy Is Missing)"  
MURPHY and TIERNET

"For You a Rose"  
COBB and EDWARDS

"Some Sunday Morning"  
EGAN and WHITING

"So Long, Mother"  
KAHN and VAN ALSTYNE

"Derby Day in Dixie-land"  
By EGAN and WHITING

"Sailing Away on the Henry Clay"  
By KAHN and VAN ALSTYNE

137 WEST FORT ST., DETROIT, MICH.  
NAJISTIC THEATRE BLDG., CHICAGO  
223 TREMONT ST., BOSTON, MASS.  
31 SOUTH NINTH ST., PHILADELPHIA  
946 MARKET ST., SAN FRANCISCO, CAL.  
122 SOUTH BROADWAY, LOS ANGELES

JEROME H. REMICK & COMPANY  
MOSE GUMBLE, Manager, Professional Dept. 219 W. 46th St., New York City

## Confidential!

I don't like to tell tales out of school, but—Charley Lang said to Harry Tenney (Stern's professional manager), "Say, Tenney, you're some plugger; I hear you put over 'Send Back Dear Daddy to Me' in one month with such acts as Bailey and Cowan, Four Miacos, Ragtime Reilly, Marcella Johnson and Fred Norbeck and Louise Mayo."

Tenney blushed and answered, "O, I don't know. You're pretty good yourself. You put over 'Tishomingo Blues' in two weeks with Eddie Nelson, Tabor and Green, Smith and Troy and a bunch of others. You're not asleep, Charley."

Irving Maslof butts in and says, "Don't overlook that guy Skidmore out in Chicago. He put over his Deacon No. 3 Song, 'Somebody's Done Me Wrong,' single-handed in one week with Billy Beard of Al Field's Minstrels, Sophie Tucker, Rae Samuels and a host of others."

In comes a telegram. (I don't like to mix in other people's business, so keep this information under your vest.) It was from Skidmore! He wrote, "Who put over 'Wait for Your Honey Boy'? We're swamped with orders and requests for this overnight hit."

Now get hep to the right titles: "Wait for Your Honey Boy," "Somebody's Done Me Wrong," "Tishomingo Blues" and "Send Back Dear Daddy to Me"; and if you drop in or write Tenney at Stern's (next to the Palace Theatre Bldg., New York) or Skidmore, 119 North Clark St., Chicago, don't put me in bad. I hear they're not giving out copies to everybody.

## 26th—ANNIVERSARY—26th AL REEVES "Beauty Show"

Columbia Theatre, New York, Next Week  
(Feb. 4)

Casino Theatre, Brooklyn, Week Feb. 11

### THE BEST LAUGHING BURLESQUE SHOW IN AMERICA!

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One of the Most Beautiful, Accomplished  
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Famous Beauties

Big Added Feature

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Although the Orpheum management eliminate intermission, the program ran unusually long with the attractions blending nicely into more than an average show. The Four Marx Bros. in "Home Again," supported by an excellent cast, easily secured top honors of the aggregation, completely stopping the show for several minutes. Frank Crumit held his own preceding the Marx Bros., and about the only rival to approach the success attained by them. "Five of Clubs" did well closing. Moore and Haager proved enjoyable in songs and stories. Comfort and King did exceedingly well next to closing. Doc O'Neil, acceptable, although somewhat hindered through being "No. 2." Toots Paka and her Hawaiians (holdover) were handicapped in the opening position, but made the best of it and finished nicely. Alan Brooks and Co. in "Dollars and Sense" repeated previous week's

success. Bessie Rempel and Co. in "You" favorable impression.

PANTAGES.—The current Pantages show is excellent, combining a well diversified list of attractions into a pleasing variety program. George Primrose, assisted by his minstrel men, were given the headline honors, and in the closing position gained immediate recognition. Jan Rubini proved a classic triumph, while Senator Francis Murphy secured the evening's laugh honors. Finlay and Hill provided corking entertainment and were accordingly pronounced the applause hit. Tom Kyle and Co. offered a comedy sketch with a double surprise finish; appreciated the dialog registering continuous laughs. Mariette's Marionettes opened fairly well, the manikin idea proving suitable to the early gathering. Harry Reichman, a "nut," "No. 2," did unusually well for the position.

HIPPODROME.—The program is well balanced. Dave Thursty, eccentric singing comic with a dash of "nut" comedy, passed lightly, with Juggling DeLisle in the opening position doing splendidly. Nick Santoro and Co. in "Hogan's Chance," supported by a cast of four, in enjoyable comedy dramatic skit Leonard and Haley started away with much applause through a novel introduction closing to about the same returns. Mae and Billy Earle secured but a passable score. DeKoch Troupe, acrobatics, kept the majority seated closing. Leever and LeRoy (blackface) scored.



—When I feel confident enough of a proposition to recommend it over my personal signature, you will know I think it's right. So listen to this:

Last summer during one of my absences from New York, I became interested in the great New Wyoming Oil Fields of Lincoln County, Wyoming. With the aid of J. P. Thompson, who is now my General Manager, and B. A. Woodruff, Chief Engineer, I made a most exhaustive personal investigation on the ground. Even tho I was satisfied with the proposition at that time, I didn't think of recommending it till I was pretty sure.

That's right now—I'm so sure this is the opportunity of your lives—and mine, that I want you to read every word below:— Read it again.

*Jack Wilson*

## ONCE IN A LIFE TIME

Every man has his chance to "clean up." Today—every minute in fact—there is greater opportunity to make good than ever before. OIL—now is the livest issue of the day.

### HERE'S WHERE MY STORY COMES IN

Two years, just think, only 24 months ago, those famous and productive Wyoming oil fields were unknown, and within that period fortunes have been made—millions have been distributed among those who were in "on the ground floor" in those companies.

### 1920 ACRES OF PRIME OIL LAND

—secured after the most careful investigation by skilled and competent engineers and geologists in proven fields. This acreage has been transferred to our strong, well organized and equipped operating company—THE LINCOLN WYOMING PETROLEUM CORPORATION.

### 8 WELLS CONTRACTED FOR

—everything ready for drilling THIS WEEK—and meanwhile, since we have been waiting for equipment (it has been hard to get on account of market conditions) the other fellows have proved up our land by bringing two wells in immediate proximity to where we begin drilling, and have a third well down one hundred feet with oil indications apparent.

### SHALLOW WELLS

—in Fossil Field are our first bet, where these new wells are located and which were brought in at 250 to 400 feet. THEN, we have a second field—in the Big Piney Basin—where deeper development has shown even better returns.

While quarter million-barrel wells are the subject of Magazine articles they are an unknown quantity in real life. Average production, per well, per state, is about ten to twenty barrels.

Last June a new field came to the front—LINCOLN COUNTY—AND ITS WYOMING'S BIGGEST BET.

When I went to investigate personally, last July, during my absence from New York, I was satisfied I was in on the greatest opportunity of my lifetime. Even then, I wouldn't "spill the beans." I made up my mind I would be pretty sure before interesting my friends and associates of years in the show business. I am so confident that this is the chance you have been looking for, I want you to know it's good enough for you to invest in—Yes, it's an investment that should bring big and quick returns.

### AT ONLY TEN BARRELS

—on the average in Fossil Field, our wells will be very profitable as the grade of oil is superior to what is generally sold at \$2.50 per barrel now. Lincoln County is America's farthest west Paraffine oil field.

### NO MARKETING PROBLEM

—the Oregon short line runs through our holdings—Sale Lake is less than 150 miles distant—and there's a refinery there ready to use every barrel of oil the field produces. Right now this grade sells at \$3 per barrel—the same quality brought only 40c per barrel before the war.

### EVERY WELL BROUGHT IN

—means instant advance in the price and value of our stock.

### REMEMBER

—there are two fields to draw from. We plan one hundred wells as rapidly as labor conditions and additional capital will permit.

### THE WORLD IS HUNGRY FOR OIL

—it is a war necessity. Aeroplanes, motor trucks, submarines and destroyers, depend upon it for motive power. The Government is co-operating with the oil producers.

## LINCOLN—WYOMING PETROLEUM CORPORATION

A \$750,000 company, chartered under Wyoming's laws. Par value of shares 25 cents.

But ONE-SEVENTH of the capital stock is owned by the investing public, insuring a SQUARE DEAL for EVERY incorporators. The balance is being purchased by the stockholder and no stock manipulation through control.

### 200,000 SHARES AT 12½c.

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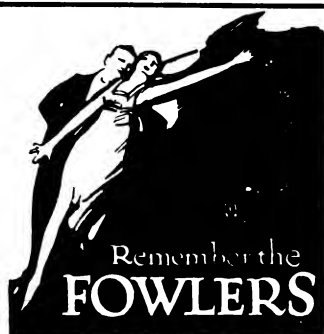
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**THE FAYNES**  
Presenting  
"IN A CONSERVATORY"

ALCAZAR (Geo. Davis, mgr.)—Evelyn Vaughan in "Good Gracious, Annabelle."  
CORT (Homer F. Curran, mgr.)—"The Bird of Paradise" (2d week).  
COLUMBIA (Gottlieb & Marx, mgrs.)—John E. Keller Shakespearean rep. (1st week).  
CASINO (Lester Fountain, mgr.)—A-H & W. V. A. vaudeville.  
PRINCESS (Bert Levey, lessee & mgr.)—Bert Levey vaudeville.  
SAVOY (Harry Davis, mgr.)—Will King Musical Comedy Stock (6th week).  
WIGWAM (Joe P. Bauer, mgr.)—A-H & W. V. A. vaudeville.

CASINO.—20. The bill, though lacking in comedy, was above the average. The Cycling DeVolos opened with their "Whirl of Death." The early part contains much repetition and drags, but they redeem themselves with a very sensational finish and get away to good returns. Rosalie Asher is doing a kid character. Her opening number and following patter could be speeded up. This is shown by the way her other two numbers (containing a little pep) are received. She has a pretty voice, something that she keeps a secret until the finish. "A Night With the Poets," headline, offers some good recitations illustrated by living pictures, and a fair quartet. Benard and Merritt, two attractive girls, got the applause honors. Their accordion work and the voice of one of the girls are the features. Lew A. Ward had the only comedy on the bill with character work and soft shoe dancing, but his act also shows a trace of seriousness in a poem he recites. The Shanghai Trio closed the show. Their finish, in which one dives through three hoops of knives, brings them off to good returns. Pictures wound up. Business fair.



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If we fail to live up to that standard—let us know.

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**SHEER and DARLING**  
in "WOP-OLLOGY"



**ROSE AND MOON**  
Featuring their new dance "The Stumble"  
This Week (Jan. 28), KEITH'S, BOSTON  
Week of Feb. 11, ROYAL, NEW YORK

Betty Sands, with Will King at the Savoy, joined "The Courtroom Girls" here.

Wm. Sears Rainey, amateur and manager of the Players' Club, made his professional debut at the Alcazar last week, playing the part of "The Boy" in "Just a Woman."

The Edwin H. Flagg Scenic Studio, located in San Francisco, has absorbed the J. D. Martin Scenic Company, Los Angeles.

Grace DeMatost, western representative of the Triangle Music Pub. Co., and Walter

Smith, former writer for Sherman-Clay, are now on the staff of the Elske Publishing Co., San Francisco.

Belle Miller and Mildge Morrison, piano and singing, open for the Orpheum at Stockton, Feb. 3.

Following his departure from the Casino, where he had been manager for several months, Robert Brady intends to go to Byron Hot Springs for a rest. He will be accompanied by Mrs. Brady, who has not been in very good health the past few weeks.

**TROVELLO**  
AMERICAN VENTRILOQUIST  
Presenting  
"THE AVIATING CHAUFFEUR"  
and  
"OLD ZIP LIZAR COON"  
WELL, AIN'T THAT HOT CORN?

There are 2 G's in Juggle,  
And one G in Jug,  
And 3 G's in Juggling—  
Oh! Gee! what a bug.  
**O. K. SAKO**  
Have played every first-class theatre on earth excepting the ones they have built lately, and want to play them also.  
PERCY WILLIAMS, of Brooklyn, once said: "I like Sato personally but do not care for his act."  
ALFRED BUTT, of London, once said, "I like Sato's act but do not care for him personally."  
I, me, myself, personally, O. K. Sato, like Mr. Butt's way of putting it best.  
A riddle, a riddle, as I suppose,  
It's hard to open and close the shows.  
It would not be so much of a riddle  
If every act could go on in the middle.  
Chop House, 114 Linden Ave.  
Irvington, N. J.

J. Anthony Smythe was "loaned" by the Alcazar Stock Company to Crane Wilbur for Wilbur's stock opening at the MacDonough, Oakland. The opening piece was "Cheating Cheaters."

Two men and two women, employed as cashiers and ticket takers by Sol Gordon at the Alhambra, Broadway and Lyric picture theatres, were arrested last week on a charge made by Gordon they had swindled him out of \$1,500 in the last four months by reselling tickets.

The Casino, playing A. & H. vaudeville, has lowered its admission to 10 cents for matinees.

Alfred Morrison is with the St. Frances Little Theatre Co.

With people passing in and out of the theatre at ten o'clock Tuesday evening last week, an armed bandit held up the cashier of the Jewell theatre and succeeded in getting away with \$117.

Jack LaFollette, F. J. A. Forster's local representative will be the added attraction at the Savoy next week, doing his regular vaudeville single.

**NEXT  
WEEK  
BUD  
CLARK**

# AN APPRECIATION!

We, the undersigned artists on the U. B. O. Circuits,  
wish to express our thanks and appreciation to

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Through allowing us full salary for the holiday weeks

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Mary Murray of Waterson, Berlin & Snyder's Chicago office is in the city on a two weeks' visit. She expects to be away from Chicago for a month and will probably visit Los Angeles for a few days before returning east.

The negotiations between Joseph E. Howard and Freddie Lee, the youthful discovery he made here, have been called off on account of Freddie's people wanting too much money for their offspring. As the addition of the boy to the act would not have increased Howard's income on his present contracts, he could not see his way clear to accede to their demands.

"Jasbo," the pet monkey of Mrs. Ackerman (Ackerman and Hill), Pantages Circuit, died while the act was in San Francisco.

Evelyn Vaughan concludes her starring engagement at the Alcazar this week, using "Good Gracious, Annabelle," as her farewell piece.

A song-pluggers contest was held at the Wigwam last Wednesday night. Among the participants were Miss Bobby Toft, Al Brown, Eddie Magill, Midge Morrison, Nina Moore, Billy Carr, Walter Jones, Jack Wolff, Violet Hopkins, Charley Cohn.

Viola Vercler was the added attraction at the Savoy last week.

Eddie Magill of the Waterson, Berlin & Snyder offices leaves Sunday for a two weeks' plugging trip in Los Angeles.

The funeral of Mortor L. Cook, prominent local theatre advertising man who died in

Chicago two weeks ago, was held from the Masonic Temple here Jan. 26.

Jane Urban has been signed for the Crane Wilbur Co. at the MacDonough theatre, Oakland, Cal.

Edw. Hearn, recently playing leads in pictures, opened with the Bishop Players at the Playhouse in Oakland, Cal., Jan. 27, to do leads opposite Betty Brice.

Jack Holden opens with Will King at the Savoy, San Francisco, Feb. 3.

Chas. Bray, assistant manager and auditor of the Orpheum Circuit, is visiting on the coast for a few weeks, stopping at all cities on the circuit.

Sam Harris of the Ackerman & Harris offices has made an offer of \$2,500 for a week's showing of the first new Chaplin release. The offer, though at present not accepted, carries a proviso that the picture shall not be shown in the city within 40 days of the Ackerman-Harris showing.

## ATLANTIC CITY.

BY CHARLES SCHEUER.

The monthly banquet of the Atlantic City Amusement Association was held at the Hotel Bothwell Friday night. After the dinner the association assembled in a business session covering several hours. A number of matters of a strictly technical nature consumed considerable time, but in each instance satisfactory solutions were reached, all tending toward improved conditions. A motion was carried that managers of cabarets, cafes and other resorts where liquors are sold are not eligible to membership in the association. Patriotic addresses were delivered by W. E. Shackelford, E. J. O'Keefe and Samuel W. Megill. The monthly banquet of the association will hereafter take place on the third Tuesday of each month. W. E. Shackelford, E. J. O'Keefe and Charles Scheuer were appointed a committee to treat with the Hotel Men's Association on various questions of mutual interest. This committee is the result of a conference recently held at the Hotel Chalfonte between the Chamber of Commerce, Hotel Men's Association and the Atlantic City Amusement Association.

Shore managers are having difficulty in landing shows for this resort, because of the limited barge car facilities, which has made it exceedingly hard to bring down productions of any proportions. Manager Fred Moore, of the Apollo, has made several visits to New York recently in order to arrange for shows and straighten out the tangle, but is still experiencing difficulty.

Manager Moore has booked a return engagement of "The Little Teacher," the Cohan and Harris piece. It shows here the final three days of the week.

William A. Brady, at the Traymore Hotel for the past fortnight, in order to be here to personally direct a big film thriller he is putting on, has a lot of the fair ones here putting on him. Brady inadvertently introduced "powderless days" here and it proved too much for the dainty damsels. One of the big "instruments" of the thriller he is laying here is a \$15,000 dirigible. The aviators were deflating it the other day preparatory to removing it to Longport, where it is to soar and be destroyed by fire from guns aboard a seaplane. When the air had been expelled it was found that the recently vanished "insides" had not yet dried and they started to stick together. To prevent a total loss Brady shot messengers to every drug store in town, and the larger part of the

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 "THE RENDEZVOUS OF THEATRICALS' BEST"

available talcum supply here was bought up and sprinkled between the sides.

Playhouses here have been doing a big Sunday and Monday business as the result of the increased crowds brought here over the end of the week by the Garfield holidays. With Tuesday as the off day for amusements the crowds have been doubling up at other performances and more than made up the loss.

The storm Sunday night made it necessary to postpone the wrestling carnival at the Nixon Monday. Next Monday night they will be transferred to the Apollo theatre.

## BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Capacity at the three performances Monday. The bill is evenly balanced and has for a star Adele Rowland, who depends on songs. It is pleasing to see and hear somebody who doesn't insist on feeling to the wings at the slightest provocation to change into another costume. The act went well. Another big turn was "Liberty Adams," the patriotic spectacle, closing the show. Gladys Hanson is now featured act, here last summer, with Julia Arthur. Homer B. Mason and Marguerite Keeler are here again with their old act, "Married," which went well. Beatrice Harford had a new monolog which does not lose the human touch that makes her such a favorite. Potter and Hartwell, opening, were well applauded. Rose and Moon, unique singing and dancing, followed by the Three Chums, another good singing and instrumental act. Eleanor Cochran is seen for the first time in vaudeville here with songs, assisted at the piano by Eric Zardo.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Big business with John Barrymore in "Raffles," film. Vaudeville, "Childhood Days," Four Casting Kays, George and Lily Garden, Ronald and Ward, Frank Ward.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Picture, Good.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—"Mile-a-Minute," act, featured. "The Sin Woman," film.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—"Sherman was Right," "The Right Man," Bayes and England, Will Morris, film, "Woman and Wife."

GLOBE (Frank Meagher, mgr.; agent, Loew).—"Tolerance," big business.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Fields and Halliday, Shannon and Annis, Lillian Watson, Savannah and Georgia, Ishikawa Brothers, Musical Macks. Film, "His Hidden Purpose."

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The Outside Inn," Felix and Fisher, Byron and Langdon, Corelli and Gillette. Film "Du Barry."

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Lee and Davis, Dinkens, McCarthy and Everett, the Paldrens, Nevins and Louise, Werner Amoros Trio, Van Brothers, film.

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ORPHEUM (Rod Warranger, mgr.; Loew).  
—"An Heir for a Night"; Julian Hall; Erneste Asoria Co.; Four Martella; Tom Hayden and Co.; LaFrance and Kennedy.  
OPERA HOUSE (Harry Parent, mgr.; K. & E.).—Phyllis Neilson Terry in "Maggie".  
Next, "Potash and Perlmutter".  
GARRICK (Richard H. Lawrence, mgr.;

Shubert).—"Oh, Boy!" Next, "Man Who Came Back".  
ADAMS (Russell G. Pierce, mgr.).—Glaser Stock Co. "A Pair of Sixes." Next, "The White Sister".  
GAYETY (J. M. Ward, mgr.).—"Merry Rounders." Next, "Social Males".  
CADILLAC (Sam Levey, mgr.).—"The Girl in the Bottle." Next, "Follies of Pleasure".  
LYCEUM (Al Warner, mgr.).—"Trail of the Lonesome Pine." Next, "The Smart Set".

Dr. Russell G. Pierce, well known in amateur theatricals, has been appointed manager of the Adams theatre, Detroit, succeeding Bert Williams, who has gone to the new Colonial.

Hoffman Bros., who promoted the Palace and Colonial, Detroit, have filed a voluntary bankruptcy petition.

Charles Seaman, manager of the Gilligham & Smith Enterprises in Grand Rapids recently became a benedict.

Under the new Prudden fuel conservation order, Detroit theatres on Mondays will give popular-priced matinees.

No liquor is sold at Detroit hotels and cafes after 9 P. M., although the restaurant departments are being operated until midnight with music, cabaret and the usual dancing. Business is extremely good in these places despite the shutting down on liquor sales after 9 o'clock.

"The Birth of a Nation" did such a big business at popular prices at the Washington last week it has been held over.

W. D. Ward has been appointed manager of the Universal, Bluebird and Jewel exchange, and J. O. Kent has been appointed manager of the local branch of Select Pictures.

W. S. Butterfield, president of the State Film Co., controlling state rights features for Michigan, has sold the business to Peter L. Smith and associates. Harry R. Loreh, former manager, has been placed in Class A under the draft and will likely enlist in the very near future.

### LOS ANGELES.

By GUY PRICE.

Harry Lauder "took" so well on his last visit here, just closed, that extra matinees were given. The comedian did considerable personal appearance stuff on the outside, speaking at several patriotic affairs.

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Jack L. Winn, who for a season or two was second man with Cohan and Harri shows, is now in the employ of W. H. Clune.

Ashton Stevens, here to see his new play produced, caused several changes to be made temporarily of course in the Moroso company. He persuaded Moroso to engage Belle Bennett and Howard Hickman, in the movies, for the run of his comedy-drama, "Mary's Way Out."

William H. Crane and Mrs. Crane are still here and don't know when they will return to the east.

Harry Weber and "Tink" Humphries have been having the time of their young lives hereabouts. Every night they have been dined and on Sunday last Aubrey Fringle, who used to "quart" about the big time took them for a cruise on Baron Long's yacht.

While Ruth St. Denis is touring in vaudeville, opening last week, her husband, Ted Shawn, is operating the Denishawn school for dancing here. Shawn is subject to the draft and may be called at any moment.

Herbert Brooks, now on Pan time, closed a deal for the purchase of a ranch near Santa Clara, Cal., on his trip down the coast.

Charlotte Joy Wilson, a Hollywood girl, is now in vaudeville. She did the old-hometown stuff last week.

### MEMPHIS.

By KENNETH LAFIN EAGAN.

A nerve-racking week (21) for Tennessee showmen. The seven days ending 26 were marked with uncertainty, determination, surprise and resignation. An organized fight against Fuel Administrator Garfield's order, closing Tuesdays all theatres, picture houses and all amusement places has been begun by representative theatre and show chiefs of this state and the south. Monday, 21, there appeared in all Memphis newspapers a half-page ad announcing that all theatres and film houses would be open Tuesday, despite contrary reports. An hour after the newspapers were on the street, State Fuel Administrator got hold of one of the newspapers and immediately issued an order, forcing all theatres and picture houses to close Tuesday and every Tuesday during the ten weeks set aside by Director Garfield. Theatre managers had planned to keep open Tuesdays by burning wood for fuel. Wood was placed under the ban by Administrator Myers in his special ruling. An appeal from the ruling will be forwarded to Washington.

The Lyric (legitimate) was dark all week. Thurston was offered the first half to make up for the week stand date he lost the week before, owing to blizzard conditions, which tied up his baggage. He refused it, saying he was through with weather conditions and got better. It was Wednesday before the cold and snow began to leave Memphis. It is warm and sunny again.

## MINERS MAKE-UP

ED HENRY & SONS, INC.

Gus Hill's Minstrels Lyric Jan. 27. Advance sale good.

The Orpheum had an extraordinarily good bill week 21. Topped by the Four Haley Sisters. These girls have excellent voices and good, new comedy. George Damarell and Co. took second honors. The Kouns Sisters, billed as headliners, went over. They are well known in the south. Act was marked down through the Misses Campbell, who stopped the show at all performances the week before. Lillian Fitzgerald, one of the cleverest singles in vaudeville—the cleverest single seen here for years. She got away big. Remainder of the bill had the Five Nelsons, Fred Berrens, Mlle. Letzel. Orpheum business only fair. Weather conditions kept it way below normal.

Loew's Lyceum did a good business despite bad weather. Francis Rice easily this best Loew first half bill, 21-23. Five Violin Beauties, good. They should cut out the dance numbers. Murphy and Heim and the Two Kleins, fair. Douglas Family headlined the last half bill. "Rose of the World," with Pauline Frederick.

### MILWAUKEE.

By P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"Good Gracious Annabelle." Feb. 3, 4, 5, 6, "Chia-Chin."  
JESTIC (William G. Tidale, mgr.; agent, Orph.).—Trixie Friganza, "Maggie Taylor—Waitress," Clark and Verdi, Lolette, Dickinson and Deagon, Yvette and Saranoff, The Gladiators.  
PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"The Dairy Maids," Coleman Gutz, "Weise Troupe," Vaidya and Brazilian, Nuts, DeVoy and Dayton, Swan and Swan, Last half—"Cabaret DeLuxe," Carson and Willard, Charles Klass, Mattie Choate and Co., Hector and His Pals, William DeHollis and Co.  
MILLER (Jack Yee, mgr.; agent, Loew).—"Over the Garden Wall," Burke and Burles, Killarney Girls, Mudge-Morton Co., Harry Sterling, Adams and Guhl, Robbins and Fulton, Pat Barrett, Bally Ho Trio.  
SHUBERT (B. Niggemeyer, mgr.; agent, International).—"Hans and Fritz." Feb. 3, "A Dangerous Girl."  
PABST (Ludwig Kreiss, mgr.).—Pabst German Stock Co. "Das Liebesnest."  
GAYETY (Charles J. Fox, mgr.; agent, American).—"Broadway Belles." Feb. 3, "French Frolics."  
EMPRESS (Walter C. Scott, mgr.).—Stock burlesque. Eddie Collins and Co.

### MONTREAL.

By ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards & Driscoll, mgrs.).—"Upstairs and Down." Next week "Fair and Warmer."  
PRINCESS (E. La Pierre, mgr.; agent, U. B. O.).—Midwinter Carnival. Ten acts, Mack and Walker, Earl Cavanaugh and Co., Mazie King, Diamond and Brennan, Norton and Melnotte, George Jesell, The Gerald's, Bison City Four, Castling Campbell, Littlejohns.  
LOEW'S (Ben. Mills, mgr.).—"Notorious Delphine," Adele Oswald, Ballard Trio, Cook and Stevens, Webber and Elliott, Ryan and Juliette, Film.  
FRANCAIS (Phil. Godel, mgr.; agent, U. B. O.).—First half—Seven Sammies, Stevens and Brodeaux, Witt and Winter, Lillian and Calvert, Stagnole and Spire. Second half—Manning-Feeney and Knoll, Hedges and Hedges, Valentine and Bell, Mr. and Mrs. Norman Phillips, Lillian Calvert.

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**Campinarri y La Navarrita**

ORPHEUM (J. H. Alos, mgr.).—"A Daughter of the Sun." Next week, "Which One Shall I Marry." Films.  
IMPERIAL (H. W. Conover, mgr.).—Elsie Ferguson in "Rose of the World" (film) and Grace Hoffman.  
GAYETY (Tom. Conway, mgr.).—"Broadway Frolics."  
EMPIRE (G. Aubry, mgr.).—Alba Players.  
STARLAND (Joe Masoure, mgr.).—Tikoune and Mack.

### NEW ORLEANS

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Koune Sisters swept everything before them Monday evening. Lillian Fitzgerald, following, did well considering the handicap. Five Nelsons gave show bounding start. Haley Sisters, pleased. George Damerel, still youthful appearing and debonair, scored decisively in best musical tidbit he has had. Fred Berrens, entertaining. Miss Lettzel, closing, held audience intact.  
TULANE (T. C. Campbell, mgr.).—"Everywoman."  
PALACE (Sam Myers, mgr.).—First half: Whipple and Huston; Bradley and Ardine; Lou Holtz; Bernivici Bros.; Miniature Revue; "Trouble Makers," film. Last half: Eva Fay; Harry and Eva Puck; Madge Mankland; two to fill.  
CRESCENT (Walter Kattman, mgr.).—First half: Douglass Family; Hans Hanke; Hinkel and Mae; Armstrong and James; Adonis and Dog; "Rimrock Jones," film. Last

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half: Chong and Mey; Morority Girls; Ovandos; Mhloy, Keough and Co.; Frank Farron; "The Divine Sacrifice," film; DAUPHINE (Low Rose, mgr.).—Stock burlesque.

STRAND (Maurice Barr, mgr.).—Pictures.

The Lafayette reopened with a film policy, Sunday; "Marvelous Maciste."

"Pollyanna" at the Tulane next week.

Isadora Duncan is here for a fortnight, vacationing.

Manager Sam Myers has just had erected at Canal and Dauphine streets a luminous electric flash, advertising the Palace.

Peggy Hyland and Irving Cummings are in New Orleans, engaged in making the first feature in which Miss Hyland appears for Fox.

Karl Bugbee, for several years manager of the Metro exchange, has branched out independently, and is now located in the old Vitagraph offices.

Hazel Andree (Mrs. Frank Gruiksbank), in advance of "Everywoman," secured much space for the Savage attraction.

Big Gene Clark, the most picturesque theatrical figure in all the southland, spent sev-

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Treasurer.

eral days in this city. In Natchez, Miss., where he controls the two leading theatres, he was sheriff of the town for ten years. His record shows that he shot straight and never flinched, but he resigned after giving valiant service to return to his first love—the theatre. "I just naturally couldn't keep away," said Gene, in explaining his return. "I guess I like to see folks happy. And when the boys hand em a bad show it makes me pow'ful sorry to think that I am sort o' takin' advantage." Gene has been married 22 years, but still brings his wife candy three times a week, just as he did when he courted her. "You couldn't give me the whole State of Mississippi," said Gene in conclusion, "to say one unkind word to her."

### PHILADELPHIA.

BY JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—The arrival of one of the worst snowstorms in recent years, with the advent of the second of the "Heatless Mondays," failed to dampen the ardor of theatregoers and as usual this house pulled in its share, playing to three big houses with the "B. R. O." sign out for the 120 shows. All new get in on time and there was no break in the show for the first performance. After two big "name" weeks with Elsie Janis and Sarah Bernhardt, the house settled back to its regular stride with Gus Edwards' Song Revue as the topline, surrounded by a well-balanced bill containing plenty of comedy. Edwards' new production is the biggest, brightest and best he has ever done for vaudeville, and rivals in many respects many of the two-dollar shows in the legitimate houses. The production must have cost Edwards money and shows results. An excellent cast of principals has been provided and what the chorus of girls lacks in vocal ability is made up for in the freshness of youth and attractiveness, while the male voices hold up the musical in excellent shape. It is a big dash and the highly-colored patriotic finish brought well-deserved applause at the final curtain. Marguerite Dana has replaced Frances Fritchard in the list of principals

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and H. Mozart has one of the solo numbers instead of J. Lewis. Roy Cummings and Ruth Mitchell furnished a big laughing and applause hit with their "but" comedy skit. This boy Cummings has developed into a first-class "but" comedian, with some new ideas for laughs and gets plenty out of everything he attempts. Miss Mitchell is a nifty little helper, both in handling the material for laughs and in general appearance. The act was a real hit. LeRoy, Talma and Bosco did very nicely in their early spot with a routine of magic and mystery. They offer a good variety of tricks, not all of them as well handled as others, but hitting a good average. The comedy could be improved upon and they should have one outstanding trick to give the act a real finish. Nella Allen sang several popular vocal numbers, making her selections from musical comedy, and therefore reaching the ears of her audience. Miss Allen is a striking looking woman, well

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dressed and possessing a well cultivated voice. She was well received. Something new and timely in the art of posing was shown by "Makers of History," a group of men who impersonate internationally famous characters. In most part, the representations were fairly good likenesses of the originals and those which were not so good drew an equal amount of applause on the display of the name. It is something away from other posing acts and just at this time cannot fail but bring results wherever placed. Sam Hearn got by on his violin playing and the Idantas, which includes five women instead of four, as well as a man, who gets a laugh or two through trying to be "cute," did well as an opener. The Pathe Pictures got their usual reward from the early arrivals.

NIXON'S GRAND OPERA HOUSE (W. D. Wegelarth, mgr.).—Jane Connolly and Company in "Betty's Courtship" furnished this week's bill with a well acted and pleasing sketch. The one-act comedy skit, "A Monday Morning," presented by Lew Madden & Co., shared in the honors. Other acts are Green and Parker in "At the Depot," De Winters & Rose; Adion Troupe and Mahoney Bros.

COLONIAL (H. A. Smith, mgr.).—An "All-Girl Bill" was presented to the residents of the Germantown district this week, headed by Odva and her troupe of seals, and including Black and White; Marva Rhen and Bert

Fitch; May Curtis, and the film feature is Douglas Fairbanks in "A Modern Musketeer."

NIXON (Fred Leopold, mgr.).—Gautier's Toyshop, a picturesque novelty act, by trained ponies, heads this week's bill. Others are "An Arabian Night," with a company of twelve; Basketball Five; Mary Donohue and a series of motion picture features.

KEYSTONE (M. W. Taylor, mgr.).—A musical tabloid called "The Beauty Fountain," heads this week's bill with the following surrounding bill: Archer & Belford in "The New Janitor," John Gardner and Marie Hartman in "Before and After Marriage," Galtierini & Son; Kaufman Bros.; La Viva and motion pictures.

ALLEGHENY (Joseph Cohen, mgr.).—Following a big week with "The Birth of a Nation," this house resumed its vaudeville and picture policy with "On the High Seas," recently playing B. F. Keith's big theatre, as its feature offering. Others are "Corn Cob

Cutups"; Perillo's Dogs; Swor & Mack; Joe Golden and Klais Sisters and a series of motion pictures.

GLOBE (Sabloskey & McGuirk, mgrs.).—"The Midwinter Revue," "Ocean Bound," with Joe Phillips, Helen Stanley & Co., May West, Antrim & Vale, Four Seasons, Mack & Arnold, Stone & Boyle, Gordon & Gordon, Manglin, Eddy & Roy and motion pictures.

WILLIAM PENN (G. W. Metzel, mgr.).—First half—Felix Adler, Leavitt & Lockwood, Roy La Pearl & Co., Victor Burns & Marion Quinn in "The Untrained Nurse," and Constance Talmadge in "Scandal." Last half—Harry Cooper & Co., Maxine's Revue, Arthur Sullivan & Co., Sammy Weston & Betty Wheeler and the film feature, William Farnum in "The Heart of a Lion."

BROADWAY (Chas. Shisler, mgr.).—First half—Harry Cooper & Co., Crewell Fenton & Co. in "The Battle of Wit," Delisle & Johnson, Paul Decker & Co. and the film feature, "Blue Jeans." Last half—"Children of France," Curley & Welsh, Ward, Wilson & Janice, Harry Tauda and the film feature, Sonia Markova in "A Heart's Revenge."

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—First half—"Fashions a la Carte," Four Entertainers, El Cleve, Rawls & von Kauffman, Acme Trio, Four Belgians and motion pictures. Last half—Crewell-Fenton Co., Delisle & Johnson, Ubert Carlton, Paul Decker & Co. and Bowers & Gordon, with motion pictures.

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**PROVIDENCE**

**MAJESTIC** (Col. Felix R. Wendleschafer, mgr.).—"Very Good Eddie," two weeks at the opera house in December, 1916, went bigger than any musical offering of a like nature had ever gone in this city. Monday afternoon largest house the Majestic has had since it passed to the Shuberts.

**OPERA HOUSE** (William S. Canning, mgr.).—"Her Child," play new to Providence, drew good houses and was well presented by the Providence Opera House Stock Co., steadily increasing in popularity.

**EMERY** (Martin R. Toohy, mgr.).—"The Coward," war time sketch, heads a bill showing much improvement over others in the past few weeks. Will and Mary Rogers, Arthur and Dolly LeRoy, Hobson and Beatty, Lee, Walton and Henry, Brosius and Brown, and film, "Easy Money." Last of week: "Sherman was Right," Sherman, Van and Hyman, "The Right Man," Savannah and Georgia, Will Morris, Boyes and England.

**KEITH'S** (Charles Lovenberg, mgr.).—Valeska Suratt, big drawing card. Wright and Dietrich, Frances Kennedy, Oleson and Nolte, Jed and Ethel Dooley, DeWitt Young and Sister, Steve Freda, O'Neill and Walmsley, pictures.

**FAY'S** (Edward M. Fay, mgr.).—"Seven Dixie Boys," Anita Blondell and Co., Colonial Trio, Dayton Sisters, Warner and Vivian, Clarke and William, pictures.

**COLONIAL** (J. F. Farr, mgr.).—"The Best Show in Town," attracting.

When, just a month ago, the Majestic transferred its Loew bookings to the Emery and leased the Majestic to the Shuberts it was said the Emery, which had been playing musical comedies and drama and before that pictures, would find it hard "to come back." However, in the short space of four weeks the Emery has come back strong. It is playing to capacity houses three performances daily, with the exceptions of Tuesdays, now.

William H. Turner, of the Albee Stock at Keith's here in the summer, appeared in Valeska Suratt's company at Keith's this week and was given a cordial welcome by his many friends here.

Drug stores, candy kitchens and ice cream parlors here felt the effect of the closing of theatres Tuesday during the past two weeks. Restaurants and cabarets were also hit because they lacked the usual patronage of the evening theatre crowds. Many of these places closed earlier than usual because of the lack of trade.

James Shaldon of Attleboro (Mass.) a lion tamer, well known in this city, is listed by the Attleboro draft board. When first called Shaldon declared he was traveling with a road show and did not receive his notice. He obtained permission to go to Cuba but left no address, and accordingly no questionnaire has been returned by him, with the result that he is likely to be placed in class one, and if he does not show up, under the law, may be classed as a deserter from the army.

"Lady," a Scotch collie, known to picture players, is dead. She was owned by Horace

S. Gatchell of 33 Fillmore street, this city. "Lady" was sick three days with pneumonia. The owner says that he will buy a lot and is to have a tablet placed over the grave of this dog.

The Empire, pictures, at Pasco, R. I., was burned to the ground Jan. 24. Madancy Brothers, managers, place their loss at \$300.

Alton C. Emery and Burton A. Emery, large stockholders in the Emery Amusement Co., which owns the Majestic (now leased to the Shuberts) and Emery theatres have given a mortgage for \$100,000 to the National Exchange Bank on the Emery theatre property, according to reports filed last week at city hall. The Emery Amusement Co. according to the reports, has given a mortgage of \$100,000 on the Shubert Majestic to Alton C. and Burton A. Emery.

**SEATTLE**

**BY WALTER BURTON.**

**METROPOLITAN** (George T. Hood, mgr.).—"Cleopatra," film, with orchestral program. Fine patronage at 25c to \$1. Opened 19 for 8 days.

**LYRIC**—Vaudeville and musical comedy to fair business.

**GALEITY** (Ed. Armstrong, mgr.).—20, Armstrong Folly Co. in "The Girl from Mars."

**ORPHEUM** (Jay Haas, mgr.).—White and Lyle head Thursday (17) show with mind reading, merit and cleverness. Lusby and Hazelton, very good. Bob Posbay, fair. Free-land Bros., good acrobatics. Vernon Sisters, fair singers and dancers. Kiawana Hawaiian Quintet, average.

Allen, Moore & McCourt top Sunday (20) bill, singing. Helms and Evans; Roscoe & Burke, pleased. Addie Stuyvasant, dresses well and sings acceptably. Seymour & Dupree, pleased. Jean St. Anne won favor. Film complete.

**PALACE HIP** (Joseph A. Muller, mgr.).—"The Heart of the Canyon," a comedy playlet, tops Thursday (17) bill. Orr and Hager, good. "Visions of Art," posing act of merit. Vincent and Kelley pleased. Valle, splendid accordionist. Rice, Bell and Baldwin, clever acrobats.

**DeShelle Co.** top Sunday (20) bill: novelty comedy playlet. De Forest Brothers & Falk pleased. Walman and Berry, good. Dedie Velde Co., good. Frank Rogers, excellent ventriloquist. LeRoy and Paul, on the bar.

**PANTAGES** (Edgar G. Milne, mgr.).—21, Musical tabloid, "The Bachelors' Dinner," with Jack Henry and Rose Gardner, headliners. Prescott, mental telepathy. Wilkins and Wilkins, eccentric turn. Menetti and Sidell won comedy honors. The Kuehns pleased. Walter Mercer, eccentric dancer. Film serial complete.

**MOORE** (Carl Reller, mgr.).—20, Carus and Comer top Sunday (20) bill. Stan Stanley, bounced his way to fine applause. "Love Thy Neighbor," liked. Bernie & Baker, Adelaide Boothby, pleased. Selma Braatz, good. Rodeo & France.

**WILKES** (Dean B. Worley, mgr.).—94th week, 20, Wilkes Players in stock, "Chorus Lady."

**COLISEUM** (E. D. Tate, mgr.).—20, "Stella Maria," film.

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**LIBERTY** (John Von Herberg, mgr.).—"Wolves of the Rail," film.

**CLEMMER** (James Q. Clemmer, mgr.).—"Brown of Harvard," film.

**STRAND** (Wm. H. Smythe, mgr.).—"Fields of Honor," film.

**REX** (John Hamrick, mgr.).—"The Zeppelins Last Raid," film.

**MISSION** (Joseph A. Van Herberg, mgr.).—"A Small Town Guy," film.

**COLONIAL** (John Danz, mgr.).—"The Magnificent Meddler," film, Mareno.

**CLASS A** (Louis Goldsmith, mgr.).—Mrs. Vernon Castle in "Stranded in Arcadia," film.

The Tacoma Orpheus Club and the Seattle Philharmonic Orchestra furnished the program of entertainment at Community Week here at the Chamber of Commerce and Commercial Club. Pictures of the festivities were taken, and will be shown throughout the country as a part of one of the news weeklies put out by a big film exchange.

Elise Brosche has joined the Armstrong Folly Co. at the Galeity.

Two local picture houses heretofore charging 15 cents for admission on night performances have raised to 20 cents due to the war tax. The Palace Hip and Orpheum vaudeville houses made a similar increase in price of admission when the new law became effective; one reason being to obviate the necessity of penny change, the other to make the tax straight 10 per cent. instead of approximately 15 per cent. collected on a 15 cent admission.

Dick Lonsdale, with Eddie Harris, here a few weeks ago at the Orpheum with a girl act, arrived in town Thursday from Portland, where the act closed for the present.

The 16 re-issues of the Bill Hart pictures have been booked for a first-run showing at the Little theatre on Pike street. The first



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of the series was "Dakota Dan." The film pulled business.

The present season is the best the Metropolitan has experienced in its history. Up to date 27 attractions have played the house, and the rest of the season is well taken care of by over a score of high class traveling attractions. Last season both the Moore and this house were open to the road shows coming to the Northwest, and the attractions were so few in number that both houses were dark the greater part of the time.

"Draft 258" had its first run in this city at the Rex theatre, and proved a drawing card. For a second run it will be shown at the Greenwood theatre in the Green Lake suburb.

A local picture concern has arranged with the Seattle Chamber of Commerce and Commercial Club to make films of local industrial and educational news features for publicity purposes in the East. The first will be designed to get mechanics in the Eastern section of the country to come West to participate in the war work going on here in various phases.

Tom Wilkes, business manager of the Wilkes Brothers chain of stock theatres in the Northwest, left Monday for a business trip to California cities. Mr. Wilkes has several big oil wells in the Golden Gate state in addition to his theatrical enterprises.

Henry Scheer replaced Joe Carter at the Gaiety, Jan. 27, when Carter left to enter vaudeville with the LaVallé Sisters.

Dick Hyland has accepted the position of clerk in the Arlington Hotel here, leaving theatricals for the present.

Howard Russell has joined the Empress Stock at the Empress, Vancouver, B. C., replacing Edward Lawrence, called to California by the illness of a member of his family.

R. E. Holland, character man here in the early days at the Old Edison theatre on Second avenue, arrived here from Chicago, and joined the Armstrong Company at the Gaiety as straight man.

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**A HIT**

"All Girl Revue"

"Variety," Chicago

The Strand theatre building in Spokane, partially destroyed by fire in December, will be razed and a business block erected in its place, according to the owner of the property, Miss Palmerton White. The house was formerly known as the Spokane theatre, and has housed legit, musical comedy, vaudeville, pictures, and a combination policy. In the last few years every form of attraction there has been a losing proposition.

Wesley Southern, son of Wm. Southern, manager of the Grand theatre, Bellingham, has joined the Aviation Corps of the U. S. Army, and left this week for the training camp at Waco, Tex.

Among the members of the actor colony located in the Puget Sound Metropolis who have chosen this city as their place of residence are "Dad" Fletcher, doorman at the Rex; "Dad" (Frank) Howard, doorman at the Clemmer; George Lavender, at the Palace Hip; Billy Malcom, stage door tender, same house; F. B. Marsh (of Cole & Snow in vaudeville), chief doorman at the Orpheum.

A fight is on here over the showing of the Rev. Paul Smith film of immorality and crooked politics, "The Finger of Justice." The business manager of the picture has been here for the past two weeks to dispose of the North-

western rights to the seven-reel production. At a private showing here this week the film was highly praised by the leading ministers of the city. Mayor Gill and the censor board claim the picture is immoral, and has been brought here solely for political reasons, and that they will not permit its showing even if the film has to be confiscated. Rev. Smith and his business manager will fight the censor board to the last ditch.

Orpheum circuit vaudeville will open at the Auditorium, Spokane, Feb. 2, for four days. Wednesday will be spent in traveling to Tacoma, where the remainder of the week will be played at the Tacoma theatre. The present Hip, Spokane, was built for the Orpheum circuit, and used by it for several years. Three years ago the big time attractions were withdrawn from the Spokane field, and the theatre was acquired by Eugene Levy and Herman Brown, who operated it as a combination vaudeville and picture house at pop prices. Last season Ackerman & Harris leased the property from Levy and Brown, and added it to their Hippodrome theatres. Road shows now booked at the Auditorium will be shifted to accommodate the vaudeville dates each week. Orpheum shows played the Tacoma stand two days a week for a short period in 1916. Adding the two new houses to the circuit will make a change in the route west

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of Calgary. From that city the shows will jump to Spokane, then to Tacoma, with Seattle following; next, Vancouver, B. C., thence south to Portland and California. At present the shows jump from Calgary to Vancouver, and then to the Moore, Seattle. Both the Spokane and Tacoma stands will be played on a percentage basis, according to the manager of the Auditorium theatre. Gertrude Hoffmann heads the bill playing the new stands first.

Frank Maraccl, former orchestral leader at the Pantages here, has gone to Los Angeles, where he is directing at Levy's cafe.

The studios of the Chief Seattle Film Co. at Madison Park, Seattle, have been leased to the Dobell Film Corporation yesterday for four years. Lionel Dobell announces his cameramen will be ready to "shoot" about Feb. 15.

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A Japanese-American feature picture and a fairy story will be the first two releases.

COLONIAL (H. Quaglinotti, mgr.).—"The Mad Lover."  
GLOBE (W. P. Nichols, mgr.).—"The Hungry Heart."

VANCOUVER, B. C.

BY H. P. NEWBERRY.

EMPRESS (Geo. B. Howard and Chas. E. Royal, mgrs.).—"The Silent Witness," Empress Stock, this week.

AVENUE (W. Scott, mgr.).—Gilbert & Sullivan's "The Yeoman of the Guard" (local).

ORPHEUM (Jas. Pilling, mgr.).—21 Hyams and McIntyre headline, Ruth Royce featured, very good; Harry Beresford & Co., good; Stuart Barnes, well liked; Bernard & Janis, good; Apdala's Circus, well liked; Valanova Gypsies, good.

PANTAGES (Geo. Pantages, mgr.).—21, Lotie Mayer and Divina Mermaid; Brooks & Powers; Lots & Lots; Beatrice McKenzie & Co.; Tai Ling Sing, Johnny Singer & Dancing Dolls; "Last Card," film.

COLUMBIA (J. H. Mayrand, mgr.).—Reese Bros. Minstrels; Nellie McNamara & Don Clinton; Murphy Sisters, vaudeville, first half, 21.

REX (W. P. DeWees, mgr.).—"Reaching for the Moon."

DOMINION (J. Muir, mgr.).—"The Fields of Honor."

Edythe Elliott, leading woman with the Empress Stock, will return in "Peggy O'Moore." Miss Elliott has been absent almost four months.

Shows on the Orpheum circuit have recently experienced difficulty in making the jump from Calgary to Vancouver, owing to storms. Although held up as long as three days they managed to arrive in time to open at the Monday matinee as there is a three-day layoff between the two cities.

Attempts are being made to promote an annual carnival here. One was held last year, the proceeds being divided among four patriotic organizations.

WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Stella Mayhew, big success, recalled repeatedly; Little Beela, real hit; Duffy & Ingils,

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comedy hit; Maryon Vadil, artistic danseuse, and Ota Gyl, a remarkable violinist; Franklyn Ardell, repeat, good; John Ford and Veva Houghton, clever; Percy Athos and Gretina Read, opened. Comedy film closed. Intermission done away with. Hobart Bosworth, in "The Sea Wolf," did not appear, scenery not arriving from the West.

NATIONAL (William Fowler, mgr.).—"Lightning," with Frank Bacon; first showing.

BELASCO (L. Stoddard Taylor, mgr.).—John Barrymore and Constance Collier in "Peter Ibbetson."

POLIS (Fred Beger, mgr.).—Musical stock in "The Yankee Prince." Opening with Monday matinee.

GAYETY (Harry Jarboe, mgr.).—"Liberty Girls."

COSMOS (B. Brylawski, mgr.).—Joale Flynn and Minstrels; Maude Leone and Co.; Empire Comedy Four; Burns and Foran; The Parshleys; "International Girl."

LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—Film features.

The recent uncovered romance of Anita Stewart brings also to light the fact that her husband is Rudolph Cameron Brennan son of a contractor of this city. While with Vitagraph, Brennan dropped the family name and appeared as Rudolph Cameron.

## WILL MORRIS

### "Tattered Talent"

LOEW CIRCUIT

DIRECTION,  
TOM JONES

## NEWS OF THE FILM WORLD

Aubrey M. Kennedy has resigned as managing director of Goldwyn.

Ralph Kellard has returned to pictures with Pathe.

Virginia Pearson will shortly make her appearance in a war drama.

"His Nine Lives" and "A Game Gambler" are Triangle comedies released for Feb. 10.

Vlasta Maslova sailed last week for Porto Rico to join the Anna Pavlova ballet.

Louis (Bull) Durham, former big league pitcher, is in Triangle pictures.

General Film is releasing once a month releases of Essanay Chaplins.

"Headin' South" is the title of Douglas Fairbanks' next picture for Arctcraft, on which work will be started immediately.

Clara Kimball Young has purchased the picture rights to Elinor Glyn's novel, "The Reason Why."

The management of "Seven Days Leave" on Jan. 26 signed a three months' lease of the Park, with the privilege of further renewal.

"The Keys of the Kingdom," starring Enid Bennett, will be released by Paramount Feb. 18.

Grace Darmond and Florence Deshon, recently added to the Vitaphone forces, are in support of Harry Morey in "The Other Man."

Ruth Stonehouse is due to arrive in New York within a day or two. Miss Stonehouse is said to have left the Triangle forces.

The first Dolly Sisters' picture has been completed at the Biograph studios. Leonce Perret directed the production.

The Paramount-Mack Sennett comedy, "It Pays to Exercise," will be released Feb. 24, following "Watch Your Neighbor."

Will Archie has just finished a contract

with the Christie Films and will shortly return East with a new act.

James Kirkwood started Wednesday at the Biograph studio on the first Frank Keeney production starring Catherine Calvert.

George Walsh, while running in Westchester County, fell and broke two ribs. He was laid up in the Polyclinic Hospital for a week.

William Farnum's next picture will be "Rough and Ready," Richard Stanton directing.

The next two Theda Bara pictures will be released as follows: "The Forbidden Path," Feb. 3, and "The Soul of Buddha," April 7.

For two weeks only, beginning Feb. 11, "Old Lady 81" will be the attraction at the Manhattan O. H.

"Her Country," a play by Rudolph Reiser, which had a long run in London, will open at the Punch and Judy on or about Feb. 20.

John H. Springer has taken a five-year lease of the Adelphi and the 77th Street theatres. He is renovating both places.

Jack Ford, considered one of the best of Universal's directors, has returned from the Coast on a visit to his family in Maine. He directed the last five Harry Carey pictures.

A stock company will take possession of the Lexington about the middle of next month following the engagement of the Chicago Opera Co.

Leo White, who plays the French Count in the King Bee-Billy West comedies, has been loaned to Arctcraft for Mary Pickford's next release.

The Division of Films of the Committee on Public Information in Washington showed its first pictures on Wednesday before members of both houses of Congress and the Cabinet.

Feb. 10, Triangle will release "Real Folks," the story a \$1,000 prize one, which went to Mrs. Kate Corbaley. It tells of the discovery of oil on a California farm.

## PARALTA PLAYS

## PICK OF THE PICTURES

# The First Paralta Play

## J. WARREN KERRIGAN IN

### "A Man's Man"

Directed by  
OSCAR APPEL

Written by  
PETER B. KYNE

# The Second Paralta Play

## BESSIE BARRISCALE IN

### "Madam Who?"

Directed by  
REGINALD BARKER

Written by  
HAROLD MacGRATH

# PARALTA PLAYS, Inc.

729 SEVENTH AVENUE

NEW YORK CITY

Distributed by

W. W. HODKINSON CORPORATION

# TRIANGLE

## HOW DO YOU VALUE A PICTURE?

The value of a moving picture to any exhibitor is entirely dependent upon the amount of money that it will bring into his box office.

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There are a few motion picture stars whose popularity is sufficient to nearly always draw a crowd. Pictures made with these stars have the first requisite of success—that of being box office attractions. If, however, these pictures are sold at prices so exorbitant that exhibitors cannot realize a proper return from them, they lack the second requisite—that of profit. It therefore follows that from the exhibitor's point of view they are not successful productions.

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1457 Broadway, New York

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General Manager



"The Moral Law" will feature Gladys Brockwell, and will have in the cast Cora Rankin Drew, Bertram Grassby, and Rosita Marcin.

Constance Talmadge has completed "The Shuttle," written by Margaret Turnbull and Harvey Thew from Mrs. Burnett's novel. It was directed by Rollin Sturgeon.

G. W. Whitney, late manager of the Mutual Butte exchange, has been appointed manager of the General Film Co.'s branch office at Denver.

Fay Tincher, who has been with several of the comedy companies on the Coast, is under contract to head a company that will make one and two subjects.

Marc Edmund Jones has written a scenario for a picture which will be exhibited for the benefit of the National Colored Soldiers' Comfort Committee, with an all-colored company.

Mme. Petrova has started her first production under the direction of Frank Ince at the Biograph studio. The feature will have Herbert Frank in the leading heavy role.

With Edith Wynne Matthison as Portia, "The Merchant of Venice" will be repeated this afternoon (Friday) and Saturday morning at the Cort.

Objects of art value, the result of years of collection by the late Clyde Fitch, are to be sold at auction on Feb. 5 at the American Art Galleries for the benefit of the Actor's Home Fund.

The East-West Players announce a new series of one-act plays, three of which are from the Yiddish, to be presented at the Lenox, 52 E. 78th street, on the evenings of Feb. 21, 22 and 23.

Harry Mortimer, formerly technical director for Albert Capellani, will direct for the High Art Film Co., formed by Harry I. Garson and Arthur H. Jacobs. The new concern proposes to make state rights features.

Alice Brady has started work on her fourth production for Select. It is to be Russian in theme. Robert G. Vignola will direct it and Frank Morgan will be her leading man. The company has not yet been completely filled.

George Backer's company, numbering Ann Luther, John Mason and Leah Baird, now engaged in filming "Moral Suicide," has gone to Palm Beach, leaving last Monday. Ivan Abramson is directing.

By permission of the President of the "Twelfth Night Club," Bijou Fernandez will start a branch of the Stage Women's War Relief for the making of surgical dressings. The headquarters will be at 47 W. 44th street.

W. A. S. Douglas, of the Pathe Coast forces, is in town conferring with J. A. Berst, Pathe's general manager. Douglas has been in charge of the Baby Marie Osborne company on the Coast.

Unless war-time conditions again intervene, it has been definitely decided to hold the picture exposition in New York during the week of Oct. 5 to 13. This advances the first date announced last week, Sept. 7-15.

The William S. Hart players returned to the Los Angeles studios last week from Chatsworth Park, where exteriors for the new Ince production for Arctcraft, following "Blue Blazes Rawden," were filmed.

The new Garden, Charleston, S. C., opened last week. It is one of the largest in the South. Although now in pictures it is equipped for vaudeville. Charles Forbes is manager.

"Girls You Know" will be the vehicle by which James Montgomery Flagg will make his debut into pictures, as author, actor and director. They will be a series of one-reel sketches.

Billie Burke's next Paramount feature will be a comedy satire on incompatibility, called "Let's Get a Divorce," written by Anita Loos and John Emerson. Joseph Kaufman is scheduled to direct it.

Jackie Saunders, Balboa star, and her husband, E. D. Horkheimer, start back to the Coast Sunday. Miss Saunders will immediately start work in a new Balboa serial. Director Sherwood McDonald, who has been directing Miss Saunders, left for California last Tuesday night.

Little Mary McAlister has arrived in New York for ten days to be devoted to seeing Broadway and looking over the metropolis. Little Mary is accompanied by her mother, Mrs. Violet Craig McAlister.

Neillie Revell has severed her connection as press representative for the Norma Talmadge and Roscoe Arbuckle Film companies, her first venture in the picture field. She will shortly identify herself with another prominent film star.



## LIMOUSINE LIFE.

Minnie Willis.....Olive Thomas  
Monroe Kelt.....Lee Phelps  
Jed Bronson.....Joe Bennett  
Gertrude Muldane.....William West  
Mrs. Wilkins.....Virginia Felt  
Mrs. Willis.....Alberta Lee

Olive Thomas Holmes is starred in this Triangle feature, one of the best she has appeared in to date. She has a few more tricks than in her earlier film productions, and therefore is just about 50 per cent. better. The original story was by Ida M. Jack Cunningham adopted it for the screen and then while A. Nagy turned the crank, Jack Dillon told the actors what to do. The result is a pleasant feature, one that will pass anywhere. Miss Thomas is the little country kiddle who hits the big town but seemingly is wise and takes to the path of the Saloon with ease and grace. In this case she is a model in a swell shop. A wild youth with oodles of dough falls for her and she finally, on meeting his mother, tells her she is going to marry the son. Mama's ready consent takes away the glamour and romance for the boy and he is anxious to get rid of the girl. He has her proposition but she can take his limousine and a good sized check, all the money she has received from him if she will only go. And she does just that very little thing. There was a sweetheart waiting for her back in the one-horse town from which she hailed and she went right back, although leaving the car, still holding to the perfectly good check. Then comes the grand reunion and the final clinch. The production is a fairly good one cleverly handled, and the cast is likewise good. Lee Phelps and Joe Bennett give the star admirable support. The picture is great for a double bill and worth playing as a single attraction. Fred.

## FLARE-UP SAL.

"Flare-Up" Sal.....Dorothy Dalton  
The Red Rider.....Thurston Hall  
"Dandy Dave" Hammond.....William Conklin  
"Tin Cup" Casey.....J. P. Lockney  
Lige Higbee.....Milton Ross

Thomas H. Ince's Paramount production, "Flare-Up Sal," at the Rialto this week, is pretty much like at least one other of his recent productions with some of the identical exterior studio settings and a slightly altered interior. In addition to this there is at least one character with the same make-up playing the same role. Perhaps "Flare-Up Sal" is one of a series of five-reel Ince features. It was written by J. G. Hawks and directed by Roy William Neill. The story itself bears a resemblance to "The Girl of the Golden West" in its three principal characterizations. It opens with a family traveling in a prairie wagon en route to the newly opened California mines in 1850. Stopping for the night the father of the family enters a saloon and loses his horses and equipment gambling. The young girl is sent to look for him, finds him there broke, upbraids the keeper of the place for having robbed the old man. The proprietor says: "I'll give back the outfit if you will stay in the dance hall." It develops she is only an adopted child and she replies: "I'll gamble you for that paper." Proprietor deals her hand at faro. The child seems thoroughly conversant with the game, though she is supposed to be a mere barefooted chit reared on a farm in Missouri. She loses and as "father" leaves the orchestra at the Rialto plays a strain from "Good-bye Forever." She: "I've lost and I'll stay, but you nor no other galoot puts his hands on me." A very worldly wise kid that. The town drunkard says: "She's a spitfire and we'll call her 'Flare-Up Sal,'" and they do. Three months later and she's the star of the dancing pavilion. Red Rider, a bandit, holds up the six-horse stage-coach. He has heard of "Sal," and though he longs to meet her, doesn't dare enter the settlement. As the coach departs it is discovered the minister who intends to make his home in the town, is left behind, slightly injured. Bandit carries him to his hut, changes clothes with him, and determines to impersonate the minister, so he may get a glimpse of Sal. He does so, they fall in love, the dance hall proprietor is jealous (he has a similar role and make-up to the sheriff in "The Girl of the Golden West") and there is a similar "attic" as in the Belasco production, with the girl hiding her lover, though in this case he isn't wounded. There are some sensational episodes until they escape together, both determined to lead honest and decent lives. Dorothy Dalton, as Sal, has the sort of role in which she excels and there are quantities of types attired in the garb of the period and the location. There is the usual effective photography that is part of all Ince productions, though in one instance there is either an optical illusion or the director erred in selecting a downgrade for the halting by the bandit of the six-horse stage-coach going at full speed. Jolo.

## CUPID'S ROUND UP.

"Cupid's Round Up" is a Fox feature, with Tom Mix starred. Mix looks well before the camera, although some of his "closeups" could have been eliminated to his advantage. The camera devotes some feet to exteriors and a long riding scene in which Mix eludes a posse and catches a moving train sufficiently long to dive headlong through a window and land at the feet of the very girl in all the world that he cared a dish-dong about. Well worked "bit" is this and sure fire for laughter. Theme of story not at all bad and rather consistently worked out. A few of the supporting principals showed inclinations to overact, but the young woman playing opposite Mix got away with her character in splendid shape. Some dandy views of mountain paths are shown. There is much animation and a runaway scene was capably executed. Praise is due to the

director for the consistency of many of his interiors, and they were well connected with the general outdoor activity. On this film work Mix deserves the feature line. On all-around work and enacting a spirited, venturesome, fear-nothing type of picture hero who risks neck and leg at every jump Mix fills the bill. In "Cupid's Round Up" the neighborhood houses will find satisfaction. It's typically American. Mark.

## IN BAD.

William Russell is starred in "In Bad," an American (Mutual) feature that has more action than story, and better players than plot. It's about Yucatan and hidden treasure, with Russell one of those grinning juveniles looking older than his grin does, and doing some of the rough and ready stuff like an immature Fairbanks. There are a few laughs, but not enough to recompense for the impossible tale worked out without detail, nor is any attempt made to convey realism, especially when the party reaches Yucatan which looks like a hill lot somewhere on the outskirts of a town. The only fun is the rapid succession of incidents which break badly for Russell, causing him to stand "in bad" with his family and the girl he wants to marry, though not knowing the latter, who will not speak to him. He finally wins her out in Yucatan through finding the treasure and defeating a band of conspirators in a rather well made and stagey "tomb." Probably the director did the best he could with the story for the limit allowed him. "In Bad" was one-half of a double feature day at the New York. It should consider itself lucky to get in even on that. Sims.

## BROWN OF HARVARD.

Tom Brown.....Tom Moore  
Evelyn Ames.....Hazel Daly  
Victor Colton.....Sidney Alinsworth  
Claxton Madden.....Warner Richmond  
Gerald Thorne.....Walter McGrath  
Marion Thorne.....Nancy Winston  
Mrs. Ames.....Alice Gordon  
Wilton Ames.....Kempton Greene  
Cartwright.....Frank Joyner  
"Bud" Hall.....Robert Ellis

This is a most intelligent screen version of the play by that name. All members of the cast have been chosen with care and portray the roles with sincerity and fidelity. The Selig policy of free lance choosing of the cast has worked out admirably in this instance. Tom Moore and Hazel Daly preserve the collegiate atmosphere of the play without getting unduly juvenile. The play calls for a cuddly role for Miss Daly; she is probably the cuttiest of film actresses. Daly has to play a "nice" part, and he does it nicely. The big boat race scene demonstrates where the movies have it on the legitimate stage for mechanical effects. In the best stage version

of "Brown" ever put on the race lacked conviction. In the picture it is a race, as real as any ever run by Harvard or any other college. A number of the exteriors are of Harvard college itself, although most of the campus scenes were taken at Lake Forest college. Harry Beaumont directed the picture. He is a disciple of the closeup, and has demonstrated its utility in a score of pictures, but never more effectively than in this one. The photography is beautiful. It is one of the best releases ever put out by Selig. Swing.

## THE HEART OF A LION

"The Heart of a Lion," Fox's visualization of Ralph Connor's novel, "The Doctor," provides William Farnum with another red blooded role, that of the "self-sacrificing" Barney Kamper, who slaves and plods his youth away upon a farm that his younger brother may go to college. The younger Dick lacks anything like an appreciation of his brother's sacrifice, squandering the other's hard-earned money recklessly in college dissipation. The hard-working Barney has won the silent love of Margaret Danford, the daughter of the village doctor. The girl does her best to educate the "plow-man," who, at the same time, acquires something of a knowledge of medicine from the young woman's father. Then a young girl chum of Margaret's comes for a visit and the "plow-man's" heart is seemingly captivated. Something of romance has entered his lonely life. The fascinating visitor is not sincere, however, and when she returns to the city, she turns to the weaker and younger brother, Dick. Barney, in town to investigate his brother's growing debts, comes upon them in each other's arms. Then

it is he realizes, for the first time, Dick's utter weakness and selfishness. Completely embittered, Barney goes west—to a remote lumber camp. Oddly—and this stretching of the long arm of coincidence is the weakest link in the story—the reformed Dick, now a full fledged minister, is assigned to the same camp. Margaret, who still loves Barney, goes along to start a hospital. Thus the three principal characters are drawn together again. The lumbermen resent the appearance of the sky-pilot and, led by Tex Daly, frame Dick with a saloon girl. In the subsequent struggle Dick is shot by Tex. Then it is that Barney appears, takes charge of his wounded brother and his church and proceeds to fight Tex and his followers to a finish. He over-awes them when they come to the church to break up the services, preaches a sermon about his own life, and tells Tex, "If my brother dies, I'm going to get you!" When Dick expires a few minutes later, Barney starts out to make good his threat. There is a combat in the deserted saloon and Tex is killed. Margaret and happiness await, of course, in the dissolve-out. Aside from the interest given by Farnum's virile playing, "The Heart of a Lion" isn't a compelling drama. It stretches the probabilities too much, while the incidents lack convincing motivation. Frank Lloyd, the director, isn't at his best, by any means, in this story. The photography has many moments of unusual pictorial beauty. Mary Martin plays the heroine in direct and sincere style. Film fans will find unusual interest in the production. Many of the farm scenes were shot in and about Farnum's summer home at Sag Harbor. In "The Heart of a Lion" they can catch glimpses of Farnum, in overalls and straw hat, as he looks in vacation time. Exhibitors could play this up.



## RICHARD STANTON

in New York directing feature films for William Fox.

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# FANNIE WARD

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a five reel Pathe Play adapted from A. H. WOODS' famous success of the stage.

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Directed by Geo. Fitzmaurice  
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A Great Picture Offered To You At A Price At Which You Can Make Money!

## DODGING A MILLION.

A Goldwyn release, starring Mabel Normand and directed by George Loane Tucker, from an especially written scenario. The combination of star, director and story appears irresistible, at least in this picture. It may be Miss Normand's first in straight comedy, and if so it's a pity she missed it for so long while making a name for herself in slap bang film comedies when supporting male stars. Miss Normand's nice little ways, and she has many of them, invaluable to a comedienne, carry "Dodging a Million" to laughter, while the scenario holds a heart interest tale that keeps off with a laugh, and Mr. Tucker, in that as well as the comedy situations, never lost a chance. The picture was pure entertainment to a capacity house at the Strand Sunday. They laughed at the proper time and often. It's a tale by Edgar Selwyn and Ann Kennedy of a girl in a lowly position at a modiste's becoming heiress to a million and receiving an abeyance on account from the attorney. Through incidents preceding the girl finding herself wealthy, she goes to the Hotel Rex, one of New York's highest grade hostels, and registers there under the name of her aunt who left the money. She is in evening clothes, the same clothes with wrap she had that afternoon worn as a maidservant at the modiste's, having been invited to model on the spur of the moment. Simultaneously she received her week's salary, \$5. Sewing herself before a mirror in the glad rags, Arabella Flynn (Miss Normand) resolves to spend her weekly wage in one blow-off all by herself, at Maury's where the boss and his sweetheart, also a maidservant, usually dine. While there, she is discovered by the opposition model and flies from the place. Night after that learning she is an heiress after being turned out by her landlady through inability to pay two weeks' board. Arabella registers at the hotel. Everyone there is attention. It had been reported an American girl was heiress to the Spanish wealth, and hotel reporters flocked in the rest. While in the suite and with a wardrobe accumulated on credit there is a love affair with a young man living with his father at the Rex, while there is a silent character who watches over the young woman, acting under instructions from the departed relative. When Arabella is in her third day at the hotel, the law firm discovers there was a mistake in making out the check. The clerk who delivered it is informed, and he, misunderstanding, rushes to the Rex, tells the hotel people the girl is a swindler, sees the girl, recovers the check and vanishes, leaving Arabella to face an angry mob of creditors who denounce her as a common criminal. It looks for a moment as though Arabella has lost everything, including her young man, and she is about to take poison. Meantime in the law office when the clerk returns with the \$5000 check, a near panic ensues. The senior member takes charge of the case in person. He goes to the hotel, sees Arabella, apologizes for the stupidity of his clerk and gives Arabella a check for \$50,000 instead of \$500, which was the original error. There are some extremely well set scenes. One production bit is a theatre stage with a stage setting scheme that may cause Broadway producers to reflect upon the ingenuity of it for a speaking stage production. The company around Miss Normand is excellent on the whole. The silent player with full beard and serious mien was impressive. The young man opposite the star was an able assistant and juvenile, and the entire cast was tuned for good team work. There are a few teary moments and many laughing ones with an amusing tale of much freshness. "Dodging a Million" will surely be liked all over. *Time.*

## THE OTHER MAN.

John Stedman (Later Martin West).  
Harry Morey  
Dorothy Harmon.....Grace Darmond  
Lucia.....Florence Deshon  
The Political Boss.....Frank Norcross  
Mrs. Holohan.....Jessie Stevens  
A Vitaphone Blue Ribbon feature in five parts even though it carries a title on a comedy picture about a year ago. The production is one of the best the Vitas has released in some time. It has a corking story that starts with a bang and carries right up to the finish. The author was Rex Taylor, and the production was directed by Paul Scardon, who handled it cleverly. The cast is headed by Harry Morey and Grace Darmond, the latter the new leading ingenue at the Vitaphone plant, and she is a corking looking blonde who will make a hit with the fans now that she is with a company issuing regular releases. Morey has the heroic role, that of a doctor who, on discovering that his wife is unfaithful, takes to drink and sinks to the gutter. He becomes the surgeon extraordinary to a political crowd who has its gunmen active at all times. He is placed in the district boarding house by them, and they manage to straighten him out to a certain extent. Dorothy Harmon (Grace Darmond), a young society girl, wagers \$10,000 she can go in the slums and live for a month on \$5. She meets the down and out doctor, and he gets her job as maid of all work at the boarding house. A friendship which eventually ripens into love is started, and when she wins the ten thousand she slips it to her lawyers to be employed in regenerating the man she loves. There comes the crossing of wires, and the two lose sight of each other. The doctor re-establishes himself, and when he looks for the girl finds she has disappeared. He is called to a fashionable hotel for an important operation, and finds her again. The story is well done in film, and will make a corking feature for a house. Of the cast Frank Norcross as the political boss is effective as is also Jessie Stevens as a character bit. The unfaithful wife is played by Florence Deshon with an abandon that would make her fair game for any man. *Fred.*

## HER BOY.

Effie Shannon is starred in this Metro production, with Niles Welch featured. The story was by W. Carey Woodard and adapted for the screen by Albert S. Levino. George Irving directed the production, with Harry Harris doing the camera work. Even though the feature is called a special de luxe release, it is a five-reel production with an unusually well sustained story told most interestingly. The picture is better than the usual run of Metro releases from the standpoint of continuity and titling. The original story was called "Conscription," and is a defense of the Draft Act. The picture makes it even more vivid a bit of propaganda for the universal service measure. The theme is the selfish mother love,

which goes so far as to make her willing to place the brand of the Bar Sinister across her boy to prevent him from going into service. Miss Shannon as the mother has a role suited to her. She has been a widow for 21 years, her boy becoming of age just prior to the declaration of war on Germany. He wants to enlist at the first call, but she refuses to let him go. Later when he is called in the draft she forges the date on his birth certificate and makes him but 20 instead of 21. When questioned regarding his birth and date and confronted with the fact her husband died early in 1914 and that the boy according to the birth certificate was not born until 10 months after the father's death, she lets them draw their own conclusions. Finally she

realizes the wrong that she has done her son, for with the confession the mother has made he left home and enlisted under an assumed name. Then comes another confession on her part made to the town in general and the return of the boy in uniform for the happy ending. The picture is well done from a production standpoint. The photography is bad in spots, which places the star at a disadvantage occasionally. Mr. Welch was clever as the juvenile lead, and Pauline Curley in the ingenue role was pretty. James T. Calloway as an old Colonel was all that could be asked. There is a lot of punch to the picture and it will appeal particularly to women.

*Fred.*

## J. STUART BLACKTON

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"The World for Sale"

From the Novel by

Sir Gilbert Parker

Picturized and Personally Presented by

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This powerful drama of life and love in the budding empire of the Great Northwest maintains the standard set by Mr. Blackton's earlier triumphs.

Book and boost his pictures for long runs.



FAMOUS PLAYERS-LASKY CORPORATION

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Paramount Pictures

## MEN WHO HAVE MADE LOVE TO ME

Mary MacLane.....Herself  
 The Callow Youth.....Ralph Harvey  
 The Literary Man.....R. P. Harvey  
 The Younger Son.....Cliff Worman  
 The Prize Fighter.....Alador Prince  
 The Bank Clerk.....Clarence Derwent  
 Husband of Another.....Fred Tiden

It is one of those things that never should have been. I, Mary, came out of the west—from Butte—and when she struck Chicago, the newsbonds leaped to the assignment, and Mary got publicity. Her book was the reason. It was of the frank soul-revealing type, and quotes from it made good copy for the papers. It is apparent that Miss MacLane wasn't gobbed up by Ebsenay because of her film-acting abilities. The ostensible reason was a desire to cash in on the large publicity. It is not probable that there will be much of a cash-in. The picture was presented at Orchestra Hall at a range of prices from 25 cents to \$1. Its showing demonstrated it as a highly unsatisfactory, rather anaemic vehicle for a lady who may know how to write but knows nothing of acting. The Butte brand of vampires is six. The picture is replete with radical and ultra subtle subtitles, which smack of Mary's authorship. There is very little story. It appears that several men fell in love with Miss MacLane, and became imbued with a desire to possess her. Smoking cigarettes the while, she briefly plays with each and hands out the fare-the-well at the finish. However true to life this may be, it was not brought out strikingly or entertainingly in the picture. Miss MacLane's supporting cast does well with what has been given it to do. No possible criticism can be made of the photography. It is excellent. Arthur Berthelet did the directing. Before production of the picture, there were press rumors Censor Funkhouser was going to delete certain lurid phases of the picture. It developed that Funk didn't have to cut much. "Men Who Have Made Love to Me" may do well in Butte. *Swing.*

## THE HOPPER.

Meng, The Serpent.....Thomas Kurihara  
 Wilbur Talbot.....George Hernandez  
 John Wilton.....Walt Whitman  
 Muriel Wilton.....Irene Hunt  
 Roger Livingston Talbot.....Eugene Cory  
 Roger Livingston Talbot, Jr.....Peaches Jackson  
 The Hopper.....William V. Mong  
 Mary.....Lillian West  
 Humpty.....Louis Durham

Based on a Meredith Nicholson story in Collier's about a year or so ago. As a story it had great farcial possibilities, but as a screen production with the adaptation made by Jack Cunningham, it has more of the element of drama. But it is a good feature as the run goes, for it really has a story. The production has been turned out by the Triangle, and although there is no one in particular in the cast worthy of starring or featuring, the company is a corking one. In its original form the yarn was solely about three crooks who reformed and settled down to run a chicken farm. But one falls from grace and his imagination leads him to suspect a "cooper" looking person as trailing him. In the film this has been slightly switched, a preamble being added to fill out. The preamble consists largely of going into the antecedents of persons connected with the story. But after it is passed and the real story gets under way it is a corker. The picture is directed by Thomas N. Haffron, who turned out quite a worthy production, and William Reinhardt tied the crank of the film box. In brief the story is just a series of complications into which "hopper" forces himself in his efforts to get away from the man he supposes a detective. Prior to going straight he has been a safe cracker, and a little thing like "dipping" has always been beneath him. However his fall from grace was dipping and added to that he commits grand larceny by stealing a car, and to this is added kidnapping, because there is a young child in the car when he drives off with it, and later in trying to square things up he is forced to add burglary to the list. Atop of that when discovered he is driven to agree to a double housebreaking stunt to save himself from arrest on the first job. How trouble did pile up for that guy! But it finally works out to the satisfaction of all concerned and through his activities two families not on the best of terms are brought together. There is no great love interest or anything of that sort, but it is an interesting bit of fiction. It is well played with Wm. Mong as "The Hopper," Lillian West as his wife and Louis Durham as his pal. A "chink" character bit by Thos. Kurihara was well done, while "Peaches" Jackson was an adorable kiddie. It is a feature worth playing. *Fred.*

## PAINTED LIPS.

The paper for "Painted Lips" doesn't reveal the name of the maker of this feature starring Loulee Lovely. It's not a bad story of its kind, with the trouble its kind has been done to death, leaving the only novelty as to how this or the next has been or will be done. Some slight variation in "Painted Lips" lifts it above the conventional, and there is a well staged fight toward the finish, also an excellently staged ratbaiter scene, one of the best along that line witnessed in quite a while in so far as the "dump" and its occupants were made to look real. Miss Lovely as the daughter of a sea captain away from her father got in tow of a young woman of careless habits and was taken to the ratbaiter, where she attracted the attention of a young man in evening clothes who wanted to graft a dissolute character upon a certain man of his set through that man having proposed an illicit relationship with his married sister. The brother rescues the girl down stairs in a police raid, and then orders his housekeeper

to take her away to the country to make her "look like a lady." He laughs at her story when she tells it. During the five months the girl is away she develops, and when the brother takes his intended victim to see her the latter falls in love with the girl, later proposing marriage, and is repulsed. The brother now loves her also. When she tells him of the proposal turned down by her he explains the object of the entire mystery to her, whereupon the girl grows affronted and seeks the man who wanted to marry her. In his apartment at night the girl tells him of the brother's plan, and he calls up the brother to inform that young man he will send the girl back as the brother thought he was, then attempting an assault upon the girl. But

in the street below, after six or seven months of street walking, the father of the girl happened to be right there when she went upstairs, and he saw her. So he followed, smashed a window, fought the assaulter, got whipped, but the brother, arriving about this time with a gun in his hand, shot the villain, and the fadeout was "home" for the rest. It wasn't a bad start, but the story went all to pieces toward the finish as far as conviction was concerned. "Painted Lips" will do for the smaller houses. The title came from the seafaring girl having had her face painted for the first time in her life the evening the young gent with the white front thought she was queer. It's a Universal five-reel star serial. *Time.*

## BOUND SOUTH.

This Sunday there will start for Palm Beach Mr. and Mrs. Joseph M. Schenck, Mr. and Mrs. Lewis J. Selznick and Marcus Loew, to remain away about a month. Mrs. Schenck on the screen is Norma Talmadge.

Another Rex Beach film drama, "Heart of the Sunset," adapted from the author's book of that title, is to be distributed by Goldwyn as a special Rex Beach production.



WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,

Director General.

WORLD-PICTURES

Present

MADGE EVANS

GEORGE MACQUARRIE

In

"GATES OF GLADNESS"

Directed by HARLEY KNOLES



## MOVING PICTURES

## LEST WE FORGET.

Rita Herolt.....Rita Jolivet  
Harry Winslow.....Hamilton Revelle  
Baron van Bergen.....L. Rogers Lytton  
Madame Herolt.....Kata Blanc  
Mayor Le Roux.....Emil Roe  
Frits Muller.....Clifford Baum  
Gen. Joffre.....Henry Smith  
Young Mother.....Gaby Perrier

"Lest We Forget"—what? The title of this Metro special feature sounds like a virtual admission that concern feared to make "Lusitania" part of its title, although the entire affair hinges on the survivors, who, with Rita Jolivet, one of the survivors, starred. And as though anyone anywhere could or would forget in these warring days, when almost everything in the daily routine of life is a reminder of the Hun. Which leaves the Metro's sorry attempt at a reproduction of a revolting crime a sorry bid for its own coffers through the box offices of picture theatres. That the Metro failed to successfully commercialize a scene upon the film that was most saddening in the mere reading may be a lesson to that picture maker as well as all others, not to be hypocritical in film "patriotism" for the advancement of their pocketbooks. They do not deceive themselves, and surely they will deceive no one else. Even a friendly audience at the Lyric Sunday night, when this picture, probably of eight reels, was first shown for a four weeks' run, at \$1 top, failed to respond to the bits palpably planted for applause. Only the American audience, and noise, and this was brought forward whenever possible. When the "Lusitania" (itself) was first displayed ocean-bound there was dead silence, then a smattering of light applause which swiftly died away. The audience was composed mostly of picture people, who were at the same time curiosity seekers. Some of the principals in the picture occupied the stage boxes and held receptions before and between the running, but other than L. Rogers Lytton, as Baron van Bergen, the German spy, no player had any reason to receive praise for his or her work. This picture cost something a great deal of money. Around the theatre it was said it had been privately financed, with the Metro simply producing it. \$175,000 was the amount reported it represented. Others said over \$200,000. Whatever the amount it has been ill spent. The film events lead up to and away from the "Lusitania" sinking. That occurs in about the sixth reel. After the fourth reel and a most tiresome first part development, there is an intermission. Following the "Lusitania," "sinking" is a series of "Lest We Forget," just "reminders" of "Belgium." Miss Edna Cavell (still pictured), Arras, Rheims, etc., named in a blast of fire (film). It seemed at this point the finale had thankfully arrived, but the "story" continued. There is incidental music throughout, by George W. Benyon, but so badly mangled in the Lyric orchestra's playing it sounded worse likely than it really is. The orchestra did not appear to have rehearsed it. In picturizing the "Lusitania's" catastrophe the director, Leonore Perrier (who also wrote the script) followed printed accounts or Miss Jolivet's description most probably, for there was a vagueness about this section either evidencing considerable of the film, for the actual sinking had been cut out, or there was not sufficient detailed description given to base an elaborate scene upon, or it was found impossible to give a vivid scene. The latter is quite possible. So instead the scene was made as morbid as it could have been. An insert is used of a submarine going through the water, discharging a torpedo, and flashes of the "Lusitania" placidly sailing along make the connection for the moment. The "Lusitania" is shown the salon, filled with adults in evening clothes, conversing and unsuspecting. An orchestral effect tells of the impact of the torpedo, with the one bit of commendable direction—the blank affrighted stoppage of everything in the salon as this occurred. Then a rush to the decks, but thereafter only pictures of the salon, now seemingly filled with children, and people jumping off the sides of a boat into the water, with lifeboats full of other survivors standing idly about instead of pulling away from the impending sinking. Water rising up in the salon threatens to engulf the children who are swimming about in it. That portion ends thus, and the entire sinking section disjointedly closes. Although "staged" as so surely conveyed in this as in all other parts of the film that it may not be forgotten at any time, the staging is most poorly done. Another scene as closely related for poor direction is in one of the "Lest We Forget," when during an air raid over London, with an insert Zepplin above, a bomb apparently dropped struck a school (reported at the time) and the ensuing scene was a mass of motionless young figures which looked like "dummies," strawn about the school room, as though each had been killed instantly. Not a move among all that array of little dead bodies, but this scene was done so badly it doesn't create the morbidity or resentment intended, no more than does the "Lusitania," for somehow this picture misses all through from the times it opens when the orchestra played the "Marseillaise." At the first strains the audience stood and remained standing, while the action of the picture kept right on with changing captions, until the French anthem went into a medley, when the house seemed to realize for the first time what they had been standing for, which goes in a double sense, since this would be equivalent to an American play given on the speaking stage with "The Star Spangled Banner" employed as incidental music. The picture dragged in the "Star Spangled Banner," and it needed that when it occurred, in a Canadian detachment in the trenches to which crawled from the first to the second line Harry Winslow (Hamilton Re-

ville), an American enlisted with the French army who wanted the companionship of some of the boys from back home. He had recognized the boys by their whistling, though they whistled something never before heard "over here." While the soldiers, including Winslow, were talking someone walked through the trench with a small American flag. Winslow seized it and started singing the "Star Spangled Banner," and the audience stood again for it. The story is of Rita Herolt (Miss Jolivet) at the Opera in Paris, her tribulations through the declaration of war, with the scenes all in France up to the time she makes her third escape "over there," then securing an engagement at the Metropolitan, New York, coming here, finishing her season in "Cleopatra" and returning on the "Lusitania." Winslow is an

American millionaire introduced to Miss Herolt in Paris by Baron van Bergen. Winslow becomes engaged to her. He enlists in the French army, when informed his fiancée has been shot by a German file of soldiers, and they do not meet again until Miss Herolt returns to France. She seeks out Winslow in a hospital and the first words he says to her are: "How dare you face me after what I have heard about you?" It sounded like the lyric of a popular song. There were many captions as childish in their construction. It was the one golden opportunity of the film, and it was carelessly overlooked or lost, for brilliantly written captions could have done much to save this impossible picture. The director employed large crowds of people at times for some of the soldiery,

but most of the army scenes appeared to be inserts such as may have been used since the war by pictorial weeklies. Miss Jolivet was called upon for dramatic work often, but was unequal to it, perhaps through her limited appearance before the screen. No one of the cast became noteworthy excepting Mr. Lytton, who looked and did the German Baron role up and down. Mr. Revelle had what might be called a walking part, and merely walked it. "Lest We Forget" as a "big picture" is severely disappointing, with no offsets, and that is as it should be, through the real purpose behind the production, commercialism. As a "big picture" it is the poorest one from every angle that has ever been turned out over here. Picture people will have several laughs at its shortcomings. *Sime.*

## LAUGHS-SCREAMS-APPLAUSE

'NO TAX—NO TORN FILM

## SOMETHING NEW

for Vaudeville and Better Class Picture Theatres

## "SAVINGS OF A SILLY SAGE"

(in 20 parts)

By ARTHUR BUGS BAER  
the Famous Humorist of the New York "Evening World"

Run, about 6 minutes. As entertaining, as any good act or comedy film. Every "Saying" is different, up-to-the-minute, and good enough for the most refined audience.

What a few managers who've signed up for the Season say:

**JAN. 25<sup>th</sup> VARIETY**

**THE HOUSE BEAUTIFUL**

BOULEVARD AMUSEMENT CO. INC., (Lomb)

321 West 45th St. New York

January Twenty-Fourth, Nineteen Eighteen.

**JAN. 26<sup>th</sup> THE NEW YORK CLIPPER**

**HARLEM OPERA HOUSE**

113th Street, West of 7th Avenue

January 25, 1918

**Harlem Opera House**

113th Street, West of 7th Avenue

New York City, January 25th 1918

Dear Mr. Charles:

"Savings of a Silly Sage" have developed into one of the standard attractions at this theatre and I sincerely trust that you will be in a position to keep us supplied with these very clever sayings for the balance of the season.

I might say that my patrons have made several requests for them at the time that we were without them during your absence and they seem to be a bigger success than our comedy films.

Sincerely,  
R. D. Williams  
Manager

Greater N. Y. Slide Co.,  
154 West 45th St.,  
City.

Gentlemen: Attention Mr. Charin

Replying to your request for an expression on your cable slides by "Bugs" Baer, namely "Silly Savings of a Sage".

Though I was at first adverse to running the slides, after a trial, am pleased to say that I found them more enthusiastically received by my audience.

They went as well, if not better than a good set of a good comedy film.

I hope you will be able to keep us supplied until further notice.

Yours very truly,  
R. D. Williams  
President  
BOULEVARD AMUSEMENT

**COUNIHAN AND SHANNON**

**THEATRICAL ENTERPRISES INC.**

JACK ALLEN, GENERAL MANAGER

STRAND THEATRE BUILDING  
NEW YORK CITY

TELEPHONE BRANT 2900

January 25, 1918.

Dear Mr. Charles:

Will you kindly let me know how soon I will be able to receive my regular run of "Savings of a Silly Sage" as my patrons were greatly disappointed last week. I have had numerous requests for the slides, in fact I must have thousands of my service call every day so I wish to cancel one of my reels so that this slide can take place of same.

Yours very truly,  
Jas. Shannon  
24th St.

We can now positively guarantee a regular weekly, or split week service.

BOOK DIRECT WITH

Greater N.Y. Slide Co. 154 W. 45th St. N.Y.

STATE RIGHT BUYERS! Write or wire

## TARZAN OF THE APES.

Tarzan the Boy.....Gordon Griffith  
His Father.....True Boardman  
His Mother.....Kathlee Kirkham  
Prof. Porter, her father.....Enid Markey  
The Bar Maid.....Bessie Toner  
Captain of the Fuwalda.....George French  
Greystoke's Brother.....Colin Kenny  
Greystoke's Father.....Colin Kenny  
Tarzan.....Elmo Lincoln

Edgar Rice Burroughs' story, "Tarzan of the Apes," as a ten-reel screen feature produced by the National Film Corporation lacks much of the pep of the original. When Tarzan first appeared as a serial in the "Evening World" there was no thought the story would have so widespread an appeal, but there was so much of a Rider Haggard atmosphere in the tale that it attracted universal attention, and the "World" publication was followed by its republication in a popular fiction magazine and later in book form. Then followed several sequels, one of which was "The Return of Tarzan." After looking at the screen production and noting its end, it looks as though the producers are prepared to shoot the sequel to this story, providing the initial Tarzan release "gets over." The chances are that it will do that, not because it is a great picture but mainly because it is an unusual feature. It is one of those pictures where the minor details will go a great way toward attracting an audience by word of mouth advertising. The occasional touches of the extraordinary are its greatest asset, and listed among these, not as the least, will have to be the work of Gordon Griffith, as Tarzan, a 10-year-old-boy. "Tarzan" in film is divided into three chapters, now being shown at the Broadway. The intermission occurs after the first two chapters. The running time is two hours and ten minutes, exclusive of the five minutes wait between the second and third chapters. The first and second chapters consumed approximately one hour and 20 minutes, with only the final 20 minutes holding anything like real action. The early sections are almost wholly devoted to planting the underlying theme of the story, which in the original was of a secondary nature. Much time is devoted to the reason for the parents of Tarzan going to South Africa, also a tremendous footage is held by the succeeding holder of the title of Lord Greystoke, his escapades, marriage to a bar maid and subsequent heir, while in the story the greater part of the action was devoted to Tarzan himself. It was "Tarzan of the Apes" in the original, but in the film it might well be called "The Missing Heir" or something equally commonplace. All of the mystery, suspense, etc., conceived by placing this remarkable creature among the wild animals in the jungle and making him the conqueror of them because of his human brain and coupled with it the outdoor physical development of a jungled creature reared as an ape, is lacking. The reason is too much explanatory detail in the earlier portion of the film version. The story itself is generally known. As the screen tells it Lord and Lady Greystoke are in England in 1897, and all South Africa is in an uproar over the slave trade. Greystoke is delegated by Her Majesty to ferret out the inside of the slave trade and the secret diplomatic reasons for the African unrest. The final stage of his journey is on a sailing vessel, ruled by three brutal officers. Then a mutiny and the final disposition of the Greystokes by the crew. This is followed by their Robinson Crusoe existence; the birth of their child; the death of the parents and the adoption of Tarzan, the baby, by an ape who had lost her offspring. The film jumps ten years and it is 1907. Tarzan is 10 years of age. This is the second chapter, about equally divided between showing the development of the ape boy and the rearing of the son of the successor to the title in England. Then there is another leap, and Tarzan is 20. He is "some" giant and has become King of the apes, while in England the heir apparent is a dissipated youth who likes to mess around with mother's maid servants. But here is where the love interest is introduced. An American girl worth millions and fairly good looking comes on the scene. Mother says marry her, and he decides he will. But there is an expose. That a son of the Greystokes, who went to Africa, is living. It comes from an old sailor. An expedition is organized and then in Africa Tarzan is brought on the scene again. He is the hero, rescues the girl and all that sort of thing. Finally he and the girl are shown seated on a tree trunk with him kissing her hand because she has called him down in perfectly proper English and understood that there is according to the set that there is no mystery. But here is where the love interest is cleared up, at least the mystery fostered in the picture. The audience is left in the dark as to whether or not he has come into his birthright, whether he has won the girl or not, or, if he has, did he keep her in the jungle wilds and how he learned English. These are four points in the dark. From a production standpoint the picture was evidently padded early through the medium of cut-ins of animal stuff. The ape family has been achieved by the medium of a flock of acrobats in skins and very foolishly a number of close-ups are shown which kill the illusion. Other wise from a production angle the picture is passable. As to cast, Elmo Lincoln as Tarzan at 20 is all that could be asked for, while Gordon Griffith as the boy is wonderful. It is admitted the producers must have had trouble in getting some one for the role of the ape-man, and in this particular they must be given full credit. But against that there is no one in the cast with the exception of Geo. French who really does much worthy of comment. The cast is heralded as an "All Star" affair. Enid Markey is in it but she fails to register effectively. As for the others, Bessie Toner is not as young as when she was in

"The College Widow" for the youthful bar maid and young wife. As the mother of a youth of 20 she was more at home. Special credit is given on the program to Isidor Bernstein for cutting and editing the picture. He should ask that it be removed. It won't get him anything. "Tarzan of the Apes" is a fresh picture that will cause talk, but needs cutting in the first hour and a half. When it is chopped for more speed and action and can be shown in an hour and a half it will be more worth while than at present. Fred.

## THE STUDIO GIRL.

Celia Laird.....Constance Talmadge  
Fraser Ordway.....Marle Foxe  
Adriana Peroni.....Edna Marie  
Rachel Farnum.....Grace Barton  
Dr. Walter Grierson.....Ferd Tidmarsh

The third of Select's releases of features with Constance Talmadge was taken from the French play, "Le Gaminus" (never played in this country). Authorship lies with Pierre Veber and Henry de Gorsae. The adaptation was made by Paul West. The story possesses nothing of the unusual as stage stories go, and therefore a great deal counts on a pretty face, an asset of this girlish star. Charles Giblyn has done his direction quite well and

the casting was excellent. Instead of any attempt to make the picture of foreign setting which wasn't necessary, a good deal of the exterior is presumably in a little New England coast village, Cliff Haven. To the village goes Fraser Ordway, a successful young artist, whose friend and physician, Dr. Grierson, has ordered a change of surroundings. Fraser is engaged to Adriana Peroni, but the change of scene brings a change of heart when he meets Celia Laird, guarded by two old maidish aunts. Celia stirs up the old gale by her wilful meetings with Fraser, for the aunts had fully set their hearts on marrying Obediah Daw, a youthful rich swain of their choosing. Fraser, realising it is dangerous to his own affections to see Celia any more, decides to pull up stakes, and at the same time the old maids decide on the immediate marriage of Obed and Celia. But Celia secrets herself in the teneous of Fraser's car and is not discovered until when half way to New York a rain storm comes up and he starts to put up the auto top. Fraser seemingly sends Celia home by train, but instead she gets aboard a New York bound train, and though bedraggled and very wet Fraser finds her curled up in his easy chair next to the radiator when he arrives at his apartment. He ties himself to the doctor's change for the

night. Adriana discovers the presence of Celia, calls off her engagement, much to the doctor's satisfaction, and thus when the old maids arrive to "rescue" their ward they find Celia and Fraser wedded. Then as old ladies must do when a marriage has just been consummated, they gave a good cry for themselves. The rain storm is very real and there is little doubt but that it was "about" in the downpour. Hal Young has obtained effective photography, especially in the night scenes. The close-ups of Miss Talmadge where the tinting in blue makes very pretty pictures—considerably better than where the plain film or sepia was used. The blue tints stand out so much better that it is surprising the other night effects were not also of that tint. John Hines as Obediah Daw makes humorous, the "important" near bridegroom. Gertrude Norman and Isabel O'Madigan look faithful as the old maids. Ferd Tidmarsh is the doctor, a not important role. Miss Talmadge always gives the wilful Celia an appeal and lively interest aided by the clever work of Marle Foxe as Fraser. Edna Marie does Adriana. A detail seemingly missed concerned the auto used. When Fraser departed on his trip there was no extra tire in the rear, a fact brought to attention by the snapping strap of the tire holder. Fred.



FOR  
THE

## FREEDOM OF THE WORLD

Ira M. Lowry's Nationally Successful Patriotic Spectacle

by Capt. Edwin Bower Hesser

This picture is a big, sensational, gripping "thriller." It has a rushing, wonderful melodrama and a big love story. It is the greatest production made thus far about the World War. It sends thrills along the spine. It appeals to everyone's love of and loyalty to their country. It shows mothers, fathers, sisters, sweethearts how their missing ones battle for the glory of the nation. To date all of the thousand and more exhibitors who have played this in their houses have made a profit and in most cases it has broken every existing house record for attendance. You can book "For the Freedom of the World" only through the branch offices of

Goldwyn

Distributing Corporation  
16 East 42d Street New York City

## COAST PICTURE NEWS.

BY GUY PRICE.

Los Angeles, Jan. 20.

Don Meaney has recovered from a serious illness.

Thomas H. Ince was mistaken for an usher at one of the downtown theatres.

The fate of many of Slindom's young heroes is hanging in the balance on account of the questionnaire system.

A local theatre has plastered the town with this sign "Pants—Everybody Wears 'Em."

Vera Lewis is playing a silent drama engagement in Santa Barbara. Meanwhile Husband Ralph is running loose among the bright lights.

Sid Grauman was forced to postpone for one week the opening of his new theatre on account of a run-in with the Kehrleins of the Kinema. Grauman has made a deal to open with a Bill Hart release, controlled by Kehrlein, and in return was to loan the Kinema a Fairbanks. But at the last moment Kehrlein discovered Grauman was under-selling his house and made a holler. The tangle will be settled perhaps by the time this item is printed. D. J. Grauman, father of Sid, has come down from San Francisco, and will live here in future. So he says.

Harry Burns is rapidly acquiring the title of "film star Columbus." He has made a couple of good "lands" in the past few weeks.

Marjorie Daw is slowly recovering from a broken leg, sustained while filming in Arizona.

Charles Avery and Reggie Morris were among the directors released by Triangle.

Jack Lloyd, former newspaper man, is now doing Griffith's publicity.

Monte Katterjohn is to write several stories for George Beban. Beban is to have his own company if present plans work out. The character star has a big proposition in view and it is more than likely the deal will go through within a week or two. He says Katterjohn is the greatest living writer of scenarios. Monte agrees with him.

Dave Morris, a former "legit," claims to have a freestone germ ranch out Hollywood way.

Charlie Chaplin is down to hard work at his new studio. The entire force has been punching the clock several days now and the first feature for the First National will be completed in a jiffy—if Charles keeps the gang going like it has for the past week.

Harry Leonhardt, Goldwyn representative, is en route to the Coast.

Marion Warner, with Diando, is suffering from ptomaine.

Pathe is giving daily reviews at its local exchange, which is a new wrinkle here.

Fatty Arbuckle is exempt from service in the army. It was his weight.

Robert Brunton charged an admission to all employees who saw a recent studio review and donated the proceeds to the Red Cross. Canny Bob!

Joseph Klee is now manager of Miller's theatre.

Gloria Swanson has been promoted from comedy to drama at Triangle.

S. C. Burr, manager of Triangle comedy productions, has mapped out a big season for his directors. The letting out of a bunch of actors will not impede activities, however, as new people will be engaged.

The wife of William V. Mong is ill, following a delicate operation.

Louise Glaum is dolling up her dressing room at Paralta preparatory to her first picture for that firm.

The Paralta is trying out the new enlarged camera. A screen double the width of the ordinary screen has been installed in the center of the "lot" for the purpose.

Charlie Chaplin's new studio is completed. It's a crackerjack.

Bryant Washburn and his company have moved into the Paralta dressing rooms. They have been working at Pathe's Glendale studio until a few weeks ago.

Walter McNamara, aided by Charles Fuhr and Roy Del Ruth, are collecting money for the homeless Eskimos, who, in this case, are W. McNamara, C. Fuhr and R. Del Ruth.

Lewis J. Cody is with the Lois Weber company.

Pathe has engaged William Worthington to direct Bryant Washburn.

Jack Cunningham has assumed charge of Paralta productions at the Paralta. He will co-operate with General Director Robert A. Brunton.

Paramount Pictures Corporation presents

Benjamin Chapin in

**The SON OF DEMOCRACY**

A series of dramatic film stories of America in the making—  
Written, directed and produced by Benjamin Chapin.

**For That 25-Minute Spot**

BENJAMIN CHAPIN in one of his famous vaudeville sketches is a mighty high-priced act—you know that.

Throughout big time, Benjamin Chapin has topped the bills. His Lincoln playlets bring big business. The box office statements prove it.

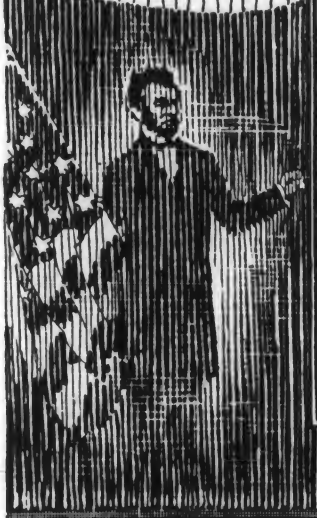
Now you can book Benjamin Chapin, in a great motion picture, a nationally advertised series of patriotic photoplays. This series will bring big business to any motion picture theatre.

But even greater will be its success in vaudeville, where Benjamin Chapin's work has been tested and found worthy.

"The Son of Democracy" series consists of ten two-reel dramas, each a complete story.

They're made to order for a twenty-five minute spot on your vaudeville bill.

*"Not one star shall be lost"*



PARAMOUNT PICTURES

FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK

# A Paramount Series



Waldo Reed Heustis has resigned as writer for Triangle.

Louise Glaum has started on her first picture at Paralta.

Charles Clary is back again with Fox after several weeks' absence due to pneumonia.

Robert Klein, character man for the American, has fully recovered from injuries sustained while enacting a hazardous scene before the camera.

## SHOWS OPENING.

"Putting It Over" under road organization by Al. Gerrell.

Road outfits of "The Natural Law"

## JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

have been organized out of Chicago to cover routes heretofore not played by the show.

Frank Mahara plans a big minstrel

troupe for next season.

"Oh, Johnny Oh!", middle west, direction of Jack Riley and George Tipton.



## AMONG THE WOMEN

BY THE SKIRT.

"Flare-Up" Sal" with any other star but Dorothy Dalton would be like the hundreds of other mining camp pictures. But Dorothy Dalton with a style all her own makes it different. Her expressive eyes and her ability to be understood every time she moves her lips places this young woman among the best. In a burlap bag for a dress and her hair in long curls, Miss Dalton was beautiful. Later in dance hall dresses of sequins in different colors—made close fitting with flaring flounce, Miss Dalton showed her cleverness as a dancer also.

It took Alan Dale years to make up his mind to write a play, but now that he has started I hope he keeps it up. Mr. Dale has written a really clever play in "The Madonna of the Future." The one fault I found with it was Mr. Dale made his woman too gabby. The play would have been a joy otherwise. Emily Stevens does anything she does well and as the title role player she seemed better than ever. The first act has Miss Stevens in an odd house gown. The long straight gown was of purple velvet in front with a mauve chiffon back. A panel hanging from the shoulders was of bronze lace. A narrow gold cord girdled the waist line. The second dress was of two materials also. A blue satin skirt draped around the ankles had a long waist of silk in Persian design. The bodice was pointed over one hip ending in a heavy tassel. This dress was worn with no corsets and Miss Stevens is getting too plump to leave off her staves. An evening gown in the last act was of black charmeuse with a gold lace mantel drawn over the arms forming sleeves. The lace was caught at the waist line in back with a huge jet button. Frances Underwood had a good looking white chiffon house dress in the first act and a pale rose charmeuse made in the long waisted fashion with a belt encircling the hips in the second act. The gabby woman, Teresa Maxwell Conover, Efflorent Page and Daisy Aherton were inclined to overdress. I think it was Rubi Trelease who wore a daring costume of blue satin lined in emerald green. Her head was draped in an Egyptian arrangement in blue and green net.

Mary Pickford in "Stella Maris" has achieved wonders. As the cripple, Miss Pickford is first in a bed of walnut and cane with lace pillows and a satin bedspread. She wears the daintiest of night gowns in the finest of mulls and lace. As the young girl restored to health Miss Pickford has a number of dainty summer frocks, all with full skirts ankle length and trimmed mostly in ribbons. A flowered silk dress was draped in shepherdess fashion over lace petticoats. Miss Pickford also plays Unity, the hunchback. But for the famous Pickford smile, Unity is a homely little brat with hair drawn straight back and braided closely to the head. Ida Waterman in a middle-aged role wears several well made close fitting gowns and her beautiful white hair is carefully dressed. Marcia Mann on as a drink fiend did some exceptional work and looked particularly striking in a small turban draped with a long chiffon veil.

Vola Vale, with William S. Hart in "Wolves of the Rail," is a petite brunette doing splendidly as the heroine. Miss Vale is in but one costume, consisting of a shirt waist and skirt.

At the Strand this week Mabel Normand in "Dodging a Million" is doing the best work of her career. Miss Normand's experiences in comic films haven't done her a bit of harm. Rather they have taught her the value of a

laugh. This young woman has a rare sense of humor. As a mannequin she wears an evening gown of white with a lamp shade flounce of crystals. A handsome ermine wrap is also worn. A seal wrap was banded in skunk. Another wrap was of sequins with a fur collar. A tailored suit was narrow of skirt with a tiny jacket having a fox collar. There were several house frocks of the frilly variety. Rita Dane as another mannequin looked well in a clinging gown of black charmeuse.

Peggy Hyland in "Persuasive Peggy" is fortunate in pleasant surroundings. The picture shows a sumptuous home with magnificent gardens. Miss Hyland has a wardrobe worthy a picture star. She wears several summer frocks, all with full skirts. One black net over white had bands of black velvet ribbons in different widths. A beautiful frock was of white fluffy material with a wide belt of satin. Miss Hyland is so graceful in her gestures it is a pleasure just to watch the way she uses her arms.

## AMALGAMATION WAITING.

The proposed amalgamation between the American Exhibitors' Association and the National Exhibitors' League has developed nothing since the two organizations at the Allied meeting in Washington named a general committee of four men from each body to get together and formulate a process of mergerizing.

Legislative questions demanding immediate attention, the coal situation, discussion of the picture exposition condition and the difficulty of members traveling on the roads are ascribed as the reasons why the committee hasn't gotten together for some definite plan.

Meanwhile the two bodies are still operative, with each continuing plans for their continuance until further notice.

There has been no meeting since the Washington session.

The committeemen named were: League—Lee Ochs, New York; A. S. Black, Maine; Lew Blumenthal, New Jersey; Joseph Hopp, Chicago. Association—Charles C. Pettitjohn, Indiana; Louis H. Frank, Chicago; I. M. Mosher, New York, and Harry Crandall, Washington.

## CAVALIERI AND KEENEY.

Frank A. Keeney has another star, Lina Cavalieri. The prima donna has made several attempts to score in pictures. Her first was "Manon Lescaut" under the direction of Daniel Arthur. James Kirkwood will direct the Keeney productions for her.

## SUCCESSFUL BALL.

The initial supper dance of the Motion Picture Directors' Association was held at the Biltmore Saturday night. It was a "class" affair and unexpectedly successful. It was wholly a "picture" ball with the playing, directorial and manufacturing interests represented by the best people in the various fields.

The officers of the M. P. D. A. are J. Searle Dawley, Maurice Tourneur, Edwin Carewe, James Vincent, Robert G. Vignola, Paul Scardon, Wally Van, Sid Olcott, Barry O'Neil, Travers Vale.

## First National Chaplin Next Week.

The first of the new Charles Chaplin subjects marketed via the First National Exhibitors' Circuit will be released Feb. 4, with the Rivoli and Rialto showing it as first run.

The United Booking Offices has also contracted for the Chaplin series, showing the first at the Palace and subsequently on the Orpheum Circuit. The Chaplins will also be shown at all the New York "big time" U. B. O. theatres.

## CARBIDE LIGHT ALLOWED.

The use of acetylene gas lamps for lighting the Broadway theatre appears to have opened up an avenue whereby theatre exteriors can be illuminated without official interference. All the schemes to "beat" the fuel administration appeared to draw a universal decision from the Governmental watchdogs that "it was an evasion of the spirit of the order." But with the police finding no excuse to bar the carbide illumination and the fuel inspectors apparently passing up the use of such lamps, plans are being formulated to light up painted signs, billboards and even electric signs by means of acetylene.

The Broadway's scheme, accomplished by Arthur D. Storey, the house press agent, may also be taken up by theatre managers generally. Many of the side street houses suffer considerably through the enforced darkening of all signs for six days a week.

The use of kerosene and gasoline to run motors supplying big electric signs was tabooed by the fuel administration, as that meant consuming power fuel. Carbide does not fall into that classification and it is much cheaper than electric light.

The police attempted to stop the Broadway using acetylene, first saying it obstructed traffic because a crowd gathered around the lamps which were placed opposite the house on some material in the subway work. Later, when the lamps were placed atop the marquee outside the house, Captain Healy declared he saw no reason to stop that kind of light. The fire prevention bureau ordered no carbide be stored in the theatre, but later amended that by stipulating if no water came in contact with the carbide there would be no danger of gas generating.

The Union Carbide Co. and the Milburn Lamp works are combining in their efforts to have acetylene lamps universally used while the fuel restriction lasts. In some cities the local fuel administrators permit the use of electric signs more than in others. While New York has six lightless nights, Chicago has but two (Thursday and Sunday).

## BUYING WAR STAMPS.

A noticeable slump in the picture attendance in the smaller towns and cities, and an exhibitor from the middle west section attributes it to boys and girls buying war thrift stamps.

## NEW STUDIO FINISHED.

F. E. Becker's studio on West 38th street near Seventh avenue has just been completed. The first picture to be made there is to be "The Man," written by a Mr. Sheldon.

Jack O'Brien will direct it in association with Gerald Backer.

## Leander Richardson Critically Ill.

Leander Richardson, press representative for World Film, is confined to his home suffering from a severe attack of pneumonia.

Early this week his condition was reported as critical.

## Syndicating "Son of Democracy."

Albert Payson Terhune has made a novelization of the Benjamin Chapin film cycle "The Son of Democracy," which will be published in serial form in the "Evening World" commencing next Monday.

It will also be syndicated in 35 other publications throughout the country. A special advertising campaign has already been started for the features by Paramount.

## Brady Quits.

William Brady resigned as director of productions of the World Film Corp. on Tuesday. His contract would have expired on April 1.

## MARY BACK WITH U.

Mary McLaren, once of a Winter Garden show chorus, and latterly a Universal star, has returned to Universal, back of which lies an attempt to break her two-year contract. Miss McLaren started in on the coast as an extra woman and coming under the notice of Lois Weber was chosen as the feature in "Shoes." Later she was given a contract at \$100 weekly.

At the time the Universal changed her name from MacDonald (her own) to that of McLaren and stipulated in the contract, if should she leave, the name was to remain with Universal.

Under promise of more salary or some other reason she left Universal about a year ago and went with David Horsely, although none of the pictures then made has been released.

Universal sued to prevent the use of "McLaren" by Horsely and the Los Angeles courts upheld the application.

It is understood Miss McLaren has obtained a new contract from Universal with a salary advance.

## CHANGES IN TRADE PAPERS.

John Wylie, who has been general manager of the "Moving Picture World" for a number of years, resigned last week.

Wylie's name appeared at the top of the "World's" editorial page as general manager until a few weeks ago. At that time the names of James L. Hoff and A. MacArthur, Jr., succeeded Wylie's name. Hoff and MacArthur being designated as managing editor and advertising manager. Wylie's resignation followed.

Rumors are current, however, Wylie's absence will be but temporary. Further changes are anticipated on the "World" staff.

"The Dramatic Mirror" has changed the date upon which it will appear upon the street. Beginning next week, the paper will appear Mondays, going to press Friday afternoons.

## TITLE AND DUTIES.

The recent shake-up in the Universal gives Jos Brandt the title of assistant treasurer, but his duties are considerably increased since he now has the handling of the U exchanges, the schedule of releases from the coast, the releasing of serials from this end and general supervision over publicity so that it may be used as a prop to the sales department (which takes in the exchanges).

Carl Laemmle now is general manager and C. J. McGowan is his assistant, the latter taking over some of the office duties formerly performed by Mr. Brandt, who is on a two weeks' inspection tour of the exchanges.

## Triangle's Shut Down Three Weeks.

H. O. Davis, general manager of the Triangle Film Corp., is due here this week from the coast.

The shut down at Culver City, which was reported for one week, is now understood to be for three weeks.

An English feature, "The Greatest Wish in the World," based on Temple Thurston's novel of the same name, and starring Brandy Williams, is about to be shown in New York. It was made by International Exclusive, Ltd.

Piedmont Pictures Corporation  
OF NEW YORK

729 Seventh Avenue

Confidential Buying and Selling Agent  
for United States and Foreign Countries

## FILMS FOR KIDDIES

"Lost in Fairyland"

"Golden Egg"

## FOR SALE

DOBELL FILM CO.

White City, Seattle, Wash.

# VARIETY

## INDEPENDENT FILM CIRCUITS SHOW UNEXPECTED STRENGTH

**New Picture Exhibitors' Syndicates Spring Up in Many Sections. 50 Renters on Tri-State Service List. Hanlon Heads Associated Theatres, Inc.**

The latest local exhibitors' combination for syndicating their film bookings is the Tri-State Exhibitors' Circuit, comprising some 50 renters in Western Pennsylvania, Eastern Ohio and West Virginia. It is not affiliated with any other organization. A. J. Barthell, former President of the Exhibitors' League of Western Pennsylvania, is arranging many of the details and promises to report at the next meeting. He is located in Pittsburgh.

Thomas Hanlon, formerly editor of a middle west trade publication, is head of the Associated Theatres, Inc., a similar combination of exhibitors in Minnesota, North and South Dakota, Wisconsin, Missouri, Kansas, Iowa, Nebraska—in fact the entire middle west—and intends to increase the scope of his organization by opening branches in other territory.

Joseph L. Friedman, of the Celebrated Players, Inc., of Chicago, is also forming a co-operative booking organization, whereby exhibitors will be owners of their own exchange.

Harry Charnas, of the Standard Film Co., with offices in Cleveland and Detroit, has the circuit fever.

New Orleans was one of the first points where the scheme was put into operation by E. V. Richards of the Saenger Amusement Co.

Mayer Silverman, of the Liberty Film Exchange of Pittsburgh, who had an exchange and sold out, has formed a company to take in 80 exhibitors, also on the co-operative plan.

### CENSOR FOR FOX.

Columbus, O., Jan. 30.

A letter of endorsement of "Cleopatra" by one of the Ohio State board of censors, Mrs. Maude Murray Miller, is creating some talk hereabouts. Mrs. Miller has been looked upon as a severe censor, once claiming "soul kissing" was conducive to immorality, and it is seldom she fails to cut something out of a film.

Predictions were freely made when "Cleopatra" with the scantily clad Theda Bara arrived in this state, together with the nature of many of the scenes, much clipping would be necessary.

But Mrs. Miller in an open letter addressed "To the theatre goers of Ohio" tells them why she released "Cleopatra" intact for exhibition and the letter is used in the advertisements for the Fox film.

Throughout the letter only the pro-

noun "I" is employed. Mrs. Miller signs herself "Chairman of the Ohio Board of Censors."

### N. Y. ECONOMY SHY.

Chicago, Jan. 30.

There are still current many rumors of mergers of distributing forces, involving Metro, the World, Mutual, Goldwyn and the First National Exhibitors' Circuit.

Aaron Jones has declared that he thinks it will go through any day, but he states definitely the First National Exhibitors' Circuit is in nowise concerned.

John Freuler of Mutual affirms there is still great need of some such association, a central clearing house where the film companies would not lose their identity. He believes that the overlapping of rentals and various employees could be prevented, but views the matter generally on the principle that too many cooks spoil the broth.

He thinks there are too many different kinds of minds at work with different ideas of things to effect a satisfactory combination. He says:

"One of the mooted questions is the amount of money necessary to operate a distributing system. Efficiency and economy are two necessary elements, and in New York they know nothing of economy. In Chicago it is more possible to secure a national view of the situation than in New York, which sees only from the New York angle."

Everybody seems to think there is great need for combination and community interest, but none concerned seems aching to start anything.

### TRYING TO UNLOAD.

The two controlling stock holders of one of the big releasing and manufacturing concerns catering to the popular priced film theatres are reported as ready to leave the concern. Neither of the men is willing to dispose of his stock to the other. The idea is generally circulated that as both know the real value of the stock, the price asked and that offered fail to gibe to such an extent they cannot get together.

Meantime both are marking time and looking for a "live one" on which to unload. The company seems to be more or less up against it at present and started to retrench recently.

### \$150,000 YEARLY—RIVOLI PROFIT.

The Kahn interests represented by Felix Kahn have bought control of the Rivoli from the Hechscher group of backers who built the house. This gives the Kahns full control of both Rialto and Rivoli.

The Rivoli deal is said to have entailed around \$200,000, the Hechschers getting that sum. During the time of construction when materials went upwards and it was necessary to raise more funds the Kahns were sold a quarter interest in the operating company.

The Kahn-Hechscher deal does not include the equity in the building, that being retained by the Hechschers, who are said to retain minority holdings in the operating company. Figured on the business done thus far the Rivoli looks good for a yearly profit of \$150,000.

The operating company (known as the Biddle Realty Co.) has a lease on the Rivoli for 20 years. The Hechschers' controlling company is not expected to profit in the payment of rent by the operating company as the sum fixed is about that which the Hechschers must pay the Barney estate on the ground lease.

### LYRIC'S FIRST LOCK.

Chicago, Jan. 30.

When the Lyric, a picture house on State street, was ordered to lock up on "Entertainment Tuesday," it was hard put to it. The Lyric was the first picture house in the world to start the "open all night" policy. It has followed this policy for some ten years.

During this time it has never been closed, and so it has had no occasion to use locks. Therefore it has no locks. But the government had ordered them. The way out was the installation of a Pinkerton detective, who acted as a human lock on the first closed day, pending the establishment of a more mechanical method.

### VITA. ON THE MARKET?

The Vitagraph Company has been offered to several people of late who it was thought would care to become interested in the picture field.

### OIL STOVES OUT.

When the fuel administration's closing order was digested by the occupants of the Mecca building, which houses film companies for the most part, the scheme of securing oil stoves was acted upon and were in full blast even before the first of the Mondays arrived. But Monday last representatives of the fuel administration gave the building the once over and allowed until 10 a. m. as the "dead line" to remove all such heating appliances from the building.

It was ruled as "an evasion of the spirit of the order." All stoves were removed forthwith. As in other buildings where film is handled the no smoking rule obtains.

### KENTUCKY SUNDAY DECISION.

Cincinnati, Jan. 30.

In affirming the case against the Capital Theater Co., of Kentucky, the Appellate Court at Frankfort, decided Jan. 28 it is a violation of the Sunday closing law to operate picture shows on that day.

The decision is expected to bring about an immediate Sunday closing in Kentucky.

### BAD FOR A YEAR.

Several of the big manufacturers got together at the M. P. D. A. Ball Saturday night in a discussion of business conditions, the consensus being the business would remain bad for about a year, and then those firms that managed to weather the storm would have rather smooth running.

One of the manufacturers who also runs a large distributing office stated the business was "getting a much need physic" and that during the year there would be a readjustment of conditions that would work out for the general good of the entire industry. It would mean the picture business would find its level and that the manufacturer would discover he would have to cut and slash here and there on inflated salaries.

### Sunday Bill in R. I. Legislature.

Providence, Jan. 30.

An act which, if passed, will allow picture houses throughout Rhode Island to remain open on Sunday nights for profit was introduced in the State Legislature last week by Representative Aiello of this city. The act was referred to the committee on judiciary for consideration. A similar act has been introduced in past years, but has failed of passage.

At present no performances other than those for charitable purposes or the like are allowed Sundays. There have been many of these since the war began.

### GOLDWYN COAST MOVEMENT.

Goldwyn will take over the former D. W. Griffith studio near Los Angeles. The Universal studio Goldwyn now uses at Fort Lee is to be abandoned and the producing staff move to the coast.


The entire Goldwyn local outfit, other than the executive staff, may move to the coast before April.

Goldwyn will round out its distribution to 52 releases a year. The company is working on a schedule of 26 Goldwyn made productions annually, and by taking over a like number from outside producers it will have a one-a-week program.

### LOCKWOOD-ALLISON REUNITED.

Harold Lockwood and May Allison are to again appear as co-stars in the Yorke-Metro productions. Several months ago they separated, figuring to star individually. It resulted in a falling off of following for each of them.

**THE BELL-COW NOVELTY ACTS IN ONE**



**ALWAYS LEADING WITH ORIGINAL IDEAS**

**PARISH AND PERU**

This Week (Jan. 28)—Alhambra, New York  
Next Week (Feb. 4)—Orpheum, Brooklyn

**NEW ACTS**

**FENTON and GREEN**

**TWO-ACT (Work in one) ANYOLE THEATRE**

Walk on stage—one man is a funny fellow and the other is a plain fellow asking jokes. The funny fellow dances THAT way. The plain fellow is very plain. All laughs the funny fellow gets. The funny fellow plays a good game of checkers and the plain fellow certainly can EAT. This duet can work any place. (They have grips.)

LAUBRON.  
(Looks like a cable address)  
**BUT MEANS**  
**LAURIE and BRONSON**

Am writing this ad in bed in New Orleans, where I've been confined four days by the effect of too many Heatless Days. The pals with whom I've been traveling for the past few weeks all left town tonight. It would take the sentimentality of Van Hoven to express my feelings at being left behind here in this town where I hardly know a soul.

**Edward Marshall**  
**CHALKOLOGIST**

**BOBBY HENSHAW**  
The "Uke" Kid



NO USE IN TALKING! THAT KID IS GOING TO LAND SOMEWHERE. JUST WATCH HIM CLIMB! ASK HIS MURDER ROSE & CURTIS.

**JACK TERRY**

The Most Thrilling Act Ever Captured by Barton Meek. Is he Man or Whisk-Broom?

Friars' Club will always reach me

**MAE AUBREY and ESTELLE RICKE**

Direction, Lieut. M. S. BENT. HAM, Palace Theatre Bldg., N. Y. C.

Playing Keith's Theatres United Time

The first shall be last doesn't always apply to wives.

**Billy Beard**

"The Party from the South"

Principal Contribution: A Field of Min-trills Eastern Rep. P. E. MACK Western Rep. SIMON AGENCY

Pawtucket is not a bad place after all, when you have a good old pal like Big Cop Billy Hall and his wife to come over from Providence and keep you company. Hope we spend many more cheerful evenings with them.

Bennie Jule has been transferred from Camp Lewis to Camp Kearney, Linda Vista, Cal. Somewhat warmer weather for Ben.

**PAUL & MAE NOLAN**

Next Week (Feb. 4): Keith's, Lowell, Mass. All Chalked Up by NORMAN JEFFERIES

**The Original Arleys**

Direction: Western, YATES & EARL  
Actors, P. E. MACK

**FRED DUPREZ**

SAYS: My debut into the strictly English institution of pantomime was a huge success. Busy playing "Mifflin" in "Jack and the Beanstalk" on original lines.

American Representative **SAM BAERWITZ** 1400 Broadway New York

LISTEN—A smile will often make an impression where a club wouldn't make a dent.

**DOLLY GREY AND BERT BYRON**

**POLDI LONG PRESENTS LONG TACK SAM CO.**

The Celestial Wonder Workers Booked Solid

MR. BILL McCALLUM, Avon Theatre, Rochester, N. Y.

Dear Mr. Mac: We saw PAUL JONES in Louisville and he invited us to have dinner with him at his boarding house—and the food was so good we had our dinners there the rest of the week; and they cost only 35 cents per dinner. Can you beat it? Regular HOME cooked dinners, 35 cents. Yes, sir. And as cheap as they are, PAUL doesn't pay a cent—MRS. BAILEY the LADY OF THE HOUSE, takes it out on PAUL in dentistry, and I heard her counting up the other night what PAUL owed her, and it went something like this: Two gold fillings, one porcelain tooth, one crown and some bridge-work. On Friday PAUL won't eat meat and doesn't like fish, so she gives him two fried eggs for a tube of tooth paste. Isn't that the limit? PAUL calls it the House of Laughs.

P. S.—We extend our deepest sympathy to Bill Jones during these dark days, and sincerely hope he gets over it.

**JIM and MARION HARKINS**  
Direction, NORMAN JEFFERIES  
Next Week (Feb. 4)—Keith's, Dayton, O.

What The Future May Have in Store For Us!

—You Never Can Tell, So Paste This—

**IN YOUR HAT!**


Salary	Pro	Rate	Scale
\$20	3/7	\$8.56	4/7
25		10.70	
30		12.84	

Come In and Bring Your Dialect with You!

Opening Pantages.

**FISHER and GILMORE**  
Direction, MARK LEVY

**A Lifesize Photograph of**



Last Tuesday's Receipts  
**Cameron DeVitt and Co.**  
Leew Circuit.  
Direction, MARK LEVY

**NEW ACTS**

**LAURIE and BRONSON**

"Let Er Go" (Dramatic)

15 Mins. (If audience is agreeable)  
Fought—she—Fought St. Theatre

Boy and girl who resort to an old shirt, a coat, vest, tie and collar, song, talk and a bouquet of flowers and a dance(?) in order to obtain the desired laughs(?) from the audience. The boy is in Class A in the second draft, and it is rumored his wife wants to take his place to go "Over the Top." That is the reason he has everybody shouting "Let Er Go." If the Tuesday closings continue, the couple should locate sufficient work to keep them engaged the remainder of the current season.

**FENTON and GREEN**  
You can't fool a horsefly.

**WM. NEWELL AND ELSA MOST**

"TWO BRIGHT SPOTS"

Direction, MEMOR, FRANK DONNELLY and NORMAN JEFFERIES

**MORRIS & FEIL OFFER THE TWO HAPPY TRAMPS ALEXANDER AND FIELDS**

In A Breeze of Aristocracy

FIFTH AVENUE, NEW YORK, NOW  
Week of Feb. 1—Keith's Royal, New York

**T. ROY BARNES SAYS:**

Why, Guy, Oswald is a fine looking dog! Great strain in him somewhere! Why do you call him a "mutt"? and use such grotesque picture of him in VARIETY? Th a n k you, Roy! The admiration is mutual. I know my pictures do me a grave injustice, but I am going to sit for some new ones, and I'll bring your dog Nellie a whole set. We'll romp in the sunshine and talk "dog" in the twilight. You won't regret the kind things you said about me! You are a regular fellow, Roy! OSWALD.



**PESTS No 13**  
(The dog HAS NEVER SEEN A PHOTO OF AND)

So I SAYS TO DARLING, "HOW LISTEN REBORN! YOU KNOW THAT DOGS IS NO OTHER FOR US, WHY ITS MURDER! AND FOR WHO'S? PASTOR WITH A COPY OF ME!" SO BARNES SAYS "WELL AL, YOU DON'T SEE THE DOG FOR YOURSELF, THERE'S NO OTHER NOT TO ANSWER IT, AND WE'VE GOT TO HAVE FUN IN THE HOUSE! THE DOG! SO THE ANSWER, IS BARNES!"


**WALTER WEEMS**  
NEXT WEEK? ASK GARNER!

**KNAPP AND CORNALLA**

This Week (Jan. 28)—Bijou, Fall River, and Orpheum, Boston

**PAULINE SAXON SAYS:**

When I was studying in school About the soldiers brave and bold. I never thought I'd have a way To brag about when I got old.



**BLACKFACE**

**EDDIE ROSS**

Featured  
**Neil O'Brien Minstrels**

**BLANCHE ALFRED** and her SYMPHONY GIRLS assisted by "GERANT" Conductor

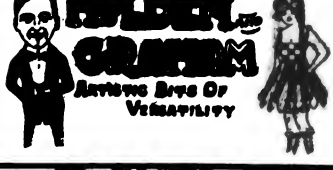
Featuring the RAINBOW GIRL In Novelty Dances

Direction: Eastern, Peter Mack; Western, C. W. Nelson. U. B. O.

**H. BART McHUGH Presents EL. BRENDEN and FLO BERT**

"Waiting for Her"

**HOLDEN GRAMM** Antwerp Boys Or Variety



**ADELE JASON**

Featured in PEPPE and GREENWALD'S "ALL GIRL REVUE"  
Personal Direction, M. L. GREENWALD



**Well! Well! Well!**

**Here We Are Again!**

After waiting an entire year, we are ready to offer you the logical successor to "Me and My Gal." This is the same type of song, but will surpass the wonderful record scored by that masterpiece. Don't wait until it's "killed," but send for it immediately. You'll like it, and we guarantee you will keep it on. Read the lyrics.

# "FOR THE TWO OF US"

**Words by  
Edgar Leslie**

**Music by  
Harry Ruby**

## CHORUS

For the two of us  
There's a June honeymoon;  
For the two of us  
Happy days.  
Folks all around have invitations;  
Each one in town sent congratulations;  
For the two of us  
Soon the choir will sing,  
As we take the marriage vow.  
We have a house and lot to live upon;  
It was a gift we got from Uncle John;  
It may be for three of us later on,  
But it's just for the two of us now.

(COPYRIGHTED, WATERSON, BERLIN & SNYDER CO., 1918)

## VERSE

I know a boy and a girl who are feeling  
oh, so grand,  
Down at the altar they soon will be  
kneeling hand in hand.  
You're wond'ring who they may be:  
It's just my dearie and me.

## SECOND VERSE

I'm all prepared for the big celebra-  
tion soon to be;  
There'll be a crowd with a band at the  
station.  
They'll keep us busy I know  
Dodging the rice that they throw.

**WATERSON, BERLIN & SNYDER CO., Inc.**  
**Strand Theatre Building, New York**

**MAX WINSLOW, Professional Manager**

**CHICAGO**  
FRANK CLARK  
81 W. Randolph St.

**BOSTON**  
DON RAMSAY  
220 Tremont St.

**PHILADELPHIA**  
RENNIE CORMACK  
Globe Theatre Bldg.

**ST. LOUIS**  
JOHN CONRAD  
718 Navarre Bldg.

**PITTSBURGH**  
JOS. HILLER  
405 Cameraphone Bldg.

**SAN FRANCISCO**  
MORT HARRIS  
Pantages Theatre Bldg.

**MINNEAPOLIS**  
FRANK BRZINSKY  
235 Loeb Arcade

TEN CENTS

# VARIETY

VOL. XLIX, No. 11

NEW YORK CITY, FRIDAY, FEBRUARY 8, 1918

PRICE TEN CENTS



**Vivian Martin**

whose latest Paramount Picture is entitled  
"A PETTICOAT PILOT"

**Joseph Santley**

presents

**FLORRIE  
MILLERSHIP**

and

**AL GERRARD**

in

**"The Girl  
on the  
Magazine"**

Direction

**Edw. S. Keller**

**This Week**

(Feb. 4)

**Colonial, New York**

**Next Week**

(Feb. 11)

**Alhambra**

**New York**





# VARIETY

VOL. XLIX, No. 11

NEW YORK CITY, FRIDAY, FEBRUARY 8, 1918

PRICE TEN CENTS

## MARY PICKFORD'S WAR TAX MAY REACH AROUND \$300,000

**Other Big Salaried Picture Stars, Douglas Fairbanks, William S. Hart, Olga Petrova, Also Due to Be Assessed on Enormous Incomes for War Revenue. England's Highest Taxpayer, George Robey, \$60,000 This Year.**

Los Angeles, Feb. 6.

The War Revenue tax that will be assessed upon Mary Pickford for this first collection is reported around \$300,000, although the amount may be reduced to \$225,000.

Other picture stars drawing enormous amounts for their screen work are Douglas Fairbanks, William S. Hart and Olga Petrova.

Charles Chaplin, guaranteed \$1,000,000 yearly with the First National Exhibitors for his comedy films, has declared himself a British subject.

There are any number of picture stars who receive \$3,000 weekly or less, down to \$500 weekly. They will be accordingly assessed.

Fairbanks' income for 1917 was not far below Miss Pickford's. Mary's amount for 1917 received from Artcraft was lately reported as nearly \$1,000,000. Hart will be close up. Miss Petrova has a guarantee of \$10,000 weekly besides a percentage of any profits secured from the films she is starred in.

It was reported from London last week that George Robey, a comedian on the speaking stage, at the Hippodrome there, is England's largest war tax payer among professionals. Mr. Robey receives \$2,500 weekly and pays the Government this year about \$60,000 taxes. He is the biggest drawing card in London.

There are good grounds to believe the stars of the films over here in their tax payment will turn over to the Government a larger sum than the manufacturers who engage them.

### BOSTON RUNS SHORT.

Boston, Feb. 6.

Despite the theatres were included with several other businesses in the list of places that were under a coal embargo from 4 a. m. Wednesday until Monday at the same hour, every theatre in this city managed to struggle along somehow and none closed down.

Some of the houses, especially the smaller ones, were forced to use wood to heat, but the legitimate theatres seemed to be prepared.

Business at the theatres last Monday, the third of the Garfield holidays,

was better than the previous week.

All the legitimate theatres had an extra matinee.

### CANCELED IF LATE.

The Loew office this week through J. Lubin, its booking manager, announced that hereafter any act reporting late for rehearsal Monday or Thursday will be canceled for the half week they engaged for and may have all future Loew bookings taken away.

Mr. Lubin was impelled to make the announcement through numerous acts of late engaged for Loew houses seemingly careless in reaching the theatres on time and often not reporting at all for rehearsal.

The order went into immediate effect upon issuance.

### PLAYING ONE-HALF WEEK.

Chicago, Feb. 6.

Theatres in middle west small towns may play only half a week during the run of the Garfield order.

The V. M. P. A. order that all acts be paid for the day off, while not considered unjust by the small houses, brought about a feeling that it was not worth while to play the early half of the week.

In the small towns the Monday business is no larger than their average. Bad roads and inclement weather killed a lot of the auto-farmer business. A good many of the farmers seemed to consider in addition that it was a violation of the spirit of the Garfield ruling to even attend a show on Monday.

At any rate business dropped off alarmingly, and it was decided by the house managers to close Mondays, Tuesdays and Wednesdays if the Garfield order held.

### MARY GARDEN'S "MEMOIRS."

Mary Garden will return to France in the spring, when she intends, so she says, to begin writing her memoirs.

Mary Pickford is understood to be occupied at present in writing the history of her career under the title of "Mary Pickford's Own Story," to be published in serial form.

### MINISTER PREACHES ON PLAYS.

Henry D. Rose, pastor of the Church of the Redeemer, one of Newark's largest downtown edifices, is looked upon as an "angel from Heaven" by several Broadway press-agents. The reverend Mr. Rose is an up-to-date minister and works along the lines of Dr. Reisner. Mr. Rose frequently sees a show on Broadway and makes it his theme for the following Sunday's address when he considers the play worthy of being extolled from the pulpit. Recently he witnessed "Yes or No" and then advertised a lecture on it by means of a painted three-sheet board, giving the name of the show and placed outside the church doors. He treated "Happiness" the same way.

Mr. Rose selects the plays for discourses unsolicited.

### PLAYS SUNDAY IN WASHINGTON.

Washington, Feb. 6.

A legitimate show played here Sunday last, "Pollyanna," at the National. Other managers are watching its effect and expect to follow suit, notwithstanding District Commissioners laid down a ruling against Sabbath openings.

Other forms of stage amusements have been operative Sundays. Burlesque starts its week at the Gayety that day. Keith's is open with vaudeville.

### FULL PAY FUEL PERIOD.

All members affiliated with the Theatrical Protective Union No. 1, which embraces all the union stage-hands of New York and Brooklyn, have been notified by Secretary H. L. Abbott full-week salaries will be paid them from Jan. 21 to March 25, the Tuesday theatre closing being covered in this manner.

This order for payment for the off-day also affects members working in the studios, shops and storehouses. The electricians and operators also were notified by the alliance affiliations.

### COBURN PLAYERS IN ACT.

The Coburn Players, a new York organization of semi-professional players, with a "class" clientele, are listening to overtures for a vaudeville engagement, for the Palace, New York, as the start.

If the arrangement goes through, the Coburn group may first appear Feb. 18 or shortly after.

The Coburns have a following from the Fifth avenue section. Last season they appeared in an uptown theatre, Harris, in a revival of "The Yellow Jacket," extending a profitable engagement there to six weeks or longer.

### PRODUCER ON CRITIC AUTHORS.

Chicago, Feb. 6.

A certain national producer who has at times been parboiled by critics because of alleged salacious material in some of his ventures, let loose the following one night this week in the lobby of a local hotel:

"When Alan Dale writes a play he writes about a woman who wants to have a baby without getting married; when Ashton Stevens writes a play it's about a woman having to nurse another woman who is about to become a mother by the guilt of her own husband; when Fred Hatton started writing plays they were hailed as the 'smart smut' of the century; there are some of the birds who threw up their lily hands at the immoral tone of my plays."

### Boston Critic Writes a Drama.

Boston, Feb. 6.

One of Boston's dramatic critics has joined the ranks of the playwrights. He is Edward Harold Crosby, for years on the Boston "Post." He has constructed a drama, named "The Menace," and it will be produced for the first time Feb. 11 in a small city near here. The story is of the secret service system and contains the usual ingredients of love, romance and intrigue.

### FINANCIER-COMEDIAN.

Capitol Comedies, starring "Smiling Billy" Parsons, two-reelers, are to be distributed through Goldwyn, one a fortnight for the next year. "Smiling Billy" is William H. Parsons, president of the National Film Corp. of America, and he bursts full-fledged into pictures as a star.

Heretofore Parsons has been known as a financier and producer of pictures, being producer and one of the owners of "Tarzan of the Apes."

### OVER \$1,000,000 FOR "ZIG ZAG."

London, Feb. 6.

"Zig Zag" completed 52 consecutive weeks at Hip. Jan. 31, having given two shows daily during that time. The gross for the engagement is said to have topped \$1,000,000.

"Box o' Tricks" will be presented there in a fortnight. The company has Harry Tate, Fred Allendale, Tom McNaughton, Cicely Debenham, Daphne Pollard, Nora Delaney, Dorothy Jay, Riggs and Witchie.

### FIXING "LIGHTIN'."

Washington, Feb. 6.

"Lightin'" the new Frank Bacon play which received its stage baptism at the National last week, closed Saturday to fix up the first and last acts.

## IN PARIS

By E. G. KENDREW.

Paris, Jan. 20. "Femme de Chambre" at the Athenée theatre, by Felix Gandera, is another French farce commonly described as being "near the knuckle." It is not a consequence of the war and the prevailing System D. this time, as the so-called comedy was written prior to the outbreak of hostilities. When it is realized that every stage production is now carefully considered by the censor it leads us to believe, judging by the number of such effusions recently seen in Paris, that the said censor is a bit of a gay dog himself. Listen to the plot. A man neglects his wife and falls in love with her chamber maid (femme de chambre). He gives her a rendezvous in a bachelor-friend's flat, prior to taking a train at midnight, pretending at home his train leaves earlier. Unfortunately he leaves the letter in his coat pocket; the wife reads it and having been neglected of late decides to take the chamber maid's place. She discovers her husband to be an ardent lover, and when he leaves at midnight she is still in the flat unrecognized. The friend returns to take possession of his rooms; he finds her pretty and believing her to be the maid prevails on her to remain. The denouement occurs when the husband discovers the trick his wife has played, and when the friend ascertains her true name. The intrigue is probably still going on in the author's mind.

A 3-act farce by Paul Ferrier and Pierre Weber, entitled "L'Art de tromper les filles," will be produced at the Theatre Marigny shortly.

It is noticed that the location of the latest version of Eugene Sue's "Mysteries de Paris" as a serial film, now being shown by the Aubert people, is in Italy. The explanation is the real being of Italian fabrication and the views were taken in that country with Italian players. What does reality matter for the cinematograph? In one of Alexandre Dumas' stories recently shown on the screen the characters made use of the telephone.

The heirs of the Countess de Nesmond, landlords of the Olympia, recently sued Joseph Oller, first tenant, for arrears of rent due, payments not having been made in full since the war. The complaint stated that only a part of the 150,000 frs. annual rent had been paid to the landlords, whereas Oller has collected 660,000 frs. from the present lessees, Beretta & Co. The Court decided the moratorium did not apply to such cases, where large profits are known to be made, and ordered Oller to henceforth pay the full amount of rent due and to settle the outstanding debt by monthly instalments, excepting for the first four months following outbreak of hostilities when all theatres in Paris were closed by the authorities. Should this ruling not be observed a receiver will be appointed by the Court to collect the money directly from the lessees.

In 1917 the receipts of the Comedie Francaise reached 1,900,000 frs. in spite of the war. 396 performances were given during the year, with 112 pieces (mainly of the old repertoire).

"Xantho chez les Courtisanes" will be revived shortly at the Renaissance, in keeping with the tone of this house at present. It is not a strictly moral play which Jacques Richepin has written, but intended to please the eye and amuse.

"The Fantastique Revue" is the title of the new show which O. Dufrennes

has mounted at the Concert Mayol. The authors L. Lillievre and H. Verna have created a nice little mixture, which is well played with Maggy Berny as the female lead.

The opera house, at Hanover, Germany, was destroyed by fire in October, according to a report brought by a Belgian soldier who has just escaped.

Conditions in Spain are said to be quite bad for theatrical people, and artists returning say careful inquiries should be made before signing contracts or venturing to that country to fulfil engagements.

The Theatre Chateau d'Eau (a small house in the street by that name), is opening as a café chantant, named the Concert Victoria. There will be an orchestra of 12, under the direction of C. Gonzales.

Affre, of the Opera, will appear for the first time in vaudeville Jan 25, singing in a sketch with Mlle Montague, at the Alhambra, Paris.

### PARLIAMENTARY CANDIDATE.

London, Feb. 6. At the annual meeting of the Variety Artists' Federation it was unanimously agreed that Fred Russell should seek parliamentary honors.

This now makes three variety candidates to contest divisions—Russell, Alfred Butt and Walter Defreze. The Federation fund now amounts to \$70,000.

### DIRECT FROM THE TRENCHES.

London, Feb. 6. At the Court, the Anjac Coves, an Australian Pierrot troupe, direct from the trenches, started a short season, the proceeds devoted to the Australian Repatriation Fund for discharged soldiers.

### BOOKED TO 1920.

London, Feb. 6. Joy Wattle, who produced recently a new vocal novelty at the Metropolitan, has London bookings that extend to 1920.

### Child Dancer on Stool Tour.

London, Feb. 6. Little Edna Maudge, clever child dancer, terminated an eight weeks' engagement in "The Happy Family" at the Strand and commenced a tour of the Stoll Circuit at Wood Green Empire.

### Tommy, From the French View.

London, Feb. 6. Dainty Doris put on a new number at Shepherd's Bush Empire, "Tommy Anglais," a song describing the foibles of the British Tommy from a French girl's point of view.



FRANK VAN HOVEN

That I have taken up Russian dancing does not indicate I have changed my nationality. I am still, and always will be, an American citizen.

### PLAYED THROUGH AIR RAID.

London, Feb. 6. At the Holborn Empire, Hetty King, Van Hoven, Peter Bernard and others worked hard to amuse the audience during the recent air raid, as did also the artists at other houses, to the accompaniment of the booming barrage guns, which commenced at 8 o'clock.

The first house audience generally remained right through the second house until the barrage lifted, allowing people to get home before the second visitation at 12.30.

Business was affected for a few nights, but speedily recovered.

### COLISEUM FEATURES.

London, Feb. 6. At the Coliseum Stanley Logan is appearing in a new one-act comedy; Renee Mayer has new songs and dances; Mrs. Langtry in a new sketch entitled "Blame the Cinema."

### HINDU PLAY IN ENGLISH.

London, Feb. 6. Tagore's Hindu play, "The Sacrifice," will be performed in English at King George's Hall, Feb. 9, with Edyth Goodall leading.

### "CAMOUFLAGE," PLAY'S TITLE.

London, Feb. 6. Gladys Unger has written a new play, "Camouflage," for Marie Lohr, who put on a success, "Love in a Cottage," at the Globe.

### LYRICAL "PIN SING."

Paris, Feb. 6. The new lyrical piece by the composer, Marechal, with the title of "Pin Sing," was produced by Managers Gheusi and Isola Brothers at the Opera Comique, and met with a fair reception.

### French Players Open in London.

London, Feb. 6. At the Garrick the French Players opened Sunday afternoon for their season, with "La Volonte de l'Homme," with Yvonne Arnaud in the leading role.

### Maud Allen in Wilde's "Salome."

London, Feb. 6. Maude Allen will shortly appear in Oscar Wilde's play, "Salome," presented in connection with J. T. Grein's Independent theatre, the proceeds to go to war charities.

### Naval Drama Selected by Cochran.

London, Feb. 6. Walter Hackett's adaptation of the naval drama, "La Veille d'Armes," now named "The Sure Shield," will probably be selected by Charles B. Cochran to open his tenancy of the Garrick.

### Empire and Hip Revues Off Feb. 16.

London, Feb. 6. Regardless of any other arrangements made it is announced today the revues at the Hippodrome and Empire will be withdrawn Feb. 16.

### "Hidden Hand," New Play.

London, Feb. 6. Ernest Rolls has secured "The Hidden Hand," a new play by Lawrence Cowen.

### "Going Up" in London Next April.

London, Feb. 6. J. L. Sacks is producing "Going Up" in the West End in April.

### Eugene Mayeur Shoots Himself.

London, Feb. 6. Eugene Mayeur, actor and author of several one-act plays, shot himself.

### Three-Act Parted.

London, Feb. 6. The Two Rascals and Jacobsen have parted company. Two Rascals appearing in future alone.

### SECURING TAX INFORMATION.

That everyone directly or indirectly connected with the theatre will be held for an accounting of income during 1917 was evidenced this week through an official communication directed to Pat Casey, general manager of the Vaudeville Managers' Protective Association by Maurice Goodman, counsel for that organization.

The order directs the manager must notify the government of the name and address of everyone employed by him during the year who received \$800 or more for that period. This means that an artist who works a theatre one week and received \$800 or more will be reported. Should a weekly salaried \$400 act play a house twice during 1917 that act will also be included in the report. Just how the tax collectors will procure a line on acts receiving less is problematical since the managers are only directed to report those receiving that amount in the year's time. The letter follows:

Mr. Pat Casey,  
Vaudeville Managers' Protective Association,  
New York City.

Dear Sir—Please see the enclosed letter is sent out immediately to all members of the Vaudeville Managers' Protective Association:

To the Manager:

You are reminded that before March 1 you must report to the United States Government, on form 1099, the name and address of every person to whom during the year 1917 you paid \$800 or more, by way of salary, rent or other fixed or weekly, monthly or annual payments. This would include an orchestra leader, manager of a theatre, artist, stagehand, book-keeper, landlord, or any other person who received during the year 1917, in one or more payments, a total for the year of \$800 or more.

Get these forms from your Collector of Internal Revenue at once.

Maurice Goodman,  
Counsel for V. M. P. A.

### EXTRA SHOW DOESN'T DRAW.

Boston, Feb. 6. On last Saturday there were three shows at the Keith house. The first performance started at 1.30 and there was a capacity house. The second was at 4.30 and was some frost. Reported that not over 100 persons were in the audience. At the evening performance the house was again sold out.

It is now being claimed three performances on Saturday are possible only when some star is billed and that except when this is the case the second show on Saturday will be dropped.

### DE COURVILLE'S PARIS CO.

London, Feb. 6. Albert de Courville presents a revue at the Folies Bergere, Paris, early in March, which will consist of portions of "Zig Zag" and the new Hippodrome production.

The cast will contain Elsie Janis, supported by Phyllis Bedells, Raimée, Henri DeFreyn, Bert Anglere, and will be the biggest ever staged in Paris. De Courville has secured a long lease of the house.

### "CHEATERS," LONDON SUCCESS.

London, Feb. 6. The American play, "Cheating Cheaters" was produced Monday at the Strand and is a pronounced success. It marked the debut in a straight playing role of Shirley Kellogg. She did splendidly, well supported by Alec Fraser, Sam Liversey, George Elton and Michael Sherbrooke.

### Hugh Allen Missing—Thought Dead.

London, Feb. 6. Hugh Allen, comedian-whistler, reported missing since October, is believed dead.

## LADY ABERDEEN QUITE PASSIVE IN HER WAR VAUDEVILLE ACT

**Lord Aberdeen Not in Turn. Several Girls Are. Local Papers Like Publicity Chance. Proceeds Go to War Charities in Ireland.**

Newark, N. J., Feb. 6.

Lady Aberdeen started her vaudeville season Monday at Proctor's Palace with an act composed of herself and about 20 people, including Arthur Aldridge and girls. The turn may be held over for the full week. It is a split-week house and the act is having its preliminary try-out here. Some publicity was secured prior to the opening, through Lady Aberdeen's connection and the announced object of the act, for the benefit of the widows and children of Ireland's soldiers and sailors. Lord Aberdeen was Viceroy of Ireland, following his term as premier of Canada.

Lord Aberdeen does not appear in the stage presentation. Lady Aberdeen does, but merely as a lay figure, watching the proceedings develop while seated upon the stage.

### ROSE & CURTIS BACK.

The suspension placed against Rose & Curtis, the agents, by the United Booking Offices last week, was lifted Monday and the firm restored to the full privilege of the United's booking floors.

Following up the first investigation of the matter of the American Comedy Four, a Rose & Curtis act, playing an opposition or "outside" theatre in Cleveland, the U. B. O. officials learned that while Jack Curtis of the firm was answering a phone call from Joe Darcy, manager of the act, Max Gordon, of Lewis & Gordon, also an agency firm, was in the Rose & Curtis office. Gordon had a dinner appointment with Curtis and was waiting for him when the phone rang.

Mr. Gordon corroborated Mr. Curtis' statement of the New York end of the phone conversation. Gordon's reputation for truthfulness among the U. B. O. men served to establish Rose & Curtis' plea of innocence in the matter.

The full account of the affair it seems, as far as the agents were implicated, started with a wire to them from Darcy asking if he should play the opposition house during an open week the act held. Maurice Rose asked the advice of S. K. Hodgdon, showing Mr. Hodgdon the act's wire. Mr. Hodgdon suggested a perfunctory reply, customary in those cases and this reply was sent. It seemed unsatisfactory to Darcy, who called the firm from Cleveland. Curtis answered and it was at this time Gordon was in the agency suite. Curtis says Darcy wanted to know if he should play the house. Curtis told him he should not. Darcy replied he would lose his people, the contract had been signed and what could he do. Curtis asked him why he phoned if he had settled it with himself and remarked he had already told him (Darcy) he would be better off if he didn't take the engagement. Darcy answered, persisting in his conversation that he would have to play, and Curtis angrily retorted for Darcy to do as he pleased, he had told him enough what to do, hanging up the phone on him. According to report it was Darcy's statement of Curtis' last remark, that he could do as he pleased, that Darcy translated as permission to play from the agents. Messrs. Curtis and Gordon, however, have not changed the official copy sent out.

A U. B. O. official would like the affair said: "We would like to make it perfectly plain that VARIETY of this kind no excuse will in matters of this kind no excuse will

be accepted from the act. The favorite excuse given us when these things come up is that someone from the 'outside' theatre got back stage of one of our houses, showed the act a program of the opposition theatre with names of 'big time acts' on it, so they thought it 'would be all right.' We understand quite well that acts 'taking chances' understand just what they are doing and if they are caught at it they will be treated accordingly. They may expect that, nothing less. Also the agents. Nearly all of the agents are under suspicion for this kind of practice. They will suffer as well when involved, and as the doubt exists against them rather than in their favor, they had best govern themselves with that in mind."

### ELTINGE SHORTENING TOUR.

Philadelphia, Feb. 6.

Seven weeks in vaudeville have been canceled by Julian Eltinge in order that he may return more quickly to picture making once more. After playing Keith's, Washington, D. C., and the Riverside, New York, Mr. Eltinge will immediately commence work on a feature film.

Eltinge is doing a record business at Keith's this week.

### ROOF'S FIRST SUNDAY.

The first Sunday performance of Ziegfeld's "Midnight Frolic" was given Feb. 3 on the New Amsterdam Roof. The show started at nine p. m., containing only the usual performance of the "Frolic."

It is the Ziegfeld idea to play the Sunday show to replace the open Tuesday night. It draws a very fair crowd and will be continued, probably indefinitely while patronage lasts, with outside acts likely to be inserted in the entertainment.

### Bernhardt Leaving for Havana.

Mme. Bernhardt and a road show under the direction of her American manager, W. F. Connor, will leave New York Feb. 14 for Havana. After three weeks in the Cuban capital, the Bernhardt company will go into Mexico for another three weeks or longer.

Among the company will be the Albertina Rasch Ballet, with Mlle. Rasch and 16 Coryphees, booked by Paul Durand.

### Extra Suratt Performance.

Providence, Feb. 6.

A third performance was given at Keith's last Saturday, with Valeska Suratt the headline of the bill.

It made the second extra show of the week, the house having added a performance on the Monday holiday.

### Bessie Clayton's New Dancers.

Bessie Clayton reopens her turn Monday at the Palace, New York, with Louis Mosconi and another brother (not Charles; still at Camp Meade).

The Gliding O'Mearas are also reported engaged for the Clayton act.

### TRYING TO COLLECT.

Chicago, Feb. 6.

In an effort to collect, Herbert Gehauer has started suit in New York against Thomas M. Greory, a Brooklyn manufacturer, for \$100,000, the amount he recovered in a judgment here against the Brooklynite in an action for alienation of the affections of his wife, Carolyn George Gehauer. Tr. Gehauer is a member of the Alaska Ice act in vaudeville.

### SCENE AROUND A SONG.

The new Winter Garden show, "Sinbad," with Al Jolson, has staged and mounted an entire scene for the song, "Where Do They Get Those Guys?" written by Blanche Merrill and sung by Constance Farber (Farber Sisters). It is said the Farbers were engaged by the Shuberts on the strength of Miss Merrill's comic number.

In connection with the song production, Miss Merrill is said to have procured from her attorney a new form of agreement which will limit the use of her songs hereafter to the exact field originally intended for, whether vaudeville or musical comedy, the authors restricting the performing rights to one field alone.

The contract also contains a provision that a song written by Miss Merrill and disposed of to a professional singer can not be transferred for public use to another singer without Miss Merrill's consent. The latter clause was occasioned through a musical comedy singer who had paid Miss Merrill \$1,000 for two songs, "giving" one of the comedy numbers to a vaudeville "single" who is now using it, with neither consulting Miss Merrill, although the purchaser of the numbers paid only for the performing rights, presumably for herself.

### JO PAIGE NOW DEAN.

With the death of Jim Armstrong, the dean of vaudeville agents, the record for endurance in the agency business goes to Jo Paige Smith, of Hughes & Smith, now active in the booking business, holding a United Booking Office franchise. Jo Paige entered the agency business with Clint Wilson soon after Jim Armstrong's debut. At the same time Joe Vion came along, but Vion has since retired. Tony Smith, also of that period, has since died.

### MUST DEDUCT 2 PER CENT.

Chicago, Feb. 6.

Notwithstanding local managers were advised by Pat Casey of the Vaudeville Managers' Protective Association some months ago to deduct two per cent. from the salaries of alien enemy acts, several of the managers failed to do so.

The local internal revenue office has warned them they may suffer a penalty for failure to comply.

### MOTHER HADN'T EXPERIENCE.

Chicago, Feb. 6.

When Frank McHie, manager of the Lexington theater, playing pop vaudeville, was drafted, his mother tried managing it, but inexperience has brought about the closing of the house.

### DOG TRAINER FLOPS.

Chicago, Feb. 6.

Joseph Gangler, who has a dog act on the split weeks, got a try-out on his domestic sketch in the Court of Domestic Relations last week. Judge John A. Mahoney reviewed the act and wrote his criticism.

Mrs. Gangler alleged that her husband gave his dogs the fat of the land, but wouldn't support her or their child. "I can train dogs, but I couldn't train her," said Gangler, but the line registered cold.

The judge ordered Gangler to pay \$6 a week for the support of his son, who isn't even in the act.

### Kellermann Act Being Routed.

The Annette Kellermann Big Show, holding over at the Palace, New York, for its second (current) week is being routed on big time vaudeville at \$2,500 weekly.

### No V. M. P. A. New Members Yet.

No applications for membership in the Vaudeville Managers' Protective Association were acted upon last week.

### REMBRANDT HELD.

Providence, R. I., Feb. 6.

Because of his inability to establish his identity to the satisfaction of the British authorities, Benjamin Olch of this city, known on the vaudeville stage as a cartoonist under the name of Rembrandt, is held by the London police. The stage artist made that known this week to friends here to whom he has written for help. His arrest was due to lack of identification papers and because he is alleged to have registered improperly under the British military registration rules. To gain his release, which, he announces will be withheld unless his identity is established, he has written to his friends here.

About four years ago Olch disappeared from Providence leaving a wife and two children. Since that time neither his wife or his sister, Mrs. Charles Fierstein, 137 Doyle avenue, have heard from him.

Olch's difficulties have evidently arisen from his use of several different names. In addition to his stage name and the name of Olch, he has made known to friends here that he went under the name of "Rem Brandt" and "Benjamin Olchanetzky." He asserts in his letter that he is a member of Mt. Vernon Lodge, I. O. O. F., here, and of the First Rhode Island Light Infantry and claims he has also sought aid from them in establishing identity.

Olch was born in Russia about 39 years ago and came to this country with his parents when he was about eight years of age. He attended the public schools here and was graduated from the Rhode Island School of Design. Later he worked in a furniture store and a Parisian novelty store, later going to the stage.

Mrs. Fierstein has recognized the picture sent to a friend here by her brother and it is understood his Providence friends will make an attempt to help the artist.

### "MARRIAGE SLACKER" IN SUIT.

With the scheduled sailing from here this week of a French family consisting of father, mother and daughter, the first known case in the profession of a marriage entered into to escape the selective draft was brought to light. The American so charged is Hal Hart, said to be an acrobat, appearing with the French people. The girl Jose Queminet (Hart) started annulment proceedings through her attorney, Herman L. Roth.

The papers in the case allege that June 2, 1917, Miss Queminet was married to Hart "by means of fraud and deceit, the defendant representing himself to be a good loyal and patriotic citizen of the United States," but the girl soon discovered he wed her to enter claim for exemption and that "the marriage was never fully consummated," for though the ceremony was performed, they never lived together as man and wife. Proceedings for annulment were started Sept. 14, 1917. The absence of the family from the city prevented further action.

The draft regulations stipulate any marriage made after May 18, 1917, is not recognized by the government as grounds for exemption claim.

The French family has been here four years. They have a son in the French army and the father, although 48 years old, is returning to enter the French army.

### KUMMER PLAYLET.

William H. Gilmore, stage director for Arthur Hopkins, is trying his hand in vaudeville production. Although remaining with Hopkins, he will present May Vokes and four others in a comedy playlet, written by Clare Kummer. The playlet is now called "The Helping Hand," though the title may be changed to "Kidnapped at Last."



## ONLY 11 OUT OF HUNDREDS NEGLECT FULL PAY ORDER

**Niagara Falls Theatre Asked for Its Resignation from the Vaudeville Managers' Protective Association for Violation. Others Given One Week's Time to Settle, with Some Already Having Paid.**

Of the several hundred members of the Vaudeville Managers' Protective Association, only a total of 11 throughout the entire country failed to comply with the resolution of the organization wherein it was decided to pay full salaries for the holiday weeks.

Wires were promptly dispatched to the 11 delinquents and four immediately answered announcing their willingness to comply with the order. They also agreed to pay all moneys withheld during the first week the houses were forced to close and these amounts will be immediately forwarded the acts from which they were deducted.

Only in one instance was drastic action adhered to because of this violation, that being in the case of A. C. Hayman, manager of the Cataract, Niagara Falls, N. Y. Hayman was asked to resign from the V. M. P. A.

Of the other six, one is in New York State, four in Illinois and one in Pennsylvania. They will be given one week's grace to agree to the organization ruling, or will be automatically suspended pending such time as they accede to the association's demands.

As to non-members of the V. M. P. A. reports from acts on any action of theirs withholding a pro-rata portion of the weekly or semi-weekly salary will be entirely ignored, since the V. M. P. A. does not guarantee anything to acts accepting engagements from outside managers. The complaints received against such managers will rebound against the acts who forwarded them through the acts being ruled out of the National Vaudeville Artists in compliance with the dual agreement of both organizations.

An exception was made in the matter of the Princess, Nashville, which also deducted one day's salary from acts on the holiday weeks. This action was in line with that taken by the V. M. P. A. in the case of the Columbia, Detroit, the week previously, when the latter house presented a reasonable excuse why it could not afford to pay a day's salary to all acts on its bills with the house closed.

The Princess management stated to the V. M. P. A. that it had hardly played a profitable week since opening with vaudeville and that its losses had reached as high as \$1,500 in a single week. If obliged to further add to the deficit by paying full salary for the closing time, the Princess people informed the V. M. P. A. they would have to discontinue the vaudeville policy.

### INFORMATION BY WIRE.

Following the investigation of the Vaudeville Managers' Protective Association officials into the indiscriminate booking of National Vaudeville Artists members into Cleveland theatres not listed on the membership books of the organization, a resolution was passed at the regular monthly meeting of the managerial association this week, wherein action will be taken on all cases reported in the future. Those now held in abeyance will not be considered eligible for further booking until the matter has been thoroughly threshed out.

The V. M. P. A. members present also decided that hereafter no act would be considered for booking by association members after it had once played a theatre not carrying an organization certificate of membership.

A bureau of information was formed to enlighten all acts as to members and non-members of the V. M. P. A., and acts out of town may secure the status of a theatre by wiring the V. M. P. A. headquarters in the Columbia Theatre Building.

### RATS INVESTIGATION HEARING.

After an interval of two weeks, the sixth session in the inquisitorial proceedings into the finances of the White Rats was held Friday last in the law office of Referee Louis Schuldenfrei.

The proceedings started mildly with John P. Hill, former trustee and assistant secretary-treasurer on the stand. Hill's examination netted the fact that the board of trustees was more a figure-head than controlling officials, and although it had the power to withhold monies kept in various savings banks, never did so. When the board of directors asked that money be withdrawn the trustees never vetoed the action.

When Harry Mountford took the witness chair for the last half of the afternoon things began to pick up. After it was over the referee observed there had been too much fireworks. The witness and Alvin T. Sapinsky, attorney for the complainant, Goldie Pemberton, all but came to blows. The "doings" started after the locked minute book had been opened. That book concerns the affairs of the Rats for the strike period and directly previous to that time. It is a loose leaf affair and fastens with a lock. The referee had several times asked Mountford to leave the key in his office. Once Mountford left the wrong key. Two weeks ago when supposed to leave the right key he "forgot" to do so. Mr. Schuldenfrei first ordered an extra key be made Friday and left with him, but at the end of the hearing demanded and obtained the original key.

Almost with the moment the book was opened Mr. Sapinsky suddenly bridged the period of the Rat club's inception and struck into the time when it was in Oklahoma City. Inquiries as to the \$4,493.64 spent in Oklahoma and queries as to the method of checking up that expenditure, fell like a bombshell before Mountford. He took the questions as a personal attack, and "hit the ceiling."

With the rapid thrusting of questions Mountford lost all composure and hurled charges at his questioner. The attorney grew more furious in his attack, and after he landed the witness into a nasty trap, whipped over a venture Mountford wouldn't dare say such things outside of the court. The attorney's ire was roused over Mountford's charge Mr. Sapinsky or his client was in possession of stolen property, said property being vouchers and records alleged to have been taken from the White Rat offices on East 54th street. Immediately after application for the investigation was made last summer, Mountford issued a statement records had been stolen and it is expected that such a claim will be made the basis of an alibi during the investigation for the non-appearance of books or records.

The trap into which Mountford fell concerned but one of the times when it is alleged he drew money from the Rats for organization or strike purposes. At this particular time when Mountford was in the west, he wired for \$700, which was supposed to have been stolen. John Faulhaber, former bookkeeper and manager of the Rats club house, sat beside Mr. Sapinsky examining the un-locked minute book. Questions about the Oklahoma expenditures were proceeding when the attorney asked:

Just about a year ago you went to St. Louis. Was it on the strike?

A. No.

Q. When you were in St. Louis last January or February (1917) you sent a wire to Fitzpatrick (clerk in the Rats office) saying that \$700 had been stolen from you?

A. No.

Q. Didn't you wire that money had been stolen or lost?

A. I don't know.

Q. Didn't you ask that money be sent you?

A. We used a cipher code. Any wire reading thus might have meant something else.

Mountford's answers became less positive and his memory turned out to be not so tricky when he realized Faulhaber had been in the office when the questioned wire was received and was now sitting with the attorney against him. Whether the \$700 was sent at the time will be proven by an examination of the disbursement book.

Mr. Sapinsky inquired what had become of the telegram files and the witness answered that they at least had not been stolen as far as he knew, and he promised to bring

what wires he could find down to the next session.

The question that got Mountford thoroughly excited was:

What arrangements were made to check up expenses of officials on their various trips?

A. Vouchers for expenses were made.

Reading from a statement, Mr. Sapinsky asked:

I find the Oklahoma strike fund outlay amounts to \$4,493.64. Was there any accounting made?

A. Yes.

Q. Where can the vouchers be found?

A. In the possession of your client.

Q. Who do you mean?

A. I mean the Vaudeville Managers' Protective Association (excitedly)

Mr. Sapinsky: Mr. Referee, I object.

Referee: Mr. Mountford be careful. Do you mean that Goldie Pemberton has them?

A. I mean that either she or Mr. Sapinsky is a receiver of stolen property.

Mr. Sapinsky: I warn you to be careful in what you are saying.

Q. Describe the papers stipulating how the money was spent?

A. They were vouchers.

Q. Were any signed by you?

A. No.

Q. You made up a list of those vouchers?

A. Yes.

Q. How was the money paid out?

A. Some paid in cash and some by checks. Those were voucher checks.

There was quite a discussion as to the difference between voucher checks and check stubs. Then Mr. Sapinsky asked:

Where are those vouchers or voucher checks?

A. We have some of them in our possession.

Q. Where are the rest of them?

A. Stolen.

Q. When?

A. Sometime during July, August and September of 1917.

Q. When and where did you last see them?

A. In our office at 207 East 54th street, the present office of the Rats.

Q. Have you produced every book of account they had at that office?

A. Yes, save those that were stolen. That is everything but some voucher checks.

Q. The strike levy lists were stolen too?

A. Yes.

Q. And were the levy lists in Waterbury stolen too?

A. I don't know.

Referee: But didn't you testify early in this investigation that books were sent to Waterbury?

A. Yes, but only membership ledgers and levy books.

The difference between the levy books and the levy lists claimed to have been stolen was not gone into, for at that juncture Mr. Sapinsky asked:

Mr. Referee, I ask you to order all the books and records of the White Rats Actors' Union now in Waterbury to be brought into this court.

Mr. Meyers: I object.

Referee: I order all and any books here or in Connecticut to be brought down to me and I order all White Rats officials to carry out that order. Mountford promised to try to obtain such records.

Mr. Sapinsky: Have you any record as to how the fund was spent in Oklahoma?

A. The accounts were audited and approved June 20, 1917, at that general meeting and then the vouchers were taken to 54th street and nailed in boxes. These cases were ripped open and records were stolen in July or August.

Q. That was after this proceeding was started?

A. Yes.

Q. And yet you made affidavit in this case. Why did you not mention the stolen things then?

A. I didn't exactly know what had been taken. Some of the check vouchers are in the safe and will be shown. There were so many of them that we had to pack them in boxes.

Q. How much did you personally disburse at Oklahoma City?

A. Nothing personally. Mr. Referee, this is a personal attack on me, complained the witness.

Referee: I'll determine that.

Mr. Sapinsky again questioned about the stolen vouchers:

Do you mean to say that when you found out that those records were stolen you did not report it to the court?

A. I couldn't tell what was missing.

"The Player," of Dec. 22, 1916, was opened and the attorney showed Mountford the announcement in it that the "strike fund" had been swollen by \$50,000, together with a further pledge by Fred Zorn, a lawyer.

Q. How were those funds accounted for?

A. That article was quoted from the New York "Call," you should know more about what you are quoting.

Q. Then that was incorrect?

A. Yes. We often printed things from other papers to put them up to ridicule. That was Mountford's aim for the untold misrepresentation that appeared in the "Player" during the entire strike period. He further elucidated: "We had a right to print anything we liked in war time. We were at war. The purpose was to frighten the other people. We ridiculed VARIETY's statement of our advertising contract with it."

When Mountford first took the witness chair some interesting testimony was worked out on how several of the investments in theatre into which the Rats had previously poured the \$10,000 had been put into the bonds of the Lancaster Amusement Co., and then it was shown that it really was not bonds that were purchased but a controlling amount of

the bonds being put up to secure the stock.

Q. Was any more money invested in this proposition?

A. Members bought stock in the Associated Actors Co., which was the controlling company after I made a long speech.

Q. Did the Union or the members put any more money into the Associated Actors Co.?

A. Yes, \$4,000 went to promote the building of the theatre in Elmira. Bonds were later issued and bonds and stock given the Rats.

Q. I see in the ledger an entry of \$7,000 on April 27, 1909, to purchase bonds secured by a mortgage on the theatre in Elmira and in addition the Rats were given stock in the operating company. (This was a direct purchase and not through the Associated Actors Co.) What became of the mortgage?

A. I don't know, but the Elmira theatre was sold and the bonds netted \$35,000, which was more than enough to protect the investment in the Lancaster Co. But that money went into the club. When I went back to the Rats I found that when the Elmira sale was consummated, a proposition had been made to the members that if the proceeds were allowed to be devoted to the club house instead of applying it to the Lancaster investment, all members holding stock in the latter company would be made preferred stock holders.

Q. Can you show me the resolution to that effect?

A. Yes.

(It was at this time that the locked book came into play.)

On May 23, 1916, there was an offer of \$20,000 for the Lancaster property. Was that received?

A. Yes. But there were debts to the amount of \$18,000. As a matter of fact the balance, or \$2,000, never was returned to the Rat members under some sort of preferential clause that reverted it to the Associated Actors Co., and just what the \$18,000 in debts were was not gone into at this time.

Q. There was really \$18,807 invested in the Lancaster Co.?

A. That's what's in the record.

That none of that money was ever gotten back by the stockholders and none of the Elmira proceeds were ever devoted to the Lancaster proposition was the result of the testimony.

Mr. Hill's session in the witness chair showed that \$11,800 was withdrawn from various savings institutions in Manhattan and Brooklyn from July 17 to July 26, 1911. This was the time when the leasehold deal was made for the clubhouse but the questioning could not prove that money was used for the purpose. It was shown, however, that W. W. Waters could have obtained the money for the leasehold without the withdrawals from the savings banks, since he could draw on the current account of the Rats and on the account of the Associated Actors of America, whom it was shown had no board of trustees nor any other mode of controlling its finances other than the officials of the White Rats.

The hearing was adjourned for one week.

### AMENDING COMPENSATION LAW.

Efforts are being made by representatives of the New York Theatrical Protective Union No. 1 to have a clause inserted in the New York Workmen's Compensation Law, which will include all members of the stage working craft instead of carpenters and electricians only, as it does now.

Recently a delegation of New York stage-hands went to Albany in behalf of the proposed amendment. It is reported from Albany the matter had been favorably reported upon in committee.

If this is added flymen, operators, grips, cleaners, property men, assistants and apprentices, etc., will be benefited in case of an accident while in performance of duty.

Ernest Bohm, of the Central Federated Union of Greater New York and vicinity, has sent out a printed notice to the unions that under the Workmen's Compensation Law all injured workmen must notify the employer in writing at least ten days after the accident. Notification to the superintendent, foreman or timekeeper does not entitle the employee to compensation.

Alexandria, La., Resumes Ells.

New Orleans, Feb. 6.

The Rapid theatre at Alexandria, La., recently discontinuing split week vaudeville through transportation difficulties, is reopening with the same policy Feb. 11, again booked by Jule Delmar in the United Booking Offices.

Loew's Memphis Plans Drawn.

Memphis, Feb. 6.

Back, manager of the Lyceum theatre in this city have new Loew planned, with only building material needed to commence construction.

## DELINQUENTS WARNED

The Local Board for Division No. 158, City of New York, with headquarters at 126 West 46th street, has requested the publication in *Variety* of the following list of delinquent registrants, as per the explanatory note accompanying the list.

A very large majority of those registering for the draft at Local Board No. 46th street were theatrical people.

The following registrants in the theatrical profession have failed to return their questionnaires and should report without delay to Local Board No. 158, at 126 West 46th street. Failure to do so is a misdemeanor:

Name and Address.	Order No.
Akin, Edgar, Hurlie & Seaman, Strand Theatre Bldg.	8973
Albano, Louis, Grenoble Hotel.	1063
Alonso, Calos, 159 W. 44th.	2689
Amann, Fredk., 258 W. 46th.	400
Aral, Eljiro, 1403 Broadway.	3657
Ballester, Vincente, 113 W. 48th.	2230
Barowsky, Alfred, 255 W. 38th.	2628
Bascham, Lewis C., 240 W. 45th.	1380
Bedard, Ben., 233 W. 49th.	3704
Beeman, Early Wayne, care Pete Mack, Palace Theatre Bldg.	3529
Benedict, Milton W., 210 W. 43d.	3806
Berna, Edwd., 240 W. 46th.	2799
Black, John Stewart, 120 W. 38th.	2324
Boyer, Frank D., 167 W. Broadway.	1807
Brady, William, 258 W. 35th.	3032
Brown, George Norman, 236 W. 52d.	1951
Brown, Irwin J., 255 W. 40th.	213
Bryan, Olin, 249 W. 38th.	2889
Burton, Edward C., 207 W. 38th.	4390
Chicofsky, Michael P., Plymouth Hotel, W. 38th.	3100
Cohn, George, 147 W. 48th.	227
Cohn, Harry, 144 W. 48th.	2688
Coleman, William Robert, 120 W. 38th.	4414
Comley, Jack, 41st and 8th Ave.	4007
Conrad, Clem Clayton, New Victoria Hotel.	2672
Cook, Arthur Sydney, 150 W. 36th.	1027
Cooper, Cyrus R., 157 W. 47th.	1310
Crackles, Leslie, 265 W. 88th.	1642
Daily, John Marc, 112 W. 45th.	1566 A
Darby, Alfred Edward, Dramatic Mirror.	1942
Dobbelaire, Edgar, 112 W. 45th.	2581
Donnang, Edgar Allen, 1002 Palace Theatre Bldg.	678
Du Perre, Leon Pierre, Markwell Hotel, Broadway and 40th St.	1101
Dyon, Harold G. R., Hotel Pontiac.	3418
Elliot, Willis, St. Margaret Hotel, W. 47th St.	2057
Endler, Frans, 205 West 38th St.	2327
Evans, Harry, 958 8th Ave.	973
Foo, Ching Der, 205 W. 35th St.	4190
Ford, Walter Lewis, W. 47th St.	1854
Fruthe, Paul, 208 W. 43d.	1415
Gauthier, Jean J., 110 W. 45th.	4004
Glatt, Herman Norria, 263 W. 54th.	148
Gould, Harrie Clifton, 144 W. 50th St.	936
Granville, Bernard, 200 W. 67th.	1303
Graves, Edward Taylor, 104 W. 39th.	8225
Grayson, Arthur M., 221 W. 42d.	3809
Green, Glenn Clifford, 145 W. 45th St.	1681
Hahn, Richard Joseph, 173 W. 45th St.	2111
Haney, William John, 244 W. 45th St.	1883
Harper, Ivan Worth, 251 W. 50th St.	215
Hayaah, Eljiro, 1403 Broadway.	2688
Henderson, Ray, care Shuberts, 225 W. 44th St.	1458
Herlihy, Michael, 257 W. 38th St.	4874
Hess, Robert Edwin, 107 W. 48th St.	3441
Hildebrandt, Charles J. (Stage name, Charles J. Hill), United Booking Office.	3984
Hill, James Patterson, 234 W. 48th St.	4109
Houston, John Mills, 171 W. 45th St.	4141
Huck, Charles Wallace, 235 W. 40th.	4328
Huanie, S. A., 200 W. 20th St.	1479
Jackson, Leo, 241 W. 43d St.	1408
Jackson, Robert Edward, 145 W. 45th St.	3305
Joyce, Harold M., 248 W. 40th St.	3206
Kelly, Allen Richard, 101 W. 30th St.	1736
Kelly, Edward E., 1458 Broadway.	2377
Kemp, Henry, 756 8th Ave.	2085
Kerner, Albert, 1403 43d St., Bklyn.	1879
Kittel, Paul, 204 W. 38th.	2244
Kuhn, August, 533 7th Ave.	3579
Labourin, Ernest, 244 W. 48th.	1381
Lapadure, William, 232 W. 43d.	1409
Lake, Arthur E., 208 W. 43d.	3515
Lapsley, James Martyn, 257 W. 45th.	2358
Levin, David, 173 W. 43th.	1766
Lucioli, Alfred, 228 W. 52d.	1445
Lingeman, Johannes F., 150 W. 45th.	3016
Leterman, Ivan, 220 W. 50th.	1402
Macarrers, Armando, Palace Theatre Bldg.	2435
MacKahan, Rufus Edward, 115 W. 47th.	3075
Malikan, Samuel H., 130 W. 47th.	2080
Marka, Alexander Hill, 150 W. 47th.	2780
Martin, Gabriel, 133 W. 45th.	3010
Masculin, Roy, Variety Journal, Times Sq.	3210
Mauro, Gesimanto, 208 W. 43d.	1080
McDonachia, 120 W. 38th.	1359
Meyers, Harold Leigh, 101 W. 34th.	1483
Miller, Charles H., 242 W. 46th.	1281
Miller, Samuel Joshua, 203 W. 54th.	2180
Minier, Homer W., N. Y. Billboard, 1405 Broadway.	3032
Mitchell, Russell B., 250 W. 52d St.	2409
Mohamed, Allah Ben, 602 8th Ave.	2086
Mohamed, Labasen Ben, 778 8th Ave.	4268
Morrow, Monroe Ulysses, 709 8th Ave.	1676
Morton, Jack R., 120 W. 47th.	8776
Murphy, Eugene, National Vaudeville Artists' Road Show.	
Neseth, Marius, 116 W. 45th.	

## VAUDEVILLE ON A PROMISE.

The vaudeville road shows being organized by George W. Lederer, who is now with the Klaw & Erlanger offices, are said to have been started through a promise made by Lederer and Klaw & Erlanger some years ago that they would book traveling bills for him upon the expiration of their "Advance Vaudeville" agreement with the United Booking Offices. That agreement expired last week, upon the conclusion of its term of 10 years.

Among the many other failures of "Advanced Vaudeville" was the Auditorium, Chicago. An action brought against A. L. Erlanger by William A. Brady resulted in a judgment of nearly \$30,000 for Brady. Erlanger turned the Chicago house over to the opera company. Brady sued for an accounting. Lederer is said to have had a claim also against the firm, but waived his suit on the promise of the future.

Within the past week several small time agents have said they were aware of the proposed vaudeville traveling shows, which seems in partial confirmation of the story the proposed Lederer programs will consist of acts playing the three-day houses and that they will be formed into road shows prepared to appear thrice each day at the houses furnished for the shows by the Klaw & Erlanger booking agency.

Mr. Lederer stated this week he was organizing 10 road shows to tour the country, playing in legitimate theatres everywhere. He said they would be ready about March 15. Asked who was financing the venture, Lederer declined to commit himself, but said the proper guarantees would be forthcoming in due time. He also stated that Harry Mountford would be associated with him.

## BESSIE WHITNEY TRIES POISON.

Kansas City, Feb. 6.

Bessie Whitney tried suicide by poison at Springfield, Mo. She will recover, but says regrets not having used a gun and hopes she will die.

Miss Whitney was once with "The Misleading Lady" and later with Ziegfeld "Follies" according to report from Springfield.

## Lost Opening Matinee in Chicago.

Chicago, Feb. 6.

Eva Tanguay and Howard and White missed the first matinee at the Palace Monday and the McIntyres missed both at the Majestic, owing to the delayed arrival of a train from Grand Rapids.



MARIAN GIBNEY

The Sassy Single The Season's Surprise  
A Speedy, Classy Feminine Knock-Out  
Class A-100% Efficient-Copying None  
SIMON AGENCY. Mounted Western Vaudeville  
until June 2nd.

## EIGHTEEN CENTS DAMAGES.

The five cases of "members" of the Damascus Troupe, which were damage actions against M. R. Sheedy, were decided in favor of the plaintiffs. They were awarded six cents each.

The alleged claim for damages was the showing of pictures of the acrobats outside the Grand opera house, Brooklyn, for a Sunday show in which they did not appear. Each of the five members of the troupe (headed by Abraham Hamud) sued for \$1,000.

Two of the cases were thrown out of court by Justice Panken when proven two of the plaintiffs did not know of the actions and had left the troupe a year ago.

The troupe collectively is awarded eighteen cents damages.

## McCREE OFFICES VACATED.

The offices in the Columbia theatre building occupied by the late Junie McCree were suddenly given up last week and a film concern has leased the suite.

It is reported the McCree interests in vaudeville and burlesque which consist largely in royalties on material supplied by him, will be incorporated with Harry Mountford employed as manager.

## STERNAD MAY GO BACK.

Chicago, Feb. 6.

There is a report Mort Singer, of the Western Vaudeville Managers' Association, is looking with favor upon the application of Jake Sternad to be restored to the booking field of that agency.

Sternad left the Association some years ago due to a difference with the late George Castle.

## FAY'S AVON, ROCHESTER.

Rochester, N. Y., Feb. 6.

The Avon theatre here will shortly reopen with vaudeville, booked by M. R. Sheedy of New York, who is interested in the house with Fay of Providence.

Sheedy and Fay are said to be equal partners in Fay's, Providence, also playing vaudeville.

The Avon has unsuccessfully tried several show policies.

## New Material at Olympic, Brooklyn.

The new act material applying to the United Booking Offices for a hearing is being placed by Charles Anderson and Ben Barnett, in charge of that department, at the Olympic, Brooklyn.

Mr. Anderson is also looking after old turns with new acts that want especial attention regarding future bookings.

## LESS BURLESQUE, PERHAPS.

According to the views of some of the burlesque men, wintering in New York, the burlesque circuits will be curtailed somewhat next season if the war continues and that it is a certainty that a number of stands, now being played, will be eliminated and nothing substituted.

Charles Barton, appointed manager of the Camp Meade, Md. Liberty theatre, may not actively burlesque produce next season, but arrange for Frank Lawlor to operate the Barton show, "The Aviators." Lawlor is now managing the show and is understood to have a financial interest in it.

## ADDRESS LIST.

A new rule is almost sure to be placed in working order by the burlesque managers next season, and that is an up-to-date address list carried of the members of the traveling companies. Inasmuch as nearly all of the producing managers have New York office connections a duplicate copy of this list, corrected and kept straight, will be filed here.

## PADDY McMAHON'S OPPOSISH.

New Britain, Conn., Feb. 6.

For the first time since running vaudeville here Paddy McMahon has opposition, in the Lyceum theatre, managed by George LeWitt, which plays a split week bill of three acts booked by Harry Callan in the United Booking Offices.

Mr. McMahon, who operates a hotel as well as Keeney theatre, plays acts a full week. They are still booked by Sam Bernstein of New York.

## HITCHCOCK'S NEW REVUE.

After the Chicago run of "Hitchy-Koo," Raymond Hitchcock, Leon Errol and several other stars will appear in a new revue on Broadway. The show will really be a version of "Words and Music" new scenes being placed in the show and a new title supplied.

## "OH LOOK" NOW THE NAME.

The Carrol-Sheer revue, first called "Honor Bright," for the Vanderbilt has been changed to "Oh, Look," the switch occurring when Charlotte Chisholm Cushing objected to James Montgomery re-writing of the book of "Honor Bright," which was necessary to give Harry Fox a role.

The disagreement led to the withdrawal of Grace La Rue from the cast. She was replaced by Louise Cox. George Sydney has been added. "Oh Look" is a musical version of Montgomery's "Ready Money."

## "TRIB'S" CRITIC BACK.

Hayward Broun is back on the "Tribune" as dramatic critic. He returned from France last week and reviewed his first show Wednesday night.

C. A. Pierce, who has been acting as critic, again becomes dramatic editor.

## Acrobatic Troupe Reported Dissolved.

Chicago, Feb. 6.

The Al Golem troupe of acrobats is reported having split up.

# VAUDEVILLE

## IN THE SERVICE

Out at Pelham Bay Park, one of the largest naval training stations in the country, there are many unwittingly comical events charged to the new men who are known as probationers, but really referred to as "gobs" by the camp in general. One incident occurred last week when a new boy was on guard duty at night. Someone approached his post and the "gob" called out "Halt, who goes there." "The chaplain," was the reply. "Advance, Charlie," called out the "gob." He did not know the camp officials included a chaplain and thought it was some enlisted man's name.

Jack Stewart (Stewart and Morris), reported having died while serving in the British Army.—Fred Barnes, English song writer, recently drowned while on way to Egypt with his regiment.—Sam Lee, comedian, in hospital in England.—Norman Edwards, formerly manager of the Empire, Rotherham, Scotland, in a hospital at Havre, France.—W. Judge, brother of the composer of "Tipperary," reported a prisoner of war in Germany.—(Reported to *VARIETY* from Paris.)

Another performance was given for the sailors and officers stationed at Bensonhurst, L. I., Tuesday evening, under the auspices of the United Booking Offices, directed by John Lampe and Jack Dempsey. Those who gave their services for the entertainment were Jessie Standish, Maud Ryan, Rose Berry, Josie Heather, George Yeomans, Harry Steinhardt, Neville Fleeson, McCloud and Carp, McCormick and Dougherty.

A show headed by Amelia Bingham is being arranged by J. J. Murdock for the 302d Ammunition Train, Camp Upton, L. I., holding a benefit Feb. 14 at the camp. The program will be arranged at headquarters by Capt. William D. Sherman, who before entering the service, managed the Six Colonial Belles and Dorothy Sherman's Southern Serenade.

Herbert Mackenzie, now retired from theatricals, although well known among professionals over here and who has been in New York for some years, has lost five brothers in the British Service. Three recently went down in an English boat. One was the commander of the ship.

Paul Dempsey, with his regiment at Spartanburg, S. C., was operated upon for hernia Jan. 29, and immediately after was attacked with pneumonia. His condition Feb. 1 was reported so serious; his mother left for the south that night.

Capt. Robert Warwick has been transferred to General Pershing's staff in France. He is on his way to report. Warwick will be attached to the intelligence bureau. The screen star speaks French, German, Spanish and Italian.

Ernest Terry, a private in the Royal Irish Fusiliers, reported killed in action in France some months ago. His father, Frank Terry, the comedian, was but lately notified by the British Government.

Edward F. Racey of the Grainger Studio is in the transport service. Maurice Grainger of the same company has recently been transferred from Newport to Harvard College for special instruction in Navy radio work.

Wilfred Seagram, a 2d lieutenant in the Royal Field Artillery, who was severely wounded in Flanders Oct. 16, is in a London hospital slowly recovering.

V. Marconi (3 Marconi Bros.) is with the 58th Artillery Band, Fort Totten, N. Y. The two brothers are continuing as an act, fulfilling engagements contracted for the trio.

Charles Croft ("Innocent Maids") is going overseas to join the aviation corps in France. Croft has been taking instructions at the Kelly aero field, San Antonio.

Ten stars appear on the service flag hanging on the walls of the headquarters of the International Actors' Union No. 1. Two more names are yet to be added.

Richard Travers, formerly leading man for Essanay, is now in the photo section of the Divisional Signal Corps at Camp Zachary Taylor, Louisville.

The brother of Harry Duncan (Duncan and Holt) died Jan. 27 at Fort Sheridan, Ill., where he was attached to the regular army.

Walter Burke, a dancer, has been accepted in the Aviation Corps at Boston and has been ordered to report to Washington for immediate duty.

Sgt. Jeanne Wentz, 322 F. A., Camp Sherman, O., wants proper mailing address of Earle B. Mountain, at Kelly Field, San Antonio.

Wayne Webster is with the Medical Dept., 143d Inf., Camp Bowie, Fort Worth, Tex.

Lieut. Charles G. McMahon, attached to the 57th regiment, was formerly with the Yankee Robinson shows.

Ray C. Burcaw (eccentric dancer) with the Aviation Corps at San Antonio.

The Great Howard, by right of being an ex-British soldier, is permitted to wear the service uniform in the States.

S. M. Janney has been assigned to the Photo Detachment of the Aviation Corps, Langley Field, Hampton, Va.

William Gahagan, musical director, with the naval training forces (band) at Pelham Bay, N. Y.

Lew Pettel, leading man with the Doc March Players, drum major of the band at Camp Meade, Md.

Bobby Lee, of the March Merry Makers, at Camp Lee, Petersburg, Va.

Oswell L. Jackson, Quartermaster's Dept. at Washington, D. C.

Lon Jerome Smith (Smith and Farmer), Naval Aviation Corps.

### DRAFTED.

Joseph Malto, formerly of the Cort theatre box office staff, with the 308th Infantry, Yaphank, L. I.

Jim Francis (Jim and Anna Francis) accepted. Waiting for call.

F. H. Padden (Moss offices) rejected, imperfect eyesight.

Clyde Gordiner (Gordiner Bros.) accepted.

Frank Wilber (juggler), Co. L, 330th Inf., Camp Sherman, Chillicothe, O.

### • MARION, O., SHUT OFF.

Cincinnati, Feb. 6.

Fuel Chairman G. Wyshall, of Marion, O., notified all managers of amusement places Monday they would not be given coal until the fuel crisis had passed.

As a result of the notification theaters in Marion will likely have to temporarily close.

### SOUSA CLEANS UP.

Chicago, Feb. 6.

A couple of weeks ago Lieut. John Philip Sousa, march king and director of the naval band at Great Lakes, cut off that wonderful beard of his.

Imitators of famous men on all circuits read the news and blanched. Sousa has always been legitimate meat for the protean clan.

Last week the inimitable bandmaster added insult to injury. He shaved off his mustache. He is now clean.

### CHECKING UP EMPLOYEES.

Chicago, Feb. 6.

The Internal Revenue office of this city has ordered all theatrical managers here to file with it a list of employees receiving \$800 or over annually as incomes, for the purpose of checking up on the war tax.

### CANADA'S THEATRE CLOSING.

Montreal, Feb. 6.

The government has ordered six Monday closings for the theatres and amusements, commencing Feb. 18 and continuing each Monday until March 25.

All Canadian territory west of Lake Huron is exempt from the order.

The industrial holidays closing order commences with Feb. 9 and runs for three days (9-10-11), with the theatres open for that three-day period.

The official order read all Canada except the western part and Maritime Provinces. This leaves in the restricted area the larger cities—Montreal, Toronto, Ottawa, Hamilton and Quebec.

Outside the zone are Winnipeg and those toward and on the Pacific slope, including Calgary, Alberta, Edmonton and Vancouver (British Columbia, Nova Scotia and New Brunswick are outside).

Of the regular vaudeville circuits in Canada, the Orpheum is not affected by the order. Some of the Pantages houses are in the exempt area.

In this section among the theatres obliged to close are the Canadian Circuit houses in Montreal, Hamilton, Ottawa and London; Loew theatres in Toronto, Montreal and Hamilton, and the M. Shea theatre at Toronto.

It is expected here that if the United States issues an order discontinuing the weekly Tuesday closing before its official expiration arrives Canada will follow the States in that as she has in ordering the conservation fuel closing.

### REDRAFTING TAX REGULATIONS.

The Department of Internal Revenue is revising the regulations covering the theatre admission tax. There have been so many conflicting and different rulings issued from time to time the heads in Washington have decided to lay down one set of rules.

During the three months the tax has been on there have been discovered many different angles the Department overlooked through its lack of knowledge of show business in general and the failure of the department heads to obtain the service and advice of some one actually aware of conditions. It is to cover up the loop holes discovered the new regulations are to be drafted.

It is also stated the general draft of the war tax measure is to undergo several changes within the next few weeks.

There is an intimation there may be an entirely new war tax measure enacted at the present session of both houses in Washington.

### CLOSING MADE UNIFORM.

In an order issued from Washington late last week all local fuel administrators were ordered by Dr. Garfield to follow the Washington instructions on the general closing, without change, unless first approved in Washington.

This settled a vexed matter for several theatres, upon which state administrators had placed other restrictions upon closing days or closing hours besides the Tuesday enforced closing.

### 13 LIBERTY SHOWS.

An announcement from Washington Feb. 1 through Jasper J. Mayer, general manager of the camp Liberty theatres, was that eight of the 16 companies would be on the road by Feb. 15, and that the full number would be operative by March 1. According to the official statement 13 of the 16 houses have been completed.

The managers for 13 Liberty theatres have been previously reported in *VARIETY*. Managers for the houses at Camp Funston, Fort Riley, Kan.; Camp Grant, Rockford, Ill., and Camp Travis, Fort Sam Houston, Tex., will be appointed when the theatres at these points are ready.

### THIRD MONDAY HOLIDAY.

The third Garfield Monday ran amuck with the weather, as the second did, leaving the first Monday holiday only as the one the theatres could claim give them a "weather break."

Monday of this week was bitterly cold. It had no apparent effect upon the matinee business, but told at night, particularly among the legitimate attractions in New York.

All metropolitan theatres gave matinees, with the big time vaudeville houses giving three performances on the day and the three-a-day houses as a rule doing four shows. The extra show, the second performance, drew better in general than last week, displaying that that show time is a matter of education with the public.

Vaudeville managers are saying that even with the extra show Mondays the gross on the week is falling below that of the average preceding the holiday time.

While it was semi-officially declared this week might be the last of the Monday holidays, no one looked for the official announcement of the discontinuance after the cold wave that blocked everything the Fuel Administrators are working for.

Next week contains Lincoln's Birthday, coming Tuesday following the Garfield Monday. The Wednesday dailies said there was a possibility the Saturday-to-Tuesday period would be declared four-day holiday, with another to occur over Washington's Birthday, Friday, Feb. 22, when it would be Friday-to-Monday.

A large number of theatres charged night and holiday prices for their shows Monday.

It is said that a couple of Broadway legitimate managers, notwithstanding reports to the contrary, did deduct last week for the Tuesday idleness. Two shows are mentioned.

### ACROBAT ARRESTED FOR DRAFT.

San Francisco, Feb. 6.

What promises to have an important bearing on vaudevillians in the United States eligible for the draft and have neglected to pay strict attention to the Federal requirements is the arrest here last week of Saraffine Fruytier, of the acrobatic turn of The DeKochs, at the Hippodrome.

Federal officers charged Fruytier with evading the draft and took him to Camp Lewis Saturday, where he will be tried.

The acrobat registered in Gloucester, Mass., but claims he received no questionnaire. He also avows he is of Belgian descent and has appealed to Washington. The DeKochs laid off the last half as a result of the arrest, but will continue its bookings without him.

The alleged evasion of the draft in the Fruytier case is expected to be an example to any foreign born professionals, registered, who have neglected to file the required questions regarding examinations and exemption claims.

Each week the New York bookers are sending out turns that are either partly or wholly composed of naturalized Americans or foreign born players under registration who have apparently let their draft questionnaire go by default.

### Theatres Offered for Schoolrooms.

Worcester, Mass., Feb. 6.

S. Z. Poli, who controls the Grand Plaza and Poli here, has offered the theatres to the school officials when they are not open for performances.

School children have been obliged to lose schooling for a number of weeks because of the coal shortage. Mr. Poli says the children could use the theatres as classrooms for four hours each morning and for the entire day on Tuesdays. The school officials have not yet done anything in the matter.



## ARTISTS' FORUM

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

New York, Jan. 29.

Editor **VARIETY**:

Permit me to express my sincere thanks to Mr. Chesterfield, of the N. V. A., for his past help in my hour of need. Owing to chronic laryngitis, unable to work, forced me into an unfortunate position.

I am proud to let all know what the N. V. A. stands for when it comes to helping—financially—a member brought low through sickness. In my case it has proved not a club in "name," but a friend in need. My case was carried to Mr. Chesterfield by kind friends. His help, therefore, was a double surprise.

In a week I shall be fit for work and trust it may come my way. I wish also to thank my friends, Brown and Carstens, for their kindness.

*Collis Le Page.*

128 West 45th street, City.

### ILL AND INJURED.

In William Shilling's new playlet at the Empress, Chicago, last week, Shilling wrenches a revolver from the hand of another player and flings it across the stage. At the first showing the revolver on its journey struck Ermina Carmichael, who is in the piece, and severely gashed her forehead. Miss Carmichael took advantage of the accident and the audience, believing it to be a part of the playlet, went wild.

At the American Hospital, Chicago, are Florence Oberle (Essanay), Violet De Varne ("Telephone Tangle"), George Lyons (Lyons and Yosco), Ernest Harwood (Bert Hughes Cyclists), Zea Nanna (Charles Chapman Co.), Clifton Edwards (Sternad's "Napanes"), Ada La Marre, singer.

Dolly Connelly, reported suffering from a sore throat, has retired from "Odds and Ends." She has gone to Lakewood prior to commencing rehearsals for "Nic Nacs of Now," for which she is under contract to Norworth & Shannon.

John R. Rogers has been laid up for two weeks with a bad shoulder, injured some time ago and was improperly set. He cheerfully remarks his case is a joke compared with some folks in the homes for incurables.

Rollin Osborn was stricken with apoplexy Jan. 31 in the ferryhouse in Edgewater, N. J. He was brought back to Manhattan and taken to the Roosevelt Hospital.

Al K. Hall ("Maids of America") collapsed at rehearsal at the Star and Garter, Chicago. He was unconscious for 30 minutes, but is now again appearing.

Edward Marshall, the cartoonist, who was playing the southern U. B. O. time, has temporarily given up the tour, to rest at the Sanatorium at Covington, La., near New Orleans.

John Touhey, general press representative for George Tyler, returned to his desk last week after having been ill for about a month.

Lillian Boardman, walking on crutches for 14 weeks, through rheumatism, expects to rejoin the Jack Wilson act.

Sam Hodgdon, general booking manager of the United Booking Offices, was confined to his home early this week, with a heavy cold.

Mrs. Harry Hastings, wife of the burlesque producer, is convalescent from a several weeks' illness with pneumonia.

Helen Davis has canceled her future time on the Loew circuit and returned

to New York, where she will enter a sanitarium.

Mrs. Burns O'Sullivan, wife of the circus ring master, is critically ill with pneumonia.

Mrs. A. W. Pawla, wife of the advance agent of the "Ikey and Abe" company, is quite ill.

Fred Belcher, of Remick & Co., New York, was at home this week threatened with pneumonia.

Rena Arnold (Kimberly and Arnold) is recovering from a throat operation.

### IN AND OUT.

The Orpheum, St. Louis, had to secure sufficient local turns to fill out its two Monday performances, through four acts billed to go there from Chicago failing to arrive until 10.30 Monday night. The turns were Aveling and Lloyd, Gallagher and Martin, Frankie Heath, and 3 Bobs. A street car strike was on in St. Louis the early part of the week with the strikers using violence against cars running.

Through conserving her voice Monday Valeska Suratt did but two performances at the Palace, New York, the first and the third shows. Miss Suratt opened Monday afternoon not certain whether she could finish the act. White and Haig doubled for the special performance Monday, from the Riverside, they doing four shows on the day through it.

Minerva Courtney and Co., out of the Hippodrome, San Francisco, bill Monday. Frank Rogers substituted. Missing from the same show were LeRoy and Paul, with Orr and Hager replacing them.

Warren and Conley filled the vacancy left by Eva Tanguay, who retired from the Palace, Chicago, Monday night. The couple also substituted for Milo at the Majestic, Chicago, last Saturday and Sunday.

Milton and the Lawrence Sisters failed to show at the Colonial for the first show Monday and the bill was presented without them. There was no act added for the balance of the day.

Oscar Lorraine substituted at the Wilson Avenue, Chicago, Monday when the Wilton Sisters and Clarence Wilbur could not open through delay in arrival from St. Louis.

McCourt and Thompson failed to appear at the New Portland, Portland, Me., Feb. 4, and no trace of the act could be found. The bill ran one act short.

Mason and Cole withdrew from Loew's Bijou, Brooklyn, last Thursday through illness, replaced by Buddy Doyle.

The Burke-Touhey company failed to appear at Pantages, San Francisco, Monday. Frank Markley replaced them.

### "OVER HERE" TITLE.

"Over Here" has been adopted as the title of the new James E. Cooper show, replacing "Biff, Bing, Bang" on the American wheel.

Billy K. West put the show together and rehearsed it in four days.

### "Honor Bright" Reorganization.

A reorganization of the "Honor Bright" show, promoted by Harry Carroll and Billy Scheer, is under way. The confusion was created through James Montgomery having been called in to rewrite the book. In consequence, Grace La Rue withdrew.

### MARRIAGES.

Iva Shepard to Lyle Clement at Fitchburg, Mass., Feb. 2. Both are of the Auditorium Players (stock) in that city. They met in Fitchburg for the first time Dec. 18 last. The marriage occurred in the dining room of the American hotel after the performance of Saturday night, with the ceremony performed by the Rev. Judson L. Cross of the Congregational church.

Billy Barr (formerly of the Shapiro-Bernstein staff and now with the Temple Quartet) to Stella M. Combes, non-professional, at Huntington, W. Va., Jan. 22.

Paddy Ryan, stage carpenter of "The Best Show in Town," to Fritzi Moore, chorister in the same company, while the show played eastern territory.

Jessie Dawe ("Business Before Pleasure") to Walter Leroy Orton, Naval Reserve, St. Paul's Chapel, New York City, Jan. 16.

Doc O'Neil, in San Francisco, Jan. 28, to Laura Brouillett, a non-professional. The couple have been sweethearts since childhood.

Winifred Bryson to Warner Baxter, both of "Lombard, Ltd.," Jan. 30, in New York.

### BIRTHS.

Mr. and Mrs. Robbins, Jan. 29, in New York City, daughter.

### NEW ACTS.

Reinie Davies says she is giving practically two different acts daily through changing song numbers at each performance, having 15 exclusive songs to select from. Harry Piani has replaced Clarence Gaxton as her pianist.

"Oh, You Melody" with three principals and eight choristers. Special set by Dodd Ackerman; lyrics by Darl MacBoyle and music by Walter Rosemont (George Choo).

Lloyd and Wells, who closed last week with "You're in Love," were immediately booked in Pittsburgh for this week.

"Mary's Ankle" on the legit stage has footlight rivalry in vaudeville, through "Hilda's Ankle."

Howard and Barrett, comedy soldier turn.

Jack Lynch and three girls (Charles Bernhaupt).

Johnny Cantwell (Cantwell and Walker) Single.

"Say Uncle," with Arthur Dunn and four people (Harry Sauber).

The "Dixie Revue" with Myrtle Boland and four negro "mammys."

Carter de Haven and Flora Parker returned to vaudeville last week.

"4 after 4," with nine people (Colmar Amusement Co.).



ROBERT HYMAN

Placed by CHAMBERLAIN BROWN as leading man at the Crescent Theatre, Brooklyn, and exclusively managed by MR. BROWN.

Other stock players are controlled by MR. BROWN and cannot be secured through any other office: VIRGINIA MANN, MARION COAKLEY, GRAHAM VELSEY, FRANK THOMAS, MADEL CARRUTHERS, FRANK LYON and others managed solely.

### PAPER MAKES COMPARISON.

New Haven, Feb. 6. The New Haven "Union," regarded as a conservative paper, printed the following, paralleled and boxed, on its front page last night, heading it, "What a Comparison!"

It refers to the Shuberts' production of "Sinbad" (Al Jolson) at the Shubert theatre. The sentiment of the city seems to be with the paper.

Poor of the city suffering with cold; thermometer nearly zero; mayor appealing to public spirited citizens to turn over coal to the poor, to be delivered in city teams, free of charge; coal offices filled with clamoring crowds; tin cans being burned to make heat; city dumps being scoured by the poor who have to suffer in spite of fuel administrator's efforts to relieve conditions in New Haven.

### ANSWER:

Go and See the Chorus Girls—They're Hot Stuff!

Shubert theatre, showing half naked chorus girls long after the hour set by fuel authorities; furnaces kept blazing until after midnight to keep the goose pimples from showing to the audience, who are given an exceedingly close view; theatrical magnates disregard fuel administrator's order, and in defiance of public opinion for four hours continue to show bare legs and exceedingly low necks to a large audience.

### ANSWER:

Why Shouldn't the Poor Suffer for Want of Coal?

### \$8,000 AT HIP'S BENEFIT.

The benefit performance Sunday afternoon at the New York Hippodrome for the picture theatre now building at Camp Upton for the 308th Infantry netted \$8,000 for the fund.

The show was promoted by Lieut. Chester Stratton of the 308th. Lieut. Stratton was formerly a booking man in the United Booking Offices. That agency, with A. Paul Keith, E. F. Albee and J. J. Murdock, together with some of Lieut. Stratton's former associates, notably Harry Mundorf, assisted in placing together and running off the big performance, that did not finish until after six.

The program had the novelty of several turns contributed by the soldiers, the bill opening with "Somewhere in France," showing 300 of the 308th boys around a camp fire. This was followed by the presentation of the colors, with a picked platoon from the regiment closing the opening section in a drill that evoked enormous applause.

Following in order were Lew Dockstader, Bernard and Shirley, Marie and Mary McFarland, Tom Wise, with No. 9 on the bill the band from the battleship "Indiana." Immediately after was a demonstration of a bayonet drill at the camp, given by the soldiers.

The show resumed with Mlle. Dazie, Leo Carrillo, a Hall Caine playlet, played by A. E. Anderson, Derwent Caine Hall Caine and Co; Grace LaRue, assisted at the piano by Capt. Rice of the Canadian Fusiliers; Diero, and No. 16 was "The Life of a Sniper," another hit staged by the soldiers that was impressive on the large Hip stage. It gave an idea of a sniper's existence in No Man's Land, over there. Victor Moore was next, then L. Wolfe Gilbert and Anatol Friedland, with "Gas," an exhibition by the boys of the handling of gas masks, etc. After Jack Wilson and Co. was "An Hour in an Orderly Room," a Yaphank "local" furnishing much laughable comedy.

The "Indiana" band and the bands of the 308th Regiment put the period to the performance with a concerted "Star Spangled Banner."

Eddie Kane (Kane and Herman) and Al (two-act), Arthur Horwitz).

Mike Fertig and Sydia Dunn.

## AT REEVES' "BEAUTY SHOW."

"After playing all the tanks, it's good to get back here to the Columbia and see all my pals out in front. We all want to give a good show and take pride in it and we are pleased if we entertain you. Your Old Pal is still working for you, and you see the result, right here on the stage, all good girls, young and fresh, particularly that red head over there. She's so fresh we have trouble handling her."

"When you see my chorus girls you don't see regular chorus girls. Some of these managers put a 10-cent ad in the papers and take the first 20 girls who show up. Not your old pal, though. I take my Simplex in the summer and go around the watering places, pick my girls, then talk to the mothers, and when they know it is Al Reeves who wants them for his big 'Beauty Show' they let them go with me for they know they are safe."

Which is a part of Al Reeves' speech in his show at the Columbia this week. Your Old Pal is not talking as roughly about his girls as he has been known to do, but there is one remark when he mentions one of the girls is innocent, "and has never been near a camp," that he might omit. When the Reeves show opens in Chicago, one of VARIETY's staff there who reviewed it (though the review reached New York too late that week for publication) said Reeves in that one line, insulted the U. S. Army and the girl, which is true—though neither the army nor the girl objects and even both laugh at it.

This season the best thing in the Reeves performance is the Reeves speech, which comes in the second half, and the second part is far superior to the first half. Just how far superior or what that makes of the show is left to those who witness it, for, after all, it is Al Reeves, your old pal, who used to live just across wherever he may be, and that seems enough for most of the burlesque patrons, plus his 20 youthful pretty girls, for give your old pal that much credit at least, he always has been, and still remains, some picker.

The added attraction and special matter of interest this season next to Reeves is Dave Lewis, first time in burlesque anyway. Lewis shines the best when he does the least. That is literally as well as figuratively true in this performance, although if Lewis had been given a regular comedian opposite it would likely have been another story. When Mr. Lewis appeared last night, he was the second part. He secured the impression there mostly through make-up and pantomime. He, with O. W. Braddock, are a couple of tramps. Lewis looks funny with his red nose and misfit suit. Reeves, when referring to him in the garb said: "See how he looks. That's what five years at the State did to him."

In the first part Lewis worked opposite Frank Pickett, a noisy tall person, who made futile attempts to secure laughs, in some of which Lewis joined without being any more successful at it. Their one scene here that made any fun was a bedroom set where they were supposed to room, but got into the wrong one, with the result Maybelle Gibson, who occupied it, brought some comment from the two men under the bed as she commenced to undress. That dialog appealed to the Monday afternoon audience.

Mr. Reeves, while standing out in front Monday afternoon (he does not appear until the second part), remarked the house was "hard," and also added a couple of times he allowed no encores, which was a truthful statement apparently, despite the fact the house didn't applaud enough to warrant an encore.

The show isn't strong on numbers. Nor on voices. In the first part, Mr. Reeves said, taking Miss Gibson by the shoulders in a friendly manner: "Kid, here's your chance to show your pipes. Those two numbers in the first part you do aren't there. I never did like them. But you can sing, and just show 'em how 'Sunshine of Your Smile' is." Then, confidentially, to the audience, Mr. Reeves added: "She can go three octaves above the scale, to E flat." Miss Gibson may not have reached the flat for she was too high, but how many octaves above or below or around the scale she hit may be left to Mr. Reeves' imagination, for, although the song was changed, the voice was not.

Another of the women principals is Jean Leighton, who does a pianolo in the second act. Then there are the two Woods girls, Olga and "Jack," who lead numbers and at times suggest they are soubrettes, with Olga, the better of the two, actually working, trying to give an impersonation in make-up of Frances White. Besides these is the "red head," Grace Holliday, on the end of the first line, a lively worker, who draws individual attention among the choristers.

In the men are the Big Four, a quartet, Frank Stanhammer, Edie Dray, Harry Friedman and Pickett. As principals and especially comedians, they are helpless. They have a singing specialty that gets a little more than these acts usually do in burlesque, but it leaves all the comedy to Lewis alone. There is a team of dancing specialists, Kennedy and another, who do a lively waltz, and into a ballroom set for their hard shoe tapping which they do quite well. The Kraemer of the turn is a girl.

Dave Lewis wrote and staged the first part, "The Gown Shop," according to the program. The burlesque was written and staged by Al Reeves. It is called "The Beauty Show" and is not much difference in the outline of the two pieces from the Reeves show of last season. The costumes are new, new scenery and new people, but the general layout looks about the same. The opening is in "one," with a

special drop of the Columbia stage door, then again in a drop in "one" of Reichen, Weber's, besides Scene 2 of the first part, listed as "Mme. Bloodgood's Gown Shop," but Mr. Reeves says he paid for all the scenery himself, also the gowns. The dressing varies, sometimes more than at others, but never startlingly attractive. In the patriotic scene of the first part, the chorus girls in their lighted suits are brought on the second time in the same outfits for the "big finale," which isn't big. It starts off with a strain of the "Star Spangled," at which the audience arises, to immediately seat itself as the melody goes into something else. That "Star Spangled" bit should be taken out. It's an unfair advantage and has no business in the performance anyway, but it now makes a useless finale more so.

There is very little to the first part, but there is enough, with the "Living Models" at the end of the show in the second part to send it across through Reeves himself. Reeves may earn the name of a good show this season, and if he does, he's lucky, but this may not be the whole show he started out with. The Reeves troupe about the middle of the season seldom is.

Still your old pal is satisfied, says he's doing business, more than last season, and overlooks entirely for the benefit of burlesque the musical marvel he has uncovered, if the blonde and pretty Miss Gibson, as Al says, can really sing "three octaves above the scale," whether that would take her into E flat or any other place Al is guessing at.

Al Reeves isn't singing this season. He offers no reason why, and it's the only thing about the show he doesn't explain. *Time*.

## CLOSING LOSS NOT BALANCED.

There seems to be some indecision on the part of certain managers in the American Wheel as to the continuance of paying full salaries. Those who inquired at the American Wheel offices were advised that it was up to the managers individually. The question arose through the reports that in the smaller cities the additional business on Mondays did not make up the Tuesday's loss. One American manager regarded the payment of full salaries as a "dangerous precedent," although he was not adverse to paying the chorus on a full week basis. If the Garfield closing days are discontinued there will probably be no cutting for the current week.

All of the Columbia Wheel attractions are paying as usual, although that is not mandatory.

## CAMP ADDED TO ROUTE.

The adoption of new booking plans in the American Burlesque Association's offices brings Wrightstown, N. J., into the list, notwithstanding that a few days ago the heads decided to pass up the date as being inadvisable to play at this time. The newly built Dix theatre, adjacent to Camp Dix, is to play the American shows in place of the days heretofore allotted to the Grand, Trenton, commencing Feb. 18. Sam Levine controls both houses. The shows will play Bristol Monday nights, laying off Tuesday and opening Wednesday matinee in Wrightstown, remaining there until Sunday morning. Matinees will be played on Wednesday, Saturday and Sunday at the camp.

The top price will be 75 cents.

## YOUNG WALDRON MARRIED.

Meriden, Conn., Feb. 6. William Waldron was married here this morning to Mary Fraser, a chorister with the "Hip Hip Hurrah Girls." Young Waldron wanted to marry last week, but could not have the ceremony performed before securing the consent of the girl's parents.

Waldron is ahead of his father's (Charles H. Waldron) show, "The Bostonians."

## BURLESQUE CHANGES.

Mildred Gilmore has joined "Darling of Paris."

Marie Delmare has replaced Marion Chase with "The Speedway Girls."

Marie Elmer will take Jessie Howard's place with "Morning Glories."

Maury Phillips has been engaged to manage "Forty Thieves" company, vice Al Lubin.

Ness LaVine to handle the advance of "Innocent Maids," replacing Charles Croft, who has enlisted in the army.

Margaret Birk joined Hastings' "Big Show" as prima donna, replacing Elizabeth Teti.

# OBITUARY

James J. Armstrong, the dean of American vaudeville agents, died at his home in Jersey City, N. J., Feb. 2, at the age of 64. Funeral services were held at the Elk's Club, New York, Tuesday night, Feb. 5, and his remains were interred in the family cemetery at Jersey City. He leaves a widow and four children, two sons and two daughters, one son being in the U. S. Service, a lieutenant, stationed at Hattiesburg, Miss. Jim Armstrong was undoubtedly the most beloved man in all vaudeville. Starting in life as a printer he drifted into show business and soon became a prominent manager of road attractions. After several years' experience in that line, he became assistant to Dick Fitzgerald at 10 Union Square, Fitzgerald at that time being the only vaudeville agent there. Later, when Fitzgerald died, Armstrong took over the business. He soon cornered a monopoly on all the New York club bookings and supplied talent for nearly

newspaper men in the world, having served in every capacity from printer's devil to war correspondent. He was best known as a writer on theatrical topics and was one of the first men to supply the dailies with the kind of matter of this subject that would interest the public. He wrote a number of successful plays, notably "The Nominee," for Nat Goodwin; "Under the City Lamps," "The Telephone Girl," etc. A man of little or no schooling he wrote brilliant and forceful English and his contributions to the press, both news and fiction, were always in demand. He was at one time on the staff of VARIETY.

Benjamin Bloch, formerly a French song writer, lately shot and killed himself at the home he dedicated and managed for aged cafe chantant singers, at Ris Orange, near Paris. Domestic worry was ascribed as the cause.

Ray Adams, aged 24, died Feb. 3 in New York of pneumonia after an illness of three days. Mr. Adams was a member of the California Orange Packers.

Tom H. Walters died at his home in Brooklyn, Jan. 30, aged 79. The deceased was the father of Mrs. Frank Wesson, Mrs. R. S. Smith, Mrs. A. Wulfin and the late Charles L. Walters.

George Palmer, last appearance with "The Gentleman From Mississippi," and recently conducting a dramatic school in Washington, died in that city of pneumonia last week. A widow and two children survive.

## IN LOVING MEMORY

of  
**ALFRED ERIC CAMPBELL**

Co-Star with Charlie Chaplin  
Who died Dec. 30, 1918.

His Loving Wife,  
**PEARL GILMAN CAMPBELL**

Geo. H. Fisher, stage manager of the Palace, Fort Wayne, Ind., died Jan. 24, age 56. Death was due to paralysis following an illness of 36 hours. Mr. Fisher was the pioneer theatrical man of the city, having commenced his stage career in 1879 with the old Colerick Opera house and had been connected with various local houses since then.

Ethel Eddleman died in a St. Louis hospital a week after taking poison in a glass of whiskey. Disappointment in love was given as the reason. The deceased was with the chorus of "The Zig Zag Revue," playing vaudeville.

John L. Sullivan died at his home, West Abington, Mass., Feb. 2. Heart trouble was the indirect cause. He was 59 years of age.

Billie Thericault, a chorus girl with the burlesque show, "Army and Navy Girls," died from lockjaw in a Buffalo, N. Y., hospital last week.

Arthur Otto, known in theatricals and pictures, died suddenly in Tacoma recently. His remains were cremated.

D. Goldberg, father of Nora Bayes and an uncle of Aaron Hoffman, lately died in Los Angeles after a long illness.

The mother of Sam Freis died Feb. 1 in New York.

The mother of Arthur and Ben Mowatt died Jan. 26 at La Crosse, Wis.

J. Frank Burke, aged 50, died at Los Angeles, Jan. 25.

IN MEMORY  
of My  
**BELOVED WIFE**  
**ELLA ROGERS**  
Died Jan. 27, 1918  
**BARNEY ROGERS**

every affair staged under that classification. For several years Jim Armstrong had the vaudeville field to himself. Then came Tony Smith, Joe Vion and Wilson & Smith (Jo Paige Smith and Chub Wilson). About 15 years ago Armstrong took a flier in the managerial end. He invested a considerable sum of money in the lease of the Circle theatre. The Paulist Fathers, at 60th street and 9th avenue, fought against his application for a license on the ground the theatre was within the restricted zone. Armstrong never opened the theatre. Percy Williams later secured the lease. This event broke Armstrong's heart, according to his friends and he never attempted to handle that end again. He continued in the agency business up to the time of his illness. Tuesday, Jan. 28, he was active on the United Booking Offices floor booking acts. Armstrong was at one time Exalted Ruler of the Elks and was one of the most prominent members of that organization. In 1895 during an Elk convention in Atlantic City, a grand stand collapsed and Armstrong was buried beneath the debris. When extricated he was almost lifeless, his limbs being broken in several places and it was feared he would not recover. He did, however, after months of suffering. Jim Armstrong had a unique record in that he never failed to attend a christening, wedding or funeral in the profession. He was continually alleviating suffering and spent many hours visiting the sick. He related the vaudeville profession to the Actors' Fund and was a trustee of that charity for years. Many inmates of the Actors' Fund Home were admitted there through his efforts. His death came as a shock. Telegrams of condolence were pouring into the Elks' Club and United Booking Offices from all parts of the country throughout the week.

Leander Richardson, publicity representative for the World Film Corp., died of pneumonia at his home, 128 West 47th street, Feb. 2, aged 62. He left a wife and four children, from 12 to 19 years of age. Prior to his attaching himself to the World Film, Richardson was general press representative for William A. Brady. The deceased was one of the best known

# VARIETY

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No. 11

Battery B of the 305th Field Artillery at Camp Upton, L. I., entertained its officers the evening of Jan. 30, with local talent. Private Frank Cronin sends the following accounts, as he says, "to let our friends know that we are having a fairly good time at that": "For size and class this affair in the barracks was by far the best that had yet been seen in camp. Walter Shireyl, 'the little man with the big voice,' opened the show. Corporal Pinkus told some exceptionally funny stories of camp life. Jones and Waldron had the audience screaming with comedy patter. Willie LeBlanc sang, in his basso profundo. Joe Kelly, always in favor with the boys as an entertainer, put over some character songs. Robert Yap, the only Hawaiian in the camp, cleverly handled the steel guitar and greatly pleased. The Camp Upton Four were a riot with their own medley of songs. Ed Henkle, of 'Brookside Inn' fame, did a few of his comedy character numbers and was uproariously received. Two boys from Minnesota, Try and Guess, ably assisted at the piano by John Fitzpatrick, are voted the best two-man singing turn here. K. K. Keach successfully demonstrated that real music may be extracted from the abused ukelele if one knows just how to tease it. The big surprise was Robert Byrd, in female impersonations. He added some clever dances and had the bunch guessing for a while. Yap Hank McManus with Harry Reed closed the show, and though following everything got over to a regular riot. Frank Cronin as usual presided at the piano all evening and also did a double dance with Jack Waldron. Privates Wiesen and Cronin were in charge of the affair, which scored another tremendous hit through the refreshments served under the direction of Mess Sergeant Moyerson."

Some idea of the handicap in booking acts for Australia and the cost involved was gained this week when six acts departed from New York to join the Wirth Brothers' circus in the Antipodes. The turns, consisting of 20 persons, left New York Tuesday. The total cost of their transportation to Sydney was \$5,000. The railroad fare to 'Frisco amounted to \$1,913.40, including a war tax of \$1.10 on each ticket. The Wirths spend about \$10,000 yearly for transportation of acts from this country to Australia and return. The next group of turns for their circus, practically the only railroad show in Australia, will not be sent out until next October. The first transcontinental railroad in Australia is due to open this month. Australia is 440 square miles larger than the U. S. Traveling from one of the five Australian states to another is no simple matter since the track gauge in each state is different. Before the commonwealth was formed there was considerable jealousy between the states and each made a different gauge. The opening of the trans-continental line will, in a measure, help, but in traveling to all other points not touched by the new line it is necessary to change cars and roads in going from one state to another.

As the result of a recent action of the Board of Estimate of the City of New York providing for the abolishment of the bureau of contract supervision, former Alderman Francis P. Bent faces the loss of his civic appointment. Bent worked for the election of Mayor Hylan and was appointed director of the Bureau of Contract Supervision at a salary of \$6,000 per annum. Mayor Hylan wanted this bureau retained, but the board couldn't see it. Mr. Bent will be given another office connection. Mr. Bent has been appearing as an act in vaudeville for some time. He made many Liberty Loan appeals in the theatres.

Clayton White is participating against the production of the play "Success," alleging it is an infringement of a vaudeville sketch, the rights to which he controls. Dec. 28, 1913, at a Gambol in the Lamb's Club, the skit was produced under the title of "A Christmas Carol," written by Roy Atwell. It was played in vaudeville by Thomas A. Wise for a number of weeks, after which Clayton White bought it from the author, rewrote it and played it on the Orpheum Circuit '16-'17. White contends "Success" is an infringement on his property.

There is a certain "club" at a hotel rather close to the Grand Central Station that has had quite a play from several of the theatrical folk of late. One manager identified with theatri-

her husband, A. Hilton Allen, and now appearing in the Gilbert Miller production of "The Willow Tree" in London, will remain abroad indefinitely. Her husband has been called to the English service, but just what branch has not been mentioned, according to late reports from the other side.

Boyle Woolfolk, the Chicago tabloid producer, is in the east looking after the building of a theatre at Camp Meade, he having 20 per cent. in the venture with L. F. Allardt. They also own the theatre in Camp Dix, the house having been temporarily closed on account of a measles epidemic.

The differences over salary between Joe Wood and Billy Inman, which were to have been aired in court were referred to the N. V. A. instead, with Henry Chesterfield acting as arbiter. The dispute arose over the question of two weeks' salary incident to the usual notice clause.

The Majestic, at Charlotte, S. C., reopened Wednesday after being closed, due to a measles epidemic. The order forbidding the Harris, Spartanburgh, S. C., to open through spinal meningitis, was revoked, the house resuming its former policy Monday.

The Lyceum, Amsterdam, N. Y., will begin this week play the last half only until the Garfield closing days are dispensed with. The house was

Mr. and Mrs. Charles Dillingham, Mr. and Mrs. Florenz Ziegfeld, Jr., the latter accompanied by Mr. and Mrs. F. Ziegfeld, Sr., left for Palm Beach Sunday for an indefinite stay. They will probably remain for a fortnight.

J. Hobart Harrison has been appointed manager of the Star, Westbrook, Me., to fill the vacancy made by the transfer of Fred E. Eugley to the opera house, Waterville, which will open the coming week.

Charles Bartling is now playing the Humphrey Van Weyden role, opposite Hobart Bosworth in "The Sea Wolf," opening at Cleveland without a rehearsal.

Unable to obtain sufficient coal to ensure continual warmth of the army at 69th street, the opening of the Montana Jack wild west exposition has been postponed for a few weeks.

E. S. Bunch, from London, in this country for two weeks looking over the market for novelties for England, is to sail some time within the next week.

Moe Lazarus, brother-in-law of Harry Cooper, has been appointed Deputy Income Tax Collector, mainly for the theatrical profession, by Mayor Hylan.

Warren Keen, the magician, has laid out a tour around the world. His itinerary includes China, India, Africa, Australia, etc., winding up in London.

A new war playlet written by Edwin Milton Royle and called "Bethlehem in 1918" will be first presented at the next Lambs' Gambol, Feb. 18.

According to the Henry W. Savage offices the "Pom Pom" show will be retained by Mitzi Hajor during the remainder of the season.

F. F. Proctor now owns the three theatres in Elizabeth, N. J. He purchased the Hippodrome there last week.

Charlie Stevenson has left Denver, going to Arizona to escape the bad Colorado weather. His mailing address is Box J, Tucson, Ariz.

Will Siegel, formerly treasurer at the Bijou, is now at the Norworth, in a like capacity.

Nick Pierong, formerly manager of the Strand, Portland, Ore., is now managing the Hippodrome, Tacoma.

Caesar Rivoli has obtained a divorce from Lillian Rivoli. House, Grossman & Vorhaus represented Rivoli.

The Elks, New York Lodge No. 1, will celebrate its 50th anniversary of the birth of the order Feb. 16.

Two companies of "Daddy Long-Legs at present are touring the English provinces.

Ben Edwards has returned to the Feist music firm.

"Doing Our Bit," closing at Winter Garden Saturday, goes to Pittsburgh.

Walter J. McCoy, age 24, and Estelle McCoy, alias Marie E. Morriss, age 23, alleged to be cabaret singers from Cleveland, were held in \$500 bail each Monday at Evansville, Ind., on the charge of passing worthless checks on local merchants.

Mike Berger has been engaged for entertainment director of the Potola Louvre, San Francisco.

The Versatile Sextet are playing a return engagement at the Trenton House, Trenton N. J.

## "VARIETY" FREE TO THEATRICAL MEN IN THE SERVICE

While the war continues "Variety" will be sent free to any theatrical man in the U. S. service, upon application, with address.

The mailing address should be kept corrected promptly.

cals for years and who lately retired from the picture producing field is said to have dropped a healthy bankroll within the last week. Incidentally this club is said to have had the biggest losing at one sitting of any of the fashionable places operating in New York this winter. The loss was \$196,000, dropped by the son of wealthy Yonkers parents.

Jamestown, N. Y., is to have vaudeville at the Winter Garden, a house of about 1,200 capacity originally built for pictures. For a start but one act will be used, for the last half only. Later on a four-act bill will be offered for the latter portion of the week. The house has been added to the book of Willie Delaney of the Family U. B. O. department. Jamestown is second to Grand Rapids in the manufacture of furniture. It has a population of 40,000, the majority of whom are said to be of Swedish extraction.

The James J. Armstrong booking office in the Columbia theatre building will be continued for the benefit of his estate. While he was once wealthy he died a comparatively poor man. Some sidelights of his modest generosity came to surface Monday when four or five persons who had been accustomed to reporting at his office weekly for charitable donations when told of his death refused to believe it.

A note in VARIETY some weeks ago referring to a question of war tax alleged to have been raised by Louis V. DeFoe, dramatic critic of the New York "World," when visiting the Criterion to review "Happiness" on the second night of the play at that theatre, later was disproven. The matter of the war tax did not come up in connection with Mr. DeFoe.

Reine Kelly, who went abroad with

first ordered closed by George Kaltz, the house manager, as the Tuesday loss was too considerable.

"The Innocent Eskimo," a musical show written by Leverett Bentley, the political editor of the Boston "Globe," and the music by William G. Hambleton, will be produced here. The show was first tried out by amateur players at Newton, Mass., last month.

"The Invisible Foe," by Walter Hackett, the American rights for which Charles Tait recently acquired, may be disposed of to K. & E. The piece is a mystery play founded on the teachings of Sir Oliver Lodge. It ran but a few weeks at the Savoy, London.

Censoring in New York is quite active on incoming cables from South American countries, also Cuba. One New York agent with a German name (and who is a German) is having cables received by him from that section carefully analyzed before delivery.

"A Trench Fantasy," by Percival Knight, which is being run at the Plymouth as an afterpiece, has been offered to vaudeville by Arthur Hopkins. The playlet was first presented at a recent Lambs' Gambol.

Derwent Hall Caine has a sketch, "The Iron Hand," written by his father, Hall Caine, and founded on the Kaiser's speech at Potsdam. The son appeared in it at the benefit Sunday afternoon at the Hippodrome.

Lillian Ward and Sue Higgins have formed a business combination to produce acts for vaudeville and engage players for pictures and productions.

Gus Hill, minstrel show, plays the Majestic, Brooklyn, around March.



# LEGIT PRODUCERS' LINE-UP EXPECTED TO SHORTLY SHIFT

**"Doubtful" Among Adherents of Shuberts and Klaw & Erlanger Being Angled for. Many Surprises Expected Among Those Falling to Either Faction. Present Sides.**

It's the "doubtful" in the present alignment of the sides to the Shuberts and Klaw & Erlanger factional battle in the legitimate that just now causes vague guesswork among those interested.

Strenuous efforts are being sent forth by principals in the fight to capture desirable or clinch those legitimate producers already listed in the respective ranks is quite well known to the insiders.

Perhaps the biggest prize among the doubtful producers is Cohan & Harris with their five plays now current on Broadway, four of which take rank as reigning successes, although one of these, "The King" with Leo Ditrichstein, at the Cohan, has shot its bolt. To counterbalance that the firm's "Going Up" at the Liberty is the most substantial box office hit in New York.

Second of the unknown quantity is A. H. Woods, and about the third is Comstock & Gest.

While the independent producers, if combined, would be the controlling factor in the present legitimate struggle, from all accounts the independents do not wish to become the third party, for two reasons which appeal to them as excellent ones. The first is that to combine would mean the undertaking of additional theatre operation, necessary if their supremacy were to be firmly established against opposition, and secondly, they have concluded it would be inviting unnecessary trouble, with most of the independents content to go along as they are as far as bookings are concerned, and with whichever side they finally flop to. That almost any of the doubtful will flop and even some not considered doubtful, if the consideration for flopping is sufficient, seems to be conceded.

The openly declared warfare between Klaw & Erlanger and the Shuberts has progressed far enough to indicate party lines rather sharply, with the result the leaders of each faction are bending energy toward corraling those in the middle of the road. K. & E. in particular are pushing forward toward a formidable position, going in more to fortify themselves with a working force of plays than declaring themselves for the major list of producers, at any cost. The latter appears to be the plan of the Shuberts, although any attempt by either to capture one of the middle crowd will be stoutly fought whether through influence or with money.

The doubtful producers are reported as Cohan & Harris, A. H. Woods, Comstock & Gest, Oliver Morosco, William A. Brady, The Selwyns and Arthur Hopkins. Just now these independents are assigned by Broadway as the first two to K. & E. and the latter five to the Shuberts.

The staunch K. & E. producers are Henry Miller, George Tyler, Charles Dillingham, Flo Ziegfeld, Jr., Edgar MacGregor (associated with K. & E. in productions), Frohman Co., David Belasco, Harris Est., William Harris, Jr., Henry W. Savage, James K. Hackett (lessee of the Criterion, New York, playing K. & E. bookings) and Lou Tellegen.

On the Shubert side and looked upon also as unassailable, for different reasons, are Arthur Hammerstein, John Cort, George Broadhurst, Norworth & Shannon, Richard Walton Tully, Joe Weber, Stuart Walker ("Seventeen" at the Booth, Weber & Anderson, Lee Kugel "Old Lady 31").

There are at present according to re-

ports negotiations on for Cohan & Harris and A. H. Woods on behalf of the Shuberts, while Klaw & Erlanger have feelers out for Comstock & Gest, Morosco and Brady, although Brady is oftentimes accepted as for the Shuberts only though this does not appear as definite as report seems to credit.

The Selwyns may be on either side. It was thought a few weeks ago the Selwyns had been taken over by the Shuberts through the latter financing their uncompleted 42d Street theatre but that had not been accomplished up to the commencement of this week.

Late last week the Selwyns were shifted over to the opposition "on paper," but it was rumored Monday the Shuberts were coming through with the money and that the Selwyn company would go with them. There are two other theatres in prospect for the Selwyns, via Sol Bloom. If they become an actuality whoever takes the Selwyns may assume those houses for them as well.

A different sort of an angle is being worked out for K. & E. to pull Elliott, Comstock & Gest over to their side, it is said, through using persuasion by David Belasco, father-in-law of two of the partners, to bring the Elliott, Comstock & Gest firm into the K. & E. camp.

The Shuberts are reported to have lost Lou Tellegen in "Blind Youth," although the piece departs from a Shubert theatre (39th St.). K. & E. caught Tellegen on the fly it is reported by a rosy looking route to the Coast. Arthur Hopkins just now is lined up with the Shuberts through the Plymouth theatre where Hopkins' "Gipsy Trail" is having a successful run, but Hopkins, it is said, has no strings tied to him, and is a free lance producer of too pronounced capabilities to be overlooked by either party.

A subway rumor repeatedly links the name of Morosco with Klaw & Erlanger, although the Pacific Coast man may be considered by the Shuberts one of their very own. Morosco's own people do not profess to have any too definite information just how their chief stands.

One story says the offers of cash being proposed by the Shuberts when they go gunning for producers in every instance make the subject of the proposition pause and reflect. If the Shuberts and K. & E. commence "bidding" for producers, no one will be able to foretell what may happen, excepting that there will be very new and healthy bank accounts along Broadway.

So far in the fight the Shuberts have gained one producer, Joe Weber, who had a falling out with Klaw & Erlanger over Weber's "Her Regiment" while that piece was at the Knickerbocker. K. & E. hearing Weber was talking "route" for the show with the Shuberts, ordered the "Regiment" production out of the Knickerbocker forthwith.

In Chicago last week when Morosco's "Brat" piece was forced out of the Colonial there, to make way for Woods' "Cheating Cheaters" the opinion prevailed among the Chicago wiseacres that there were "politics" in the move, the Colonial being a Klaw & Erlanger theatre.

It is highly probable there will be convincing developments in the matter of the doubtfuls within the next two or three weeks.

## "ODDS AND ENDS" MOVING OUT.

The Jack Norworth show, "Odds and Ends," leaves the Norworth Feb. 16 and goes on tour, headed for Philadelphia and Boston (Shubert houses). The Tony Sorg's Marionettes, which has been playing matinees, will appear there evenings.

Inability to secure \$2.50 a seat upstairs and down in the 600-seat house is given as the reason for taking to the road. The show has been playing to about \$5,000 a week, which does not leave a sufficient margin of profit. It is denied Gus Hill has purchased the road rights to "Odds and Ends." He had been in negotiation for them.

The Arnold Daly-Virginia Harned company, in "Josephine," leaves the Knickerbocker Feb. 16 and will be moved to another Klaw & Erlanger theatre in New York for an indefinite run, with the show cut down about \$1,000 in operating cost. It did about \$5,500 the first (last) week. With the present organization of 100 people the show's expenses were nearly that sum.

## INTERNATIONAL SHOWS QUIT.

Several shows playing the International Circuit have closed rather than play west of Chicago or take up certain time indicated by the New York offices.

The Mabelle Estelle show, "Turn Back the Years," closed Saturday in Detroit. The company played out all of its time booked on the International.

Arthur Aiston has laid off his "After Office Hours" for a few weeks prior to returning to the circuit for some repeaters, and also to play some independent time, now being booked.

## TWO WEEKS IN WASHINGTON.

Washington, Feb. 6.

This city may become a two or three weeks' stand for the big traveling combinations as a result of the increase in the local population. Local managers are discussing the feasibility of the plan.

The first show that may be tried is "Over the Top."

## EBERTS FUND.

Chicago, Feb. 6.

Chicago theatrical folk will tender a benefit for the family of the late Fred Eberts, former manager of the Majestic theatre.

Plans for the benefit were discussed at a meeting Tuesday of the Theater Managers' Association. The date and place were tentatively set as Sunday afternoon, Feb. 17, at the Olympic.

The services of the vaudeville agents minstrels which recently held forth at the Olympic in a war charity show were tendered by Mort Singer. Attractions will be furnished for the benefit from all shows in Chicago.

Frank Rivers, treasurer of the benefit, asks show people all over the country to subscribe for the Eberts Fund.

## Fallon Looks Chicago Over.

Chicago, Feb. 6.

W. J. Fallon, head of the Tyson Agency in New York, slipped into Chicago on creepers, looked into the possibilities of the ticket scalping situation here and conferred with Mrs. Couthouli, proprietor of many choice stands.

Though it had been reported that Fallon had his eye on Ernie Young's outlets, he did not get in touch with Young.

The result of his negotiations with Mrs. Couthouli are being kept secret here.

It is denied Fallon was here or made any approaches, though it is known from other sources that an offer was made her to sell outright.

## Gilmore in Charge of A. E. A.

Frank Gilmore is now in charge of the Actors' Equity Association. Since assuming his new duties he has made a number of important changes in the general running routine of the association.

## SPEC'S OPERA PLUM.

The ticket speculators, according to their own people, will net not less than \$200,000 for premiums for the sale of seats during the engagement of four weeks at the Lexington Avenue opera house of the Chicago Grand Opera. That engagement is the sensation of the theatrical season.

The Metropolitan has been greatly affected by the opposition on the East Side of town. While the Met. was pretty well sold out for its season through advance subscriptions, these subscription seats may be had at almost any kind of a cut price at the ticket agencies, the subscribers turning them back to the specs, presumably casting their allegiance with the Chicago operatic group.

The shining star of the Chicago galaxy, Galli Curci, was the drawing attraction that packed the Hippodrome Sunday night, where the cheapest \$5 seat sale recorded was \$9, on the day the ticket agencies opened the sale for single evening. Galli Curci is said to have received \$3,800 for her Sunday night appearance.

One reason advanced why the Metropolitan passed up Galli Curci is that Caruso, Scotti and others of the Met. clique control engagements in that organization, and it could only be through their favor a new star might shine in the famous house of opera.

The Chicago company contains two other singers meeting with nearly as much acclaim as Galli Curci. They are Rosa Raisa and Lucien Murator.

A sort of unfounded rumor spreading among the ticket speculating fraternity says all of the \$200,000 profit to be made by them in the handling of the Lexington tickets will not be wholly held by the specs, who are "giving up," but to whom is not definitely mentioned.

The Hippodrome was practically sold out for the second Galli-Curci concert, which takes place Sunday night next before the box office sale opened Wednesday.

## FIELD TURNS "CITY TIME."

The Al G. Field's Minstrels have been hovering around New York of late. It is at Wilmington, Del., today and tomorrow (Saturday) after having played down the Hudson River and a bit of eastern Jersey.

Offers of "big city" time made Al G. Field by the larger legitimate booking agencies failed to interest that veteran minstrel manager, who is proof-shy of the "50-50" split of the gross, preferring his present terms— invariably 80-20.

This looks like 'he Field's Minstrels best season. The boys in the troupe are now kidding whenever there's an empty box seat, saying "business must be all shot to pieces; there's one unsold."

The company is traveling in two Pullmans, and has so far, through Mr. Field's personal attention, not been sidetracked in the traffic congestion, though Field has wrestled with about all of them, from General-Director McAdoo down to state arbiters of travel.

## ACTORS-PRODUCERS.

Cyril Harcourt and Norman Trevor have turned producers and have a piece in which they will both appear.

The title is "The Bee in the Bonnet." It may be changed.

Florence Enright is to be in the cast.

## AFTER ALBANY SITE?

Albany, N. Y., Feb. 6.

It is persistently rumored here Klaw & Erlanger are after a theatre site. Southeast corner of Lodge and State streets is mentioned. A story that a K. & E. representative was here last week could not be confirmed.

The location is one of the best, but a few steps from the Capitol.

The only legit house here now is Harmanus Bleecker Hall, practically booking-controlled by the Shuberts.

## SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Legitimate Profiting Mostly Through Monday Holidays.**  
**Cohan & Harris' Five Hits on Broadway. Theatricals**  
**More Prosperous at Present Than at Any Time**  
**Since Opening of Season.**

Since VARIETY last printed its estimate three weeks ago on what the shows were doing at the box offices, the theatrical business of the country east of the Mississippi has been conducted under circumstances hitherto unknown in the history of the theatre. The Garfield Monday holidays, with the theatres open, and closing Tuesday, created a condition unprecedented. This holiday made Monday a gala day for the legitimate theatres at least. The burlesque and vaudeville theatres suffered, for the former lost two shows on the week and the latter one, even with an extra performance. In the legitimate theatres the usual number of weekly performances were maintained through the medium of an extra matinee Monday.

These Mondays seem to have been the turning point for the amusements. They came at a time when the theatre was slowly recovering from the slump in November. Business was picking up slowly but surely. Then the holidays came along and there was nothing for the public to do except go to the theatre and the playhouses were jammed. Not only were the Monday performances good in the point of attendance, but the balance of the week grew better. There are some managers who maintain the Monday holiday performances did not help the general business on the week, for with the Tuesday closing the Wednesday performances assumed the aspect of the regular Monday night business. They held that the gross on the week was the same. In this they are in error rather generally, for the two Monday performances at practically capacity in the legit were better than the usual Monday and Tuesday night business and the Wednesdays pretty much took care of themselves.

That at least was the rule in New York, and the reports from the road indicate that New York was not an exception. Business throughout the country picked up through the holidays. Road shows in the eastern territory had returns unusual and their gross receipts have been greater than under normal conditions.

The ticket brokers reaped a harvest during the holidays, both premium and cut-rate places. The latter turned out to be a veritable gold mine. In the Joe Leblang Public Service Ticket Office it is a near-riot on the Mondays for either matinee or night show seats, the matinees as a rule carrying the greater demand from the theatre-goers.

At present there are eight agency buys in New York. They are for "Jack o' Lantern" (Globe), "Why Marry?" (Astor), "The Tailor Made Man" (Cohan & Harris), "Girl o' Mine" (Bijou), "Going Up" (Liberty), "The Cohan Revue" (Amsterdam), "Oh, Lady, Lady" (Princess). The latter is the new intimate revue opening last week. The agencies have taken the entire lower floor outright, numbering about 356 seats, for the first eight weeks of the show. There also was a buy this week for "The Little Teacher," which opened at the Playhouse Monday. The latter is another Cohan & Harris attraction and it is pretty generally conceded this is "a Cohan & Harris year," for they have five successes in town at present.

The buys on the new shows included 150 for "Girl o' Mine." Wednesday there was a buy under discussion for "The Little Teacher," but wasn't completed by that evening.

The Joe Leblang upstairs office had

"Girl o' Mine" (Bijou), "The Madonna of the Future" (Broadhurst), "Oh Boy" (Casino), "Flo Flo" (Casino), Ethel Barrymore (Empire), "Billeted" (Fulton), "General Post" (Gaiety), "Success" (Harris), "The Indestructible Wife" (Hudson), "Josephine" (Knickerbocker), "Yes or No" (Longacre), "Lombardi, Ltd." (Morosco), "Odds and Ends" (Norworth), "The Little Teacher" (Playhouse), "The Gipsy Trail" (Plymouth), "Parlor, Bedroom and Bath" (Republic), "Maytime" (Shubert), "Blind Youth" (39th St.) and "Doing Our Bit" (Winter Garden).

The list at the Public Service office was the same. Out of 41 current attractions 19 were on sale at the cut-rate offices. At the upstairs office orchestra seats were to be had for the Broadhurst, Fulton, Harris, Hudson, Longacre, Morosco, Norworth, Playhouse, Plymouth and 39th Street.

An estimate of the gross returns at the box office for the attractions now current in New York is as follows:

"Business Before Pleasure" (Eltinge) (25th week). Business holding up fairly well. About \$10,500 last week.

"Billeted" (Margaret Anglin) (Fulton) (5th week). Extra advertising received from proposed series of Greek performances by star has added interest in current attraction. Around \$5,000 last week.

"Blind Youth" (Lou Tellegen) (39th Street) (7th week). The real backer of this attraction is the star's wife, Geraldine Farrar. She has evidently lost money, for the piece failed to catch on and it has only been kept alive by cut-rate assistance. Leaves in two weeks to tour to the coast, succeeded by "Bee in the Bonnet," now in rehearsal. Less than \$4,000 last week.

"Cohan Revue 1918" (Amsterdam) (6th week). Still going strong, but not the tremendous box office pull expected. The show should be doing around \$18,000 to show a regular margin of profit for the producers because of tremendous expense of company. Last week \$15,600.

"Chu Chin Chow" (Century) (16th week). Third week at this house finds it going along and getting money. Some sort of coupon ticket being used to attract patronage. A little under \$18,000 last week.

"Cheer Up" (Hippodrome) (24th week). Business jumped last week, with the gross \$4,000 better than the week previous. Last week was \$43,125 (without the Sunday rental figured in) as against \$39,665 the previous week. The Galli Curci performance at the house Sunday night touched the \$20,000 mark in gross. The house was rented to the Chicago Grand Opera Co. at \$1,250 for the evening and they in turn sold out the lower floor and boxes at \$2.50 top to the Society for the Prevention and Relief of Tuberculosis, which made the price of the seats \$5 and pulled the biggest Sunday night business of the year. The opera company got about \$7,000 for its share.

"Doing Our Bit" (Winter Garden) (24th week). Last week in New York. Going to Pittsburgh next week. One of the worst Winter Garden shows in a long while and business in accord with the show. Cut rate help from the first. The big business Sunday nights has held the gross up. Last week something under \$15,000. The new Al Jolson show, "Sinbad," opens next Thursday night.

"Eyes of Youth" (Elliott) (24th week). Still holding up well. Started weak and it was only by forcing the

run business was attracted. The demand is particularly strong in the cut-rate office. Last week, \$10,400.

"Experience" (Manhattan) (4th week). About the fifth return engagement in New York. Getting fair business, all things considered. \$7,600 last week.

"Flo Flo" (Cort) (8th week). Cut-rate assistance is keeping this show going. Several of the ticket agency men are interested in the production and that may account for the boosting on the outside. Almost \$6,500 last week.

"General Post" (Gaiety) (7th week) has picked up and it may remain, although reported going out in a couple of weeks. The plans the Dillingham office are making indicate that the end of the run won't happen before summer, however. \$7,800 last week.

"Gipsy Trail" (Plymouth) (10th week). Got almost \$5,500 last week. The demand for the cheaper seats is strong. The \$1.50 top scale the first three days of the week pulling business.

"Girl o' Mine" (Bijou) (2nd week). Another of the Elisabeth Marbury shows. Looks like a hit. Agencies have bought for eight weeks. \$8,700 last week.

"Going Up" (Liberty) (7th week). Struck its stride and is going along as one of the biggest musical attractions in town. Three companies on tour next season. Last week, \$13,950.

"Happiness" (Criterion) (6th week). Biggest hit Laurette Taylor has had since "Peg." Matinees capacity. Night performances find the top balcony a little off. Over \$9,000 last week, with \$1,400 Saturday night.

"The Indestructible Wife" (Hudson) (2nd week). Just holding on. May close next week.

"Jack o' Lantern" (Fred Stone) (Globe) (21st week). Biggest hit in town; \$21,000 last week.

"Josephine" (Arnold Daly) (Knickerbocker) (2nd week). Piece received fair notices, but figured it won't get by. About \$6,800 last week. Going into smaller house.

"The King" (Leo Ditrichstein) (Cohan's) (12th week). Business dropping off steadily. A little under \$10,000 last week.

"The Lady of the Camellias" (Ethel Barrymore) (Empire) (8th week). Closing this week; new show goes on with Miss Barrymore starred next week.

"The Little Teacher" (Mary Ryan) (Playhouse) (1st week). Opened big Monday night. Agencies have bought. Cohan & Harris paid no attention to this piece until noticing box office statements out of town denoted increasing interest.

"Lombardi, Ltd." (Morosco) (20th week). Still pulling good business, with the gross hovering around \$7,500.

"The Love Mill" (48th Street) (1st week). Opened last night. Road reports to effect show won't do.

"Maytime" (Shubert) (24th week). Holding up. The demand outside strong. Little over \$10,300 last week.

"The Madonna of the Future" (Broadhurst) (2nd week). The Alan Dale play does not seem to have gotten over yet, despite the fact that the reviewers generally let it down easy. The house jammed, but is said to be skillful papering. Less than \$5,000 last week, its first in town. It's the type of theme with a salacious tint to its dialog that has but a brief life at best, in New York or elsewhere. In this class also are "The King," "Indestructible Wife" and all other unclean plays. None has the solidity of a hit of cleanliness like "A Tailor Made Man."

"Oh, Boy" (Casino) (51st week). Has been in New York almost a year and still getting business. The popular price scale for it at the Casino is attracting those who failed to see it before. \$7,800 last week.

"Odds and Ends" (Jack Norworth) (Norworth) (11th week). Moved over from the Bijou and getting about \$5,000 at present. Is to leave for the road in about two weeks. The show cannot make money at the new house unless

it plays to capacity, the theatre only holding 600 and the public fighting shy of the \$2.50 top scale.

"Oh Lady Lady" (Princess) (2nd week). Another of the Princess girl shows. Agencies are taking 350 seats a night. Show seems good successor to "Oh Boy."

"Parlor, Bedroom and Bath" (Republic) (7th week). Regarded as a hit. The show is pulling strong at present and getting something over \$10,000.

"Polly with a Past" (Belasco) (24th week). Giving three matinees a week to capacity and holding up to the house limit for the night shows. \$12,300 last week.

"Seventeen" (Booth) (2nd week). Conceded a hit. Over \$7,300 last week.

"Seven Days' Leave" (Park) (4th week). Getting business. A war meller making a popular appeal. About \$7,800 last week.

"Success" (Harris) (3rd week). Topped \$4,000 last week.

"Tiger Rose" (Lyceum) (19th week). Show is biggest melodrama hit in town. \$13,470 last week.

"Tailor Made Man" (Cohan and Harris) (24th week). Buy with the agencies still running, this show holding up very well. Played to \$12,150 last week. Fine road attraction.

"Why Marry?" (Astor) (7th week). One of the big hits, pulling almost capacity. Over \$11,000 last week.

"Washington Sq. Players" (Comedy) (15th week). Third bill this season. Business decidedly off this year. About \$4,200 last week.

"Yes or No" (Longacre) (8th week). Just holding on. Under \$5,000 last week, with the cut-rate places working for it.

Chicago, Feb. 6.

Fuelless Mondays have been a lifesaver to the weak shows, giving them about \$1,000 average Monday afternoon as against about \$500 average Tuesday nights of old. The sell-out shows are breaking not worse than even on the new schedule.

"The Wanderer" (Auditorium) (2d week). Going well, though opened to some paper. Get about \$16,500 from Thursday to Sunday.

"Mme. Sands" (Mrs. Fiske) (Blackstone) (3d-last week). Doubtful if this popular star drew \$5,000.

"Lilac Time" (Jane Cowi) (Grand) (7th week). One of the hits. \$11,800.

"Cheating Cheaters" (Colonial) (2d week). \$10,400.

"Gypsy Trail" (Cort) (7th week). \$5,800. Goes out Feb. 16. "Gay Lord Quex" next.

"The Very Idea" (Garrick) (4th week). Sagging. Got \$8,100.

"Follies" (Illinois) (7th week). Holding usual pace for this stage of run. \$18,750. Goes out in three weeks. "Rambler Rose" follows.

"Leave It to Jane" (LaSalle) (2d week). Started big. \$8,800 in seven performances.

"High Cost of Loving" (Kolb and Dill) (Olympic) (7th week). Sticking around \$8,000.

"Man Who Stayed Home" (Playhouse) (7th week). \$4,300. Papering consistently.

"Mary's Ankle" (Princess) (1st week). Solid smash. \$16,400.

"Maytime" (Studebaker) (5th week). Limping. \$7,500.

### SHOWS IN LOS ANGELES.

Los Angeles, Cal., Feb. 6.

The Rialto looks like the prosperous old days this week, with both the Majestic and Mason running full blast. Each is playing to capacity business. The Majestic has "Johnny Get Your Gun" at a dollar top price, while the Mason has "Turn to the Right" at two dollars. It is the first time in months that the Majestic has shown legitimate road attractions.

### SHOWS IN NEW ORLEANS.

New Orleans, Feb. 6.

"Pollyanna" is doing the largest business of the season at the Tulane.

The stock at the Dauphine has had box office assistance from Martha Prior, just added to the company. Lafayette is dark.

## NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

The prima donna role of "Rock-a-bye-Baby" will be Caroline White.

The proceeds of the Lambs' Gambol held Feb. 5 went to the Stage Women's War Relief.

Goldwyn will shortly produce another Rex Beach story, "Heart of the Sunset."

"The Critic's Comedy," recently at the Comedy (Washington Square Players), with Helen Lowell, will appear in vaudeville.

Walter Damrosch, Jan. 30, celebrated his 56th birthday at his home, by entertaining the New York Symphony Orchestra at dinner.

H. R. Knight Scenic Studios, at Walton Ave. and 140th St., Bronx, were destroyed by fire Jan. 3. The estimated damage was \$75,000.

Smoked shark meat as a war ration will soon make its appearance on the market, according to information of the Department of Commerce.

Beatrice A. T. Patterson, cloak model and chorus girl, started suit against her husband, Andrew V. Patterson, for divorce Feb. 2. She names Susan Peterson as co-respondent.

George A. Highland, stage director, left Feb. 2 for San Francisco; from there he will sail for his home in Australia. He takes with him a large number of manuscripts.

Nora Bayes has a sketch entitled "The Tailor-Made Girl," a satire in ragtime on a "Tailor-Made Man." It will be presented from time to time at the various cantonments for the benefit of the soldiers.

"The Iron Hand," a new one-act play by Hall Caine, was presented for the first time in this country at the benefit performance of the 308th Inf., held last Sunday afternoon (Feb. 3) at the Hippodrome.

Georgia Harvey, Guy Bates Post, Charles Richmond, Emily Pollini, Thais Lawton and two others, Jan. 31, signed contracts to appear in Australia. They are expected to sail some time this month.

George M. Cohan, Sam Harris and Harry James Smith, author of "A Tailor-Made Man," have been sued by Ida Von Claussen, who alleges the play has been taken from one of her ideas.

Annie Chavis, a colored maid employed by Virginia Harned, was indicted by the Grand Jury of Westchester County, Jan. 31, on a charge of grand larceny. She is said to have stolen \$2,500 worth of clothes.

Among those in the cast of "The Squab Farm," which Shuberts have placed in rehearsal, are Lowell Sherman, Alma Tell, William Gibson, Julia Burns, Suzanna Weller, Harry Davenport, Henry Geiss, Helen Barnes, Ann Austin.

Hundreds of households of wealthy New York families will soon be placed on voluntary "war rations" mapped out by the United States Food Administrator at the request of more than 300 leading women of the city, who will sign honor pledge cards.

Cyril Kolshitzky, E. Lyall Swete, John W. Cope, Edward Emery, Albert Grant, Thomas Louden, J. M. Throughton, Eva LeGallienne, Marcelle Roussillon, Clara T. Bracy and Cecelia Radcliffe are included in the cast with Ethel Barrymore for "The Off Chance" to be produced at the Empire Feb. 14.

Independent producers, engaged in the project of marketing film direct from producer to exhibitor, through the organization to be known as the "Independent Producer-Exhibitors' Affiliated," will shortly announce the names of the first three or four pictures to be released.

Joseph Lehning, ticket speculator, paid \$65,000 for the privilege of having a new entrance to his box office in the basement of the Fitzgerald Building. He also acquires the lease of the drug store on the corner of 43d and Broadway.

Alusworth H. Rankin has returned from Spartanburg, where he was honorably discharged from the army, because of injuries received at Camp Wadsworth. He has assumed the role of Captain Carter in "Seven Days' Leave" at the Park.

Clauvency Olcott was the first to send his check for a box for the annual benefit of the Actors' Fund at the Century March 1. The amount of \$200, half of which was for a box and the other half for space in the souvenir program.

After being submitted for final approval to the Interstate Commerce Commission, a num-

ber of new regulations governing the transportation of explosives, film and other dangerous articles, by express, will become effective. A number of the sections of the new ruling refer pacifically to the shipment of films.

"Her Country," by arrangement with Charles Hopkins will be produced at the Punch and Judy by Walter Knight about Feb. 20. It is a patriotic play by Rudolph Besier and Sybil Spottiswood. Hopkins has deferred his own production of a play by Owen Davis based upon "The Arabian Nights."

A benefit will be held in aid of the New York Foundling Hospital at the Manhattan O. H., Feb. 10. A. Paul Keith and E. F. Albee have donated talent under their management. Mrs. W. K. Vanderbilt and Mrs. George Ehret are actively working for the success of the benefit.

R. T. Ketterling had notice served Jan. 31 on Max Marcin, A. H. Woods, the Shuberts, and others concerned, alleging that in the presenting of "The Eyes of Youth" they were infringing on his play, entitled "Which One Shall I Marry," a sketch which Ketterling presented in vaudeville two years ago.

The Division of Films, Committee on Public Information, announces that there have been created, during the past 30 days, 11 news distributing bureaus in as many states, making a total of 18 distributing points in the United States organized by this division. The most important of these is the New York Bureau.

"The Woman on the Index," by Mrs. Lillian Trimble Bradley and George Broadhurst, was placed in rehearsal last week. The cast is to include Julia Dean, Amy Ricard, Allison Skipworth, Dagmar Godowsky, Lester Loneragan, George Probert, Frank Westerton, Roy Fairchild, Mme. Dalberg, Walter Bingham and Leo de Valery. The play is founded on a short story published in Munsey's.

The Treasury Department is making every effort to have every member of America's fighting forces take advantage of the Government's insurance plan, which Secretary McAdoo asserts to be "the most just and humane provision ever made by any nation for its soldiers and sailors." The insurance has passed the third billion mark in the total of policies written.

## CRITICISMS.

## OH, LADY, LADY.

A musical comedy in two acts. Book and lyrics by Guy Bolton and G. Wodehouse; music by Jerome Kern; produced by Comstock, Elliott & Gest, at the Princess, Jan. 31.

It is one of the most generally graceful, pleasing and well-dressed musical plays of this or any other season.—*Herald*.

If the offering lacks highly sensational features, it has the rarer virtue of being thoroughly well rounded and virtually flawless.—*Times*.

## THE INDESTRUCTIBLE WIFE.

A comedy in three acts by Frederic and Fanny Hatton, at the Hudson, Jan. 30.

The fun was of a very obvious and common sort, but the bulk of the audience laughed heartily. But in the latter half of the play all semblance of life was lost in crass and unimpaired exaggeration.—*Times*.

Those who like indelicacies, social irregularities and untrammelled suggestiveness on the stage will find it in "The Indestructible Wife."—*Herald*.

## 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 judgment.

Mexs Palace Amusement Co., Inc.—New York Tel. Co., \$17.14.

Herbert Brenon—J. Kleegman, \$756.16.

Norman Trevor—R. P. Benjamin et al., \$422.00.

Mishkind Feature Film Co., Inc.—H. A. Lande, \$37.35.

Moving Picture Ticket Corp.—Western Union Tel. Co., \$263.80.

SATISFIED JUDGMENTS.  
World Film Corporation—O. A. Raftery, \$126.05 (Dec. 28, 1917).

## ENGAGEMENTS.

Edith King ("Blind Youth").

Thalia Magrana (for "Differences in Gods" at the Braham).

Sylvia Bell, soprano, with the vaudeville act of Hoyt and Hyams.

## NEW SHOWS NEXT WEEK.

"Sindbad" (Winter Garden), Feb. 14.

"Follow the Girl" (44th St.), Feb. 11.

"The Off Chance" (Empire), Feb. 14.

## GIRL O' MINE.

For the second season in succession Elizabeth Marbury comes forth with a musical show of miniature type and of similar title. Last season it was "Love o' Mike." The new piece is "Girl o' Mine." That Miss Marbury has good luck with the O' in the middle of the title may have been of reason for retaining this for a production. That she will enjoy a Broadway run as last year is probable, for on Thursday night the Bijou was capacity downstairs and nearly filled in the balcony.

Though the title means nothing, it is a reminder the new show is built along the lines of "Mike," "Girl o' Mine" isn't one of these fast little entertainments, but it is pleasant and, what is more important for Broadway, there is suggestion of smartness.

There is no comedian in the new production to measure up to George Hassell's work in "Mike," but that is nicely offset by vaudevillians, Marie Nordstrom and Frank Fay. Teaming in numbers and in most of the comic situations they carry the burden. Sometimes they did not succeed in getting many laughs. There aren't many in the show, which may be the fault of the book. There was "business" done by the pair in both acts, yet it wasn't in the cards for them to make the house audibly giggle.

To make the show less Nordstrom brought in a bit of her vaudeville act and, aided by Fay, there was something in the way of regular results obtained. It is the suffrage bit.

In the scoring division, anything but filled, Mr. and Mrs. Carl Hyson stood out. The latter is again billed as Dorothy Dickson. This is the first show she has really handled a role, and singing, did splendidly. She had three or four numbers. Even though not possessed of much in the way of voice, she is pleasant to listen to. But in appearance Miss Dickson is peachy.

Hyson and Miss Dickson had three dancing numbers together. Their first came near the close of the first act, and it was really the only thing that gained real applause.

The plot is about a couple recently married and in Paris on their honeymoon. They are traveling on the alimony paid by the bride's first husband, a middle-aged individual who has sworn to cut off the alimony as soon as she rewards. Those in the know of Frank Fay's recent matrimonial mix-ups will laugh at the play's plot for in it he is the gay bridegroom traveling on wife's alimony.

Edna Wallace Hopper, in the role of Lulu, a temperamental French girl, handled a dialect excellently. Miss Hopper is a bit plump in figure compared with her former appearance. Perhaps she was not recognized on her entrance. Anyhow she was not accorded a single hand.

Frank Tours has supplied an evenly pleasing score. Helen Lee, with a voice of rare quality, shared the singing honors with David Quixano; a newcomer presumably, but whose baritone should make him quickly known. They handled "Girl o' Mine" in fine fashion and later dueted with a telephone number, listed as a novelty. In it Miss Lee sings through the phone, with Quixano apparently being heard in answer. A device to make his voice audible through the phone may have been used but it sounded as though his replying notes were from a well-controlled talking machine. However, the number went for an encore, as did his rendition of "O' Khayyam" with the chorus, shortly afterwards.

Miss Dixon's several numbers were with Barratt Greenwood, who made a very clever straight. With "Not So Fast" at the start they had a nifty lyric, and "Every Cloud is Silver-Lined" had both good lyrics and a melody that makes a number. The best of the score. Another melody that caught on was "Getting Married" by Miss Nordstrom, and Fay, it probably taking the place of "A Comic Camouflage," programed but not sung. With the show also are Ernest Perrin, James Lounsbury and Carlton Macey. The cast is rather a well-chosen one. The chorus has 12 girls, being medium and the half of the show-girls. In total, though good looking, the gals weren't very active. There was a group of five in the male section of the chorus. They'd never be able to stand it at Yaphank.

A whole flock of names appear on the program as being concerned with the production. The book and lyrics were by Phillip Bartholomew and the music was by the charge of Edward T. Temple and J. Clifford Brooks. Dancing numbers are credited to Edward Hutchinson and Allan K. Foster, although there is hardly any of it outside of the Hyson's work. The scenery was designed by Watson Barratt, but Sunquist, H. Robert Law and P. Dodd Ackerman executed it. There are two acts and three scenes, the first act and only the second-act set is out of the ordinary. The walls here are decorated with flower panels, hand-painted on a black background, although the general color scheme is of green-golden hue.

## OH, LADY! LADY!

The fifth of the Princess musical comedies is long on quantity but seems a bit shy on quality. The new production is very much like the former musical shows at this house, enough it is enough to make the mark set by "Very Good Eddie" and "Oh Boy" as far as the melodies are concerned.

Jerome Kern, who wrote "Lady" music, has turned out a couple of numbers that may become popular. One sounds much like his "When the Clouds Roll By." Frank Sadler supplied splendid orchestration for all the songs. It is more, due to the fact that they sounded so well, for without the orchestrations the melodies would have seemed extremely ordinary.

Comstock & Elliott present the piece, staged by Robert Milton and Edward Royce, with the book and lyrics by Guy Bolton and P. Wodehouse. Of the cast Vivienne Segal

and Carl Randall were most in evidence, not because of prominent roles but through dancing. Mr. Randall has set a mark for other juveniles to shoot at. They will have to be some marksmen to hit it. He was the decided "punch" of the entire performance.

Harry Browne did nicely as Hale Underwood, his best bit the number with Carroll McComas, "You Found Me and I Found You." Miss McComas has one bit to herself with four boys, which was all very well until the dancing started, she suffering in comparison as the boys did some exceptionally nice work together that made it difficult for her to follow. Reginald Mason made a slight part stand out all the way and one of the laughs of the show.

The story is of a couple about to be married and having difficulty, with the groom in different mixups while his best friends trying to fix things for him. Everything goes wrong until the final curtain, when the girl's mother (Margaret Dale), a cynic about marriage, puts her O. K. on the match. Edward Abeles as a butler "graduated" from Sing Sing added to the merriment as did Florence Shirley, playing opposite him as "Painting Fanny Welsh."

The 14 chorus girls were prettily costumed and sang better than most musical choruses are wont to do. Miss Binney of the chorus did extremely well in her dance with Mr. Randall to the tune of "Greenwich Village," the number being the hit of the evening.

"Oh, Lady, Lady!" is the kind of a show one expects to see at the Princess, but runs behind "Very Good Eddie" and "Oh, Boy!" not only on its music but story and cast.

Just how or where the authors secured the title is problematical, but it is a matter of vaudeville record that for some years a colored act (The Kemps) at that field used "Oh, lady, lady" as a catch line in their turn.

## DOUBLING TERRY ROUTE.

George Tyler has worked out an innovation for the Canadian tour of Phyllis Neilson Terry, which is to take her across the continent to Vancouver and return. On the trip west she and her company are to present "Maggie" and on the return trip "The Land of Promise."

The latter piece was played in New York by Billie Burke several years ago. It is particularly adapted to Canada in story.

## DREWS RETURN TO STAGE.

Mr. and Mrs. Sydney Drew are to be co-stars in a new comedy written by Richard Walton Tully to be produced next month. The couple have been in the picture field in one reel comedies (Vitagraph) for the past several years. Mr. Drew is well known too on the speaking stage, but it is said that this will be the first time the present Mrs. Drew will have appeared before the footlights.

They have gone to Florida on a vacation.

## JOLSON SHOW OPENS.

The Al Jolson show, "Sinbad," opened Monday night in New Haven, without any of the large crowd in New York prepared to go to that city for the event being aware of it. They had been informed the opening had been postponed until Wednesday this week.

It is said Jolson thought out the plan to get away with the premiere without any of the wise boys watching the troupe.

Among Jolson's new songs are "Cleopatra," "There's a Little Lump of Sugar Down in Dixie," "An' Everything," "Why Do They Take the Night Boat to Albany?" "Rock-a-Bye My Baby With a Dixie Melody," "The Evil Has Bought Up All the Coal," and a Spanish number.

The Jolson show rehearsed from six p. m. Sunday in New Haven until 11.30 Monday morning.

## "JOY" IN CHICAGO.

"The Land of Joy" may have a summer run in Chicago. Klaw & Erlanger have routed the attraction in the week stands until May, at which time it is due to make its advent in Chi.

Last week at the Montauk, Brooklyn, the piece got over. It was expected the show over there would about break, but Brooklyn took to the piece and it drew over \$9,000 at pop prices.

## CANADIAN CAR RULING.

Beginning Feb. 1 a ruling became effective in Canada requiring all theatrical companies to purchase 40 tickets to entitle them to the use of a baggage car.



# BILLS NEXT WEEK (FEBRUARY 11)

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.

Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit; "U B O," United Booking Office; "W V M," Western Vaudeville Managers Association (Chicago); "P," Pacific Coast Circuit; "M," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. M. A.); "Sun," Sun Circuit; "A H," Ackerman & Harris (San Francisco); "P H," Pantages and Hoddins (Chicago).

**SPECIAL NOTICE**—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.  
• before name of act indicates "New Act."

**New York**  
PALACE (orph)  
DeHaven & Parker  
Beesley Clayton Co  
White & Haig  
Clark & Hamilton  
Ryan & Lee  
"Liberty Adams"  
Sylvia Loyal  
(Two to fill)  
ALHAMBRA (ubo)  
Laura Hope Crews Co  
Jack Wilson Co  
Militarship & Gerrard  
Franky Ardell Co  
Frances Kennedy  
Hickey Bros  
Ford & Houghton  
Mr & Mrs S Darrow  
COLONIAL (ubo)  
Bandbox Revue  
Frank Carter  
Rene Davies  
Lemon & Keeler  
Joe Morton Co  
Francis & Ross  
Valentine & Bell  
RIVERSIDE (ubo)  
Blanche Ring  
Van & Schenck  
"Ruberville"  
Dooley & Nelson  
Morris & Campbell  
Ford Sisters Co  
Wm Gaxton Co  
Brenck's Models  
J & C Williams  
ROYAL (ubo)  
Evelyn Nesbitt  
Lee Kohlman Co  
Flanagan & Edwards  
Grace De Mar  
Duffy & Ingalls  
Charles Irwin  
Rose & Moon  
Taylor Trio  
58TH ST (ubo)  
1st half (11-13)  
Gallardo  
Hayes & Latham  
KMcCormack & Dohy  
Fentelle & Stark  
Howard & Ross  
Harry Cooper Co  
XSylvester & Proster  
2d half (14-17)  
KStapleton & Spier  
XB & V Morrissey  
KLarge & Snee  
XOlson & Johnson  
"Intelligence"  
Mack & Vincent  
Models De Luxe  
AMERICAN (loew)  
"Alfred & Pearl"  
J & A Francis  
8 Lyres  
"Sherman Was Right"  
"Violet Denerell"  
Clayton Maclyn Co  
Geo Armstrong  
(Two to fill)  
2d half  
"Muelack Macks"  
"Kaufman & Lillian"  
Kalma Co  
Fields & Halliday  
"Samuel & Leonard"  
"Purcell & Ramsey"  
"Women"  
Haller & Noble  
4 Paldrene  
VICTORIA (loew)  
Mae Marvin  
Fields & Halliday  
Sampsel & Leonard  
Halley & Noble  
F Baggott-Fear  
2d half  
Alvin Bros  
Daisy Leon  
J & A Francis  
Eddie & Dennie  
"Sherman Was Right"  
ORPHEUM (loew)  
Purcell & Ramsey  
Grace Edmonds  
Glen & Jenkins  
Maud Durand Co  
Frank Terry  
DeLesse Troupe  
2d half  
McGee & Anita  
Shannon & Annie  
Weiser & Reiser  
Florence Henry Co  
O'Connor & Dixon  
Nettie Carroll Tr  
NATIONAL (loew)  
"Rawley & Tolinton"  
Walton & Gilmore  
Lillian Kingsbury Co  
Sherman Van-Hy  
The Arleys  
2d half  
Peppino & Perry  
Harry Hoch  
"Easy Money"  
Jones & Sylvester  
Nettie Carroll Tr

**LINGOLN (loew)**  
Stainer Duo  
Daisy Leon  
Anger & King Sis  
Grace St Clair Co  
Knapp & Cornelia  
"Holiday in Dixie"  
2d half  
Bob Tip Co  
Violet Denerell  
Glen & Jenkins  
Walter Percival Co  
Frank Mullane  
Gorgallie Trio  
DELANCEY (loew)  
Dawn Jones  
Kaufman & Lillian  
Dancing Kennedys  
Rice Bros  
Walter Percival Co  
Frank Mullane  
4 Paldrene  
2d half  
Louis Granat  
Eddie Heron Co  
Walton & Gilmore  
"Holiday in Dixie"  
University 4  
Alfred & Pearl  
(One to fill)  
GREVILLE (loew)  
Bob Tip Co  
Irving & Ward  
Ryan & Ryan  
Lillian Kingsbury Co  
Dunkin Girls  
Old Soldier Fiddlers  
2d half  
Dawn June  
"Carrie & Steppie"  
Lang & Green  
Cameron DeWitt Co  
Jarow  
DeLesse Troupe  
BOULEVARD (loew)  
Broslus & Brown  
Harry Hoch  
Bernard & Meyers  
"Women"  
University 4  
2d half  
Nat Burns  
Chabot & Dixon  
"Grace St Clair Co"  
Jones & Sylvester  
Realists  
AVE H (loew)  
"Nelson Sisters"  
Grace DeWinters  
Thos Potter Dunne  
(One to fill)  
2d half  
Brown & Evans  
Maud Tiffany  
C & S McDonald  
Frank Terry  
Scheppe's Circus  
Brooklyn  
BUSHWICK (ubo)  
"On the High Seas"  
Low Dockstader  
Masie King  
Josie Heather & Sis  
Helder & Packer  
E E Clive Co  
Norline of Movies  
Athos & Reed  
Three Chums  
ORPHEUM (ubo)  
Hort & Bosworth Co  
Stella Maybow  
Leroy Talma & B  
Dooley & Sales  
Maude Earle Co  
Lydeil & Higgins  
Nolan & Nolan  
Nettie Allen  
"Midnight Rollickers"  
DE KALB (loew)  
John LeClair  
Carrie & Steppie  
Gorman Bros  
Shannon & Annie  
Willie Solar  
Resists  
2d half  
Wm Morris  
Irving & Ward  
Dunkin Girls  
Maud Durand Co  
Will & Mary Rogers  
DePace Opera Co  
BIJOU (loew)  
Bell Thazer Bros  
Alf Ripon  
Chabot & Dixon  
Eleanor Haber Co  
O'Connor & Dixon  
Kalma Co  
2d half  
Ryan & Ryan  
Minnie Harrison  
Nelly & Ashton  
Lillian Kingsbury Co  
Willie Solar  
Old Soldier Fiddlers  
FULTON (loew)  
McGee & Anita  
Weiser & Reiser  
"Easy Money"  
Jones & Sylvester  
Nettie Carroll Tr

## The Professional Original Home CONTINENTAL HOTEL

LOS ANGELES AND SAN FRANCISCO  
Shanley and Furness "Fifty-Fifty"

Helen Gleason Co  
Kalliyama  
(One to fill)  
2d half  
Samsone & Delila  
Texas Comedy  
Ethel McDonald  
Austin Webb Co  
Wright & Dietrich  
Levitaton  
Alexandria, La.  
RAPIDE (ubo)  
Long & Ward  
Skipper & Kastrop  
"Who Owns The Flat"  
Helen Fly  
2d half  
Silvers & Nedders  
Georgia Earl Co  
(Two to fill)  
Allentown, Pa.  
ORPHEUM (ubo)  
Louis Leo  
Rowley & Young  
Bert Wilcox Co  
Morgan & Parker  
"An Arabian Night"  
(Others to fill)  
2d half  
Alf Grant  
Olives  
Miller & Lyle  
Geo Brown Co  
(Others to fill)  
Alton, Ill.  
HIP (wva)  
Gene Moore  
Electricity Venus  
2d half  
Tom Linton Girls  
(One to fill)  
Altoona, Pa.  
ORPHEUM (ubo)  
Leona Guernsey  
Ward Wilson & J  
(Three to fill)  
2d half  
Little Jerry  
Smith & Auson Co  
Curley & Welsh  
"Dream Garden"  
(One to fill)  
Anaconda, Mont.  
B-BIRD (ab-wva)  
(Same bill playing  
Hip, Spokane, 13)  
Neville & Brock  
Cecily & Bernice  
Pleasant Bell Co  
Small Town Opry  
Seymore's Happy Fam  
Atlanta, Ga.  
LYRIC (ubo)  
(Atlanta split)  
1st half  
Pete & Pals  
Mille & Moulton  
Bert Leslie Co  
Helen Vincent  
Royal Hawaiians  
GRAND (loew)  
Bennington & Scott  
Nick Varga  
"Echoes of B'way"  
Conroy & O'Donnell  
Burkes & Kendall  
2d half  
J & J Gibson  
Herman & Henley  
Owen McIlvray  
Lane & Smith  
6 Royal Hussars  
Ansburn, N. Y.  
JEFERSON (ubo)  
Two Stars  
Haley Mike & Haley  
Hardeen  
2d half  
Wartanburg Bros  
Piano & Bingham  
Hardeen  
Augusta, Ga.  
GRAND (ubo)  
(Main split)  
1st half  
Kenny & Walsh  
Jeannette Childs  
"Under One Roof"  
Benny & Woods  
Princess Deer Co  
MODJERKA (loew)  
J & J Gibson

Gray & Graham  
Between Us Two  
Ives Leahy & F  
Pitts  
Binghamton, N. Y.  
STONE O (ubo)  
Sarah Standish  
Byron Lloyd Co  
(Two to fill)  
2d half  
Diamond & Pasquale  
Ray Trio  
Moore Bros  
(One to fill)  
Birmingham, Ala.  
LYRIC (ubo)  
(Atlanta split)  
1st half  
Binns & Bert  
Stone & Hayes  
McCormick & Wallace  
Lydia Barry  
Geo Damerel Co  
BIJOU (loew)  
Bolger Bros  
Pae & Wyan  
Sexton & Farrell  
Murray Bennett  
Long Tack Sam Co  
2d half  
Parise Duo  
Loney Nae  
Lloyd & Whitehouse  
Montrose & Allen  
Dunkitree Troupe  
Bloomington, Ill.  
MAJESTIC (wva)  
Saxon & Clinton  
"The Un-Expected"  
Carson & Willard  
Gardner Trio  
(One to fill)  
2d half  
3 Misses Weston  
Will & Wilson  
Simpson & Dean  
Gen Piano Co  
(One to fill)  
Boston  
KEITH'S (ubo)  
Theodore Kioeloff Co  
Emmet Devoy Co  
Cummings & Mitchell  
Ray Time Relly  
Lew & White  
Rory Boloes  
Four Boloes  
McCarthy & Faye  
Bancroft & Broske  
ORPHEUM (loew)  
Mahoney & Auburn  
Lower & Sperling Sis  
Howard & Taylor  
"Money or Life"  
Harry Breen  
Girl from Holland  
2d half  
Peggy Bremen & Bro  
Buddy Doyle  
Regal & Mack  
Bell Boy Trio  
White's Circus  
(One to fill)  
ST. JAMES (loew)  
Flores Duo  
Clifton & Kramer  
Chas W Dingle Co  
Cervo  
Hubert Dwyer Co  
2d half  
Kremks Bros  
Lew & McBride  
Harry Horton Co  
Donovan & Murray  
Down Home Ten  
Bridgeport, Conn.  
POL'S (ubo)  
Bedford & Gardner  
Hayes & Latham  
Maxwell 5  
Roy La Pearl  
Chick Family  
2d half  
Queenie Dunedin  
Baird & Inman  
Bowers Walters & C  
Bob Hall  
6 Kirksmith Sis  
PLAZA (ubo)  
Werner & Aster  
Glendower & Manion  
Branan & Davis  
"Clubmates"  
2d half  
McCarthy & Lovering  
H D Ward  
Mirasala & Serblans  
Prelle Circus  
Buffalo  
SHEA'S (ubo)  
Helen Wallen  
Jones & Greeley  
Wilfred Clark Co  
Mignon  
Klner Hawkesley & M  
Doree's Celebrities  
Leighton Sisters  
Emmy's Pets  
Butte, Mont.  
PANTAGE'S (p)  
(15-20)  
Anderson's Revue  
Topsy Equestrian  
John & Mae Burke  
Silver & Duval  
The Lelands  
HIP (ab-wva)  
(10)  
(Same bill playing  
Blue-Bird, Anaconda,  
13; Grand, Wallace,  
Ind, 15)  
Anette & Morrell  
Florence Calvert Co  
Manley & Gorden  
Dorothy Lamb Co  
Blond Robinson  
Alma Co

**HOTEL APPLETON  
SAN FRANCISCO**  
(Next to Alcazar Theatre)  
The New Home of the Theatrical Profession

**LINCOLN (wva)**  
Ray & Fay  
Lamoria & Gilmore  
Brady & Mahoney  
Zig Zag  
(One to fill)  
2d half  
Williams & Blaney  
Hugo Lutgens  
Pauline  
(Two to fill)  
WILSON (wva)  
"Woman Proposes"  
Roth & Roberts  
Chas McGoode Co  
(One to fill)  
2d half  
Aerial Bartlett  
Miller & Lawrence  
"Unseparated"  
Wm Trainer Co  
Minnie Burke Boys  
AMERICAN (wva)  
Williams & Blaney  
Vance & Taylor  
Maidie DeLong  
F Richelieu & Fern  
(Two to fill)  
Brady & Mahoney  
Eastman & Moore  
(Four to fill)  
McVICKER'S (loew)  
Five Jacksons  
Geo M Rosener  
Morlarity Girls  
C & M Cleveland  
Merline's Dogs  
Zeno & Mandel  
Archie Ori Co  
Jim Reynolds  
Bud & Nellie Helm  
The Avondos  
Cincinnati  
KEITH'S (ubo)  
La Graciosa  
Holmes & Buchanan  
Beaumont & Arnold  
Medlin Watts & T  
Futuristic Revue  
Dallas, Tex.  
JEFFERSON (hp)  
The Youngers  
Claude Coleman  
"All Wrong"  
Goldberg & Wayne  
"Dream of Orient"  
MAJESTIC (inter)  
Fern Biglow & F  
McNai Dinus & Dewolf  
Avignee's Duo  
Adams & Griffith  
Mrs Whiffen Co  
Robins  
Harold Dukane Co  
Danville, Ill.  
PALACE (ubo)  
(Sunday opening)  
Veronica & Hurlifalls  
Harry Coleman  
Foster & Foster  
Fleide & Wells  
"Flirtation"  
2d half  
The Van Camps  
Black & O'Donnell  
Gardner Trio  
Kate Watson  
"On the Atlantic"  
Davenport, Ia.  
COLUMBIA (wva)  
(Sunday opening)  
Jlu Jitu Troupe  
Krans & LaSalle  
Edridge Barlow & M  
Cooper & Robinson  
Diana's Models  
2d half  
Mahoney & Rogers  
Herbert Lloyd Co  
Neil McKinley  
Thalero's Circus  
(One to fill)  
Dayton, O.  
KEITH'S (ubo)  
Eva Tanquay  
Ed Heyward  
Hayward Stafford Co  
6 Amer Dancers  
Joyce West & S

**REISENWEBER'S  
SEA GRILL AND CAFETERIA**  
For Ladies and Gentlemen  
S. W. Cor. 25th St. and Columbus Circle  
**NO CABARET—NO DANCING**  
Delicious Food in Ample Portions  
AT REASONABLE PRICES  
Open Daily, Noon and Sunday  
From 6:30 A. M. to 1:00 A. M.

Little Billy  
(One to fill)  
EMPRESS (abo)  
Prof Andrews  
Rose & Rosana  
Wright & Davis  
Three Tones  
Amer Saxophone 6  
(One to fill)  
Cleveland  
KEITH'S (ubo)  
Chinko & Kaufman  
Juliet Dixie  
1st half  
"Motor Boating"  
Brice & Barr Twins  
Mr & Mrs Barry  
"Boudiers of Empires"  
Rockwell & Wood  
Jack Alfred Co  
MILLES (miles)  
Circus Days  
Jenks & Allen  
S Miller Kent Co  
Helen Morall  
Dale & Burch  
Lane & O'Donnell  
Columbus, S. C.  
PASTIME (ubo)  
(Charleston split)  
1st half  
Fred Kortary  
Nelson & Castle  
"Fun in School Room"  
Rome & Cox  
Chester Klugston  
(Sunday opening)  
Columbus  
KEITH'S (ubo)  
Garcelnetti Bros  
Adair & Adelphi  
Howard & White  
Margaret Ford  
Gust Leon Co  
Conroy & LeMaire  
Fern & Davis  
Dainty Marie

Clown Seal  
Sports in Alps  
Decatur, Ill.  
EMPRESS (wva)  
(Sunday opening)  
A & G Terry  
Argo & Virginia  
Moran & Wheeler  
The Doherty's  
"Dream Fantasies"  
2d half  
The DeBars  
J & G O'Meara  
"Flirtation"  
Jack Dredner  
Royal Gascolines  
ORPHEUM  
(Sunday opening)  
Harry Green Co  
"For Pity's Sake"  
Rae E Ball  
Herbert Clifton Co  
Alaska Trio  
The Gaudemiths  
Bert Snee  
PANTAGE'S (p)  
Cycle of Mirth  
Honey Bees  
West & Hale  
Maurice Samuels Co  
Transfield Sisters  
Mile Therage Co  
Des Moines  
ORPHEUM  
(Sunday opening)  
E A Wellman Co  
Burt Johnston Co  
Edwin George  
Natalie Sisters  
Haywood Wilbert  
Wilsona Winter  
3 Stewart Sis  
Detroit  
TEMPLE (ubo)  
Emmett Corrigan Co

After the Ring Down  
Have a little more fun with  
this new variety show  
at these del. prices at any time  
except on del. dates.  
Purity Cross  
Walsh, Richey & King  
Lecturer in Newburg  
Just heat and serve.  
Purity Cross Cafeteria  
Model Kitchen Orange, N.J.

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Jewelers to the Profession  
Tel. Main 301

Rae Samuels  
Litzel  
Hugh Herbert Co  
Hallien & Fuller  
Jimmy Lucas Co  
The McIntyres  
Wilson Aubrey 3  
MILES (abo)  
Leighton & Kennedy  
Bertini Troupe  
Lennet & Starn  
Jolly Tars  
Panster Duo  
Bertram May Co  
ORPHEUM (miles)  
"Oh You Devil"  
Con Conrad  
Harris & Mannion  
Leo Foo Co  
Julia Curtis  
Parsons & Irwin  
Ford & Goodrich  
Two Walters  
Dubuque, Ia.  
MAJESTIC (wva)  
Geo Naghara  
Mahoney & Rogers  
Mattle Choate Co  
Briere & King  
Raines & Goodrich  
Melino Twins  
2d half  
Fred's Pige  
Oddone  
Ray & Fay  
Richards & Kyle  
Fields Keane & W  
Sextet DeLuxe  
Duluth  
ORPHEUM  
(Sunday opening)  
Blossom Seeley Co  
"In the Dark"  
Reed & Write Sis  
Lucille & "Cockle"  
Alex Bros & Evelyn  
Anson & Daughters  
GRAND (wva)  
2d half  
H Moore & Cooper  
Bob Carlin  
(Three to fill)  
"Campus Girls"  
Bob Carlin  
(Three to fill)  
Easton, Pa.  
ABEL O H (ubo)  
Alf Grant  
Olive  
Miller & Lyle  
Geo Brown Co  
(Others to fill)  
2d half  
Louie Leo  
Rowley & Young  
Bert Wilcox Co  
Morgan & Parker  
"An Arabian Night"  
E. St. Louis, Mo.  
BRUBERS (wva)  
Wilfred DuBois  
Jack Gardner Co  
Hal & Francis  
Tojetti & Bennett  
2d half  
Billy Kinkaid  
Levey & Dayton  
"17 Winter Gar Rev  
(One to fill)  
Edmonton, Can.  
PANTAGES (p)  
Uyeno Japs  
Haager & Goodwin  
"Fall of Rhelms"  
Gilroy Haynes & M  
Mary Dor  
Dancing Tyrells  
Elmhurst, N. Y.  
MAJESTIC (ubo)  
Monroe Bros  
CHG Green  
Ray Trio  
Troy's Revue  
2d half  
Doherty & Scallia  
Byron Lloyd Co  
Haley Mike & Haley  
(One to fill)  
Erie, Pa.  
COLONIAL (ubo)  
Willy Lang  
Gould & Lewis  
"Naughty Princess"  
Evansville, Ind.  
GRAND (wva)  
(Terre Haute split)  
1st half  
Darto & Rialto  
Bruce Morgan & B  
Kingsbury & Munson  
Arthur Rigby  
"Miss Up-to-Date"  
Fall River, Mass.  
BIJOU (loew)  
Peggy Bremen & Bro  
Buddy Doyle  
Regal & Mack  
Bell Boy Trio  
White's Circus  
2d half  
Mahoney & Auburn  
Howard & Taylor  
"Money or Life"  
Harry Green  
Girl from Holland  
Franko, N. D.  
GRAND (ubo)  
Picard Trio  
A LaVine Co  
Don & Patty  
Oliver & Dyer  
Al Lawrence  
2d half  
Love & Wilbur  
Payton & Spooner  
4 Janlys  
(One to fill)

"Dell's Review"  
Lemars & Doll  
Dana Bros  
2d half  
Norvellos  
Paul & Hall  
Swede Hall Co  
Art Smith  
Durn & Feeley  
Hoboken, N. J.  
LOEW (loew)  
Ferguson & Sunder-  
land  
Hall & O'Brien  
Hunter & Godfrey  
Schoep's Circus  
(One to fill)  
2d half  
The Parshleys  
Savannah & Georgia  
Chas Rice Co  
Geo Armstrong  
(One to fill)  
Houston, Tex.  
PRINCE (hp)  
Von Cello  
Martin Oatman Co  
Willard  
Austin 14  
Mack & Williams  
Snow & Campbell  
"Our Family"  
Joe Towle  
Ruth St. Denis Co  
Chas Howard Co  
Jordan Girls  
Grand Rapids, Mich.  
EMPRESS (ubo)  
Katherine Powell Co  
4 Harmony Kings  
Schwartz Bros  
Melita Boncoal  
T Roy Barnes Co  
Billy McDermott  
Gordon & Rica  
Great Falls, Mont.  
PANTAGES (p)  
(12-13)  
(Same bill playing  
Anaconda 14)  
Zara, Carmen 3  
June Mills Co  
Kinkaid Kitties  
5 Metzetts  
Bob Albright  
Sincclair & Tyler  
PALACE (ah-wva)  
(9)  
(Same bill playing  
Peoples - Hipp, Butte,  
13)  
King & Brown  
Scott & Douglas  
Elkins Fay & E  
Celli Opera Co  
Cole & Coleman  
Leach LaQuinlan 3  
Green Bay, Wis.  
ORPHEUM (wva)  
Orville Stamm  
Tabor & Green  
J C Mack Co  
Girl in Moon  
Greenville, S. C.  
GRAND (ubo)  
(Spartanburg split)  
1st half  
Neil Abel  
Nardini  
Kaufman Bros  
De Koe Troupe  
(One to fill)  
Hamilton, Can.  
LYRIC (ubo)  
Nonette  
Proper & Moret  
Hawthorne & Anthony  
Eddie Carr Co  
Raymond & O'Connor  
(One to fill)  
LOEW (loew)  
Howard Sisters  
Sampson & Douglas  
Welch Mealy-M  
Lella Shaw Co  
Adrian  
Pernikoff & Rose  
Harrisburg, Pa.  
MAJESTIC (ubo)  
Allen Co  
"Forest Fire"  
(Two to fill)  
2d half  
Arthur Whitelaw  
"Forest Fire"  
(Two to fill)  
Hartford, Conn.  
POLIS (ubo)  
Aerial De Goffe  
Stone & Boyle  
Harry Bond Co  
Toney & Norman  
Carl Rosini Co  
2d half  
Wentworth & Dog  
Fred Weber Co  
Julie Ring Co  
Klinsla Sis & G  
Lillian Steele Co  
PALACE (ubo)  
Watson's Dogs  
Tom & Dolly Ward  
Mixstave & Serblans  
Detzel & Corral  
"7 of Hearts"  
2d half  
Deland & Pike  
Hayes & Latham  
Bert Earl 3  
Gardner & Hartman  
(One to fill)  
Hattiesburg, Miss.  
CANTONMENT (loew)  
Yalto Duo  
Bontle & Dell

PANTAGES (p)  
(Sunday opening)  
Doris Lester 3  
Pedrini's Monks  
Gilliam Dancers  
4 Casters  
Strand Trio  
Harry Jolson  
Knoxville, Tenn.  
BIJOU (ubo)  
(Chattanooga split)  
1st half  
L & B Dryer  
Stone & McAvoy  
Maryland Singers  
Lou Holts  
Lohse & Sterling  
Kokomo, Ind.  
SIPES (ubo)  
All Girl Review  
2d half  
Eddie Badger  
Kelly & Rowe  
"The Ship"  
Espe & Dutton  
Bliss City 4  
Lafayette, Ind.  
FAMILY (ubo)  
Togan & Geneva  
Duval & Simmons  
"Merchant Prince"  
Jean Moore  
"Flirtation"  
Lancaster, Pa.  
COLONIAL (ubo)  
2d half  
Harris & Lyman  
Robt H Dodge Co  
Wm Dick  
Kuteh Klare & K  
Lansing, Mich.  
BIJOU (ubo)  
(Sunday opening)  
(Jackson split)  
1st half  
Swan & Swan  
Margaret Ryan  
"The Slacker"  
Daniels & Waters  
"Betting Bettys"  
Lincoln, Neb.  
ORPHEUM  
Montgomery & Perry  
Sylvester & Vance  
Mercedas  
Travers & Douglas  
Tyler & Claire  
Bert Ho Gray Co  
Fanchon Marco Co  
Little Rock, Ark.  
MAJESTIC (inter)  
Niblows Birds  
Wayne Marshall & C  
Harvilland & Thornton  
Misses Campbell  
"Fountain of Love"  
2d half  
Diamond & Grand-  
daughter  
Leipziger  
Spencer & Williams  
(Two to fill)  
Livingston, Mont.  
STRAND (ah-wva)  
(12)  
(Same bill playing  
Palace, Great Falls,  
14)  
Zemater & Smith  
Cook & Lillard  
Howard Martell Co  
"Little Miss Foxy"  
Lovett & Dale  
Koban Japs  
Los Angeles  
ORPHEUM  
Joe Howard's Revue  
Rice & Werner  
King & Harvey  
Mack & Earl  
Boyar Co  
Le Grohs  
Anna Chandler  
Avon Comedy 4  
PANTAGES (p)  
Primrose Minstrels  
Barton & Hill  
Mariette's Marionettes  
Jan Rubini  
(One to fill)  
HIPP (a&b)  
Marshall & Covert  
Kilabee & Geneva  
Wireless Girl  
LaVine Trio  
Geo F Hall  
Swain's Cockatoos  
Cliff Dean Players  
Louisville  
ANDERSON (ubo)  
Boots & Lester  
Russel Ward Co  
Mr & Mrs G Wilde  
Milt Collins  
Brice & Raub  
Chas Grapewin Co  
Eddie Leonard Co  
Rath Bros  
4 Haley Sisters  
Whitling & Burt  
Herbert's Dogs  
Gwen Lewis  
Willie Weston  
Marvel  
Barrett & Murray

"Holiday's Dream"  
Blissbeth Mayne  
Claremont Bros  
George Murphy  
Lowell, Mass.  
KEITH'S (ubo)  
Chief Tondabo  
Broadway Duo  
Fantase  
Chadwick Trio  
McConnell & Simpson  
Sylvia Clark  
(One to fill)  
Mesa, Ga.  
GRAND (ubo)  
(Augusta split)  
1st half  
Manhicki Troupe  
Kennedy & Roddy  
P J White Co  
Kramer & Kant  
Australian McLeans  
Madison, Wis.  
ORPHEUM (wva)  
"Naughty Princess"  
2d half  
Bertie Ford  
Ford & Goodridge  
"Woman Proposes"  
Clarence Wilbur  
Bedini's Horace  
Marshalltown, Ia.  
CASINO (abo)  
2d half  
Australian Waites  
Lannigan & Tucker  
The Harvesters  
(One to fill)  
Mason City, Ia.  
CECIL (abo)  
The Harvesters  
Charlotte Stockhill  
(One to fill)  
2d half  
Herman the Great  
(Two to fill)  
McKeesport, Pa.  
WHITE O H (ubo)  
Goldie & Mack  
Dorothy Hayes Co  
Marie Russell  
Gypsy Brigands  
(One to fill)  
Joe Dealy & Sis  
Baldwin Blair Co  
Strassell's Animals  
(Two to fill)  
Memphis  
LYORPHEUM  
Fritzi Scheff  
Milo  
Aveling & Lloyd  
Frankie Heath  
Arthur Havel Co  
Act Beautiful  
3 Bob  
J YCEUM (loew)  
Lady Suda Noy  
Lawlor & Daughters  
Betts & Childrow  
"Bohemian Life"  
2d half  
Rae & Wynn  
Sexton & Farrell  
Hurray & Bennett  
Long Tack Sam Co  
Meriden, Conn.  
POLIS (ubo)  
2d half  
Bender & Heer  
Helen Harrington  
E J Moore  
"Seven of Hearts"  
Milwaukee  
MAJESTIC (orph)  
Lucille Cavanaugh Co  
"Teng Shoes"  
Joe Browning  
Dahl & Gillon  
Claire Vincent Co  
Alex O'Neill & Sex  
Allen & Francis  
Prevost & Brown  
PALACE (wva)  
(Sunday opening)  
Ford & Goodrich  
Tabor & Green  
"Finders-Keepers"  
"Dreamland"  
Orville Stamm  
(One to fill)  
D'Lier  
Mme K Butterly  
Chas McGodd Co  
(Three to fill)  
Minneapolis  
ORPHEUM  
(Sunday opening)  
Sopbie Tucker Co  
Wheeler & Moran  
Frank Westphal  
Wyatt's Lads & Las  
Ioleen Sisters  
Vardon & Perry  
Bert Baker Co  
PANTAGES  
"Wedding Shells"  
Low Wilson  
Fisher & Wilson  
"Nation's Peril"  
Degnon & Clifton  
GRAND (wva)  
Peckard Trio

Haystack Bros  
Mack & Lane  
F J Harvey Co  
(One to fill)  
PALACE (wva)  
Ray's Pets  
Johnson Bros & J  
F & G DeMont  
"Magazine Girls"  
Melrose, Ill.  
PALACE (wva)  
(Sunday opening)  
"Tick-Tock Girl"  
2d half  
Willie Mieselm Co  
Raines & Goodrich  
Helen Savage Co  
Maidie DeLong  
Song & Danco Rev  
Montgomery, Ala.  
GRAND (ubo)  
(Sunday Opening)  
(New Orleans split)  
1st half  
3 Angel Sisters  
Armstrong & Strouse  
Ernie Duff Co  
Ned Norworth Co  
Margaret Edwards Co  
Montreal  
PRINCESS (ubo)  
Juno Balmo  
Horn & Ferris  
De Leon & Davis  
Ten Tocoons  
Moss & Fry  
Bob Mathews Co  
Bella Baker  
(Two to fill)  
FRANCAIS (ubo)  
Dore & Rowan  
Prevost & Goulet  
Tom & Stacie Moore  
(Two to fill)  
2d half  
Bolliger & Reynolds  
Lulu Sutton Co  
Greater City 4  
(Two to fill)  
LOEW (loew)  
The Skatelles  
Leonard & Dempsey  
Julian Hall  
Storm & Marsden  
Daisy Harcourt  
"No Producer"  
Muskegon, Mich.  
RECENT (ubo)  
Geo Schindler  
C & M Dunbar  
Princess Kalamia Co  
Clayton & Lennie  
Klutings Entertainers  
2d half  
Balancing Stevens  
Lillian Sutton Co  
Marie Blaine Co  
Rae Snow  
Zig Zag Review  
Nashville, Tenn.  
PRINCESS (ubo)  
(Louisville split)  
1st half  
Rubio Troupe  
3 Vagrants  
Eva Japs Co  
Piericelli & Meyers  
Jas Watts Co  
Newark, N. J.  
LOEW (loew)  
Musical Macks  
Minnie Harrison  
Eddie & Dennie  
Cameron DeWitt Co  
Will & Mary Rogers  
Gorgall's Trio  
2d half  
Rowley & Tolnton  
Mae Marvin  
Bernard & Meyers  
Clark & Francis  
Sherman Van-Hy  
Sprague & McNeese  
New Haven, Conn.  
POLIS (ubo)  
Queenie Dunned  
Gardner & Hartman  
Boswell Walters & C  
6 Kirkmuth Sis  
Bob Hall  
Pauline's Leopards  
2d half  
Watson's Dogs  
Lady Sen Mei  
Loughlin & West  
Cattel & Cowal  
"Mimic World"  
BIJOU (ubo)  
Bender & Heer  
Klains Sis & G  
Frank Ward  
Victor's Mus Melango  
2d half  
Werner & Ader  
Brennan & Davis  
Miller Packer & S  
"Keep Moving"  
New Orleans  
ORPHEUM  
"In the Zone"  
Lillian Shaw  
Al Herman  
Imhoff Conn & C  
Roband Travers  
Libonati  
Frank Hartley  
PALACE (ubo)  
(Montgomery split)  
1st half  
Hanson & Hanson  
S O'Gorman Girls  
"Smart Shop"  
Glen G. Greene Co  
Art Impression  
CRESCENT (loew)  
Norvellos  
Paul & Hall

Head Colds—Nasal Catarrh—Athema—Hay Fever, and  
kindred disorders. Soon for stages and other theatric-  
al artists.  
An Antiseptic Powder—Clean—No Dope  
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THE KOLUX CO., 1225 Broadway, N. Y. C.

Swede Hall Co  
Art Smith  
Dura & Feeley  
2d half  
Bolger Bros  
Lady Suda Noy  
Lawlor & Daughters  
Betts & Childrow  
"Bohemian Life"  
New Rochelle, N. Y.  
LOEW (loew)  
Grey & Old Rose  
Jarrow  
Bobbe & Nelson  
2d half  
Ferguson & Sunder-  
land  
Thos Potter Dunne  
Musical Spillers  
Nerftek, Va.  
ACADEMY (ubo)  
(Richmond split)  
1st half  
Caltes Bros  
"The Masqueraders"  
Bert Fitzgibbons  
Aeroplane Girls  
(One to fill)  
No. Yakimah, Wash.  
EMPIRE (ah-wva)  
(10)  
(Same bill playing  
Hilp, Tacoma 14)  
Olive Beavers 3  
Gibson & Hall  
Paul Kelli  
Marcelle  
"Mayor & Manicure"  
Hodge & Lowell  
Okla. City, Okla.  
LIBERTY (hp)  
Lord & Fuller  
Buehla Pearl  
Guy Woodward Co  
Pawtucket, R. I.  
SCENIC (ubo)  
Claude Rant  
Tom Mahoney  
Archer & Belford  
Ernest Evans Co  
2d half  
Adele & Eva  
4 Kays  
Rome & Wagner  
"The Bungalow"  
Peoria, Ill.  
ORPHEUM (wva)  
Wilson & Wilson  
Winter Garden Rev  
Chas Olcott  
Thalaro's Circus  
(One to fill)  
2d half  
Marie & Billie Hart  
Frank Gaby Co  
Carson & Willard  
"Dream Fantasy"  
(One to fill)  
Philadelphia  
KEITH'S (ubo)  
Pallenburg's Bears  
Barry Girls  
McIntosh & Maids  
E & H Gordon  
Merron Co  
Alex McFarlane  
Valesha Suratt Co  
Melhinger & Myers  
Welch's Minstrels  
WM PENN (ubo)  
2d half (7-9)  
Galleini & Son  
"When Man Marries"  
Britt Wood  
"New Doctor"  
KEYSTONE (ubo)  
2d half (7-9)  
Jewett & Pendleton  
Klein Bros  
"Hotel Topsy Turvey"

**\$14 PER ROOM AND BATH FOR TWO**  
5 Minutes from All Theaters  
Overlooking Grand Park  
**\$16 UP PER SUITES FOR TWO**  
WEEK END SPECIALS  
Cooking of Prior, Bedroom and Bath  
Light, Airy, with All Improvements  
**REISENWEBER'S HOTEL**  
50th Street and Columbus Circle  
New York City

Wilson Bros  
"Fascinating Flirts"  
Oakland  
ORPHEUM  
(Sunday opening)  
4 Marx Bros  
Doc O'Neil  
Boothby & Everdeen  
Selma Braatz  
Bernie & Baker  
Claude Roodie Co  
PANTAGES (p)  
(Sunday opening)  
Wilson's Lions  
Lewis & Lake  
Grindell & Esther  
Arno Antonio 3  
Burke Touhey Co  
Harry Rose  
Ogden, Utah  
PANTAGES (p)  
(14-16)  
Zira's Leopards  
Joe Roberts  
Arlova's Dancers  
Joe K Watson  
Mumford & Thompson  
Herbert Brooks Co  
4 Readings  
Omaha  
ORPHEUM  
"Exemption"  
William & Wolfus  
Gold Harris & M  
Tennessee Ten  
Robbie Gordone  
Capes & Snow  
Haruko Onuki  
Ottawa, Can.  
DOMINION (ubo)  
Bolliger & Reynolds  
Lulu Sutton Co  
Greater City 4  
(Two to fill)  
2d half  
Prevost & Goulet  
Tom & Stacie Moore  
(Three to fill)  
Panama, N. J.  
PLAYHOUSE (ubo)  
2d half (7-9)  
B & L Walton  
Willie Smith  
Mr & Mrs Vernon  
Glinze Gre & Castle  
Glen G. Greene Co  
MONTAUK (ubo)  
2d half (7-9)  
Chadwick & Taylor  
LeVivia  
Pittsburgh  
DAVIS (ubo)  
Kenyon Mason & S  
Halligan & Sykes  
Marie Fitzgibbons  
Marie Orchestra  
John B Hymer Co  
Adele Royland  
Casting Campbells  
(One to fill)  
HARRIS (ubo)  
Alice DeGarmo  
Broesett & Scott  
Morgan & Gray  
Kathryn Klare  
Martini & Maximilian  
Victoris 3  
Hornas & Henderson  
Keno & Wagner  
SHERMAN SQ (ubo)  
(Johnstown split)  
1st half  
Follis Sis & LeRoy  
Fairman & Patrick  
Thomas & Hall  
Hudler Stein & Phil  
Gere & Delaney  
Portland, Me.  
KEITH'S (ubo)  
Frawley & West  
G & L Garden  
Martha Hamilton Co  
Wd Melville & Phil  
Maria Lio Co  
Tennessee Ten  
Eddie Borden Co  
(One to fill)  
Portland, Ore.  
ORPHEUM  
Cressey & Dune  
Scarplopf & Varvara  
Morton & Glass  
Ziegler's & Ken 5  
M Shayne  
Ruth Osborne  
Elida Morris  
PANTAGES (p)  
Lottie Mayer & Girls  
"Lots & Lots"  
Brooks & Powers  
J Singer & Dolls  
Beatrice McLenzie  
Ti Ling Sing  
HIP (ah-wva)  
(10)  
Willie Karbe  
Kimball & Konlith  
Arthur & Leah Belle  
Late's Motoring  
Stine & Snell  
Niobe

## BRADY and MAHONEY

**Providence, R. I.**  
**KEITH'S** (ubo)  
 Potter & Hartwell  
 Gallier Sisters  
 The Swift Co  
 Cameron Sisters  
 Florence Tempest  
 Robt T Haines Co  
 Orth & Cody  
 (One to fill)  
**MAJESTIC** (low)  
 Kramka Bros  
 Tanager & McBride  
 Henry Marton Co  
 Donovan & Murray  
 Down Home Tans  
 (One to fill)  
 24 half  
 Florence Duo  
 Lowe & Sperling  
 Clifton & Kramer  
 Chas W Dingle Co  
 Corvo  
 Hubert Dyer Co

**Quincy, Ill.**  
**ORPHEUM** (wva)  
 Willie Mismel Co  
 Black & O'Donnell  
 Lawrence & Edwards  
 Hippodrome 4  
 Helen Savage Co  
 24 half  
**"20th Century Whirl"**  
 Reading, Pa.  
**HIP** (ubo)  
 Arthur Whitelaw  
 "Cranberries"  
 "Bally's Visit"  
 (Others to fill)  
 24 half  
 Harms Trio  
 Nora Allen Co  
 (Others to fill)

**Richmond, Ind.**  
**MURRAY** (ubo)  
 Kelly & Rows  
 Wape & Dutton  
 24 half  
 DeNori & Barlow  
 Harry Coleman  
**Richmond, Va.**  
**LYRIC** (ubo)  
 (Norfolk split)  
 1st half  
 Corcoran & Mack  
 Bobby Heath Co  
 Hamilton & Barnes  
 Richard Wally Co  
 (One to fill)  
**Richmond, Va.**  
**ROANOKE** (ubo)  
 (Charlotte split)  
 1st half  
 The Ferrares  
 Josephine Leonhart  
 Grey & Byron  
 Kilkenny Four  
 7 Highlanders

**Rochester, N. Y.**  
**TEMPLE** (ubo)  
 Cecil Cunningham  
 Seymour Brown Co  
 McDevitt Kelly & L  
 Santos & Hayes  
 Fox & Ward  
 Jennie Middleton  
 Darras Bros  
**Rockford, Ill.**  
**PALACE** (wva)  
 (Sunday opening)  
 The Ziras  
 J C Mack Co  
 Sextet DeLuxe  
 Clarence Wilbur  
 Bedini's Horsem  
 24 half  
**"Naughty Princess"**  
**Sacramento, Cal.**  
**ORPHEUM**  
 (11-12)  
 (Same bill playing  
 Stockton 13-14; Fresno  
 15-16)  
 Alan Brooks Co  
 Comfort & King  
 "Five of Clubs"  
 Beale Rempel Co  
 Toots Paka Co  
 I D'Armond Co  
 Moore & Haeger  
**HIPP** (ash)  
 (Same 1st half bill  
 plays Stockton second  
 half)  
 1st half  
 Carson Bros  
 C L Goodhue  
 Maggie Le Claire Co  
 Burns Sis & Lin  
 F & M Waddell  
 O & M LeFevre  
 24 half  
 8 Millards  
 C & Anne Owen  
 Mantell & Warden  
 Manning Sullivan Co  
 Marston & Manly  
 Kartell  
 Saginaw, Mich.  
**JEP-STRAND** (ubo)  
 (Sunday opening)  
 (Pitt split)  
 1st half  
 Julia Edwards  
 Davis & Moore  
 Fremont Benton Co  
 Stendel Bros  
 Hooster Girl

**St. Louis**  
**ORPHEUM**  
 Trizie Frigues  
 Rooney & Bent  
 Constance Crawley Co  
 Jack LaVier  
 Walter Brower  
 S Nelsons  
 Dickinson & Deagan

**Burt Hughes Tr**  
**GRAND** (wva)  
 Cummin & Seasham  
 Shelly & Tremaine  
 Wm O'Clair Co  
 Adolpho  
 "6 Little Wives"  
**EMPERESS** (wva)  
 Aerial Ballets  
 Hendricks & Padula  
 Mrs G Hughes Co  
 Benny Harris Co  
 (One to fill)  
 24 half  
 Wilfred DuBois  
 Hal & Francis  
 Jack Gardner Co  
 Fields & Wells  
 Ellis Knowlin Tr  
**PARK** (wva)  
 Dunedin Duo  
 Jim & Flo Bogard  
 Allan Clifford & B  
 Kate Watson  
 Mississippi Misses  
 24 half  
 The Lamplins  
 Dolce Sisters  
 Sam Liebert Co  
 Oscar Lorraine  
 8 Melvin Bros  
 St. Paul  
**ORPHEUM**  
 (Sunday opening)  
 "4 Husbands"  
 Cooper & Ricardo  
 Mr & Mrs Melbourne  
 James Cullen  
 Brodeau & Silvermoon  
 Arthur Deagon  
**PALACE** (wva)  
 Berry & Nickerson  
 Mary Prince Girls  
 "Campus Girls"  
 Bob Carlyn  
 (One to fill)  
 24 half  
 Hilli Trivoli & M  
 W B Matton Co  
 Barnes & Robinson  
 "The Masqueraders"  
 (One to fill)  
**HIP** (abo)  
 Love & Wilbur  
 The LaTours  
 Cataldo & De Frier  
 Norton & Christie  
 4 Janslers  
 24 half  
 Plead Tr  
 Brewster & Boyd  
 Sullivan Wells & N  
 Scotch Entertainers  
 (One to fill)

**Salt Lake**  
**ORPHEUM**  
 McIntyre & Heath  
 Connell & Craven  
 Frank Crumit  
 J & B Morgan  
 Holt & Rosedale  
 Kanawha Japs  
 Alexander Kins  
**PANTAGES** (p)  
 Nardone Birds  
 Bial & Marly  
 Alice Hamilton  
 "Well Well Well"  
 Atlantic Revue  
 Donal Sisters  
 Bill Fruit  
**San Antonio, Tex.**  
**ORPHEUM** (ph)  
 4 Barles  
 Georgia Howard  
 Tom Edwards Co  
 Althea Stanley  
 "Count and Maid"  
**MAJESTIC** (inter)  
 Louis Stone  
 Marguerite Farrell  
 Arnold & Taylor  
 Norwood & Hall  
 Leona La Mar  
 Elmrose 4  
 OJ CAMP (inter)  
 Collins & Hart  
 Bernavici Bros  
 Madge Matland  
 The Pucks  
 Ned Morton Co

**San Diego**  
**PANTAGES** (p)  
 Hill & Ackerman  
 Marie LaVarre  
 Burns & Lynn  
 Chauncy Monroe Co  
 Jackson & Wahl  
 "Courtroom Girls"  
**HIPP** (ash)  
 Kelly & Davis  
 "Camp in Rockies"  
 Kenny & Fisher Co  
 LeVolo Bros  
 24 half  
 "Night With Poets"  
 Benard & Merritt  
 Knight Benson & H  
 Shanghai Trio  
 Rosalie Ascher  
**San Francisco**  
**ORPHEUM**  
 (Sunday opening)  
 Hyams & McIntyre  
 Valnova's Gypies  
 Bernard & Janis  
 Harry Beresford Co  
 Stuart Barnes  
 Apple's Animals  
 Trizie Stanley Co  
 Ruth Royce  
 Altruism  
 Carus & Comer  
**PANTAGES** (p)  
 (Sunday opening)  
 "Bridge Shop"

**Seattle**  
**ORPHEUM**  
 Edward Emmonds Co  
 Alfred DeManby  
 Harry Gilford  
 Roubie Sims  
 The Sharrlocks  
 East  
**PANTAGES** (p)  
 "Girl at Cigar Stand"  
 Francis & Nord  
 Homer & Dubard  
 Winston's Seals  
 Canfield & Cohen  
**PAL-HIP** (ab-wva)  
 (10)  
 (Same bill playing  
 Portland, Hip, 14)  
 Irving & Montrose  
 Stanley & Lea  
 Lovell & Stanley  
 Nelson Banne & Dem  
 8 Hains  
 B Kelly Forrest  
 Stenz City, Ia.  
**ORPHEUM** (wva)  
 (Sunday opening)  
 Novelle Bros  
 Luckie & Yost  
 "Don't Lie to Ma"  
 Henry & Taylor  
 Winona Winter  
 Olympia Des Vall Co  
 Elmrose 4  
 24 half  
 Mellno Twins  
 Brierte & King  
 M Montgomery Co  
 G Belmont & Creighton  
 Orville Band Co  
**PRINCESS** (abc)  
 Orth & Lillian  
 Sullivan Mason & W  
 Herbert's Rev  
 4 Neylacos  
 (One to fill)  
 24 half  
 4 Maxime  
 Carlos Bros  
 Fred Zobel Co  
 Mabelle Fisher Co  
 Manning & Lee  
 Sioux Falls, S. D.  
**ORPHEUM** (ab)  
 Frank Houghton Co  
 Davis & Trainer  
 Stoddard & Hynes  
 (One to fill)  
 24 half  
 Herbert's Rev  
 (Three to fill)

**South Bend, Ind.**  
**ORPHEUM** (wva)  
 (Sunday opening)  
 Reeder Weber & T  
 DeNoyer & Dannie  
 Emily Darrell Co  
 "On the Atlantic"  
 (One to fill)  
 24 half  
 Veronica & Hurstall  
 Hallen & Goss  
 Lasoria & Gilmore  
 Christie & Bennett  
 "Miss America"

**Spokane, S. C.**  
**HARRIS** (ubo)  
 (Greenville split)  
 1st half  
 John Cutty  
 Joe Daniels  
 Crawford & Broderick  
 Asahi Troupe  
 (One to fill)  
**Spokane**  
**AUDITORIUM** (orph)  
 9-11  
 (Same bill playing  
 Tacoma, Tacoma, 14-  
 17; opening Thurs-  
 day night)  
 "Vanity Fair"  
 McDonald & Rowland  
 Harry Holman Co  
 Basil & Allen  
 H & B Connelly  
 Regal & Bender  
 Cycling Brunettes  
**PANTAGES** (p)  
 Hope Vernon  
 Pat Thompson Co  
 Lee Hop Co  
 Edward Farrell Co  
 Roscoe's Minstrels  
 Harold & Ayres  
**HIP** (ab-wva)  
 (10)  
 (Same bill playing  
 Liberty, Walla-Walla,  
 18)  
 The Vernons  
 Johnny & Weiss  
 Allan Carroll & P  
 4 American Beauties  
 R H Gilles  
 Flying Weavers

**Springfield, Ill.**  
**MAJESTIC** (wva)  
 (Sunday opening)  
 The DeBarra  
 Devoy & Dayton  
 Ed Morton  
 "The Fixer"  
 Oscar Lorraine  
 Ellis Knowlin Tr  
 24 half  
 Argo & Virginia  
 Harvey Devora S  
 Moran & Wiser  
 Emily Darrell Co  
 Janson Co  
**Springfield, Mass.**  
**POLI'S** (ubo)  
 Newport & Stirk  
 Helen Harrington  
 C Hanson & Vill 4  
 Miller Packer & S  
 "Keep Moving"  
 24 half  
 Françoise Sisters  
 Jay Raymond  
 Roy La Pearl  
 Noodles Fagan Co  
 Fred J Ardath Co  
**Springfield, Mo.**  
**JEFFERSON** (hp)  
 (Joplin split)  
 1st half  
 "Fashion's DeVogue"  
 Rago Sisters  
 6 Serenaders  
 Pat Barrett  
 Rigglette Bros  
**Stockton, Cal.**  
**HIPP** (ash)  
 1st half  
 Dave Thursty  
 Thebesen's Pets  
 Calvin & Thornton  
 (Three to fill)  
**Superior, Wis.**  
**PALACE** (wva)  
 Van Etta & Gershon  
 Harry Mason Co  
 B Nelson & Barry  
 Cecile Trio  
 Hill Trivoli & H  
 24 half  
 Lord Roberts  
 Olympia Des Valls  
 Sena & Webber  
 Moryl Prince Girls  
 (One to fill)  
**SWAY** (abo)  
 Arnold & Page  
 Herman the Great  
 Scotch Entertainers  
 (Two to fill)  
 24 half  
 Oliver & Dyer  
 Walter Howe Co  
 A LaVine Co  
 (Two to fill)  
**Tacoma**  
**PANTAGES** (p)  
 The Freescots  
 "Bachelor Dinner"  
 Minetti & Sedili  
 Musical Keutons  
 Wilkin & Wilkins  
**HIP** (ab-wva)  
 (10)  
 (Same bill playing  
 Palace - Hip, Seattle,  
 14)  
 Wright & Earl  
 Jack & Pearl Hall  
 Robert & Robert  
 McWilliams B & S  
 8 Lordons  
 Warren & Wade  
 Terre Haute, Ind.  
**HIP** (wva)  
 (Evansville split)  
 1st half  
 Walker & Texas  
 Lamey & Pearson  
 Willie Zimmerman  
 Jolly WIM Co  
 Robinson's Elephants

**Teledo**  
**KIETH'S** (ubo)  
 Realis Circus  
 Venita Gould  
 Brendel & Bert  
 Will Ward & Girls  
 Harry Mason  
 Adelaide & Hughes  
 Lyons & Yocco  
 Lunette Sisters  
**Toronto**  
**SHEA'S** (ubo)  
 Camilla & Cushing  
 Mr & Mrs Connolly  
 Hallen & Hunter  
 De Wolf Girls  
 Three Dooleys  
 Bert Levy  
**HIP** (ubo)  
 Chas Ledgar  
 Robb & Robinson  
 Chisholm & Breen  
 Stewart & Mercer  
 (Two to fill)  
**LOUGE ST** (lowe)  
 Howard & Sadler  
 Edward Farrell Co  
 Adele Oswald  
 "Concentration"  
 Al Wohlman Co  
 (Two to fill)  
 Trenton, N. J.  
**TAYLOR O H** (ubo)  
 2d half (7-9)  
 Jonia Hawaiians  
 Angie Weimer  
 Hill Donaldson Co  
 Frank Sills  
 Mullen & Rogers  
 Gillette's Monkeys

**Troy, N. Y.**  
**PROCTOR'S** (ubo)  
 Sansone & Della  
 Texas Comedy  
 Ethel McDonough  
 Austin Webb Co  
 Wright & Dietrich  
 Levitation  
 24 half  
 The Little Johns  
 Mel Diamond & Co  
 Al Abbott  
 Helen Gleason Co  
 Kalyama  
 (One to fill)  
 Union Hill, N. J.  
**LINCOLN** (ubo)  
 2d half (7-9)  
 The Frithches  
 Lola Wentworth  
 Wolf & Wilton  
 Harrington & Mills  
 Barton O & Mack  
 Theo & Dandies

**Utica, N. Y.**  
**COLONIAL** (ubo)  
 Doherty & Scallia  
 "Bar Via Wireless"  
 (Others to fill)  
 2d half  
 Denette & O'Brien  
 Ranson & Clare  
 Farrell Taylor  
 (Others to fill)  
**Vancouver, B. C.**  
**ORPHEUM**  
 G Hoffman Co  
 Leo Beers  
 J C Nugent Co  
 Kelly & Galvin  
 Kerr & Weston  
 Alfred LaTelle Co  
**PANTAGES** (p)  
 Steiner Trio  
 Countess Verona  
 Mile Fleury  
 Lawrence Johnston Co  
 Hilton & Lazar  
 Billy King Co  
 Victoria, B. C.  
**PANTAGES** (p)  
 Gruber's Animals  
 Song & Dance Revue  
 Hampton & Shriner  
 Owen & Moore  
 Ward Bell & Ward  
 Nancy Pair

**Waco, Tex.**  
**ORPHEUM** (ph)  
 Rosales & Senter  
 B Clinton & Hammer  
 "Sailor & Sinner"  
 "Bon Voyage"  
**MAJESTIC** (inter)  
 (11-12)  
 Diamond & Grand-  
 daughter  
 Neil O'Connell  
 Harry Girard Co  
 Leipsig  
 Billie Reeves Co  
 Spencer & Williams  
 LaFayette Leopards  
 W-Walla, Wash.  
**LIBERTY** (ab-wva)  
 (10)  
 (Same bill playing  
 Empire, No. Yakini,  
 15)  
 Winchester & Claire  
 Tiny Trio  
 Larry Haggarty  
 McLain Gates Co  
 Hamburg & Lee  
 Talsel & Yoshi

**Washington**  
**KEITH'S** (ubo)  
 Julian Eltinge  
 Cameron Sisters  
 George Kelly Co  
 Watson Sisters  
 Robt Emmet Keane  
 Muriel Window  
 Eddy Duo  
 Nat Nasarero Co  
 (One to fill)

**Waterbury, Conn.**  
**POLI'S** (ubo)  
 Fred's Circus  
 Lady Sea Mail  
 B J Moore  
 "Mimie World"  
 2d half  
 Dingley & Norton  
 Frank Ward  
 Harry Bond Co  
 Jennings & Mack  
 Toney & Norman  
 Carl Rosini Co  
**Waterloo, Ia.**  
**MAJESTIC** (wva)  
 (Sunday opening)  
 Fred's Pigs  
 Silber & North  
 M Montgomery Co  
 Richards & Kyle  
 Song & Dance Rev  
 24 half  
 Jiu Jitsu Troupe  
 Hiatt & Geer  
 Eldridge Barlow & B  
 Chas Wilson  
 Diana's Models

**Wilkes-Barre, Pa.**  
**POLI'S** (ubo)  
 (Scranton split)  
 1st half  
 Avlon Co  
 Jernon & Mack  
 Larry Kelly  
 3 Rosellas  
 Bennett Sis  
**Winthrop**  
**ORPHEUM**  
 Kalmars & Brown  
 Foster Bell Co  
 8 Weber Girls  
 Mr & Mrs Fradkin  
 Marion Harris  
 Allen Shaw  
 "Carnet Store"  
**PANTAGES** (p)  
 "Cabaret DeLuxe"  
 Frank Morrell  
 Grew Pates Co  
 Early & Laight  
 8 Mus DeLuxe Girls  
**STRAND** (wva)  
 1st half  
 C Elliott & Lindsay  
 Lee & Lawrence  
 Norrie's Animals  
 (One to fill)  
 Woonsocket, R. I.  
**BIJOU** (ubo)  
 Adele & Eva  
 Rome & Wagner  
 "The Bungalow"  
 2d half  
 8 Eddie Sisters  
 Tom Mahoney  
 Archer & Belfred  
 Worcester, Mass.  
**POLI'S** (ubo)  
 Wentworth & Dog  
 McCarthy & Lovering  
 Bert Carl S  
 Jay Raymond  
 Fred J Ardath Co  
 24 half  
 Aerial De Goffs  
 Geo Murphy  
 Walters & Cliff Sis  
 C Hanson & Vill 4  
 Victor's Mus Melange  
**FLAZA** (ubo)  
 Franzetti Sis  
 Fred Weber Co  
 Julie Ring Co  
 Noodle Fagan Co  
 24 half  
 Gould & Berg  
 Stone & Boyle  
 (Two to fill)

**Yonkers, N. Y.**  
**PROCTOR'S** (ubo)  
 Benson & Bell  
 Burns & Klassen  
 Farrell Taylor S  
 "Love In Suburbs"  
 Mullen & Cogan  
 Crossman's Entertain-  
 ers  
 24 half  
 Louise & Mitchell  
 Gallier & Son  
 Low Madden Co  
 Swor & Avery  
 Rock & White  
 York, Pa.  
 O H (ubo)  
 Little Jerry  
 Smith Austin Co  
 Curley & Welsh  
 "Dream Garden"  
 (Others to fill)  
 24 half  
 Leona Guernsey  
 Wm Wilson & J  
 (Others to fill)  
 Youngstown, O.  
**KEITH'S** (ubo)  
 8 Apollos  
 Edmunds & Ledum  
 Yvette & Saranoff  
 Herman & Shirley  
 Browning & Denny  
 "Overboard"  
 Kenny & Hollis  
 Earl Cavanaugh Co  
**Paria**  
**ALHAMBRA**  
 Mikado Family  
 Harry Lamore  
 Succo & Dago  
 Jack Boston  
 Chas Banks  
 Mars Trio  
 4 Lordons  
 Alexandre  
 Sydney Jay  
 Couchoud  
 Sashells

**Waterbury, Conn.**  
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 Lady Sea Mail  
 B J Moore  
 "Mimie World"  
 2d half  
 Dingley & Norton  
 Frank Ward  
 Harry Bond Co  
 Jennings & Mack  
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 Carl Rosini Co  
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**Jack Gardner.**  
Songs and Talk.  
19 Mins.; One.  
Riverdale.

After a year or more in pictures Jack Gardner is again in vaudeville. He makes his advent with a song about the various railroad lines and the necessity of keeping quiet regarding service these days because "Uncle Sam's the Engineer." It is a good topical number. This he follows with a song about "The Ghost of John Barleycorn," which haunts the now defunct distillery. A corking lyric well done. His third number is a medley neatly put together but without the exact punch that is required to send it over as a big hit. For his final bit he speaks of the former amateur nights once the fad. The reason for the amateur nights having been discontinued he says was that aspirants for footlight honors were not encouraged. His talk was to the effect that everyone in the audience had at sometime or another been bitten by the bug to appear on the stage. He invites anyone in the audience on the stage and guarantees they receive fair play. Ben Schaeffer is "planted." He takes a chance reciting "Gunga Din" in his imitable dialect and getting the Kipling ballad all tangled. It brought many laughs and when he used a gag after his recitation making Gardner the butt of it he won applause. About the best thing Schaeffer did was the bawling out he gave Gardner while going up the aisle after leaving the stage. After this the finish of the act was rather weak in comparison with what went before it. It is evident the Gardner act is still new. With work it should shape up in fine great style. The two gags Gardner uses between songs early might be replaced. Both are "old boys."

*Prod.*

**Guiran and Newell.**  
Horizontal Bars and Dances.  
12 Mins.; One and Full Stage.  
Palace.

Two men who open in "one" to offer a series of dances with some light explanatory patter, and proceed to full stage to a routine on the triple horizontal bars. The latter is introduced under the caption of a "Chinese Circus." The couple are in Chinese costume. The men are decidedly agile on the bars, but the best of the dances is nothing less than a "copy" of Bankoff's (Bankoff and Girlie) familiar solo dance, this chap even going so far as to use the same music. This dancer, however, while very capable, lacks the finesse of Bankoff, although several of his steps are well executed. The routine is perhaps somewhat different, but the construction of the dance is similar in every detail. The bar work carried them over to a safe hit.

*Wynn.*

**Mike Bernard and Eva Shirley.**  
Piano Act.  
13 Mins.; One.  
5th Ave.

Eva Shirley is singing operatic songs to Mike Bernard's accompaniments on the piano, and Mr. Bernard is also playing solos on the instrument. Miss Shirley does one number with the orchestra. Formerly she did a single turn and her soprano is quite well known over the circuits. Mike Bernard's playing is even better known. He has been and remains a wizard on the keys for popular piano playing. Now Mr. Bernard has a new arrangement, "Echoes From France," stringing patriotic melodies. Miss Shirley sang an "Alsace" song that sounded like "Memories" rewritten in lyric. When Mr. Bernard is accompanying the singer his variations make themselves noticeable. Miss Shirley changes gowns and for her final number when she does a medley, the costume suggests a French soubrette. Mike's piano playing can do a lot for any act and this double turn shouldn't encounter much trouble.

*Time.*

**Lester Sheehan and Pearl Regay.**  
Singing and Dancing.  
16 Mins.; One and Full Stage.  
Alhambra.

Just one or two perceptible shortcomings in the current specialty of Sheehan and Regay, but notwithstanding they are noticeable defects made conspicuous through contrast with the perfect points, this dancing specialty will vie with the best in vaudeville in so far as routine, class and ability are concerned. Lester Sheehan is familiar to vaudeville patrons through his former connection with the Bessie Clayton act. Pearl Regay is late of the "World Dancers." They comprise one of the niftiest dancing couples now on the vaudeville stage. Sheehan must be credited with being one of the most graceful of steppers. Miss Regay's "cart-wheels," backbends and perfect kicks will bear comparison with the very, very best. The couple open in "one" for a song, both attired appropriately. The first fault is shown here. Sheehan wears his "Spanish" dancing trousers, hardly appropriate evening dress since they are almost form-fitting at the bottoms. These are worn throughout, though during Miss Regay's solo there is sufficient time for a change. The couple got to full stage for a dance in Colonial costumes. The trousers fit all right here, but the second and only other defect is noticeable in this scene in the setting, a yellow panorama that looks cheap after the other production points. Balanced against the wardrobe of Miss Regay this set looks like cheese-cloth. Sheehan next does a Spanish dance to be joined later by his partner. Here Miss Regay cart-wheeled in such a graceful manner she pulled individual applause on every leap. The Spanish number is just the thing in this spot. Next Miss Regay offered a song chorusing with a solo dance, in which her backbends, high kicks and turnovers are alone sufficient to guarantee the specialty's success. The two finish with a medley dance. The set should be changed for something more pretentious and Sheehan should alter his lower garments at least once. Otherwise nothing can stop this combination for it looks as good as the best.

*Wynn.*

**White and Young.**  
Songs, Talk and Dances.  
16 Mins.; One.  
Harlem O. H.

Al B. White, formerly a single, and Myrtle Young (Brown and Young) compose this combination that should, when properly working, gain a standing amongst the present list of standard two-acts. Opening with a flirtatious introduction (the arrangement different) it brings both on nicely, although slowly. The talk could stand a thorough boiling down. White handles it singularly well, occasionally assisted by Miss Young, who adds to the picture when present, but is not in the foreground enough. Miss Young does a hard shoe solo dance after White sings a solo. The couple could with their present offering get away with an early spot in the bigger houses.

**McCormack and Dougherty.**  
Singing and Dancing.  
11 Mins.; One.  
Columbia (Feb. 3).

Man and woman opening with a double song and dance, then an eccentric dance by the man, followed by the girl's solo song. A rube song and dance is next and last. The girl is decidedly pretty, makes three stunning changes and is a good dancer. Incidentally the couple render a number well. The dancing is their strongest feature and this, aided by the charming appearance supplied by the girl, should bring them under big time attention. They scored heavily at the Columbia in the No. 2 spot, quite an achievement for a song and dance team.

*Wynn.*

**Victor Moore.**  
Comedy.  
14 Mins.; One.  
5th Ave.

Victor Moore is doing a single turn upon his return to vaudeville. He has for an assistant the red-headed "stagehand" as of yore. The act opens with a few feet of pictures showing Moore in his comic film character, then the comedian appears. While in the opening section he is interrupted by the stagehand. Moore recites a semi-serious verse, "Why He Wanted to Enlist," after doing some "changes of costume for impersonations," the changes being effected by the stagehand rushing on and off with a different hat each time. Finishing is the stagehand's announcement of an "Amateur Night," with Moore, the first applicant, attempting a recitation with comedy remarks and effects thrown at him, he being finally pulled off the stage with "the hook." Earlier there is a sort of kid number Moore does. The act pleased the house, especially toward the finish, and the amateur night bit is so elastic Mr. Moore may work it up to a big laughing section. There are many laughs in it now. Victor Moore has been exhibited on the screen for some time in a special series of comic films, in which he starred, and they must have added to his prestige.

*Time.*

**John McGowan and Co. (2)**  
Singing, Talk, Dancing;  
18 Mins.; Three Sets.

A large act in scenery. A special set in "two" and a couple in full stage. It's mostly singing and dancing, but the turn carries a little story. The boy must be married by seven that night or his uncle's fortune is lost. He asks two girls to marry him. One says "yes," the other "maybe." They both show at the church. There are five songs, all nicely sung. The little girl looks and dances well. For no special reason the second scene is a boy in France talking to New York with the back drop New York at night. An insert shows him in uniform. The girls dress well. One has the voice. The other dances, with Mr. McGowan mixed in between. The turn didn't do so well down at the Fifth Avenue, but that doesn't mean a lot. The act seems to lack something in the way of melodies, but otherwise has enough material to get over, even though it is running rather long. A big point in its favor is good youthful appearance. Mr. McGowan was with "The Midnight Frolic" and "Follies" as a number leader.

**Ethel Leslie and Co. (1).**  
Songs and Piano.  
16 Mins.; Three (Interior; Tapestryed).  
City.

The company includes Marie Hardy at the piano and who also has an individual number in which she imitates a little girl. Miss Hardy gives Miss Leslie a breathing respite, as it is her voice that is the act. Miss Leslie has not taken much pains with her routine. Her voice pleased immensely, but her routine will never elevate her beyond the pop houses. She makes several changes of wardrobe.

*Mark.*

**Julia Frary.**  
Songs.  
6 Mins.; One.  
23rd Street.

Julia Frary is a big woman. Her singing voice is musically effective and strong. Miss Frary has several numbers to show she can hit the high notes with as much ease and flexibility as anybody vaudeville marketing on their vocal chords. She did a little skitish maneuver with the feet and arms to show that she didn't mind striking up the raggedy style of songs. Miss Frary's voice made a bully impression.

*Mark.*

**McIntosh and Musical Maids.**  
Songs, Dances, Music.  
15 Mins.; Full Stage.  
Alhambra.

A kilted quartet of instrumentalists, singers and dancers, composed of three women and a man. They offer a varied routine, cleverly arranged to bring out its greatest individual points in consecutive order, and at the finale a medley on horns, with "Over There" for an exit march, made the success of McIntosh and his Maids assured, notwithstanding the handicap faced in the opening spot. This may be one family; at least they impress one as such. The girls open with a drum selection, following which McIntosh strides in for a solo on the pipes. He accompanies a pretty little youngster through a sword dance at which she is rather adept. Then comes a song by one of the maids, accompanied on the violin by the other. The number was "A Heart That's Free" and allowed plenty scope for the display of a rather well trained soprano voice. The quartet next entertained with piano, cornet and two violins, the cornet leading to "The End of a Perfect Day." The quartet next harmonized on "Annie Laurie," one of the maids playing piano meanwhile. This was quite the hit of the turn. The closing medley followed. It's a somewhat different musical act, carries all the essentials of success and should entertain any big time audience. The younger girl shows a rather surprising versatility for one apparently so youthful in years and is given sufficient opportunity to go the limit. They pulled a genuinely big hit in the opening spot at the Alhambra before a capacity gathering.

*Wynn.*

**Great Howard.**  
Ventriloquial.  
18 Mins.; Full Stage (Special Settings; Camp Interior).  
City.

The interior of an American Ambulance Station, No. 4 (according to a placard on the wall) near the warring front is shown. At a table is seated one of the two figures the Great Howard uses, a dummy in a soldier's uniform with a Red Cross badge pinned to its arm, with Howard in kilts, appearing later for a talk with the dummy. Howard is an army surgeon and is addressed by the two dummies as "Doc." After a "bit" with the stuttering dummy, who says he is there to see the boy that had the tooth pulled in Howard's former act come back for another dose of the same kind, the toothachy chap in khaki comes in and Howard yanks the troublesome molar to the same laughing results. All the talk is new, much devoted to "camouflage," with several songs introduced, one plugged rather sincerely by Howard, who flashed the chorus on a screen. Howard has his former cleverness, although there are sections of the present turn that are not as funny and immediate as the former act. However, it has a patriotic ring, runs abreast of the times and has Howard showing his voice-throwing proclivities.

*Mark.*

**Vernon.**  
Ventriloquial.  
13 Mins.; Full Stage (Interior).  
23d Street.

Vernon is assisted by Mrs. Vernon, who appears near the close of the act to carry off the doll baby that Vernon lulls to sleep a la ventriloquial procedure. Vernon just about fills the stage with dummies, having them well grouped, however, with several worked continually. Of the six figures, two are colored, with one used for dialog and the other simply for a loud guffaw now and then, spreading the mouth wide open to accentuate the imitation. Vernon made a splendid impression at the 23rd Street, having brought his turn much up to date through divers bits of dialog crossfire.

*Mark.*

**Alexander and Fields.**  
Songs, Talk and Talk.  
15 Mins.; One (Special Drop).  
5th Ave.

The special drop is of a box car, with the open door practical. From it two tramps emerge, heavily made up as "bums" and they go through the turn very much as Smith and Cook did their similar act many years ago. Some comedy is derived from the manner of articulation when talking. One of the men has a bit of a slide when exiting or taking a bow that is about the most original portion of the act, excepting the lyrics of the parodies. This same man sings a bass solo that could go out with ease. They open with a parodied medley, but it is the parodies at the close that puts them over. They stopped the Fifth Avenue show last Thursday night, so much so that after the card was displayed for the following act, the two men had to come back and sing another parody. Of their parodies, the one on "Over There," which could be called "Underwear," is uncouth for big time theatres, telling of underwear made of horsehair and the itching it causes. On the drop is painted "Painsville." Alexander and Fields have an act. It's good now for big time and how big it will develop depends upon themselves. Both take the tramp characters very well and the exaggeration of one in make up isn't harmful. *Stms.*

**Walter Percival and Co. (2).**  
Comedy Drama.  
17 Mins.; Full Stage.  
American Roof.

Walter Percival has the triangle for his theme and does nicely with it. The family troubles turn out to be a dream at the finish, so he takes his wife to the show anyway, though he wasn't going to before he had the dream about her and her lover. Mr. Percival did some neat work and was capably supported by the girl. The playlet has quite a few laughs in it and should do well with Mr. Percival and his partner in it.

**Taylor and Howard.**  
"Traffic Cop and the Girl."  
19 Mins.; One (Special Drop).

A corking little comedy offering that is good material for any small time bill. It should be, for about all the good gags heard in the last two years are in during the dialog. Opening with a song, "The Shorter They Wear 'Em, the Longer They Look," the act gets away nicely. Then after some cross-fire with the gags of the type of "I'm working on an important case now, I have only three bottles left," the laughs come fast. This is followed by the girl singing "Somewhere on Broadway," during which the transparent drop is lighted and the man goes in for comedy behind it, his shadow showing on the front and getting laughs. He later offers three parodies of a semi-patriotic nature and sure-fire at this time. A double, "For a Beautiful Girl Like You," is used to close. *Fred.*

**"Levitation."**  
Comedy.  
14 Mins.; Full Stage.  
5th Ave.

"Levitation" has the levitation trick, made over for comedy only. It is announced by a man who often refers to himself as "Prof. J. Edward McGee." He commences with a travestied lecture. There is more burlesque as the turn proceeds, but the levitation trick is done without an expose, although made self-apparent to the audience the man in the cradle is supported there through the several positions assumed by him. The lecture does comedy "mind-reading" (what letter is this—don't you remember when you ate (eight) your supper? etc.), and there is a "disappearance" while the second man is elevated. The act is now only small time, but it may be worked into a turn for an early spot on a big small time bill if much of the familiar matter is replaced. *Stms.*

**Gertrude Arden and Co. (2).**  
"The Other Witness" (Comedy-Drama)  
19 Mins.; Three (Interior).  
City.

"The Other Witness" is a capital stage playlet, with the principal role taken by Gertrude Arden in a finished manner. A lawyer returns home and informs his wife, who had just beat him to the flat, he has just returned from the depths of Second Avenue and rounded up a very important witness in a big scandal that will divorce a rich couple. Lawyer's wife shows unmistakable nervousness when he says the big witness is coming to his house that very night and the lawyer is not taking any chances on the other side spiriting her away. The other side is the wife, who had tracked her husband with a detective and had made a raid, with the woman "caught" with her husband making a getaway. The slavey at the house, or rather a girl hired to clean up the house, had seen the parties and could identify the woman in the case. This girl is "the other witness." The lawyer tells her that she is to get \$1,000 for her trouble, but all that remains is to find the woman so the identification may be complete. The lawyer's wife is the "woman." After a scene between the girl and the lawyer's wife the "witness" decides to go back to her poverty, realizing she will break up the attorney's home. The idea isn't at all bad, although Miss Arden was forced to carry the entire sketch. Miss Arden as the girl put over her lines tellingly. The girl uses slang in making answers, but has "words" full of dry, anxious humor. *Mark.*

**Corinne and Co. (1).**  
"Mamzelle Marseillaise."  
19 Mins.; Full Stage.  
Harlem Opera House.

Corinne's new sketch, "Mamzelle Marseillaise," by Tommy Grey, is along conventional lines. Corinne plays the lady of a French lamp, who comes to life during the dream of an intoxicated author and introduces several songs. The author finally awakens! Corinne is again part of the clock! Exit author to the nearest cafe. Curtain! It would require a lot of adroit twisting of story to put over the statue-coming-to-life idea these days. The act falls back on the red fire patriotic stuff, the clock a relic from the home of Lafayette. All of which leads to talk of America's debt to France and to several war songs. "Mamzelle Marseillaise" moved slowly at the Harlem opera house. Corinne is assisted by Charles Bunnell as the intoxicated author.

**Greene and Platt.**  
Slack Wire and Juggling.  
9 Mins.; Full Stage (Special Rigging).  
23rd Street.

One man tries for comedy with juggling routine. Others work principally on the slack wire. Each man in his efforts to please has a number of corking tricks. The act was successful in its aim to entertain. *Mark.*

**O'Donnell and Blair.**  
Comedy Acrobats.  
10 Mins.; Full Stage.

The responsibility continually falls directly upon the male member who essays a half-witted piano tuner and repeatedly gains laughs through falling. The woman has little to do, acting merely as a foil for his comedy. It is sure-fire for the smaller houses, especially the closing stunt, that of falling off a step ladder placed atop a "prop" piano.

**Barrett and Murray.**  
Talk.  
10 Mins.; One (Special).  
23rd Street.

Both men in blackface with a draft theme. The gags are ordinary, with some old boys amongst them. While the house may smile during the turn, at the finish they forget the smile. The sketch could stand new material.

## PALACE.

Monday's initial matinee attendance for the third Garfield holiday registered right up to the capacity mark, with a liberal number of standees looking the rear of the orchestra. And the show was cleverly arranged for the big crowd, practically every specialty running close for form and expectations, although the two opening acts worked under a slight handicap through the late arrivals choking the aisles. This 1.30 curtain is apparently not to the Palace patrons' liking, for the late comers kept struggling in right up to 2.30, with the natural result.

There were at least three distinct features to the program, the Palace debut of Valerka Suratt as a dramatic actress in her "Purple Poppy" skit, the Annette Kellermann production (in its second week) and the return to vaudeville of the Jack Wilson Trio. And the entire three were not only acceptable in this bill, but highly appreciated. For Suratt, one could say much. She displays in the playing of the Russian role enacted a dramatic finesse that is surprising to those familiar with the light style of work she formerly undertook on the speaking stage. She has seemingly mastered that essential something that makes a climax a climax, especially in a vaudeville sketch where a climax must be quickly constructed and snaped, and in "The Purple Poppy" Miss Suratt is given ample situations to handle. That she does it in such excellent fashion is a tribute not only to her ability but to her ambition, for who would ever have taken Valerka Suratt serious in such a piece bereft of force? And Suratt has given the Potter-DeVoye vehicle a production that shines up properly. It's a great piece of vaudeville property, made greater solely through the presence and work of its principal. She was excellently supported by Howard Hall in the heavy role, William H. Turner as the comedy balancer and Messrs. Granby, Delmore and Hardy in parts of less importance.

Wilson, in his return to vaudeville, introduced Tom Mitchell and Helen O'Neil as the supporting duo. In his natural bent to closing position Wilson found an abundance of material for his conventional burlesque patter and scored a string of continuous laughs through his reference to the preceding specialties. Mitchell is a likable chap, with plenty of personality, but hardly the singing voice of his two immediate predecessors. He "feeds" Wilson well, however, and this is most essential for this particular skit. Miss Goff makes a rather stunning appearance in her gowns, but failed to make any vocal impression. The dust number could be consistently tabbed for one a trifle stronger lyrically. It hardly measures up to what one would expect in that spot. Wilson carried the turn through, though, to a solid hit introduced a number of new "guises" and should find vaudeville right now even more acceptable than it was prior to his leap into musical comedy.

The Kellermann production is about the biggest thing vaudeville has seen in months. It carries plenty of novelty, class, clothes and variety, but sorely lacks one big essential, i. e., voice. The chorus, so called "Kellermann Girls" look well, but lack vocal volume. This was a conspicuous defect (for a chorus) and noticeable to many as well. The color effects backing the scenic investiture is generally good, but one couldn't consistently include the view of the deep blue sea in this comment. Nor were the bathing costumes worn by the girls particularly soothing to the eye. However, as a whole, it's a creditable show for Miss Kellermann and will undoubtedly find a hearty welcome around the vaudeville circuits. The finale, in which the diving genius displays her aquatic ability, will suffice to insure the success of the act in itself.

Gluran and Newell (New Acts) opened the vaudeville portion, following the Hearst-Pathe spectacular, which had been rather interesting through the exhibition of scenes showing the American Expeditionary Forces in France. In the second spot the Boudini Brothers offered their repertoire on the accordeons. Until their encore, a patriotic medley, the Boudinis were running rather slow.

**Aldine.**  
Equilibrat.  
8 Mins.; Full Stage.  
Columbia (Feb. 3).

Aldine is a one-legged athlete, powerfully built man with one limb missing below the knee. He opens with good ground work and a chair balancing and then goes to the rings, where the best portion of his specialty is shown. He also balances himself on a pair of crutches. It's a good "silent" act that will appeal. *Wynn.*

**Circus Days.**  
Animal Act.  
13 Mins.; Full Stage.  
City.

The Wilbur circus frameup, produced by William Hill, with Hill's brother reported as directing the turn on the stage. The act gave the bill a splendid start. First a pony routine is offered and several dogs are also put through paces. The strength is the "unridable mule." Act not new in arrangement, but sure-fire in the pop houses. *Mark.*

for the Boudini. Their routine could be highly improved and should be. The Palace gathering failed to salute at all and the encore was practically forced without a bow. Bert Melrose gave the show a fair start as usual, late a succession of screams. Melrose scored in "one" to allow the Kellermann outfit to strike their initial act, and that production held the stage close to an entire hour.

Wellington Cross was easily one of the stars of the performance and his string of well picked ditties and his several light comedy "gags," all of which are elegantly original and exceptionally witty. Cross has some good numbers, many of the war type and has mixed the collection up well, alternating with light and semi-heavy lyrics. Cross has come to stay with the top liners of vaudeville's "singles," and seems sure to make good under any circumstances, for Cross not only has material, but a personality that cannot be penetrated by a grouch.

Following Cross came Suratt and her sketch, then Jack Wilson and Emily Mace. Cronin's Electric Novelty, which kept the curious seated right up to the exit march. *Wynn.*

## RIVERSIDE

Someone misjudged the running time for the show Monday afternoon, at least as far as the three-show schedule was concerned. With the overture starting at 1.30, the last act finished at 4.20 and the Pathe Weekly was still to come. At that hour the outer lobby was jammed. Ticket holders were parading up and down outside of the theatre trying to keep warm.

The show was a particularly good one with three big hits. Van and Schoenert next to closing stopped the show completely. Just previously Theodore Kennedy and his ballet also stopped the show and up early in the bill George White and Emma Hale were another solid hit.

Mons. and Mme. Alf Loyal and their people, "Poles," opened the show and got away nicely. The Gallier Sisters, with their musical offering, held the second spot and just about passed. A little showmanship expended on this act would bring it to a standard where it would be all by itself as far as vaudeville is concerned.

Emmet DeVoy and Co. were scheduled for the third spot, but White and Hale appeared instead, the sketch coming later in the bill. Frances Kennedy followed and scored, the ladies' hard game bringing the biggest reaction for her. "The Call of Childhood," the Emmet DeVoy act, followed and was well received.

Jack Gardner (New Acts), with the assistance of Bas Schaeffer, scored. Closing the show, Palfrey, Hall and Brown had rather a bad time. Their comedy was ill, but the dancing suffered by comparison with that which preceded it. The finale was rather fat. *Fred.*

## COLONIAL.

The second house at the Colonial Monday afternoon was a cold bunch. It took time and energy to thaw them out. The first audience was let out about four o'clock and the few then in the lobby waited until they could scramble in. Those on the sidewalk were well-nigh frozen. As a consequence, when the second show began at 4.15 they were seated with their coats on and James J. Morton, an announcer of the acts, had to extract his laughs by sheer force.

The Taylor Trio, two girls and a man in a good wire walking turn, went after things with snap and vigor, determined to force the hands of the trapped assemblage, and succeeded to the marked degree, which had the effect of making it easier for those who followed. Jed and Ethel Dooley, instrumental dancing, in a riot and monolog, reinforced by an exceptionally effective back drop, started slowly but finished well.

Sylvia Clark was evidently determined they would accept her at 100 per cent and worked like a Trojan. She was repaid by the volume of applause. Miss Clark has made a lot out of a bunch of published songs. She is, however, given to the use of gestures with every line she utters, employing them indiscriminately, irrespective of the relation they bear to the meaning of the words.

The laughing hit of the bill was Leo Kohlmar and Co., in "Two Sweethearts." It is no disparagement to the star's histrionic talents to state that the remainder of the small company are equally competent artists.

Adele Rowland, with Harry DeCosta at the piano, sang and "talked" to good effect. It is a curious thing to observe how much Miss Rowland extracts from a song without employing any facial expression, securing it through intonation alone. She finished poorly, though, with no bow.

John Milleship and Al. Gerrard, featured in the Joseph Santley musical comedy, "The Girl on the Magazine," went through the six scenes, singing and dancing their way blithely, supported by another man and four girls. Gerrard has one bit of business toward the finish that needs rehearsing. According to the story, he has fallen in love with the picture of a girl on a magazine cover. When she is finally flashed at the back he is facing the audience. Immediately on hearing her voice he is thrilled and knows it is the girl on the magazine.

W. J. (Bailor) Reilly, in patriotic songs and piano solos, has a big applause-getting number (with gestures). That boy loves to recite. He has a lot of magnetism and a good baritone voice. Dockstader had no sinucure closing the show, just before the Pathe Weekly and in the neighborhood of the dinner hour. Still he went ahead with his pointed and timely quips and it was 6.55 when he quit. *Jelo.*

## ALHAMBRA

Every house in the 125th street section exhibited the S. R. O. sign long before opening time Monday. One hundred and twenty-fifth street looked funny, even funnier than lower Broadway in its black make-up, but the Harlem population turned out in Election day style and the streets looked blacker with its masses of people trodding through to their favorite theaters. The Alhambra box office closed down long before the curtain started and the crowd within was genuinely cosmopolitan. The bill was spread out to bring Hobart Bosworth and Co., the headliner, into closing spot and this held the house to a single person seated for the exit march, which tuned up promptly at 11.30.

Following the usual weekly pictorial, McIntosh and His Musical Maids (New Acts) carried off a bit in fashion. The succeeding spot fell to Virginia Lewis and May White, two girls, whose chief asset is a good repertoire of popular songs. They have dropped their initial opening and closing number, "Just Two Girls Trying to Get Along," but might better replace it, since it served as an identifying song, was well read by them and balanced their specialty of alou. And these girls could dress with better taste. One young woman in an adjoining chair seemed perturbed to think they would carry fans with afternoon gowns. Perhaps she was right. But, notwithstanding this, they chopped off a tidy hit.

The big "howl" of the performance was the James C. Morton act. They apparently knew the tumbling come in Harlem, for his entrance was greeted with a receptive hand and

each succeeding move corralled a laugh. The Morton act has speeded up considerably, but James C. could consistently drop the one or two "chestnuts" therein. It's a sure-fire act and should work continuously.

Grace DeMar, with her series of feminine impressions, supplied by Herbert Moore, kept up the tension and might have introduced one or even two more character views had she wished. She was followed by the Mason and Keeler act, "Married," a guaranteed success. The situations allow for innumerable laugh opportunities, and Mason worked an opportunity, nor did the audience overlook a point.

Mullen and Coogan have a re-arranged routine of patter and gag, a wonderful improvement over their former specialty, which says sufficient. Coogan's dance clinched the hit and Mullen's comedy number and freak steps terrified it. They now have a specialty sufficiently strong in every angle to hold next to closing spot on any program. Their return for a bow brought them on in cowboy hats with lariats instead of the instrumental burlesque used heretofore.

The Bosworth playlet, "The Sea Wolf," adapted from the Jack London story, shows as fine a bit of dramatic staging and acting as vaudeville has seen in years. Bosworth was perfect as the title character and provided some rather tense situations during the dramatic minutes. The uptown gathering enjoyed it and ate up every "thrill." Sheehan and Regay (New Acts). Wyna.

Cortelli A  
Cote Miss Adline  
Coughlin Vincent (C)  
Cox Mildred (SF)  
Crazy Quilts  
Creighton Freddie  
Creighton Jim  
Creighton Fred  
Creighton Mary  
Cromwell Jack  
Curtis U S (C)  
Curtis Mrs K M  
Curtis Ruth  
Curran Theo A  
Custer G & M

Ellis Nat  
Ellis Theda  
Emerson Maude (C)  
Elmore Gus  
Embe & Alton  
Emerson Chas W  
Epallly Jules  
Emerald Edna  
Emmett H P (C)  
Evans Barbara  
Everett M  
Everett & White (C)  
Everett Gertrude  
Ewing Myra  
Ewing Ella (C)  
Excola Louise

D  
Dahl Chas  
Dahlberg May  
Daley Madeline  
Dallier Robert  
Dale Frederick (C)  
Daley Eddie (C)  
Daniel Maude  
Daniels Burton  
Darling Lee (SF)  
Darcy Mrs Harry  
Dawson Miss (C)  
Davis Warren (C)  
Davis Hilida  
Davis Eke M  
Dayton Mr  
Dayton Lewis  
Dean Wanda  
Deane Homer A  
Deckmeyer L (C)  
Deely Ben  
DeGoff Aerial (C)  
Dekow Gene (C)  
De Lippa Filippo  
Delmer Harry  
De Long Maude  
De Moichin Valessk  
Denice Ruth  
DeRemont N (C)  
DeRex Miss Billie  
DeVoy & Dayton (C)  
Derrick Mr & Mrs F  
Devanny Edw  
De Vere Eleanor  
Devce Emmet  
Derrick J & A (C)  
Dillon Lillian  
Dix & Dixie (C)  
Dolan Mrs Addison  
Dolores Mills  
Donahue Marion (C)  
Donahue Wm C (C)  
Donaldson Robt T (C)  
Donaldson Arthur  
Donavan & Lee  
Donegan Ed (C)  
Donivan James B  
Donovan Vina  
Dorsey Pannie  
Dora Edward  
Doris & Mack (C)  
Dorrell Josephine  
Dorsey Miss B G  
Dougall Cyril C  
Doughty Theresa  
Douglas Mr H  
Down Dale  
Downing Evelyn  
Downing Harry  
Dreyer L & B  
Driscoll George R  
Duffy & Davis (C)  
Dunbar & Moore  
Dumitrescu Mitter  
Dunbar Ralph  
Duncan Lillian  
Dunedin Jimmy  
Dunham Billy  
Dunlap E F (C)  
Dupres Manuel  
Dural Jane  
Dyson Hal

F  
Faber Earl  
Fagan Mary  
Fallenue Margie (C)  
Farlow Earl C (C)  
Farrington Miss N  
Farron Frank  
Fass Blanche (C)  
Fay Kathryn  
Fay Billie (C)  
Fay F (C) (C)  
Faye Madeline  
Fayette Lottie  
Fees Wm  
Fellows Effie  
Ferry Arthur  
Fields Mr & Mrs N  
Fieldis Willie  
Flester Miss J  
Finn James  
Fisher John C (C)  
Fisher Eleanor  
Fitzgibbons Lew (C)  
Fitzsimmons Wm  
Florence Nell  
Follette Miss  
Follette & Hicks  
Forbes Evelyn  
Forbes Nina (C)  
Ford Miss Ray  
Foreman C E (Reg)  
Foster Allan K  
Foster Ted (C)  
Fox Harry  
Frances Paul  
Francis Adelle  
Francis Babe  
Francis Evelyn  
Francis Frank  
Francis Milton  
Francis & K  
Fry Will

E  
Earl Beale (C)  
Ebs Wm (C)  
Edison Pearl  
Edmonds Joe  
Edwards Bea D  
Edwards Mr G  
Edwards Sarah M  
Exbert Edna  
Eller's Goat (C)  
Eller's Novelty (C)  
Enatlett Miska  
Eldridge Press  
Eley Helen

G  
Gabriel Helen  
Gabriel B E (C)  
Gabriel Master (C)  
Gardner Tom  
Garbell Albert (C)  
Garden Geo E  
Gardner Mr H W  
Gardner Trio  
Garland Fred (C)  
Gates Fred  
Gause Violet  
Gaylord Bobby  
Gaylord Bonnie  
Gehan & Gehan  
Gehan Herbert  
Gelli Adolfe (C)  
Gems Colour  
Gentzer Edith (C)  
Gerber Sals (C)  
Germaine Florrie  
Gibbs Henry  
Gilford Walter B  
Gilbert & LaCraco  
Giuntini Eusebio F  
Gladiator  
Glenn Florence  
Glenn Daisy  
Gluckstone Harry  
Goets Loo  
Golden Mabel  
Gould Rita  
Grady James  
Grande Mrs Lee (C)  
Grant F  
Granville Taylor  
Gray Fred  
Gray Roger  
Grey Clarice (C)  
Grey Clarice  
Grey Frances V  
Gruen Val  
Griffin Hazel

H  
Haele Marion C  
Homer Louis (C)  
Bowles Pete  
Boyd Larry  
Boyne Hazel  
Boson Alonso  
Boson Clara  
Bradford & Gleny (C)  
Brauer Mrs A  
Brockwedel Mary A  
Breen Nellie  
Brennan & Davis  
Brewster Miss B  
Bridgman  
Brook Virginia (C)  
Brookly Alice (C)  
Browning Tod (SF)  
Brown Betty  
Brown Miss E V  
Brown Morris (C)  
Brown Harry  
Brown James (C)  
Browning Billy  
Bryan Francis  
Burkhart Murray (C)  
Busey Babette  
Bush Anson  
Bush Joe  
Butler Anna

C  
Cagwin Jack (C)  
Cameron Grace  
Carberry Jack  
Carde Jack  
Cardon Chas  
Carey James T  
Carleton Mae  
Carleton Eleanor  
Carillale Bertha  
Carnell Frances  
Carroll Joe D  
Carroll Madam  
Carter Mr & Mrs (C)  
Carter Lou W  
Casadon Robt (C)  
Castle Andy (C)  
Cavalini Marie J  
Chabonier Kathrine  
Chase Howard  
Checker M  
Chelaflo & Palmero  
Cheong Tang (C)  
Cherry Frank  
Chick Frank  
Chumies Gene  
Claire Doris  
Claire Jack (C)  
Claire Marion  
Clarendon Trizie  
Clark Mata  
Clarke Marie  
Clark Roy  
Clay Miss Bobby  
Clayton & Russell  
Clayton Eddie  
Clifford & Clayton (C)  
Clinton & Saxon (C)  
Clovers Musical  
Clover Poppy  
Cobb J H  
Coleman Bart  
Colwell Edna  
Collins Miss A F (C)  
Comstock Tommy (C)  
Conway & Day  
Cook Jack  
Cornelia Mrs H

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## LETTERS

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Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

Adams Rex  
O  
Chyo George  
G  
Griffith Joe A  
H  
Halstenbach Edw A  
Hqmborg Albert H  
Paskay Robert  
V  
Vanfeer Arnold  
A  
Abrams Maurioe  
Allen Vivian  
Allman Jimmie  
Alvarretta J S  
Andre Anthony  
Andrews F W (C)  
Andrews Helen  
Andries Cecil  
Anelika Julia  
Apollo Trio  
Arline Anna  
Armand Prof H  
Armstrong Anna  
Armstrong Wm Co  
Arnold Dick  
Arison Joe  
Arthie Edward  
Artola Walter  
Ascher Rosalie (SF)  
Ashton Moe  
Aster Edith  
Atherton Paul  
Aubrey Helen  
B  
Baa Baa Sheep Co  
Baker Marion  
Bamaki Mr J  
Barbour E L (C)  
Barker & Palmer (C)  
Barker Mrs T H  
Barlow Hattie  
Barnes Nona (C)  
Barnes Pat  
Barnes & Robinson  
Barney Violet  
Baron Leanoire  
Barren & Barron (C)  
Barry Mrs Frank  
Barth Lee  
Bartnone The (C)  
Bartlett Guy  
Barton Miss E  
Beaumont & Arnold  
Beave Geo (C)  
Beck Hal  
Beck John  
Bell Betty  
Bell Jewel (C)  
Bell Jewel  
Belman Earl (C)  
Belmont Pauline  
Bennett Chas (SF)  
Bennett & Dawson  
Bennett Paul  
Benson Miss Beanie  
Benton & Jones  
Bernard Dolly  
Bernie Mrs Lewis  
Bennah Charlie  
Blanca Mille (C)



# DOROTHY TOYE at the Orpheum, Brooklyn

## A BIG SUCCESS WITH

# "LAST NIGHT (You Told Me That You Lov'd Me)"

## says—

One of the most beautiful songs I've ever sung

Music by HERBERT SPENCER

Lyric by FLETA JAN BROWN

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NEW YORK

### A REVELATION IN BURLESQUE

# JOHN QUIGG

## THE FEATURE OF THE SAM SIDMAN SHOW

COLUMBIA THEATRE, NEW YORK

NEXT WEEK, FEB. 11  
CASINO, BROOKLYN  
WEEK FEB. 18

"See if you can stick me."

Albany "Argus," Jan. 29

John Quigg's Musical Specialty Won Big Applause, and Star Fanned Many Laughs from Holiday Audiences

John Quigg, a former minstrel man, with his piano-accompanied and his "high-pitched" talk, was the pivot of most of the laughter and applause that greeted the Sam Sidman show at its opening performance at the Empire Theatre yesterday. There were other features that amused and pleased, but Quigg seemed to have first call on the favor of the holiday audiences. He was "Daniel Webster," a colored ball player and his darky dialect and natural humor promised to make his work the best of the Sidman show. When he brought out his accompaniment in the song he acquired a first mortgage on the Empire stage that lasted a long time. He got a lot of melody out of the old yuletide and the house liked him so well last night that he held up the show. In fact, if he had not lasted as long as he did in his specialty, the Sam Sidman show would have established his record for early closing. Quigg concluded a long list of popular selections with the "Star-Spangled Banner."

Grote May  
Guarrelia F (C)  
Gunn Beuglia (C)

Haddon & Norman (C)  
Hale Bert  
Hall Anna  
Hall Jack  
Hall Julian  
Hall W J (C)  
Hall O S (C)  
Halls Dandling (C)  
Hallam Emma  
Hamilton Mrs H  
Hamilton Kitty  
Honey Edith (C)  
Honey Prof Emmet  
Hanley Mack (C)  
Hanley Jack  
Hanson Wm T  
Harcourt Cliff  
Hark Mark (C)  
Harlan Kenneth  
(Reg)  
Harrar Roy (C)  
Harrington Al (C)  
Harrington Fred & M  
(C)  
Harrington Hazel  
Harris Honey (SF)  
Harris & Hullard  
Harris Sam  
Harrison Mr C A  
Harrison Claire L  
Hart Diamond  
Hart Everett F  
Hart Hazel  
Hartley F  
Harvey Edith (C)  
Harvey H L  
Harvey Zella N  
Hasseltine  
Hass Chuck  
Hassan Ali (C)  
Hastings Ruth  
Haugh Thelma (C)  
Hawkins Bird L  
Hayden Cissie  
Hayes Fred W  
Haywood Mildred (C)  
Haywood Mildred  
Haywood Ella  
Healy Robert  
Heard Miss J  
Hearne Frank  
Hedges William  
Heider & Packer  
Heisler William  
Henderson C (C)  
Henderson Mable  
Henriques Helene  
(Reg)  
Henning Leo (C)  
Henning Leo  
Hensley Adelaide (C)  
Henry & Adelaide  
Henry Kitty  
Herbert Chasnoey D  
Hera Lew  
Herrick Howard  
Hickey W H  
Hickman Bros (C)  
High Earl (C)  
Hilton Dora  
Holmes Cecile

Holt Victoria  
Homburg Babe  
Hooks Tom (C)  
Hoover Beatrice  
Hopkins Edith (C)  
Housh & Lavelle  
Howison & Swaybelle  
(SF)  
Howard May (C)  
Howard Harry  
Huford Julia  
Hugard Jenn  
Hughes John  
Hughes & Larado  
Huling Ray G  
Hunter Florence  
Hunter Kenneth  
Hutchins Dick  
Huyck Irene  
Hyde & Hardt (C)

I  
Ihrmark Tina  
Irwin Mr & Mrs Chas  
Irwin Flo Co

J  
Jackson Gladys (C)  
Jacobson C M  
Jacque & Clark  
Jahue Miss Joani  
Jaquette (C)  
James Walter  
Jameson Geo W  
Jardson John  
Jean & June  
Jewell Madame  
Johnson Patsy  
Johnson & Arthur  
(C)  
Jones Edith M  
Jordan Betty  
Jordan Ed  
Jordan Josephine (C)  
Jordan Nellie (C)  
Judge Patsy  
Jundt Miss Iva

K  
Kane Frances  
Keating Miss (C)  
Keech Kelvin (C)  
Keeley Arthur  
Keller Marie  
Kelley Andrew F  
Kellogg Edna  
Kelly Eugene  
Kelly Nora (C)  
Kelly Jamie  
Kelso Bros  
Kendrick Miss J  
Kennedy Dancing (C)  
Kennedy Flo  
Kennedy James  
Keno & Green  
Kent Annie  
Keyes Ralph (C)  
Keyes Bernice  
King Dora  
King Dom  
King Joe  
King Julia (C)  
King Frank (C)  
King Gus  
Kings Four  
Kington Chester  
Kinson John A  
Kings K

Kirwan Kitty  
Kirkwood Wm  
Kist Mrs C W (Reg)  
Kitley T M  
Knight & Rausone  
Knight & Sawtelle  
Knowlton Miss W  
Kramer Mae  
Kramer Sam  
Kramer Mae (C)  
Krampe Ben J (C)  
Kress Rose (C)

L  
La Bergere Elsie  
La Chert S  
Lackaye Evelyn  
La Coste & Clifton  
Laidlaw W  
Lalamb James  
Lalor Frank  
Lambert Helen  
Lambert Lou  
Lambert Sam  
Lambert Nathalie  
Lambert Clara  
La Mert Lou  
La Mert Sam  
Lamont Frank (C)  
Lamont Carl  
Lamont Harry  
La Mont Lloyd L (F)  
Lampini Bros (Reg)  
Lane Henrietta (C)  
Lane Eva  
Lang Beth  
La Prade Napoleon A  
La Prade Paul  
La Rue Ethel  
Larsen Antoinette (C)  
Lauri Reno  
Lauren Bessy A  
Lavender Nell  
LaTosca Phil (C)  
La Vancere  
La Vier Mr & Mrs J  
Lawrence & Edwards  
Lawson W V (C)  
Leason Earl  
LeFlour (C)  
Leavitt Kittie  
Le Clair Maggie  
Le Clair Wm G  
Le Compte Olive  
Lee Lola  
Le Gendre Gene  
Leigh Teddy  
Leighton Chas (SF)

M  
Mackie Florence (C)  
MacArthur Lorette  
MacArthur Mrs P  
Mack Ernest  
Mack H F  
Mack Mae  
Magala Marie  
Maggio Edna  
Maggard Jack  
Major Carrick  
Makia Mrs H  
Mailla Bart & M  
Mallory Burton  
Malvern Jake  
Manfield & Riddle  
(C)  
Manny Mrs Joe

Leipsig Mrs L J  
Lennard & Willard  
Leorett Abe  
Le Roy & Harvey  
Leslie Edna (C)  
Levine Ed  
Lewis & Abbott (C)  
Lewis Pat  
Lewis Room  
Leyla Wm (C)  
Lies Eugene  
Loftus Raymond  
Lovell & Lovell (SF)  
Lindsay Tom (C)  
Lind A N (C)  
Littlejohns The (C)  
London Mrs Gerlie  
London Louis  
Longfeather Joe (C)  
Long Clara  
Lookhart Rebe M (C)  
Loretta Gert (C)  
Lorraine Billie (C)  
Lori Dot  
Lorain & Crawford  
Lorraine Wynn  
Lorraine Miss B  
Lorraine Peggy  
Lovers Beatrice  
Lowenthal A A (C)  
Lowe Alice  
Lower Lucille  
Lucas Jimmie  
Lucy Frank  
Lutz Howard Robert  
Luxanne Mrs  
Luzanne Mlle  
Lynch Bob (C)  
Lynnton Pelham  
Lyon Dave (C)

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Manny Mrs Joe

Marou (C)  
Marlyn Irene (C)  
Marlena Mike (C)  
Marche Marjorie  
Mark & Lester  
Marke Mrs E P  
Marley Jack  
Martin Luella (C)  
Marque Lucille  
Marshall Len  
Masculin Prince  
Maskardo Duo  
Mason Charles  
Matthews Mrs Don  
(C)  
Mathieu Juggling  
Matthews Mrs D D  
(Reg)  
Maxims Four (SF)  
Maxime Irene (C)  
May Evelyn G  
May Stella (C)  
Maybelle Snowy (C)  
May & Maybelle  
Mayorgi Louise  
McCarthy Grace (C)  
McCann Mr  
McFarland C (C)  
McGrath & Yeoman  
(C)  
McGee Jack  
McGinnis Mrs F  
McIntyre & Wynn  
McKnight Thos (C)  
McKoon Mr  
McLean Josephine (C)  
McNeill Lillian  
McNeil John  
McNeil Geo  
McNeil Vassar Na  
McNiven Babe  
Mendosa Isabel  
Mersereau Verna (C)  
Merced Miss V  
Meredith Mrs M  
Merkel Esther  
Merrill E N  
Merrill Mrs J  
Messos Helen (C)  
Meyers Belle  
Mikelson Hazel  
Miller Musical (C)  
Miller Ruby (C)  
Miller Elizabeth  
Miller Isabelle  
Miller Packer & S  
Milton Fay (C)  
McIlman Dolly

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Manfield & Riddle  
(C)  
Manny Mrs Joe

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Oliver Billy J  
Oliver James  
Olson Howard  
Ordway Miss  
Osborn Lynn (C)  
Osborne Teddy (C)  
Osborn Lynn  
Osborne Mae  
Osterfelt Mr  
Otto Bros  
Owens Jack

P  
Padwell Mrs Geo  
Paquie Joe  
Palmer Frank (C)  
Palmer Mamie (C)  
Palmer Dorothy  
Pantser Mrs C  
Paquin Cecile  
Park & Francis  
Parr Lena  
Parr Frances  
Paulson M J  
Pelly Fred  
Pemberton Goldie  
(Reg)  
Perambur James  
Pepper O L  
Phelps Frank (C)  
Phillips Margaret  
Pickens Arthur J  
Pierce Irene  
Pike Raymond  
Pickney Florence  
Pipifax  
Piquo Harry  
Plough Albert  
Pocock Rae  
Poll Joe  
Pollok Maude  
Preston Bobbie  
Preburg Mr & Mrs

Q  
Quenly & Finlay  
Quest Alf  
Quinnan Dan

R  
Raye Helen M  
Rayfield Dolly  
Ryan & Raymer  
Raymond Anna  
Raymond Babbette  
Readick Mrs Frank  
Ream James H  
Reavis Ruth  
Redding Eddie  
Redington & Grant  
Reed Ruth  
Regan Joe  
Ries Bros (C)  
Raid Miss A  
Raid Sam  
Raid Geo  
Rolly Larry  
Ring Harry (C)  
Rynolds Joyce  
Rhoads Florence C  
Riberg Inez  
Ries Helen C  
Ries & Lamore  
Rich Harold  
Richards Grant  
Richards & Kyle  
Rivers Dolly  
Riverson Dolly (C)  
Riverson Carl  
Rifler Carl  
Riley Joe  
Riley Col Wm F  
Rinehart Stella  
Ripley Nellie V  
Rivers Dolly  
Roach & Roach (C)  
Roach & McHardy  
Roberts Richard  
Robinson's Elephants  
(C)  
Robinson Gilda M  
Robi Fred  
Rodway Joe (C)  
Roddy Joe  
Roggie Eddie  
Romaine Julia  
Romaine Don  
Rouge Teddie  
Rosenthal Maurice  
(SF)  
Rose Kitty  
Rose Cecil (C)  
Rose Juliana  
Rosemore Mae  
Rost Victor G  
Rotari Irene  
Rosellian T  
Ruby Sisters (C)  
Rubini & Martina  
Rull Alex  
Russell Clifford  
Russell Florence  
Russell Nettie  
Russell Mrs Nick  
Russell R H  
Russell Robert H  
Rutkins Thelma  
Ryan & Raymer

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Russell Robert H  
Rutkins Thelma  
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Russell Nettie  
Russell Mrs Nick  
Russell R H  
Russell Robert H  
Rutkins Thelma  
Ryan & Raymer

# EMMA STEPHENS

## THE PERSONALITY SOPRANO

IN

### HER 1918 "SONG REVIEW"

FIFTH AVENUE THEATRE NOW (Feb. 7, 8, 9, 10) Direction, FRANK EVANS

S	Springford Hal	Takaori B S (SF)	Van Billy B	Welford Miss D (SF)	Wilson & Mack	"Blif Bing Bang" 11 Gayety Brooklyn 18-20
Sandford Jules	Star Carrie (C)	Tanner Harry	Vardon F A	Wellington Dave	Wilson Maud	Camp Dix Wrightstown N J 21-23 Hudson
Sanford J J	Stafford Mrs J M	Tate Otto (C)	Vennetta Dolly	West F	Woodward Fred (SF)	Schenectady N Y.
Santos & Hayes	Starr Virginia (C)	Taylor & Howard	Vernon	West Irene	Wood Britt	"Bon Tons" 11 Star & Garter Chicago 18-20
Santry Olga	Starnap H	Taylor Margaret	Vernon Artie	West Sadie	Wood Britt	"Berchel Des Moines Ia.
Savage Mr & Mrs H	St Clair Mae	Templeton Lucy	Vernon Isabel	Westerman Geo W	Woods Elsie	"Bostonians" 11-13 Poll's Meriden 14-16
(C)	Steinle & Hyde	Templeton Marie	Verhm Eugene (C)	Weston Mr (C)	Worden Mrs Harold	Cohen's Newburgh N Y 18 Miner's Bronx
Scanlon Vincent	Stets Josephine	Tenny Bob	Vert Hazel (C)	Weston Verna	Wright Ward N	New York.
Schaeffer Sylvester	Stewart Jean	Texico	Violini	Wheeler Bert	Wyer F G	"Bowers" 11 Gayety Omaha Neb 18 Gayety
Schnartman Mrs F	Stewart Cliff (C)	Tim & Marion	Virden Mr & Mrs L	Wheeler Mrs C		Kansas City Mo.
Schooler & Dickinson	Stewart George (C)	Thorne Harry	Vivians A & H	White Dick		"Broadway Belles" 11 Star St raul 18 Lyceum
Schubert H W	Stewart Harold (C)	Thureby Dave		White Joe B	Y	Duluth.
Scott & Wilson (C)	Stewart & Oliver	Tobias Sophie	W	White Joe & Vera	Yammato Tony (C)	"Broadway Frolics" 11 Casino Boston 18
Scott Geo	Still Lou	Top Cornelius (C)	Wade John C (C)	White & Weston	Yale & Davidson	Columbia New York.
Scott Miss J	Stirk Cliff	(Govt)	Wakefield Wander (C)	Whitting Marian	Yast Harry	"Burlesque Revue" 11 Gayety Kansas City
Scott Sylvia	Storey Harry	Travers Belle	Walker Herbie (C)	Whitmore Miss B	Yeoman George	Mo 18 Gayety St Louis.
Seabury & Price (C)	Storey Belle	Trepp & Ellen	Walker Texas	Whitney Roy	Yokoyama S	"Burlesque Wonder Show" 11 Gayety St Louis
Seller Nora	Story & Clark (C)	Troy A	Wallace Jean (C)	Wiggins Bert (SF)	Yonlin Alma	18 Star & Garter Chicago.
Shannon Jack	Story Mr B	Troy Ravie	Wallace Mr & Mrs F	Wiggins Burt (C)	York & King (C)	"Cabaret Girls" 11 Gayety Milwaukee 18
Shaw Lelia (C)	Strauss Beesie	Trunderland May	Wallace Jean	Wilbur Miss B	Young & April	Gayety Minneapolis.
Shaw Allan	Stroud Tric (C)	Tuck H J	Walsh Bud (C)	Willard Joe F	Young Ollie	"Charming Widows" 11 Star Toronto 18 Savoy
Shepard Al (C)	Strong Nellie	Turner Grace (C)	Walsh Bud	Williams Frances O	Young P H	Hamilton Ont.
Sherlock Florence	Stuart Austin	Turner Beatrice	Walton & Brandt (C)	Willis Louise (C)	Young R C	"Darlings of Paris" 11 Penn Circuit 18-19
Sherlock Ollie	Styles Harry	Turner & Grace	Ward May	Wilson Dolly	Young Wilfred	New Bristol Bristol 20-23 Grand Trenton
Shone Madelyn	Sullivan John F	Tyler Adele	Ward Mrs	Wilson Lucille	Z	N J.
Simpson Larry	Sullivan & Mason	Tyler Margaret	Warner Helen	Wilson Irene (C)	Zallah	"Follies of Day" 11 Gayety Pittsburgh 18 Star
Simpson Nancy	Summer Frederic		Warren Mrs F	Wilson & Schneider	Zanora Frank	Cleveland.
Siani Norbert	Suppe John	V	Watson Fanny (C)	(C)	Zech C A	"Follies of Pleasure" 11 Gayety Chicago 18
Sloum Dorothy R	Swaverly Essie	Vaill Arthur (SF)	Webb Amy		Zell Mrs Fern	Gayety Milwaukee.
Snow Grace	Swift Fred	Valeta Coats (Reg)	Webb Frank		Zira Lillian	"French Frolics" 11 Gayety Minneapolis 18
Spalding Leo	Sydney Eleanor	(C)	Webb Joe			Star St Paul.
Sparks Mr & Mrs J		Valados	Webb Vernie			"Forty Thieves" 11 Howard Boston 18-20
Specks Two (C)	T	Valdare Evelyn	Weems Walter			Academy Lowell 21-23 Worcester Worcester
Spencer Bert	Taber Monroe (C)	Van Billy Empey (SF)	Welton Mable (C)			Mass.
		Vance Ray (C)	Welch Mealy Mout			"Girls from Follies" 11 Empire Cleveland 18

### We Knew It!

## "America Make the World Safe for Democracy"

is a hit. It will be a bigger hit within the next few weeks. Get it now!  
We wish to thank all who visited us and those whose mail is reaching  
our office now.

Get in line for this Irish number  
By Frankie Williams and Otis Spencer

## "St. Patrick's Day in the U. S. A."

JUST OFF THE PRESS

## "That's My Girl"

You know the writer, Louis Weslyn.

"What a number!" That was the expression of some people who are  
using it NOW.

## "Love Cannot Say Good-Bye"

A high class ballad of wonderful merit.

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RUDOLPH E. DE VIVO, President

145 West 45th Street, New York City

### BURLESQUE ROUTES

(Feb. 11 and Feb. 18)

"Americans" 11 Lyceum Columbus 18-19 Cort  
Wheeling W Va 20-23 Grand Akron O.  
"Army & Navy Girls" 11 Cadillac Detroit 18  
Gayety Chicago.  
"Auto Girls" 11-12 Binghamton 18 Oneida 14  
Oswego 15-16 Inter Niagara Falls N Y 18  
Garden Buffalo.  
"Aviators" 11 Gayety Baltimore Md 18 Troca-  
dero Philadelphia.  
Behman Show 11 Majestic Jersey City 18  
Peoples Philadelphia.  
"Best Show in Town" 11 Grand Hartford 18  
Jacques Waterbury Conn.

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America's Favorite Irish Comedienne

# GRACIE EMMETT

—IN—

James Madison's Latest Efforts

## "Mrs. Murphy In Politics"

PROCTOR'S 23RD ST., NEW YORK (Feb. 11-13)

Direction, JENIE JACOBS

# 2-NEW KAHN AND VAN ALSTYNE SONGS-2

## "On The Road To Home Sweet Home"

CHORUS

There's a win-dow, light a - burn-ing for some one out there There's a heart that craves yearn-ing and a head bowed down... in pray'r... There's a let-tur head to guide him Where else he may roam! Back a - gain to peace - ful val - ley On the Road To Home Sweet Home - - - - -

One of the camp-fires and home-fires greatest songs. As simple and sweet a story as was ever written. A true Van Alstyne melody.

## "I Can't Get Along Without You"

CHORUS

I - - - - - and get a - long with-out a - long with-out

And where - - - - - there's an - - - - - I can't get a - long with-out

My change as it may seem I'll say it

And I have a sweet heart that will stay and like

My heart or then But I must

Have a lit-tle love and I can't get a - long with-out

And my heart - - - - - can't get a - long with-out

And I have a sweet heart that will stay and like

My heart or then But I must

Have a lit-tle love and I can't get a - long with-out

And my heart - - - - - can't get a - long with-out

A new novelty song. Both Kahn & Van Alstyne are capable of writing the clever lyrics and catchy tunes for a great single or double song. Send for a copy of the best little song on the market.

# Here's Our Great List of New Songs

- "Don't Try to Steal the Sweetheart of a Soldier" BY KAHN - SCHENCK - VAN ALSTYNE
- "Last Night" BROWN - SPENCER
- "Jerry Mon Cherie" MURPHY - TIERNEY
- "My Little Service Flag Has Seven Stars" MURPHY - TIERNEY
- "Rock-a-Bye Land" KAHN AND VAN ALSTYNE
- "Sweet Petootie" MURPHY AND TIERNEY
- "Way Down There (A Dixie Boy Is Missing)" MURPHY AND TIERNEY
- "For You a Rose" COBB AND EDWARDS
- "Some Sunday Morning" DEAN AND WHITING
- "So Long, Mother" KAHN AND VAN ALSTYNE
- "Derby Day in Dixie-land" DEAN AND WHITING
- "Sailing Away on the Henry Clay" KAHN AND VAN ALSTYNE
- "Blue Bird" CLARE KUMMER
- "Wondrous Eyes of Araby" FLETA JAN BROWN AND HERBERT SPENCER
- "What Are You Going to Do to Help the Boys" KAHN AND VAN ALSTYNE

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# SHAPIRO, BERNST

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THE OLD LIBERTY BI

# "LIBERT

## (IT'S TIME TO

By JOE GOODWIN a

The wonder song of 1918  
know it's a hit. If you are

It's a hit with the public—It's a

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**Y BELL**

**RING AGAIN")**

**HALSEY K. MOHR**

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not singing it—WHY NOT?**

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all have been instructed in the art of Jazz comedy dancing by "The Boy With the Hat and Cigar."



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Ziegfeld "Midnight Frolic" now

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**Next Week (February 11)**

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**SAM SIDMAN'S Show**

"Hello Girls" 11 Savoy Hamilton Ont 18  
Cadillac Detroit.  
"Hip Hip Hurray" 11 Hurtig & Seamon's New  
York 18 L O.  
Howe Sam 11 Palace Baltimore Md 18 Gay-  
ety Washington D C.  
"Innocent Maids" 11 Standard St Louis 18  
Englewood Chicago.  
Irwin's "Big Show" 11 Olympic Cincinnati 18  
Columbia New York.  
"Jolly Girls" 11 Olympic New York 18 Gay-  
ety Philadelphia.  
"Lady Buccaneers" 11-13 Camp Dix Wrights-  
town N J 14-16 Hudson Schenectady N Y  
18-19 Holyoke Holyoke 20-23 Gilmore  
Springfield Mass.  
"Liberty Girls" 11 Star Cleveland 18 Empire  
Toledo.  
"Lid Lifters" 11 Gayety Philadelphia 18 So  
Bethlehem 19 Easton 20-23 Majestic Wilkes-  
Barre Pa.  
"Maids of America" 11 Gayety Detroit 18 Gay-  
ety Toronto Ont.  
"Majestics" 11-13 Bastable Syracuse 14-16  
Lumberg Utica 18 Gayety Montreal.  
Marion Dave 11 Corinthian Rochester 18-20  
Bastable Syracuse 21-23 Lumberg Utica  
N Y.  
"Merry Rounders" 11 Gayety Buffalo 18 Corin-  
thian Rochester.  
"Mile a Minute Girls" 11 Trocadero Phila-  
delphia 18 Majestic Scranton.  
"Million Dollar Dolls" 11 Empire Albany 18  
Gayety Boston.  
"Mischief Makers" 11 Century Kansas City  
Mo 18 Standard St Louis.  
"Monte Carlo Girls" 11 Lyceum Duluth 18  
Century Kansas City Mo.  
"Oh Girls" 11 L O 18 Orpheum Paterson.  
"Orientals" 11 Erie 12 Ashtabula Pa 13 Can-  
ton 14-16 Park Youngstown O 18 Victoria  
Pittsburgh.  
"Face Makers" 11 Garden Buffalo 18 Star  
Toronto Ont.  
"Parisian Flirts" 11-13 Academy Lowell 14-16  
Worcester Worcester Mass 18 Olympic New  
York.

"Puss Puss" 11 Miner's Bronx New York 18  
Empire Brooklyn.  
"Record Breakers" 11 Empire Chicago 18 Ma-  
jestic Ft Wayne Ind.  
Reeves Al 11 Casino Brooklyn 18 Empire New-  
ark.  
"Roseland Girls" 11 Gayety Montreal 18 Em-  
pire Albany.  
Sidman Sam 11 Columbia New York 18 Casino  
Brooklyn.  
"Sight Seers" 11 Casino Philadelphia 18 Hur-  
tig & Seamon's New York.  
"Social Maids" 11 Gayety Toronto 18 Gay-  
ety Buffalo.  
"Social Follies" 11 Englewood Chicago 18  
Empire Chicago.  
"Some Babies" 11 Majestic Ft Wayne 17-18  
O H Terre Haute Ind.  
"Some Show" 11 Peoples Philadelphia 18 Pal-  
ace Baltimore Md.  
"Speedway Girls" 11-12 New Bristol 12-16  
Grand Trenton N J 18 Gayety Baltimore Md.  
Speigel's Revue 11 Columbia Chicago 18 Gay-  
ety Detroit.  
"Sporting Widows" 11-13 Berchel Des Moines  
Ia 18 Gayety Omaha Neb.  
"Star & Garter" 11 Gayety Washington D C  
18 Gayety Pittsburgh.  
"Step Lively Girls" 11 Orpheum Paterson 18  
Majestic Jersey City.  
Sydell Rose 11 Colonial Providence R I 18  
Casino Boston.  
"Tempters" 11 Victoria Pittsburgh 18 Penn  
Circuit.  
"20th Century Maids" 14-16 Park Bridgeport  
18 Colonial Providence R I.  
Watson Billy 11 Jacques Waterbury 18-20  
Poll's Meriden 21-23 Cohen's Newburgh  
N Y.  
Welch Ben 11 Empire Brooklyn 21-23 Park  
Bridgeport.  
White Pat 11 Empire Hoboken 18 Star Brook-  
lyn.  
Williams Mollie 11 Lyric Dayton 18 Olympic  
Cincinnati.

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Mrs. Lou Payton gave birth to a child in St. Louis last week. The infant died shortly after birth.

"The Wanderer" at the Auditorium, has announced a limited engagement of six weeks. Harry Lauder follows.

Imogene Fairchild, playing with Mrs. Fluke in "Madame Sand" at the Blackstone, was christened eighteen years ago on the stage of McVicker's theatre.

For the first time since its construction, the Majestic theatre building has a public stenographer who devotes her time entirely to theatrical stenography. She is Viola Storey, and her headquarters are in the offices of Paul Powell, on the 12th floor.

Cohan's Grand was the only Chicago theatre opened last Tuesday. Special permission was granted the house for light and heat, because it staged a big theatrical rally for the sale of smileage books, fostered by the Drama League and other organizations.

Stock at the Crown closed Feb. 2. Medoff's Russian Opera opened Feb. 3. The opera plays a new show each performance, making twelve new shows a week, at 75 cents top. The opera company has one week's engagement. They will be followed by Singer's Midgets and a cast taken from the former stock company. The stock players will put on a show for about an hour and a half, with the midgets closing. For the third week the house goes back to vaudeville again.

The Majestic and Palace gave three performances Monday. The extra performance was put on at one o'clock in the afternoon. The regular matinee began at 3.30. The night show came on at the regular opening time.

Owing to conflict of dates between the dinners of the Western Vaudeville Managers' Association and the Showmen's League of America, the former has decided to postpone their event to a later date, which will be announced soon. The Showmen's League affair will take place Feb. 20.

Chicago, Feb. 6.  
Raymond B. Durham, chairman of the Cook

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SOME of the magnificent pieces we have assembled for our February Sale are already the talk of New York; for example, an Italian Renaissance dining suite, copied from an antique that once graced the home of one of the Dukes of Genoa; another wonderful set reproduced from the original by the famous English designer, Robert Adams—together with bed chambers and living room effects far too numerous to mention. All are now very low priced. And all are very handsomely illustrated with beautiful half-tone engravings in our new 12-page February Sale circular—sent free upon request.

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AND FEBRUARY 12-PAGE CIRCULAR

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\$100	\$10.00	\$2.00	15% Off for Cash
\$150	\$15.00	\$2.25	
\$200	\$20.00	\$2.50	
\$250	\$25.00	\$2.75	
\$300	\$30.00	\$3.00	

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State, New Jersey and Connecticut.  
We pay freight and railroad fares.  
Delivered by our own motor truck.

County committee of the United States Fuel Administration, last week issued an order which hit the theatres and picture houses of Chicago. The Durham order was addressed to the coal dealers. It forbids the delivery of coal until further notice to a specified list of institutions, which included theatres and picture houses, until another specified list of places, including hospitals and charitable institutions, had been adequately taken care of. None of the local managers seemed to worry.

When "Leave it to Jane" opened at the La Salle the natty house presented a charming appearance. The inner lobby had been tastefully redecked, a fountain had been medallioned into the center, Oriental rugs covered the tile floor, canaries in quaint wooden cages chirped in each corner, new lobby furniture of rare design had been placed, and Manager Nat Royster, who had prepared the whole as a surprise for William Elliott, one of "the firm," stood smiling in his evening clothes as the capacity audience piled in. The only local notable not present was George Ade, author of the original farce on which the book is based, who has never seen the Woodhouse-Bolton-Kern version, and who had promised to be there, but got cold feet.

Oak Park, a west suburb of Chicago, is of that type of village which dares anybody to entertain it. The Warrington opera house of that town has been having a most trying experience of late. They tried stock, and Oak Park yawned. They tried English opera, and Oak Park sneezed. Then a hardy fellow named Tipton, offered stock burlesque, with all the old-time trimmings. The first show was "Oh, Johnny, Oh," and quite a number of Oak Parkers came, accompanied by the chief of police. Last week the burlesque curried up and died. Manager Tipton couldn't be located. The heavy overcast by prospects of a payless week, took to the distilleries and ad-libbed bibulously during the final show. Several members dropped out of the cast, including the leading man and woman. The thirty-one members of the audience walked out. Who wants to play Oak Park?

AUDITORIUM (H. M. Johnson, mgr.).—"The Wanderer" here for six weeks' engagement; doing well (2nd week).  
BLACKSTONE (Ed Wappler, mgr.).—Mm.



**I'M GOING TO FOLLOW THE BOYS**  
FROM THE PEN OF THAT WELL  
KNOWN WRITER JAMES V. (JIMMIE) **MONAGHAN**

*with lyric by HOWARD ROGERS*

**IT'S MAKING A RECORD**

# I'm Going To Follow The Boys

Words by  
**HOWARD ROGERS**

Made by  
LAMES V. MONACO

Delightful (And not too fast)

I've all ways had - a lot for  
I don't know much - a-bout the

When you're so happy, don't be alone  
Still I can help them if I can

most every night,  
I don't see what they're lag in for—

I miss the smiles of Hil - ry, Jack and Har - ry, Per - cy  
But when it comes to things like co - ca - la - tins, That's where I'm

or Hil - ry as they are, but I know what I do,  
If they should ever see me, I'll be a great

NEW YORK, N.Y. (AP) —

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**REFRAIN**

[illegible]

**TWO OTHER GREAT  
SONGS BY  
MONACO**

# THE DREAM OF A SOLDIER BOY

## A Wonderful War Ballad, and

# AFTER A THOUSAND YEARS

**Oriental Ballad**  
**Lyrical both by**  
**AL. DUBIN**

Learn it from this and  
call, wire or write for  
**ORCHESTRATION**  
We have them in  
all keys.

**WITMARK & SON**  
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Managers are invited to see

# "JACKIE"

AND

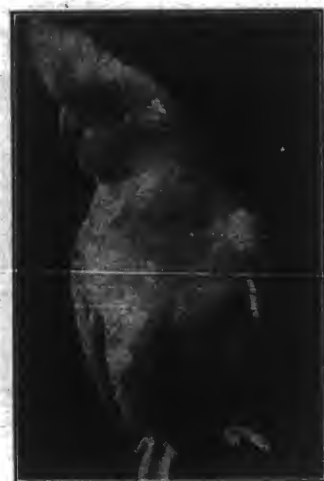
## "BILLIE"

### THE FEATHERED COMEDIANS

Prospect, Brooklyn (14-17)

"JACKIE" answers questions and is clearly understood throughout the house.

Direction MORRIS & FEIL



"JACKIE"

#### TIZOUNE, MACK and PETRIE

(Comedian)

(Soubrette)

(Straight)

Now in our Third Big Month at Starland Theatre, Montreal, Can. Offers invited for Burlesque or Vaudeville. Jack Brunson, write again. (MY DOG "ROVER" SAYS HE CAN BEAT UP "OSWALD.")

Fleke, in "Madame Sand" (3d week). H. B. Warner in "Among Those Present" Feb. 10. COHAN'S GRAND (Harry J. Ridings, mgr.).—Jane Cowl in "Lilac Time" holds strong (7th week). COLONIAL (Norman Field, mgr.).—"Cheating Cheaters" opened to favorable reception; doing well (2d week). COLUMBIA (Frank G. Parry, mgr.).—"Sporting Widows." COURT (U. J. Hermann, mgr.).—"The Gipsy Trail"; moderate business (7th week). CROWN (Ed. J. Rowland, mgr.).—"Russian Opera."

ENGLEWOOD (J. D. Whitehead, mgr.).—"Record Breakers." EMPIRE (Art Moeller, mgr.).—"Some Babies." GARRICK (Wm. Currie, mgr.).—"The Very Idea," with Ernest Truax and Richard Bennett; winner (4th week). GAYETY (Robert Shoemaker, mgr.).—"Cabaret Girls." ILLINOIS (R. Timponi, mgr.).—"Elegiac Follies; big (7th week). IMPERIAL (Will Spink, mgr.).—"Trail of the Lonesome Pine."

LA SALLE (Nat Royster, mgr.).—"Leave It to Jane" opened big; looks like a sure winner; prophets predict bigger hit than "Oh, Boy" (2d week).

NATIONAL (John Barrett, mgr.).—"Hans and Fritz."

OLYMPIA (Abe Jacobs, mgr.).—"Kolb and Dill in 'High Cost of Living'; surprising everybody by longevity (7th week).

PLAYHOUSE—"The Man Who Stayed at Home" (7th week).

PRINCESS (Will Singer, mgr.).—"Mary's Ankles" opened (1st week).

POWERS (Harry Powers, mgr.).—"David Warfield in 'The Music Master'; capacity (3d week).

STAR AND GARTER (William Roche, mgr.).—"Maid of America."

STUDEBAKER (Louis Judah, mgr.).—"Maytime" (8th week).

owing to illness, and Frank Martley, banjoist, substituted, scoring heavily. The Erna Antonia Trio did well. Harry Rose garnered both laughter and applause.

HIPPODROME.—Excellent bill. LeRoy and Paul did not show, and replacing them were Orr and Hager in a musical courtship, embracing singing mostly, that proved most acceptable. Walman and Berry opened the show, doing fairly. The spot mitigated. Dorothy DeShelles and Co., playing "Hearts are Trumps," proved a well-liked novelty. Rice, Bell and Baldwin closed successfully. Vincent and Kelly hauled down applause honors. The Minerva Courtney Company was out of bill, with Frank Rogers, colored ventriloquist, filling in and scoring a hit.

ALCAZAR (Geo. Davis, mgr.).—"Charles Ruggles, in 'His Majesty Sunkin Bean' (1st week).

CORT (Homer F. Curran, mgr.).—"Harry Lauder."

COLUMBIA (Gottlob & Marx, mgr.).—"John E. Kellard (2d week).

CASINO (Lester Fountain, mgr.).—"A-H & W. V. A. vaudeville."

PRINCESS (Bert Levy, Lessee and mgr.).—"Bert Levy vaudeville."

TIPOY (Harry Davis, mgr.).—"Will King Musical Comedy Stock (7th week).

WIGWAM (Joe F. Bauer, mgr.).—"A-H & W. V. A. vaudeville."

CASINO.—27. Business greatly improved last week and the increase may be attributed to "The Casino Revue," a girl act, and "The Bargain," a William B. Hart feature film. The Revue, for two weeks, presented "This Way Inn," by Louis B. Jacobs, for the first week's offering. Little originality is shown in this piece and the usual hokum, but the patrons liked it, so the act went over nicely. Scotty Butterworth, Earl Caldwell, James Edwards, Leonard Brisbane, Marjorie Shaw and Irma Gage are the principals with a chorus of eight girls. What costumes the girls wore were very pretty, but they should make more than one change in six numbers. The best number was "Some Sunday Morning," by Miss Shaw and Mr. Caldwell, which registered. Thiesen's Pete opened the show and were well received. Calvin and Thornton followed with a nonsensical skit which they bill "The Travelers," securing a number of laughs. Bob and Bill Millard, next, should be awarded laughing honors for their turn, which comprises slapstick comedy and some very clever bicycle work, the latter, however, is the best thing in

#### SAN FRANCISCO

VARIETY'S  
SAN FRANCISCO OFFICE  
PANTHEON THEATRE BLDG.  
Phone, Douglas 3233

ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—"The current weekly show was of the average, with nothing sensational to disturb its general routine. Emma Carus did well. Bernie and Baker divided applause honors with Stan Stanley. Adelaide Boothby did fairly well. Isabelle D'Armond was well received throughout and finished up fairly strong. Selma Brants did nicely in the opening spot. "Love Thy Neighbor," the Benjamin F. Glaser sketch, drew laughter during the early session, but was unable to hold it up to the finish. The Four Marx Brothers (holdover) repeated their success of last week.

PANTAGES.—The bill was voted fair, following its routine presentation. Wilson's Lions had the closing spot. Marjorie Lake and Co. in "College Days" displayed a mediocrity that didn't help the turn. The principals were of fair calibre. Slim Grindell and Caryi Eather, in second position, demonstrated true vaudeville worth and could have easily held down a later spot. The Burke-Touhey act was out,

### This magic spot ends corns

PLACE it on your throbbing corn tonight. It takes but a second. Relief will come instantly, because the felt ring relieves all pressure.

The medicated spot of wax soothes while it works.

You will wonder why you waited so long.

Tomorrow your corn will not hurt as it has today.

And within 48 hours the corn will come out easily, painlessly.

Blue-jay is the gentle, certain way, discovered by a great chemist. Blue-jay Plasters are made by Bauer & Black, famed for surgical dressings.

#### Paring Is Extremely Dangerous

and only a makeshift. Infection is possible. Harsh and mussy liquids are disagreeable.

Blue-jay is irresistible to the average corn. Once in a while an old and stubborn corn requires a second treatment.

Tonight prove these truths yourself. It costs so little. Then you will never let a corn hurt again.

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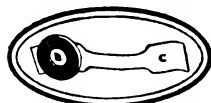
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## Blue-jay For Corns

Stops Pain Instantly  
Ends Corns Completely

25c Packages at Druggists



#### How Blue-jay Acts

A is a thin, soft pad which stops the pain by relieving the pressure.

B is the B&B wax, which gently undermines the corn. Usually it takes only 48 hours to end the corn completely.

C is rubber adhesive which sticks without wetting. It wraps around the toe, and makes the plaster snug and comfortable.

Blue-jay is applied in a jiffy. After that, one doesn't feel the corn. The action is gentle, and applied to the corn alone. So the corn disappears without soreness.

# MORETTE SISTERS

Permanent address, VARIETY, Chicago

# FOLLOW THE LUCKY HOUSE OF HARRY VON TILZER

If you're looking for hits, just keep your eye on us from now on, and see if we don't give you more hits than any other house in the country. The kind of hits you are looking for, songs that will get you the money.

**COURTNEY  
SISTERS'**  
Big Hit

**GIVE  
ME THE  
RIGHT  
TO  
LOVE  
YOU**

**SOME  
BALLAD HIT**

**JUST  
AS  
YOUR  
MOTHER  
WAS**

Ask Lydell and  
Higgins

Sam Erlich and Nat Osborne's Comedy Novelty Hit

**If They Ever Put a Tax On Love**

Great double, also extra choruses.

Another "Row, Row, Row" Lyric by Eddie Moran  
AND THEN SHE'D

**KNIT, KNIT, KNIT**

A Sure Fire Comedy Hit

Adele Rowland's Big Hit  
BRING BACK, BRING BACK,

**Bring Back the Kaiser to Me**

We publish this song. It's a Hit.

Val Trainor's Great War Song  
IT'S A LONG, LONG WAY

**TO THE U. S. A.**

Great for Quartette, also Ensemble.

A Dainty Novelty Hit

**In the Days of Old Lang Syne**

Another "She Always Did the Minuet."

Lillian Lorraine and Elizabeth Murray's Big Hit

**SAYS I TO MYSELF, SAYS I**

The Best Irish Comedy Song in Years

Adele Rowland's Comedy Hit

**LISTEN TO THE KNOCKING  
AT THE KNITTING CLUB**

**VAN AND  
SCHENK'S**  
Big Hit

**GIVE  
ME THE  
RIGHT  
TO  
LOVE  
YOU**

**THE BALLAD  
HIT**

**JUST  
AS  
YOUR  
MOTHER  
WAS**

With a  
Wonderful  
Poem

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TO THE FACT THAT

## WILL J. COOKE

OFFERS

THE BIGGEST BOX OFFICE ATTRACTION IN THEATRICALS

# "FOR HER COUNTRY'S SAKE"

A PATRIOTIC PHOTO DRAMA

MADE IN YOUR CITY AND ENACTED ENTIRELY BY LOCAL PEOPLE  
NOT A "HUMPTY DUMPTY" LOCAL MOVIE, BUT A GENUINE PHOTOPLAY. NOT AN EXPERIMENT,  
BUT A PROVEN SUCCESS. A PICTURE WITH A STORY THAT HOLDS THE INTEREST.

Will J. Cooke has produced local pictures for the following theatres with great success:

#### PROCTOR'S

Mount Vernon, Yonkers, 23rd Street  
(New York), 125th Street (New York),  
Troy, Schenectady, Elizabeth, Plain-  
field, Port Chester.

#### LOEW'S

Majestic (Newark, N. J.), Hippodrome  
Baltimore, Md.), Warwick (Brooklyn)  
and New Rochelle, N. Y.

#### CLARK BROWN'S

Canadian Circuit  
Francis Theatre (Montreal), Dominion  
Theatre (Ottawa), Temple Theatre  
(Hamilton, Can.), Majestic Theatre  
(London).

#### FEIBER & SHEA'S

Opera House (Bayonne, N. J.), Majes-  
tic (Ashtabula, O.), Park Opera House  
Erie, Pa.) and Auburn, N. Y.; Canton,  
O.; Akron, O.; Youngstown, O.

#### WILMER & VINCENT'S

Colonial Theatre (Utica), Hippodrome  
and Orpheum (Reading, Pa.).

Also the Colonial Theatre, Albany,  
N. Y.; Mozart Theatre, Elmira, N. Y.;  
Strand Theatre, Hoboken, N. J.; Orphe-  
um Theatre, Jersey City, N. J.; U. S.  
Theatre, Union Hill, N. J.; U. S. Temple  
Theatre, Orange, N. J.; Cottier Theatre,  
Pittsfield, Mass., and others.

FOR TERMS,  
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## WILL J. COOKE

1457 BROADWAY

NEW YORK CITY

## THE FAYNES

"IN A GUNSHOTS"

the act. The Revue followed, with Bert Draper doing a burlesque colored preacher in next to closing. Draper, with talk, mostly original, got away to a very nice finish. The Gandell Sisters, three men and three women, closed with a novelty wire act entitled "A Party on the Line," a very speedy act for its kind.

Dorothy Webb, late of "Canary Cottage," is with the Alcazar Players, opening this week as "The Flapper" in "Bunker Bean." William Norton, another former member of the "Cottages," opened last week.

Mort Harris (Waterson, Berlin & Snyder's local representative) is the added attraction at the Savoy this week, singing his firm's songs.

Geo. Boyer, formerly a manager on the S.-C. time, is now publicity man at the Pantages, Oakland.

A NEWCOMER IN VAUDEVILLE  
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KARNOGRAPH NUMBER 70

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## ROSE AND MOON

Featuring their new dance "The Stumble"

NEXT WEEK (Feb. 11), ROYAL, NEW YORK

# EDDIE BORDEN

& JAS. DWYER

Direction, HERMAN WEBER

Always Working

Jack LaFollette, manager of the Forster Music Company's local office, left Sunday for Los Angeles to spend two weeks with Mr. Forster, who is wintering in the southern city.

"Poppyland," a "tab," was given a showing at the Valencia last week. The act has a chorus of six girls and the following principals: Bob Sandberg, Billy North, Harry Lied, Florence Burnett, Daisy North, Joel Lee.

C. E. Bray, visiting here, left last week to officiate at the opening of the Orpheum in Spokane and Tacoma. On his return, Mr. Bray may temporarily assume the managerial duties of the Los Angeles house pending Clarence Drew's recovery.

Of especial benefit to artists playing the house is a change instituted last Sunday at the Casino by Lester Fountain, the new manager. Hereafter vaudeville has opened the Sunday program with the result that the acts have had to work to an empty house on their first show. Fountain, after considerable argument with the "higher-ups," pointed out the running time would not be lengthened by starting the festivities with the picture, but that it would

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Direction, M. S. BENTHAM

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"PALESTINE," a beautiful lyric and melody—an excellent ballad.

"IT WAS A WILD NIGHT," a great comedy song with a clever patter.

"SOMEBODY STOLE MY HEART," a great song by Chris Smith, writer of "Ballin' the Jack."

"YO'S HONEY TO YO' MAMMY JES THE SAME," a beautiful Southern song on the order of "Coal Black Rose."

"I'VE LIVED WITH YOUR MOTHER FORTY YEARS," a catchy, comedy, character song.

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At 81st Street Theatre  
Feb. 7-10

18th Chair," and several young women playing at the Boston and Bijou theatres.

Raymond Hitchcock has had some fun with the dramatic critics who have attended his show. He has twitted them from the stage, and for the most part these discerning gentlemen have taken the badinage in good part. Some of the local critics received a surprise Wednesday evening when they dropped around to the Park Square theatre, where "The Naughty Wife" opened a week ago, and found the best they could get for accommodations was a balcony box.

At a meeting of the Motion Picture Exhibitors' League held in this city a resolution was adopted to have picture theatre proprietors issue complimentary tickets for the admission of soldiers and sailors in uniform. The League also discussed the plan of the National Association Legislative Committee and indorsed a movement to secure an amended tax order under which the tax will be paid on a general admission basis rather than collected under various forms as at present. Orrin G. Cocks, secretary of the national board of review, gave the league members a very interesting talk.

### DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Cecil Cunningham; A. Seymour Brown & Co.; McDevitt, Kelly & Lucy; Fox and Ward; Darras Bros.; Santos and Hayes; Jennie Middleton.

MILES (Will Greening, mgr.; A. B. C.).—Royal's Winter Circus; this comprises ten feature acts, traveling as a road attraction. ORPHEUM (Rod Waggoner, mgr.; Loew).—Ahearn Troupe; Octavia Handworth & Co.; Helen Morato; Jenks & Allen; Howard and Sadler; Lane and O'Donnell.

REGENT (Tom Faland, mgr.; Loew).—"Circus Days," tabloid; Meriam's Dogs; Adams and Guhl; George Rosener; Three Griville Bros.; Hirschorn's Tyroleans.

DETROIT OPERA HOUSE (Harry Parent, mgr.).—"Potash and Perlmutter in Society," May stay two weeks. Coming, "Chin-Chin."

GARRICK (Richard H. Lawrence, mgr.).—"The Man Who Came Back." Here for two weeks.

LYCEUM (Al Warner, mgr.).—"The Smarter Set." Next, "The Married Question."

ADAMS (Russell G. Pierce, mgr.).—Glaser Stock Co. in "The White Sister." Next, "Our Little Wife."

GAYETY (J. M. Ward, mgr.).—Stone & Pillard's New Show. Next, "Maid of America."

CADILLAC (Sam Levey, mgr.).—"Follies of Pleasure." Next, "Army and Navy Girls."

While the limited hours are on the Orpheum will discontinue showing free feature pictures.

William A. Brady arrived in Detroit Sunday to rehearse a new company playing "The Man Who Came Back." Mary Nash continues as the star, but her supporting cast is practically new, consisting of Russ Whytal, Maud Campbell, Edna Davies, Virginia Huppert, Conrad Nagel, Bennett Southard, Clifford Dempsey, Clarence Derwent, Peter Lang, William Crowell, Justin McCarthy, Edward Colebrook.

John H. Kunsky has signed a new Goldwyn contract for thirteen pictures.

Will Greening is now general manager with complete charge of affairs at the Miles theatre.

### LOS ANGELES.

By GUY PRICE.

Ashton Stevens has made a request of Oliver Morosco that Howard Hickman and Bertha Mann be taken east for the premiere of "Mary's Way Out." The author-critic is much pleased with the work of these two players, as it would seem from the request.

M. Meyerfeld, the Orpheum chief, has been here several days installing a new book-keeping system.

Clarence Drown has recovered sufficiently to come down to his office at the Orpheum three times weekly.

**ACADEMY**  
BUFFALO  
BIG FEATURE ACTS WANTED  
WRITE OR WIRE

Harry Crouch, at one time on the stage, but now a prosperous jeweler here, appeared at a performance given at Hollywood Hotel recently. Many professionals turned out to cheer him.

Harry Lauder, during his stay here, admitted that the billing for his tour in which it was said that this would be his farewell, is wrong. "I'm coming back again if the subs will let me," he said.

Edwin R. Collins, managing editor of "The Herald," entertained in honor of Ashton Stevens, the Chicago critic. Those present were Fred Eldredge, managing editor "Examiner"; Howard Morton, city editor "Examiner"; Dustin Farnum, Winifred Kingdon, May Ridgeway, special writer, "Herald"; Arthur Fournier, composer; Mrs. Madge Kirby and Guy Price.

Fay Butler is doing special work for the Mission Play, which, two weeks ago, began its sixth season at San Gabriel. John S. McGroarty, the author, is handling the affairs of the engagement.

### MEMPHIS

By KENNETH LAFLIN EAGAN.

LYRIC.—28-29, Gus Hill's Minstrels, small houses. Lyric dark remainder week. "Uncle Tom's Cabin" week 4. Robert Mantell 11-17. ORPHEUM.—28, "Submarine F-7," headlined good bill. Others: Kate Binore, Nina Payne, Lydia Barry, McCormack and Wallace, Dupree and Dupree, Street Urchins.

LOEW'S LYCEUM.—First half, 28, Chong and Moy, Milloy, Keough and Co., Frank Farron, Moriarty Girls. Last half, Tivoli Girls, Claude and Marion Cleveland, Jim Reynolds, Work and Ower. Feature films.

### MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"Chin Chin." 10, "The Thirteenth Chair."

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Sam Mann, Barnes and Crawford, Bronson and Baldwin, Louis Hart, Count Perone; Jack La Vier; Tower and Darrell; Pierert and Scofield.

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" 21-23—Livonia, Memphis

" 25-27—Crescent, New Orleans

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**PALACE** (Harry E. Billings, mgr.; agent, W. V. M. A.).—Pauline; Hugo Lutzens; Dae and Neville; Little Lord Robert; Faye and Jack Smith; Swain's Novelty; last half: Ser-tette De Luxe; Madame Bedini's Horrors; Bob Carlin; J. C. Mack and Co.; Ray and Fay; The Zilas.  
**MILLER** (Jack Yeo, mgr.; agent, Loew).—“Temptation”; Musical Hunters; Richard the Great; LaFrance and Kennedy; De Luxe Trio; Jack Martin Trio; Skipper, Kennedy and Reeves; Messman and Vance; Pipifax and Panto.  
**PABST** (Ludwig Kreisles, mgr.).—Pabst German Stock Co. “Des Pastors Rieke.”  
**SHUBERT** (B. Niggemeyer, mgr.; agent, International).—“A Dangerous Girl.” 10, “Trail of the Lonesome Pine.”  
**GAYETY** (Charles J. Fox, mgr.; agent, American).—“French Frolics.” 10, “Cabaret Girls.”  
**EMPIRE** (Walter C. Scott, mgr.).—Stock burlesque.

James A. Higler, who has acted in a supervisory capacity over both the Majestic and Palace theatres since the Palace was opened in August of 1916, reassumed direct management of the former through leaving of William G. Tiedale for Chicago, on account of the death of Manager Fred C. Eberts of the Majestic there.

After a fall and winter season of road shows booked through the International, the Shubert will return to stock Feb. 17 with a company that will include some of the old members who went to St. Paul or Minneapolis. Outside of German stock this will be the only one.

Manager Sherman Brown and Treasurer and Business Manager William C. Schnell, of the Davidson, with W. B. Rubin, have incorporated the Sherman Brown Amusement Co., to operate theatres and produce the spoken and silent drama.

On Sunday the Empire put on a new stock organization to replace the Eddie B. Collins organization that has played for some months. Fred Clark will handle the producing.

**PHILADELPHIA.  
BY JUVENILE.**

KEITH'S (H. T. Jordan, mgr.).—The old days of continuous vaudeville at the Bijou on Eighth street have been revived since the ad-

vent of the “Fuel-Saving Monday,” and the three shows a day at this theatre. As fast as one capacity house was discharged, another jam was let in Monday afternoon. Both matinees were jammed and the management reported the house sold out for the night show. Julian Eltinge is this week's drawing card. He “stood them up” for the first show, something only Bernhardt has been able to do. Eltinge was given a great reception and registered a solid hit. This is his first vaudeville date in this city in almost 10 years. The show supporting the star furnished excellent entertainment and played strong from start to finish, being an unusually well balanced and smooth running bill. William Gaxton and Co. drew a liberal share of the honors with his excellent one-act play, “Kisses.” While some of the lines and situations are over drawn for comedy purposes, the sketch is cleverly written, well played and very well received. Deiro, with a nicely varied program of classical and popular numbers on the piano-accompaniment, was one of the biggest applause winners. Deiro is surely a master of the instrument and his reward was well earned. Another classy turn was that of Maryon Vadie and Ota Gysi, who mix violin numbers and dancing with splendid taste and effect. It is usually the case, that a holiday gathering is strong for popular music and Monday's audience was no exception to the rule. This brought the rathskeller act of Corbett, Shepard and Dunn into warm favor. They make the “Knocking at the Knitting Club” a bigger comedy hit than anyone using this song and handle a medley number splendidly. Eddie Dowling's monolog was well placed in this bill and the young fellow had little trouble keeping the house laughing all the time he was on the stage. Dowling makes a queer switch to work in a sentimental bit that could be dispensed with and winds up with a strong patriotic boost for Woodrow Wilson and the whole ticket. Both ends of the bill were well taken care of, the roller-skating act of Percy Athos and Greta Read

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furnishing a corking good opening act and the Misses Chalfonts putting a neat finishing touch to the show with their pretty dancing turn. Both show something out of the regular run for their class of acts.

ALLEGHENY (Joseph Cohen, mgr.).—Catherine Crawford and her Fashion Show headlines this week with Marcus & West, Ward & Van, “Cranberries,” a one-act playlet, and Adlon & Co. jugglers. The film feature is Douglas Fairbanks in “A Modern Musketeer.” COLONIAL (A. H. Smith, mgr.).—This week's bill has “An Arabian Night” as its

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headliner with the following supporting bill:  
"On the Job," a one-act comedy; Alice Cove,  
Juno & Salmo and the film feature is Pauline  
Frederick in "Mrs. Dane's Defense."  
Nixon's Grand Opera House (W. D. Wege-  
farth, mgr.).—Frank Stafford & Co., in "A  
Hunter's Game," is the featured act this  
week. Others, Harry Cooper & Jim Reaney,  
Abbott & White, Skelly & Sauvain, Fred &  
Anna Pelot, Alvan & Partner and motion pic-  
tures.  
NIXON (Fred Leopold, mgr.).—Maurice  
Freeman & Co., in "No Children Allowed,"  
toplines this week with the following sup-  
porting bill, Marva Rhen & Bert Fitch, El  
Ray Sisters, Slatko's Rollickers and a series  
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Topsy Turvy" headlines this week. Others,  
"The Aeroplane Girls," Joe & Verna White,  
Eugene West & Co., in "The Girl With a  
Wink"; Jewett & Pendleton and the film fea-  
ture, "The Wolf Trap," episode of "Vengeance  
and the Woman."

**GLOBE** (Sablosky & McGuirk, mgrs.).—  
Hilda's Ankle, a one-act musical comedy, Ted  
Riley's "Inspiration," a new girl act; DeLisle  
& Johnson, Bush & Shapiro, Rawls & Von  
Kaufman, Garrison Sisters, Knowles & White  
Dudley & Duncan, Three Manning Sisters and  
Four Musical Kleises.

**WILLIAM PENN** (G. W. Metzel, mgr.).—  
First half—Spader Johnson in "The Corn-  
Cob Cut-Ups"; Arthur & Belford; Mullen &  
Rogers, Kuter, Claire & Kuter, and the film  
feature, Emily Stevens in "Daybreak." Last  
half—Tommy Toner in a musical skit, "Last  
Week Doctor," "When a Man's Married"; Britt  
Wood, Gailorini & Son and the film feature,  
Victor Dams in "Blue Jeans."

**BROADWAY** (Chas. Shisler, mgr.).—First  
half—Langdon McCormick's "On the High  
Seas," Genaro & Gould, Martini & Maximilian,  
Doraly & Powers and the photoplay, "Treasure  
Island." Last half—"Do Your Bit," a  
one-act comedy, heads the bill of five vaude-  
ville acts and motion pictures.  
**KEYS** (Sablosky & McGuirk,  
mgrs.).—First half—"Too Many Sweethearts,"  
"Do Your Bit," Reed & Ellis, Emmett's Can-  
dines and motion pictures. Last half—"The  
Rising Generation," Vallerie Sisters, Martini  
& Maximilian, Gladys Correlli, Mason &  
Gwynne, Harry Tsuda and motion pictures.

## PROVIDENCE

BY KARL K. KLARK.

**SHUBERT MAJESTIC** (Col. Felix R. Wen-  
dieschafer, mgr.).—"Follow the Girl," reviewed  
elsewhere in this issue.

**KERTIS** (Charles Lovenberg, mgr.).—  
Gladys Hanson, in "Liberty Adams"; Mme.  
Doree's Celebrities; Bancroft and Octavia  
Brooke; Hallen and Fuller; Bert Hanlon,  
McMahon, Diamond and Chaplow; Claude  
Raft.

**OPERA HOUSE** (William S. Canning, mgr.).  
—Stock company presents "Playthings." Go-  
ing smoothly before fine houses.

**COLONIAL** (J. F. Farr, mgr.).—"Golden  
Crook." Frank DeVoe unable to appear open-  
ing day because of illness. Place taken by  
Carl I. Taylor.

**EMERY** (Martin Toohy, mgr.).—Film,  
"Bought and Paid For." Montagu Love in  
person headed well-balanced bill. Film star  
given big reception. Heading vaudeville first  
half Clayton McLyn in "The Bet"; Knapp  
and Cornella; Frank McLane; Flying Keel-  
ers; Kaufman and Lillian; Harry Anger and  
the King Girls. Last half: Monty Brooks  
and Co.; Shannon and Annis; Ishikawa Brothers;  
Lillian Watson; Musical Macks; Minor  
and Watson.

**FAY'S** (Edward M. Fay, mgr.).—Demon  
Dancers; Four Lorraines; Mark Anthony and  
Co.; Mark and Max; the Metastatos; "Monkey  
Cabaret."

Sergt. Clifford Anthony, of this city, now a  
member of the National Army at Camp Devens,  
Ayer, Mass., has put on the market a new  
war song, "What We are Fighting For."

The Steiart concerts have been transferred  
from Fay's to the Shubert Majestic, where, it  
is understood, all future concerts under the  
Steiart management will be given. Alma  
Glick was heard last Sunday night.

## SEATTLE

BY WALTER B. BURTON.

**LYRIC**—Vaudeville and burlesque to fair  
business.

**GAITY** (Ed. Armstrong, mgr.).—27, Arm-  
strong Folly Co. in "The Girl in Blue," detec-  
tive story with Will Armstrong as Irish  
Sherlock Holmes. Henry Sheer, new member,  
does Yiddish character with telling results.  
Good business.

**PALACE HIP** (Joseph A. Muller, mgr.).—  
27, Sunday bill, headed by Royal Italian Six.  
Three Alex. novel athletes; Del Vecchio and  
Co., please; Billy Kelgard, good; Down and  
Gomez, classy singers; Jess and Dell, pleasing.

**ORPHEUM** (Jay Haas, mgr.).—28, Will-  
iams and Williams, laughing hit; Sadie De-  
conla, good; Flynn and Howard, please; Ger-

ber Sisters, good; The Minlos, good; Rose,  
Heath and Ullmark, liked.

**PANTAGES** (Edgar G. Milne, mgr.).—27,  
Gruber's Animals, very good; "Song and  
Dance Revue of 1918," Nancy Fair, good;  
Ward, Bell and Ward, of merit; Owen and  
Moore, won favor; Hampton and Shriner,  
good.

**WILKES** (Dean B. Worley, mgr.).—"Mid-  
Channel," by the Wilkes Players. Play is at-  
tractively staged. Capacity business.

**MOORE** (Carl Reiter, mgr.).—27, Hyams  
and McIntyre top Orpheum bill with a model  
playlet, "Maybloom." Harry Boreford and  
Co., liked; Ruth Royce, good; Stuart Barnes,  
pleases; Apdelle's Circus, interested; Bernard  
and Janis, harmonious; Valanovas Gypsies.  
Capacity business.

**METROPOLITAN** (George T. Hood, mgr.).  
—"Pom Pom," 27th week. 11, week, "Bird of  
Paradise."

The Titian Feature Photoplay Co. has been  
incorporated under the laws of Washington,  
and opened offices in Spokane. The corpora-  
tion will produce feature pictures. The com-  
pany will be operating shortly. Officers are:  
President, J. Don Alexander; vice-president,  
Eugene De Smet; secretary, H. G. Twomey;  
trustee, C. L. Mayo.

Manager Fred Mercy of North Yakima is  
building a theatre in that city to be called  
the Liberty.

Manager Betts of the Grand, Sunnyside  
(Wash.), is building in that city. The new  
house will be ready for occupancy about April.  
The Tour a Hip road shows are now play-  
ing this town two days a week.

Gus Hager of the Portland branch of the  
Universal is now in Butte with the same con-  
cern.

George Blakesley is in charge of the Hip-  
podrome, Tacoma, temporarily succeeding  
Arthur Lotto, who died suddenly following an  
illness of only two days.

The Camp Lewis Vaudeville Co. is building  
two theatres at the cantonment with a seat-  
ing capacity of 2,000. The contractor expects  
to have them completed within 90 days. This  
concern has another house nearly completed.  
Shows will be booked from the east.

The managers of the film distributing com-  
panies have discharged women inspectors for  
"organizing," according to the labor heads.  
A conference was held early in the week be-  
tween representatives and agency and pic-  
ture theatre managers. Nothing definite was  
accomplished.

Victor Gillard is organizing the May Rob-  
erts Stock in Kansas City.

The Lewis and Lake musical comedy act on  
the Pan time will complete their route in about  
six weeks, and will then return to this city  
to form the Lewis and Lake Musical Comedy  
Co.

Dave Williams is reorganizing his "Ole, the  
Swede," and will reopen in the southern  
Idaho section in a short time. This show was  
forced to close by the recent floods.

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Velvet Drops and Sets Rented

VARIETY, Nov. 8, 1917  
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P. A. notice of advice to  
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ing against carrying across  
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Studio in Manhattan has  
perfected interior set  
which can be conveniently  
folded into a small trunk.

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Wich, Diamond and Brannan, Ted Green, Harry  
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Big Bargains. Have been used. Also a few  
Second Hand Innovation and Fibre Wardrobe  
Trunks, \$10 and \$15. A few extra large Prop-  
erty Trunks. Also old Taylor and Hill Trunks.  
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Theatrical Supplies

Write for Catalogue No. V-3

Walter G. Bretzfeld Co.

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(Cor. 37th Street) NEW YORK

Dick Lonsdale and George Dore are re-  
hearsing a new musical comedy tab and will  
open here next week.

Edith Elliott has returned to the Empress  
Stock at Vancouver, B. C., as leading woman in  
"Little Peggy o' Moore."

John Cort sent over the largest vaudeville  
bill yet shown at the Y. M. C. A. auditorium  
at Camp Lewis Monday.

The Chief Seattle film studios at White City,  
Seattle, have been leased to the Dobell Film  
Corporation for four years. The Dobell com-  
pany will produce one-reel comedies under  
the title "It."

A burlesque on "Pioneer Days," "Slippery  
Quitch," had a three-day run at the Masonic  
Temple 20-31. The Temple is being used to  
house a number of attractions that cannot  
find a theatre available in the city, as the  
Metropolitan is the only road house here at  
the present, since the Moore became the home  
of Orpheum vaudeville.

Newell Miller, treasurer of the Wilkes, has  
passed the examination for the aviation corps.  
The local board has recommended him for  
service at the training camp near San An-  
tonio, Tex.

Johnnie Cook, publicity man for the Wilkes  
theatre, has succeeded Eddie Cort in handling  
the business of the Northwestern Theatrical  
Association, with head offices in Seattle. Cort  
left for Denver Sunday to take charge of John  
Cort's "Johnny Get Your Gun" show.

George Dore closed at the Gaiety theatre  
Saturday night, to join Dick Lonsdale's mu-  
sical comedy tab. Henry Sheer, Yiddish com-  
edian, joined the Armstrong show Sunday. Joe  
Carter left the cast to join the La Varre Girls  
in vaudeville.

A municipal theatre has been built at Elgin  
(Ore.) and the city dads of that place are run-  
ning it, giving a picture show one night a  
week. Later vaudeville attractions will be  
added.

The Crescent Lumber Co. of Crescent  
(Wash.) has completed a theatre and club-  
house for its employees. The theatre has a  
seating capacity of about 500 and cost \$25,  
000. The buildings and land was given to the  
employees outright.

The ownership of the lease to the old  
Pantages, Tacoma, now called the Oak, is in  
dispute. Monte Carter is playing there with  
a musical comedy show. He signed a lease  
with Pantages to play on percentage. It de-  
velops Edward James, a Portland picture ex-  
hibitor, has the lease in his possession. The  
case will probably be fought out in the courts  
in that city.

G. W. Grammar, a character about town be-  
cause of his unconventional dress, has pur-  
chased the state rights for Washington to all  
the Dobell Film Corporation's fairy story pic-  
tures.

## VANCOUVER, B. C.

BY H. P. NEWBERRY.

EMPRESS (Geo. B. Howard and Chas. E.



Campinarr y La Navarrita

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For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

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# PAUL DECKER

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Hazzard Short in the Extremely Laughable Farce Success

## "THE RUBY RAY"

By Maurice Hannequin and Hazzard Short

NOTE TO MANAGERS: Hazzard Short is leaving vaudeville to appear in "Among Those Present," a George Tyler production which opens in Chicago Sunday night. Paul Decker will head the cast of "The Ruby Ray" in the future; otherwise the original company and production will be retained.

ACT IN READINESS ABOUT FEB. 28

Address All Business Communications care VARIETY, New York.

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Royal, mgrs.).—Empress Stock, in "Some Baby." Splendid patronage.  
AVENUE (W. Scott, mgr.).—30-2, "The Brat," featuring Rae Martin, coast tour; 5-6, "Wine and Otherwise" (local).  
ORPHEUM (Jas. Pilling, mgr.).—28, very good; Cressy and Dayne; Morton and Glawe, headline; Ziegler Sisters, good; Al Shayne, very good; Eilda Morris, liked; Scarploff and Varvara, good; Ruth Osborne, good.  
FANTAGES (Geo. Pantages, mgr.).—28, "Bachelor Dinner," good headliner; Prescott, good; Wilkins and Wilkins; The Kuehns, good; Bobbie Henshaw, clever; Minetti and Sidiell, won favor. Good business.

Eddie Lawrence has left the Empress Stock. He is the first member of this company to withdraw, all the original cast still being with the company.

Sergeant "Doc" Wells of this city is now in San Francisco, giving lectures on the war.

### WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Ed-

ward's Song Review, pretentious; applause hits went to Burns and Frabito; LeRoy, Milla, Taima and Bosco, interesting; Josie Heather and Co., well received; Halligan and Sykes, clever; Alexander MacFayden, scored; The Vivians, opened.

NATIONAL (William Fowler, mgr.).—Patricia Collinge in "Pollyanna." Second time here.

BELASCO (L. Stoddard Taylor, mgr.).—"Over the Top." This theatre for the past three weeks has given three matinees, Wed., Fri. and Sat.

POLIS (Fred Berger, mgr.).—Musical stock in "A Knight for a Day." Business holding up.

GAYETY (Harry Jarboe, mgr.).—"Follies of the Day."

COSMOS (B. Brylawski, mgr.).—"Maid of Japan"; Broomstick Elliott; Thomas Martin and Co.; Laura Ordway; Herron and Arnsman; Penn Trio.

LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—"Stella Marie," film, week.

The recent collapse of the Tenth street wall of the Metropolitan will amount to a \$3,000 loss to Harry Crandall.



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## BUD CLARK

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the storm

OLD ACTS  
COMEDY-JUGGLING

## O. K. SATO

15 Minutes.  
Own Scenery (an empty fence and a crowded gate).  
Opening in Full Stage and closing in the Alley.

An act as long and dry as a subway full of prohibitionists. If Sato is getting as much as \$40 for this act, he should hand back a lot of change. It is a "50-50" arrangement of comedy and juggling. This should be altered to more comedy and less juggling or else more juggling and less comedy. Both ends could be strengthened by doing more, or weakened by doing less. One trick he does (juggling 11 balls at once) which could be developed into something worth while. We caught him at the supper show and when he missed this one a stage hand appeared and said, "Just for that you don't get any supper." A big laugh and should be kept in. He is said around front that Sato does this trick usually the first try, but, as it happened to be meatless day, this no doubt caused the failure. Sato wears a brown suit but this should be changed for a black as blue is more becoming to him. His clothes and wig looked too new and his hat and shoes too old, but these are minor defects easily remedied. He could swap the outfit for a pushcart and do just as much good selling overcoats to trained animal crackers. He got a big hand on his exit, but didn't come back. He knew what he had done. He left word with the doorkeeper to forward his mail to 114 Linden Ave., Irvington, N. J. Later on, during a quiet talking act, the audience was becoming somewhat noisy and talkative, whereupon the stage manager appeared and said, "Unless this noise ceases I will send Sato out here and let him do his act all over again." This had the desired effect and there was nothing but good behavior from that time on.

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Headlining B. F. Keith's ALHAMBRA Theatre NOW

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## JACK LONDON

Assisted by IDA STANHOPE and  
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PALACE AND ALHAMBRA, NEW YORK CITY; CLEVELAND AND WASHINGTON

(For proofs, see the Reports and learn about the Box-Office Receipts)

A FAMOUS STAR, A WONDERFUL STORY BY A GREAT WRITER AND A  
NOTABLE PRODUCTION

**STRENGTHENING SCREEN CLUB.**

A meeting of the members of the Screen Club was called for Wednesday this week to discuss reorganization, with a view to placing the association on a better financial basis.

At the present time there are 210 members paying their dues, out of about 600, not sufficient to pay current expenses.

The total yearly expenses are \$16,000, including \$5,000 rent for the clubhouse.

The plan is to eliminate the non-paying membership, secure some new members who will pay and increase the dues to a point that will jibe with the cost of maintenance.

**FARNUM IN GREY'S STORIES.**

Los Angeles, Feb. 6.

Dustin Farnum has announced he will have a company of his own and a studio lease is now being looked up for that purpose.

Charles Sherman, of Chicago, is interested in the venture. He is now in Los Angeles attending to the financial end.

Mr. Farnum will produce features from the stories by Zane Grey, who has turned out some of the best Western novels published. Some of Zane Grey's works are "Riders of the Purple Sage," "Desert Gold," "The Heritage of the Desert," "The Lone Star Ranger," "Wildfire." His latest is "The U. P. Trail," all chuck full of action.

**INTERNAL DISTRIBUTION.**

Adolph Zukor appears to be forming a little distribution amalgamation among his own circle of enterprises.

Now that Paramount and Artcraft are more closely knit through the combining of the executive and distribution offices, there is talk of having the Selznick former exchanges, now Select, release through the Paramount bases throughout the country, which would be a material saving.

When the Vitaphone-Anita Stewart litigation is decided Miss Stewart may become an Artcraft luminary. It is understood in the event Vitaphone wins it would listen to such an arrangement.

**DE MILLE WRITING.**

William C. DeMille will cease directing for a time to devote himself to the writing of film plays.

James Young will succeed him as director for Sessue Hayakawa in the next Paramount picture "The Unforgivable Sin."

**WOODWARD EAST.**

O. D. Woodward, the theatrical manager of Denver, and formerly of Kansas City and Omaha, is in New York seeking film stars and scenarios for the commencement of work on his newly erected studio in Denver. The studio is 125 by 100 feet in a 33-acre plot, erected at a cost of \$100,000.

His concern is the National Film Co., capitalized at \$250,000. Woodward states his plan is to make independent features for the open market. Hiller & Wilk will probably market the product.

**PROMOTIONS.**

Charles C. Burr, formerly advertising manager for Paramount-Artcraft, has been promoted to the post of assistant general manager to Al Lichman.

Jerome Beatty has been moved up to the position left vacant by Burr.

**Paper Stolen in Cincinnati.**

Cincinnati, Feb. 6.

Five tons of posters and other paper valued at \$1,600 were stolen Monday from the Vitaphone's branch office here.

The police think junk dealers were interested in the theft.

Lee Kugel in World's Press Dept. Lee Kugel is in temporary charge of the publicity for the World Film.

**NEWS OF THE FILM WORLD**

Taylor Holmes' next two pictures will be, "Ruggles of Red Gap" and "A Pair of Sixes."

Ruth Roland and Frank Mayo will soon be seen in "The Price of Folly."

Charles H. Haystead of Toronto has formed the Arrow Feature Syndicate.

George Proctor has returned to the Pathe organization as scenario writer.

Davis Higgins is supporting William Farnum in "Rough and Ready."

Gail Kane is about to go to California. She has been in the east since leaving Mutual.

Pauline Frederick is working on "Resurrection" under Edward Jose's direction.

Gladys Brockwell has another dual role in "The Moral Law," half-sisters.

Metro has acquired the photoplay rights to Holman Day's novel, "The Landloper."

W. A. Bach has been appointed assistant sales manager of W. W. Hodkinson Corp.

The company filming the new feature starring the Dolly Sisters will shortly leave for Palm Beach.

Lloyd Willis, formerly assistant general manager for the Fox, who resigned awhile ago to join Goldwyn, is now back with Fox.

Walter Hill, until recently publicity representative for Bluebird, has joined the staff of the "Motion Picture World."

The next Paramount release will be "The Thing We Love," picturized by Harvey Thew from the story by H. B. and M. G. Daniel.

Mary Pickford has completed "Amarilly of Clothes-Line" for Artcraft, to follow "Stella Maris."

The World Film Corp. has announced to exhibitors the titles of all pictures scheduled for release up to May 15.

Edith Storey has begun work on a picturization of "The Claim," from the play by Charles Kenyon and Frank Darr.

A new Triangle feature shortly to be shown is "Another Foolish Virgin," written by W. Carey Wonderly. It is a society drama.

Director E. Mason Hopper has completed "The Answer," a socialistic drama, starring Alma Rubens, to be released by Triangle.

Natalie Talmadge, third of the sisters of that name, will appear with Roscoe ("Fatty") Arbuckle in his new picture, "The Bell Boy," to be released through Paramount.

Cliff Bowes, who appears as the drunken reveler in many Paramount-Mark Bennett comedies, is about to enter the Aviation Corps.

Artcraft's initial release for this month will be adapted from Edgar Sheldon's "Song of Songs," with Elsie Ferguson in the leading role.

Three hundred Chinese celebrating their New Year appear in one of the big scenes of "The Whispering Chorus," taken by Cecil B. DeMille.

Kenneth Macgowan has been appointed assistant to George Loane Tucker and will make his headquarters at the Goldwyn Fort Lee studios.

"Huck" Sawyer, former ball player and at present in pictures, may be with the Sacramento club of the Pacific Coast League next season.

Universal is campaigning hard for business. With each booking of a Butterfly feature it is giving an additional Butterfly free to the exhibitor.

At the conclusion of her film contract with the World Film Corp. this spring, Kitty Gordon may return to vaudeville with a big act in association with Jack Wilson.

Charles Giblyn has been chosen to direct Alice Brady's next feature, "Ruthless Russia." She will be supported by Charles Francis, Harry Southard and Russell Bassett.

Hiller & Wilk have disposed of the rights to "Raffles" to Sol Lesser for California, Arizona and Nevada; Boston Photoplay Co., for New England; Sidney Lust, for Maryland, District of Columbia and Virginia.

George P. Endert, local manager for Pathe at Seattle, has joined the Paramount-Artcraft office force in that city as sales manager. H. W. West has been added to the same office as booker. He was also with Pathe.

A. N. Dumshaut, who has held a sort of confidential personal representation post for Lewis J. Selznick, retires from the Selznick employ March 1, and will probably become an independent film broker.

James R. Quirk, editor and general manager of Photoplay Magazine, has been critically ill in Chicago. Quirk was forced to undergo a serious operation at a Chicago hospital. He is now slowly recovering.

Marguerite Snow and the company doing "The Eagle's Eye" serial have been in New York, shooting Manhattan exteriors for the production. Miss Snow and her fellow players are now back at the Ithaca, N. Y., studios.

All the prints of Paralta Plays which are sent out by exchanges will in future carry trailers, reproducing one of the slogans requested by Herbert Hoover, U. S. Food Commissioner.

Mme. Petrova's fourth production, written by George Middleton and directed by Ralph Ince, will have Thomas Holding, J. Herbert Frank, E. J. Ratcliffe, Matilda Baudage and Edith Hinkle in the cast.

C. M. Hill, R. G. Rosebaum and M. L. Lewis, managers of the Portland, Seattle and Los Angeles branch offices of the Progressive Motion Picture Company, are in San Francisco attending the annual company convention.

J. A. Partington, general manager of the Imperial, San Francisco, and Herman Wobber, Pacific coast representative of the Paramount-Artcraft, have returned to California after a six weeks' visit to the various eastern studios.

Harry Mayo Manney, known professionally as Harry Mayo, for 15 years with the Vitaphone Co., is now attached to the Brooklyn office of H. P. Keith, deputy revenue collector, and is spending his time in obtaining tax income statements.

The Tuesday closings are seriously affecting the independent state right exploiters. With the one day closing each week the renters are, as a general rule, adhering to their regular program bookings and omitting the independent pictures.

The Yorke Film Corp., which produces the Harold Lockwood features, has moved to Jacksonville, where the company will remain for the rest of the winter, occupying the Klutho studio for the making of interior scenes.

Bessie Love, accompanied by her mother, left for California last Saturday. Miss Love will go her next Pathe picture at the Paralta coast studios, now being used by Pathe. The decision to send Miss Love to California was reached hurriedly, the star being notified on Friday.

Arthur Sawyer and Herbert Lubin, operating as General Enterprises, Inc., for the disposal of state rights features, will make an eight-reel society melodrama. They want to demonstrate to themselves that, as state rights sellers, their theories regarding the quality of such pictures are correct.

Pathe has engaged William Duncan to direct their serials. He will start work at once upon a western serial and, in addition to directing, will play the lead. Another forthcoming Pathe serial will be based upon the novel, "The Mystery of Lucien Delorme," by Guy de Taramond.

Assemblyman Haasbield of the New Jersey Legislature has introduced a bill at Trenton, providing that all owners of picture houses shall display on the screen or have on the program at every performance a diagram of the interior of the building, showing the places of exit.

Gerald Duffy, until recently editor of "Picture-Play Magazine," has joined the publicity staff of Paralta. Mr. Duffy has been confined to his home by illness for some ten weeks. He has been succeeded at Picture-Play by Charles Gatchell, formerly associate editor with Mr. Duffy.

Dr. A. W. Holsholt, superintendent of the Napa State Hospital at Napa, Cal., has proposed to the Board of Control that a number of state institutions form themselves into a circuit, to the end that they secure a better quality of pictures for the education of the inmates. At the present time the institutions are compelled to take what they can get.

The title of Norma Talmadge's next picture has been changed from "The Man Who Bought a Wife" to "By Right of Purchase." The Talmadge studios have loaned some of their leading men to other studios. Charles Miller goes to Goldwyn and Eugene O'Brien has been borrowed by Frank Keenan for the Katherine Calvert picture.

Beulah Livingston is shifting her personal press offices from the Times building to 125 West 40th street. Agnes Smith and Allison Smith will have adjoining offices, although they will be in no way connected with Miss Livingston's publicity interests. They are engaged in newspaper and magazine writing.

**PARALTA PLAYS****PICK OF THE PICTURES**

The First Paralta Play  
**J. WARREN KERRIGAN** IN  
"A Man's Man"

Directed by  
OSCAR APPEL

Written by  
PETER B. KYNE

The Second Paralta Play  
**BESSIE BARRISCALE** IN  
"Madam Who?"

Directed by  
REGINALD BARKER

Written by  
HAROLD MacGRATH

**PARALTA PLAYS, Inc.**  
729 SEVENTH AVENUE NEW YORK CITY

Distributed by  
W. W. HODKINSON CORPORATION



**THE FAMOUS IMPERSONATOR**  
To the screen what he was to the stage

## WHY BLAME ME?

Katinka Vecshe.....Anna Luther  
Jan Drakachu.....William Garwood  
Minka.....Alida Jones  
Ulf.....William Garwood  
Victor Dravich.....Robert Brownlee  
Boris.....Bert Hadley  
Jan's mother.....Anna Scheaffer

The Author's Photoplays, Inc., produced this seven-reeler shown at a private exhibition this week. The press showing did not indicate that it had the strength for a state-righting proposition. The picture covers a heap of territory, taking in four quarters of the globe and yet it ends tamely, considering what might have been expected at the start. At the beginning Miss Luther in a close-up lips a preachment which is recorded by cut-in titles, saying that she isn't to blame for what befell her, but that was unnecessary for here is one of those angles of white slavery that cannot in any way call for propaganda here, since the girl's troubles started over in her native Roumania. Here Katinka lives with peasant mother and pottery-selling father, the latter a prospect for Billy Sunday. She is in love with Jan, who, though of age and the only son of a widowed mother, spends his days studying. Jan is suggested as a subject for some curious organization, known as the Industrial Removal Society, and so he goes off to Bucharest, and from there shipped to America to be employed by some engineering firm. That such concerns import foreign village youths, gives them a "break" and pushes them forward so that in two years one is polished enough to visit socially in the capitalists' circle, and then he is sent to inspect a western mining property, the like of which he had never seen, are things which the author unrolls with ease, with no thought as to whether an audience will think it possible or not. However, in the meantime Katinka, his love, has had it handed to her by her rough-neck father. He, in addition to his other nice traits, is a procurer and is not loath to sell his own gal. She is taken to Bucharest and sold as the mistress of one Dravich, the proprietor of a gambling joint, the interior of which looks a great deal more domestic in contour than a house in Syria should be. Dravich keeps Katinka for his own desires, and when he is warned by the gendarmes to close up shop he takes Katinka along with him. They visit China—that is, a Chink scene or two is thrown in, although they are not in it—and finally land in the mining town in western America where, strangely, Jan has been sent to inspect. Jan is made drunk by the boys and is carried into the little cottage where Katinka is waiting for her consort. Dravich, to come home, he being out all night gambling in the place's "Hell's Kitchen." But now that the two lovers are so close, Katinka doesn't let out a squeak and even hides her face when Jan awakens and exits. She waits until Dravich gets "plugged," beats it to New York, speaks, hidden by a heavy veil, to Jan on the street, gets picked up, apparently for soliciting, and is finally rescued by Jan while she is being interrogated in the offices of a girls' reclamation society. It is all a long story and no one will blame Katinka; Jan don't, and he marries her. Just what Samuel H. London set out to do when he wrote the scenario isn't in the picture. Maybe it touched on his specialty—that of anti-vibe crusades. But if there was anything pertaining to that in the scenario, it was deleted, whether by London's wish or not. One thing which wasn't eliminated was the supposed influence of strange sociological societies and their curious workings. That the yarn begins in Roumania matters not, yet the supposed scenes in that politically-torn land are the best in the picture. It is there that the director, Frank Beal, shows a rather good volcano effect with a lava flow which, while it isn't the real goods, is good enough to engulf Katinka's cruel daddy. The Chinese scenes are clearly bits from some travel picture. While in Dravich's place Katinka is given a book on "Soul and Body." Two years later she fingers the same book in the cottage in the mining camp and the paper cover that protects the calf binding isn't even soiled. The scenario could be picked on without limit, for it is filled with inconsistencies. Perhaps the war wasn't thought of when London wrote his yarn, but, granted that Roumania was as shown and the western mining camps were flourishing as they once did, it is hardly consistent that societies for "Industrial Removal" and girls' reclamation had progressed as far as pictured that long ago. Miss Luther as Katinka has a pretty face and acts acceptably, but hardly possesses a girlish figure which might go with her role. Both she and William Garwood sure learn English fast; in fact, they must talk it in the Balkans. But Garwood's work as Katinka's father, which role he is listed as having doubled in, is a clever characterization, easily the best in the picture. Other than that the clothes are too new on the Roumanian peasants; those roles, too, are well done. But "Why Blame Me" isn't clearly propaganda and it lacks the punch for state-righting. *Idee.*

## REAL FOLKS.

Jimmie Dugan.....Francis McDonald  
Mrs. Dugan.....Alberta Lee  
Mr. Dugan.....Barney Sherry  
Joyce Clifton.....Fritzi Ridgeway  
Lady Blessington.....Marion Skinner  
Margaret Van Arsdon.....Betty Pearce  
Van Arsdon.....George Pearce

Some months ago Triangle and the "Photoplay" magazine conducted a prize scenario contest. "Real Folks," by Kate Coraley, was adjudged the winner. Its private exhibition in feature form was enough to show the why of its winning, for it is a clean, pleasant yarn built along homely lines. The yarn is para-

mount to the action. Its opening is set upon the California farm of Pat Dugan, apparently near oil fields. His wife and son Jimmie want nothing better than the farm, the boy especially being interested in horticulture. But Pat's ambition is to strike oil, become rich, send his boy to an eastern college and break into society. The shaft sunk on his farm gushes oil and the Dugans are projected into the class of the suddenly wealthy. Jimmie is hustled off to the eastern college, where he sticks just one day, amping after wiping up the map with three upper classmen who kidded him. He sells his car and goes into the nursery business with one Garbaldi down on Long Island. In delivering some shrubs to the place of Lady Blessington, who is in this country on Belgian relief work, he meets Joyce Clifton, who has an equity in the ad-

joining estate which had recently been rented to Jimmie's parents, they having come east to find him. He then meets his mother, she being on the Blessington place on a visit. Jimmie returns to his parents. But he balks again when his dad desires that he marry "into society," via a daughter-in-law of Pat's choosing and he quietly marries Joyce. All the while, however, Mrs. Dugan, who, like her son, is a real person, has been breaking into society unknowingly, and Pat doesn't realize it either, until they all are invited to the fashionable reception tendered by Lady Blessington. There are three or four in cast featured on the film. Including those are Francis McDonald, Alberta Lee and J. Barney Sherry as Jimmie, Mrs. Dugan and Pat, respectively, and they also well deserve that special mention in the titling. Mr. Sherry

does an excellent clay pipe-loving "Tad," while Miss Lee's characterization as "mother" Dugan is just as fine. Even better, however, seemed the work of McDonald, who packs around a very pleasant and frequent smile. Fritzi Ridgeway behaves well as Joyce and Marion Skinner makes Lady Blessington liked. In one point does the direction look weak, and that is the small part devoted to what is supposed to be the college stuff. The entrance, Jimmie's room and his man servant for the few minutes are all out of order and the only things real in those scenes are the three college men whom Jimmie whips. Perhaps the unimportance of that part of the film accounts for the laxity. Yet in all the story and the characterizations will be liked and "Real Folks" is to be considered as a very good program picture. *Thee.*

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# A Paramount Series



## MADAME JEALOUSY.

Designed as a complete departure from the usual style of photoplay featuring "Madame Jealousy" is an unqualified success. But as a picture bidding for popular appeal, its popularity is questionable. It is a picturesque allegory by George V. Hobart, with brilliantly sumptuous settings and a number of innovations in photography (Ned Van-Buren, cameraman). There are allegorical interiors of Oriental splendor such as "the house of heavy hours," exteriors visualizing "the garden of delight" and so on in profusion. These, interspersed with modern interiors and exteriors undoubtedly required the exercise of considerable imagination by Robert Vignola, the director. Allegory, however, has always been a dangerous thing to experiment with in pictures. The usual better-class audience at the second show at the Strand last Sunday viewed the feature with polite interest and at the finish there was nothing to indicate whether they enjoyed it or not. The theme of the plot is that jealousy is the sum and substance of all evil. Pauline Frederick enacts the allegorical jealousy, alternately garbed in Oriental flowing robes and in modern gowns and f. o. k. s. Her sartorial equipment alone must have represented a neat fortune, while the entire production cost is probably staggering. The various allegorical figures materialize and fade out much more artistically than is generally the case in double exposure work. Jealousy is a sort of she-devil, who reclines amid Oriental splendor, views worldly personages through the medium of her hand mirror and when they are happy, calls upon her menials to set forth and destroy their peace of mind. In this particular plirimage there is first seen Charm, fair daughter of the rich, who waits for Valor, her lover. Charm and Valor marry. Charm's father and mother are labeled respectively Commerce and Pride, her uncle Good Nature. Valor's parents are Fiance and Display. Jealousy's servants are Mischief, Treachery, Dame Rumor, etc. A title states that "human hearts are made to break and human eyes must weep." On their honeymoon Valor meets a former sweetheart, known as Forgotten. When, later, Charm finds an old photograph of Forgotten in her husband's desk, endorsed with messages of love, she, prodiged with the allegorical jealousy, is obsessed with suspicion. Valor, meanwhile, is led by Mischief to a card accompanying some flowers, which reads: "For little sweetheart, from one who loved her then and loves her now." It was sent to Charm by her uncle, Good Nature. Wife goes to her parents and Valor to his. This precipitates a financial fight between their parents, Commerce and Fiance, in which each, spurred on by Treachery, endeavors to ruin the other. Sorrow appears to the wife and says: "I shall never leave you until Happiness comes to drive me out." Valor spends his substance in riotous living and strikes down his own father. Valor, at Treachery's suggestion, is about to commit suicide when Sorrow tells him that Charm lies in the valley of despair. He rushes to her and Charm came out of the valley and brought with her Happiness in the form of a child. All rejoice and jealousy is ignored. She departs, taking Treachery with her, saying: "I shall go out of their lives, but humanity is weak and will call me back again." Returning to her abode she resumes her mirror peering and discovers another pair of young lovers, and prepares to prey upon them in the same manner. The seriousness of the allegory and the dignified production are bound to command the utmost respect and admiration, but the thing, as a whole, is probably too "high brow" to be really understood and enjoyed by the general run of film patrons. Joto.

## THE HEART OF ROMANCE.

Eloise Jackson.....June Caprice  
Harvey Grayson.....Bernard Thornton  
Judge Stafford.....George Bunny  
Jerry Grady.....Joseph Kilgour  
Mrs. Kibble.....Lillian Page  
Joe Bernheim.....Jack Martin  
Jack Dearborn.....Jack Raymond

This Fox feature with June Caprice as the star is a good comedy drama, but it might have been a great picture had the use of titles jibed with the action, or the action with the titles. As it is there are any number of laughs, and at the Stanley, where it was shown last Sunday, the audience fairly howled at times. But it is rather due to the story than to either the acting or direction. The star is cramping and clever to a certain extent, while opposite her in the juvenile role is a young man named Bernard Thornton, who has a corking role, one that gives him all sorts of opportunities, and he makes fairly good use of his chances. He should watch the make up around his eyes. The story has as its principal character the young ward of a Judge (Miss Caprice). She has millions and given to extravagant entertaining. A couple of thousand dollars for jewel favors for a little party of ten people means nothing in her young life. Her uncle and aunt decide to cure her of her wilful spending of money and tell her that they will furnish proof her entire coterie of friends are those who stick in fair weather and will melt away in times of stress. Meantime there is a young struggling author (Mr. Thornton) in a garret around Washington Square. Certain that he is a great writer, one of the greatest ever, on his self conceit the plot revolves. Spurred on by friends, who kid him into the belief all he needs is a backer, he approaches the Judge in his home and while in the midst of declaiming one of his writings the young ward overhears him and takes him into her "party" to amuse the ghosts. She becomes infatuated with him and it is to cure her of this infatuation as well as to curb her expenditures the uncle arranges a plant. He

has her invite all of her friends and in the midst of the party in walk a couple of deputy sheriffs who attach everything, proclaiming the girl a bankrupt. All the friends melt away with the exception of the author. He has just four dollars and he splits this with the sheriffs to have them grant an extension of execution for 24 hours. Then he again stalls them by slipping them some of his precious (?) manuscripts as security. The girl becomes so enraptured over the fun she is having by posing as penniless that she de-

cides to go through with it to the hilt, and even goes so far as to take a job in the chorus. Finally the uncle, who has been receiving the writings the boy is slipping to the sheriffs, reads one of the stories and decides that it is "good stuff" and secures a publisher for it. This brings about a happy ending. But the trials and tribulations the youngster passes through in his efforts to get money to lend the girl a helping hand are laughable. The story was written by Frances Crowley and adapted by Adeline Lettsbach, while the

direction was by Harry Millard. If the titles were part of the original story then the picture suffered from bad direction, but if the titles were an after consideration then it is evident that they were written without thought of the action. The production for the most part is adequate, the song shop touch with the use of the professional department of Shapiro-Bernstein's for the location had some good touches that brought laughs. In the supporting cast George Bunny as the uncle was excellent. Fred.

## SELECT SP PICTURES

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## "The Marionettes"

from the play of the same name

by PIERRE WOLFF

Directed by EMILE CHAUTARD

Distributed by

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729 Seventh Avenue, New York City





## MOVING PICTURES

## THE JUDGMENT HOUSE.

Rudyard Kipling.....Wilfred Lucas  
 Ian Stafford.....Conway Tearle  
 Adrian Fellowes.....Paul Doucet  
 Krool....."Crazy Thunder"  
 Jasmine Grenfel.....Violet Hemling  
 Almah.....Florence Deshon

This first J. Stuart Blackton Paramount production, based on the Sir Gilbert Parker novel, has varying qualities. While the story moves through the London smart circles, Blackton handles his subject with distinction and vigor. But, when the plot jumps abruptly to South Africa, the director seems to lose his grip and the drama becomes vague where it should be its strongest. "The Judgment House" seriously slumps in its final reel. Parker has built his story around a triangle of two men and a woman. Jasmine Grenfel, although she has believed herself in love with Ian Stafford, suddenly marries Byng, a Kimberly diamond millionaire, because of her love of the masterful and powerful. Stafford advances from post to post in the British colonial service and finally returns to London. Fate brings Stafford and Jasmine together and a domestic tragedy is imminent because the young wife, at heart a butterfly, is wavering in her faithfulness to Byng. Only Stafford's own straightforwardness saves Jasmine. The affair ends with a separation between Byng and his wife. Then the story switches to South Africa, embraces part of the campaign of the Boer war and ends with the death, on the battlefield, of Stafford. Byng, himself, an officer in the British service, is reunited with his wife, now a war nurse. "The Judgment House" gives an odd angle on Blackton's direction. Blackton has been always given to attempting battle stuff, but with little really artistic success. The Boer battle scenes are better than some of his past work. But Blackton's forte is along other lines. His early London scenes are handled with genuine distinction. His society scenes aren't the crude things usually revealed on the film. Aside from the hole in the continuity, when the story moves to the Transvaal, and the subsequent jumpiness of the story, the theme is handled smoothly. The acting of the non-star cast is excellent. Violet Hemling makes Jasmine an attractive figure, but something of the real inner character is missing, except at intervals. Conway Tearle's performance of Ian Stafford is very well sustained. Wilfred Lucas gives strength to the role of Byng. "Crazy Thunder," apparently an Indian, makes the expressionless Boer servant, Krool, stand out. "The Judgment House" has a beyond-the-average interest grip. It will appeal to a thinking clientele.

## UNEASY MONEY.

Lord Dawlish.....Taylor Holmes  
 Elizabeth Nutcombe.....Virginia Valli  
 Nutty Nutcombe.....Arthur Bates  
 Ira Nutcombe.....Charles Gardner  
 Lady Weatherby.....Virginia Bowker  
 Lord Weatherby.....Fred Tiden  
 Claire Edmont.....Lillian Drew

Before Guy Bolton and Jerome Kern lassoed P. G. Wodehouse and bound him so that he could do nothing but help in the manufacture of royalty bearing miniature comedies like "Oh Roy" and such, Mr. Wodehouse kept in his hand at story writing. He turned out a very good yarn in "Uneasy Money," which the "Saturday Evening Post" published serially a year or so ago. And it is this story, chosen for Taylor Holmes by George K. Spoor for his latest Essanay-Kleine release. The story really comes back to one as the picture unwinds. "Uneasy Money" is a comedy primarily but a love story essentially, a combination which, with good acting, places it high above features of the general run. The story is well known, but, in gist, it tells of an impetuous Lord Dawlish, an English chap of the "regular" kind who is engaged to Claire Edmont, a London show girl. Claire can't "see" her titled fiance when the yarn starts because of his dearth of cash and his inability to make any. So she is on the point of breaking off the match, when she receives an invitation from a girl chum, Lady Weatherby, who is a professional classic dancer and who has snared a title of her own, though the Weatherbys live in New York. Claire sails for America. In the meantime Dawlish has suddenly fallen heir to the fortune of old Ira Nutcombe, whom he had met on the golf links and taught to stop "slicing" his ball. Ira has a niece and nephew named Elizabeth and "Nutty," respectively, who are bequeathed nothing. When Dawlish learns of this he leaves for America intent on giving the girl one-half of the estate. Meanwhile he writes Claire of his good fortune, but the letter never reaches her until months afterwards, too late to prevent her from breaking off the match. This she does, having in tow a wealthy old boy, Dawlish, knowing he is hated by Elizabeth, who had flatly refused by mail to receive any portion of her uncle's money through him, goes under another name to the Nutcombs' little place on Long Island, where Elizabeth is making things go by raising chickens. He helps with the dishes, white washes the chicken house and does all sorts of jobs to help the girl, and she finally sees he is of the different sort. But when she discovers that he is Lord Dawlish she gives him the gate. Dawlish leaves a document which all along he had tried to read to her. It was an agreement to give her half the estate, but, before he leaves, he makes it read that the entire estate be given to Elizabeth. Dawlish starts off down the road to the station, but Elizabeth comes running after him. She had read his whole-hearted document and decides she'll accept—if he will marry her. There are scenes in the Weatherby country home that are amusing because of the actions of a pet monkey, "Eustace." But the real comedy comes, naturally, from

Taylor Holmes. It isn't a role that demands fun-making all the time, and so when he does get down to that it's sure-fire. Perhaps Mr. Holmes should have been afforded more opportunities at comedy. Yet the few times

he gets to it, his well known "mugging" brings laughs and there is a hearty laugh at the finish. Virginia Valli makes an appealing chicken-farmeress, even if at times severe, and she has a wholesome appearance.

Among the others Fred Tiden, who was in Chicago with "Upstairs and Down" at the time Essanay was making the picture, handles the role of Lord Weatherby in capital style. *Ives.*

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## THE MARIONETTES.

Fernande de Monclars...Clara Kimball Young  
Marquise de Monclars...Mrs. Ethel Winthrop  
Madame de Jussey...Florence Atkinson  
Madame de Valmont...Mrs. Helen Simpson  
Madame de Briey...Mrs. Madeline Cadeux  
Baronne Darieu...Hazel Washburn  
Mme. de Lansey...Mrs. Louise Bates  
Julie...Carey Hastings  
Roger de Monclars...Nigel Barrie  
Pierre Varaine...Corliss Oiles  
Ferney...Edward Kimball  
Nizerolles...Alec. B. Francis  
"The Marionettes," Select, is the adaptation of the Pierre Wolff comedy in which Naimova appeared several seasons ago. At basis,

it is the old theme of the neglected wife, a plain little sparrow, who develops into a peacock and wins back forgetful hubby. Roger de Monclars is a spendthrift and heavily in debt. His mother refuses further financial assistance unless he marries a little convent-bred girl, daughter of a professor, on an adjoining estate. The marriage is consummated. But the young husband soon begins to neglect his plain little wife for the fascinating Madame de Jussey. The bride, Fernande, is heartbroken until a little marionette show provides her with the suggestion that fine feathers will attract the masculine sex and with the coming of suitors, her husband will be won back again. She blossoms forth in smart gowns and dashing hats. Fernande creates a sensation, and Rogers, just back

from a flying trip to Monte Carlo with the fair de Jussey, is startled. But, after teaching him a lasting lesson in jealousy, Fernande falls into his arms again. "The Marionettes" is not a startling vehicle for Miss Young—just fairly interesting. Nor does the star appear at her best. The production is adequately directed by Emile Chautard. Miss Young's cast varies. Nigel Barrie, the former dancer, gives an expressionless performance of the husband, Roger. Curiously, the "marionette" show of "The Marionettes" is really a puppet show—at distinct variance with the pictured sub-titles. The sub-titles look a little like the advertising slides utilised in family theaters. The actual working is said to be the work of Anita Loos. They are intelligent but not electrifying.

## THE CRUCIBLE OF LIFE.

Adapted from Bartley Campbell's "Fairfax," a society drama, and brought up to date with a lot of thrilling war scenes. "The Crucible of Life," a seven-reel feature produced by the Authors Film Co., by Capt. Harry Lambart, and released as a state right feature by General Enterprises, Inc., was presented at a trade showing Feb. 1. Forced to make her own living, Gladys Dale, an orphan, after an unsuccessful matrimonial venture, obtains a position as companion to Diana, a girl of about her own age, the daughter of Mrs. Dorset, a prominent society woman. Her fine womanly traits and natural refinement quickly win for her a permanent place in the affections of the family. Robert, a spendthrift son of Mrs. Dorset, immediately makes advances to the girl, but she repulses him. Then arrives on the scene Edwin Fairfax, a younger brother of Mrs. Dorset, a widower with an eight-year-old child, Virgie. A strong friendship soon springs up between Fairfax and Gladys. A messenger arrives with a notification from the War Dept. telling Fairfax he has received a commission in the army and to report at once for duty; so he leaves his daughter in the care of Gladys. Meanwhile the reckless young Robert has become entangled with Fritz von Hoffbert, leader of a band of society burglars and secretly employed by the German government as a spy. Playing upon Robert's weaknesses and impetuosity, von Hoffbert soon has the boy implicated in several robberies. His mother stops his allowance, and in desperation he steals her necklace, casting suspicion on Gladys as the thief. To spare Mrs. Dorset the blow, Gladys leaves the house, under the suspicion of having taken the gems. She enlists as a Red Cross nurse, and at her personal request is placed with the first contingent for France. On her arrival Gladys finds herself assigned to the same unit of which Fairfax is an officer, but both are unaware of this. During a raid by a German aeroplane, which attacks one of the hospital tents, Gladys is wounded and carried to the rear. Meanwhile von Hoffbert is summoned to Europe to continue his spy work, and he becomes a member of the company commanded by Fairfax. The latter finally catches the German signaling to the enemy's trenches and a hand to hand encounter follows in which Fairfax overcomes his adversary, but is wounded in the struggle, and is carried to the same base hospital in which lies Gladys. A reunion is the result. Back in New York the reckless Robert has been caught turning another trick and in a confusion which follows by her dying crook husband, Gladys is cleared of the charge of having stolen the necklace. Grace Darmond takes Gladys and has plenty of opportunities for displaying her fine dramatic talent. Jack Sherrill, as the young son, has a thankless role, but acquits himself with good results. The remaining parts are adequately looked after. The interiors are handsome and showed that care had been taken in their settings, while some of the war scenes were intensely realistic. The photography was superior to the average, but there was a seeming lacking of continuity to the story, due probably to too close cutting. Jolo.

## WHIMS OF SOCIETY.

Nora Carey...Ethel Clayton  
Marlinoff...Frank Beamish  
John Travers...Jack Drumier  
Hugh Travers...Frank Mayo  
Katherine Casey...Katherine Johnson  
Mrs. Van Schuyler...Zadee Burbank  
Eleanor Van Schuyler...Pina Nesbit  
Ethel Clayton plays another persecuted working girl in her latest World production, "Whims of Society," written by William Addison Lathrop. Miss Clayton portrays Nora Casey, a factory girl, who supports her younger sister, sending her to school. She attracts the attention of her brutal employer's honest and straightforward son, Hugh Travers. Nora, meanwhile, is hounded by a scoundrelly foreman, who, failing to force his attentions upon her, fixes the girl. Hugh then establishes Nora in a little apartment, sending the younger sister to boarding school. His motives are entirely those of a brother. The foreman goes to Hugh's father, tells him of Nora and her glided apartment, and is himself fired for his pains. The older Travers investigates and is about to disown his son, when the discharged foreman's plot for revenge ends things. The old man is drawing up a will, disowning his son and leaving all his money to a young girl he is about to wed, when the ex-foreman explodes a bomb under the factory office. The older Travers and three lawyers go heavenward. The will is not signed. So the younger Travers and Nora, who is now to marry him, inherit the Travers millions. There is a smaller dramatic theme running through the picture of Mrs. Van Schuyler, a bankrupt matron, and her daughter, Mrs. Van Schuyler engineers the match between the older Travers and her daughter, which is terminated by the bomb. Miss Clayton plays Nora Casey as humanly as it is possible to portray such an artificial role. She is worthy of far better things. Frank Mayo is rather likable as the younger Travers and Pina Nesbit lends a touch of sympathy to Eleanor Van Schuyler, the society girl. There are several slips of direction. At one time, Nora Casey looks out her window to see her sister's beau standing on the street below. Soon after, a kiltup on the same window reveals another building facing the window, with no indication of the street. Again, when the hero breaks in the door of Nora's apartment, the whole side of the setting is seen to rock. Cutting would help this.

# "TO HELL WITH PRUSSIANISM"



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**\$50 DAILY FOR CHAPLINS.**

What is considered one of the record-breaking film rental deals in the United States was consummated this week by Nicholas Schenck, empowered to represent the United Booking Offices, Fox, Loew, and Moss circuits, and Carey Wilson, representing the exchange department of the First National Exhibitors' Circuit, whereby these circuits will run the Charles Chaplin pictures on the same day and date.

The contract calls for 423 days at \$50 a day, with the Rivoli and Rialto, however, entitled to make a pre-release of the Chaplins in New York. The Keith theatres have arranged to play them for a full week with Loew, Fox and Moss playing them on a split-week basis.

The estimated rental is about \$170,000, with the combined vaudeville interests paying a deposit of \$20,000.

**IMPROVING CAPTIONS.**

The problem of improving titles or captions in wording and style of finish is being seriously considered by several of the large releasing offices in the East.

Attention is being paid to features and other films made on the coast and shipped here for distribution.

One office's attention was called to the importance of titles when a coast-made feature could command hardly any bookings because house managers couldn't "see" the title. The picture was called "The Quest of Joan," taken from Oliver Curwood's book of the same name. New titles have been ordered and the film's name changed. While it entails a comparatively minor expense of about \$30, much time is lost in marketing the picture.

Some producers long ago recognized the importance of titles and secured clever writers. The title writer for the Fairbanks pictures received \$300 weekly (Anita Loos, now with Artcraft) and some credit for the success of those pictures admittedly belongs to the wording.

It has been suggested the titling can be done east in a large number of cases and one firm is considering leaving blank spaces in the film. When it is inspected in New York, titles may be supplied or those submitted from the west passed on.

**\$20,000 FOR FRISCO RIGHTS.**

San Francisco, Feb. 6.

Contracts amounting to \$20,000 were signed last week between Ackerman & Harris and E. M. Asher, representing Turner & Dahnken, local film men, for the showing of the first eight new Charlie Chaplin pictures at the Hippodrome, this city, the T. & D. people agreeing not to show the same pictures in any other house until 40 days after the Hippodrome run.

It is possible four shows will be given daily at the Hippodrome during the Chaplin showing.

**KICKING BIT OUT.**

Chicago, Feb. 6.

In a five-reeler shortly to be released by Selig will be shown a romantic scene in which Hazel Daly is thrown from a horse. The scene was taken in Mississippi. The scene that followed was cut out. It was one in which Miss Daly was kicked in the chin by the horse and laid up for six weeks. Harry Beaumont, the director, utilized her convalescence by making another picture which he wrote on the spot, around the fall, leading up to it and away from it in a romantic scenario dealing with runaway Vassar girl; that is the one about to be shown.

Jack Lait wrote the titles for it.

**Mooser Leaving for Mexico City.**

As Commissioner for the Division of Foreign Service, in connection with films, George Moose is leaving for the City of Mexico, where his address will be care of the American Embassy.

**COAST PICTURE NEWS.**

BY GUY PRICH.

Los Angeles, Feb. 2.  
Neal Burns has gone to American Lake to learn to be a Hun-killer.

Sheridan Bickers, the playwright, had a terrific time with a mountain lion the other day. He was promenading the foothills back of this city when one of the mountain beasts espied him. Bickers came near breaking a leg in his haste to get to safety.

Theda Bara is due to arrive this week. "Her wardrobe is already here, having come in— in two jewel boxes.

The Week's Best Number.

The movies are shot to pieces.

Bill Hart poured tea at a Red Cross affair at the new Elks club the other day. Can you imagine Bill so careless as that?

Don Meany is back after a long illness.

William Parker was down from Santa Barbara this week.

The air is filled with reports regarding the films. Here are a few: H. O. Davis forced out of Triangle; Mack Bennett to quit; Universal breathing its last; Chaplin to engage Roscoe Arbuckle. Believe 'em or not.

M. G. Jones, Universal's publicity man, is taking his first vacation in three years.

T. L. Tully was the host to all the red-headed girls in town one day.

Harry Wilson, who has been press-agenting Chase's Broadway, will take a flyer into vaudeville. The two-day is not new to him, for he was out with Bert Clark two seasons.

Julia Bearcroft and Robert Emmett Burns, with Vitagraph, eloped a few days ago. The secret leaked out and now they don't care.

Local film producers deny they are having any trouble getting laboratory supplies.



WORLD PICTURES BRADY-MADE



CARLYLE BLACKWELL



JUNE ELVIDGE

**WILLIAM A. BRADY,**  
Director-General.  
**WORLD-PICTURES**

present

**CARLYLE BLACKWELL**  
**JUNE ELVIDGE**  
**ARTHUR ASHLEY**  
**EVELYN GREELEY**

## "The Beautiful Mrs. Reynolds"

Story by Samuel M. Weller

Directed by Arthur Ashley

The Story of Hamilton and Burr

"A picture teeming with action." (*Dramatic Mirror*)

"An absorbing heart-interest tale." (*Variety*)

"It is gripping in its virility, intensely human and absorbing, and presented in an impressive way." (*New York Review*)

"A story replete with interest." (*Motography*)

"Entertaining—educational, and is all historically true." (*New York Telegraph*)



ARTHUR ASHLEY



EVELYN GREELEY



## AMONG THE WOMEN

BY THE EDITOR.

Burlesque shows don't come any better than "Hello America" at the Columbia last week. Lewis and Dody heading the organization are comedians who don't resort to dirty make ups for laughs. Also their conversation is unusually clean. Primrose Semon, Kitty Glasco and Ina Hayward made as fascinating a trio as seen in burlesque in many a day. Miss Semon is a dashing soubrette bubbling over with personality. What she lacks in voice she makes up in vim and vigor, and Miss Semon is there with clothes. Of the different changes noticeable were a white satin dress worn with a military cape in the same material lined in blue and a short dress of blue, green and purple feathers. A pink satin skirt had a velvet bodice in pink also with an apron effect in mauve chiffon. A particularly good looking costume was in a soft silk of red and yellow cut in points. It had a most bandanna effect. Miss Glasco with a most pleasing soprano voice wore several good looking gowns. Her entrance number was in a tan chiffon with narrow sealskin bands. A rose satin cape was worn over a white satin dress banded in the rose shade. A light shade of green was combined with a darker shaded velvet and had one purple chiffon sleeve. Miss Hayward, a tall, stately brunet, with a voice that almost lifted the roof, wore costumes seldom seen in burlesque. They were worthy the costliest of Broadway productions. Appearing first in tights that shaded from deep purple to the palest of violet with a bodice of velvet and one leg draped, Miss Hayward changed so rapidly it was difficult to keep track of the numerous changes. A trouser costume of bronze and black chiffon had a cape of green and gold chiffon. A yellow velvet cape trimmed in brilliants and lined in blue was worn over white tights. The cape had a high collar giving a smart effect. A white lace hat had two paradise sprays. A short blue dress was trimmed with black lace forming a mantle. A black and white striped costume was carried out to the slippers and stockings. With all the changes Miss Hayward had hats to match, to say nothing of a gorgeous pair of diamond earrings. The chorus girls were of unusual beauty. Their many changes of costume were up to the minute. The patriotic finale of the first part was dressed for the different countries in costumes of satin made short with the long waisted straight effect. A quick change to the national colors followed.

If all the clothes worn by the women of the Fifth Ave. bill the last half of last week had been hung on a line no one would have taken a second glance. The Misses Parker, singing, appeared in cloaks of apricot and blue satin. The collars were of a short haired fur dyed black. The dresses underneath were of silver spangles with draperies of cloth of silver. The contralto wears a badly cared for wig, giving her a most female impersonator look. The girl of Hunting and Francis is wearing a white lace dress with a pink belt. Bad slippers and a cheap straw hat do not add to her appearance. Eva Shirley (with Mike Bernard) makes her entrance in a cloak of mauve metallic cloth. Underneath is a dress of silver lace with a band at the bottom of the mauve, as is also the bodice. Orchids painted on the band and bodice looked as though the modiste had run short of ideas. When in doubt play trump. With a dressmaker, when in doubt, paint. Miss Shirley's other frock was knee length in pink satin made with a short waisted bodice. Pockets were made of tiny colored beads or buds. A hat over one eye was of the same trimming.

The Princess is housing another girlie show on the order of "Oh Boy" and others. This production called "Oh

Lady Lady" isn't quite up to the mark. The dancing of Carl Randall and the delightful singing of Vivienne Segal may carry it to success. Miss Segal appears first in a girlishly made wedding frock of white lace and satin. A lace dress made over a pink foundation had green chiffon for trimming. Another lace dress was trimmed with green net. A white cape was made in ruffles with blue velvet ribbons. Margaret Dale is so splendid an actress she is utterly lost in this show. A white cloth gown as worn by Miss Dale was beautifully modelled. The bodice and edge of the skirt were embroidered in black braid. There was a panelled back and sleeves of black chiffon. A turquoise blue satin dress had a wide hip belt of silver. An evening gown was of heavy silver and blue brocade. A cape was of different shades of chiffon with a fur collar. Carroll McComas was extremely Frenchy in a gown of two shades of yellow chiffon with an orange belt. A black velvet hat had two sprays of paradise. Miss McComas also wore an evening gown of rose and silver brocade made with draped hips. Florence Shirley was in a mauve net made in many layers, each one cut in points. The large chorus of good looking girls appeared in the opening scene in summer frocks all of different materials, but modelled after the full skirt design with short waisted bodices. A bride's maid number was beautifully done in net of the chateausse shade with large crownless hats. The last act had the girls in party frocks all different in color and materials.

Norma Talmadge's latest picture, "Ghosts of Yesterday," finds Miss Talmadge doing some clever acting. As a dancer of the Bal Tabarin, a daintily cut gown of black sequins fits the figure tightly. The back is cut to the waist line with jet chains holding the bodice. There was a head dress of plumes. Miss Talmadge has seen fit to copy Ina Claire's black dress with poor results. Where Miss Claire's was lace Miss Talmadge's is velvet. The lace sleeves and yoke are the same. Miss Talmadge's hat didn't have the French touch of Miss Claire's. Ida Darling in a housekeeper's role dressed the part above her station. Her three dresses fitted beautifully and were well modelled. There was an evening dress of a lace and a voile banded in taffeta.

Which may be as it should be—otherwise a chorus girl with ambitions to break up a family, now nursing a face broken by the wife. And it was this way as I heard it. An act with a man and wife in it was on a bill with a girly number. The husband looked at one of the chorus girls more than once and she, when in her room at the hotel, confidentially confided to her chorus friends she intended landing the husband, replacing the wife in his act. In the next room was another act who overheard the remark, with the wife in the latter act informing the other wife how things seemed to stand. The wife threatened with displacement stuck a bit of lead pipe in her sleeve and trailed the "vamp," catching "vamp" and husband at another hotel, when the lead pipe went right to work. After the husband heard of the framing intended for him, he bought his wife some more lead pipe and a wrist watch helped to square the rest of it.

**Piedmont Pictures Corporation**  
OF NEW YORK  
720 Seventh Avenue

Confidential Buying and Selling Agent  
for United States and Foreign Countries

## FAIRBANKS REPEATING RODEO.

San Francisco, Feb. 6.

Encouraged by the success of his rodeo given in Los Angeles recently for the benefit of the Red Cross, Douglas Fairbanks, assisted by his company of western riders, is to hold a similar affair in San Francisco next Sunday (Feb. 10) for the War Camp Community Recreation Fund.

Fairbanks is giving the show in response to request from John N. Willits, chairman of the fund, and Raymond B. Foadick, chairman of the Commission on Training Camp Activities.

## CHAPLIN MUST EXPLAIN.

Los Angeles, Feb. 6.

Sid Chaplin was ordered to appear before his district draft examination board in Hollywood. It was hinted that he failed to register for the national draft. The draft officials made it clear that they were not sure of their information, but wished to clear the matter up. Chaplin answered all questions satisfactorily and proved to the chairman of the board that he was over the draft age limit.

Charlie, his brother, registered in the draft, swearing allegiance to Great Britain.

## JOSEPH KAUFMAN DIES.

Joseph Kaufman, director for Famous Players, died Feb. 1 at the Polyclinic Hospital, New York, of pneumonia, after a brief illness, aged 35.

Prior to his entry into the picture field Kaufman was a legitimate actor and producer. He was for seven years stage manager for Maude Adams, William Collier, Mrs. Patrick Campbell, Virginia Harned, Marie Doro. He played many important roles and later entered vaudeville.

During his more recent picture activities he produced important features for Marguerite Clark, Billie Burke, Clara Kimball Young, Pauline Frederick, Elsie Ferguson and George M. Cohan.

The deceased is survived by a wife, Ethel Clayton, with whom he intended making a journey to Japan in a short time, where they were to make some important productions with original background.

## CENSURED FOR HOARDING.

Portland, Me., Feb. 6.

Discovered hoarding coal, Manager Rosenthal of the Elm, a picture house, last Saturday was censured by State Fuel Administrator J. C. Hamlan.

The local papers reported the matter, but omitted to name the manager or house, and it was not made public until a prominent citizen wrote demanding the particulars in fairness to the other theatres in the city.

## FILM'S FOURTH DIRECTOR.

No less than the fourth director is now at work on the picture being made by Alice Brady for Select, with the end not yet in sight. The late Joe Kaufman started it and was fatally stricken. Hugh Ford was requisitioned and made a few scenes until Charles Giblyn finished with Ann Pennington in "Sunshine Nan." Giblyn did about a third of the scenes when he had to leave this week for Miami to film exteriors for Billie Burke's "Let's Get a Divorce." Now Charles Miller is handling it. The working title of the feature is "Ruthless Russia."

## No Demand for Dressler Comedies.

The Marie Dressler comedies, heavily advertised by Goldwyn, are being quietly dropped from the releases of that organization. The response hasn't been up to expectations, it is said.

The Dressler films will be succeeded on the Goldwyn releases by a series of comedies in which "Smiling Billy" Parsons is featured. Goldwyn will release 26 of these comedies a year.

## WRITER MAKES A STAND.

Los Angeles, Feb. 6.

In these days when film writers are clamoring for recognition on the screen—when near-authors look for credit, irrespective of the fact that they may have had small part in the construction of a story—it is refreshing to note that within the past month Monte M. Katterjohn, Paralta's star script writer, has ordered his name taken off two different productions just completed by independent concerns, and in which the directors saw fit to alter his continuity and titles, in addition to marring the stories by inefficient direction.

"In preparing my stories for the screen," says Katterjohn in explanation, "I use a great deal of care in both titles and continuity, and I value my reputation as a writer too highly to allow anything to go out bearing my name unless I feel that the story represents the best thought and work that I am able to put into it.

"If the director would only employ ordinary intelligence and common sense in producing a story for the screen, and would give the author credit for possessing the same combination, coupled with imagination and a knowledge of plot values, the result would be of far greater benefit to every branch of the industry, and vastly greater in entertainment value to the theatre-going public."

## "BIRTH OF A RACE" ATTACHED.

An attachment was placed upon the "Birth of a Race" prints, in the process of developing at the Crafman Laboratories, Jan. 24, by Nathan Burkan, representing Charles Geoly (Eaves Costume Co.).

The feature is a product of the Birth of a Race Photoplay Corporation. It is alleged the corporation was indebted to the costumer for \$7,041 upon costume rentals since the company first journeyed to Florida to start the production.

At the time the corporation was originally formed in Chicago much interest was manifested in the stock then placed upon the market.

## PARALTA SLASHING.

Paralta is said to be making a slashing retrenchment throughout its Pacific coast activities. The Paralta situation is an odd one.

The company is far ahead of its release schedule. For instance, five Beasie Barriscale productions have been completed. Thus far, a total of but three Paralta productions, "A Man's Man," "Madam Who," and "His Robe of Honor," have been released.

That so much money is now tied up in productions not as yet earning money, is said to have necessitated some sweeping retrenchments. Cuts are said to be in progress throughout the production staffs.

Meanwhile, reports continue to reach the East that H. O. Davis is leaving Triangle and joining Paralta.

## SHERIFF STEPS IN.

Los Angeles, Feb. 6.

The attempt of the Continental Producing Co. to dispose of certain properties, following a petition in bankruptcy, has been stopped by Sheriff Cline, further complicating the litigation over the film, "The Spirit of '76," which was held to be unpatriotic by Federal authorities.

The trial of Robert Goldstein, producer of the picture, has been set by United States District Judge Bledsoe for March 12.

## BEHAN THE LATEST.

Los Angeles, Feb. 6.

The latest screen star to join the stars-with-their-own-company class is George Behan. Behan, with Lasky for some time, is going to produce on his own account and is arranging here to begin work shortly.

Monte M. Katterjohn will do the writing for him.

# VARIETY

## PICTURE BUSINESS SATISFIED WITH GARFIELD'S HOLIDAYS

**Exchange Man States Closed Tuesdays Have Caused Film Industry No Loss. Monday Has Been Making Third Holiday. Exhibitors' Complaints Met Individually by Producers.**

Despite pessimistic predictions, the heatless and workless Mondays have not caused the picture industry any material losses. Producers have met cases of exhibitors individually. No standard rental adjustment was made anywhere.

One exchange man said to a VARIETY representative: "I doubt if any manufacturer suffered a material loss under the unusual conditions. Exhibitors themselves have been doing such phenomenal business Mondays that few complaints come from that quarter. Exhibitors have virtually been having a series of three holidays, with Saturdays, Sundays and the new Monday holidays bunched. I place my loss at a minimum."

### DECIDING ON STEGER.

The World Film people with Lee Shubert in charge of their actions were about decided during the week to appoint Julius Steger as director-general of the World Film Corporation, succeeding William A. Brady. Mr. Brady resigned last week, the position having paid him \$2,500 weekly or over \$125,000 per annum.

From accounts Mr. Steger seemed inclined to accept the appointment provided the terms and contract were agreeable to him, also Joseph M. Schenck, Mr. Steger's partner in the S. & S. Film Co. Steger is understood to have made a condition that his connection, if assumed, with the World, could not interfere with his business association with Schenck. This Shubert is reported to have assented to.

The World is to hold a meeting tomorrow (Saturday), it is said, when a final disposition is expected.

The World issues 52 weekly releases yearly. Lee Shubert, with his brother and Jos. L. Rhinock, virtually control the corporation, the Shuberts and Rhinock having secured the World stock formerly held by the late George B. Cox, of Cincinnati.

The World may take over the Advanced Motion Picture Corporation releases and place Elaine Hammerstein under contract as a World star, also to take over its latest production for exploitation, "The Eternal Woman." John Ince, who is finishing a picture for Mme. Petrova, may be taken in, together with his wife, Lucille Lee Stewart.

The World may have first call on all the plays the Shuberts now have

or produce. It is even reported the Shuberts are considering placing artists under contract with the option to include their services in pictures.

### K. C. CENSOR UPHELD.

Kansas City, Feb. 6.

"I, Mary MacLane," a Goldwyn picture, at the Garden, was held up after a two-day run by the City Censor armed with a ruling from the Court of Appeals.

W. A. Quigley, the Garden manager, obtained an injunction against Mayor George H. Edwards, Chief of Police Flahive and Fred McClure, the censor. Judge Daniel Bird's restraining order was set aside by Judge O. H. Lucas of the Circuit Court Monday. Tuesday Judge Bird cited the Police Chief and Mayor for contempt of court.

The ruling of the Court of Appeals contained the opinion the censor was sole authority whether the picture should be exhibited or not.

### WATCHING CENSORING.

The National Association of the Moving Picture Industry is said to have taken up the problem in a practical manner of the spreading movement to tightening up the censorship of films.

The Association is reported to have gone about the matter quietly but vigorously. Censoring plans by local communities have been cropping up all over of late. The inexperienced interference with film productions, that is looking to have official sanction and authority behind it, bids fair to impede the progress of pictures if permitted to run riot unhampered.

The N. A. M. P. I. according to rumor, has established a fund of \$25,000 to look after proposed legislation of this character. Several states have measures pending that hinge on the censoring of films, and these states will receive the first attention.

### BRADY WAITING.

William A. Brady's departure from the World Film management will have no effect upon his presidency of the National Association of the Motion Picture Industry. Mr. Brady will retain that position.

Mr. Brady has announced his intention to organize a new producing company when conditions open up, possibly not before late next summer or early in the fall.

### PATHE'S UNIVERSAL CITY.

Pathe is taking over Universal City, according to information, as a part of the Pathe plan to concentrate all production activities in California.

J. A. Berst, general manager of Pathe, recently returned from the coast. Carl Laemmle, president of Universal, is now on the coast. The final deal, it is said, was made by Laemmle with Berst before he started westward.

Just before Berst returned an announcement said arrangements had been made for Pathe to use part of the Paralta coast studios. What effect the acquiring of Universal City will have upon this arrangement is not known. Vague rumors have been current for some time that Paralta and Pathe might form a business combination, Paralta releasing through Pathe.

Under the Universal City arrangement, Pathe will move the last of its producing units, now in the east, the Astra, to the coast early in May. The Astra organization numbers five companies, directed by George Fitzmaurice, George Seitz (serial producer), William Parke, Albert Parker, and Fred Wright. The Astra stars include Irene Castle, Pearl White, Antonio Moreno, Fannie Ward, Gladys Hulette.

Astra is now occupying the old Pathe studio at Jersey City and the Solax studio at Fort Lee, producing for three days a week in each. In this way Astra is keeping up to producing schedule despite the coal famine. One of the recent Pathe productions coming from the Astra organization was "Innocent," with Fannie Ward.

### PICKETING CONTEMPT.

An unexpected development to the strike conducted by the picture operators' union, No. 306, may result in three of the leaders, Samuel Kaplan, president; Simon Terr, vice-president, and Harry Mackler, business agent, having to answer for contempt of court.

This new phase comes as a result of continued picketing at the Wyckoff, Brooklyn, following an injunction restraining the union from picketing the house. It is said the union obtained legal advice that picketing under the conditions would be unmolested, but Kaplan, Terr and Mackler made the contempt application.

### TRIANGLE REOPENS CULVER CITY.

Los Angeles, Feb. 6.

Triangle reopened its Culver City plant on schedule on Thursday. The comedy directors are showing renewed activity.

The various players let out before the shut-down are being replaced.

### Florence Reed on Stateright Feature.

Florence Reed is at work in the Popular Players' studio making a feature for Bimberg & Simmons, designed for stateright release.

### INCORPORATING LATEST PLAN.

The recently formed Producers' Exhibitors' Affiliated Co. was further strengthened this week when, at a meeting held Monday in the organization headquarters, in the Longacre Building, several more producers joined the movement, which has as its basis the slogan: "From Manufacturer to Exhibitor."

The organization now has on its lists the Frohman Amusement Co., Lawrence Weber, Herbert Brenon, Harry Rapf Productions, Triumph Film, Hammerstein-Shubert-Ince Productions. Its officers are J. A. Golden (Triumph), secretary and treasurer; W. H. Sher-rill (Frohman Co.), chairman, and Charles J. Pettijohn, general manager.

The company will file its corporation papers at Albany this week, incorporating for a nominal amount. The idea is to deal direct with exhibitors. According to one of the officials they have lined up at present 1,200 days, and expect to have the total, 2,700, required for operation within the next week or two. The southern territory has not as yet been covered, and because of the limited quota of deliveries to that section first applications will be accepted without delay to fill up the route.

A number of changes are reported to be in progress at the Herbert Brenon studios. Recently Brenon made an extended retrenchment in his office forces. Now it is said, his general manager, Alexander Beyfuss, will leave with the completion of the production in progress, "The Return of the Lone Wolf."

Brenon is a member of the new organization, Manufacturer to Exhibitor Direct, which this week was renamed "Producer to Exhibitor, Affiliated." He has, consequently, no need for a general manager under the new conditions. The Brenon studio will probably be extensively used by the new combination, aside from Brenon's personal productions.

The change means that Brenon is no longer connected with the First National Exhibitors' Circuit. His production, "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson starred, will be one of the first films released by "Producer to Exhibitor, Affiliated." Others will be "My Own United States" and "The Struggle Everlasting."

### ONLY WOMAN INSIDE LINES.

Washington, Feb. 6.

Elise Bartlett, with the Poli stock, and selected as a feminine lead in propaganda pictures projected by the Department of Public Information, is going to France in six weeks to pose for sections of the pictures.

She will be the only woman allowed inside the lines.

The exact date of the first release for the vaudeville houses has not been definitely set.

**IF YOU ARE HUNTING FOR A BEAR OF AN ACT, BE FOXY AND TRAP—**



**Parish and Peru**

This Week (Feb. 4)—Orpheum, Brooklyn  
Next Week (Feb. 11)—New Brunswick and Baymont, N.J.

**NEW ACTS**

**Nolan and Nolan.**  
Jugglers.

**50 Drops—in "One."**

(Sounds like a prescription.)

Opens with juggling (every Monday and Thursday). Man is a juggler, but his partner is a lady. He makes a big hit with castles of pool rooms—and holds the record amongst jugglers of paying for more pool tables than anyone in the business. The lady in this act is a seldom letter writer. They have a lot of friends amongst talking acts—which speaks well for this set of jugglers. Good for any time and anything.

LAUBON.

Sounds like a cable address, but means:

**Laurie and Bronson**

**EDWARD MARSHALL CHALKOLOGIST**



**ROSE & CURTIS**  
**Bobby Henshaw**  
THE UKS KID  
WITH HIS MOUTH AND THE AID OF A "UKS" CAN MAKE YOU THINK YOU ARE LISTENING TO A THREE PIECE JAZZ BAND  
WATCH THE KID GROW!

**JACK TERRY**


And His Demon Troupe of Vanishing Warts  
Friars' Club will always reach me



**MAE AUBREY and RICHELLE ESTELLE**

Back in the city of light and love—not so bright now, but Broadway is Broadway for all that, and when they get it finished it will be a mighty fine street. Spending the 56 cents we saved on the southern time and waiting for next week. "Oh! tell us, baby, how long must we wait. Can we get it now or must we hesitate?"  
P. S.—Hope Edward Marshall has recovered from recent illness


AUBREY and RICHELLE  
Direction, LIEUT. M. S. BENTHAM  
Palace Theatre Bldg., New York



Victory Bread means quick success. College bred means a four years' loaf.


**Billy Beard**  
"The Party from the South"

Principal Comedian  
ALICE FIELDS  
Musical Director  
LUCILLE MARK  
Western Rep.  
SUNSHINE AGENCY




Pawtucket is not a bad place after all, when you have a good old pal like Big Cop Billy Hall and his wife to come over from Providence and keep you company. Hope we spend many more cheerful evenings with them.

**PAUL & MAE NOLAN**  
This Week (Feb. 4): Keith's, Lowell, Mass.  
All Chalked Up by NORMAN JEFFERIES



**The Original Arleys**  
Direction: Western, YATES & EARL  
Eastern, PETE MACK

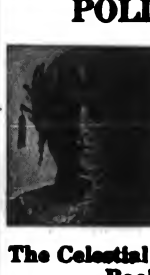


**FRED DUPREZ**  
The Edinburgh Dispatch says: "Mr. Fred Duprez as 'Muffin' is a conspicuous fun-maker. He plays the part on somewhat startling and original lines, but the change from the conventional red nose portraval is very welcome. As a countrified commercial traveller who sells everything from elephants to Beecham's Pills, he had the house in an uproar every minute he was on the stage. His song numbers also earned him substantial reward."

American Representative **SAM BAERWITZ** 1440 Broadway New York

It is a mighty cheap skate that smiles only at the other fellow's expense.

**DOLLY GREY AND BERT BYRON**



**POLDI LONG PRESENTS LONG TACK SAM CO.**  
The Celestial Wonder Workers  
Booked Solid


MR. BILL McCALLUM, Avon Theatre, Rochester, N. Y.  
Dear Mr. Mac:  
We saw PAUL JONES in Louisville and he invited me to have dinner with him at his boarding house—and the food was so good we had our dinner there the rest of the week; and they cost only 25 cents per dinner. Can you beat it? Regular HOMER cooked dinners, 35 cents. And as cheap as they are, PAUL doesn't pay a cent—MISS BAILEY the LADY OF THE HOUSE, takes it out on PAUL in destitute, and I heard her counting up the other night what PAUL owed her, and it went something like this: Two gold fillings, one porcelain tooth, one crown and some bridge-work. On Friday PAUL won't eat meat and doesn't like fish, so she gives him two fried eggs for a tube of tooth paste. Isn't that the limit? PAUL calls it the House of Laughs.  
P. S.—We extend our deepest sympathy to Bill Jones during these dark days, and sincerely hope he gets over it.

**JIM and MARION HARKINS**  
Direction, NORMAN JEFFERIES  
This Week (Feb. 4)—Keith's, Dayton, O.

—A Signal to the Arsenal Gag—  
So you're an  
**Able-Bodied Seaman**  
My Brother Is a  
Hurricane Seaman—  
(Shades of 125th St.)  
**FOLEY and O'NEIL**  
"A Couple of Nitfies"  
Loew Circuit. Direction, MARK LEVY.

HARK YE! to the  
**ORIGINAL CAST**  
of the 9 STAGE STRUCK KIDS.  
Confucius & Ben Hur  
Cleopatra & Her Ben  
Caesar & Joe Lauri  
Nero & Fero's Daughter  
also  
Charlie Woods—World's Youngest Old Timer.  
**DE REX and WOOD**  
"The Dancing Dolls"  
Loew Circuit. Direction, MARK LEVY.

**NEW ACTS**  
**Laurie and Bronson**  
"Let Er Go" (Dramatic)  
15 Mins. (If audience is agreeable)  
Fought—also—Fought St. Theatre  
Boy and girl who resort to an old shirt, a coat, vest, tie and collar, song, talk and a bouquet of flowers and a dance(?) in order to obtain the desired laughs(?) from the audience. The boy is in Class A in the second draft, and it is rumored his wife wants to take his place to go "Over the Top." That is the reason he has everybody shouting "Let Er Go." If the Tuesday closings continue, the couple should locate sufficient work to keep them engaged the remainder of the current season.  
**FENTON and GREEN**  
You can't fool a horsefly.



WM. NEWELL  
AND  
ELSA MOST  
"TWO BRIGHT SPOTS"  
Direction, MESSRS. FRANK DONNELLY and NORMAN JEFFERIES.

This Week (Feb. 4)  
Keith's Royal, New York



**ALEXANDER—FIELDS**  
"A PROOF OF PRETENTORY JEFFERIES"



T. ROY BARNES SAYS:  
"Why, Guy, Oswald is a fine looking dog! Great strain in him somewhere! Why do you call him a 'mutt' and, was such a grotesque picture of him in VARIETY?" Thank you, Roy! The admiration is mutual. I know my pictures do me a grave injustice, but I am going to sit for some new ones, and I'll bring your dog Nellie a whole set. We'll romp in the sunshine and talk "dog" in the twilight. You won't regret the kind things you said about me! You are a regular fellow, Roy!  
OSWALD.

**PESTS NO. 14**  
THE JOYFUL STAGE MANAGER  
THEY ALL FLOP HERE!  
**Walter Weems**  
and wife Hip Cleveland.

**KNAPP AND CORNALLA**  
at the  
**WINTER GARDEN**  
"Just for one night"  
Sunday, Feb. 10th



**PAULINE SAXON**  
SAYS:  
With wars and grand big goings-on  
My life is all so disarranged  
I just keep looking in the glass  
To see if my expression's changed.

**BLACKFACE**  
**EDDIE ROSS**  
Featured  
**Neil O'Brien Minstrels**

**BLANCHE ALFRED**  
and her SYMPHONY GIRLS assisted by  
"GERANT" Conductor  
Featuring the RAINBOW GIRL  
In Novelty Dances  
Direction: Eastern, Peter Mack; Western, U. B. O.

**H. BART McHUGH Presents**  
**EL. BRENDEN and FLO BERT**  
in  
"Waiting for Her"



**WILSON GREENWALD**  
SAYS: "GUY'S OF VARIETY"

**ADELE JASON**  
Featured in PEPPLE & GREENWALD'S  
"ALL GIRL REVUE"  
Personal Direction, M. L. GREENWALD



# BERNARD THORNTON

LEADING MAN IN

## *“Heart of Romance”*

Showing at ALL FOX THEATRES Feb. 11th,  
12th and 13th and STANLEY THEATRE  
Sunday, Feb. 10th

7th Ave. and 42nd St., New York City

### WM. FOX says:

“THE BOY WHO WILL  
INTEREST YOU AS MUCH  
AS DOUGLAS FAIRBANKS”



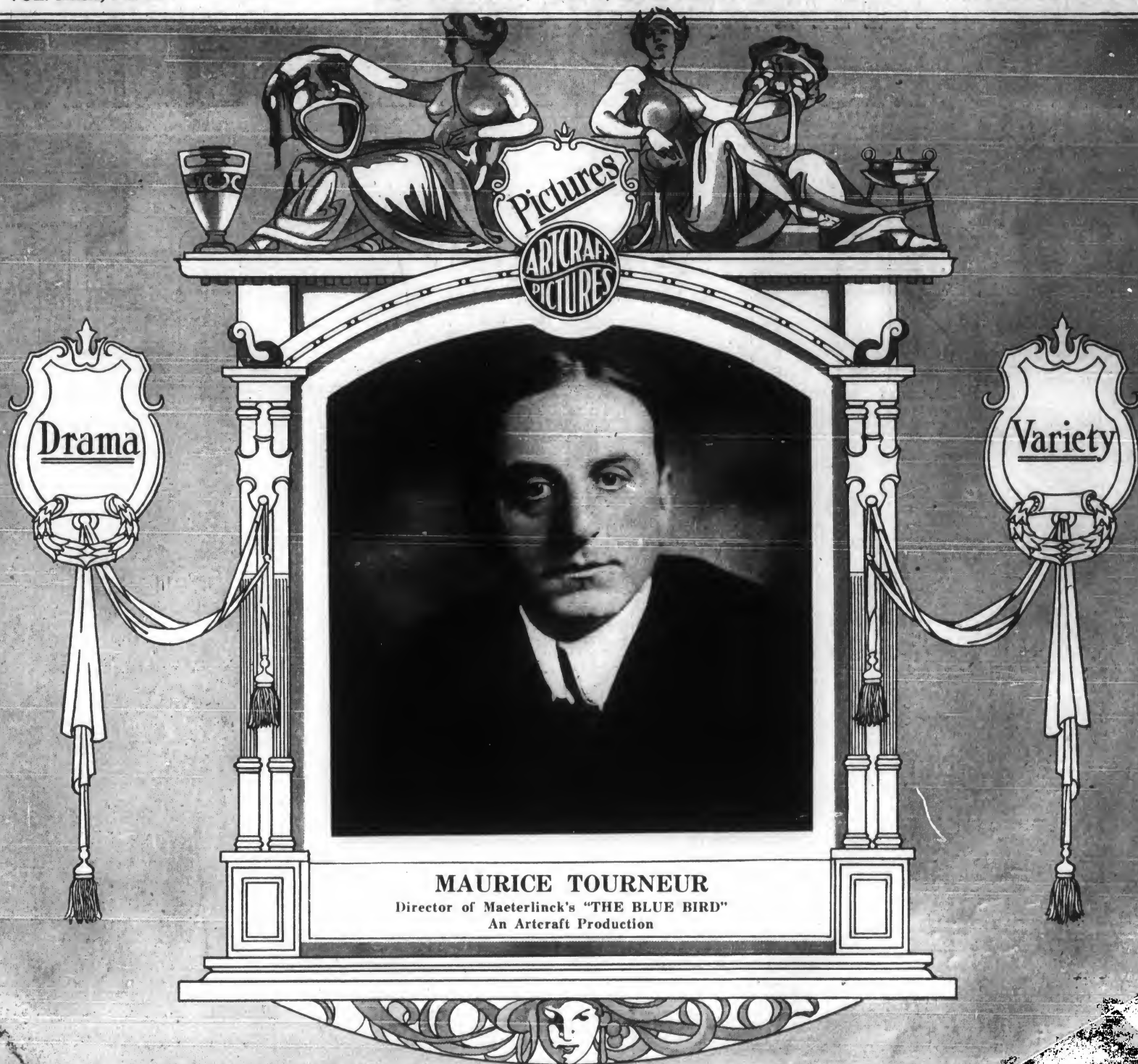
PRESENTED	By	WILLIAM FOX
DISCOVERED	“	J. GORDON EDWARDS
ENGAGED	“	SAM KINGSTON
DIRECTED	“	HARRY MILLARD
ADMIRE	“	JUNE CAPRICE
ENDORSED	“	THE CENSORS
SUPPORTED	“	THE PUBLIC
MANAGED	“	CHAMBERLAIN BROWN

# VARIETY

VOL. XLIX, No. 12

NEW YORK CITY, FRIDAY, FEBRUARY 15, 1918

PRICE TEN CENTS



The central image is a black and white portrait of Maurice Tourneur, a man with dark hair, wearing a suit and tie. The portrait is set within an ornate, classical-style frame. Above the portrait, on a shelf, are two female figures in classical attire, one holding a trophy. Between them is a shield-shaped emblem with the word "Pictures" and a circular logo below it that says "ARTCRAFT PICTURES". To the left of the portrait is a shield-shaped emblem with the word "Drama" and a tassel hanging from it. To the right is a similar shield-shaped emblem with the word "Variety" and a tassel. Below the portrait, within the frame, is a caption. At the very bottom of the frame is a decorative scrollwork element featuring a face.

**Drama**

**Variety**

**MAURICE TOURNEUR**  
Director of Maeterlinck's "THE BLUE BIRD"  
An Arcraft Production

# Mollie King

SAYS:

**"I HAVE A GOOD ACT  
AND MUST BE A HEADLINER"**

# Harry Weber

SAYS:

**"YOU HAVE A GOOD ACT  
AND YOU ARE A HEADLINER"**

IN THE FOLLOWING THEATRES

Feb. 18 . . . . .	Washington
Feb. 25 . . . . .	Orpheum
March 4 . . . . .	Alhambra
March 11 . . . . .	Royal
March 18 . . . . .	Colonial
March 25 . . . . .	Riverside
April 1 . . . . .	Bushwick
April 8 . . . . .	Boston

April 15 . . .	Proctor's, Yonkers (full week)
April 22 . .	Keith's, Philadelphia
April 29 . . .	Davis, Pittsburgh
May 6 . . . . .	Shea's, Buffalo
May 13 . . . . .	Shea's, Toronto
May 20 . . . .	Princess, Montreal
May 27 . . .	Hip, Youngstown, O.



# VARIETY

VOL. XLIX, No. 12

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PRICE TEN CENTS

## OTHER PRODUCERS MAY FOLLOW WOODS AND SELWYN TO SHUBERTS

**Cohan & Harris Now Mentioned on Same Terms Woods Received. Booking Agreements Only. Klaw & Erlanger Reported Warmly on Trail of Elliott, Comstock & Gest. Three-Firm Split Divided on Booking Change.**

The Shuberts cinched two legit producers under contract this week, to book their plays in the Shubert houses. The producers are A. H. Woods and Selwyn & Co. It was reported all week Cohan & Harris are also close to agreeing with the Shuberts for bookings, under the same terms and arrangements Woods made.

Woods is said to have received \$600,000 for a five-year booking agreement, with \$150,000 paid down, the remainder in yearly instalments during the five-year term. The Shuberts acquired no interest in the Woods productions or properties, according to report.

No money terms were mentioned in connection with the Selwyns, other than that the Shuberts would finance the three theatres on West 42d street they have projected.

Klaw & Erlanger made no competitive bids, according to account. K. & E., however, during the week seemed to have a chance of linking Elliott, Comstock & Gest to their side, to offset the loss of Woods, looked upon in times past as a K. & E. man, also Cohan & Harris, if they go to the Shuberts.

The first intimation of a deal between the Shuberts and Woods was given in VARIETY two weeks ago. At that time the price was said to have been \$450,000, offered by the Shuberts. That Woods had "flopped" to the Shubert side was reported in the "Herald" Tuesday. Tuesday afternoon a denial of the story was sent out from the Woods office and as soon as it reached one of the newspaper offices it was recalled.

Tuesday afternoon Woods was in session with Sam Harris in the Cohan & Harris office. It was said Cohan & Harris might also flop over to the Shuberts. Sam Harris and Lee Shubert conferred for three hours Wednesday.

Monday afternoon George M. Cohan intimated to a number of associates Cohan & Harris were in the market and would be willing to swing over to the Shuberts providing they got their price.

The Shuberts-C. & H. deal would carry with it the bookings of five guaranteed Cohan & Harris hits for next season. That the Shuberts will need attractions seems conceded.

The indications are the Shuberts are

in the market to get as many producers as they possibly can and that they are willing to spend money for them, while K. & E. are sitting tight and sawing wood, letting the other side spend all the big money.

It looks as though any of the producers are willing to be reached by the check book route and the Shuberts are after them in just that fashion.

It is generally admitted K. & E. are out after Elliott, Comstock & Gest, with the chances William Elliott and Morris Gest are in favor of K. & E., and F. Ray Comstock standing for the Shuberts. This, however, was denied by one of the members of the firm who stated there would be no split in the firm no matter which side of the fence it finally aligned itself with.

The Shuberts by taking over the Boston O. H. last week seemed to make sure of a hold on Elliott, Comstock & Gest because that theatre has been the outlet for their big Manhattan opera house productions "The Wanderer" having closed an engagement there a few weeks ago.

However, William Elliott and A. L. Erlanger had a lunch appointment upon Erlanger's return from Baltimore this week.

To obviate the possibility of there being any doubt as to the position of Oliver Morosco in the forthcoming battle there was an announcement this week that he and Lee Shubert had in preparation the production of "The Blue Pearl" by Ann Crawford Flexner, an adaptation from a foreign comedy.

What the battle between Klaw & Erlanger and the Shuberts is actually about concerns a contest over a yearly \$1,000,000 plum in the way of booking fees. That was the amount split up between members of the Syndicate before the Shuberts became a factor in the legitimate.

K. & E. extracted 5 per cent. of the gross for supplying an attraction to a house and are still doing it, as are the Shuberts. This percentage comes from the house's share the individual managements being glad to pay to secure attractions. If a show plays to \$10,000 on the week on a 60-40 basis, the show receives \$6,000 and the house \$3,500, since the later must pay \$500 for book-

(Continued on page 50.)

### INJURED FLYER IN TURN.

Regimental Sergeant-Major Robert Lilly is shortly to make his debut in vaudeville. Lilly is 20 years of age, but despite that he has seen 932 days of active service in France with the Canadian army. A native of Los Angeles, he enlisted in Victoria, B. C., when 17. For 20 months he was in the infantry and later was attached to the Royal Flying Corps.

In the latter branch he was a flying machine gun operator, and it was his plane that brought down Zimmerman, the German flyer, who had about 20 Allied machines to his credit. Last June Lilly fell 3,400 feet. The injuries received were responsible for his discharge from the army. Prior to that fall he had been wounded six times.

For vaudeville Mr. Lilly will prepare a list of humorous anecdotes and incidents of the first line trenches consisting mostly of Scottish, cockney and other English Tommy tales. His vaudeville time is limited to six weeks, after which he goes under the management of the Bobbs-Merrill Co. for a lecture tour. Coincident with his tour the firm will issue the first of a series of three books Lilly is under contract to write.

### PANTO ON ROOF.

The Shuberts have placed in rehearsal for production shortly on the 44th street roof an English pantomime entitled "Pierrot's Christmas."

It is being staged by Allan K. Foster, who brought it from England, where it was produced by Charles B. Cochran at St. Martin's theatre, London, some two years ago.

Henry Dixey will have the stellar role.

### TAITS PRODUCING HERE.

E. & J. Tait, the Australian producing firm, plan to debut on Broadway next fall, their first effort probably being "The Invisible Foe" in which Lawrence Irving starred in London this season.

Charles Tait recently obtained the American rights to the spiritualistic drama.

### K. & E. CLEVELAND HOUSE.

Klaw & Erlanger are to have a new theatre in Cleveland for the season of 1919. Next season will be the last of their tenancy of the Euclid Ave. opera house there.

The deal for the new house has been completed and the site selected. Local capital is to build for the firm.

### LIMIT CAMP TERMS.

At a meeting of the Committee on Training Camp Activities held Tuesday it was determined a limit of 70 per cent. of the gross as the share for an attraction be placed for Liberty theatres.

### TAXES POURING IN.

If the Government continues to receive taxes in the ratio they have started, a couple of storehouses will be necessary to hold the money. Between the amusement tax of 10 per cent. and the income tax, a flood of checks is raining into Government offices.

Up to date, according to reliable information, over 130 people in New York State have paid income taxes of \$1,000,000 or over, each. One man sent a check to the Government collectors in this state for \$13,000,000.

A slight inkling of the amount the amusement tax brings is given by the return from Yonkers, N. Y., for December and January, the return including dances. The amount of tax was \$90,000.

The Metropolitan opera house, New York, for November, December and January, accounting for 10 per cent. of its gross receipts, sent to the Government \$95,000.

So far, without the official dates having been reached for the filing and payment of the income tax, the Government is said to have received from theatre and income taxes over \$1,000,000,000.

### GOES TO GRAND OPERA.

Chicago, Feb. 13.

Lucille Chalfont, the girl who made the critics on the dailies here gasp by her wonderful vocal work in the Kolb and Dill show, has left the cast. It is reported she has been engaged for five years by Campanini, the Chicago impresario who discovered Galli-Curci. Campanini is now directing the Chicago Opera company in New York. It is said Miss Chalfont has joined the company there.

Her rise has been meteoric and spectacular. She joined the Kolb and Dill show on the coast and is the discovery of Dana Eaves, the press agent of the show. She was paid \$40 a week at the time. Shortly after the Chicago run, the flowing praise of the dramatic critics brought her an increase to \$100 a week. It is said she is to receive \$500 a performance with the opera company, with a guarantee of one performance a week.

The Kolb and Dill show picked as her successor Dorothy Neville, found singing in a cabaret.

### NEW YORK HOTELS PACKED.

All the New York hotels of any prominence are full up. Between transients and New Yorkers who left their homes during the fuel shortage for the hotels, the hostleries are again having their harvest season.

This has made theatre business of the past two weeks flow along at its high tide, with the specs saying that almost any kind of a \$2 show can do business while it lasts.

# IN PARIS

Paris, Jan. 25. "La Gare Regulatrice," just given at the Scala, is a military farce of the present day, and contains much that is funny. It tells the worries of a man who volunteers for the war, and being too old to fight is put on railroad work. The farce is amusing. The best translation of the title is "The Military Junction."

A case coming before the Paris courts will decide the controversy between a manager and a singer engaged for a long term in advance. The singer has partly lost her beautiful voice, and the manager wishes to cancel the contract, which the lady flatly declines to consider legal, having been properly engaged for a stipulated time.

Two American soldiers were severely burned in a fire at the Moulin de la Galette, a well-known ball room up Montmartre, which is now being used as a warehouse for supplies for the United States army. No great damage was done, and the men are now in hospital on the high road to recovery.

A new show is due at the Casino de Paris in March. It was to have been ready for February, but in view of the success of Gaby Deslys and Harry Pilcer, the present revue will run another month. The receipts since the opening of the Casino de Paris by L. Volterra in December have been well over \$2,000 each show, reaching \$3,000 on several occasions. Business is fine at all places of entertainment.

In spite of the difficulty in securing acts the resorts presenting vaudeville are offering excellent programs, particularly the Alhambra, Nouveau Cirque, Cirque Medrano and the Olympic. Eddie Ford has now returned to London, after a month at the Nouveau Cirque.

Abel Rubi has suggested in a French trade paper that greater use could be made of pictures in legitimate productions. In mounting spectacular pieces, for instance, the sets could be animated, by showing the movement of leaves on trees, when the wind is supposed to blow, or the ripple of water, the passing of traffic on streets, or ships at sea.

Swanton and Hammond, American dancers, terminating at the Folies Bergere, are going to London.

An old farce under the new title of "L'Art de Tromper les Femmes" has been produced at the Theatre Marigny, now trying a winter season with legitimate. This comedy is amusing, but its production, as a new one, passed almost unperceived.

Mme. Rasimi mounted a new revue, "Chut," at the Femina, and scored a success, due to the splendid costumes for which the manageress is famous. Her revue at the Ba-Ta-Clan is also humming.

Maeterlinck's "Monna Vanna," adopted by H. Fevrier, with music by Gabriel Grovies, has been revived at the Opera.

"L'Affaire du Central Hotel," an English detective play, is being presented at the Apollo in French.

## SACHA GUITRY'S LATEST.

Paris, Feb. 13. Following his series of "Personal classics," commenced by "Jean de la Fontaine" at the Bouffes, Sacha Guitry produced his treatise of De Bureau

(the famous French pantomimist of early in the XIX century) at the Theatre du Vaudeville, Paris, Feb. 9. He is ably supported by slender Yvonne Printemps. It was well received, for Sacha is the spoilt child of la ville Lumiere at present. As a matter of fact the play is a success.

Gaspard Debreau was somewhat thin, judging from prints of this artiste, whereas Sachs Guitry is getting unnecessarily corpulent, but this is not noticed, thanks to his excellent interpretation of the role.

## "KIKI" COMEDY IN PARIS.

Paris, Feb. 13. Andre Picard produced Feb. 8 at the Theatre du Gymnase, a comedy entitled "Kiki," nicely received. The story is that of a vaudeville girl's infatuation for her manager.

Manager A. Frank has engaged for this creation Mmes. Spinelly, Marcella Prama, Andre Lefour and Signoret, the latter having played lead in "Quinneys" (French version being "Petite Reine"), which preceded Picard's comedy at the Gymnase.

## AMES IS ACTIVE.

Paris, Feb. 13. Winthrop Ames is appearing personally at the Casino, Aix-les-Bains soldiers' entertainments. He is also shortly inaugurating vaudeville at Nantes and Chambray.

Lucien Klopp, with Padquier's Agency, is booking the acts in connection with the Alhambra.

## "TRAIN EIGHT" REVIEWED.

Paris, Feb. 13. "Train Eight" was revived at the Ambigu Feb. 11.

## English Chorus Kept Out of France.

Paris, Feb. 13. Albert de Courville's revue is coming to the Folies Bergere in March. Manager Baratta has gone to London to arrange to transfer the revue without the English chorus, the British authorities officially announcing the suspension of passports for English females under middle age and males under 60.

THE  
DOG  
IS  
DEAD



FRANK VAN HOVEN

The anguish he suffered at the demise of his favorite terrier is fully depicted above. It may be seen the dog's last dying gasps were protestations of affection for his master.

## Plans for More Vaudeville.

Paris, Feb. 13. Cora Laparcerie, with her husband, Jacques Richepin, is negotiating for the Champs Elysee opera house for vaudeville, also the Comedie, a theatre adjoining, for pictures.

## "CHU'S" POSSIBLE RUN.

London, Feb. 13. On assuming the lease of His Majesty's theatre, their tenancy to begin at the conclusion of the run of "Chu Chin Chow" at that house, Messrs. Grossmith & Laurillard posted a notice on the callboard of the famous playhouse announcing they would take over the management of the theatre at the end of the run of the current attraction.

On reading the announcement, Oscar Asche, the producer and star of the oriental spectacle, appended to it the following: "We should worry. 'Chu Chin Chow' is going to run here another six years."

## ROBEY BENEFIT DRAWS \$20,000.

London, Feb. 13. At the Coliseum the third George Robey matinee, for the benefit of the free buffet for soldiers and sailors, at the Waterloo railway station in London, realized \$20,000.

Among the features of the performance were George Graves, Gresham Singers, Tom Clare, Beattie and Babs.

## OFFICIAL FRENCH WAR FILM.

London, Feb. 13. "Sailors of France," a thrilling film feature showing valuable work done by the French navy in the Mediterranean, has been issued by the French Navy League. It was shown privately at the West End Cinema Feb. 8.

It is a fine picture, showing battleships, cruisers, destroyers and submarines in action with many exciting incidents.

## LONDON LIKES "TRUTH."

London, Feb. 13. Gilbert Miller's production of "Nothing But the Truth" had its premiere at the Savoy last week. It was accepted as a roaring farce and proved an unqualified success, splendidly acted by A. E. Matthews, Charles Glenney, O. Clarence, Paul Arthur, Henrietta Watson, Dorothy Minto, Renee Kelly.

## PASSPORT LIMITS

London, Feb. 13. No passports are now being granted to British male artists under 60 years of age to leave the country. Women must be over middle age.

## PHYLLIS BEDELLS MARRIED.

London, Feb. 13. Phyllis Bedells, England's leading dancer, has been married to Capt. Ian Gordon MacBean, of Singapore.

## "BOBO" IS CAPITAL COMEDY.

London, Feb. 13. "Bobo," a new musical comedy, was presented at the Chelsea Palace, featuring Ida Crispi and Will Fyffe. It is a capital show.

## PHYLLIS DARE'S VARIETY DEBUT.

London, Feb. 13. Phyllis Dare is making her variety debut this week at the Chiswick Empire.

## KARNO'S "RATIONS."

London, Feb. 13. Fred Karno is shortly presenting a new sketch entitled "Rations."

## "The Soldier's Bride," Drama.

London, Feb. 13. Walter Howard's successful drama, "Seven Days' Leave," has celebrated its first anniversary and 500th performance.

Howard has written a new military drama, "The Soldier's Bride," in which Robert Arthur will tour, commencing in April.

## Jose Collins Returns to Daly's

London, Feb. 13. "The Maid of the Mountains" at Daly's celebrated its first year Feb. 11 by the return of Jose Collins to the cast after appearing in the Manchester production.

## "Aladdin" Off for Opera.

London, Feb. 13. "Aladdin" will be withdrawn from the Drury Lane Feb. 20, to make way for Beecham's opera season.

Mable Russell, Mother of Twins. Mable Russell, who was married last year, has given birth to twin sons. One died.

## Cliff Goldin Back on the Stage.

London, Feb. 13. Cliff Goldin has received his discharge from the army and will return to the variety stage.

## Ethel Levey Engaged By Charlot.

London, Feb. 13. Ethel Levey has been engaged by Andre Charlot to appear in his next production at the Comedy. His "Bubbly" piece at that house is still going strong.

## "Little Brother" Well Acted.

London, Feb. 13. "The Little Brother" was produced at the Ambassadors Feb. 17. It is a melodrama, has picturesque dramatic situations, well acted, especially by Fisher White and Ben Nathan.

## Compton Managing Kennington.

London, Feb. 13. Edward Compton, veteran manager, has taken over the sole management of the Kennington theatre and opened it with Alfred Butt's "Peg o' My Heart," headed by Cathleen McCarthy. The theatre has been redecorated and the prices revised, ranging from 12 to 75 cent.

## Victoria Palace Features This Week.

London, Feb. 13. Nelson Keys reappears at the Victoria Palace. Other features are G. Hunter, Mary Law, violiniste, Noni and partner, Zellini.

## W. T. Hemsley, Scenic Artist, Dies.

London, Feb. 13. W. T. Hemsley, an expert scene painter and artist died, aged 68.

## Manager Harry Anderson Dead.

London, Feb. 13. Harry Anderson, a veteran variety singer, died in the London Hospital.

## German Inscribed Violin.

John J. Murdock, executive manager of the United Booking Offices, accidentally made an important discovery this week when purchasing some toys for a friend's baby boy. He procured a miniature violin, which carried a "Made in Japan" stamp on its back, but within the box a number of German sentences were discernible. Close examination showed the toy instrument had been manufactured in Germany and shipped to this country through Japan. The inscription within the box carried instructions forbidding its shipment through or to England or any of her colonies. Mr. Murdock turned the instrument over to the federal authorities.

## HOLIDAYS FOR TORONTO.

Toronto, Feb. 13. Owing to the scarcity of coal in the provinces of Quebec and Ontario the Government declared Feb. 9, 10, 11 workless days. The result was that 200,000 workers had a holiday, and the business done by the theatres and other places of amusement was unprecedented. All the houses gave special matinees, and the total attendance was estimated as 142,000 persons. From now until March 25 all theatres and movies will be closed on Mondays.

## NON-PAYING MANAGERS FALL IN LINE WITH V. M. P. A. ORDERS

**Country Vaudeville Managers Who Evaded Payment of Full Salaries Without Good Cause Notify Managers' Association Payment Will Be Made. Some Middle-Western Managers Asked for Resignations Last Week. V. M. P. A.'s Test of Strength.**

Several managers of the membership of the Vaudeville Managers' Protective Association fell right in line with the orders from that organization to pay full salaries for the closed Tuesday weeks, upon the report going out of the V. M. P. A. requesting resignations for non-compliance.

Two of the first to inform the Association its order had been obeyed were Manager Hayman of the Cataract theatre, Niagara Falls, N. Y., and Proctor Sees, of the Priscilla, Cleveland.

Some other middle-western vaudeville managers were requested to resign unless making the full salary payment or furnishing a sufficient reason why they could not. These matters were being rapidly adjusted during the week. It is said that when the final returns are all in the percentage of manager-members of the V. M. P. A. not paying salary in full during the four Garfield weeks will be exceedingly small, with those relieved from the full payment having satisfied the V. M. P. A. they were not in a position to make it.

The Garfield Monday opening and Tuesday closing of the theatre with the V. M. P. A. consequent ruling salaries be paid in full to all employees of theatres in its list became a test in reality of the strength of the organization, which is a youthful one, as such associations go. The result has been exceptional, and attested to the firm foundation the V. M. P. A. is built upon.

### N. V. A.'s 2d BENEFIT.

The second annual benefit for the treasury of the National Vaudeville Artists has been scheduled for Sunday, May 12, and will be staged at the Hippodrome, where the first performance, last year, was held.

Committees are being appointed to supervise the affair, the first one selected having been charged with the program and seat sale responsibilities. The covers of the program will be auctioned off some morning, to be announced later, in the Palace theatre. Boxes will also be disposed of in this way, while raffles for individual and group seats will be held.

### WON'T PAY ROCK AND WHITE.

The vaudeville managers will not pay Rock and White the salary the team asks, \$1,500 weekly. The managers offer \$1,000 a week in the regular big time houses and want them for less in the "cut" houses, like the Royal or Alhambra, New York.

Meantime Rock and White are filling in a week here and there in the three-day theatres around New York. Last week they were at Proctor's, Mt. Vernon, N. Y., securing \$1,000 for that engagement. One evening Frances White failed to appear and Billy Rock did a single turn. Miss White's absence was attributed to "temperament."

Monday this week the couple presented their own show with themselves headlined at Proctor's, Plainfield, N. J., for the day.

When Rock and White were considering vaudeville, to follow their engagement with "Hitchy Koo," they set their salary figure at \$2,000.

Rock and White gave a two-hour

show, with no one else participating, Monday afternoon. The performance was a try-out of a plan of Rock's to appear in the principal cities and give a similar entertainment, with two or three dates each week. The scheme was first tried out by Grace La Rue and also by Nora Bayes, but, unlike the latter's show, there are no extra people employed. Aided by the Monday holiday a \$600 house was drawn at Plainfield.

### AGENT GIVEN \$1,000 BOND.

A Liberty Bond for \$1,000 has been presented Jenie Jacobs by Valeska Suratt. Miss Jacobs is the vaudeville representative for Miss Suratt, now on a big time route with "The Purple Poppy."

The gift was made to express Miss Suratt's appreciation for the intense interest of Miss Jacobs in the star's return to vaudeville.

Theatrical agents have often been credited with receiving "presents" from players or acts, but these in the large majority have amounted to little and were more in the way of a business understanding. Miss Jacobs is regularly employed by the William Morris-Pat Casey Agency.

### ASKS FOR INVESTIGATION.

Doc Nixon, who recently published an open letter stating his illusion known as "The Duck Vanish" used in the Hong Kong Mysteries had been copied and was being used by others, has written the N. V. A. to investigate the matter.

Quoting from his letter Mr. Nixon says: "With my 'Duck Vanish' as with all magical effects I present, I am the constructor and originator and I am presuming upon my membership as an N. V. A. and the records of VARIETY to substantiate my claim to priority of presentation. If the finding of this matter upon the claim as herein stated is worthless, what does it profit a person to continually place new material before the public?"

Doc Nixon's open letter appeared in VARIETY of Jan. 4 and was addressed to Pat Casey (V. M. P. A.), Henry Chesterfield (N. V. A.), E. F. Albee (U. B. O.), Martin Beck (Orpheum) and Mort Singer (W. V. M. A.).

### DOROTHY RUSSELL IN HOSPITAL.

Pittsburgh, Feb. 13. The daughter of Lillian Russell, Dorothy, is in a local hospital, under treatment for diabetes, which it is feared has affected Miss Russell's spine.

About eight months ago the daughter had a leg amputated to arrest the advance of gangrene which had set in. She is now about 31 years of age.

### IN THREE WAR ZONES.

Ben Beyer, the American cyclist, accompanied by his wife and two children, returned last week from abroad after spending two years in three war zones. During his stay abroad he traveled over 50,000 miles, including South Africa and Australia.

Beyer is booked to return to the Olympia, Paris, for 16 weeks commencing Sept. 23 next, followed by a tour of the Moss Circuit in England,

### EDWARDS PROTECTS KIDS.

Rochester, Feb. 13.

Official Rochester was much perturbed Saturday morning when it found Gus Edwards had left town during the night with two of the youngsters from his "Bandbox Revue," Cuddles and Lillian Downey.

The night before a Gerry Society officer had ordered their arrest for appearing at the Temple in the act, asserting they were under age. Mr. Edwards was here at the time. He succeeded in having the children left in his care, with the case set down for Monday. Cuddles went into hysterics from the excitement. Edwards, phoning his wife in New York of the child's condition, was told by Mrs. Edwards (Cuddles' guardian), to immediately bring her home to New York. This Mr. Edwards did, taking the little Downey girl along.

The carpenter of the Edwards act, Chester Robinson, was also taken in charge and placed under \$200 bonds.

The case has been adjourned until Feb. 19.

"The Bandbox Revue" is at the Colonial, New York, this week. Mr. Edwards claims burly police methods were employed in connection with the arrest of the children in Rochester. Three police officers, he says, were on the stage of the Temple and they intended taking the little girls to the Shelter for Girls' Home, without permitting anyone of the company to either accompany them or see the children there, until the trial.

### FORD SISTERS LOSE CASE.

Last week in the city court Henry I. Marshall was awarded a judgment of \$1,050 as damages against the Ford Sisters on his claim of breach of contract.

According to the evidence Marshall was engaged by the Fords to arrange their turn and appear in it. He was to be accorded equal billing and was to receive one-third of the profits. He appeared with the sisters from June 19 to Dec. 11 of last year at which time the act separated when Marshall was asked to accept smaller billing.

Nathan Burkan appeared for the plaintiff.

### FORMING "THE LOOKERS."

"The Lookers" is the title of a new social club being formed by Jimmie Hussey and several others, for which a charter has been applied through Gus Dreyer, the theatrical attorney.

Hussey has over 200 applicants listed with the initiation and first sectional dues being \$1. George M. Cohan heads the list. Club room will be rented in the Long Acre Square district this week with cards and buttons ordered as well.

The qualifications to become a "Looker" are that one must be an actor and known to the organizers. Only one lay member has been accepted to date.

### HELEN WARE'S SKETCH.

Helen Ware as the star of the Washington Sq. Players sketch "Suppressed Desires," is a possibility for vaudeville in the near future. Lewis & Gordon have secured the playlet and will present it.

The firm also has "Maid of France" by Harold Brighthouse, presented at the Harris at a benefit last Sunday for vaudeville. May Buckley may be seen in this playlet.

### ELSIE JANIS SAILING.

Elsie Janis and her mother arranged to leave this week for Paris, sailing from an Atlantic seaport.

Miss Janis has just completed a vaudeville tour. She goes abroad to take the leading role in the revue Albert de Courville of London has prepared for Parisian presentation.

### STOP! LOOK! LISTEN!

At the opening of "The Love Mill" last Friday night at the 48th Street several who attended the premiere were obliged to remain through the performance, against their natural inclination. They were mostly music publishers, attracted to the show through the report the reputed and programed composer of the score, "Alfred Francis" was in reality Col. Nutting, buyer of the music for the Woolworth stores, which handle an enormous quantity of sheet music.

Col. Nutting was at the performance. The publishers with their staffs stuck to the finish under the impression their sales might drop off if the composer caught them walking out on his piece.

"The Love Mill" was first produced by Andreas Dippel, with book by Earl Carroll. There is said to have been outside capital represented in the investment required for the reproduction. The show was severely panned in the Saturday papers.

"The Love Mill" will close in another week, and the chances are that for the second time it will be sent to the storehouse. When the show was first out under the Dippel management, playing Boston and Chicago \$37,000 is said to have been dropped.

The present "angel" was informed the costumes and production were all in readiness and the show would be easily put on again for about \$3,000 or \$4,000. Up to this week the loss has been \$12,000.

Dippel's arrangement for the second try was that he was to receive 40 per cent. of the profits and not stand any of the losses.

### COOKE TESTIFYING.

In the hearing of the investigation before a referee appointed by the Supreme Court of the White Rats, adjourned until today in New York, Will J. Cooke, the former business manager of the organization, will be called to give testimony.

Mr. Cooke was subpoenaed. His name has been frequently mentioned in the hearings held to date.

### INTERMISSION AGAIN.

Intermission in the big time vaudeville theatres will again be inserted in the program, commencing next week, following the end of the fuel conservation order.

Some of the big time houses may give three performances Washington's Birthday (Feb. 22).

### DOOLEY "SINGLE."

Johnny Dooley was in New York on Tuesday offering himself in a "single" act to vaudeville. Dooley is one of the principal comedians in "The Passing Show of 1917," now at the Chestnut Street opera house, Philadelphia.

He has given two weeks' notice to take effect March 2, and expects to break in his turn for the big time for the week of March 11.

Dooley has already promised several weeks, one of which will be at Keith's, Philadelphia, directly across the street from the Shubert show.

### Herz Going with Loew Circuit.

Ralph Herz was this week in negotiation with the Loew circuit for 15 weeks in their houses.

### Jack Curtis' Daughter an Act.

Beatrice Curtis, the 17-year-old daughter of Jack Curtis (Rose & Curtis), opened in vaudeville this week at Union Hill, N. J., this being her debut as a professional.

### "Weaker One" at the Palace.

"The Weaker One," a sketch by Mrs. Louis V. DeFoe, will be presented at the Palace, New York, in March.



# VAUDEVILLE

## GARFIELD MONDAYS ENDED; THEATRES UNRESTRICTED

**Fuel Administration Allows Local Administrators Discretion under Conditions. Unlikely to Be Exercised in Favorable Weather. Fourth and Last Garfield Monday Best of All for Theatres.**

Dr. Garfield, on Wednesday, ruled out future Monday holidays excepting in New England; Southern states were relieved of the holiday commencing this week. Local administrators are given the privilege of recommending closings if conditions warrant, subject to approval in Washington. It is unlikely such an order will be issued excepting in extremely unfavorable weather. The discretion given local administrators concerns closing hours for amusements and clubs. If placed into effect, 10 p. m. will be the limit for heating, affecting mostly the clubs and amusements not in regular theatres.

Last Monday, the fourth and last of the Garfield holidays, was the best of the quartet for the theatres. The day was spring-like and attendance records were broken. Tuesday, Lincoln Holiday, the theatres were closed, though some hope had been held out to the last that permission to open that day with the theatres closed Wednesday would be granted.

While the theatres almost without exception obeyed the Garfield order, several small matters arose during the holiday period that appeared to irritate local administrators. The most serious perhaps was the rehearsing of the Al Jolson show last week in New Haven at the Shubert theatre on Tuesday, the day the theatre had been ordered closed, also prolonging the opening performance of that production the night before past the official Connecticut closing hour, 10.30. In Philadelphia the local administrator reported to Washington all theatres there were charging holiday prices for the Garfield Mondays, with the result the Philadelphia theatres were cut off for five days without coal deliveries.

In New York City two legit houses on Broadway were caught with an over supply of coal in their basements, while one theatre had 200 tons stored near by. Each house narrowly escaped a complaint and the one with coal on storage barely missed a charge of violation.

Several picture firms annoyed the New York Administrator through attempting to work and in some cases succeeded in working their studios on the closed Monday.

Showmen in general regretted the slightest effort to evade the order had occurred, through a future recurrence of the necessity for closing the theatres when past performances of a negative kind would be heralded over the uniformity of observance the theatre maintained to nearly 100 per cent.

There will forever probably be many stories of how and who brought about the Tuesday closing for the theatres, giving them the privilege of opening Monday following the Garfield edict, but whatever may be believed of the many tales the fact remains the most vigilant and diligent theatrical element throughout the four weeks has been the Vaudeville Managers' Protective Association, led by Pat Casey. The V. M. P. A. continuously had a representative from New York stationed in Washington, wiring it all reports and information he received concerning the theatres, giving Mr. Casey advance advices whenever possible. It was through this many adjustments of matters in connection with the closing were attended to. Of all theatrical people and societies, the V. M. P. A.

from the first was the only one to give the matter of the Garfield holidays as they related to the theatre systematic attention.

The legitimate theatres fared better this Garfield Monday than on any of the preceding ones. The night performances were bigger all over town.

In several houses records were broken. At the Amsterdam the house record for regular prices was smashed to pieces. At the matinee performance the "Cohan Revue" almost \$2,400 at \$2 top and the evening performance showed a gross of almost \$2,900 at the \$2.50 scale. The Globe at the matinee performance with a \$2.50 scale almost touched \$2,600.

The reports from the road were also good. Eight Oliver Morosco attractions on tour drew \$29,000 on the day.

Only one legitimate management, Shuberts, filed a formal protest to the I. A. T. S. E. through the United Managers' Association.

The stage hands got their regular money notwithstanding the Tuesday layoff and Assistant International President Charles Crickmore of the Alliance said Thursday that whatever came of the protests filed anywhere would be taken care of by the local unions affected.

### RATS INVESTIGATION HEARING.

The seventh session in the White Rats investigation on the alleged diversion of funds held Friday last before referee Louis Schuidenthal was gone through without the presence of verbal fireworks like the week previous. There were a number of interesting developments, and the hearing was given a stir at the start when Harry Mountford read a letter from James W. Fitzpatrick, in which Fitzpatrick refused to surrender the levy and membership lists in his possession in Waterbury, Conn. This letter sneered at the proceedings, and covered the refusal to deliver the books with a legal cloak. It was in reply to a note from Mountford in which the latter asked for the lists as ordered by the court.

It read: "Home, Feb. 6, 1918.

"My Dear Mountford: "Your letter requesting me to send you any and all books of the White Rats in my possession came this morning, and I hasten to answer not because the matter is so important to me, but because I am up to my neck in other things, and don't know when I will get time to reply later.

"I would be very glad to send you anything I have that might answer the demands of justice, but as I consider the present action the purest travesty on the law and the facts, that the motive back of it is personal persecution of the lowest order, and the officers of the court have been deceived to the eyes, I cannot see my way clear to do what you ask.

"However, this is obiter dictum. The real reason is this: In view of the fact that I am a director, that I have been in New York for days at a time since the action was set afoot, and that I have never been served with a summons of any kind, in any way, as the law requires that the books in question have never been under the jurisdiction of the court in this action, and that they are not now in the jurisdiction of the court in this action; in view of all these facts, I must refuse to do what you ask. Any information you want that I can give I'll be glad to send on, but I am advised that I am altogether within my rights in this matter, and I intend to keep so. All this without any disrespect for the referee or the law or the demands of justice, which last I believe has nothing whatever to do with the case.

"I may go to the front unexpectedly if a plan I have in mind is carried out successfully, so you will understand why I am writing so hurriedly and briefly. My work has accumulated in awful shape, and I simply must get it done before I can think of such amenities of existence as writing long letters. With kindest regards, I am,

"Faithfully,

"I. W. F." Mountford denied that he had suggested to Fitzpatrick the intent nor outlined the reply. The referee examined the letter and said:

"This letter from Fitzpatrick is very impudent, and suggests that the attorney for the petitioner make application to the Supreme Court to provide measures to obtain the papers regardless of Fitzpatrick's attitude and without regard as to whether the papers are within the jurisdiction of the court or not."

Alvin Sapinsky (attorney for petitioner): "I believe that the Rats officials should be made to account (records are supposed to be in the custody of the secretary, Mountford). It appears to me Fitzpatrick is in contempt of court."

Referee: "It is a most unusual attitude of a party figuring in these proceedings."

Mountford gave way on the witness stand to Francis J. Fitzpatrick, a former Rats bookkeeper, toward the latter portion of the session. The referee questioned the youthful Fitzpatrick closely, and the witness several times turned appealingly to Joseph J. Myers, attorney for the Rats, when knotty points were asked. But Myers gave him little aid, generally looking the other way, and the bookkeeper answered the questions as best he could. The result of his testimony was that Mountford could draw money at his personal demand in town or out for organization expenses and such. This was gone into because of the haze surrounding the telegraphic request for \$700 from St. Louis by Mountford, a matter taken up at the last session. Mountford still denies he asked for that sum and that he got it.

The bookkeeper also settled that the cash book and the journal of the Rats for the strike period are missing. These important books Mountford says were stolen. After the hearing he advised Mr. Sapinsky he was taking the wrong attitude, and he (Mountford) was very anxious for the investigation to be thorough. Also he, more than anyone, would like to have the missing books on hand, as it meant more to him than these proceedings.

Mountford's attitude on the stand vacillated violently from that of his last previous appearance. So long as the questioning did not concern him personally he "answered," but when it got close to his own sphere of action, he grew cautious and careful, but failed to escape several reprimands from the referee. He brought down a suit case full of vouchers and checks, which are being examined this week. Mr. Sapinsky started in on further examination of the "Player" announcement of Zorn's offer of financial support, and lead on to the passing of the Rats' club house.

Q. About the "Player" article on Zorn's offer of financial support, did he contribute anything?

A. No.

Q. Now, wasn't Zorn attorney for a man named Zubell?

A. No. (The name was wrong, and when it was pronounced Lubell the answer was "Yes.")

Q. Didn't Lubell lend the Union \$5,000?

A. No. It was a loan to the White Rats Realty Co.

Q. The \$50,000 proposed contribution in the "Player" intended to man that \$5,000 loan? What did it mean?

A. The article was reprinted from the N. Y. "Call." Zorn said he could lend us money.

Q. What became of the \$5,000.

A. It was spent in the strike.

Q. But the loan was made to the Realty Co., and yet it went into the strike?

A. Yes.

Q. Did the Union borrow the \$5,000 from the Realty Co.

A. No. The Realty Co. owed the Union money, and therefore paid the \$5,000 over to it.

Q. Who repaid the loan?

A. A Mr. Corcoran.

Q. Who was he?

A. I don't know.

Q. Will you give us the circumstances that existed when the loan was repaid?

A. Mr. Sackett and I signed a check on the Mutual Bank and repaid it.

Q. Whose bank account was the check drawn on?

A. I don't know.

Referee: Whose furniture was the basis for the granting of the loan?

A. It turned out afterwards that the furniture was covered by a mortgage before we placed a chattel against it. Zorn made a search of titles, and the loan was made. Later that placed me in the predicament of having sworn to an affidavit that the furniture was clear, but it really was under the blanket mortgage.

Mr. Sapinsky repeated his question: What were the circumstances existing when the loan was repaid?

A. A man named Armstrong, a man named Burton, and a gunman named Harry Cook were in a house across the street from the club. They warned people not to go into the club house, and that the Rats was a dying organization. Mr. Sackett, of the Mutual Bank, asked me if we could do anything to protect our bondholders. We said we would do anything to save them and the club. Finally someone named Mr. Sackett, and he called the board of directors down to the bank, and recalled a note for \$49,000. Then Corcoran took over the lease.

Q. You don't know Mr. Corcoran?

A. Never saw him afterwards, and he never was further interested, but Corcoran's interests were assigned to the 228 West 46th Street Corporation, which is controlled by Messrs. Aibee, Keith and Beck, the heads of the V. M. P. A.

Q. What became of the fixtures?

A. They were covered by the mortgage and remained in the club house, which was carry-

ing a mortgage of \$185,000, so we couldn't touch a thing. The only equity we had was the lease.

Q. So as a practical proposition the Realty Co. assigned Mr. Corcoran the building, lease, and all things in the club?

A. No, we transferred only the lease. That's all we had.

Mr. Myers objected to the question on the ground that it included the Realty Co. As previously ruled the referee said: "I cannot see where the line of demarcation would begin. Objection overruled."

Q. Now, as a matter of fact, interest was paid on the bonds?

A. Yes, a very tardy payment was made.

Referee: I do not understand all of these things as clearly as you. Do you mean to say you only got \$5,000 for the building, etc.?

A. Well we really got \$5,000 more to pay out debts and take care of creditors.

Mr. Sapinsky: Why didn't you say that before?

A. Well we really didn't get it. You see the bank paid it out for us.

Referee: Seems we have a very careful witness.

Mr. Myers: I think he should be so, with due deference to the court.

Referee: Some of his answers are only half truths.

Mr. Sapinsky: Who were paid?

A. The butcher, the baker, the candle-stick maker.

Referee: Now stop that unless you actually mean it.

Mountford: I do, Mr. Referee. These debts were all commercial debts.

Mr. Sapinsky: Just who were paid. Any creditors of Rats or were they creditors of Realty Co.?

A. Creditors of the Realty Co.

Q. About the \$49,000 note held by the Mutual Bank. What shape was it in?

A. When I came back to the Rats, it was a demand note for \$101,000, and I reduced it to \$49,000. It was secured by railroad bonds and stocks. Some of these bonds earned 4 per cent., while we paid 6 per cent. on the note. About \$40,000 in securities were sold to reduce the note, and the balance was paid in cash.

Q. Was the cash taken from the Rats or the Realty Co.?

A. From the Realty Co. It owed the Union \$101,000. The Realty Co. paid rent or was supposed to pay at the rate of \$25,000 per year. That was the actual carrying charges. It cost \$500 a week to run the club house without a light turned on.

Referee: When you returned to the Rats did you notify the members that \$101,000 of the Union's funds had been spent on the club house in spite of the "Player's" announcements to the contrary?

A. Yes sir, time after time.

Q. Did the Union take any measures to get back that money?

A. No, sir. I tried to force action against former directors and against O'Brien, Malevinsky & Drescott, my contention being that as the attorneys gave advice they were as much responsible as the Board of Directors. I tried to force action, but was overruled by the board.

Q. Did the Board of Directors sanction the obtaining of that money knowing it was illegal?

A. Well, off the record (Mountford here produced a letter) and in justice to Mr. McCree.

Referee: No, no, nothing off the record. No speeches for the newspapers. These spread-eagle orations have gone far enough.

The letter was read by both Mr. Schuidenthal and Mr. Sapinsky, and admitted as evidence. Mountford said: "From that I know that O'Brien & Malevinsky negotiated the loan after the 'Player' announcement."

Mr. Sapinsky: What officials did you contemplate taking action against?

A. Mr. Cooke, Mr. Waters, and everybody on the Board of Directors.

Q. That would include McCree and Delmore?

A. Yes.

Q. Well weren't many members of the board the same as when the "player" announcement was made?

A. Yes.

Q. Naturally they wouldn't proceed against themselves?

A. Correct. (Showing Mountford's objection at the time was more conversation than anything else.)

Q. What were the acts upon which you based your intended actions?

A. The investments of the Rats in the club house proposition; the fair and circus at the club; the extraction of \$4,600 by Cooke with the connivance of Faulhaber; the benefit at the Manhattan opera house; the larger prices paid for supplies of the club, and the conducting of the club and Realty Co. as one. Cooke paid out \$35,000 to various creditors without my knowledge within six weeks. That was done while I was away on an organizing trip, at which time I raised large amounts of money. And while I was away he took \$4,600, which he claimed a back salary.

Q. Didn't you proceed against him?

A. We took him into the police court. (Where the case was thrown out.) There never was an accounting given the club on the Fair and Circus. Waters and Cooke should have done so. The affair seemed to have made money. They also gave a benefit at the Manhattan, and were to give the Actor's Fund a percentage, which they didn't. I paid that when I returned.

Q. Since the last hearing have you brought down all the books pertaining to the year 1916-1917?

(Continued on page 50)

## ARTISTS' FORUM

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

At Sea, Jan. 5, 1918.

Editor **VARIETY**:

I hope you will publish this in your next issue for the benefit of all artists thinking of going to South America with any of Baxter & Willard's Reviews or shows, as I am told Baxter has four more shows coming down.

First, our contracts read 20 weeks after opening performances. We have lost over two weeks for which they won't pay us.

Second, they told us after we landed here everything would be first class. On the first jump we traveled like cattle and on this boat there is no second class but first and steerage. Baxter wanted to send us that way, but we all paid the extra three pounds (\$15) and traveled first. His excuse is all his contract calls for is transportation.

Third, they do you on the money as the market here varies daily, so it's best to be paid in American gold. After staying in one house more than two weeks Baxter wants you to change your act. We had to do blackface or lay off. Another thing, Baxter wants to fine you for the least thing he doesn't like.

H. B. Marinelli, also Fred De Bondy, knows Baxter promised us:

First-class all over.

Paid in American money.

Twenty weeks, on arrival, in South America, as we signed the contracts in their office.

Another trick. We missed two shows, that is, we averaged two shows less on the week (contract calls for 16 shows a week) and Willard deducted pro rata from all salaries.

We saw the Consul about it. He says the contract is not worth the paper it's written on. It has to be stamped here by the Brazilian and Argentina Consul to hold good.

The acts with our show were: Ameta, Edward Bros., Mullaly and White, Leo and May Jackson, Gertrude Morgan, sixteen chorus girls. *Jack White.*

(The Willard & Baxter show left for South America last fall, with return passage to New York prepaid. The H. B. Marinelli Agency secured the acts. Mr. Baxter left with the company. Mr. Willard, who is said to have financed the venture from this end, remained here, playing vaudeville engagements. He is known as Willard, the Man Who Grows.)

The Hut, Camp Hancock, Ga.  
Editor **VARIETY**:

We have a lot of talent down here, and I am putting on a minstrel show in a couple of weeks. I would like a lot of songs and gags from the boys.

*Oliver H. Bingham,*

Co. K, 110th Regt.  
New York, Feb. 12.

Editor **VARIETY**:

In the review of our act at the Palace last week, while very kind to us, it stated the best of our dances is nothing less than a copy of Bankoff and Girlie's familiar solo dance, and that we employ the same dance music.

We wish to correct any impression that might thereby be created that we have annexed any property belonging to other artists. We first did this dance in 1908 in Bucharest, Roumania, at the Sidoli Circus, when we played at the Casino Exposition there. The music is a regulation march and public prop-

erty. It is published in America by Jos. W. Stern & Co., and many other acts are employing it. *Giuran and Newell.*

### NO "FUEL" "GAGS."

E. F. Albee, through the United Booking Offices, has issued the following order:

Notify all talking acts at rehearsal that no gags, remarks or songs of any kind using the name of Dr. Garfield can be used on your stage during a performance, nor must they in any way refer to the coal situation in a manner that would tend to create a feeling in the audience against the Fuel Administration. This order must be carried out to the letter. Instruct your stage manager and leader to watch for any remarks that may be interpolated through the week.

### "CLEOPATRA" RESTRICTED.

Blanche Ring, headlining at the Riverside this week, was legally instructed not to include in her repertoire a song called "Cleopatra," published by Jerome H. Remick & Co., and which is owned by Oliver Morosco.

The song was in the musical score of "What Next," a Morosco production, but has since been transferred to the Shuberts and is now being used by Al Jolson in the new Winter Garden production.

Miss Ring employed the song at the Majestic, Chicago, last week, not knowing it was restricted. When notified through the Morosco attorney, she promptly dropped the number, selecting another from the popular catalogue of the Remick firm in its place.

### BOOKING CAMPS.

Jule Delmar, of the United Booking Offices, has added two camp theaters to his bookings books.

The Camp Gordon theatre started with vaudeville Feb. 7 and a theatre at Camp Meade, Md., opened Feb. 13.

Both houses play five acts on a split week basis.

### CHANGING WAR TAX SCALE.

The war tax as an addition to the admission has a scale of its own at the Grand Opera House, New York, which plays a very small time grade of vaudeville.

Sometimes the tax is charged on top of the admission and at other times the house pays the tax itself, giving the customer the ticket at its flat rate. It all depends what day or time of the day a purchaser appears.

### HOOVER THANKS M. P. P. A.

At the last regular semi-monthly meeting of the Music Publishers' Protective Association a number of important matters were discussed, particularly the disposition of the organization members toward the manufacture of inferior mechanical word-rolls for player-pianos. The general membership ratified the recommendation of the Welfare Committee. After diligent investigation, it decided the best interests of the publishers would be served by the general prohibition of permitting their products to be listed by word-roll manufacturers at a retail price less than 80 cents.

The most important matter of the evening came anent the question of general demonstrations which has gradually grown to such a competitive point it threatens the financial end of the industry. It was decided to take up the subject at a special meeting to be called later.

A letter from Food Commissioner Herbert Hoover was read by the Executive Board in which the Government official expressed his appreciation of the prompt action of the publishers in voluntarily placing notices to conserve food on all sheet music. The letter follows:

Music Publishers' Protective Association.

Columbia Theater Building.  
New York City, N. Y.

Gentlemen—Among the various forces aiding in the campaign for conservation of food, advertising is playing an important part.

The cooperation which the Music Publishers' Protective Association has accorded the Food Administration as indicated in your resolution has been most gratifying, and I desire to express my personal thanks for the contribution of space that will appear on the back covers of so many millions of music editions.

It is through this kind of patriotic effort that America will be able to organize its resources.

Faithfully yours,

(Signed) *Herbert Hoover.*

### BART McHUGH SUSPENDED.

Bart McHugh, the Philadelphia agent, was temporarily suspended from the booking floors of the United Booking Offices this week because he permitted several of his acts to play opposition time in and around Philadelphia.

McHugh accepted a blanket contract from a Philadelphia managerial firm without realizing they could route his attractions in houses opposed to the Keith interests in that section.

No date has been set for the limit of the ruling, but his acts have been looked after and will not be embarrassed.

Lyric, Chattanooga, Closed.

Chattanooga, Tenn., Feb. 13.

The Lyric, playing vaudeville booked by the Loew circuit, closed here with that policy last Saturday.

The house locally operated.

### 12-ACT BILLS.

Certain acts appear to have more knowledge of the proposed George W. Lederer vaudeville shows than agents hereabouts.

Acts claim to have been approached with offers of a contract for 10 weeks' time. These acts so far are in what is known as the small time class—say the project includes a program of 12 acts, to be given three times daily, matinee and two night shows. Turns will be held down to a maximum time on the stage.

One plan of the promoters it is reported is to secure "single women" from the small time, these acts being paid \$60 or less weekly, to fill in "one" between full stage turns during the running of the show. As many as four of these "single women" (a woman alone doing an act upon the stage) will be placed for one bill. None of those professing knowledge could say how the arranger of the bills expected to pacify the majority of the "single women" who would have to follow one another in the same show, all practically with the same style of act.

One statement made can not be verified. It is in connection with the reported association of Harry Mountford with Mr. Lederer in the proposed vaudeville road shows. The statement was that acts accepting contracts with the Lederer shows would have to agree a percentage of their weekly salary be withheld and applied to some fund for an organization Mountford is or will be connected with. It appeared to be made plain to the acts this organization is not the White Rats. Acts called it "Mountford's new organization," and without other information let it go at that. When asked if they thought the weekly deduction might be for Mountford himself, something along the "levy" amounts asked for from White Rats when Mountford was leading it, the acts said they didn't know, nor had they heard of any one agreeable to signing this sort of an agreement.

A small time agent in speaking of the Lederer shows this week said he expected to see if the thing went through, the greatest collection of "lay off" acts ever gathered under one management, meaning that most of the turns on the Lederer three-a-day bills would be acts recruited from the sidewalks.

While the impression is current Lederer intends playing Klaw & Erlanger one-night stands, booking with perhaps some city time to fill, several show people seem to think Lederer may be framing up vaudeville bills to appear at the Liberty theatres, which are to operate on the Wheel system with several styles of attractions.

The Shuberts officially announced that the Lederer vaudeville would not appear in any of their theatres.

### PAGENTS EARLY AT WORK.

Chicago, Feb. 13.

Due to the number of disappointments in houses here and nearby, principally through railroad delays, Mort Singer has issued instructions bookers and booking agents must be at their offices by 9 a. m. or have a representative on duty.

The order is really intended for Mondays, Thursday and Sundays, shift days for bills.

### INCOME TAX BOOK.

C. W. Demarest, formerly prominent in vaudeville, has compiled and is issuing for circulation a book of instructions to vaudeville artists in which he simplifies the very complicated law of income and war tax.

The government demands that all artists must show their full income for the year 1917. The Demarest book explains how to list income, expense, etc., to cover all exigencies of the law. The book sells for \$1.75 or \$1.85 by mail prepaid.

### TRANSFIELD SISTERS

Just now concluding a return tour of the PANTAGES CIRCUIT in one of the fastest and niftiest musical acts seen on the circuit in some time.

The girls, who present a very attractive appearance, have been the applause hit in next-to-closing position all along and have been the recipients of much favorable comment from the press.

They are headed east at the conclusion of the Pantages route, where they will be seen for the first time with their present act.

## IN THE SERVICE

"His Best Gift," a two-reel dramatic picture, is being shown at all the military and naval camps. It was produced by the Photographic Division of the Signal Corps, under the direction of Captain Edwin R. Hesser, formerly in charge of photoplay propaganda for the Canadian Government. Nearly 1,000 persons take part in the action. A battalion from the 314th Inf., Camp Meade, and an Engineer Battalion from Washington Barracks, take the leading part in the military action. Lieut. William Sherwood of the Signal Corps, formerly in pictures, takes the part of The Man, and Elise Bartlett, a prominent Washington artiste, is The Girl. Lieut. Bernard Granville, of New York, is the insurance officer. Fifty prints are being prepared and will be sent to the various naval stations and departments, to ports of embarkation and to the American Expeditionary Forces in France.

Chester T. Calder of Providence, R. I., formerly press agent of the Toy theatre in Boston, and who supported Lou Tellegen in "The King of Nowhere," died last week at Allentown, Pa., where he was stationed with the Brown Ambulance Unit. Death came suddenly and was due to pneumonia. Mr. Calder was, for two years, a reporter for the Providence "Journal," prior to his theatrical work. He enlisted last June. He is survived by his parents, Mr. and Mrs. William C. Calder; an uncle, Albert C. Calder of Providence, and two aunts, Dora Calder of Brookline, Mass., and Mrs. F. Wendell Pray of Newtonville, Mass. The young soldier was a graduate of Brown University and was prominent in college theatricals before doing professional work.

With the sanction of the U. B. O., and under the direction of Jack Dempsey and Jack Lampe, a number of artists appeared at the Bensonhurst Naval Base, Feb. 5, and gave the embryo sailors a vaudeville show. The following made up the bill: Maude Ryan, Tom Mahoney, Litt and Nolan, McCloud and Carp, Bert and Vera Morrissey, Neville Fleeson, Cantwell Wright and Martin and Largay and Snee. Under the same auspices, another benefit was staged at the 69th Regt. Armory recently. The acts were: Two Nippons, Nella Allen, Three Kashner Girls, Charles Wagner, The Patricks, Bennett Sisters, Man Off the Ice Wagon, Templeton and Gessner and a quartet of sailors from the Naval Armory, 52d street, Brooklyn.

The following Roll of Honor, made up of Chicago show folk who have enlisted in the American service since the United States entered the war, has been posted in the various theatrical offices about Chicago: Tony Stanford, Carl McVitty, Eugene Weber, Andrew Castle, Stanley L. Price, Nat Mann, Dick Travers, George Sharp, Chuck Thrave, Jas. B. McKown, Orville Bunnell, Harold Clucas, Ralph Juul, Harry Budde, Frank Alford, Louis Hollinger, John L. Weber, A. J. Cole, Victor Crane, Roger Merrill, Charles Flows, Abe Olman, Joseph Keenan, Henry Dewey.

For the first time since the Lambs' Gambols became a yearly institution the money will be turned over to the benefit of the Lambs now in the service. While the funds will also help theatrical men in the war the distribution will be left to the Stage Women's War Relief, under whose auspices the Gambol will be held Feb. 17 in the Hudson theatre.

F. S. Lobenthal, at No. 1, Presbyterian, U. S. A. General Hospital, British Expeditionary Forces, in France, volunteered the early part of April,

but his unit was loaned to the British and is still under their jurisdiction, although it still retains its identity as part of the American Expeditionary Forces.

Capt. Perry and A. Gorman (professionally known as Nerve) have contracted to furnish an indoor circus at Camp Upton of which pictures will be taken and shown to the soldiers in France. It will be the first indoor circus at any of the camps.

A number of the members of Local 295, I. A. T. S. E., Regina, Canada, now in service, have been in several battles. One man, Thomas H. Blair, army, was killed in action. Wounded in army service were F. A. Edgecombe, L. Walker, M. Mann, E. J. Lynes.

Albert E. Hogan, formerly treasurer of Manhattan O. H., New York, has been transferred from Camp Upton to the One Pound Cannon outfit, 7th U. S. Inf. of the Regular Army Headquarters Co., Camp Green, Charlotte, N. C.

Charles H. Crafts, private, for one year and a half advance agent for Tom Dinkins' "Innocent Maids," was one of the survivors on the torpedoed "Tuscania." His mother is Mrs. Minnie Crafts, 307 Carlton avenue, Brooklyn.

Work is progressing on the new Liberty theatre at Camp Upton, L. I. George Miller, appointed manager, spends several days each week supervising the general construction.

Mique Cohen, late treasurer of the Plymouth, who enlisted in the Naval Reserve as a petty officer, has been transferred for special duty on the next Liberty Loan drive.

Harriet Brent is the first woman member of the Actors' Equity to accept military service. She is now attached to the navy, being of the U. S. N. R. F. yeomanry.

Ray Monde has joined the Quartermaster's Corps and assigned to Service Co. No. 1, Camp Johnson, Jacksonville, Florida.

William Ray Barnett, Local No. 112 of the I. A. T. S. E., is in France with the 56th Aero Squadron, American expeditionary forces.

Earl Carroll graduated Feb. 9 from the School of Military Aeronautics at Austin, Tex. He will be assigned to an aero training field.

John Crone, understudy for Franklyn Beatty at the Winter Garden, was "discovered" with a voice at Yaphank and now he is learning to blow a bugle.

Cadet Harry David Smith (former stage manager of "Ben Hur") is at 3rd Aviation Instruction Center (Air Service) Amer. Exped. Forces, France.

Henry Garci is reported as having joined the navy, assigned to the commissary division.

A. D. Kemp (Three Alvarettas), B. Co., 1st Depot Battl., East End Barracks, Hamilton, Can.

Bobbie Sneath, Ambulance Co., No. 33, 4th Div. Regulars, Camp Green, Charlotte, N. C.

Ed. B. White has been transferred from the 26th Co., C. A. C., to 28th Co., C. A. C., Fort Wadsworth, N. Y.

Lew Weston (Weston and Weston), Co. D, 316th Ammunition Train, Camp Lewis, Tacoma, Wash.

Frederick Santley ("Cohan Revue") has enrolled as a student in the Eagle Aviation School.

C. F. Hennessey (Frederick Howard) is a sergeant in 1st Co. Officers' Training, Camp Devens, Mass.

Howard W. Lambert is a sergeant in the Q. M. Corps at Camp Forrest, Chattanooga, Tenn.

Mike Joyce (Avalanche Quintet) enlisted in the Coast Defense Squad this week.

Lieut. Jack Devereaux, of the army, is now in New York prior to taking up active work overseas.

Alex. Gerber, Private, Raritan River Ordnance Depot, Q. M., Camp Me-tuchen, N. J.

## DRAFTED.

Max Gordon (Lewis & Gordon) has been accepted and will be assigned to special service. The acceptance was on Gordon's second examination. He was rejected when first examined for defective eyesight, but was recalled.

Irving Berlin when called for examination was informed by the physicians he had stomach trouble. Mr. Berlin has gone in the German Hospital, New York, for a couple of weeks to learn what the matter may be.

Every man in the Greenwich Village Players (New York) is subject to call, and awaiting the summons for examination. If the call comes the theatre project may be abandoned entirely.

Harry Hines, accepted. He recently teamed with Hershel Hendler and may not be called to service until spring.

James Sheer (Sheer and Darling) accepted, now awaiting notice to report at Camp Upton, Yaphank, L. I.

Bert A. Proctor, with Harry A. Sauer's "Jolly Tars," ordered to report last week.

## TAX CONCESSION.

A concession has been allowed theatrical players in making returns of their income tax. The concession allowed is all legitimate expenses, comprising of railroad fares, excess baggage rates and commissions to booking agents. These expenses are deductible from the actual income, although living expenses are not exempt from the tax.

Data on the income tax as regards players was given out Wednesday by Revenue Collector Edwards. It provides that a vaudeville artist working with his wife and children need pay no tax if his net income is less than \$2,000 per year. If the artist pays \$800 or more to his agent the fact must be reported in the statement. Should an actor not married receive \$6,000 per year a tax of 8 per cent. will have to be paid, although being a single man he is allowed exemption of \$1,000. A single man who is head of a family is allowed exemption of \$2,000. Should an artist earn on an average of \$50 per week for a season of approximately seven months and not work for the remainder of the year, except for playing at smokers, clubs and the like, which would amount to a sum not easily estimated, he must estimate the amount to the best of his knowledge and add it to the amount of his salary received for the seven months previous. For professionals on the road a statement has been made that all income tax blanks must be filed before March 1, 1918, at the collector's office in the city in which he has his permanent address.

## "SMILEAGE" ANYWHERE.

A showman who has secured a knowledge of camp theatres and the business they have drawn shrewdly observed the other day he thought the "Smileage" coupon books issued for the Liberty theatres at cantonments should have their scope extended to include all theatres soldiers might care to visit, whether at camp or in town.

"An arrangement" said the showman, "could easily be reached with theatrical managers to honor the 'Smileage' tickets which would then admit the soldiers holding them into any theatre and be of practical use to them when on leave."

The "Smileage" books are being disposed of throughout the country with the suggestion they be forwarded to soldiers at camps by relatives or friends, with the soldiers through "Smileage" seeing such attractions as may be booked into the Liberty houses.

## CAMP BULLETIN.

Edward A. Braden at Camp Lewis, Washington, is using quarter-sheet upright cards with the name of the Liberty theater and prices in the head portion and a blank space for the insertion of a typewritten bulletin weekly giving the change of attractions.

## FUEL ARRESTS IN NEW HAVEN.

New Haven, Feb. 13.

J. J. Shubert, together with David E. Elbridge, manager of the Shubert theatre, were arrested here last week charged with violating the Garfield fuel order in keeping the house open Tuesday last week. Both men were taken before U. S. Commissioner William A. Wright for a preliminary hearing and were held in \$1,000 bail for appearance before the commissioner Monday night. A warrant was also issued from the U. S. district attorney's office for Lee Shubert, but was not served because of the latter's absence from this city.

The warrants, issued on the complaint of Alexander Troup, editor of the New Haven "Union," a local paper with whom the Shuberts have been on the outs for some years, allege conspiracy to violate the Garfield fuel order, the complaint reciting the charge the Shubert theatre was open on the Tuesday in question for rehearsals of "Sinbad," and that fuel was burned in direct violation of the Fuel Administration's order.

It is said that Mayor David E. Fitzgerald warned the Shuberts not to give a rehearsal in the theatre if fuel was to be burned. Mr. Eldridge stated that the arrests were due to petty spite on the part of the editor of the "Union." He also denies rehearsals were held Tuesday and that the show was over at twelve o'clock Monday night (the complaint charges a further violation in that the premiere was not over until 1 a. m., and the local fuel order calls for houses to be dark by 10.30).

Last week the "Union" hammered "Sinbad," and suggested the freezing poor could "Go and see the chorus girls—they're hot stuff."

The case is the first recorded where theatrical managers have been arrested for violation of the Garfield order. Whether the fact that the heatless days have been abandoned will have any bearing on the outcome is problematical.

## CAMP ROAD SHOWS.

Acting under a request from the Keith offices in New York, Fred C. Schanberger, the Baltimore representative of the Keith organization and manager of the Maryland theatre there, sent his entire program of vaudeville acts to the new Liberty theatre at Camp Meade, just outside the Maryland city.

The occasion was the opening of the new theatre, arrangement having been made to send weekly entertainments to the soldiers camped there. As soon as the quarantine has been lifted in the other camps where cantonments of the new National army are quartered, complete road shows will be routed around the territories, playing a total of several weeks.

These will be sent out by the United Booking Offices under the supervision of William J. Sullivan.

## OPENED FOR CHARITY.

Toledo, Feb. 13.

All theatres were allowed to remain open Tuesday of this week through a special permit by State Fuel Administrator H. H. Johnson, provided the net receipts were turned over to a patriotic charity fund.

The houses turned the surplus over to the Women's Auxiliary Society, now engaged in charitable work at Camp Sherman. The proceeds will be invested in a Guest's House at the camp.

The State Fuel Administrator granted permission to open Tuesday only to houses in Cleveland and Dayton.

## TEACHING ACTS TO SAVE.

Acts booked through Fred Mardo are being taught to save through a distribution by the office of W. S. S.

Any act securing a contract in the Mardo agency receives a Government Thrift Stamp book, with one 25-cent stamp in it as a starter.



## NEW ACTS

After trying out his medical drama for a week in Baltimore and two weeks in Philadelphia, entitled "Love Forbidden," Robert Edeson returns to vaudeville Feb. 25, under the management of E. A. Weil, and resumes his engagements in the one act playlet "Pearls."

The Five Dancing Violin Girls, with Herman Timberg featured, who have been with the Winter Garden show, "Doing Our Bit," are being routed for vaudeville under the direction of Herman Timberg and Wilfred Berrick. It is the first act produced by the new partnership.

Sam Lawrence, late of the Great Rutherford shows, has come to New York and formed a partnership with Harry Reiners. With Lawrence now associated Reiners will take up producing and they have a girl act now in rehearsal.

Sylvia Cushman will shortly re-enter vaudeville with a sketch written by herself, entitled "Love Comes But Once." She will be supported by Helen Kinsel.

Eleanor and Carleton have dissolved. Violet Carleton (formerly Canfield and Carleton) is in an act with Louise Montrose.

"The Honeymoon," by Aaron Hoffman with Glen Anders and Mona Bruns, Homer Miles in "Spare Ribs" (Lewis & Gordon).

Tina Lerner, concert pianiste, will enter vaudeville, it is reported from San Francisco.

"A Military Wedding" by Blanche Merrill, special scenery and material. One boy and two girls (Max Hart).

Annie Morris and (Miss) Billie Wilson reunited, in an act by James Madison.

Al Tucker (formerly Vio and Lynn), new violin turn.

Baraban and Grohs, reunited, open at the Alhambra March 4.

The Lewis Sisters, singing and dancing, first showing in the west.

Billy Gaston, with Theresa Young, two-act.

### IN AND OUT.

Ida Stanhope, lately with the "Cherie" sketch, is now with Hobart Bosworth in "The Sea Wolf," having succeeded Ethel Grey Terry in it.

"The New Turn Key" left the Hippodrome, Baltimore, bill because of illness in the cast. Replaced by Dyer and Parkoff.

Jess and Dell, out of Hippodrome, San Francisco, show Monday, with Van Cam and pig substituting.

### ILL AND INJURED.

Charles Paldren of the Paldren troupe broke his right arm last week while on the stage at the Olympia, New Bedford, Mass. Paldren was doing a one-arm stand with one of the women when he fell. It was necessary for the troupe to discontinue for the remainder of the week. Paldren had been doing this feat for the past 15 years and this was his first accident.

J. H. McCarron for the past fortnight has been at the bedside of his son, who has been quite ill with pneumonia in the New York army camp at Spartanburg. The boy is slowly recovering and McCarron was expected to return to New York this week.

There are favorable reports from Billy Mahan, who was forced to resign as treasurer of the Fulton theatre and go west on account of his health some weeks ago. A letter from Tucson, Ariz., tells he is gaining weight already.

Mr. Burke (Burke and Touhey) (Pantages time) was taken ill in San Francisco and removed to a hospital last week, necessitating the substitution of another act. Frank Markley, banjo

player, recently returned from Australia, filled in.

Under the instructions from his physicians Ray Comstock, of Elliott, Comstock & Gest left Monday for Palm Beach, where he will spend two weeks. He will return via French Lick Springs where he will spend another fortnight. Ray Merwin, the Affiliated Booking Agency, Chicago, is ill with a grave brain disease following a nervous breakdown. He was reported this week at the point of death in the Deaconess Hospital, Chicago.

Charles Healy, treasurer of the La Salle, Chicago, taken to St. Luke's Hospital and operated for appendicitis, suddenly; Ray West of the Olympic was loaned to replace him.

Fred Thompson is in a sanitarium in Montclair, N. J., suffering from his operation, reported as having proved very successful. He is steadily improving and expected to be about shortly.

Billie Wilson of F. J. A. Forster's San Francisco office is in the hospital suffering from appendicitis. It is not thought an operation will be necessary.

Bart McHugh was threatened with pneumonia last week and had to remain at his home in Philadelphia for a few days.

Shirley Kellogg is in a London hospital with an injured spine as the result of a fall during the performance of "Cheating Cheaters" Feb. 11.

Eddie Buzzell (Buzzell and Parker) is in the Post Graduate Hospital, New York, suffering from the effects of an ear abscess.

Edgar Allen, the Fox booker, has not yet returned to his office, though he is expected back within a few days. He had been abed for nearly a month.

Barny Fagan, who had been quite ill for three weeks at the Princess Hotel, New York, was removed late last week to the Knickerbocker Hospital.

Mlle. Franziska (who presents "Jackie" and "Billie") was indisposed Tuesday and had to cancel the last half this week at the Prospect, Brooklyn.

Charles Williams, manager of Gus Hills, Minstrels, has returned to the company after several weeks at Mount Clemens, treating rheumatism.

Mark Heiman of Finn & Heiman is ill in a Chicago hospital, with appendicitis.

H. Cooper Cliffe ("Seven Days' Leave") is in ill health and will leave the cast for a few weeks to recuperate.

Gertrude Webster, of the Cohan & Harris forces, operated upon last week, is convalescent.

Nat Goodwin has returned to "Why Marry?" after a temporary absence, owing to a severe cold.

Francis Wilson, who has been lecturing lately, has gone to Bellair Heights, Fla., for a two months' stay.

Sam Harris has been confined to his apartments since Tuesday last week with the gripe.

### MARRIAGES.

Grace Louise Anderson (Bowery Burlesquers) to Joseph A. Bannan (Fern Richelieu and Fern), in Chicago.

Harry Chandlee (Paralta scenario editor) to Edith Creel Spoffard, in Washington, Jan. 30.

Nellie Newton, leading woman in stock, to Arthur W. Walker, son of H. L. Walker of the Walker Circuit.

Jack Haynes to Harriette Brown, in New York, Nov. 24.

John Rapier and Wilhemonia Mills (Mona Fuller), members of Danny Lund's musical tabloid company at the Princess, Youngstown, O., were married by Justice Frank Brown, Feb. 5.

### BIRTHS.

Mr. and Mrs. E. V. Richards, son. Mr. Richards is general manager of the Saenger enterprises, with offices in New Orleans.

## CIRCUS MAN SHORTAGE.

What really looms up as the biggest obstacle to overcome by the circuses next season is not a congestion of railroads, taxation or any war conditions yet to be considered, but an out-and-out shortage of roustabouts and flunkies necessary for the stands to be made.

All of the big circuses operated under a shortage last summer, but nothing compared to the dearth of canvasmen and stake pullers expected this summer.

## ARMSTRONG OFFICE CONTINUED.

John Grew, who was assistant to the late James J. Armstrong, is conducting the latter's vaudeville office for the present, aided by John W. Donovan, who was a close friend of Armstrong.

The office will probably be conducted under the same name with the U. B. O. standing behind the booking and a son, James J. Armstrong, Jr., eventually taking charge.

Jo Paige Smith's claim of being the oldest agent in New York since the venerable James J. Armstrong died is in dispute. Walter J. Plimmer says he is at least six or seven years back of Smith's entry into the business. Plimmer started in Chicago, and was operative there for some time, while Smith at that period was a press representative in Pittsburgh. Plimmer came to New York in August, 1897, opening an office on 28th street.

## DIPHTHERIA EPIDEMIC.

Seattle, Wash., Feb. 13.

The Hip Road Shows canceled North Yakima dates this week because of the city authorities' order closing all theatres and public meetings, due to an epidemic of diphtheria.

Fred Merqy, owner of all the theatres in town, fought the closing order, but the police stood behind it and refused to allow anyone to enter the buildings. The city physicians, however, took sides with Mercy and the order was rescinded Tuesday.

Shows held in Walla Walla were dispatched to North Yakima to open.

## Conditions Darken Fitchburg House.

Lowell, Mass., Feb. 13.

Owing to the difficulties connected with the transportation of acts and scenery and the many unusual conditions existing in the theatrical business this season, the management of the Lyric, Fitchburg (Mass.), has decided to close the house, as far as vaudeville is concerned.

If proper arrangements in regard to bookings can be made, road attractions may be billed there in the near future.



SAM HEARN

"The Rube with His Fiddle and Bow"  
Palace, New York, this week (Feb. 11)  
Booked Solid, U. B. O.  
Direction, MAX GORDON

## BREEN VS. KEEFE.

Harry Breen believes he has a genuine grievance against Walter F. Keefe who books the Pantages and Miles theatres in the Loew offices in New York. Through Mr. Breen's belief he has published an advertisement advising artists doing business with Keefe not to accept engagements through that booker for the Miles theatres in Cleveland and Detroit without first securing a contract.

The trouble according to Breen was caused by a wire he received from Keefe, Dec. 27 last, in which Breen was informed he was to play the Rialto, Chicago, Jan. 21, Detroit, Jan. 28, and Cleveland, Feb. 4. Breen said he confirmed the wire and vainly waited for contracts. Thinking they were in Chicago for him, Breen says he jumped from Waco, Tex., to Chicago, to open at the Rialto. Reaching there Jan. 26, Breen called on James C. Matthews, the Chicago booker for Pantages, and was told Matthews knew nothing of the Cleveland and Detroit booking, but he did know of the Rialto date, marked down, Matthews said at \$25 less than Breen's regular salary. Breen stating he would not play the Rialto at a cut, Matthews wired Keefe who answered Breen's salary was the same as before. Before what, Mr. Breen said he didn't know. When Breen insisted he would not appear at a cut salary, Matthews got Aaron Jones on the phone. Mr. Jones agreed with Breen the latter should be paid his regular salary, which was done after the engagement was finished.

Later Breen wired Keefe asking he be assured he would receive his regular salary in Cleveland and Detroit or asking that his name be taken off those bills. Breen says no answer whatsoever was returned and after waiting around for it, Breen jumped to Boston, where he opened on the Loew time. Breen alleges that in conversation often with Alexander Pantages in the northwest, Mr. Pantages requested him to advise acts whenever they said they had a complaint against Keefe, to send on the complaints to him (Pantages).

When asked about the Breen complaint, Mr. Keefe exhibited a wire from Breen dated Chicago, Jan. 29, which said that unless Keefe would book him (Breen) at his regular salary, \$225, for Detroit and Cleveland, Breen would accept other time offered him around Chicago. Mr. Keefe said he wired back to Breen to accept the other time, as he knew nothing of his regular salary at \$225, having previously played him for \$200 at McVicker's, Chicago, which salary was the one referred to for the Rialto engagement.

Breen claims that after the McVicker's engagement and on his return east, he established his salary at \$225, and on his recent return engagement over the Pantages' Circuit received \$250, which fact Breen claims Keefe had information of.

## May Build in St. Louis.

St. Louis, Feb. 13.

It is said Heib Bros. & Sippl, who are the Empress Theatre Co., may conclude to build here, rather than lease the Garrick, as it has been rumored they expected to do. They now operate the Empress.

## SAM MANN FINISHING.

When the route now booked for Sam Mann in "The Question" is completed he will retire from the act. The Orpheum time which is to follow will find a new man at the head of the turn.

Lewis & Gordon are releasing Sam Mann from the contract, which he now holds with them.

Mrs. Bloodgood, the theatrical costumer, left New York this week for Los Angeles.

Holden and Graham have sailed for England, to open on the Moss Empire.

# BURLESQUE

## BIFF, BING BANG

James (Blutah) Cooper has been generally accredited with being one of the most careful producers in burlesque since his debut in that branch of the burlesque said, and in fact his shows are the best which have heretofore been shown in this city. His latest production, "Biff, Bing Bang," produced by Cooper, comes in for a liberal share of just censure instead of praise. The book, if one could call it a book, was supplied by Billy E. Wells, and carries "bits" reminiscent from a half dozen other productions of the current season. The very title, "Over Here," is built around a travesty on the National Draft Law that has been taken word for word from a similar scene done by Will J. Kennedy in a show that recently played the Columbia.

But even so could overlook the theme and its "bits," but the fifth mentioned around by the comics and other principals could hardly be accepted. Bigger Bixley is the featured principal, supported by Ben Howard, a Mahower runner with capabilities, but no apparent wish to display them. Howard throws parts of his clothing out into the audience, taking offense on smacking a woman or child with his coat, and otherwise makes himself easily offend, and in this respect Bixley is Bixley, a good swimmer for this lead, but Bixley shows his support a bad example through the extreme to which he travels for returns. One of the laughing sections of the piece was shown in the operatic travesty by Bixley and Howard, as done some years back by Bixley and Fink.

The most offensive individual in the organization is Ned Bennett, a rather head submerg who stepped into the suggestive as far as she consistently could, while delivering the specialty. Miss Bennett's specialty consists of one number, "All I Want is a Regular Man." Her remarks to the audience should never be tolerated, for it is liable to cost some patronage. She told one man with a mustache he looked as though he swallowed a jack-an and the tail was sticking out of his mouth. A fine remark to uplift burlesque. The girl has ability, is lively and full of "pop," but the traveling manager should exercise considerable care in censoring her material. Thomas Saville, blonde and pretty, worked effectively to help things along, and Grove Howard shouldered her section of the responsibilities nicely.

Franklyn Reynolds is the "straight," good looking and with sufficient ability to carry himself through with this organization. One Stevenson is also there as much as one might expect.

Cooper, as usual, has given the production a good production, and the scenic equipment stands up nicely. If Cooper has built the show for the rough-neck element exclusively he has done a good job with this book, for it is undoubtedly one of the most suggestive affairs the American Wheel has routed this way during the current season.

This "Biff, Bing, Bang" show was added to the American Wheel last week, replacing the George Bellange production under similar title, and was withdrawn by the Wheel owner. The Bellange show might have been weak in general construction, but it could hardly top this success in the way of stage fifth. Wyna.

## LADY BUCCANEERS.

Presented by the R. Seiler Amusement Co., this former Harry Strouse show falls far below the average American wheel attraction, principally because of the absence of proper material, although one of the principal comics was absent from the cast through illness, when reviewed. Whether Bert Bertrand (the absentee) could have lifted the show to any extraordinary degree is problematical, but as played with a substitute in his part, the affair ran flat.

Built on the old system of two parts and olio, the producer showed a tendency to keep as far away from modern burlesque as possible, following the opener with a vaudeville portion of specialties by several of the principals, and a diving act headed by Mermaids, backed by four chorists who merely posed on the edge of the tank up to the finale, Mermaids doing all the dives and fancy swimming. Mermaids was quite an attraction for this show, and did much to strengthen it, but failed to lift it up to the circus standard.

Fred C. Hackett was the featured comedian, scheduled to work opposite Bertrand. Hackett is an Irish comic who worked misanthropic whisks, but who continually kept rolling his R's and giving that "wurra wurra" groan. He worked hard to fill the gap made by the absence of Bertrand, but was sloughed under an unfortunate handicap and merely succeeded in gathering a few scattered laughs.

Elwood Benton was prominent, but got in his best work in the olio, where with Mae Clark he provided a reasonably good song and talk specialty. Frank Hanscom was also present and pulled a solid hand for his acrobatic dance, a "cat" act that could be greatly improved upon in the manner of presentation.

The women are the main attraction, Flossie and Mabel McCloud being delegated to handle the bulk of the work. Flossie, tall and exceptionally nimble, opened the olio with popular songs. She was noticeably bored and this showed her efforts to make her a blank score for the attempt. But in the show proper she took down honors in number leading and "bit" work, sharing results with Mabel, an acrobatic dancer of no mean ability. Miss Clark also led several numbers to encores, but it was rather diffi-

cult to engage entire houses, for the musical director was a victim of the "habit."

Mr. Hanscomb, in the olio division, offered a solo with before a black and white dress with the chorus groups along in appropriate costumes. It was a flash to some degree, but was incomplete.

The production runs along a money-making channel with no signs of pretentiousness whatever. The girls as a whole went along a listless tune, some showing individual ability or combining to good group work. Not a good show by any means, especially not the grade of show expected of any producer carrying this particular title. Wyna.

## MILITARY MAIDS.

The fourth Garfield Monday matinee found the Star, Brooklyn, playing to standing room, the extra besides the best performances Monday, both equaling the dark Tuesday, as has been the rule in all the larger cities affected by the order. The attraction was Miss Wainstock's "The Military Maids," the show the same as last season, but with a new cast.

It was the first performance of two new comedians, Lou Farnum and George Clark, who replaced George Kent and Edward J. The latter pair had been with the show but five or six weeks. Charlie Fagan and George Clark started out the season, so this is the third set of comics used by Wainstock so far.

For a first performance, Farnum and Nugent did well, and their addition should "heat" the act for the balance of the season. They interlarded so little in their speeches that it was hardly noticeable. Both men may be counted on to help in a singing way, for their harmony attempts sounded good, and it is in that feature that the most improvement can be expected. They surprised the house in singing "The Merry Widow" and "The Merry Widow" in harmony at the finish. This scene was due solely to those few closing notes when Farnum joined in with his beam. The rest of the number was too drab.

Farnum scored individually in a scene bit in the first act, but at the same time was responsible for damaging a section of the set. He shot across the stage to land in a chair, which collapsed as scheduled. But the chair pieces ripped their way right through the scenery. Nugent stood out in the second act as a "fad" in the military travesty.

Miss Fox easily is the show's biggest asset. On appearance and wardrobe she can safely be classed in the van of principal comedians of either wheel. She displayed size or ten changes, all but one looking extremely well, and was quite nifty in her own tighted appearance. In foot wear, Miss Fox also shows taste and care. Though her voice was not in the best of shape she legitimately earned strong applause with "Mae Lee" and "The Merry Widow."

Caroline Warner, the soubrette, is also long on appearance. Her neatness and her pay as a number leader made her really welcome. There was one other woman, Myrtle Franks, doing character. She worked acceptably save for the inclination to exasperate on the stage. The comedian, saying that she formerly worked as a stripper in a tobacco factory. Others in the cast were James Hibbert, who made a good impression as an Englishman; Ben Holmes, and Johnny Martin.

The chorus, a very slender bunch as a whole, were costumed a bit above the American average, and the girls, while not over worked, are given enough to keep them in trim. The chorus number was perhaps the hit in the song division, partly due to the assistance of the comics.

An unprogrammed "classical" dancer, for whom, however, a baggage player is carried for ballyhoo, performed what was supposed to be an Oriental scene. The only thing Oriental seemed to be the music, which didn't burn. It may be that the girl's wings were clipped by the ban against cooing.

The "Maids" show was fairly well liked. It hasn't an overdone of "blue" stuff, and when the new comics get going it should win approval along the line. Res.

## JOLLY GIRLS.

A Maurice Jander production, built strictly for laughing purposes, with a reasonably pretentious production backing it, but this takes on an aspect of secondary importance once the troupe gets under way with the "bit" and numbers.

A Martin is the featured principal, a Celtic type with the right kind of comedy, never overstepping the marginal line of double entendre and always aiming for general results. He is chiefly supported by Ralph Trolan, Will Davis, Walter Austin and Meyer Gordon. Trolan is an Irish role that stood out prominently through the contrast provided. Trolan is a true actor, but, nevertheless, is a splendid worker and makes a splendid foil for Martin.

Irene Shannon is the leading woman, blonde and well able for the duties she has in this organization. Miss Shannon plays her part well, and, something unusual in one of these productions, she is a good singer. Doris Charie, is a lively miss, not overburdened with voice, but well supplied with all the other essentials of her calling. She took down the honors for number leading and well deserved to.

The show is probably one of the fastest from a playing standpoint the American Wheel has turned out this season, and a very noticeable angle is the originality of the "bits." Martin does not dally with the conventional burlesque comedy scenes, but has gone after something in a novel line. For instance, the manner in which the "While We Go Riding Around" number was staged brought out comedy and song simultaneously, a quartet of the

principals working in "one" with a prep onto. Incidentally, while this scene offered innumerable opportunities for "blue" matter, the principals refrained strictly from anything in that degree and earned perhaps more laughs than had they trifled with the risque. And at the Olympic on 14th street, where the production was reviewed, they like spice. Lottie Lee came in for a share of honors in this past, amazing the role of a tough girl.

Jacobs has not gone wild in investing in the scenic end, nor does the wardrobe represent a reckless ending, but this is well balanced and stands up sufficiently well behind the book motions which, in this instance, is practically the whole thing.

"The Jolly Girls" is a great laughing show, exactly what the American Wheel patrons look for and expect. It is singularly clean as well, and Jacobs can be complimented from that and every other angle. At the Olympic it pulled a capacity show Monday night and left little room for encores, as it started off with a bang and kept running through to the final curtain to continuous and well-earned laughs. Wyna.

## BURLESQUE CHANGES.

Low Kelly is back again with "The Behman Show," opening last week in Paterson, with Harry Lyon, retiring and joining "The Lid Lifters." Lyon takes Johnny Weber's place with the latter show, Weber having retired to his home in Fair Haven.

Gerard's "Follier" has severed connections. Gerard recently arranged for W. P. Bentley to cease handling the advance for the "Some Show." On the American wheel Gerard will retain Fred Follette ahead of "The Americans."

Helen Andrews has been engaged to play the soubrette role in the new "Biff, Bang, Bang" show.

Thelma Saville has just joined "Hip Hooray Girls."

Michela Pennetti, soubrette, of the Bronx theatre stock burlesque, has been replaced by Belle Costello. Joe Burton rejoined this week, having filled in a short engagement at the 14th Street. Bert Howard is out. This is Henry P. Nelson's first week with the company, Nelson producing the new show.

## FINNEY'S NEXT BOOK.

Although the season is in the middle of its existence Frank Finney of the "Bostonians" already has written a new book for his burlesque starring next season under Charles H. Waldron's management.

Finney enjoys rather a novel distinction for the past ten years he has written a new and complete book for each season of his burlesque playing.

## BRONX RIVALRY.

Burlesque rivalry in the Bronx reached a crisis this week when Jean Bedini's "Puss, Puss, Puss," at Miner's this week, had as opposition at the Bronx theatre, "Kitty, Kitty, Kitty."

Bedini planned to catch a turnip thrown from the roof of the Edison building up there, but it was called off when the Bronx management (Ned Alford) threatened to have Harry Steppe catch a head of cabbage on a pitchfork.

## LEBLANG'S DRUG STORE.

Jos. LeBlang has appointed, Dr. Charles H. Bellin as the manager of the Gray Drug Company store at 43d street and Broadway, which LeBlang lately acquired from the American Druggist's Syndicate. Dr. Bellin is of "The Wonderstone" fame.

The drug and make up departments will be a special feature. The latter will specially cater to the profession, as Mr. LeBlang's association with the theater suggested to him the necessity of such a feature for this store, in the heart of the theatrical district.

A mailing department for professionals, so that they can have their favorite brand of make up sent to them on the road will be inaugurated.

## MCCREE'S LAST BOOK.

The last book the late Junie McCree wrote was "Broadway Frolics" for Jack Singer. Next season Singer will use it with Lon Hascal and likely Will J. Kennedy heading the show.

## NO REDUCTION ON WHEELS.

According to an official of the Columbia Amusement Co., the present number of circuit shows, 38 in all, will be continued next season, war conditions to the contrary notwithstanding.

What changes may be made in the general makeup of the shows forming the circuit will be officially confirmed or determined at the annual meeting of the board of directors in June.

At the Columbia offices Monday conditions on the road were reported more favorable as to weather, receipts and railroad transportation than in other weeks, and the statement was made that the experiment of burlesque in Meriden, Conn., so far had proved satisfactory.

There are 36 shows on the American Circuit and its heads are hopeful no contingency will arise between now and the starting of the new season whereby this number will be reduced.

## TITCOMB'S LONG REHEARSAL.

Something in the way of a long time rehearsal record for vaudeville is being established by La Belle Titcomb according to complaints. It appears that an act of revue form has been in rehearsal by Titcomb on and off since October last, at which time she returned from Cuba. Several times she has notified those concerned not to report any longer and new people were secured. Those who had rehearsed for weeks under the promise of an engagement were told when inquiring at Bryant Hall that Titcomb was not rehearsing there any more, but several people who called deny that was the truth. Titcomb plans a sort of road show for Cuba, Mexico, and possibly South America.

## Jacobs Co. at Phoenix Indefinitely.

San Francisco, Feb. 13. The Louis B. Jacobs Musical Comedy Co., the added attraction at the Casino for two weeks, has been booked into the Elks theatre, Phoenix, Ariz., for an indefinite engagement commencing Feb. 25.

A few additions will be made to the company and two-a-night musical comedy will be presented.

## VERDICT CUT DOWN.

Seattle, Feb. 13. The State Supreme Court reversed the Lower Tribunal order in which Mischa Guterson, former director of the Coliseum theatre orchestra brought suit against Claude S. Jensen, manager of the Coliseum and the head of the Greater Theatres Corporation of this city, for \$25,000 personal damages. The complainant claimed personal injuries resulting from a fistic encounter with Jensen.

The lower court awarded a verdict of \$3,000, but the appeal court cut it to \$2,000. The trouble started over the preparedness program two years back and resulted in the most bitterly contested and widely-known damage suit in this section in recent years.

## LOWELL ADDED.

Another late change has been made in the American burlesque route. Starting Feb. 18 the circuit will drop the Academy, Lowell, Mass., date and in its place will play the Park, Lynn, Mass. The Lynn house will be tried for three weeks anyway.

The American has never played Lynn. The new booking will embrace Mondays and Wednesdays until the Tuesday holidays are over.

## "Hello America" for the Summer.

The summer show at the Columbia, New York, may be Hurtig & Seamon's "Hello, America!" with Fields and Doty and Frank Wakefield as the principal comedians.

If the engagement is confirmed the show will add some new numbers before opening at the close of the present circuit season.

# VARIETY

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Mlle. Galli-Curci, who has won one of the biggest operatic hits of many years with the Chicago Grand Opera company at the Lexington Ave. opera theatre, owes her present success to the Victor Phonograph Co., it is said. When Galli-Curci came to this country two years ago she found it impossible to obtain an opportunity. Finally she obtained a hearing with the Victor Co. with a view towards making some records. The Victor people had the perception to realize the unusual qualities of her voice. It is said they put her under a long term contract, financed her next efforts and obtained an opening with Campanini's Chicago company. How confident the Victor people were of Galli-Curci's Manhattan success was testified by their advertising. The day after her meteoric success, the New York papers carried spread Victor advertisements of her records and of her operatic hit. These ads had been prepared long before.

It is significant that practically since the outbreak of the war there has not been a single woman who attained a sufficient amount of notoriety to warrant the theatrical managers or press agents endeavoring to make a new star. This also applies to the film producers. The reason for this may be the space devoted by the dailies to the war. It leaves very little for the exploitation of local "tragedies" or kindred items of news that would, under normal conditions, be "front page stuff." The press agents have had trouble enough securing space for the straight news of the attractions they represent. The only woman who secured any attention in the daily papers of recent date was Mrs. De Saullés, who killed her husband and was acquitted. She is wealthy and the inducements usually held out for a theatrical career had no allurements for her.

The second annual "gallop" of the David J. Clark Association has finally been announced and will be staged at Palm Garden on East 58th street under the supervision of the Popular Song Writers of America. The committee will be headed by E. Ray Goetz. Composers and lyricists employed by the music houses in New York are in it. David J., as usual, will attend to the program and has utilized as his 1918 slogan, "Never play with the white lights unless you're sure the wires are insulated." This will be conspicuously printed on all tickets and other advertising matter. The proceeds will be held in escrow for the support of Clark for the ensuing year. Clark was formerly a prominent song writer, one of his compositions being "Have You Seen My Henry Brown?"

A salary dispute between Joe Wood and Billy Inman was settled by the N. V. A. last week. The difference was over two weeks implied in a verbal contract. Wood engaged Inman for "Little Miss New York," the success of the act depending on Inman's stay with it. Inman played four days and the act worked but six days, changes being necessary. When replaced Inman demanded two weeks' salary.

Henry Chesterfield arbitrated, allotting Inman one week, accepted as satisfactory by both principals. It was at the suggestion of August Dreyer, the attorney, that the case be disposed of by the N. V. A.

The problem of enforced long waits in securing copyrights is vexing the music publishers. Where it formerly took from ten days to two weeks to obtain a copyright, it now takes two months and they fear with the summer coming on, should a sudden summer-song hit crop up, the season would be over before they could secure protection for a number. The trouble lies in delayed transportation. The copyright law stipulates that when a song is copyrighted here and in other countries it must be placed on sale simultaneously in all places. Failure to do so makes the copyright inoperative abroad.

A large benefit will be held at Proctor's, Mt. Vernon, N. Y., Sunday, March 3, under the auspices of the War Camp Community Service, which is under the direction of the Government, and by the courtesy of the United Booking Offices. The purpose of the benefit is to raise funds for the maintenance of the Y. M. C. A. building, which the Service has taken over and converted into a large club house. The building will be known as the Soldiers' and Sailors' Club. It will be open to all men in the service of the Government. Jule Delmar will have charge of the affair. An autographed photograph of President Wilson will be auctioned.

While entering the McKinley Square theatre, Bessie Matkin tripped and fell over the linoleum in the theatre which has become loosened. She severely sprained both wrists and started suit against the Dambora Amusement Co., owners of the theatre, for \$2,000. When the trial came up, one of the company while testifying that the linoleum was in good shape was interrupted by a jurymen, who stated he had personally visited the theatre and found the linoleum in question in bad condition, in consequence of which the case was pronounced a mistrial by the court.

The "Police Gazette" will conduct a Strong Man's Contest, March 20, open to all. It will be held at St. Anthony's Hall, Brooklyn, with the first prize a \$1,000 Liberty Bond. Among the entries are: Demetrius Tofalos, Sailor White of Newark, Archie Gillespie of Winnipeg, Pilakoff, the Finn, La Sight Bros., Hector Decarie of Montreal, Arthur F. Gay, Rochester; Andrew Kandrat, Brooklyn; Wilfred Cabana, Montreal; Walter V. Ambraz, Abe Adelson, Otto Nelson, Barnet Weiss, Albert Blumberg and Warren Travis, the present holder of the "Police Gazette" Diamond Medal. Entries close March 19.

The Winter Garden Co., New York, has appealed from the judgment rendered in favor of Lulu and Louis Ursprung for \$15,225.98 and \$4,717.88, respectively. The first judgment was for personal injury to Miss Ursprung when she fell headlong down an elevator shaft. The judgment in favor of her father was for loss of services, medical treatment, etc. The Winter Garden Co. contends that, according to the plaintiff's testimony, she failed to exercise any care when she stepped through the door leading into the shaft, and that her fall was due to her own negligence.

The northeast corner of Broadway and 45th street is again reported in negotiation for sale. This time a western syndicate is mentioned. It wants to build a 16-story office building with a legit theatre seating 1,800 on the plot. The latter is 120 feet on Broadway, running back 150 feet on 45th street, with an L through to 46th street. The price is now said to be held at \$2,500,000. Several reports of the 45th street corner selling have been noised around during the past few years, but no

agreement could be reached on the amount.

Moe Schenck and Sam Baerwitz are learning how to "jazz 'em up" at La-Mont's Hall every afternoon at 5.30. Their instructor is Frank Hale (Hale and Patterson). Moe and Sam will soon be around Rector's and the like, and if Moe is as clever on his feet on the floor as he is on the ice, his act is over now. Whenever there's any snow on the ice at the St. Nick Rink, the management calls up Moe to clean it off. He holds the record up to date, having five complete slides of the entire length of the rink in as many minutes.

Julius Marx (4 Marx Bros.) is a golfer. His latest exploit, made recently over the Lincoln Park links, San Francisco, when he holed out in one, on the seventh, besides making him a record-holder, places him in a division with "Jerry" Travers, Francis Ouimet and the other class A men. The hole is 153 yards, par 3. Responsible witnesses saw the play and are prepared to make affidavit it was accomplished. Marx at the time was playing a match, but refused to continue, fearing to besmirch his brilliant record.

The properties, including scenery equipment effects and costumes of "Miss 1917" and "The Century Girl," the two musical comedy productions at the Century theatre within the past two seasons, will be sold at auction by Charles Shogood, upon the order of the receivers for the Century Company, Andrew Sullivan and Fred G. Latham. The auctions will occur at the places where the material is stored. An announcement of the auction is in the advertising section of this issue.

Felix Marks, a German actor, has started suit against Gustav Amberg, alleging breach of contract and asking damages to the amount of \$720. Marks and his wife were given contracts for three months in German plays. That was in November last. Amberg later said that because of the entrance of this country into the war he would not produce. America, however, had declared war when the agreement was made. Jos. J. Myers represents Marks.

Agnes Vila, once famed in the field of melodrama and remembered for her appearance in such plays as "The English Orphan" and "The World Against Her," entered the Actors' Fund Home on Staten Island last week. Miss Vila until the past few years was considered financially well off, reputed worth over \$200,000. Most of her fortune is said to have been lost in unfortunate investments.

Charles C. Shay, president of the I. A. T. S. E., who has been spending several weeks on an important mission to Los Angeles, has returned east only to take up a number of matters personally in Washington. Shay is expected back at the New York headquarters the first of the week. While on the coast he saw the unionization of most of the picture studios out there.

Tony Sorg's Marionettes will become the regular attraction at the Norworth theatre, succeeding "Odds and Ends" Monday and giving two performances daily at \$1 top. The Sorg show has been exhibiting at the Norworth on off-matinee afternoons. Business showed enough to warrant it being booked as a regular attraction there, although there was no acceptable legitimate attraction in sight.

Helen Bertram, the one-time brilliant comic opera star, has returned to Paris, Ill., her home town, where she is giving singing lessons. The former beauty was a contemporary of Pauline Hall and Lillian Russell and considered a rival of the latter. Miss Bertram married the late Ted Henley, an English actor. Rosina Henley, her daughter, is in pictures.

The I. A. T. S. E. has announced that an increase has been made in the cost of official slides from 15c. to 20c. apiece, owing to the increased cost to the main office. Not long ago there was a change in manufacturers, deemed urgent by the Alliance on the claim the grade of product was unsatisfactory.

The Alhambra, Brooklyn, opened Saturday with vaudeville booked by Pally Marcus. The house is owned by "Wild" Mike Glynn and originally ran pictures with vaudeville on Sundays. It has been closed for the last seven months, during which time it was enlarged to 2,100 capacity. Marcus formerly looked after the Sunday bills there.

A popular subscription for William Mahon, formerly treasurer of the Fulton theatre, who was forced to go to Arizona for his health, has reached \$1,000. The Treasurers' Club is to give him a benefit of \$10 weekly for the entire time he remains away. The usual procedure is to give that amount for 10 weeks.

Listed for trial is a damage action for \$3,000 started against the Hippodrome by the Flying Martins. The suit is based on a breach of contract allegation two years ago. One of the Martins (Johnny) is reported in the aviation corps and is in France.

The Lyric, Red Bank, N. J., was damaged by fire last week and the house closed. The show was switched to the Thompson at Long Branch, the name being that of the manager of the Lyric. A three-act bill, split week, is the policy.

Irving Yates, the Chicago agent, is on Broadway looking over new material for western bookings. Incidentally Mr. Yates, now a Benedict, is making the trip a honeymooning one as well.

What is designated as a real Children's theatre and will be known according to announcements as the "Aborn Miniature" was opened Feb. 11 by Milton Aborn at 137 West 38th street.

Frederick L. Goldsmith is a nominee of the New York lodge of Elks for Exalted Ruler. He stands a very good chance of getting the honor. Mr. Goldsmith, with his brother, Henry J., compose the theatrical law firm.

Dick Brown is now an assistant treasurer at the Princess. His brother, Harry Brown, Jr., is house manager. Harold McMahon, formerly in the box office of the Princess, has joined the treasurer's staff at the Hippodrome.

Ed. Gireux is managing both "Lombardi, Ltd." and "The Madonna of the Future" for Oliver Morosco. He is at the Morosco and Broadhurst for the nightly countup.

Local 352, I. A. T. S. E., Springfield, O., has a new wage scale operative for three years, carrying an initial weekly increase of \$6 and a \$1 advance each succeeding week.

Nothing to date has been heard from the big shipment of "smokes" and tobacco that the Columbia and American burlesque circuits sent to the boys in France.

Joe Woods, Arthur Willi, Harry Mosley and Bill McCaffrey, the "jazz" quartet of the U. B. O., spent the weekend in Hohokus, N. Y., looking over new material.

Reine Davies has canceled three weeks of vaudeville around New York, believing she is entitled to a rest, and will go to Palm Beach. Her mother and two sisters accompany her.

Alf T. Wilton expects to visit Chicago this month.



## "MADE IN CHICAGO" PRODUCTION PROMISED FOR LA SALLE, CHICAGO

**Elliott, Comstock & Gest Will Produce Windy City Equipped Piece for Their House. Have Two Books Under Consideration. Won't Wait for New York Hit. Theatre Big Money Maker.**

Chicago, Feb. 13.

William Elliott while in Chicago last week in connection with the opening of "Jane" and "The Wanderer," made it known that the firm of Elliott, Comstock & Gest intended to extend its Chicago activities the coming season by producing one or more musical comedies here. Mr. Elliott took back to New York with him two manuscripts with music of comedies written by Chicago authors and composers.

The great success of "Oh, Boy!" and "Jane" decided the firm to make the step. The doubtfulness of the value of the La Salle as a musical comedy house (due to its picture policy before the New York firm took the house over) has been more than set aside by the great success of the two shows which have played. "Oh, Boy!" ran six months, and "Jane" looks good for a run nearly as good.

"The coming season," said Elliott, "instead of waiting for a New York hit to offer at the La Salle, we'll make a 'made in Chicago' musical show especially for the house. We'll build the production, make the costumes and rehearse the company in Chicago, and give the first metropolitan showing here. If it's a success we'll take the show to New York at the end of the Chicago run."

### DALY IS SERIOUS.

Arnold Daly is serious in his determination to build up a repertoire of plays and remain in New York for the greater part of each season.

After presenting a revival of "The Master" at the Hudson for a limited engagement, commencing next week, he will produce three new plays, and these, with his former successes, will give him a repertoire in the metropolis for at least six months of each year. At the present time he has plays by Herman Bahr, Bernard Shaw, Oscar Wilde, Ibsen and others.

"The Master" closed at the Fulton to a \$6,800 week, after which Daly purchased the production from Mrs. Henry Harris and moved to the Band-box, where he was taken ill and removed to the hospital for an operation on the day of his proposed premiere. At that time he had a \$3,200 box office sale for the first week. It is on the cards that Daly will have a theatre of his own next season, and if the deal is consummated the remarkable part of it is that the house will not bear his name. It will carry the name of some famous deceased artist, whose name the living actor desires to perpetuate.

### LEGIT NOT PAYING IN FULL.

Reports drift in from the road that there are instances where legit combinations booked for Tuesday, but forced to lay off owing to the "administration's fuel holiday," were not paid for that off-day. This relates to players and not stage crews. Stage hands and musicians are understood to have gotten their full week's salary.

There are also cases, according to the Actors' Equity Association, where managers paid the players, but this was voluntarily, and accepted as something out of the ordinary as a result of war conditions.

In the East, and especially in New York, the reduction of players' salaries was one-eighth, while in Chicago and territory west of Cincinnati (where

Sunday shows are played) the pro rata deduction was one-ninth.

As the Tuesday holiday was caused at the instance of the Government and is considered a war order there is no way in which the players can obtain a settlement where managers have refused to allow for the day's full salary.

In New York Klaw & Erlanger the first week did not pay for the closed Tuesday. Where "extra performances" were played the following weeks there was no reduction.

Cohan & Harris from the start announced full pay. No matinee the first week.

A. H. Woods did not settle in full on the first week, but got in later, when he gave a Monday matinee. His "Business Before Pleasure" company found the pro rata reduction in its weekly envelopes.

The Selwyn offices paid without the extra matinee being considered in the weekly settlement.

The Shuberts paid, but arranged the first week for an extra show so that they got full weekly performances.

### "LOVE DRIVE" REOPENED.

Syracuse, N. Y., Feb. 13.

"The Love Drive" played a return engagement here Monday and Wednesday, the piece having originally reopened in this city two weeks ago. The show is under the management of Sydney Rosenfeld, who wrote it.

"The Love Drive" appeared at the Criterion, New York, with Fred Niblo early in the season, remaining for about five weeks and playing to rather good though not big business. It was then taken off.

It was Mr. Rosenfeld's intention to send the show into Chicago, but its success up state has led to a change of plans and it may be brought back to Broadway again.

### "FLO FLO" CLIMBING.

The business of the John Cort show, "Flo Flo," at the Cort has been climbing steadily the last four weeks. The show drew \$3,187 for the week ending Jan. 26, \$9,207 for the following week, and last week jumped to \$9,485. The Cort office figures the production will hold on into the warm weather with the steady increase that there is in the gross.

During the last week there was something of a slash in the salaries of the principals, and Ruby Norton and Vera Michelena handed in their notices.

### SPIEGEL-ARTHUR.

Max Spiegel and Daniel V. Arthur may join to produce musical comedies, the matter having been in the planning stage for some weeks. The former took over "Furs and Frills" last fall, the show now being on tour.

Mr. Spiegel has splurged on his burlesque productions of the past few seasons, and it is claimed the cost of producing legitimate musical shows is not considerably more than he spent in burlesque.

### "Hammerstein's Spring Production.

Otto Harbach and Gustav Friml returned from the west this week and delivered a new book and score to Arthur Hammerstein.

The producer will begin to look about for a cast for the production that he intends making early this spring.

### LOSING HOUSES.

Chicago, Feb. 13.

It is reported there will be no International road shows in Chicago this spring.

Jack Bessey, one of the best known repertoire managers in the country, has organized a new company and will be housed in the Imperial, which has been playing International Circuit all season to notoriously bad business. The house is owned by Frank Gazzolo and Ed. Rowland.

The same report says Leila Shaw will come to the National with a permanent stock company. The National, owned by Ed. Clifford and Thomas Hanks, has also been playing International, with unsatisfactory results.

The Crown, owned by Ed. Rowland, played International last season. It will go back to popular vaudeville in a week.

The International houses in Kansas City and Louisville are reported as doing very bad business. The only one of the circuit houses which has been a big winner this season is at Milwaukee, it is reported.

### "OH LOOK" COMPLETE.

The cast for "Oh Look," with which Sheer & Carroll was to open the Vanderbilt Feb. 18, is rehearsing under the direction of James Montgomery, who is putting on the book, and Allan Foster, staging the numbers.

The cast includes Harry Fox, Louise Cox, Gennie Tobin, Geo. Sidney, Worthe Faulkner, Alexander Frank, Alfred Kepler, Frederick Burton, Florence Bruce, Betty Hale, Mildred St. Clair, Alfred Musset.

All with the exception of Fox were placed through the Morosco & Hughes office.

Allan K. Foster, engaged in staging "Oh Look," has quit. He says there are too many managers connected with the enterprise.

### "WIFE" PLAY OFF.

"The Indestructible Wife," by the Hattons, which William A. Brady first produced with Grace George in the cast, closes Saturday at the Hudson. The show will go to the storehouse. The play was used as a "stop gap" proposition, as the play did not show any Broadway strength when presented with Miss George.

This is the play that David Belasco had under consideration, but failed to exercise the producing option when the time limit expired.

### "ALLAH" AT \$1.

Abe Levy and Max Plohn are going to revive "The Garden of Allah" for an indefinite run at the Manhattan O. H. with dollar top prices. The piece goes in following "Old Lady 31," there for this week and next.

The "Allah" show at popular prices and as a Lenten production is believed will get business for eight weeks at least.

### SCENES AND SCRIPT OVER.

Jimmie Lester has sailed for London with the script, score and scene models for "Going Up," produced abroad.

Robert Emmett Keane and Harry Fox may shortly leave to start rehearsals over there.

### Sending "Polly" to the Coast.

David Belasco has routed "Polly With a Past" to the Coast after the New York run is ended. The company is to play San Francisco, Los Angeles, Seattle and Portland during the summer and open in Chicago in August.

### Grace Ellsworth Signs for 3 Years.

A. H. Woods has placed Grace Ellsworth under contract to appear under his management for the next three years. Miss Ellsworth will play the role created by Florence Moore in "Parlor, Bedroom and Bath" in a special company being organized.

### DALE'S PLAY HOLDING UP.

The Oliver Morosco office says it is fully satisfied over the business the Alan Dale show, "The Madonna of the Future," has been attracting at the Broadhurst despite the rather more or less general impression the show was due for a short run. For the first week, the attraction got \$7,455 in seven performances.

A great deal of the business for the Broadhurst is coming from the cut rate agencies, which say as a rule that new productions appeal more to that class of buyers. The Joe LeBlang agency is selling the balcony seats in its downstairs branch and orchestra and balcony in its upstairs office.

The second week the show dropped slightly under the figure of the first week even with more than a thousand dollar's worth of assistance from Joe LeBlang. Monday this week the show did a tremendous business with a sufficient advance sale to show it would have the best week thus far.

The weekly expense of the show from the Morosco end is about \$2,300, including advertising, which allows the management a profit any time the attraction tops \$6,000 on the week. On the three weeks that the show has been in New York, including this week, the production and road losses will be paid off and the show will be on velvet. Tuesday morning two weeks of subway time beginning March 4 were cancelled.

### PROVIDENCE STOCK.

Providence, R. I., Feb. 13.

Five weeks ago, when the Shuberts abandoned the opera house and took over the Majestic, the Providence Opera Stock, headed by Wilmer Walter and Alice Clements, started its career. Last Saturday night the company disbanded. Mr. Walter and Miss Clements have gone into stock at Worcester. Saturday afternoon the Opera House Players, a new company, will start its career at the Opera House.

Just what the reason was for the failure of the initial organization is not known, but it is rumored too high salaries. Yet 'tis announced the new company is still higher salaried.

Prices remain the same, 75 cents top. The first company was apparently getting the crowds and it was said that stock in Providence was coming back. Now the new organization will have a try-out.

Augustin MacHugh will direct the new company, which includes Marion Tanner, Robert Lee Allen, Joyce Fair, Clemence Randolph, Warren P. Richmond, Dodson L. Mitchell, Mathilda Deshon, Sidney Riggs, James A. Boshell and Hazel Saxton. Hugh Logan Reid has charge of the scenery. The initial offering will be "Seven Chances."

### "TOOT TOOT" EXTENDED.

Philadelphia, Feb. 13.

"Toot Toot" at the Forrest has been extended for four weeks, the show having caught on. Last week the gross was around \$14,000.

The piece will open in New York March 4 at the Knickerbocker.

### "WIDOWS" REHEARSING.

Weber & Anderson placed "His Little Widows" in rehearsal Wednesday with a company which includes Laura Hamilton. The piece is to go to Chicago. The name may be changed.

### Emerson Players' Season Ends.

Lowell, Mass., Feb. 13.

Due to lack of patronage, Manager Emerson of the opera house closed the season of the Emerson Players Saturday several weeks earlier than in past years.

### Reviving for Summer in Chi.

Madison Corey returned to New York last week after having visited the original backers of "The Grass Widow" in Chicago. The piece may be revived and sent to Chicago for a summer run.

## HIP TRIES MAIL ORDER PLAN TO BLOCK "SPECS" AT CONCERT

**Box Office "Dump" for Last Sunday Leads to Hippodrome  
Protecting Public. Phoney Mail Requests Traced.  
Speculators Asking \$17.50 Pair for Seats.  
Riot Over Singers Non-Appearance.**

The Hippodrome management tried its utmost to make the Galli-Curci concert for this Sunday night an affair entirely for the benefit of the public, and freeze out all of the speculators and agencies. The method was that mail orders only would be honored. But a number of the agencies and specs tried to secure seats through utilizing various people in business to obtain seats for them.

These mail orders were traced down, and where the connection could be positively learned checks were remailed. A certain number of people did obtain seats, however, and after having paid \$2.75 (including war tax) at the Hip resold their seats to the specs for \$5 each, the speculators in turn holding up the public for anything from \$7.50 up. There were instances where as high as \$17.50 was quoted as the price for a pair of seats.

There was a near riot at the Hip last Sunday night when Galli Curci failed to put in an appearance to sing at the concert. Several women had their gowns torn from their backs and one or two became hysterical after leaving the theater.

The "dump" of the concert seats which occurred at the box office of the Hip during the first hour after the sale for the concert was opened Tuesday of last week, was the cause of a great deal of confusion. The agencies and specs that had the seats practically refused to refund, stating they were not responsible for the failure of the management of the concert to produce the advertised artists and that they had sold the tickets in good faith. Those who had paid fancy premiums were unable to obtain a return of anything except the face value of the seats at the Hippodrome box office.

The Joe LeBlanc agency was the only one which made a return to the purchasers. At that agency the buyers were refunded the amount of premium paid and then redeemed the tickets for their face value at the Hip box office Monday and Tuesday.

### SHUBERTS' BOSTON PURCHASE.

Boston, Feb. 13.

It is reported here the Shuberts secured the Boston opera house for \$308,000. It represents \$1,600,000. The first story of the purchase said the Shuberts paid \$1,000,000, but it seems to be generally known the consideration was much less than that.

For the balance of the present season the Shuberts will probably make few efforts to book the house. It is said on good authority they intend to produce two of their Winter Garden shows at this house the coming season and two in New York.

The new owners assumed all outstanding contracts, but the only engagement scheduled is that of the Chicago Opera Co., which opens a two weeks' engagement next Monday. There has not been a show in the house since "The Wanderer" several weeks ago.

E. D. Smith, the Shubert representative here, will have charge of the house. This makes five theatres here controlled by the Shuberts, the Shubert (which they own), Wilbur, Plymouth, Majestic and Opera House.

The new house has everything necessary to transform it, on a few hours' notice, into a cyclorama, an ordinary dramatic theatre, with a large or small stage, a picture house, a hippo-

drome, arena or grand concert hall. It cost \$125,000 to build and is insured for \$800,000.

### FIELD WINS TRENTON SUIT.

Trenton, N. J., Feb. 13.

Al G. Field has won his lawsuit against Montgomery Moses, representing the Trent theatre. Field built his case on the charge Moses canceled his minstrels by giving two weeks' notice, Field making the claim that, as no two weeks' notice clause was in the contract, such a cancellation was illegal.

"I took the matter to court to settle for all time the long controverted question of the custom in the theatrical profession permitting cancellation by giving two weeks' notice when no such clause appears in contract," says Field.

Moses had depended upon the testimony of Charles O. Tennis, Walter Vincent and Jack Welch, but the court ruled out their testimony.

Col. Scott Scammell of Trenton represented Field.

### KELLERD ACCUSES MANAGER.

San Francisco, Feb. 13.

The case against Robert Dalton, business manager of the John E. Kellard Co., at the Columbia last week, who was arrested on a charge of embezzlement by agent, sworn to by Kellard, who claims Dalton is holding \$1,800 of the company's funds, was dismissed in the local courts, Dalton proving money was due to him.

Dalton has started suit against Kellard for \$25,000 for false arrest and imprisonment.

An indication of how business turned on the Pacific Coast after New Year's is the Kellard company's repertoire of Shakespeare running approximately \$15,000 ahead on the tour between Winnipeg and San Francisco.

In the east the Kellard company failed to attract very much business, but it continued west slowly. After leaving Winnipeg the business jumped and the attraction has been getting between \$4,500 and \$5,000 weekly all along the coast territory.

### KAUFMAN REWROTE PLAY.

Although not generally known it was George Kaufman of "The Times" who rewrote "Among Those Present" for George C. Tyler. It opened Sunday night in Chicago, with H. B. Warner featured.

Kaufman obtained a leave of absence to attend the opening.

The piece was originally by Larry Evans, the fictitious writer, and Walter C. Percival, in vaudeville. The version prepared by them was tried in Philadelphia.

### LEAVING FOR AUSTRALIA.

Emilie Polini is leaving "Yes or No" and will shortly start for Australia to appear for the Taits. Her first appearance in the Antipodes under their management will be in "De Luxe Annie."

Herman Lieb also goes over for the same show, leaving New York Feb. 25. Guy Bates Post leaves in a fortnight for Australia with his entire American company to present "The Masquerader" in the Antipodes. He expects to remain away for an entire year.

### JOLSON'S FINAL YEAR.

This season is the last for Al Jolson under his present contract with the Shuberts, which calls for Jolson to receive \$1,000 weekly and 10 per cent. of the profit of any Shubert show he is starred with.

According to report Jolson is not over keen about renewing his Shubert agreement.

The new Jolson show at the Winter Garden sold 500 seats for the first eight weeks to the speculators, before the show opened.

"Good, bad or indifferent, this is my last Winter Garden show," said Al Jolson early this week. "It makes my twelfth and I have grown tired of them. It is probably a good thing that I have tired of them before the public grows tired of me."

Asked what he intended to do after the current Winter Garden appearance, Jolson replied that he had several things in view, but had not yet decided.

Jolson has four numbers in "Sinbad" the melodies for which he wrote himself. It is his first attempt at composition. He hummed the tunes while a writer set them to score.

### FILM STARS' STAGE RATES.

A recent attempt by a musical show on in New York to secure picture stars as extra attraction brought out some idea of what might be asked by a highly paid picture card.

The show is playing in a theatre that could hold about \$7,500 gross on the week.

The first star approached was Mary Pickford. Her terms were \$10,000 weekly, care of her retinue, and \$100,000 deposited in advance to guarantee the contract.

After that day passed, the show wired Chicago to forward \$5,000 as a loan, but the Chicago money market tightened up also.

### "WANDERER" TO THE COAST.

Morris Gest has decided to send "The Wanderer" to the coast. The company is now in Chicago at the Auditorium. It will leave there March 9, after which it will play two weeks in Milwaukee, two weeks in St. Louis, a week in Kansas City and then make the trip through to the Pacific.

It costs \$8,000 weekly to operate "The Wanderer."

Mr. Gest himself expects to go to the Coast in June to come back with the company.

### THEATRE BUILDING DILEMMA.

One of the recently built theatres in New York may shortly change ownership. The star of the attraction playing there at present, together with other theatrical personages, promoted the enterprise, but owing to delay in completion and the construction cost running up to considerably more than the original estimate, is unable to carry it on.

Unless new capital is secured within the next few days the bank carrying a loan on the property will foreclose and seek a new tenant.

### CUT CHICAGO SALARIES.

Chicago, Feb. 13.

There is some trouble in the "Maytime" cast, the principals having been informed by the Shuberts it would be necessary to cut salaries for the show to remain here.

Up to the present there has been no definite move yet on the part of the managers or the cast, but there is much indignation.

### Some Monday's Mats., Anyway.

Regardless of the lifting of the Garfield closing order, which allows Tuesday performances to be resumed, a number of attractions will hold Monday matinees next week, because of a substantial advance sale for the extra matinee.

One attraction on the subway circuit is entirely sold out for next Monday's mat.

### GRUNDY PRODUCING PLAN.

George D. Grundy, who conducts the dancing and skating places at the Grand Central Palace, has entered the legitimate producing field and has rented the Lexington theatre for a fortnight or longer to give his scheme of "commercializing show business" a sort of try-out.

Under the title of "The Masks, Inc." he has organized a producing company headed by Norman Hackett and Grace Carlyle, and will present at the Lexington for two weeks "When Rogues Fall Out," by C. W. Bell, one of the authors of "Parlor, Bedroom and Bath." Bartley Cushing will be his producer and general manager and the cast includes, in addition to Mr. Hackett and Miss Carlyle, June Congreve, Lyle Leigh, Irving Lancaster, Alpheus Lincoln, George M. Clark, J. R. Mason.

Prices will range from 25 to 75 cents and each seat coupon will, in addition, include entrance to his dancing room at the Grand Central Palace.

If the scheme proves successful, it is Mr. Grundy's design to establish a permanent organization at the Lexington and such of the productions as prove successful, to be placed on Broadway with special companies for regular runs.

### BARNES IN PRODUCTION.

T. Roy Barnes is to be starred in a musical comedy written by Tommy Gray. Arthur Pearson is to make the production. It is expected Chicago will see the piece in time for a complete summer run if the western town takes to the show. Mr. Gray wrote the book with Barnes in view.

Mr. Pearson has successfully produced vaudeville and musical shows for burlesque, but this is his first attempt. He has Barnes under contract. Mr. Barnes and his wife, Bessie Crawford (Barnes and Crawford) are now playing vaudeville engagements.

The show will be named "Yours Truly." Its music has been composed by Herbert Stothart, who wrote the scores for several Chicago musical productions, although not program-credited for them.

### HATTON PLAY NEXT SEASON.

"The Walkoffs," by Frederic and Fanny Hatton, produced by Oliver Morosco, is the attraction to open next season at the Cort, New York. Edmund Lowe may be featured in the cast. At present there is some doubt regarding the retention of the present title of the piece.

Morosco is also to bring the Ashton Stevens play, "Mary's Way Out," to New York next season and has engaged Bertha Mann for the principal role.

Morosco is holding ten weeks of time at the Mason in Los Angeles beginning June 23 for the purpose of trying out new plays.

### THREE REFUSED PART.

Selwyn & Co. are having a hard time to secure some one for a principal role in "Rock-a-Bye Baby." Edith Day, Juliette Day and Marguerite Clark have refused the part. Paul Kerr has been engaged for the Italian waiter. Also in the cast now are Carolina White, John Cumberland, Frank Morgan.

### CRIPPLED VIOLINIST DRAWS.

Chicago, Feb. 13.

Jascha Heifetz, the Russian Jewish crippled boy who violins, has broken box office records here. For two concerts a week apart he has sold out Orchestra Hall weeks in advance, the interest being unprecedented, even for a McCormick recital or a Galli-Curci warble. He has never played here before.

### Fred Steward Resigns After 12 Years.

Chicago, Feb. 13.

Fred Steward, after 12 years of service with the Shuberts, leaves that firm next week, resigning as treasurer of the Studebaker; cause not announced.

# NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

Feb. 8 Henry Young, treasurer of the Globe, celebrated his 20th wedding anniversary.

Cyril Harcourt's new playlet, "Petticoats," will be produced by the Shuberts in Atlantic City Feb. 18.

Rehearsals for "Nic Nacs of Now," Norworth & Shannon's new revue, will start next week.

The Bureau of Internal Revenue has decided that theatrical costumes are subject to depreciation in value of income tax.

Sale of the late Clyde Fitch's art collection for the benefit of the Actors' Fund realized \$23,005.

Mme. D'Claneros has consented to sing at the Actor Fund benefit on March 1, at the Century.

Elliott, Comstock & Gest have postponed until August the production of "Loyalty," George V. Hobart's morality play.

"Maytime" at the Shubert may be moved to the 44th St., Feb. 18, to make room for "The Copperhead."

Helen Falconer, of the "Jack O'Lantern" Co., completed her 2,500th with Fred Stone Feb. 12.

J. Hartley Manners has written a one-act play for Laurette Taylor. She will appear in it at the Actors' Fund benefit March 1.

Frank Tours, composer of the music for "Girl o' Mine," has written the music for three songs which John McCormack will sing.

The revival of "The Garden of Allah" will be the next attraction at the Manhattan O. H., following the engagement there of "Old Lady 31," on Feb. 20.

Miss Rhea, an American dancer, who has been appearing in Russia and England, arrived Feb. 12 from London. She will shortly make her debut in New York.

John L. Sullivan died without making a will, but his estate was valued at \$5,000, going to Mrs. Annie L. Lennon, John L.'s sister.

Mercedes Rousillon, who is to support Ethel Barrymore in "The Off Chance," was for several seasons the leading woman of Theatre Palais Royal in Paris.

The first long play produced by the Washington Square Players this season is "Youth," a comedy in three acts, by Miles Malleon, which will make its appearance Feb. 20.

Feb. 26, "General Post" will close its engagement at the Galety and go on the road. It will be followed by "Sick-a-Bed," a farcical comedy, a K. & E. production.

The firm of Norworth & Shannon has been dissolved. Henceforth Norworth will be in full control of "Odds and Ends," which starts on tour Feb. 18.

The sister of John Drew, Mrs. Georgianna A. Mendum, is suing her father-in-law in Boston for \$50,000 for services alleged to have been rendered in caring for him.

"Her Country," Rudolph Bleser and Sybil Spottiswoodes' new play, will be presented at the Punch and Judy, Feb. 20. Walter Knight is the producer.

Laurette Taylor has promised the National Service Committee to appear every Sunday afternoon for the remainder of the season at the 44th St. at the special performance for soldiers and sailors.

Cyril Harcourt, whose new play, "Petticoats," has been placed in rehearsal by the Shuberts, has started to write a play of the war, which is to be produced in the Autumn. He has recently returned from France.

Lillian Russell has started suit for \$5,000 damages against the Lillian Russell's Own Toilet Preparations, Inc., which has failed to pay her for her name and facsimile signature.

Oliver Morosco has engaged Alan Dale to write a play called "The Woman of Tomorrow," for which he has furnished the idea, and which will be produced in Los Angeles next summer.

Laurette Taylor will make her first appearance in a Shakespearean part as Portia in "The Merchant of Venice" for the benefit of the Militia of Mercy, the time and place of the performance to be announced later.

The third season of America's Fashion Play, "Veronica's Veil," will be given Feb. 17 at St. Joseph's Auditorium, West Hoboken. The play was written by a Fashionist Father, the Rev. Bernardine Dusch, C. P.

"Rax," an aged lion, known throughout the U. S. and Europe as "Merriam," in connection with Bostock's shows, was executed Feb. 12 in Prospect Park, Brooklyn. It had been ill for some time. The remains were cremated.

"Hatikvah" ("Hope"), a Jewish allegorical playlet and a dance pantomime, will be presented at the Republic, Feb. 17, by Miss Julia Hill and a company of girls from Bernard College.

An amateur performance of "Pianists" was given by the members of the Grace Lutheran Church choir, in the Bronx Church House, Feb. 12. The proceeds went to the American Red Cross.

Time for filing returns on excess profits, individual incomes of more than \$2,000 and corporation incomes, probably will be extended beyond March 1, by executive order, according to a Treasury Dept. report.

Entertainments for soldiers and sailors exclusively, which have been given free at the Harris Sunday afternoons for the past two months, have been so largely attended that starting Feb. 17 they will be transferred to a larger house, probably the 44th St.

Under a decision reached by the Railroad Administration, circuses, attractions for State fairs and other out-door shows will have their regular routings over railroads outside of the congested districts in the East and their itineraries will be given special consideration.

The Shuberts bought the Boston opera house. The house was erected by Eben B. Jordan, a Boston merchant, who, at the time, was interested in music. The Shuberts take immediate possession, and will open with the Chicago Grand Opera Co. following its New York engagement.

Describing themselves as "actresses," Miss Wood and Evelyn Douglas were taken before Magistrate Tom Eyck at the Tombs Court Feb. 7, by detectives from the District Attorney's office for soliciting funds at a subway station for Barrows School of Hearing, Inc. They were allowed to go on promise not to solicit any more.

Those who will take part at the Lamb's Gambol, in the Hudson, Feb. 17, for the benefit of the Stage Women's War Relief will include: Cyril Scott, Tom Wise, Edmund Brees, Charles Winninger, Leo Carillo, William Danforth, Hal Forde, Scott Welsh, George Mamlin and Frederick Santley. William G. Smyth is chairman of the Entertainment Committee and R. H. Burnside stage manager.

The first event arranged by the "Squad Sisters," with headquarters at the Hotel Mo-Alpin, to enlarge their membership and raise funds for their work of sending weekly packages of cigarettes, tobacco and other necessities to the camps, was held Feb. 12 at Grace Episcopal Church, Jamaica, L. I. The program consisted of a war talk and dance. The first part was supplied by "Bomber" McGinnis, an American who was at the front with the Canadian forces.

With the closing of "Josephine" at the Knickerbocker, Feb. 16, Arnold Daly will move to the Hudson, where he will present a double bill: "The Master," in which will appear Ann Andrews, Aimee Daimores, Marion Ballot, Harry Montayer, Carl Eckstrom, Ramsey Wallace, Charles Halton, Langdon Gillette, Paul Irving, William Fredericks, and Benjamin Legers, and a one-act play of his own called "Democracy's King."

The following appeared in the Boston Transcript:

Just to show you what a really fine and unusual literary advance man is William Bartlett Reynolds I must quote from a letter recently received from Philander Johnson, dramatic editor of the Washington Evening Star. I quote Mr. Johnson verbatim: "Writing about other matters, he says: 'Have been pretty well pressed with duties—one of them being in the line of an effort to write about Miss Ethel Barrymore in a way that would hold its own in literary style with William Bartlett Reynolds's advance material.'"

Pretty fine tribute, don't you think, coming from good old Philander, who has been delving into dramatic literature all his life and possesses a style so polished and so comprehensive a knowledge of the stage that his writings are unique in these degenerate days?

Mr. Reynolds, let me add, originated the press material for Miss Barrymore for her rejuvenated version of Dumas' "great old play," "La Dame aux Camellias." He is now with us supervising the publicity for Mr. Cawthorn and Miss Sanderson in "Rambler Rose."

## CRITICISMS.

**THE LOVE MILL.**  
A musical comedy; book by Earl Carroll, music by Alfred Francis, produced by Andreas Dippel, at the 48th St., Feb. 8.  
With a little speeding up and a higher voice power in the solos this should be one of the most entertaining musical comedies of the winter.—*Herald*.  
The chaff which this love-mill grinds forth flutters about the subjects of scrawliness, obesity and stockings.—*Times*.

## ENGAGEMENTS

Belva Morrell, for the United Producing Co. at Calgary, N. W. T. Canada.

## NEW SHOWS NEXT WEEK.

"The Copperhead" (Shubert), Feb. 18.  
"Her Country" (Punch and Judy), Feb. 20.

## SHOWS IN 'FRISCO.

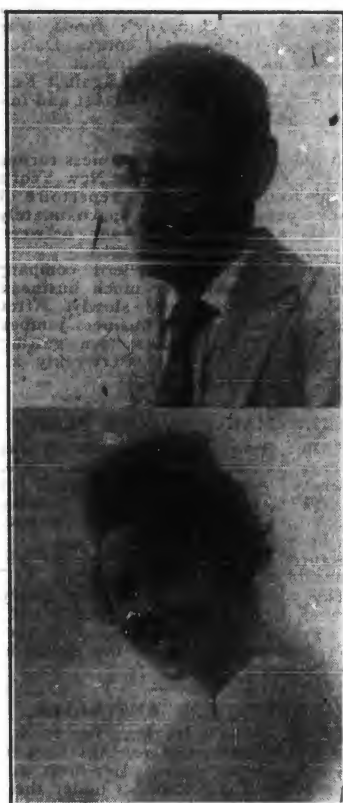
San Francisco, Feb. 13.  
The Boston English Opera company opened to fair business at the Columbia.  
The Will King stock continues at the Savoy, with Lew Hearn and Bonita announced as joining Feb. 24 for ten weeks.  
"Cleopatra" film at the Cort this and next week.  
"Pals First," with Charles Ruggles, doing well at the Alcazar.

## SHOWS IN LOS ANGELES.

Los Angeles, Feb. 13.  
"Turn to the Right" is in its second week at the Mason, with every prospect of playing to capacity. While the opening week was big, it fell slightly short of expectations.  
"Johnny Get Your Gun" is in its second week at the Majestic and doing a good business at \$1 top.

## Working on "A Full House."

Edgar MacGregor will start work shortly on the production of a musical version of "A Full House," by Fred Jackson.



MORRIS and CAMPBELL

"THE AVI-ATE-HER"

RIVERSIDE, NEW YORK, this week (Feb. 11)  
Vaudeville's latest comedy duo, a new type of original laugh-getter and a slightly, sprightly comedienne.  
Next Week (Feb. 18)—Orpheum, Brooklyn  
Feb. 25—Colonial, New York

## SHOWS IN PHILLY.

Philadelphia, Pa., Feb. 13.  
The big loss this week was the Lincoln's Birthday closing, despite the fact that every theatre in town, large and small, playing all sorts of attractions, did a tremendous business Monday.

"Toot, Toot," now in smooth running order, is pulling strong at the Forrest and the engagement has been prolonged. The show is a hit here, both musically and as a comedy. Flora Zabelle and Billy Kent, who went into the cast from "Have a Heart," are working in nicely, while Harry Fern is registering solidly in a comedy role. Fern was "let out" during rehearsals to make room for Willis P. Sweatman, the reason given being that a "name" was necessary for the part. On the opening night, however, Fern went on with a rehearsal and made good, the absence of Sweatman being explained through illness. Fern has continued in the role. Last week the show did about \$14,000.

"Love Forbidden," a play from the French with Robert Edson featured and strongly supported, opened big at the Broad, having the benefit of the special Monday matinee. The title is alluring, but the play is simply a discourse on tuberculosis and the evils possibly attendant upon the marriage of those afflicted. It is a better play than "Damaged Goods" and was well received.

"Up Stairs and Down" is doing nicely at the Garrick, getting over \$2,600 at the two shows Monday. William Hodge in "A Cure for Curables" drawing lightly at the Lyric, except on Monday, and the Drew-Ilington play is doing fairly well at the Adelphi.

## SHOWS IN CHICAGO.

Chicago, Feb. 13.  
Ziegfeld's "Follies" will leave here after 10 weeks with the net proceeds of a record engagement in which more than \$200,000 will have been the gross takings. David Warfield in the "Music Master" revival at Powers' is likely to run into summer, averaging \$15,000 weekly. "Leave It to Jane" will break the big totals hung up by "Oh Boy!" at the La Salle, having settled in as the musical hit of the town.

"Maytime," which did lightly at first, is picking up and will stay along at the Studebaker. "Cheating Cheaters" is doing about \$10,000 weekly at the Colonial, and Jane Cowl in "Lilac Time" slightly more at the Grand. "The Very Idea" is making money but has passed its high peak. Kolb and Dill, with a regular one-night stand outfit, production, atmosphere and shriek, nevertheless took the town and will hold the Olympic for weeks.

"Mary's Ankle," badly sprained from the first, hobbles out of the Princess after a fortnight of indifferent returns, with receipts climbing, however, and a chance of going into a run if given a "break" with a bit of patience. "The Wanderer" at the Auditorium did not make any profit the first week, but on the strength of huge publicity should run out the month's stay without crippling anybody's bankroll. "The Gypsy Trail" flivvered at the Cort and Charles Cherry in "The Naughty Wife" follows, the Drew-Ilington engagement at this house having been switched off.

## ALBANY LIKES "GIRL."

Albany, Feb. 13.  
"Follow the Girl," revived and presented in Providence last week, the musical comedy first produced by Raymond Hitchcock and E. Ray Goetz, played to capacity at Harmanus Bleecker hall Monday matinee and evening. The show went over big.

Margaret Romaine and Walter Catlett scored, the former with her voice and the latter with humor and wit. Mercedes Lorenze, a dainty and likable girl who can sing and dance, also impressed. Henry Blossom and Zoel Parenteau are the sponsors for the comedy.



# EQUITABLE STANDARD CONTRACT

Form of Agreement Recently Adopted by Actors' Equity Ass'n and United Managers' Protective Association for the Engagement of Players.

AGREEMENT made this ..... day of ..... 191.....  
between ..... (hereinafter called "Manager"),  
and ..... (hereinafter called "Actor"),  
upon the terms herein set forth, and the Actor hereby accepts such engagement on the following terms:

1. The Manager engages the Actor to render services in .....  
upon the terms herein set forth, and the Actor hereby accepts such engagement on the following terms:

2. The date of the first public performance shall be ..... day of ..... 191..... or not later than fourteen days thereafter.

3. The Manager agrees, as compensation for services hereunder, to pay the Actor the sum of ..... Dollars (\$.....) every week from the date of the first public performance of the play.

4. The Actor, if required, shall give four weeks' rehearsal without pay; if further rehearsals are required, then, for each additional week or part thereof, the Manager shall pay the Actor, on Saturday of that week, at the rate of one-half of the salary mentioned in paragraph three.

Rehearsals shall be considered to be continuous from the date of the first rehearsal to the date of the first public performance of the play as provided in paragraph two.

If the above play is a musical play, or a spectacular production, then, wherever the word "Four" appears in this paragraph the word "Six" shall be substituted.

5. This contract may, during rehearsals, be terminated, as follows:

(a) At any time during the first ten days' rehearsals of the company by either party by giving written notice, if this contract be signed and entered into within two months of the date mentioned in paragraph two; or,

(b) Any time after the first ten days' rehearsals, by the Manager, by paying the Actor a sum equal to two weeks' salary; or,

(c) By the Manager giving written notice and paying to the Actor two weeks' salary, unless the Manager shall have previously notified the Actor that the play will not be produced or that the Actor will not be called for rehearsal; provided further, that if the Actor has secured another engagement at a salary not less than herein provided, payments under which are to begin not later than the date of the first public performance herein provided. In these events, the Manager shall not pay said sum equal to two weeks' salary, nor shall he do so if under similar circumstances the Actor secures an engagement at a lesser salary to be paid prior to the date mentioned in paragraph two; in that event the Manager shall pay the difference between the sum equal to two weeks' salary and the sum which the Actor would receive for two weeks' work.

(d) The Actor may cancel the contract by giving written notice and paying to the Manager a sum equal to two weeks' salary.

6. Either party may terminate this contract at any time on or after the date of the first public performance of the play by giving the other party two weeks' written notice.

7. (a) If the play runs four weeks or less, the Manager may close the play and company without notice, and terminate the right of the Actor to further compensation, provided he has paid the Actor for all services rendered from the date of first public performance, and in no event not less than two weeks' salary.

(b) If the play shall run more than four weeks, the Manager shall give one week's notice of the closing of the season of the play and company, and thereby terminate the right of the Actor to compensation except for services performed to the date of closing.

8. If the Manager is prevented from giving rehearsals because of fire, accident, riot, illness of star, or prominent member of the cast, Act of God, public enemy or any other cause which could not reasonably be anticipated or prevented, then, the time so lost shall not be counted as part of the four weeks' rehearsal period herein provided. When said time so lost shall exceed two weeks, the Actor shall be free if he so elects.

9. (a) The Actor shall furnish and pay for such clothes as are customarily worn by civilians of the present day in this country, together with wigs, boots, and shoes necessarily appurtenant thereto. All other clothes, wigs, shoes, costumes and appurtenances and all "properties" to be furnished by the Manager.

(b) If the Actor be a woman, and her salary shall be one hundred and fifty dollars a week or less, then the following clause supercedes (a) :—

The Manager shall furnish and pay for all dresses, hats, appurtenances to costumes, and all "properties." Footwear and wigs for modern plays to be furnished by the Actor.

(c) It is understood that in every case where the Manager furnishes costumes and appurtenances under this paragraph of the agreement, if notice of cancellation of this contract be given by such Actor, in that event she shall reimburse the Manager for the necessary and reasonable expense to which he may be put in altering or rearranging such costumes for her successor.

10. Eight performances shall constitute a week's work with the exception that:

(a) Nine performances shall so constitute a week's work in theatres where it has hitherto been the established custom to perform nine performances weekly, or where it has been a like custom to give six evening performances and three matinees.

(b) Holiday matinee performances shall be given by the Actor without remuneration on the following days:

Christmas ..... Fourth of July ..... New Year's Day .....  
Columbus Day ..... Labor Day ..... Thanksgiving in U. S. and Canada .....  
Decoration Day ..... Lexington Day in Boston ..... Washington's Birthday .....  
Election Day ..... Lincoln's Birthday ..... Washington's Birthday .....

11. A pro-rata amount of the weekly salary shall be paid for each extra performance.

12. The Manager hereby agrees to pay for transportation of the Actor when required to travel, including transportation from New York City to the opening point, and back to New York City from the closing point. The Manager, also, agrees to pay the cost of all transportation of the Actor's personal baggage up to two hundred pounds weight.

13. (a) If this contract is cancelled by the Manager, he agrees to pay the railroad fare of the Actor back to New York City.

(b) If this contract is cancelled by the Actor, he agrees to pay his own railroad fare back to New York City, and to reimburse the Manager for any railroad fare the Manager may have to pay for the Actor's successor up to an amount not exceeding railroad fare from New York City to the point where said successor joins the Company.

(c) If the company is organized and its members are engaged outside of New York City, the name of such place is, unless it is otherwise stated, herein agreed to be substituted for New York in paragraphs eleven and twelve.

14. The Actor shall travel with the company by such routes as the Manager may direct, and the Actor shall not demand compensation for any performance lost through unavoidable delay in travel which prevents such performance by the Company.

15. It is further agreed if the Company cannot perform because of fire, accident, riot, Act of God, the public enemy, or for any other cause which could not be reasonably anticipated or prevented, or if the Actor cannot perform or rehearse on account of illness or any other valid reason, then the Actor shall not be entitled to any salary for the time during which said services shall not for such reason or reasons be rendered. If the illness of the Actor should continue for a period of ten days or more, the Manager may terminate the contract.

16. The Manager has the right to lay off the Company without salary for the week before Christmas, and the week preceding Easter Sunday, or both weeks, if desired. In the event of such lay-off, the Manager shall not be entitled to the services of the company unless rehearsal be made necessary by the sudden illness of the star, or of some prominent member of the company or of change in the cast.

17. The Actor agrees to be prompt at rehearsals, to pay strict regard to make-up and dress, to perform his service in a competent and painstaking manner, to abide by all reasonable rules and regulations, and to render services exclusively to the Manager from the date of beginning of rehearsals, and shall not render services to any other person, firm or corporation, without the consent of the Manager.

18. All communications which refer to the Company in general shall be posted upon the call-board. Notice to the Manager must be given to him personally or to his representative.

19. The parties hereto in consideration of said employment and hiring, and, of the mutual promises herein contained, agree for their mutual benefit and protection that in the event of any dispute or disagreement in relation to salary or damages for alleged wrongful discharge, before a right of action shall accrue, it shall be submitted to arbitration, to ascertain and determine what sum, if any, is due for salary or damages.

The arbitrators shall be two disinterested persons to be chosen from among persons engaged in the theatrical profession (one by each of the parties hereto), and the two so chosen shall first elect a competent disinterested umpire. The two arbitrators together shall then estimate and fix the amount of salary or damages, if any, and, failing to agree, shall submit the matter to the umpire. The award in writing of any two shall determine the amount of such salary or damages.

The parties hereto shall pay the arbitrators respectively selected by them, and they shall bear equally the expense of the arbitration and the umpire.

The arbitrators and umpire shall be appointed within ten days after notice, and shall, within one week after their appointment, meet to hear and determine the differences which have arisen; it being provided, however, that if the Actor be a member in good standing of the Actors' Equity Association, and the Manager a member in good standing of the United Managers' Protective Association, then, in that event, it is agreed by the parties hereto that the respective arbitrators shall be selected by these respective organizations.

Should suit be brought before the selection of arbitrators, the party sued, may, at any time

# THE ACTOR'S BIT

By EUGENE WEST.

I met him last month, we were playing a date.  
And he talked to excess of the bit he had made.  
Of the shows he had "stopped," how he "panicked" them all.  
Of his novelty opening number next fall.  
He harped on his bookings, on the write-ups he'd got.  
Y' God! how that vaudeville talked "shop."  
And in my mind I set him down  
As the typical usual vaudeville clown.

BUT

I saw him today, this self same clown;  
He carried a gun—and there was no frown  
On his face as he marched to the beat of the drum,  
Now a solemn-faced soldier—for his time had come  
To do things more important than "stealing a brew."  
He has to help stopping the enemy now  
And he went with delight, with joy in his heart,  
To obey the orders to do manly his part.  
And my eyes grew mist as he marched along—  
(This singer of songs whom I had judged wrong)—  
This actor who slept each day till noon  
Was a man after all—and soon, very soon,  
He will fight like the rest, his life he will give,  
So that Democracy's cause shall live.  
His head was held high, his shoulders erect,  
The nonsense was gone—there was no effect  
Of making a hit—but to go Over the Top  
To fight for his Land, and he will not stop  
If it takes him through Hell;  
He is doing his bit—this Ne'er Do Well.

The route is postponed, his partner (or wife)—  
She cried when he said he would enter the strife—  
But her tears were of joy, her heart resolute;  
She kissed him good-bye and said, "Go, make good."  
"Make a hit with your General, knock the Hun off their seats,"  
"Do an encore in 'One' when the enemy retreats."  
"Don't stop for a 'hand,' don't kick on your 'spot';  
"Don't stall for a 'laugh,' make good with the lot."  
And I knew she is proud as she serves Uncle Sam  
(This song and dance clown whom I took for a Ham).

He is off to the front, he has shown he is game,  
He is doing a new act that may bring him no fame;  
He is on a big Bill—he is getting poor "Billings."  
But he is doing his share to stop all this killing.  
Yes, he is doing his bit in "stopping a show."  
That show staged by the Kaiser—and monstrously so,  
A bullet may find him and cause him to drop,  
But he'll shout as he falls, "This is not my first 'Flap,'"  
"Just send in a good 'report' to the Wife."  
"It's the best little Act I've done in my life."

"They're off by the score, these men of the Stage,  
To lay down their lives—and on History's Page  
There will be a "write up" of deeds nobly done  
For his Flag—by the Actor  
When the Battle is Won.  
He seeks no applause—he has heeded the Call,  
And the Glory of Victory  
Is  
"Sweetest of All."

(Dedicated to my Brother Members of the National Vaudeville Artists, now serving their Country and Flag. Copyrighted. All stage rights reserved by Eugene West.)

## TOMMY'S TATTLES.

By Thomas J. Gray.

If they would only have some "Late-  
less" trains things would not be quite  
so bad for show business.

Film houses in the West have "Ad-  
films" showing the local Butcher and  
Grocer shops. It gives a lot of people  
a chance to get in pictures.

Heard two traveling men talking in  
a St. Louis hotel about "The Birth of  
a Nation." One said he saw it in some  
small town and did not like it. The  
other fellow, one of those who know  
all about show business, said "I  
thought it was great when I saw it in  
New York. I guess you saw the No. 2  
company."

## Theatrical Slackers.

Acts that work up the audience and  
then refuse to come back for a bow.

Acrobats who only thrown the hand-  
kerchief half way across the stage to  
the other fellow.

Trick dogs that run under the hur-  
dles.

## Camouflage.

Telling your wife you have to "Talk  
to the Stage Manager" when there is a  
girl act on the bill.

Telling the manager how well he  
runs "his theatre," before asking him  
how he liked your act.

Telling about the photograph you  
have in your room that you'd like to  
show "her."

German acrobats buying Liberty  
Bonds.

After observing audiences in Kansas  
City and St. Louis the Colonial in New  
York is a pipe.

## SHOWS IN NEW YORK.

"Business Before Pleasure" Eltinge (26th  
week).

"Billeted" Fulton (8th week).

"Blind Youth" 29th St. (8th week).

"Cohan Revue" New Amsterdam (7th  
week).

"Carnegie Chorus" Century (18th week).

"Cheer Up" Hippodrome (26th week).

"Eyes of Youth" Elliott (25th week).

"French Players, Theatre de Vieux Colom-  
bier (12th week).

"Flo Flo" Cort (9th week).

"Follow the Girl" 44th St. (1st week).

"Girl of Mine" Bijou (3d week).

"Gipsy Trail" Plymouth (11th week).

"General Post" Gaiety (8th week).

"Going Up" Liberty (8th week).

"Greenwich Village Players" (14th week).

"Happiness" Criterion (7th week).

"Jack o' Lantern" Globe (18th week).

"Josephine" Knickerbocker (3d week).

"Lombardi, Ltd." Morosco (21st week).

"Lady of the Camellias" Empire (8th  
week).

"Madonna of the Future" Broadhurst  
(3d week).

"Maytime" Shubert (13th week).

"Naughty Wife" Harris (15th week).

"Oh Lady, Lady" Princess (3d week).

"Oh Boy" Casino (13th week).

"Odds and Ends" Norworth (13th week).

"Parlor, Bedroom and Bath" Republic  
(8th week).

"Polly with a Past" Belasco (24th  
week).

"Seventeen" Booth (4th week).

"Success" Harris (3d week).

"Silent Assertion" Bramhall Playhouse  
(9th week).

"Seven Days' Leave" Park (8th week).

"Sinbad" Winter Garden (1st week).

"Tiger Rose" Lyceum (20th week).

"Tailor-Made Man" Cohan and Harrie  
(25th week).

"The Little Teacher" Playhouse (3d  
week).

"The Indestructible Wife" Hudson (3d  
week).

"The King" George M. Cohan (18th  
week).

"The Old Chance" Empire (1st week).

"The Love Mill" 48th St. (3d week).

"Yes and No" Louvre (9th week).

"Why Marry?" Astor (8th week).  
Washington Square Players, Comedy  
(16th week).

after suit, and before trial give notice of his desire for an arbitration and choose an arbitrator as herein provided.

IN WITNESS WHEREOF we have hereunto set our hands and seals the day and year first above written.

..... ACTOR.  
..... MANAGER.

## CANADA ALLOWS OPTION.

Montreal, Feb. 13.

The amusement closing order for Canada has been amended. Speaking theatres are given the option of closing either Monday or Tuesday. Picture houses must close Mondays.

Theatres open next Monday will be His Majesty's, Orpheum, Gayety, Theatre Francais. Open Tuesday will be the Princess and Loew's, both vaudeville.

## PRIVATE CAR RULE MODIFIED.

Chicago, Feb. 13.

The recent ruling of the director general of railroads prohibiting the movement of private cars caused untold distress among middle-western showmen. A flood of telegrams and protests has brought about a modified decision permitting the use of theatrical private cars containing paraphernalia. The ruling was verified in a letter sent to Chicago managers by Edward Chambers, assistant to Mr. McAdoo at Washington. Mr. Chambers said:

"It was not intended to prohibit the movement of such cars as yours (theatrical private cars). The western lines, I understand, have eliminated the restriction. The eastern lines have the matter under advisement. Some of the southern lines cancelled tariff provision permitting movement, but advised me some time ago they proposed to reinstate it. We have been discouraging as much as possible, however, any additional passenger movement in the eastern territory, particularly east of Buffalo."

## DRAFT DELINQUENTS ANSWER.

Up to Wednesday 20 of the draft delinquents of Local Board 158, published in *Variety* last week, had answered according to J. G. Deane, a member of the board. The letters came from all parts of the country.

Those answering were Frank J. Bardon, Cyrus R. Cooper, H. G. Dyson, Paul Fritsche, Herman Norris Glatt, Edward Taylor Graves, Richard Joseph Hahn, Eijiro Haysahi, Gillis McConachie, Charles H. Miller, Allah Ben Mohamed, Henry Pauli, Norman W. Pyle (stage name Carl Norman), Carl Alcott Peterson, Horace Summers Root, Samuel Schoenfeld, Harry Solomon, Hamido Ullniader, Righter Walter, Joe Whitney, Taffan Martini, A. E. Darby.

The Local Board wishes to extend an apology to Earle Wayne Beeman (Beeman and Anderson) for having included his name in the list, due to an error in making out the tabulated form. His returned questionnaire obtained for him the classification of Division A, Class 4.

## FRUYTIER RELEASED.

San Francisco, Feb. 13, 1918.

A wire was received early in the week from Washington, D. C., by the De Kochs, acrobats, playing the Hippodrome time, stating Seraffino Fruytier, a member of the troupe who was arrested last week on a charge of evading the draft, would be exempted on account of being a Belgian. Considerable notoriety was given the act by local dailies, who referred to Fruytier as a deserter.

The fact was that Fruytier, the acrobat's real name, registered under that name, but worked as De Koch and consequently did not receive his questionnaire, and, being a foreigner unable to read English he did not know failure to return the questionnaire automatically left him liable to arrest on a desertion charge.

The act, which originally contained five people, was compelled to lay off a week in San Francisco after the arrest, but arrangements were made with Ackerman & Harris to continue with their bookings as a four-act pending Fruytier's release.

## SAMMY WATSON ACTING AT 73.

Sammy Watson, who admits to 73 years of age, and who introduced animal acts into vaudeville, has satiated his craving to become a sketch artist and is now one of the cast of "Our Bob," the Bob Dailey act. Sammy is playing the role of butler and Dailey has had the act partially rewritten to make the old-timer fit into the action.

Sam Watson was the animal buyer for Forepaugh-Sells Bros. circus when that organization first came into prominence and imported into this country "Boliver," the largest elephant America has ever seen. Later he became a trainer and animal trader and still later organized a troupe for vaudeville exhibition.

Several weeks ago Watson and Patsy Doyle prepared a double act, but Doyle's ill health prevented its production.

## "THEATRES NECESSARY."

Washington, Feb. 13.

Sunday, Feb. 10, was the last of the closing days for the churches of this city and the ministers lost their fight to have the closing order include the theatres.

Acting Fuel Administrator E. F. Colliday in addressing a large meeting here, paid high tribute to the theatre, saying, "The theatre is a necessity not only in times of peace, but especially so now, when every one is keyed to a high pitch, and if it were not for the recreation and amusement offered in the theatres, men would break under the strain."

Mr. Colliday drew the attention of the audience to the frequency with which the President and Mrs. Wilson attend the theatre, "seldom have they missed a week at either the National, Belasco or Keith's," said the Administrator. At this meeting a large number of churchmen were present.

## CAMP DEVENS CONCERT.

Camp Devens, Mass., Feb. 13.

A concert attended by fully 3,000 soldiers last Sunday in the Y. M. C. A. auditorium had William Faversham, Julie Opp, Maclyn Arbuckle, Irene Bordoni, Donald Brian, Sylvia Jason, George Moore. Raymond Hitchcock was expected, but, unable to attend, sent a Jazz band of nine pieces to do a stunt in his place.

"Baby Mine" opened at the Liberty theater here Monday night before a good house.

The initial performance of the first company organized to tour the Liberty theatres under the direction of the War Department in the various military camps was given here Monday night when the Liberty Comedy Company opened with "Baby Mine," Margaret Mayo's farce, to a packed house. "Smilage" books were used for the first time. Applause was plentiful and many encores were taken.

The farce was repeated Tuesday and Wednesday nights and will be given at the Saturday matinee. Willard Mack's drama, "Kick In" will be produced Thursday, Friday and Saturday nights.

In the company is Virginia Hammond, Beatrice Prentice, (Miss) Teris Loring, Sue Van Duzer, Betty Freedly, Burford Hampden, Harry MacFayden, Walter Young, Richard Carlyle, Thomas V. Morrison.

## St. Valentine Ball on Stage.

Toronto, Feb. 13.

A patriotic St. Valentine's Day ball will be held on the stage of the Royal Alexandra tomorrow evening following the performance of "Fancy Free." The entire proceeds will go to purchasing wool for socks for the soldiers of the Canadian army.

A number of players from other companies now in the city offered their services.

## ALIEN ENEMIES' PROPERTY.

One of the most active bureaus in Washington, D. C., is the Alien Property Custodian's, whose duty under the Trading with the Enemy Act is to locate and take over all funds or property in this country belonging to enemies.

This does not mean that the Government is confiscating outright the property of alien enemies at this time. That will be decided by Congress later. But the custodian has the task of locating all such property and so administering it that the income may be turned into the Treasury of the United States for the purchase of bonds to help prosecute the war.

This property may be a partnership in which persons residing in the territory of the German allies are financially interested. It may be real estate, life insurance, railroads, mines, stocks or bonds. All debts owed to Germans or to her allies by Americans must be reported and paid to the Alien Property Custodian. A woman in Georgia sent to Mr. Palmer seventy-two cents she said she owed a woman in Germany. Some one in Hoboken, N. J., sent him a number of little tin banks for the collection of pennies for war widows and orphans of Germany. After the war these pennies will reach the persons for whom they were intended. In the meantime they will be employed by the U. S. A. against the barbarians.

Every person can render a service to the Government by reporting direct to the Alien Property Custodian's office, corner of Sixteenth and P street, Washington, D. C., any alien enemy-owned property that he or she knows of. Such information will be considered confidential and respected as such.

Every person or corporation having the custody or possession of any property, or having a beneficial interest in any property belonging to any one living within the boundaries of Austria, Germany, Bulgaria or Turkey, or within any territory now occupied by the military forces of these countries is an alien enemy. Such persons must report such property or interest, or lay themselves open to the penalties provided by the act, which are a fine of not more than \$10,000 or imprisonment for not more than ten years, or both.

The Trading with the Enemy Act became operative as a law only last October, but today, four months afterwards, the office of the Alien Property Custodian is already operating as an enormous trust company, requiring the services of hundreds of experienced bank and trust company employees, lawyers, trained investigators and stenographers, many of whom have volunteered their services to the Government, or have been loaned to the Government by their employers.

## GOVERNOR'S ISLAND BILL.

With a varied and interesting program, the opening show in the new Y. M. C. A. building on Governor's Island, held last week, was one of the most enjoyable of the many given there this winter.

The opening address was made by Col. Tillison. Scott Welsh, of "Eileen," sang several numbers. Carolyn and Francis Gordon, in songs and dances, were followed by Valentine Grant, of the films, with a photographer and director, and they gave an interesting sketch showing how pictures are taken. The music was furnished by the Governor's Island Band.

Claire Cassell, representing the Stage Women's War Relief, gave each soldier a helmet. The performance was given under the direction of "Mother" Davidson and Mrs. Christopher Marks. *Harry A. Kramer.*

## "ROYALTIES" FOR SONGS.

Some comment is about of late through the increasing number of singers listed as song writers on the popular music sheets issued by publishers. Several other artists or acts are said to be busily engaged now in writing songs accepted by publishers, whether with any assurance of publication is not known. It is reported another publishing house has its own method of listing a staff employee as a lyric writer of nearly every popular song it publishes, whether the employee (who is a lyric writer) actually takes part in the construction of the several songs or not.

All the publishers are members of the Music Publishers' Protective Association, primarily organized with a view to eliminating payment to singers for singing popular songs.

The commencement of the listing of artists as writers is said to have dated from the publication of "Joan of Arc" by Waterson, Berlin & Snyder, when Willie Weston appeared as a co-author of the lyric with Al Bryan. Mr. Bryan at the time was reported having induced Mr. Weston to first sing that number in public on the promise to share the writing credit with him, also the Bryan royalties, which have amounted to considerable since "Joan of Arc" was one of the biggest sellers of 1917.

The presumption has remained since that all other singers listed as writers are receiving royalty, and this seems to have been an arrangement between the original writers of the numbers rather than any understanding between the publishers and the singers. The publishers say the music manuscript is submitted to them with the names of the artists attached as writers. While frequently they have their doubts about the singers having turned to lyrical writing as a side line, they have no way to disprove the manuscript if they felt so inclined.

The matter of acts writing songs is reported to be under another system of operation that might be more closely scrutinized by the M. P. P. A. if brought to its official attention. An act presents a new song to a publisher who professes to believe there is sufficient merit in the number to advance royalty upon it, the publisher reserving the right to publish at pleasure, but mentioning that since the members of the acts could now be considered as of the firm's writing staff, they could do no less than arrange to place one or more of the firm's other numbers in their act. There have been no mention of names in this report.

The publisher with his own universal lyric writer is said to insist upon the addition of the employee's name to the listing in order that there shall be a "kick back" from the royalty, the employee turning over his share of all royalties to the firm, likely, of the songs he did not take part in the authoring. It is reported that when the royalty statements were recently given out for the period ending Dec. 31, last, this lyric writer displayed a check for \$9,200 as his royalty from the firm, it having been given him in addition to the moneys he had drawn during the six-month period. The report was that the greater amount of the \$9,200 was "kicked back" to the firm.

## Sold a Kiss for Soldiers.

Cleveland, Feb. 13.

Saturday night at the Hotel Winton an auction was held under the direction of John F. Royal of the Hippodrome for the benefit of soldiers.

Among the things sold was a kiss for \$25 by Miss Gould, of Gould and Lewis.

Tuesday the Hip opened for a benefit performance in aid of the Belgian destitute.

# "Variety's" Rates

## CONTINUOUS ADVERTISING (FOR PLAYERS ONLY)

**2 inches Two Columns**  
12 Weeks.....\$80.00  
One Time..... 11.00

**1 inch Two Columns**  
12 Weeks.....\$45.00  
One Time..... 5.00

**½ inch Two Columns**  
12 Weeks.....\$27.50 One Time..... \$3.00

**2 inches One Column**  
12 Weeks.....\$45.00  
One Time..... 5.00

**1 inch One Column**  
12 Weeks .....\$25.00  
One Time..... 2.00

**½ inch One Column**  
12 Weeks, \$14 One Time, \$1.00

### LARGER SPACE PRO RATA

## On a Strictly Prepaid Basis

### (FOR PLAYERS ONLY)

Full Page, One Insertion.....\$125.00  
Half Page ..... 62.00  
Quarter Page ..... 31.00

### (Preferred position 20% Extra)

Space	12 times (seven)	Amount
12 inches (½ page) (single or double column)		\$250.00
8 "	"	150.00
6 "	"	120.00
4 "	"	80.00
3 "	"	60.00
2 "	"	40.00
1 inch (single column)		25.00
¾ "	"	14.00
¾ "	(across two columns)	37.50
1 "	(across page)	62.00
¾ "	"	40.00

(Larger space and longer time pro rata)

All spaces from 8 to 12 inches across page (4 columns), 20% advance on above rates.  
When prepaid ad ordering for 24 times, 5% discount allowed—prepaid ad ordering for 48 times, 10% discount allowed. Rates as above for 12 times, not prepaid, no discount.

No preferred position under these rates. Advertisements grouped together and to work into top position or position on certain pages in natural course.

Advertisements may be changed weekly.

Classified advertising rate card containing rates for all advertising other than by players may be had upon application.

One booking manager of vaudeville said, after reading the Anniversary Number, "Variety" is always worth the price, just for the information I get out of the advertisements in it."

Other managers likely think the same way. They read "Variety" and the advertisements.

Start by trying sensible publicity. Advertise in "Variety."

The rates are opposite.



# THEATRE AS AN ESSENTIAL

Is the theatre a war essential? The inclusion of theatres in the non-essential class and their enforced closing by the Fuel Administration has given rise to a widespread belief that the Government advocates a policy tending to curtail amusements. Nothing could be further from actual fact.

Variety has, at the suggestion of a Johnstown, Pa., theatrical manager, arranged some condensed facts that may be amplified as propaganda by managers in their local newspapers, thus benefiting their own and other theatres.

In all allied countries theatres are encouraged rather than closed. They are deemed essential. First, to entertain and amuse the public, bringing a necessary war-time relaxation to the masses; second, to present propaganda movements vital to the conduct of the war in a way to instantly reach every one. The theatre, too, is the one healthy recreation for returned soldiers on leave and convalescing.

London has thirty-five legitimate theatres and fifty-four music halls of the first class running continuously. These have not been closed at any time, despite air raid dangers. London theatres were never more popular. "Romance" has played 1,000 times at the Lyric, "Chu Chin Chow" for two years at His Majesty's, "Inside the Lines" 350 times at the Apollo, and "The Maid of the Mountains" for 400 performances at Daly's. The theatre has been a tremendous war aid through benefit performances.

With coal bringing an enormous price and wood selling by the ounce, Paris theatres remain open. They have been closed but once since the outbreak of war—when the Hun was at the gates of Paris.

"It would give France the aspect of a vanquished nation," said one military official, in discussing the possibilities of closing the theatres. Aside from the psychological effect of a closing, so clearly understood by the French, the government realizes the unfairness of throwing 100,000 persons out of employment and the menace of antagonizing forty-three labor organizations at a time when unity of purpose is vital.

In Canada the theatre has been, for three years, proving a powerful factor in creating public optimism.

In Germany, facing the death struggle of the great war, the demand for amusement remains unchanged. The German government would quickly eliminate the theatre if it felt it an unessential. A woman attached to the American Embassy at the Spanish Legation in Berlin, recently returned to New York, reports Berlin theatre tickets to be selling two weeks in advance.

The unquestioned opinion abroad places the theatre as an essential to public life.

The recent closing of theatres for one day weekly was called primarily to save fuel. It has been proven that a theatre requires double the quantity of coal for heating when closed. One Broadway theatre uses four tons daily when closed, one and a half tons when open. "Animal heat" is the answer. With the theatre filled heat is practically turned off. With the theatre closed unusual heat is required to keep pipes, sprinklers, etc., from freezing.

With theatres open the consumption of heat and light in homes is materially cut. One theatre may seat 1,800 people each performance. Of this number 600, more or less, represent complete homes. Such homes use little fuel and no light when the family is at the theatre. Each open theatre actually represents a tremendous fuel saving.

There are 20,000 theatres in the United States, 4,000 being picture houses. They seat an average of between 800 and 900 each performance. Not less than 6,000,000 people of reasoning age attend theatres at holiday matinees, with probably 12,000,000 attending on the day. The number may run to 16,000,000.

The closing of the national theatres on a holiday leaves the menace to public morals alone as staggering, with at least twelve millions left without a place of recreation.

The war tax, 10 per cent. on theatre tickets, will amount to something like \$100,000,000 annually.

The theatre is possibly the most powerful publicity arm of the government. President Wilson, in his official utterances, has recognized the importance of the theatre and the screen. The Government has used the theatre with remarkable effect in the two Liberty Loan drives. Right now the Food Administration is utilizing the picture theatres to carry on its country-wide campaign.

The theatre educated the public to the Liberty Loan, playing a greater part than any other single medium. More Liberty Loan subscriptions were procured through the theatre than any other one public source.

The theatre is the quickest means of reaching the people direct, through speech, film or slide, for any government movement. Any theatre closing means the cutting off of a direct means of communication between the government and the people. It is as unconceivable as the official elimination of all newspapers.

Records show that with the Tuesday closing many theatres were forced to suspend. These houses were working on such a close margin they could not stand the loss of a single day's receipts.

Theatres have been utilized for all kinds of benefits and war charities. The amount realized from these sources reaches many millions. In many cases these funds could not be secured in any other way. The actor has always proven himself ready to respond.

Players engaged through the fact that theatres are open are always in demand for camp entertainments. Many hundreds of performances have been staged for soldiers in this way. Closed theatres, eliminating the actor, would eliminate recreation from our fighting men.

Our foremost American, President Wilson, always attends the theatre. He apparently finds it the one relaxation from the duties of his office. The open theatre in war time needs no greater endorsement than this.

## AMONG THOSE PRESENT.

Chicago, Feb. 13.  
After one night in "Battle Creek, Mich., George C. Tyler brought into the Blackstone here for a metropolitan starter H. B. Warner and a fine cast in "Among Those Present," a society-drama melodrama by Larry Evans, Walter Percival, and George S. Kaufman. Klaw & Erlanger, it is understood, declined to present the piece, and Tyler took it as his own gamble. He will probably regret it.

Despite a friendly house, the warmest that this chilly theatre has known this year, the verdict was unanimously "thumbs down."

The piece is one of those Raffles, Sherlock Holmes, "Under Cover" melanges of incredible crookery and silk-lined gallantry, only in this instance the girl is left empty-handed in the end save for "the necklace," which the chivalrous miracle-worker refuses to slinch from her trusting hand. The audience was left as bereft as the heroine, nothing out of pocket, to be sure, for it isn't bad entertainment, but with its affections unsatisfied. Chicago audiences certainly have affection for Warner; he gave to the Blackstone the liveliest start of the year due to nothing except his personal following.

The play is strangely cut up into four acts and five scenes with no apparent need thereof. The fourth act rings up exactly where and as the third went down, the speaker finishing the sentence that was cut in half by the descent, and nothing having transpired betwixt acts. Why the standard rule of three-act plays should have been trifled with here is somewhat of a mystery; maybe it was to change somebody's luck.

William Mack, the able player of crook parts, has a bit in the second act, and does not appear elsewhere; what he does is excellent in detail and delivery. Hamard Short, in his accustomed role of the rich, silly ass, is, if anything, better than he was in "Peg o' My Heart," but his comedy isn't enough to save the piece. Warner is the super-guave society gem-lifter that he was in "Under Cover," never musing a hair, never slipping a cog, with a penetrating smile, and a subtle use of his very eloquent hands. Rita Stanwood as his leading support does reasonably well with a colorless, half-written, never-finished part.

The production is of exceptional excellence, elegance and fidelity, a doubly set to show a pawnshop and a crooks' nest behind for the second act being Belascoesque, massive and realistic. The last two acts are in a parlor, with practical balcony and staircases, a work of art and class.

But, while mystery is maintained, interest is never begun in the plot, which is kicked about, neglected here and there for comedy relief, not touched at all until the second act. The third act curtain, which is popularly regarded as the crux of a four-act play, descends on a plot line that gets not a single hand clap. The finish, too, is explanatory and anticlimactic.

The whole thing is an earnest and reverential endeavor, faithfully attempted, but misguided. Unless vital chances can be made the beautiful production will see the storehouse.

Loft.

## HOLCOMB REPLACES PAGE.

Willard Holcomb, ahead of "The Wanderer" for Elliott, Comstock & Gest, has replaced Will A. Page as press agent for "Chu Chin Chow" at the Century and Page shifted to "The Wanderer."

## LEASE McDONOUGH, OAKLAND.

San Francisco, Feb. 13.  
The MacDonough, Oakland, former combination house, has been leased for ten years by Ackerman & Harris.

They take possession May 1 at the expiration of the Crane Wilbur engagement and will remodel the house, enlarging its seating capacity to 2,000.

## Hughes Dougherty Critically Ill.

Philadelphia, Feb. 13.  
Hughes S. Dougherty, the veteran minstrel, now over 70, is critically ill, at Kirkbride's, this city.

## "Mary's Ankle" Slips in Chi.

Through an error in telegraph transmission from VARIETY's Chicago office, the following item appeared in last week's issue, under the heading "Shows at the Box Office": "Mary's Ankle," solid smash, \$16,400." The item had been filed as describing David Warfield's business at Powers' theater. "Mary's Ankle" never had a chance in its Chicago showing at the Princess and closes at the end of this week, "De Luxe Annie" replacing it. Warfield will stay in Chicago until June.

## "Enemies" Opens Feb. 25.

The Louis Mann and Sam Bernard co-starring tour in "Our Friendly Enemies" will open at Atlantic City Feb. 25. The Mann part is said to have 150 sides to it.

## DU VRIES IN DISFAVOR.

Henri DuVries seems to be in disfavor in the vaudeville booking agencies, particularly the big time offices. It arose through an act DuVries secured, called "Submarine F," and the attitude DuVries assumed toward the enlistment of his agent, Lieut. M. S. Bentham, in the United States Navy.

It's quite well understood in vaudeville that Lieut. Bentham's booking business has not suffered through his attention to his duties in the Service. Mr. Bentham books through the United Booking offices. That agency issued a notification to its staff that the Bentham-booked acts should be received with every consideration. In charge of the Bentham office is Arthur Goldsmith, who has been associated with the agency for several years.

DuVries is said to be a native of Holland. He was over here some years ago with a protean act. Lately when securing "Submarine F" DuVries placed it with Lieut. Bentham's office and the turn secured its start through the Bentham agency efforts.

According to the report DuVries the other day walked into the Bentham office and protested his act was not receiving enough attention. DuVries intimated that through Lieut. Bentham being otherwise engaged interfered. Mr. Goldsmith assured DuVries Bentham himself could do no more than had been done, whereupon DuVries is reported to have retorted "If Bentham wants the glory of being in the navy and wearing a uniform, then he mustn't expect acts to depend upon him. My act is as much to me as the glory is to Bentham and I'll look after it myself."

DuVries' remarks containing his expressed opinion why Lieut. Bentham entered the Service were conveyed to the heads of the United Booking Offices and were there looked upon as contemptuously voiced by the foreigner. Instructions were issued that before any vaudeville contracts were executed in the office for "Submarine F" or any other DuVries act, that a consultation be had with someone in authority.

This action by the U. B. O. was taken without any request or knowledge of the Bentham agency. The U. B. O. executives announced shortly after war was declared any person connected with that institution going into the service would be fully protected with its U. B. O. interests.

## LIFT DIX QUARANTINE.

It is possible the quarantine at Camp Dix, N. J., may be lifted this week and attractions start playing the Liberty theatre there next Monday.

Several shows have been booked, but the cancellation was forced because of the ban placed by the medical officers.

## Belasco Tryouts in the Spring.

David Belasco is to try out three new plays this spring. Among them will be the new one for Frances Starr.

Usually the Belasco policy was to try out during March and April, but this year it may be during April and May.

## "Somewhere in France" War Play.

Chicago, Feb. 13.  
John Barrett, manager of the National theater, will produce Easter Sunday a war play by Ralph T. Kettering and Lorin J. Howard. The title is "Somewhere in France."

## Woods' Theatre Labor Troubles.

The new Woods theatre, Chicago, is going through a series of labor troubles, according to report. Its manager, Joseph Snyder, the millionaire interested in the house, is handling the union matters.

## Stevens' Play Runs Two Weeks.

Los Angeles, Feb. 13.  
Ashton Stevens' play, "Mary's Way Out," was taken off last week, its second. Morosco intends to produce it in Chicago in April.

# AMONG THE WOMEN BY THE SKIRT.

At the Palace this week Sylvia Loyal starts the bill with a white dress distinctly foreign. White in color the skirt had two lace flounces over ruffles. The newest Miss Hamilton (Clark and Hamilton), decidedly French in looks and dress, appeared first in short turquoise blue velvet made very short. Although décolleté, there was a high lace collar with a picture hat of lace and a lace ruffle around one ankle. A pretty dress was burnt orange taffeta made ankle length with a full skirt having seven tiny ruffles at the hem. The waist was baby with small puffed sleeves. There also was a small plateau hat. A white costume was made short with tiny silver ruffles. A huge maribean muff and hat completed the picture.

Elizabeth Brice looked well in a turquoise net over silver and blue brocade. The right side was caught up with wide silver ribbon. A touch of purple adorned the waist. Miss Brice changed to a silver lace over a plain silver foundation. The dress was trimmed at the hem with a wide lace band and had also an apron effect. Usually an act dresses new for the Palace, but Bessie Clayton did otherwise. A short ballet of dress of brilliants may have been new, but it seemed familiar. The girl of the Gliding O'Mearas, in spite of her nasty spill, didn't even tear her pretty chiffon frock. The skirt was of several tucks in different shades. (Bert Cooper was heard to remark that the spill was rehearsed. If it was there must have been an ambulance ordered at the stage door.)

Harriet Lee (Ryan and Lee), more amusing than ever, wore a sensibly made dress of alice blue pussy taffeta. The full skirt and plain bodice were embroidered in coral beads. The long sleeves were of chiffon.

Flora Parker (De Haven and Parker) has an entrancing wardrobe. After discarding an over-trimmed evening wrap, Miss Parker got down to the business of dressing. A short gown of a marvelous shade of coral was made quite military. This was followed by a white satin made short also. The skirt had a huge meline bow at the back forming a bustle. The bloomers were of tiny ruffles in the pink meline. A poke bonnet was cherry trimmed. A Jap costume was also beautifully colored. A short mandarin coat of shaded green material was worn over pants of brick red. A lace dress was in two ruffles piped in blue. A blue meline bustle and a pale shade of green apron with a satin bodice completed Miss Parker's outfit excepting when she represented a ball of yarn. Emma Haig (with George White) after the ugliest sailor suit in captivity wears a short black lace dress over jet trunks. Tights that looked like no tights were of the coarse fish net.

Two women who are a vaudeville team need never worry about a job. At the Palace Monday afternoon they held a gum chewing contest. Any jazz band could use them in place of the drums.

Ash Wednesday found the Riverside with a good-sized audience down stairs and rather light up above. Blanche Ring was the bright star. Miss Ring has not suffered from her long absence in the two-a-day. In a sumptuous ermine cape she first appeared. Underneath was a soft white satin dress made with a bodice that came to the natural waist line. It was topped with lace and had tiny sleeves. The skirt opening down the front was draped over lace petticoats. Two large tassels trimmed the drapery at the hem. The Ford Sisters (Mabel and Dora) are doing their dancing in a stage setting of red plush draperies. The clothes worn are a little the worse for

wear, but must have been right smart when new. They appear first in white satin capes showing a patriotic lining. (so little done this year). Very handsome were dresses of gold cloth banded with brown maribean. The bodices were of brilliants while huge hats of gold lace had golden brown feathers. Fans of feathers of the same shade were carried. A sword dance was done in white tights with close fitting tunics of jet and steel. Cross belts were of red, white and blue sequins.

Flossie Campbell (with Joe Morris) had the house in screams. Cora Williams (with Jack Williams) wears a striped dress of jet and brilliants. While hanging in the air by her teeth this miss disrobes down to fishings. In the William Gaxton sketch June Mason wears a girlish frock of pink chiffon. Elsie Baird, a woman of large frame, was in a cloth of gold and lace. Emma Campbell with a snow white wig, wore a good looking dress of black net and jet. Olive Blakeney was gowned in bright cherry red net over white.

A speech by Al Reeves doesn't constitute a burlesque show. At the Columbia last week Mr. Reeves gave the poorest example of a burlesque show seen in many a season. Dave Lewis and a quartet are the male contingent. Imagine trying to make comedians of a male quartet! Of the women Maybelle Gibson, with the merest apology for a voice, attracted what little attention was given the show. Miss Gibson at least knows how to dress. Over a blue and crystal gown a rose velvet cloak was worn. The trimming was maribean. A mauve net dress had silver ruffles with a girdle of mauve and blue ribbons. A seal scarf was worn with a white satin street costume. Miss Gibson's first song was sung in a rose satin dress with the skirt prettily draped in net. The Woods Sisters made several attempts at dressing but weren't very successful. Jean Leighton is clothes, indeed burlesques on dressmaking. The sets of costumes worn by the chorus are worthy of mention. They were both of the party style of frock done in the palest shades.

Opening the American Roof show the last half last week The Le Roys, the girl doing her acrobatics in a short black satin soubret dress. DeRex and Wood two misses who dance better than they sing, followed. Their first duet was done in grey and rose, one girl wearing a rose chiffon hoopskirt dress while the other girl was in long grey satin pants. The girl who favored the pants attire wore a black and white striped costume, while a blue chiffon and pink taffeta with draped hips adorned the other. The finale was in purple velvet Russian costumes. The girl of the Ray Trio wore a brick-colored sweater over a white satin skirt and a white tammie. The girl of the Dancing Kennedys had a beautiful frock. The foundation was of white lace with an overskirt of blue and silver chiffon. Panels of green net and silver cloth hung alternately around the skirt. Grace Edmunds looked well in an ecru lace frock having a point panel of blue sequins. Maude Durand in an amusing sketch was all in grey taffeta, made with a full skirt with a wide girdle around a perfectly fitting bodice.

Vaudeville is developing a "vamp" who is real, from what I hear. Her latest impending devotee is a married man, hitherto quite highly regarded in that capacity, both in the neighborhood where his family lives and in vaudeville. As the young woman's most recent escapade brought notoriety with it, her next, if it's publicly ventilated won't help along her popularity on or off the stage.

# CABARETS

Ever hear of "saïpe liane" or "Magyar malack borr"? Then you are not a wise Broadwayite. Others have discovered where a drink may be obtained any hour in the round of the clock. The wise ones have found a place open all night, with wine, woman and song and an orchestra until the early dawn and then some. It is in the upper regions of Second avenue. Nightly are gathered a host of Austrians and Hungarians, who dote on the seductive strains of the Viennese composers, and after the lights on Broadway have gone out "the gang" appears. It is Broadway's latest "hideaway," and the gang all get there sooner or later. The entertainment consists of drinking champagne or Hungarian hot wine and listening to Mme. Ilona Thury, who was the Danilo of the original production of "The Merry Widow" in Hungarian in this country, warble the latest of the Viennese operettas, and the playing of Karl Kapossy's Gypsy Orchestra. Kapossy himself is a second Rigo, only a better violinist than Rigo. He says so himself.

One of the first Italian restaurants to locate in the Long Acre section with an a la carte bill of Italian food is the Italian Kitchen, which replaced the former famous la Rouse in the site on West 48th street, opposite the Friar's Club. The Kitchen is operated by the proprietors of the Italian road house at the corner of Broome street and the Bowery, on the site of the Occidental Hotel. The Kitchen is probably the most exclusive Italian restaurant in the theatre section because of its prices, all orders being cooked fresh, which brings the cost of a dinner for two in the neighborhood of \$4. No table d'hôte meals are served.

Arthur MacLean of Hunter Island Inn has been held in his room for a

At the Fifth avenue the last half of the week the girl of Louise and Mitchell wore a short black satin dress with under dressing of red. The Kaahner Sisters, three, were dressed for their first dance in baby dresses of white lace with socks and ballet slippers. Small flowered wreaths adorned their hair. Pink frocks made short had green flounces and gold bodices. Salmon colored frocks and bodices of iridescent trimming. A Scotch number was done in regulation suits of black and white checkered cloth. The final dance was in white satin with bright red flounces while the bodices were of blue sequins. The girl of Morris and Campbell appeared first in a crushed pink broadcloth made plain with a belt. White braid in many rows adorned the skirt and bodice. Seal skin edged the sides. An evening frock was of silver lace, while cloth of silver was used in cascades at the sides. This miss with a wealth of pretty hair made a pleasing stage picture. Amy Richard in an impossible war sketch was first in a clumsy made black dress. A change for the better was an all grey dress of charmeuse made with a belt and pockets. Al White's partner, Myrtle Young, has one good looking costume. Made in the crinoline fashion of a flowered blue taffeta with lace pants and an enormous leghorn hat, Miss Young was at her best. An evening frock for the opening and the grey velvet trousers had seen better days. Emma Stephens was radiant in rose velvet cloak and beaver collar. Underneath was blue gown heavily crystallized. A rose velvet dress slashed at one side was worn for a pianologue. The girl of Leavitt and Lockwood had a pink and silver gown. The skirt opened down the front showing a ruffled petticoat. It was belted in silver and a large hat was faced with turquoise blue.

month or more through a curious affection of the skin that is unaccounted for by the attending physicians. Without any known reason Mr. MacLean's skin commenced to swell and became a deep red in color. At first glance it looked like ivy or some poisoning. The skin was very sensitive and for quite a time the sufferer could not change position. He is recovering now. The illness spoiled Mac's usual South American vacation in January.

Cabaret bookings by Billy Curtis for the past week are: St. Regis (Montreal), Cosner and Odette, Hilda Carling, Effie Jeanes, Dixie O'Neil, Vera Griffin; Jarden (Montreal), The Cardos; Cafe Beaux Art (Atlantic City), Miriam Holland; Lexington Hotel (Baltimore), Hortense Zaro; Cafe Boulevard (New York), Emily FitzGerald, Lillian Brown; Sunset (New York), Patsy Bennett, Betty Major; Ritz (Brooklyn), Hess and Bennett.

E. G. Woods, entertainment manager of Levey's, Los Angeles, was in San Francisco recently engaging people for his new revue which will use, besides principals, 12 chorus girls. Among the principals engaged are La Valera, Spanish dancer, and Dot Devor, singer. It is rumored in Frisco Mr. Wood may shortly take charge of the entertainment at Terrace Gardens, Chicago.

Among the special nights which have been the Sunday order of things at "Paradise," the Reisenweber's upstairs room, the one last Sunday night took on an unusual aspect. Dan Casler, formerly the head of the Reisenweber orchestras, appeared with his band, the regimental band of the 152d Depot Brigade at Camp Upton. Adele Rowland was the guest of honor for that evening.

Sound the death knell of the popular priced table d'hôte dinners. The association of restaurateurs in New York have cut out the furnishing of claret with the serving of dinners and hereafter the "red ink" must be ordered and paid for independent of the cost of the meal. The "paint" has always been the special inducement to the patrons of such establishments.

Arthur Hayes, with Shanley's for nearly 20 years, died Feb. 10 at the Polyclinic Hospital, New York, of a complication of diseases. Hayes had charge of the grill room at Shanley's. He was personally known to nearly all Broadwayites. The deceased had severe stomach trouble for the past couple of years and lost about 50 pounds.

Gustav H. Wild, cashier of the Heidelberg Inn, San Francisco, was arrested last week charged with being a "dangerous alien." Wild was for a time a horse buyer for the United States Government at the Presidio, but has been connected with the inn off and on for the past seven or eight years.

A big style show opened this week at the Terrace Garden, Chicago. Living models gave the 1918 togs an introduction. The gowns were exhibited under the auspices of the Women's Apparel Association. A new juvenile, Harry Nokes, has replaced Pierce Keegan in the "1918 Revue of Revenues" at the Garden.

Although no definite action was taken by the Toronto Board of Police Commissioners at its recent meeting, Chief Grassett stated cabarets and restaurants may be obliged to close at midnight in the near future.

# BILLS NEXT WEEK (FEBRUARY 18)

## 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.

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; "A H." Ackerman & Harris (San Francisco); "P H." Pantages and Hopkins (Chicago).

**SPECIAL NOTICE**—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.  
\* before name indicates act is either new or doing turn new to vaudeville, or is appearing in city where listed for the first time.

**New York**  
**PALACE** (orph)  
Blanche Ring  
"Camouflage"  
"Margot Kelly Co  
Blanche & Williams  
Watson Sisters  
Robt E Keane  
Dooley & Nelson  
Farr Mack & Mack  
(One to fill)  
**ALHAMBRA** (ubo)  
"Theater Adams"  
Van & Seaborn  
Leo Kohlerman Co  
Dooley & Nelson  
Oyst & Vadi  
Dorothy Brenner  
Conkey & Dunaway  
Webster & Eldner  
Trotter Trio  
**COLONIAL** (ubo)  
Stella Mayhew  
Ryan & Lee  
Helen Glendon Co  
Three Chums  
Bancroft & Broske  
Gallier Sisters  
Gulman & Newell  
Fallenberg's Bears  
**REVERBIDE** (ubo)  
Julian Eiting  
Franklin Ardel Co  
John McGowan Co  
Three Deolays  
Lyndell & Higgins  
"Lieut B O Hillman  
Moore & Gerald  
Valentine & Bell  
**ROYAL** (ubo)  
Robert Bowditch Co  
Clark Williams Co  
"Corner Store"  
J O Morton Co  
"Fields & Flato  
Ford & Houghton  
Jones & Greenlee  
Mr & Mrs Darrow  
**AMERICAN** (loew)  
John Leclair  
"Chappelle & Stanette  
"Circus Day"  
Bernard & Lloyd  
"S Mus MacLaren  
"Willie Smith  
Cameron DeWitt & Co  
O'Connor & Dixon  
"Fallon & Payne  
"Ed & Irene Lowry  
"Huling's Seals  
"Harmon & O'Connor  
"Smart Shop"  
Cervo  
Eleanor Haber Co  
Glen & Jenkins  
"DEKALB" (loew)  
"VICTORIA" (loew)  
Kaufman & Lillian  
Harmon & O'Connor  
Edie Heron Co  
Foley & O'Neill  
DeLesse Troupe  
(One to fill)  
Irving & Ward  
In the Dark  
"Allman & Sykes  
Hill's Circus  
(Two to fill)  
**LINCOLN** (loew)  
Dawn June Co  
DeRax & Wood  
Alf Ripon  
Shannon & Annie  
Irving & Ward  
6 Mus Spillers  
Rowley & Tolinton  
Holmes & LaVere  
Eddie Heron Co  
Sherman Van & Hy  
Kaima Co  
**GREELEY** (loew)  
Louis Grant  
"Ed & Irene Lowry  
"Holmes & LaVere  
Maud Durand Co  
University  
Nettie Carroll Tr  
Harry Tuda  
"DeRax & Wood  
Alf Ripon  
Sampsel & Leonard  
Fields & Halliday  
(One to fill)  
**DELANCEY** (loew)  
Musical Macks  
Eunice Harrison  
Huling's Seals  
Mack & Arnold  
"Easy Money"  
Willie Solar  
J & J Burns  
Jeanne  
DeLesse Troupe  
Chabot & Dixon

Maud Durand Co  
Billy Elliott  
(Two to fill)  
**NATIONAL** (loew)  
Ryan & Ryan  
Hopkins Astell Co  
Frear Baggett Frear  
WARWICK (loew)  
Rowley & Tolinton  
Helen Pingree Co  
Laurie Ordway  
3 Arleys  
(One to fill)  
Wm K Saxton Co  
Gorman Bros  
Knapp & Cornelia  
(Two to fill)  
Aberdeen, S. D.  
**ORPHEUM** (ubo)  
Old Soldier Fiddlers  
Durkin Girls  
Fields & Halliday  
Kaima Co  
24 half  
Florence Duo  
Kaufman & Lillian  
"Mus Spillers"  
Weston & Flint  
"Easy Money"  
Foley & O'Neill  
Frank Wilson  
**BOULEVARD** (loew)  
Florence Duo  
Glen & Jenkins  
Sampsel & Leonard  
Frank Mullane  
Scanlon & Press  
24 half  
Dawn June Co  
"Mack & Arnold  
Cameron DeWitt Co  
Willie Smith  
"Holiday in Dixie"  
"A V E"  
Musical Chrysties  
Donovan & Murray  
Wm K Saxton Co  
Bobbe & Nelson  
Gargalis Trio  
24 half  
Monroe & Grant  
Ward  
Helen Pingree Co  
George Armstrong  
(One to fill)  
Brooklyn  
**ORPHEUM** (ubo)  
Evelyn Nesbitt Co  
Wm Garton Co  
W J Kelly  
Alexander McFadden  
Melhinger & Myers  
Morris & Campbell  
Swift & Kelly  
Four Boies  
Branch's Models  
**BUSHWICK** (ubo)  
Valencia Burrat Co  
Mada Earl Co  
George Kelly Co  
Mignon  
Mullen & Coogan  
Mack & Vincent  
"Les Orbes  
Richards  
Hickley Bros  
24 half  
BIJOU (loew)  
Alvin Bros  
Hinkel & Mae  
Grace Edmonds  
"In the Dark"  
"Murray Livingston  
"Holiday in Dixie"  
24 half  
Gorgalis Trio  
Purcella & Ramsey  
Bernard & Lloyd  
"Chas W Dingle Co  
Durkin Girls  
Glady's Taylor Co  
DEKALB (loew)  
Toaki Japs  
Weston & Flint  
Chas W Dingle Co  
Sherman Van & Hy  
Glady's Taylor Co  
(One to fill)  
24 half  
Ryan & Ryan  
Rose Berry  
Tracey & McBride  
"Falling Star"  
O'Connor & Dixon  
Brosius & Brown  
**PALACE** (loew)  
Florence Rayfield  
Lillian Kingsbury Co  
Gorman Bros  
Knapp & Cornelia  
(One to fill)  
24 half  
3 Arleys  
Bernard & Myers  
Cardo & Noll  
Laurie Ordway  
(One to fill)  
**FULTON** (loew)  
Sprague & McNeese  
Janne  
Walter Percival Co  
Glen & Fugh  
4 Renee Girls

## The Professionals' Original Home

# CONTINENTAL HOTEL

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

"Cranberries"  
Ward & Van  
"New Doctor"  
24 half  
Arnold & Florence  
Frisco  
B Williams Co  
The Leighton  
(One to fill)  
Altom, Ill.  
HIPP (wva)  
1917 Garden Rev  
(One to fill)  
24 half  
Wm DeHollis Co  
Rector Weber & Tal  
Anaconda, Mont.  
**BLUEBIRD** (ab-wva)  
(17)  
(Same bill playing  
Hipp, Spokane, 20)  
King & Brown  
Scott & Douglas  
Fay & Elkins  
Celli Opera Co  
Cole & Coleman  
Leach LaQuinlan 3  
Atlanta, Ga.  
**LYRIC** (ubo)  
(Birmingham split)  
(One to fill)  
Australian McLeans  
Elizabeth Mayne  
"Under One Roof"  
Kilkenny Four  
Perera Sextet  
**GRAND** (loew)  
Ween & Wood  
Amoros & Jeanette  
Middleton & Spellm'r  
John O'Malley  
Sully Family  
24 half  
Koplin Bros  
Barry & Surl  
Bert Howard  
(Two to fill)  
Augusta, Ga.  
**GRAND** (ubo)  
(Macon split)  
1st half  
Elsie Ward  
"Who Owns Flat"  
Ray & Pagnone  
Cavanna Duo  
(One to fill)  
**MODJESKA** (loew)  
Koplin Bros  
Barry & Surl  
Bert Howard  
(Two to fill)  
24 half  
6 Stylsh Steppers  
Jimmy Shea

**E. HEMMENDINGER & JOHN STREET**  
Jewelry to the Profession  
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24 half  
Ween & Wood  
Amoros & Jeanette  
Middleton & Spellm'r  
John O'Malley  
Sully Family  
Bloomington, Ill.  
**MAJESTIC** (wva)  
"20th Century Whirl"  
24 half  
Swain's Novelty  
Denoyer & Danie  
Lawrence & Edwards  
Jack Dredner  
"Follies DeVogue"

**Keith's** (ubo)  
Laura Hope Crews Co  
White & Haig  
Frances Kennedy  
Wright & Dietrich  
El Cleave  
"Circus Day"  
Aus Creightons  
**ORPHEUM** (loew)  
McGee & Anita  
Weiser & Reiser  
"Women"  
Nat Carr  
Welch Mealy Men  
(One to fill)  
24 half  
Duncan & Holt  
Octavia Handt & Co  
McCormack & Irving  
Bell & Carson  
(Two to fill)  
ST JAMES (loew)  
Mahoney & Auburn  
Howard & Taylor  
"Money or Your Life"  
Harry Brown  
White's Circus  
24 half  
Peggy Bremen & Bro  
Jack Reddy  
Regal & Mack  
Bell Boy Trio  
"Girls from Holland"

Bridgeport, Conn.  
**POL'S** (ubo)  
Martin & Boggs  
Fred Weber Co  
Hill & Dawson  
Newhof & Phelps  
"Keep Moving"  
24 half  
Kamplain & Bell  
Walters & Cliff Sis  
Wm Cahill Co  
Al Abbott  
Fred & Ardath Co  
**PLAZA** (ubo)  
Watson's Dogs  
Jermon & Mack  
Detsel & Corral  
"Sally's Visit"  
24 half  
V & E Walsh  
Gates & Finley  
Everest Circus  
Buffalo, N. Y.  
**SHMA'S** (ubo)  
Belle Baker  
Nonette  
Ford Sis Co  
Brendel & Burt  
The Duttons  
Fox & Ward  
Daring Sisters  
BIJOU (ubo)  
OLYMPIA (sun)  
Musical Prampins  
Griffs & Capman  
"Hello Egypt"  
DeBourgs Sisters  
**LYRIC** (sun)  
Chester B Hoffman  
Hartville & Mack  
Margaret Pantser Co  
Hunter & Godfrey

Butte, Mont.  
**PANTAGES** (p)  
(22-23)  
Zarah Carmen 3  
June Mills Co  
Kinkaid Kitties  
6 Metzetts  
Bob Albright  
Sinclair & Tyler  
FEO'S-HIP (ab-wva)  
(17)  
(Same bill playing  
Bluebird, Anaconda,  
20; Grand, Wallace,  
Id, 22)  
Zemater & Smith  
Cook & Lillard  
Howard Martell Co  
"Little Miss Fox"  
Lovett & Dale  
Koban Japs

Calgary  
**ORPHEUM**  
Kalmar & Brown  
Foster Ball Co  
3 Weber Girls  
Mr & Mrs Frankin  
Allan Shaw  
Marion Harris  
"Cotton Store"  
**PANTAGES** (p)  
Uyevo Japs  
Haager & Goodwin  
"Fall of Rheims"  
Gilroy Haynes & M  
Mary Dorr  
Dancing Tyrells  
Camden, N. J.  
**TOWER'S** (ubo)  
24 half (14-16)  
Marcus & West  
Willard's Temple  
Antrim & Vale  
Hanamura Japs

Camp Gordon, Ga.  
Hendrix & Padula  
3 Vagabonds  
Helen Vincent  
Rubio Troupe  
"Headliners"

Canton, O.  
**LYCEUM** (ubo)  
Alice DeGarmo  
Thomas & Henderson  
Morton & Gray  
Victoria 8  
"Where in France"  
(One to fill)  
Cedar Rapids, Ia.  
**MAJESTIC** (wva)  
Willie Misselm Co  
Ray & Fay  
Kraus & LaSalle  
Herbert Lloyd Co  
Neil McKinley  
Thalorou's Circus  
24 half  
Fred's Pigs  
Ogden & Benson  
"Naughty Princess"

Champaign, Ill.  
**ORPHEUM** (wva)  
(Sunday opening)  
Cummin & Seahum  
Argo & Virginia  
"The Unexpected"  
Arthur Rigby  
"Miss Up-to-Date"  
24 half  
Walker & Texas  
J & G O'Meara  
"Lincoln of U S A"  
Jolly Wild Co  
Gardner Trio

Charleston, S. C.  
**ACADEMY** (ubo)  
(Columbia split)  
The Wartanas  
Nardin  
P J White Co  
Kaufman Bros  
The Ferraras  
Charlotte, N. C.  
**ACADEMY** (ubo)  
(Roanoke split)  
1st half  
Barlow & Deerie  
Calis Bros  
LeRoy & Harvey  
Padden & White  
Black Face Revue  
Chattanooga, Tenn.  
**RIALTO** (ubo)  
(Knoxville split)  
1st half

Kornas  
Jeanette Childs  
Eva Fay Co  
Barrett & Murray  
Royal Hawaiians  
Chicago  
**PALACE** (orph)  
Adele Rowland  
Nell Halperin  
Shab & Regay  
Milt Collins  
Dahl & Gillen  
"Tango Shoes"  
Farrell Taylor Co  
Blisset & Scott  
5 Nelsons  
**MAJESTIC** (orph)  
Lucille Cavanaugh Co  
Edwin Arden Co  
Arthur Deagon  
Louis Simon Co  
Browning & Denny  
Joe Browning  
Alex O'Neill & S  
Merchard & Pearson  
Prevost & Brown  
**NO HIP** (wva)  
Rettler Bros  
Henry & Adelaide  
Bertha Creighton Co  
Dunbar & Turner  
Geo Primrose Jr  
Fred Koonan  
Orville Stamm  
"Coco DeMont  
Macks Mules  
(Five to fill)  
**KEDZIE** (wva)  
Takteta Bros  
Miller & Lawrence  
"Dreamland"  
Chas Olcott  
(One to fill)

24 half  
Wilson & Larsen  
Simmons & Dean  
Cal Dean Co  
Hill Tivoli & H  
(One to fill)  
**WILSON** (wva)  
Bertie Ford  
Ford & Goodrich  
Gardner & Revere  
Electrical Venus  
(One to fill)  
24 half  
Billy Kinkaid  
Hahn Weller & Marts  
Adams & Thomas  
J C Mack Co  
(One to fill)  
McVICKER'S (loew)  
Trevitt's Dogs  
Challie and Lambert  
Saxo Sextette  
Chandler & DeRose Sis  
Harris & Mannion  
Margaret Calvert  
Mori Bros  
Overholt and Young  
Raymond and Caverly  
(One to fill)

# HOTEL APPLETON

## SAN FRANCISCO

(Next to Alexander Theatre)

The New Home of the Theatrical Profession

Chillillethe, O.  
**MAJESTIC** (sun)  
Adonis & Dog  
Scott & Christy  
Albert LeRoy  
"After the Ball"  
Morales Trio  
Connors & Edna  
Gypsy Brigades  
Cincinnati  
**KEITH'S** (ubo)  
Casting Campbells  
Ed Morton  
"Mar via Wireless"  
O'Neill & Waimsey  
John B Hyman Co  
Moses Campbell  
March's Lions  
**EMPRESS** (abo)  
Dawson & Dawson  
The Clarke  
(Four to fill)  
Cleveland  
**KEITH'S** (ubo)  
Garcellett Bros  
Adair & Adolph  
Milton & De Longs  
McMahon & Chappelle  
Ledy Duff Gordon Co  
Conroy & LeMaire  
Lyons & Yocco  
Herman & Shirley  
**MILES** (miles)  
Meriana Dogs  
Geo M Rosener  
Brenda Fowler Co  
Julia Curtis  
Armstrong & James  
Three Bartos  
**FRISCILLA** (sun)  
Brook & Lee  
Belmont's Birds  
Bell Trio  
Columbia, S. C.  
**PASTIME** (ubo)  
(Charleston split)  
1st half  
John Cutty  
Kenny & Walsh  
Mumford Sisters  
Crawford & Broderick  
Asahi Troupe

# REISENWEBER'S SEA GRILL and CAFETERIA

For Ladies and Gentlemen  
S. W. Cor. 50th St. and Coleman Circle

## NO CABARET—NO DANCING

Delicious Food in Ample Portions  
AT REASONABLE PRICES

Cape Cod, Mass. Room, 1st  
Boston, Mass. Room, 1st  
Colum, Pa. Room, 1st  
Colum, Pa. Room, 1st

## OPEN DAILY AND SUNDAY

From 6:30 A. M. to 1:00 A. M.

Columbus  
**KEITH'S** (ubo)  
Beeman & Anderson  
Juliet Dika  
Henshaw & Avery  
Ed Raymond  
"American Dancers  
Maria Orchestra  
Harry L Mason  
Sports in Alps  
**BROADWAY** (sun)  
Brooks & Lorella  
Dale & Weber  
J C Lewis  
Barbour & Jackson  
Six "Provenances"  
Dallas, Tex.  
**JEFFERSON** (bp)  
Lord & Fuller  
Buehla Pearl  
Guy Woodward Co  
Wilson Bros  
"Fascinating Filtrts"  
**MAJESTIC** (inter)  
Juggling Nelson  
Johnny Johnson Co  
Lillian Fitzgerald  
Ed Foy Family  
Clara Howard  
Hazel Moran  
Danville, Ill.  
**PALACE** (ubo)  
(Sunday opening)  
Musical Lunds  
Duval & Simmonds  
"Columbia Prince"  
Lawrence & Edwards  
Dan Sherman Co  
24 half  
Lonzo Cox  
Flek & Fallon  
Mrs Hughes Co  
Clayton & Lennie  
Royal Gascolnes

**BROADWAY**  
—IN ANY OLD TOWN—  
Take a tin of any of these wonderful delicacies to your room—heat it up and serve.  
**Purity Cross**  
Wash Rarely Creamed Chicken a la King  
Lobster a la Newburg  
Completely ready to heat and serve. "All the having a Broadway chef in your room. At the best grocers."  
Purity Cross Cheese Sauce  
Orange, N. J.



**Carter Co**  
**Morris & Clifton**  
**Dixie Four**  
**Tilton**  
**Columbia Players**  
**Duluth**  
**ORPHEUM**  
(Sunday opening)  
"Four Husbands"  
Wheeler & Moran  
Cooper & Robinson  
Mr & Mrs Melbourne  
Jim Cullen  
Iolene Sisters  
Lazier Worth Co  
**GRAND (wva)**  
W B Patton Co  
Godfrey & Henderson  
John Bros & Johnson  
(Two to fill)  
2d half  
Lord Roberts  
Clarence Wilbur  
Creole Band  
(One to fill)  
**Easton, Pa.**  
**ABLE O H (ubo)**  
Arnold & Florens  
B Williams Co  
The Leightons  
(One to fill)  
2d half  
Harms Trio  
Fred & Primrose  
"Crabberies"  
Ward & Van  
"New Doctor"  
**E. St. Louis, Mo.**  
**ERBERS (wva)**  
Eddie Bedger  
Mattie Choate Co  
Black & O'Donnell  
Frank Gardner Co  
2d half  
Walker & Texas  
"Merchant Prince"  
Valadya Nuts  
Wm. DeHollis Co  
**Edmonton, Can.**  
**PANTAGES (p)**  
"Cabaret De Luxe"  
Frank Morrell  
Graw Patco Co  
Bert & Laigt  
3 Mus De Luxe Girls  
**Elmira, N. Y.**  
**MAJESTIC (ubo)**  
Pravost & Goulet  
Harry Allen Co  
Goldsmith & Lewis  
"At Rocky Pass"  
(One to fill)  
2d half  
Pat & Peggy Houlton  
Rialto McIntyre Co  
Jessie Standish  
(Two to fill)  
**Erie, Pa.**  
**COLONIAL (ubo)**  
Follis Sis & Lekroy  
Pietro  
Dorothy Hayes Co  
Borden & Dwyer  
Ward & Girls  
Seven Bracks  
**Evansville, Ind.**  
**GRAND (wva)**  
(Terre Haute split)  
1st half  
The Ziras  
Harvey DeVora 3  
Bison City 4  
Ellis Knowlin Tr  
(One to fill)  
2d half  
Fall River, Mass.  
**BIJOU (loew)**  
Duncan & Holt  
Octavia Handw'th Co  
McCormack & Irving  
Bert & Caron  
(One to fill)  
2d half  
McGee & Anita  
Weiser & Reiser  
"Women"  
Nell Carr  
Welch Mealy Mont  
**Fargo, N. D.**  
**GRAND (abo)**  
Lou Eastman Co  
Sullivan Martin & W  
Brewster & Boyd  
Davis & Trainer  
Frank Houghton Co  
2d half  
Roberts Rev  
Nelson Trio  
Orth & Lillian  
Burke & Burke  
Love & Wilbur  
**Flint, Mich.**  
**PALACE (ubo)**  
(Sunday opening)  
(Baginaw split)  
1st half  
Gabbys & Clark  
Tiltier Sisters  
Otto Koerner Co  
Wallace Galvin  
"Heir for Night"  
**Fr. Wayne, Ind.**  
**PALACE (ubo)**  
(Sunday opening)  
1st half  
Evelyn & Dolly  
Kate Watson  
Hallen & Goss  
Moran & Weiser  
Cyril & Jennie  
"Flirtation"  
2d half  
Aroo Bros  
Jimmie Dunn  
"Burklars Union"  
Travillos & Seal  
(Two to fill)

**Ft. Williams, Can.**  
**ORPHEUM (wva)**  
(19-20)  
(Same bill playing)  
Strand, Winnipeg, 21-23  
Von Etta & Gershon  
Harry Mason Co  
Harry & Nelson  
Cecile Trio  
(22-23)  
W B Patton Co  
Godfrey & Henderson  
(Two to fill)  
**Fort Worth, Tex.**  
**MAJESTIC (inter)**  
Conney Sisters  
Skipper & Kastrup  
Columbia & Victor  
Wayne Marshall & O  
"Submarine F7"  
Clarke & Verde  
Skating Bear  
**Fresno, Cal.**  
**HIPP (aah)**  
Rice Bell & Baldwin  
Valley  
Orr & Hager  
Minerva Courtney Co  
Kelly & Vincent  
Visions of Art  
2d half  
Le Roy & Paul  
Welman & Berry  
Frank Rogers  
Dor De Shelles Co  
De Forrester & Falk  
Dedie Velde Co  
**Galveston, Tex.**  
**MAJESTIC (inter)**  
(18-19)  
(Same bill playing)  
(Austin)  
Mang and Snyder  
Ashley & Allman  
Cartmell and Harris  
William Ebs  
"The Night Boat"  
Rita Boland  
John Clark & Co  
Grand Rapids, Mich.  
**EMPRESS (ubo)**  
Pierrot Schofield  
Rudolph  
Thomas & Hall  
Venita Gould  
"Race of Man"  
Moore & Whitehead  
Dainty Marie  
**Great Falls, Mont.**  
**PANTAGES (p)**  
(19-20)  
(Same bill playing)  
Anaconda, 21  
Yucatan  
Chung Hwa 4  
Mack & Velmor  
Russell & Bryne  
Strength Bros  
**Palace (ah-wva)**  
(18)  
(Same bill playing)  
Peoples - Hip, Butte, 20  
Arthur Davids  
Weiss & Van  
Gray & Graham  
"Between Us Two"  
Ives Leahy & F  
Mystery Man  
**Greenville, S. O.**  
**GRAND (ubo)**  
(Spartanburg split)  
1st half  
Maters Co  
Lillian Germane  
Gray & Byron  
Corcoran & Mack  
Musical Highlanders  
**Hamilton, Can.**  
**TEMPLE (ubo)**  
Juno Salmo  
J & E Connelly  
DeLeon & Davies  
McGee & Frye  
9 Toozooms  
(One to fill)  
2d half  
LOEW'S (loew)  
2 Walters  
Howard & Sadler  
Al Wohlman Co  
Edward Farrell Co  
Eddie Foyer  
Grey & Old Rose  
**Hamilton, O.**  
**GRAND (sun)**  
1st half  
Great Clayton  
Broughton & Turner  
Manning Fenney & K  
**Harrisburg, Pa.**  
**MAJESTIC (ubo)**  
Harms Trio  
Leona Guernsey  
Hufford & Chain  
Geo Brown Co  
(One to fill)  
2d half  
The Newmans  
Lil Grant  
Alfred Welch Co  
Miller & Lyle  
(One to fill)  
**Hartford, Conn.**  
**POLI'S (ubo)**  
1st half  
Roy La Pearl  
Jim Dougherty  
"Mimic World"  
2d half  
Martin & Boggis  
Werner & Aster  
Song Smiths  
Skelly & Sauvain  
Aus Woodchoppers  
**Palace (ubo)**  
Black & White  
Kampain & Bell

**Flanigan & Edwards**  
**Gates & Finley**  
**Welch's Minstrels**  
2d half  
DeWinters & Rose  
Brown's Mus Review  
Bob Hall  
Cycling McNutts  
**Hattiesburg, Miss.**  
**CANTONMENT (loew)**  
Boiger Bros  
Lady Suda Noy  
Layor & Daughters  
Betts & Childow  
"Bohemian Life"  
2d half  
Parise Duo  
Rae & Wynn  
Saxton & Farrell  
Murray Bennett  
Long Tack Sam Co  
**Hazleton, Pa.**  
**FEELBY'S (ubo)**  
2d half (14-16)  
Gordon & Gordon  
Fenton & Green  
Hogue & Hardy  
Anderson's Revue  
**Hoboken, N. J.**  
**LOEW'S (loew)**  
Isabelle Sisters  
Spiegel & Bonds  
"The Falling Star"  
Kestor & Pringle  
Sutter & Dell  
2d half  
Minnie Harrison  
Frances Hoyt Co  
Bobbe & Nelson  
Tokal Japs  
(One to fill)  
**Houston, Tex.**  
**PRINCE (hp)**  
The Youngers  
Claudia Coleman  
"All Wrong"  
Grabbers & Wayne  
"Dream of Orient"  
MAJESTIC (inter)  
Fern Biglow & M  
McNally Dinos & D  
D'Abigne Duo  
Adams & Griffith  
Mrs T Whiffen Co  
Harold Dukane  
**Indianapolis**  
**KEITH'S (ubo)**  
Queenie Dupond  
Holmes & Buchanan  
Beaumonts & Arnold  
Rath Bros  
Kings Fitzgibbon  
"Futuristic Revue"  
Diamond & Brennan  
Miniature Review  
**LYRIC (ubo)**  
The Doherty  
Princess Kalama Co  
Dixie Trio  
Togan & Geneva  
(One to fill)  
**Ithaca, N. Y.**  
**STAR (abo)**  
2d half  
Moore Bros  
Burns & Frabito  
Rialto McIntyre Co  
(Two to fill)  
**Harry Allen Co**  
Ray Trio  
"At Rocky Pass"  
(Two to fill)  
**Jackson, Mich.**  
**ORPHEUM (ubo)**  
(Sunday opening)  
(Lansing split)  
1st half  
"Mimic World"  
**Jacksonville, Fla.**  
**ARCADIA (ubo)**  
(Savannah split)  
1st half  
Chester Kingston  
Nelson & Castle  
"Fun in School Room"  
Webb & Romaine  
Labergere Co  
**Jameville, Wis.**  
**APOLLO (abo)**  
2d half  
The Harvesters  
Charlotte Stockhill  
(Two to fill)  
**Joliet, Ill.**  
**ORPHEUM (wva)**  
2d half  
The DeBarrs  
Maidie DeLong  
Jack Gardner Co  
Brady & Mahoney  
Maximes & Bobby  
**Johnstown, Pa.**  
**MAJESTIC (ubo)**  
(Pittsburgh split)  
1st half  
The Shattucks  
Francis Dyer  
Alfred White Co  
Pistel & Cushing  
"Modern Mirage"  
**Joplin, Mo.**  
**CLUB (hp)**  
(Jefferson split)  
1st half  
High Jinks Mus Co  
**Kalamazoo, Mich.**  
**MAJESTIC (ubo)**  
(Sunday opening)  
(Battle Creek split)  
1st half  
The Klitties  
Tennessee Trio  
LaSova & Gilmore  
Ray Snow  
Zig-Zag Rev

**Kansas City, Mo.**  
**ORPHEUM**  
(Sunday opening)  
Fanchon & Marco  
Williams & Wolfus  
Edwin George  
Harriet Rempel Co  
Bee Ho Gray Co  
The LeGrobs  
Haruko Onuki  
**PANTAGES (p)**  
(Sunday opening)  
Nan Gray  
Hong Kong Mys  
Frank Bush  
McDermott & Wallace  
"Revue De Vogue"  
Martyn & Florence  
**Knoxville, Tenn.**  
**BIJOU (ubo)**  
(Chattanooga split)  
1st half  
Blinn & Burt  
Kennedy & Rooney  
Reno  
Kramer & Kent  
Mankick Troupe  
**Lafayette, Ind.**  
**FAMILY (ubo)**  
The Simbos  
Black & O'Donnell  
Musical Lunds  
Emily Darrell Co  
Pauline  
**Lancaster, Pa.**  
**COLONIAL (ubo)**  
2d half (14-16)  
Barton & Jones  
Louis London  
Joan's Hawaiians  
Barrier Thatcher Co  
**Lansing, Mich.**  
**BIJOU (ubo)**  
(Sunday opening)  
(Jackson split)  
Laypo & Benjamin  
Mildred Hayward  
Will Stanton Co  
Fitch Cooper  
"Dairy Maids"  
**Lexington, Ky.**  
**BOA HEAD (sun)**  
The Brainins  
Dot Marshall  
Evans & Lloyd  
Anderson & Goines  
"Fashion Shop"  
**Lincoln, Neb.**  
**ORPHEUM**  
Harry Green Co  
"For Fly's Sake"  
Rae E Ball  
**Louisville**  
**ORPHEUM**  
(Nashville split)  
1st half  
O'Gorman Girls  
Harry B Lester  
Gordon Eldrid Co  
Helen Ely Co  
Hanson & Nelson  
ANDERSON (ubo)  
Sully Rogers & S  
F & L Bruch  
McKay & Ardine  
Helen Triz & Sis  
Medlin Watts & T  
Ambler Bros  
**Lowell, Mass.**  
**KEITH'S (ubo)**  
Ferry  
Rome & Wager  
Archer & Belford  
Wd Melville & Phil  
Mario Lo Co  
Cummings & Mitchell  
**Macon, Ga.**  
**GRAND (ubo)**  
(Augusta split)  
1st half  
Dale & Boyle  
Holiday & Willette  
B Alfred & Girls  
Stone & Muvoy  
McRae & Clegg  
**Madison, Wis.**  
**ORPHEUM (wva)**  
(Sunday opening)  
The DeBarrs  
Vance & Taylor  
"Finders-Keepers"  
Taber & Green  
Baker & Mags Girls  
2d half  
Wilfred DuBois  
Mme Butterfly  
Chas Young  
Dianina's Models  
(One to fill)  
**Marshalltown, Ia.**  
**CASINO (abo)**  
2d half  
Scotch Entertainers  
Washington Trio  
Arthur LaVinc Co  
(One to fill)  
**Mason City, Ia.**  
**CECIL (abo)**  
Amanda Hendricks  
Carlos Bros  
Harry Larned Co  
2d half  
Don & Patty  
Australian Waites  
Hart & Francis  
**McKeesport, Pa.**  
**WHITE O H (ubo)**  
Gere & Delaney  
Fairman & Patrick  
Robert H Hodge Co  
Hedier Stein & P  
Larry Reilly Co  
2d half  
Zeda & Hoot  
Dirtiel & Covey  
Claire Vincent Co  
Tower & Darrell  
Gordon & Rica  
**Memphis**  
**ORPHEUM**  
Trizle Frigana  
Constance Crawley Co  
Valletta's Leopards  
Dickinson & Deagon  
Jack Lavier  
Spencer & Williams  
Bert Hughes Tr  
LYCEUM (loew)  
Loney Nase  
Lloyd & Whitehouse  
Montrose & Allen  
Dumtreuscu Troupe  
2d half  
Herman & Henely  
Owen McGivney  
Lane & Smith  
6 Royal Huzzars  
**Meriden, Conn.**  
**POLI'S (ubo)**  
2d half  
Krayona Co  
Jim Dougherty  
Gardner & Hartman  
**Milwaukee**  
**MAJESTIC (orph)**  
E Ann Wellman Co  
Bert Baker Co  
Walter Brower Co  
Burt Johnson Co  
Edna Luby  
Apollo 3  
Lazar & Dale  
Raymond Wilbert  
**PALACE (wva)**  
(Sunday opening)  
Marion Gibney  
Cal Dean & Sor Girls  
Rucker & Winifred  
Diana's Models  
Wilson & Larsen  
(One to fill)  
2d half  
Eadie & Ramden  
Gen Pisanio Co  
Benny Harrison Co  
Baker & Sor Girls  
(Two to fill)

**Minneapolis**  
(Sunday opening)  
Elizabeth Murray  
Billy Reeves Co  
Perrons & Trizle  
Tennessee Ten  
Natalie Sisters  
Robbie Gordone  
"Pescado Alley"  
**PANTAGES (p)**  
Belclair Bros  
Mary Norman  
Jos B Totten Co  
Elizabeth Cutty  
Madison & Winchester  
Gansler's Dogs  
**PALACE (wva)**  
Novel Bros  
Olympia Des Vall Co  
Bob Carlin  
"Campus Girls"  
**GRAND (wva)**  
Collins Eliuot & L  
Lee & Lawrence  
Dave Manley  
Norrise's Animals  
**Moline, Ill.**  
**PALACE (wva)**  
(Sunday opening)  
Gaston Palmer  
Christie & Bennett  
Homer Lind Co  
Hugo Lutgens  
Sextet De Luxe  
2d half  
Musical Fredericks  
Ray & Fay  
Hiatt & Geer  
Electrical Venus  
(One to fill)  
**Montgomery, Ala.**  
**GRAND (ubo)**  
(Sunday opening)  
(Jacksonville split)  
1st half  
Nibo's Birds  
Mills & Moulton  
Bert Leslie Co  
Rev Fk Gorman  
Powell Family  
**Montreal**  
**PRINCESS (ubo)**  
Camilla's Birds  
Hallen & Hunter  
Bert Levy  
Ed Les Wrothe Co  
Doug Pong Que Co  
B & H Gowan  
Robt T Haines Co  
"Felix Adler"  
Lucy Gillette  
FRANCAIS (ubo)  
(Ottawa split)  
1st half  
Wilber Sweetman  
Harrington & Wills  
Sylvester Family  
Force & Williams  
Celine's Circus  
**LOEW'S (loew)**  
Leiter & Spurling Sis  
Johnny Edith  
Curry & Graham  
Elliott & Mora  
Adrian  
Pernikoff & Rose  
**Muskegon, Mich.**  
**REGENT (ubo)**  
Julia Edwards  
Stindel Bros  
Hoosier Girl  
(Two to fill)  
"Tick-Tock Girl"  
**Nashville, Tenn.**  
**PRINCESS (ubo)**  
(Louisville split)  
1st half  
Margaret Edwards Co  
Josephine Lenhart  
McCormick & Wallace  
Geo Greer Co  
George Darrell Co (1st half only)  
**Newark, N. J.**  
**LOEW'S (loew)**  
"Maria"  
Morton Bros  
Chabot & Dixon  
Eleanor Haber Co  
Jarrow  
Broslus & Brown  
Louis Granat  
Hinkel & Mae  
Grace Edmonds  
Walter Percival Co  
University 4  
Nettie Carroll Tr  
**New Haven, Conn.**  
**PALACE (ubo)**  
Staggole & Spire  
Miraslave & Serblans  
Skelly & Sauvain  
Fred J Ardath Co  
Murphy Van & Ken  
Kusting Kays  
2d half  
Black & White  
Tom & Dolly Ward  
Julie Ring Co  
Fantasia  
Yates & Reed  
Welche's Minstrels  
**BIJOU (ubo)**  
Cook & Rothert  
Walters & Cliff Sis  
Jack George Co  
Al Abbott  
Aus Woodchoppers  
2d half  
Paul Levan & Dobbs  
Jermor & Mack  
Fred Weber Co  
Brown Harris & B  
"Sally's Visit"

**New Orleans**  
**ORPHEUM**  
Fritzi Scheff  
Milo  
Aveling & Lloyd  
Frankie Heath  
Arthur Havel Co  
Act Beautiful  
3 Bells  
**PALACE (ubo)**  
(Montgomery split)  
1st half  
Cunningham & Marion  
Claire Rochester  
Georgia Earle Co  
Stone & Hayes  
Noodles Pagan Co  
**CRESCENT (loew)**  
Parise Duo  
Rae & Wynn  
Saxton & Farrell  
Murry Bennett  
Long Tack Sam Co  
2d half  
Loney Nase  
Lloyd & Whitehouse  
Montrose & Allen  
Dumtreuscu Troupe  
New Rochelle, N. Y.  
**LOEW'S (loew)**  
Fisher & Cullen  
"20th Century Whirl"  
2d half  
Helen Trio  
Jones & Sylvester  
Chas McDonald Co  
"Rabulie"  
**ACADEMY (ubo)**  
(Richmond split)  
1st half  
Eldora Co  
Barry Girls  
Elsie Williams Co  
Olson & Johnson  
Joe Di Koe Tr  
**No. Yakima, Wash.**  
**EMPIRE (ah-wva)**  
(17)  
(Same bill playing)  
Hipp, Tacoma, 21  
The Vernons  
Johnny & Wise  
Allen Carroll & P  
4 American Beauties  
R H Giles  
Flying Weavers  
Okla. City, Okla.  
**LIBERTY (hp)**  
"Fashion Show"  
Rego Sisters  
**Jennie Middleton**  
Dionysos  
(One to fill)  
**Panama, N. J.**  
**PLATYHOUSE (abo)**  
2d half  
(14-16)  
Great Johnson  
Gates & Finley  
Musical Sharlys  
Nevins & Erwood  
The Havelocks  
Pawtucket, R. I.  
**SCENIC (ubo)**  
Frank Francis  
Baker & Rogers  
Noodles Pagan Co  
Lunatic Bakers  
2d half  
3 Eddy Sisters  
Sheppard & Ray  
Chadwick Duo  
Andy Lewis Co  
**ORPHEUM (wva)**  
Helen Savage Co  
Stimpson & Dean  
Mrs G Hughes Co  
Smith & Kaufman  
Gardner Trio  
2d half  
"20th Century Whirl"  
**Philadelphia**  
**KEITH'S (ubo)**  
Annette Kellermann Co  
Low Dockstadter  
Masie King Co  
"Rabulie"  
Eva Ruesger Co  
Lazar & Dale  
Mr & Mrs G Wilde  
(Two to fill)  
**WM PENN (ubo)**  
2d half  
(14-16)  
Walters & Walters  
"Crabberies"  
Stewart & Donahue  
"New Model"  
**KEYSTONE (ubo)**  
2d half  
(14-16)  
Barney Williams Co  
Hal Laneton 3  
Valdara Troupe  
**GRAND (ubo)**  
Bud & Jessie Gray  
Curley & Welch  
Bessie & Baird  
"Fashion Show"  
Fred Allen

**6 Serenaders**  
Pat Barrett  
Rigoletto Bros  
**Oakland**  
**ORPHEUM**  
(Sunday opening)  
Harry Beresford Co  
Carus & Comer  
Vainova's Gypsies  
Stan Stanley Co  
Bernard & Janis  
Ruth Royce  
**PANTAGES (p)**  
(Sunday opening)  
"Bride Shop"  
F & O Walters  
Jack Kennedy Co  
Rodriguez  
Bobby Tremaine  
Tom Kelly  
**Ogden, Utah**  
**PANTAGES (p)**  
(21-23)  
Naynon's Birds  
Dyal & Early  
Dental Sisters  
Eugene Hamilton  
"Well Well Well"  
Atlantic Review  
**Omaha**  
**ORPHEUM**  
(Sunday opening)  
Morgan Dancers  
C & F Usher  
Oliver & Haley Sis  
Sylvester & Vance  
Flier & St Clair  
Brodean & Silvermoon  
Willie Weston  
**Ottawa, Can.**  
**DOMINION (ubo)**  
(Montreal split)  
1st half  
Stewart & Moore  
"When Man Marries"  
(Continued on page 26.)

**Portland, Me.**  
**KEITH'S (ubo)**  
2d half  
Lewis & White  
McConnell & Simpson  
Jennings & Mack  
Grossman's Inter  
Sylvia Clark  
**REISENWEBER'S HOTEL**  
50th Street and Columbus Circle  
New York City  
**\$14 PER WEEK ROOM AND BATH FOR TWO**  
8 Minutes from All Theatres  
Overlooking Central Park  
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**NASAL CATARRH** HAY FEVER  
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theatrical artists.  
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**BRADY and MAHONEY**  
Pantage in the  
M. JONES

**Nan Halperin.****Songs.**

22 mins.; Full Stage (Special Set).  
Palace, Chicago.

This Chicago girl and double-strength headliner, booked here to top the Palace bill for two consecutive weeks, a rare honor, shows a new set of songs and characters for the inaugural week. Entering to a rousing reception, Miss Halperin was first a little girl in socks, with skirts above her knees. She went into a song, upstage on her knees, of the little girl who is going to run away "forever" because there's a new baby brother at home. She packs a suitcase and departs in tears at the exit. The number fits her well. She reappears in "one" to do a characterization of two young girls in amateur theatricals, giving range for her voice (though she burlesques it), and her inimitable manner of satirizing without offense the self-conscious strain in the female who is on exhibition. This is her least striking number. The curtain rises on a beautiful boudoir set, with a bed against the back wall center. In this set she is to sing a cycle of three songs, the first a devilishly clever thing called "Clothes," a saucy parody on Kipling's "Boots," making its material of the dizzy swirl of fitting and shopping into which the bride-to-be is inundated. Miss Halperin here grows no less than tragically dramatic, giving to the marvelously rhymed lines a spice of dignity and true poetry. The verses are such as Mrs. Patrick Campbell would not be reluctant to recite, nor would she need to recite them with more "punch" and human shadings than does this little chanteuse of the varieties. Miss Halperin exits to reappear in a negligee, which she slips to disclose a rich silk nightie. She sings a song of farewell to her boy sweethearts and her maidenly liberty, for she is to wake up on her wedding morn. One by one she addresses the photographs of the also-rans, then takes the framed one of the winner and does an adorable minuet to it, with the soul of a girl in love lightly but atmospherically portrayed. Then she tucks herself into bed and lights go out. The curtain ascends on a continuation of this scene—the awakening. The early minutes of it, the sleepy ones, are fetchingly artful. Then she steps behind a screen to don her wedding gown, and when she comes forth in it she is a living picture of beauty and the costumer's finest output. She comes down to the lights, and in the manner that is her own slowly, pointedly, punctuatedly, demurely, vehemently, beautifully goes through a complicated but never lagging number, probably entitled "Play My Wedding March in Ragtime," a solid hit, and as strong an au revoir finale as she has ever shown. The insistent clapping brought her forth without her tripping train to make a girlish little speech of gratitude. Miss Halperin need not grieve if the act she recently did in New York has served out its destined time and purpose, for she has here at least the structural nucleus of one just as fascinating, just as sound, just as comprehensive in its revelation of her extraordinary talents, her unique bric-a-brac personality and her impulsive little inspirations of an art that is hers, which pervades everything she does and which is an inexhaustible vein of pure vaudeville gold. *Lat.*

**DeRex and Wood.**  
**Singing and Dancing.**  
10 Mins.; One.

Two girls, one in a sort of crinoline costume, the other as a boy of the same period. Sing and dance minuet and old-fashioned waltz. "Boy" in striped satin trousers for eccentric dance. Other, rag song and eccentric dance. Double Russian stepping. Very good dancers. Three-a-days. *Jolo.*

**Blanche Ring.****Songs.**

16 Mins.; Full Stage.  
Riverside.

Blanche Ring's return to New York vaudeville introduces that popular singing comedienne in a new repertoire of popular numbers, with George Spink at the piano. Miss Ring opens with a cleverly arranged medley of her past hits, following with an Irish "Biddy" number and a good ballad titled "I Gave Him to the U. S. A.," but it remained for her closing song, "We'll Bing, Bang, Bing Him on the Rhine" to stop proceedings. It's one of those semi-war melodies that happen accidentally once in a decade, carries a touch of light comedy to the lyric and an irresistible melody generally whistled on the way out. This number alone sufficed to call for a half-dozen encores and finally forced the principal to a speech. The routine is nicely arranged to bring the real value of the songs out in their successive order. Mr. Spink closed with a well-picked selection, allowing Miss Ring to make a change. She was quite an appropriate headliner for the holiday week and should find vaudeville, as formerly, ready to welcome her for a long stay. *Wynn.*

**Al Shean, Chas. Warren and Co. (1).**  
**"The Eternal Triangle" (Travesty).**  
23 Mins.; Interior, One and Interior.  
Harlem O. H.

Al Shean and Charles Warren have been identified with several travestied offerings, their best known "Quo Vadis Upside Down." So in "The Eternal Triangle," Shean, working with little or no makeup, and Warren as the wig-adorned, black mustached "heavy" show ample evidence of their former team work in burlesquing the seriousness of a third party breaking up the domestic happiness of a legally wedded couple. A play for an opening laugh is made through the announcement, synopsis and cast of characters shown before act opens in an "interior," where Shean as the married man is about to do a farewell from his wife, who is enamored of the big, husky-voiced McSweeney (Warren). Shean agrees to let her live with her paramour one year. The wife is played by an unprogrammed woman, who not only looked immense for the role, but dressed it well and put over her lines as effectively as the men. McSweeney appears and there is comedy through the dialog between the trio. In "one" Shean appears by himself and tells the audience why he is the intermission. For the closing scene, the same set is used, with Shean returning. McSweeney is at the washtub, with the "wife" swigging a pitcher of beer. More talk, with a syncopated form of finale used, with each member of the trio working in his lines without a slip. Throughout Shean uses the chopped dialect so familiar to his stage style. It goes with the travesty he now offers. One thing appears to mitigate against the new act more than anything else. That is its length and apparent sameness. Once the travesty assumed speeded out of the ordinary exchange of confused chatter when Shean threatened to kill McSweeney. The second portion of the turn drags for lack of substance to make the travesty attain the ludicrous height desired. Chopping and a rearrangement will no doubt place the act where it belongs. Shean, Warren and the woman work hard to put it over. *Mark.*

**Rose and Moon.**  
**Singing and Dancing.**  
9 Mins.; One.  
Royal.

Young man and woman of good appearance, open with song and dance duet; a tripping dance with original eccentric steps; he does a song and dance with a head stand; double song and acrobatic dance. Classy couple, good for early spot on any big time bill. *Jolo.*

**Reine Davies.****Songs.**

16 Mins.; Full Stage.  
Colonial.

Reine Davies has come back to vaudeville with five new songs and perhaps some brand new duds. All are "written" numbers. While the lyrics may be bright enough, they do not carry with them much in the way of melodies. The first was a novelty number, "This String Reminds Me," and there was humor to the following number, "On a Woolworth Building Elevator," when a boy and lass meet, get married and are divorced whilst ascending and descending. This had no specific verse, the lyric just running on the finish. That was true, too, of an Irish song, but "The Little Farmerette" seemed to conform to the usual verse lines. For a finish she used a patriotic lyric leading up to a climax which consisted of a snatch of Cohans' "Over There." Harry Piani was the accompanist, sitting well back stage. The reason for this came when the last number was vamped, for the silken drop parted more widely to disclose two additional pianists, both at Grand pianos. Rather an expensive bit considering the medium effects attained. Miss Davies changed rapidly for each of her numbers. On appearance she is as nifty as before, but her act lacks snap. Still it's a try away from the conventional single and because of that will probably be liked. *Ibee.*

**Lloyd and Wells.**  
**Songs and Dances.**  
12 mins.; One (Special Drop).  
Palace, Chicago.

This team has no billing matter of any kind in the program, just the entry "Lloyd and Wells." The team recently came from "You're in Love," and was placed No. 4 on an exceptionally live bill. The background is a practical drop, painted as a string of freight cars, with a door cut to the interior of a car. The opening is dark, a stage hand entering and leaving a paper box leaning against the car. Then lights go up, and the men, dressed as young tramps (with patent leather shoes) appear, and a moment later they are sitting with feet hanging out toward the audience. They sing a song which is the idea of McIntyre and Heath's immortal "What Fo' You Took Me from That Livery Stable," set to tuneless music. Then they drop to the stage and do an eccentric dance in loose-jointed fashion very good. They discover the box is marked as containing two dress suits, and the taller one does an encore dance alone, while the other goes in to return all dressed up. While the second is making his change the little fellow sings an awful lyric about the dress suit, written probably by one of the ushers. When both are with us in the soup and fish the act gets down to its regular business and does some jazz dancing, which has merit even in these days when no vaudeville bill is complete without half a dozen broken-measure steppers. These lads have good repose, and the difference in their statures helps the team work. The act is worth a No. 3 or 4 position on the average big-time bill, but with the present routine and the waste of time with two songs that don't get over for them will not hang up any new marks in the metropolitan centers. The freight-car idea looks reminiscent, too, of some other act, and misses novelty, so they are dependent entirely on their dancing. *Lat.*

**Morlin.**  
**Accordion.**  
10 Mins.; One.  
Bronx O. H. (Feb. 10).

Morlin plays the piano accordion in the usual style. He did his best with the finish, an imitation of bugle calls and a drum corps. Just now Morlin lacks the style and personality to go up further. He will go well in the smaller houses. *Jolo.*

**Elizabeth Brice.****Songs.**

18 Mins.; One.  
Palace.

"Help a lonely girl along" sings Elizabeth Brice as the opening number of her "single turn." In it she refers to her former partner, Charles King, now in the Naval Service. Whatever else may be thought of this particular number, it at least succeeds in explaining why Miss Brice is now by herself in vaudeville. She makes an attractive looking single. Dressed first in blue at the Palace Monday matinee, Miss Brice created a most favorable impression upon her initial entrance and never lost her hold after that. Miss Brice's numbers were "I Can't Get Along Without You," "That's the Kind of a Baby for Me," "Id Hate to Lose You, Im So Used to You Now," something about a bridegroom, and then a comedy number, of an Irish lad enlisting and the pride of his mother as she told he was the only one in the regiment in step (which drew a good laugh on its punch line), and "Hurry Back" to close. While the singer changed costume the pianist (Will Donaldson) played a medley of former Brice and King song hits. It brought but little. Miss Brice's appearance and her selection of numbers suitable to her style retained from the two-act will pass her along. Elizabeth Brice is doing a better "single" than most of the regulars probably thought she could. That seems enough in itself for big-time booking. *Stine.*

**Francis Morey and Co. (2).**  
**Dramatic.**

27 Mins.; Three (Interior).  
City.

The subject is "And a Little Child Shall Lead Them." Four characters. They simply talked the playlet to death. The dialog between a raggedy-muffin type of girl, who adopted a kidlet just to be a mother; a crabbed, irascible old gink on whom the girl inflicted both her presence and that of the baby, the old man's son who had been banished from homeside grace for two years, and the butler left nothing for the imagination. Detailed explanations were made of everything. Melodramatic in the sense of stage construction and far-fetched in belief of theme. The sketch did well in spots. *Mark.*

**Clinton Sisters (2).**  
**Classic Dancers; 14 Mins.; Special Drops.**

**Academy, Chicago.**

Two nice-looking girls, who have invested an act with special drops, elaborate and striking costumes and some pretty electrical effects. To get away from the quality of sameness in an all-dancing act, they have appropriate backings and costumes for each dance. The dancing is of the interpretative type. The girls open with a Chinese bit, then do Hungarian and Egyptian numbers. They close with an old number called "The Dance of the Fishing Lads." The youngsters should get time in the better houses. *Swing.*

**Rosamond and Dorothy.**  
**Songs and Music.**  
11 Mins.; One.

Two women. They have devoted attention to their dressing. One has ample time to note what "care" has been given the wardrobe. The audience apparently found satisfaction in watching the piano girl manipulate a shapely pair of arms and hands. One girl plays the violin. The piano girl sings. She plays up a raggedy rag solo and does considerable wiggling about on the piano stool, besides getting away with a ballad. The combined piano-violin music appreciated. Should get plenty of time in pop houses. *Mark.*

**Lady Aberdeen and Co. (17).**  
Singing, Talking and Dancing.  
20 Mins.; Full Stage (Special).  
Fifth Ave.

Eleven girls, two men, dancing team, Lady Agnese and Lady Aberdeen. The set is a garden party with an English officer (doing the straight) singing, and incidentally stopping the act with his song, a Russian singing a native song, very good, the dancing of two Polish refugees, and a short talk on the war by Lady Aberdeen. Something else that might be mentioned is the singing of "Annie Laurie" by 10 of the girls. It was one of best bits of harmonizing heard and a big factor. Lady Agnese is doing the introductions of the different numbers, also announcing the entrance of Lady Aberdeen, who spoke for about six or seven minutes upon the effect of the war on the children of the Allied Nations. For a finish, "America" is sung, with the house standing. The act may be running a little too long, but it will please on the strength of the singing. Lady Agnese once had an act of her own, "The Irish Colleens."

**Arthur and Dolly LeRoy.**  
Acrobatic, Singing, Dancing, Talk.  
14 Mins.; One.  
American.

Man, a tumbling nut, woman dances, and talk, with an affected French accent and dances. Some crossfire. He a good tumbler, his best trick being a back somersault from stage to a table gotten up as a newsstand, though no reference is made to it being there and no make-up to show he is a newsboy. After a bit she does a song and dance, he a scarecrow dance with tumbling, she in soubret skirt for French song, then some stepping while he tumbles. Good three-day act. *Jolo.*

**Allman and Sykes.**  
Colored Comedians.  
19 Mins.; One.

James Allman and Harry Sykes. Very funny sidewalk conversation, well delivered. One a hesitant-talking and the other a smart "coon." After a ballad by one, an exceedingly ludicrous taking of a photograph, closing with a duet. When they enter they have an argument over a dime, the boob not having that amount. In the photograph-taking bit the one who was broke a moment before hands over a ten-dollar bill to have his picture taken. The pair could go down next to closing on any three-day program and hold their own in an earlier spot in the two-a-day. *Jolo.*

**"The Beauty Fountain."**  
Musical Comedy.  
28 Mins.; Full Stage.  
City.

"The Beauty Fountain" is a "girl act," headed by the diminutive Jimmy Rosen. The girls make some pleasing changes. There are four principals, two women and two men, with Rosen carrying off the stellar honors through his Lilliputian didoes. Rosen gets pretty "blue" sometimes, but downtown was excused perhaps because of his stature. Rosen's best minutes were as the baby, and he used several "bits" with the widow as his mother that had rough edges. Good for laughter, however. There are songs and one girl leads most of them acceptably. Where houses are strong for the comedy antics of Rosen and like to see attractive wardrobe, "The Beauty Fountain" will suffice. The act could stand shortening. *Mark.*

**Bissett and Bailey.**  
Hand Balancing.  
11 Mins.; Full Stage.  
City.

Man and woman. Former has a series of difficult balancing tricks. There is an exhibition of physical strength by the woman. Climax revolves around a feat by the man atop three tables and four chairs which had him doing a hand stand mightily close to the wings. For pop houses. *Mark.*

**Ben Ryan and Harriet Lee.**  
"Hats and Shoes" (Comedy).  
One.  
Palace.

An amusing turn is the latest Ryan and Lee act, probably written by Ben Ryan, though no author is programed. It starts off with a laugh, when Harriette Lee bounces upon the stage while Ryan is standing there and proceeds to "beat him up." After tearing his collar off and throwing him to the stage, the girl apologizes for having made a mistake. Mr. Ryan has a prop violin case with its principal tenant a bottle of whiskey. This case lies on the stage until Miss Lee takes a drink, when she does a "souse" bit for a moment. Ryan wants a hat. Miss Lee volunteers to procure one for him. She exits and re-enters with an armful of hats. Later she explains they were secured in a restaurant. And when Miss Lee complains about her shoes, Ryan leaves, bringing back a bundle of them he got in a Turkish bath. The dialog and business throughout the turn are bright and always amusing. There is a slight drag to the shoe section, most likely because it follows the hats. The act runs along kid lines and will suggest in remembrance the Laurie and Bronson turn, which Mr. Ryan is also said to have written. But the two turns are entirely distinct otherwise. Miss Lee handles her particular work exceptionally well. When she said to Ryan, who

**"The Century Revue" (8).**  
Songs and Dances.  
21 Mins.; Full Stage (Special Set).

The title would lead people to believe it is a "girl act." But there are six boys who form a stepping background for two principals (boy and girl). They may have been of the Century male chorus, for the dancing suggests they had the drilling Ned Wayburn usually gives his ensemble folk. The scenic investiture shows considerable money was spent and on the costumes as well. The opening in "one" discloses a very elaborate light silk hanging which parts with two openings, one on either side of the stage, showing a phone conversation number between the principals. The boy invites the girl to see the revue and with the lifting of the drape is a pretty full stage set with a back drop representing the lower end of Manhattan before which the six boys do a dance. Then the principals come on in antebellum costume and do a "Dixie" number before a cotton field drop, followed by the boys who have also made a change of costume for plantation dances. Another back drop, representing a pumpkin patch for an eccentric number. One of the boys fills in with a solo dance, after which the finale, a dance before the drop representing the Capitol with the entire octet in sailor costumes of silk. The turn is a good big fast-moving dancing act, but not a revue. The little girl

**Carter De Haven and Flora Parker.**  
Songs.  
20 Mins.; Full Stage (Special Set).  
Palace.

A pretty set, prettily mounted, helped along in appearance by Flora Parker, who, with her husband, Carter De Haven, compose it. Edwin Weber is the pianist. There are several songs, especially written, with a medley closing, the medley strung together with rewritten lyrics. The novelty is Miss Parker as a ball of wool, in a special set that would have benefited any production. A drop comes down. On it is painted a large figure of a girl with a knitting bag. The bag opens, revealing Miss Parker on a pink couch, looking most attractive in the wool costume that has not a great deal of wool to it. There is a personal note in the songs and talk. De Haven looks natty as always, carries the turn along, and the act suffices for the De Haven and Parker return. It got over at the Palace amidst a crowd of "two-acts" on the program and following all of them. Mr. De Haven and Miss Parker are a charming couple on the stage. They look class and they are class. *Simo.*

**Dingle and Ward.**  
Songs, Talk and Dances.  
18 Mins.; One.  
City.

Tom Dingle and the Ward of the English classified "Wards." Both men are good dancers, with Dingle working in some of his familiar long-legged swings and kicks and eccentric routine. They work harmoniously and effectively. Will grow better as the rough edges are worn off and the running time better arranged. *Mark.*

**Martin and Lum.**  
Songs and Talk.  
14 Mins.; One.  
City.

Not a bad "two-man" frame up. An Italian singing, with an excited "professor" in the orchestra pit. Act starts with confusion on the stage, an apparent misunderstanding of the music cue, with dialog between the "straight" and the "professor." A quick entry into a rather novel song with the straight pointing a gun at the "wop" as he reaches the stage from the pit. In succession follows cross-fire, with songs holding the act up. Turn should develop strength as time progresses. *Mark.*

**Volant and Benson.**  
Songs.  
13 Mins.; Two (Special).  
23d Street.

The girl is doing all the singing while the boy sits at the piano and has one solo to himself, playing an operatic selection with one hand. There are three songs, the last calling for a special drop in the back of Times Square with a battlefield shown when the light hits it in a certain way. The girl has a nice voice and looks well, but outside of the opening number the melodies are not particularly strong. The turn did fairly well at the 23d Street Monday afternoon.

**Ray Trio.**  
Singing, Crosstalk, Dancing.  
15 Mins.; One.

Two men, straight and "Italian," and a girl who does very little beyond dressing the turn. Some commonplace crossfire talk. No class. *Jolo.*

The press department of the U. B. O. turned back sets of certain poses of Annette Kellermann photographs last week when the act played the Palace and suggested to Jimmie Sullivan, her manager, he dig up some new pictures. The rejected poses were of Miss Kellermann with very little in the way of drapery and the press department refused to take a chance with them on the road, even though they might pass in New York.

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MILNE CIRCUIT (Walter F. Knott)	FINCHER-SELA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FDIN-BERMAN CIRCUIT (Sam Kahl)	ALOE CIRCUIT (J. M. Aloe)	MICHIGAN VAUD. CIRCUIT (W. S. Butterfield)

insisted upon wearing one of the lids, "Put down that hat," her delivery each time of the line brought a hearty laugh. Mr. Ryan gives a naturalness to his playing that is very convincing. There is a bit of dancing and a male assistant. It's a first-class comedy act and will do a great deal for Ryan and Lee's standing in vaudeville. *Simo.*

**Weston and Flint.**  
Songs and Talk.  
13 Mins.; One.  
Jefferson.

The new combination of Weston and Flint has for its personnel the Weston that formerly worked in the Williams and Weston turn, and the Miss Flint late of the Beban and Flint act (Beban was drafted). Miss Flint is working along her former lines, with Weston going in strongly for that kind of stage labor best classified as "nutty." Considerable pattern, with some of the wheezes old and others up to machine gun fire. The act uses "You Wouldn't Know the Old Place Any More" for the finish, with the reference to the teacher spanking the man good for the double meaning intended. Weston and Flint work well together. *Mark.*

**Mellilo Sisters (4).**  
Contortionists.  
9 Mins.; Full Stage.  
Columbia (Feb. 10).

A quartet of women, apparently circus specialists, doing contortions, opening with ground work and moving to pedestals for the conventional bends, jumps, etc. Much time is wasted in useless posing, although once started the Mellilos really offer some semi-thrillers. The ensemble work is nicely staged. It's a good opener for any class of theatre, even sufficiently strong enough to close a bill. *Wynn.*

while not long on looks is a good enough stepper to pass. She and the boy handle their numbers very well. With the big scenic flash, the act is worthwhile somewhere in the first half of any bill. *Fred.*

**Garson and Fleeson.**  
Songs and Talk.  
15 Mins.; One.  
23d Street.

Marion Garson and Neville Fleeson give the impression of being at ease behind the footlights, though the combination is new and theirs is a turn that should hold up nicely in an early spot on the bigger bills. Miss Garson has two pretty frocks and inclines towards the classical in her song numbers, but has chosen several of the likable kind. Fleeson is at the piano and while his partner makes a change, gets off a fly lyric, "Where Did Mary Get That?" in a thin nasal voice. Some rather bright dialog follows, Fleeson the while playing a soft melody. The finish found Miss Garson at her best with "If I Were An Opera Star," in which was included snatches of operatic airs. They earned an encore, the short but very pretty ballad, "Forever Is a Long, Long Time," which Miss Garson also well handled. *Ibee.*

**Gordon and Gordon.**  
Contortionists.  
8 Mins.; One.  
Bronx O. H. (Feb. 10).

Gordon and Gordon start out like patter dancers, suddenly develop into tumblers and then, utilizing a chair and a table, are contortionists. Their act drags, but comes to a rather strong finish.



## PALACE

"A good show" hardly expresses what the Monday afternoon first house thought of the Palace bill this week. It held no sketch, but had mostly singing and dancing, one stepping on the other's heels as the program ran through. It was all liked, nearly everybody got something, some got a lot, and the show, like the act, was a hit.

Bessie Clayton came back, with Louis Mosconi alone, without his brother Charles (drafted), also the Gilding O'Mearas. The latter fell into the biggest hit the Palace has held, through an accident. As the O'Mearas were doing their fast whirling dances, Mr. O'Meara went too close to the footlight gutter, stepped into it, tripped, and, with his partner, swooped down on the drummer in the orchestra, falling sideways. It looked like a bad accident at first, but the drummer, assisted, pushed O'Meara to the stage; he helped Miss O'Meara up, and the couple continued with their dancing where they had left off. And when they stopped, the O'Mearas could not have planted anything like that applause.

With the O'Mearas in the Clayton act, that turn now covers the dancing field. Miss Clayton herself, first and last, for she is a wonderful woman, and the other dancers, including that Mosconi boy, who can tear a complete house apart, besides Paisley Noon, who is of greater assistance to this act than he may be credited with by the others in it, and Charles F. Strickland at the piano, a recognized ragger on the keys, make up a combination vaudeville has never equalled for a diverting turn.

Another dancing act next to closing, George White and Emma Haig, who have a complete house of dancers, upon request. He did Fred Stone and Frisco, then "Mosconi" (with Mosconi himself appearing), also doing a bit of the old buck and wing with Ben Ryan, who was on the same bill, Ryan and Lee (New Acts). Mr. White and Miss Haig had a new Spanish number. George let his inclination take him to run riot, and they totaled up a dandy score at the bottom of the show.

The bill also held "Liberty Adams," closing, with Gladys Hanson reciting, DeHaven and Parker (New Acts), Elizabeth Brice (New Acts) and Clark and Hamilton, the latter team with another "Miss Hamilton" in it, a Frenchy girl, who looked and dressed the part as such. Clark and Hamilton were No. 3. At last it seems Bert Clark has a suitable successor to Mabel Hamilton. This French girl can sit still and make good in the turn. Clark got his usual laughs and used his swagger stick on about the only place where the French girl was any good.

Sylvia Loyol and her Pierrot and pigeons opened the program. There is a lot of pantomime in the turn, the Pierrot encountering some difficulty apparently in making Miss Loyol understand there are pigeons in the baskets, but she finally gets it and the act then starts. It's the finish that put it over and it was the finish that almost put out Sam Hearn, No. 2, with his violin, rube make up and his brother's squeaky voice. One of the Loyol pigeons remained behind to inspect the theatre, flying from pillar to pillar. Meantime Mr. Hearn was playing his violin, with all heads up watching the bird. Mr. Hearn finished, but forgot to mention what he thought of pigeons.

The first show Monday opened exactly at 1.30 to a light house, but it had staiden before regular show time.

## RIVERSIDE.

The current week's Fuel Day brought two capacity houses to the Riverside, but the second matinee carried less than half the usual attendance, and the gathering was singularly void of enthusiasm, although the program was quite up to the average Riverside grade, and far ahead of many of its predecessors. Blanche Ring (New Acts) headlined, and easily cornered the program honors.

The second feature was the Ford Sisters, Mabel and Doris, with their dances, accompanied by Harry Asht at the piano. The girls have added a beautiful cyclorama drop to the production, and introduce some rather gorgeous costumes not shown before. One, with a bodice of rhinestones, stood out as the best of the lot. Asht makes a card announcement of his medley. The same might be done for the girl's closing dance, a clog in which the triple-shuffles call for individual applause. The Fordie found the house receptive to every effort, and closed a tidy hit.

Jack and Cora Williams opened, after which came Dooley and Nelson. The Egyptian dance travesty at the finish clinched their success, and they closed to solid applause. The solo dances are equally good, but the travesty stands out because of its novel features.

"Rubeville," a ten-man skit, with Harry B. Watson the leading principal, gave the bill a touch of variety, the musical numbers, particularly the cello solo, setting over. Jerry Delaney is also one of the working principals, and handles the light comedy in good shape. Delaney's dance scored a favorable mark.

Morris and Campbell have something a bit different in their two-act, with an aviation hanger back scene. The patter is bright and full of laugh points, and they hand it out in good fashion. It's one of those acts that will amuse generally.

William Ginn in "Kisses" was also a feature. Bob Gaxton, a clever light comedian, practically carried the turn over alone. It's a novelty, and should never find trouble in satisfying.

Van and Schenck held their natural next to closing spot, and with a revised routine of numbers procured their usual results, while

Brennan's Bronze Models closed the vaudeville section, the pictorial weekly following.

Wynne.

## COLONIAL.

James J. Morton, who has switched from just plain monologist to become champion announcer of acts; was held over for the third week, and again made good with a vengeance. Jim goes to Boston next week, but if he ever went to London and became as popular there as he is at the Colonial they'd never let him leave the city.

One thing certain about the Garfield Mondays is that it brought a lot of people back to the theatre. Certainly true of the Colonial. For the night show Monday the house was over capacity.

Morton came in handy (at the matinee), for he monologued through what would have been a bad wait. That was James C. Morton, with the Mason-Keeler turn, both using full stage. He told of the bull dog who swallowed the river and coughed it up again and blamed it on Mason. Whenever he came on, Mr. Morton, as usual, played with some little object. Monday it was a hair pin, which he forgot to explain. He was not the only Morton on the bill, for there was James C. Morton, with his family of Mamie Diamond and Edna and Arthur. Jim, in announcing them, said that he and James C. once worked in the same medicine show; James C. filled the bottles and he emptied them. The "four" Mortons went over for the first hit, on third.

Reine Davis (New Acts) followed fourth, and then to eliminate any C. Morton, with Dorothy Brenner was moved from sixth to fifth. This allowed two single women with a similar style of act following one another. It was bad enough to have them on the same bill. Both had five numbers apiece. Added to those done by Frank Carter and the numbers abounding in "The Handbox Revue" the show had plenty of singing, and then some to spare.

It is to Miss Brenner's credit that she out-rode her handicap and came off a winner. Her material is credited to Herbert Moore, although one number was published. That was "Cleopatra Had a Jazz Band." Her kid numbers are done really good, the house for her, and it looks as if she would tarry around the big time for a spell.

There was a sort of contest of blondes in the show, Miss Davies, Miss Brenner, and Marguerite Keeler following one another. The latter surely has the prettiest hair. And the Mason-Keeler act seems as surefire as ever. It went just as well as ever, the applause testifying to the audience's enjoyment. The answer lies not only in the material, but in the manner in which the principals "sell" it.

Mr. Carter captured a high score next to closing. He has a new boy at the piano, Gus Spencer, and, using a different applause test, that of asking if the applause is sympathy with Belgium, then of France, etc., and finally if it stands back of the President. The balance of the act is the same. Francis and Ross went over very big in second spot with their dances, and the reason was apparent—the unusual manner of presenting their work. Rarely does a dancing turn of the kind get returns of equal measure. Valentine and Bell opened the bill in corking style.

There were but eight acts not counting Jim Morton, because of the length of Gus Edwards' "Handbox Revue," which closed the show and allowed the news film to start at 10:35. The Edwards act is a clever kid combination, with the work of the two boys showing protean. Cuddles and Georgie—and that of Marie Hall and Vincent O'Donnell standing out. The latter worked with his left arm in a sling. Every change of costume found him with a different colored sling. The patriotic finish was big applause, and in taking the bows, Cuddles and Georgie "pulled" Gus from the wings along with them the last time.

## ALHAMBRA.

Six hits out of an eight-act show was the record at the Alhambra for the first show Monday afternoon. At that the two other acts passed in fairly good shape. The show ran like clockwork as far as holding to the schedule of the number of performances was concerned. The first show got away at 1.25 and the final act closed with two bows at 4.04. The first 14 minutes was devoted to the overture and the Hearst-Pathé News Weekly.

Mr. and Mrs. Darrow opened the show with their smoke and sand pictures and shadow-graph manipulation. The latter was a laugh and applause winner. Johnny Ford and Veva Houghton passed nicely singing and dancing. The opening number, a patriotic medley with a trick set of lyrics that tell a story, is a little too involved for the audience to "get" the stuff unless the team pays greater attention to getting the lyric over. Ford looks good in the uniform, and the double costume that Miss Houghton wears is effective. The second number, "Little Buttercup," is prettily handled by her. Ford's song bit gets something, although it is a little long at present. The "round the town" dance needs working up before it gets the return it should, for a closing number.

The first solid laugh hit of the bill was Franklyn Ardell in "The Wife Saver." Ardell is so good a showman that he has been over the route so often he knows all of the angles of the various audiences and plays to them accordingly. He put in several laughs at this house that were not in the turn at the Royal last week. Frances Kennedy, who followed the sketch, was another solid hit.

Berrie Millership and Al Gerrard in "The Girl on the Mountain" was acted by Joseph Santley, were sure-fire. Gerrard is a clever juvenile, while Miss Millership does exceed-

ingly well with her portion. The chorus of four good lookers fill in nicely.

The Hickey Brothers were the fourth big hit. In the next-to-closing spot Laura Hor-Crews, headlining the bill, presented "Divorce" with the assistance of a clever and capable company. Jack Wilson, assisted by Tom Mitchell and Helene Goff, closed the show with his usual travesty on the other acts on the bill and scored tremendously. Miss Goff but seems to be a little off vocally. Fred looks wonderfully well in a series of gowns

## ROYAL.

The night show at the Royal Monday began late and finished early. This was due to the elimination of intermission, the cutting out of the manikin number by Evelyn Nesbit (due to illness), and the general disinclination of the acts to take unnecessary encores. Miss Nesbit collapsed after the first show in the afternoon, but she remained in the bill. Her dancing partner, Bobbie O'Neil, is an able support. The act closed the show by 10:28, and was succeeded by the Pathe weekly.

Clayton Trice and a young man, opened with a neat wire act, essaying a little chatter for comedy. When they learn to utter their speeches so they will be heard on the other side of the footlights it might become effective. Rose and Moon (New Acts).

Ed. Flanagan's ankle is now thoroughly healed, for he and Edwards are now doing the dancing "encores in one" following their "Off and On" skit. Grace DeMar is doing a turn consisting entirely of monologues, three of them, all too much alike for variety effect. Lee Kohlmar and Co. in "Two Sweethearts," the Shipman-Lipman sketch, were in their element in the thickly populated Yiddish district of New York. The sketch certainly gives his supporting company ample opportunities to shine, and it gets results.

Charles Irwin, assisted by an unprogrammed young woman in songs and dialog in "one," is a first class composite of Clifton Crawford, Ralph Hers, Albert Whelan, etc. He has utilized not only the mannerisms of the three, but also some of their material.

Duffy and Ingila are constantly adding new bits of travesty material, which enables them to play return engagements frequently. Jolo.

## HARLEM O. H.

Although Monday was fine for a general promenade the opera house received splendid patronage. The house received a street ballyhoo that they weren't looking for and, incidentally, obtained some gratuitous advertising, enabling a detachment of First Field Artillery boys to do some special recruiting for a new National Guard unit that will do only "home defense" stuff. Sergeant Witt was permitted to make a short speech calling for volunteers, with special interest attached to the statement that the boys with him were back from the army camp because of physical disability, but were able to operate as a reserve tank battalion in front of the theatre. They were waiting for a chance to gain admission found comfort in inspecting the battle crusher at short range.

The Harlem show was overboard with songs having a "double meaning" and one act fairly groaned with them. The bill was for the most part engaging and entertaining, with sufficient novelty to keep it from falling into a monotonous groove.

Lamb's Manikins opened and proved of more than passing interest for a turn of this sort. The act shows decided improvement over other seasons, and several "bits" with groups of six and eight figures were splendidly manipulated. Fraser, Bunce and Harding, runs along the lines of the former special. Bunce and Moran act insofar as try for harmony is concerned. The boys use a rather novel opening for songsters by each dressing alike, the impression of "triplets" being well conceived through the boys looking much alike. They change to conventional dress for the remainder of the turn. The turn was well received.

Al and Warren (New Acts) were followed by Charles Bradley, who offered a singing and talking turn, the strength being in the song routine. Bradley's "monologue" did not show the laughing punch expected, but when he hit up several songs, one in particular that had a significant meaning in the lines, the return was surefire. A ballad was also favorably received.

Newly costumed, and with dancing routine brought up to the minute, the Morin Sisters can almost be classified as a new act. The girls never worked more perfectly or with better team work. The act is now worthy to travel anywhere on its progressiveness. After Sergeant Witt's talk, Ryan and Joyce appeared. The boys show improvement in dress, and their routine also shows knowledge of song times. They uncorked two songs with lyrics unmistakably meant for "double expression." That "Oh, Harry, Harry, Won't You Take Your Little Carrie and Love Her and Love Her Again" was enough on a heatless day. The Cyrolling McNutt held attention in the closing spot. The work of the little miss was surefire.

The feature film was "Thais." Mark.

## FIFTH AVENUE.

The Fifth Avenue was packed Monday night, people going down the aisles to get seats while the next-to-closing turn was on. The show ran along fast with the honors divided between Joe Cook and Harry and Anna Seymour.

The smiling and sedate were followed by Carbery and Cavanaugh, did fairly well with their dancing. Joseph Bernard and Co. handed the house a number of laughs and got away clear at the finish. Joe Cook did himself proud. He was called back two or three times. The house seemed to take more kindly to his saxophone playing than to any other of his encores.

Lady Aberdeen and Co. (New Acts) had a

large act with a short talk by Lady Aberdeen. Harry and Anna Seymour followed and went across with a wallop. Miss Seymour is one of the cleverest girls around here in some time, while her brother has also improved. The one bit that could stand changing is Miss Seymour's gown. A coking good turn that makes 'em laugh in any house.

Delro, the dean of accordion players, was next-to-closing. The rest of the accordion boys around town could well afford to lay off and watch Delro. They'd pick up a lot of helpful hints.

Adams and Mangie closed.

## 23D STREET.

Once in a while an act got some encouragement from the audience Monday afternoon. It is no wonder the show ran along in a listless manner. No one can be blamed for not showing any "pep" in front of the house that faced the stage on that afternoon. Maud Ryan certainly did her best to put a little jass in the party, but probably they don't know yet what she was talking about.

De Witt Young and Sister opened, going through a nice juggling turn that gave the bill something apart, but failed to bring what the act deserved. Ryan and Inness, No. 2, worked hard enough but the only interest the house showed was in the clothes Miss Ryan wore, something to gaze upon, by the way. Her kidding went way over and stayed there.

Seymour's Circus got a few chuckles, due to the two drummers in the mute orchestra, but fell below its average for applause at the finish. Quinn and Mitchell talked without being interrupted at any time. The turn would carry over stronger if the sob fans were replaced by a laugh, the two boys making their exit almost unnoticed with the orchestra playing "Hearts and Flowers" or something equally appropriate.

Volant and Benson (New Acts) did as well as the rest had done before them and were followed by Gracie Emmett, who, with her stories, had to just stand there and tell 'em without any response. Miss Emmett, getting very long laughs while she was on, went surprisingly well she walked off, for some reason that is wholly unexplainable, unless the house suddenly woke up to the fact that an act was over.

Morris and Allen started nicely with a song and might have done extremely well if they had stuck to the melody routine, but their talking put the house on everything. The act would be better if some of the talk were left out and more singing done. Both members have voices, and with a couple of good numbers it should be fairly easy for them to get across, at least easier than it is now.

"Variety de Dance" closed the show.

## JEFFERSON.

Howard's Bears opened. Dogs are also used. The opening is devoted to tricks by the bears, a man and woman putting them through. One of the animals has a wrestling bout with a young man evidently carried for the purpose. The "wrestling bit" caused genuine laughter. Marshall and Welton sing and dance, with the stepping routine their best.

"The Right Man" is a Roland West sketch that depends on a surprise finish. Has some long speeches and a battle with big words that stumped the Jeffersonites. Well played and sure of better results in a neighborhood that is more familiar with the classy English. Theme runs to the law of compensation. In succession appeared the Hearst-Pathé and the Bugs Baer "Billy Sage Sayings."

Morris and Allen, comedy cycling registered solidly. While Morris and Allen, with the Joe Jackson routine he has several "bits" away from Joe's that were laughingly received. That bounding net "bit" showed immense comedy possibilities. If Morris has to ever eschew the Jackson style he can get busy with a routine with the trampoline and work up an act that none of the other fellows are using at present. It would have to run largely to rough comedy, but Morris has the acrobatic stuff to do it.

A switch in the program at the last moment had a newly booked team, Weston and Flint (New Acts) as "Special." This was followed by the Hattie Kitchener "Golden Bird" act, both myslifying and entertaining.

The Four Entertainers, with Billy Renaud, blackface and bass as strong as ever, cleaned up. Bell and Caron closed the show. Mark.

## AUDUBON.

A good bill the first half crowded the Audubon Monday night. Extra chairs were in the boxes and lodges, and the standees in the rear were jammed. The two boys opening, James and Arthur, have a novelty acrobatic act, and put it over in a neat way. They open in full stage, with the line indicate they are rehearsing. The feet balancing routine is thorough without a hitch, and the comedy scored many laughs. Rosemond and Dorothy scored with their violin and piano playing. They are good musicians, and play their operatic and classical selection, as well as the popular numbers, without fault. Another number could be used by the singer, but the applause she received. The girls finished strong with "Humoresque" in ragtime, and were forced to an encore. Van and Carrie Avery, third, registered with their comedy turn. Mr. Avery's "coon" character kept the house in an uproar. For an encore he recited "Dog." The Hearst-Pathé comedy pictures followed. The Rajah, with mind reading, had the house guessing. For an encore one of the men sang a popular song. He announced he was the first Hindu to try to sing a popular selection. The Klein Brothers were surefire all the way with their parodies and "gags." The Golden Troupe closed.

## GRAND OPERA HOUSE.

The Grand opera house has changed its old policy of short acts and pictures to eight acts, a five or six-reel feature and a new pictorial. The change made little difference in the attendance Monday (holiday) matinee. The rear of the house had row after row of empty seats. With the increase of quantity comes a decrease in quality. It would serve the management better to shorten the bill to five acts with occasionally two or three regular turns.

The bill for the first half was not even up to the standard of that house, as the patrons are very easily pleased, but this show held little for the downtown crowd. With the exception of three acts every turn went cold, the applause stopping the minute they left the stage. Dupree and Ray opened with a slow routine of bag punching which grew tiresome. The woman does fairly. Her male partner doesn't compare. Jackson and Florence in their futuristic turn in "one" were lucky to pass. The woman is soused, dressed in man's clothes, and a "cop" chasing her home from the corner. The talk is lifeless and earns only a "couple" of laughs. Neither can sing and dance. The only thing about the act is the scenery. "The Partners" are two men in full stage, with a setting to represent a woman's wear wholesale shop. The men use Hebrew dialect and score with their comedy crossfire.

Rose and Vincent, two girls, looking neat in evening gowns, tried to put over a few songs but didn't. The young woman at the piano could not be heard back of the fifth row, she singing as though in a parlor. Rice and Hall followed the Pathe News picture and passed by a very little margin. The International Trio, two men and a woman, in parlor set, passed. They have good singing voices, but the audience did not seem to take to them. Their opening act and popular vaudeville comedy rendered, but they received little for them. Gordon and Yost, in blackface, scored a big hit with their cop act. The boys are using material from about five big-time turns, but as the patrons of the Grand most likely never saw the originals, they fell for the old comedy.

The Fulton Troupe closed with a routine of good tricks and have inserted just enough of comedy to make it a dandy closing turn.

## CITY.

The running of the City, front and back, appears to grow more lax every day. If you enter while the picture is on, the auditorium is in pitch darkness and you must scramble about in search of a seat, stepping all over people. The ushers watch such things with the utmost indifference, never coming to one's assistance, instead of being provided with flashlight lamps to aid in directing the patrons to their seats.

The back of the house seems to be conducted with similar laxity. Monday afternoon not one drop was properly hung nor was a single light cue observed for the acts. Even when the acts yelled aloud for the spot, etc., and the shutting down of lights, they had considerable difficulty in making their wants understood. A properly conducted theatre could surely have done better without any rehearsal.

Elliott and Mora with a domestic crossfire duologue in "one," with two tables and chairs to represent the interior of a restaurant, had to answer the phone without the ring being given. Thirty seconds were consumed in setting the two tables and chairs on the opening of the show and as many more in striking it. At the close of the act, despite the attendance, they did not go as well as usual, due also in part to crowds surging up and down the aisles in search of seats, with nobody to direct them.

Beatrice Morrell Sextet, six women, vocal and instrumental, gesticulated wildly to the spotlight man where to direct his light and finally the leader, probably Miss Morrell, walked off with the apparent object of making these essentials known. On her return there did not seem to be any apparent improvement. It is an artistic act, consisting of classical singing, violin and harp playing and they were well liked.

George Yeoman had an exceedingly brilliant monolog and works in "two" with his own office to represent the interior of a news agency office. He employs a news ticker, which failed to click at the proper cues, and every time he looked off either one side or the other it appeared if he was expecting the stage-hands to drop something on him. The stories he tells are altogether original and he scored the biggest kind of a hit. He had to respond to a strongly demanded encore in "one" and relate some more.

Hands Roberts and Co. in a comedy sketch, "Cold Coffee," also suffered through the missing of a telephone ring. The sketch is humorous farce, well played, albeit a tendency on the part of the star to "gag" some of the speeches. A man and wife are in partnership as lawyers, occupying the same office. They have been married five years and never quarrelled. Enter the stenographer wife. The wife calls her to account and the girl tearfully confesses her husband had struck her because she had served him cold coffee for breakfast. This starts a violent discussion between the business and domestic partners as to the ethics of such a thing, resulting in a breach of conjugal amity and ending with an appeal from the wife for a resumption of peace and harmony.

Barry and Leighton, two men, both "nuts," one small, and the other of large stature, sing, dance, box, do a travesty mind-reading canine stunt and wind up with screamingly ludicrous roller skating, all in "one," reinforced by somersaulting acrobatics. They had to yell constantly regarding the handling of their lights.

The hanging of Sylvester Schaeffer's drops would be a disgrace to an amateur performance in the crudest kind of a town hall. On his first entrance, when Schaeffer wanted to commence with the painting of a picture he began motioning to the spotlight man, and when he did his violin solo in "one" there was enough noise back stage to represent a lot of cannonading. He did over 80 minutes, but seemed to be altogether disheartened by the lack of support accorded him by the house attacks.

Throughout all this, Jack Loeb, supposed to direct the running of the house, busied himself in the rear of the auditorium, endeavoring to pack the standees in as small a space as possible.

Jolo.

## BILLS LAST HALF.

## AMERICAN.

The show at the American last Thursday night ran along swiftly and was well accepted by a large audience. The first two turns, Arthur and Dolly LeRoy, DeRex and Wood (New Acts).

Fear, Baggett and Fear, club and straw hat jugglers with a couple of special drops, did some clever work and their comedy chatter and "business" were liked. It is a very fast act of its kind. Ray Trio (New Acts). The Dancing Kennedys are popular American theatre favorites and registered their usual hit closing the first half.

Opening after intermission, Grace Edmunds, a pretentious woman, neatly groomed, with a cultivated, fresh voice and excellent enunciation, sang and recited. Her gestures properly emphasized. She would make a fine acquisition to a Broadway show.

Maud Durand and Co. in "Their Crocody" were a riot of laughter. It has been considerably smoothed out since first shown in New York at the Harlem opera house. Miss Durand is the mother, the man playing the Hebrew father is excellent when he doesn't drop his dialect, but the ingenu and juvenile are mediocre. It's the story of a Hebrew boy married to a Christian girl, who decide to separate over a discussion as to whether to rear their forthcoming child in the Jewish or Christian faith. The girl's mother and the boy's father straighten out, with much humor. Alhman and Sykes (New Acts). Alvin Brothers, with a good balancing act, held the audience. They are easy, smooth workers. They finish with pole to shoulder work. The William S. Hart "The Narrow Trail" picture followed about 10.40. A pretty good show.

Jolo.

## FIFTH AVENUE.

The last half bill last week at the Fifth Ave. seemed altogether pleasing to the patrons. The show opened with the Hearst-Pathe, followed by Mabel Barker, with an act, and Louise and Mitchell started the vaudeville and were followed by the Three Kashner Girls, who in turn made way for Lester Longerman-Amy Ricard and Co. in a war playlet that had a lot of red dirt appeal, but which seems particularly adapted to the popular priced theatres.

The Bugs Eyer sayings were the first real laugh of the bill, but "Bugs" doesn't watch out he is going to have some vaudeville folk and authors on his trail for royalties. The collection of slides at the Fifth Ave. had a gag, which if recollection serves, is the property of Lew Dockstader. It is the one about the egg on the vest being a sign of prosperity.

Al White and Myrtle Young in their combination talk, song and dance offering, which starts off with all the appearances of White being one of the Minute Men speakers, interested the audience. That "Close to My Heart" number is a corker. Myrtle scored both with and without clothes, her first gown being almost entirely without from the waist up, but her costume for the hard shoe dance covered her feet thoroughly as the other failed to. The dance, however, brought applause.

Emma Stephens cornered all the big applause that there was up to the time that she made her advent. She is a corking looking girl with a voice and artistic setting. Morris and Allen scored on their crowd. The big hit of the act was Levitt and Lockwood. There is a real idea behind their "Cabaret Wedding" number and it gets over. "The Century Revue" (New Acts), not a girl act, closed the show.

Fred.

## PROCTOR'S, YONKERS.

Proctor's, in Yonkers, N. Y., just over the border from New York City, appears to be building up a great big business purely through the shows and the management of the house. The theatre must draw its people. It's not on a transient thoroughfare. Proctor's closed its last half (14-17). It is playing Rock and White on a return engagement.

The last half last week it held "Married via Wireless" on the top, but the act-proportion meant nothing on the bills and very little more on the stage. Outside its scenic equipment and one young woman, Queenie Williams, the feature are Levitt and Lockwood. There is a real idea behind their "Cabaret Wedding" number and it gets over. "The Century Revue" (New Acts), not a girl act, closed the show.

about. She is an excellent dancer of the high-kicking, wide-moving kind. If she could teach herself to enunciate more clearly while in motion this girl's place would be in a production.

Queenie Dunedin opened the show. Miss Dunedin is putting over a fast likable turn. She calls herself "The Variety Girl," and earns a better right to the "variety" or versatility than many another who makes claim to it. She talks, sings, dances, walks the tight wire, rides a bicycle and does acrobatics. The acrobatics at the finish are in the nature of a surprise. Miss Dunedin talks while on the wire, getting some laughs. She might divide up the acrobatics, using them in between the other bits and doing all in that line she can. Miss Dunedin dresses well and has appearance, so it was no wonder she scored very solidly opening the show, a position that while it may help a big time bill getting off does not give her a real chance at the house.

No. 2 had Nevins and Erwood with a special film in what may be a new act for them, or a portion of it. The film shows the black-face comedian engaged by a picture company to impersonate a bear, being shot at in the woods by a couple of hunters. He runs away. It is in this "chase" the comedy portion enters, his bear costume frightening everyone he meets. The turn got the laughs it went after, the comedian taking care of that on the stage as well as in the picture. His partner is a woman in brown, who costumes herself as an Indian girl at the finish. The turn was quite well liked.

The playlet was sandwiched in between Mabel Window and Robert Emmett Keene, both doing their singles. Miss Window has a couple of new songs (one is "The Cave Man" also used in Rector's cabaret), and, perhaps, a new costume or so with the same idea of changing on the stage. Mr. Keene told his war stories and did the recitations, greatly pleasing the capacity house. The Three Jones closed the vaudeville around 10 with a feature film following.

Time.

## 23D STREET.

The last half show last week drew a standee house Thursday night, by eight o'clock and it was very healthy business upstairs too. The bill ran off satisfactorily, with two tried and true comedies, and a new one. They were Kelly and Pollock and Dolan and Lenharr.

James F. Kelly and Emma Pollock had the edge and they planted the show's hit. Theirs is practically the same act as once done by Kelly and Kent, with the former having added some breezy stuff on current times. The recollection of Harrigan and Hart days by Emma in "Beverly" attests to "Maggie Murray's Honors" for the oldtimers who might have been present. Her mugging in the "Luke McGuire" bit won lots of laughs and it was quite evident the team scored on ability rather than on reputation.

Jim Dolan and Ida Lenharr have a crook travesty that may include bits from some of their former offerings with "A High-Topped Burglar" as the basis. The act is so old it is new for the present generation and generated good humor.

John McGowan, a former number leader of the "Midnight Frolic," appeared with two girls who may also have been with that organization in a musical playlet called "Seven O'Clock." A telephone bit resembles one in the "Follies," although the material is different. The act is light in texture and belongs because of youth and appearance of the trio McGowan could have taken an encore, but for some reason failed to do so.

Fred Allen was next to closing, where he amused the house with other people's material. Allen's juggling is secondary to his comedy stunts, which seem to have originated with so many other acts that it isn't easy to say which are his own, if any. There might have been more than kidding in his remark about the alarm clock on the dummy's wrist that, "I guess that is the only big time we'll ever see." When two persons left a box during his act he said he was glad they were going, as they had been in since six o'clock, which, while it won a giggle, didn't sound in taste from the house standpoint.

Burke and Broderick closed the show nicely with a fast dancing routine, a bit away from the conventional man in street clothes, dance turn. Garson and Fleeson (New Acts) looked good in four spot and scored. Morris and Sherwood in blackface songs and patter fared fairly, second. The Two Rosebuds are two inclined to acrobatics and dances. They opened the show.

Jee.

## BRONX OPERA HOUSE.

The Bronx Opera House is jamming them in at its special Sunday vaudeville shows. The Wheeler Trio started the show with ground tumbling and balancing. The Wheeler Trio, who work in street clothes, present a number of good stunts, but the routine moves too slowly. Morlin is an accordion player (New Acts). Camille Personi and Co. held third spot with a full stage, special setting, sketch which mingles drama and song. It tells the story of a stranded actress who, while posing as a gypsy fortune teller, wins the love of a young millionaire who is making an auto tour of Mexico. A slender story with frequent bursts of song. Miss Personi has bright voice, but the chap who plays the millionaire is clean cut, well built and sings well enough to be holding down a role in musical comedy. The comedian falls when he attempts a song, and the inn-keeper, who curiously wears the costume of an Italian inn-keeper, a little better. Gordon and Gordon are dancing contortionists (New Acts). Helen Pingree and Co. have a conventional skit of the man who thinks he has inherited a million and a half and finds he hasn't.

Newhoff and Phelps walked away with the

hit of the bill with their brisk singing specialty. Billy K. Wells filed the closing spot, left vacant by "Mother McCree and Co." Wells brought the show to a strong finish. A Triangle drama rounded out the program. A Mack Sennett comedy was used to start the show.

## HAMILTON.

After a drawn out overture by the orchestra last Thursday night, a dozen of Arthur "Bugs" Baers sayings were flashed on the screen, but they were not up to the standard of this humorist's wit, and brought only a few laughs. The bill was split in two by a Hearst-Pathe Pictorial, taking up eight minutes, with four more allowed to David Holmes, one of the Washington Four-Minute Men, who made a plea for shipbuilders. Without looking at his watch he consumed four minutes to the second.

Miss La Toy, with her posing dogs, billed as models, opened at 8.15 and showed some very clever and artistic pictures. Nevins and Gordon as war correspondent and nurse started cold with weak talk, but livened up as the act progressed. The rag doll finish earns them the best applause.

Townsend Wilbur and Co., third, scored with a comedy playlet. The plot brings good hearty laughs, and is well handled. Following the news picture and Mr. Holmes, "The Angelus" filled in with four or five songs, liked by the Hamilton family audience.

Billy Elliott, the next to closing, was one big favorite. After an opening song Mr. Elliott burlesques the preceding acts, using some of Al Herman's talk, such as "The reason I know she's nice is because she'll have nothing to do with me." Otherwise his act is all right. Elliott has a dandy singing voice and puts his numbers over in fine style. Kitty Francis and Co. closed and won applause all the way. Norma Talmadge in the "Ghosts of Yesterday," film, closed at 11.45.

Time.

## CITY.

The attendance last Friday night found standees ready to drop into any of the seats that might become unoccupied. Most of the acts were new to the neighborhood, with several just passing and the others being unusually well received.

In succession appeared Bissett and Bailey, Martin and Lum, Francis Morey and Co., Rosamond and Dorothy, Dingle and Ward, "The Beauty Fountain" (with Jimmy Rose), all under New Acts.

Steve Fredo, formerly of Bell and Fredo, is now doing a "single," using his former musical demonstration with more talk added to extend the turn. Fredo is too good a musician to depend on much talk. It was his medley of the topical stuff that sent him over to a resounding hit. Friday night he worked too long, the drag being in the talk.

The Helena Trio closed and made a good job of it, the work of the man and one of the two women being well displayed in some good tricks on the stationary bar and the swinging hoop.

Mark.

## BLANCHARD UNDER OBSERVATION

Walter Plimmer caused the arrest last week of Charles M. Blanchard, the booking agent, on the charge Blanchard had cashed several checks made payable to himself (Blanchard), signing Plimmer's name. Blanchard was placed in the 54th street jail to await further disposition of his case.

One check for \$45 was cashed by Cross & Brown, real estate agents, 18 West 41st street, who handle the rentals of the Strand building, where Blanchard has an office in Room 309. Another for \$20 was cashed by the new Victoria hotel. A third for \$20 was turned down by the Pacific Bank on which all three checks were made out, although the check had been placed with the Victoria hotel people.

Plimmer discovered in looking over his check book a page of blanks had been removed. Then the bank sent for Plimmer and when shown the first Blanchard check he pronounced it as a forgery.

An effort is under way for a collection to be taken by several agents to liquidate the total obtained by Blanchard as Plimmer does not intend to push the forgery charge.

Some weeks ago Blanchard was before the Commissioner of Licenses' office for violation of the employment agency law, charged with failing to make good promises to acts.

Wednesday, when examined on a charge of forgery, Blanchard was ordered to Bellevue for observation. It was testified his actions indicated him to be irrational. The same day Mr. Plimmer wanted to withdraw the charge, but the District Attorney's office would not consent, stating such an action might be construed as an attempt to compound a felony.



## BILLS NEXT WEEK.

(Continued from page 22.)

**Portland, Ore.**  
**ORPHEUM** (uho)  
 Lean & Mayfield  
 Edward Monrode Co  
 DeManby & Durkin  
 Harry Gilfoff  
 Roubie Sims  
 Santi Co  
 The Sharrocks  
**PANTAGES** (p)  
 "Bachelor Dinner"  
 Minetti & Beddili  
 Musical Keuhns  
 Wilkins & Wilkins  
 HIPP (ah-wva)  
 (17)  
 Jack & Pearl Hall  
 Wright & Earl  
 Warren & Wade  
 Robert & Robert  
 McWine Baldwin & S  
 Three Lordens

**Providence, R. I.**  
**KEITH'S** (uho)  
 Bandbox Revue  
 Bob Matthews Co  
 Nella Allen  
 Low Madden Co  
 Moon & Morris  
 Lewis & Norton  
 J & C Williams  
**MAJESTIC** (loew)  
 Peggy Bremen & Bro  
 Jack Reddy  
 Regal & Mack  
 Bell Boy Trio  
 "Girls from Holland"  
 (One to fill)  
 2d half  
 Mahoney & Auburn  
 Howard & Taylor  
 "Money or Your Life"  
 Harry Breen  
 White's Circus  
 (One to fill)

**Quincy, Ill.**  
**ORPHEUM** (wva)  
 Swain's Novelty  
 Geo Schneider  
 Fields & Wells  
 (Two to fill)  
 2d half  
 "Sunfragette Rev"  
**Reading, Pa.**  
**HIP** (uho)  
 The Newmans  
 Alf Grant  
 Lew Welch Co  
 Miller & Lytle  
 Victor's Mus Melange  
 2d half  
 Oale & Coyne  
 Leona Guernsey  
 "An Arabian Night"  
 Weston & Wheeler  
 Geo Brown Co

**Richmond, Ind.**  
**MURRAY** (uho)  
 Bruce Morgan & B  
 Jack Polk  
 2d half  
 Evelyn & Dolly  
**Richmond, Va.**  
**LYRIC** (uho)  
 (Norfolk split)  
 1st half  
 Dave Roth  
 Art Studio  
 Hilder & Packer  
 The Vivians  
 (One to fill)  
**Roanoke, Va.**  
**ROANOKE** (uho)  
 (Charlotte split)  
 1st half  
 Richard Wally  
 Arron Sutor  
 LeRoy Lytton Co  
 Hamilton & Barnes  
 Aeroplane Girls

**Rochester, N. Y.**  
**TEMPLE** (uho)  
 E Craig Co  
 Rae Samuels  
 Hugh Herbert Co  
 Jimmy Lucas Co  
 Hallen & Hunter  
 Wilson Aubrey Co  
 The McIntyres  
 McClure & Dolly  
**FAMILY** (sun)  
 The Siegrists  
 Crumblin & Gulfport  
 Cain & Odum  
 The Auer  
 Tivoli Girls

**Rockford, Ill.**  
**PALACE** (wva)  
 (Sunday opening)  
 Paul Kleist Co  
 Hiatt & Gear  
 Mme Butterly  
 Brady & Mahoney  
 Gen Pisano Co  
 2d half  
 Gaston Palmer  
 Vance & Taylor  
 "The Unexpected"  
 Fields & Wells  
 "Dream Fantasies"

**Sacramento, Cal.**  
**ORPHEUM**  
 (Same bill playing)  
 Stockton, 20-21;  
 Fresno, 22-23)  
 4 Marx Bros  
 Altruism  
 Boothby & Everdeen  
 Selma Brown  
 Apple's Animals  
 Bernie & Baker

"Camp in Rockies"  
 Carroll & Flynn  
 8 Equillo Bros

**San Diego, Cal.**  
**PANTAGES** (p)  
 Primrose Minstrels  
 Barton & Hill  
 Marietta's Marionettes  
 Jan Rubin  
 Harry Reichman  
 Tom Kyle Co  
 Sen Francis Murphy  
**HIPP** (ash)  
 Geo F Hall  
 Walsh & Rand  
 La Vigne Sisters  
 Nick Santoro Co  
 Mae & Billy Marie  
 (One to fill)  
 2d half  
 Alvarez Duo  
 Walsh & Rand  
 Juggling De Lisle  
 Rodway & Edwards  
 De Koch Troupe  
 (One to fill)

**San Francisco**  
**ORPHEUM**  
 (Sunday opening)  
 Cressey & Dayne  
 Ziegler's & Ken S  
 Scarplott & Varyara  
 Elida Morris  
 Al Shaysie  
 Morton & Glass  
 Stuart Barnes  
 Hyams & McIntyre  
**PANTAGES** (p)  
 (Sunday opening)  
 Rosalind  
 The Langtons  
 Jarvis & Harrison  
 T & G Florent  
 D Harris & Variety 4  
 Cortes Trio  
**HIPP** (ash)  
 (Sunday opening)  
 Carson Bros  
 Maggie LeClaire  
 Burns Bros  
 F & M Waddell  
 G & M Le Ferre  
 (One to fill)  
**CASINO** (ash)  
 (Sunday opening)  
 8 Millards  
 Art & Anna Owens  
 Galletti & Warden  
 Manning Sullivan Co  
 Marston & Manley  
 Kartell

**San Antonio, Tex.**  
**EMPIRE** (wva)  
 (21-23)  
 (Same bill playing)  
 Regina, Regina, Can.  
 18-20)  
 Morenos  
 Lewis & Chapin  
 Vera Berliner  
 American Mins Maids  
 1st half  
 Willie Ride  
 Benny & Woods  
 "The Masqueraders"  
 Rome & Cox  
 (One to fill)  
**Schenectady, N. Y.**  
**PROCTOR'S** (uho)  
 (Sunday opening)  
 Louso Cox  
 J & G O'Meara  
 "A Fireside Reverie"  
 Jack Dredner  
 Royal Gascolines  
 Benny Harrison Co  
 2d half  
 The Lamplins  
 Smith & Kaufman  
 Mattie Choate Co  
 Jean Moore  
 Silber & North  
 (One to fill)

**Springfield, Mass.**  
**KEITH'S** (wva)  
 (Sunday opening)  
 Louso Cox  
 J & G O'Meara  
 "A Fireside Reverie"  
 Jack Dredner  
 Royal Gascolines  
 Benny Harrison Co  
 2d half  
 The Lamplins  
 Smith & Kaufman  
 Mattie Choate Co  
 Jean Moore  
 Silber & North  
 (One to fill)

**Springfield, Mo.**  
**JEFFERSON** (h-p)  
 (Joplin split)  
 1st half  
 Pedrini & Monks  
 Doris Lester S  
 Ultrane Dancers  
 Harry Johnson  
 4 Casters

**Springfield, O.**  
**SUN** (sun)  
 1st half  
 Morales Trio  
 Connors & Edna  
 Gypsy Brigands  
 Manning Feeney & K  
 Chas Buckley Co  
 2d half  
 All Girl Revue

**Steuax City, Ia.**  
**ORPHEUM** (wva)  
 (Sunday opening)  
 Seibini & Grovlin  
 Sidney Fale Co  
 Lasier Worth Co  
 Chas Wilson  
 Richards & Kyle  
 Rasgation 6  
 2d half  
 Mahoney & Rogers  
 Barlow & Eldridge  
 Baines & Goodrich  
 Thaleron's Circus  
 (Two to fill)

**Steuax Falls, S. D.**  
**ORPHEUM** (abe)  
 Rodway & Edwards  
 Manning & Le  
 Fred Zoebodie Co  
 Maybelle Fisher Co  
 2d half  
 Keefe & Shaw  
 Bowers Shaw Rev  
 Walsh & Bently  
 Mile Lotia Co

**So Bend, Ind.**  
**ORPHEUM** (wva)  
 (Sunday opening)  
 "Tick-Tock Girl"  
 2d half  
 Julia Edwards  
 Moran & Wiser  
 Irving Gosler  
 Hoosier Girl  
 (One to fill)

**Spartanburg, S. C.**  
**HARRIS** (uho)  
 (Greenville split)  
 1st half  
 DeForest Sisters  
 Capt Barnett & Son  
 Bradley & Ardine  
 Doris Dora  
 Byron Lloyd Co  
 Ray Trio  
 Darras Bros  
 2d half  
 Baird & Inman  
 Chisholm & Breen  
 T & S Moore  
 Monroe Bros  
 (One to fill)

**Spokane**  
**AUDITORIUM** (orph)  
 (16-18)  
 (Same bill playing)  
 Tacoma, Tacoma, 21;  
 24; opening Thurs-  
 day night)  
 Nellie Nichols  
 V & E Stanton  
 Phina & Pickle  
 Sarah Padden Co  
 Galletti & Clifton  
 Colour Gems  
 Will Oakland Co  
**PANTAGES** (p)  
 Anderson's Revue  
 Topay Equestrians  
 John & Mae Burke  
 Silver & Duval  
 The Leland  
**HIPP** (ah-wva)  
 (17)  
 (Same bill playing)  
 Liberty, Walla Walla,  
 22)  
 Annette & Morrell  
 Flo Calvert Co  
 Manley & Golden  
 Dorothy Lamb Co  
 Blond Robinson  
 Alama Co

**Springfield, Ill.**  
**KEITH'S** (wva)  
 (Sunday opening)  
 Louso Cox  
 J & G O'Meara  
 "A Fireside Reverie"  
 Jack Dredner  
 Royal Gascolines  
 Benny Harrison Co  
 2d half  
 The Lamplins  
 Smith & Kaufman  
 Mattie Choate Co  
 Jean Moore  
 Silber & North  
 (One to fill)

**Springfield, Mass.**  
**KEITH'S** (wva)  
 (Sunday opening)  
 Louso Cox  
 J & G O'Meara  
 "A Fireside Reverie"  
 Jack Dredner  
 Royal Gascolines  
 Benny Harrison Co  
 2d half  
 The Lamplins  
 Smith & Kaufman  
 Mattie Choate Co  
 Jean Moore  
 Silber & North  
 (One to fill)

**Springfield, Mo.**  
**JEFFERSON** (h-p)  
 (Joplin split)  
 1st half  
 Pedrini & Monks  
 Doris Lester S  
 Ultrane Dancers  
 Harry Johnson  
 4 Casters

**Springfield, O.**  
**SUN** (sun)  
 1st half  
 Morales Trio  
 Connors & Edna  
 Gypsy Brigands  
 Manning Feeney & K  
 Chas Buckley Co  
 2d half  
 All Girl Revue

**Stockton, Cal.**  
**HIPP** (ash)  
 (Sunday opening)  
 1st half  
 Dedie Verde Tr  
 Walman & Berry  
 De Forrester & Falke  
 (Three to fill)  
**Superior, Wis.**  
**PALACE** (wva)  
 D'Lier  
 Gaynelle Everett Co  
 Belgium Trio  
 Kennedy & Nelson  
 "The Sea Rovers"  
 2d half  
 Packard Trio  
 Fern Rialles & F  
 F J Harvey Co  
 Johnson Bros & J  
 Packard Trio

**Syracuse, N. Y.**  
**TEMPLE** (uho)  
 The Frithches  
 Gallierini & Sen  
 McM Dia & Chaplow  
 "Clubmates"  
 Hawthorne & Anthony  
 Mystic Hanson S  
 2d half  
 Sansone & Della  
 Goldie & Mack  
 Conrad & Conley  
 Austin Webb Co  
 Swor & Avey  
 Strassell's Animals  
**CRESCENT** (uho)  
 Doherty & Scallia  
 Dawson & Clara  
 Byron Lloyd Co  
 Ray Trio  
 Darras Bros  
 2d half  
 Baird & Inman  
 Chisholm & Breen  
 T & S Moore  
 Monroe Bros  
 (One to fill)

**Tacoma**  
**PANTAGES** (p)  
 Gruber's Animals  
 Song & Dance Revue  
 Hampton & Shriner  
 Owen & Moore  
 Ward Bell & Ward  
 Nancy Fair  
**HIPP** (ah-wva)  
 (17)  
 (Same bill playing)  
 Palao-Hipp, Seattle,  
 21)  
 Tlay Trio  
 Winchester & Claire  
 McLean Gates Co  
 Homburg & Lee  
 Larry Hagerty  
 Taisel & Yoshi

**Terre Haute, Ind.**  
**HIPP** (wva)  
 (Evansville split)  
 1st half  
 Veronice & Hurla Falls  
 Devoy & Dayton  
 "The Fixer"  
 G & P Hickman  
 "Dancing Girls of  
 World"

**Toledo**  
**KEITH'S** (uho)  
 Eva Tanguay  
 Mr & Mrs J Barry  
 Howard & White  
 Maleta Bonconi  
 Raymond & O'Connor  
 Aerial Mitchell  
 Fink's Mules  
**Toronto**  
**SHEA'S** (uho)  
 Kitzer Hawks & McK  
 W Clarke Co  
 McCloud & Carp  
 Dore's Celebrities  
 Lightners & Alex  
 Emmy's Pets  
**YONGE ST** (loew)  
 Lane & O'Donnell  
 Katherine Miley  
 Gleason's & O'Houli  
 Julian Hall  
 Lella Shaw Co  
 Columbia City 4  
 Clark's Hawaiians  
**HIP** (uho)  
 Keno & Wagner  
 Arthur Madden  
 Canine & Cleo  
 Greater City 4  
 (One to fill)

**Trenton, N. J.**  
**TAYLOR O H** (uho)  
 2d half (14-16)  
 Frede & Primrose  
 Plunkett & Romaine  
 Wolf & Wilton  
 Johnny Eckert Co  
 Race of Edge  
 3 DeLyons

**Troy, N. Y.**  
**PROCTOR'S** (uho)  
 Galletti's Monkeys  
 Goldie & Mack  
 Cervo  
 "The Honeymoon"  
 Green & Parker  
 Danc Girl of Delhi  
 2d half  
 Gems of Art  
 Pope & Unc  
 "Clubmates"  
 George Jessell  
 Millership & Gerard  
**Union Hill, N. J.**  
**LINCOLN** (uho)  
 2d half (14-16)  
 Tilden Sisters  
 Ward & Lester  
 Gordon & Burnett

**"Song Smiths"**  
 Sharp & Gibson  
 Those Five Girls  
 Utica, N. Y.  
**COLONIAL** (uho)  
 Mortensen  
 Ethel McDonough  
 T & S Moore  
 Murphy & Nicholas  
 Henry & W  
 (One to fill)  
 2d half  
 Bollinger & Reynolds  
 Joan Dunsmore  
 Larry Simons Co  
 J & M Hartins  
 Burns & Frabito  
 (One to fill)

**Vancouver, B. C.**  
**ORPHEUM**  
 "Vanity Fair"  
 McDonald & Rowland  
 Harry Holman Co  
 Barry & Allen  
 H & E Connelly  
 Regal & Bender  
 Cycling Brunettes  
**PANTAGES** (p)  
 "Girl at Cigar Stand"  
 Francis & Nord  
 Homer & Dubard  
 Winston's Seals  
 Canfield & Cohen

**Victoria, B. C.**  
**PANTAGES** (p)  
 Steiner Trio  
 Countess Verona  
 Mile Fleury  
 Lawrence Johnston Co  
 Hilton & Lazar  
 Billy King Co

**Virginia, Minn.**  
**LYRIC** (wva)  
 (23-24)  
 D'Lier  
 Gaynelle Everett Co  
 Kennedy & Nelson  
 "The Sea Rovers"

**Waco, Tex.**  
**ORPHEUM** (h-p)  
 4 Barles  
 Georgia Howard  
 Tom Edwards Co  
 Allan Stanley  
 "Count and Maid"  
**MAJESTIC** (inter)  
 (18-19)  
 Olga Minkha S  
 Primrose 4  
 Arnold & Taylor  
 Norwood & Hall  
 Lonsdale & May  
 Marguerite Farrell  
 Collins & Hart

**Walla-Walla, Wash**  
**LIBERTY** (ah-wva)  
 (17)  
 (Same bill playing)  
 Empire, No. Yakima,  
 22)  
 Neville & Brook  
 Cecil & Bernice  
 Mac O'Neil  
 Florence Bell Co  
 Small Town Opry  
 Seymore's Family

**Washington**  
**KEITH'S** (uho)  
 Mollie King  
 Cameron Sisters  
 Joe Jackson  
 Mason Keeler Co  
 DeHaven & Parker  
 Bert Fitzgibbons  
 Rose & Moon  
 Cronin's Novelty

**Waterbury, Conn.**  
**POLIS** (uho)  
 Werner & Aster  
 Julie Ring Co  
 Miller Packer & Sels  
 Kirkemist Sisters  
 Bob Hall  
 Paul Levan & Dobbs  
 2d half  
 Stagpole & Spire  
 Stone & Boyle  
 Jack George Co  
 "Keep Moving"  
 Newhoff & Phelps  
 Kasting Kays

**Waterloo, Ia.**  
**MAJESTIC** (wva)  
 (Sunday opening)  
 "Naughty Princess"  
 2d half  
 Willie Milson Co  
 Krant & LaSalle  
 Sextet DeLuxe  
 Hugo Lutgens  
 Herbert Lloyd Co

**Wilkes-Barre, Pa.**  
**POLIS** (uho)  
 (Scranton split)  
 1st half  
 Dingley & Norton  
 Little Jerry  
 Canine & Raymond  
 Green Mch & Dean  
 The Valdares

**Winnipeg**  
**ORPHEUM**  
 Blossom Seeley Co  
 Imperial Troupe  
 Vardon & Perry  
 "In the Dark"  
 Reclie & Wright Sis  
 Lucie & "Cockie"  
 Anson & Daughters  
**PANTAGES** (p)  
 "Wedding Shells"  
 Lew Wilson  
 Fisher & Wilson  
 "Nation's Peril"  
 Degnon & Clifton

**STRAND** (wva)  
 (18-20)  
 2 Speeds  
 Hagar Hilton Co  
 Howard Cooper  
 Gellia Troupe  
**Wenatchee, B. I.**  
**BLJOU** (uho)  
 Sheppard & Ray  
 Chadwick Duo  
 Andy Lewis Co  
 2d half  
 Bedford & Gardner  
 Bader & Rogers  
 Noddler Pagan Co  
**Westover, Minn.**  
**POLIS** (uho)  
 Frank Ward  
 Gardner & Hartman  
 Wm Cahill O  
 Yates & Reed  
 B W & Crocker  
 2d half  
 Cook & Robert  
 Sisters Roma  
 Flanagan & Edwards  
 Klamis Sis & Golden  
 Frelle Circus  
**PLAIA** (uho)  
 Bender Herr  
 B & N Walsh  
 Danes D'Art  
 B Harris & Brown  
 Everett Circus  
 2d half  
 Watson's Dogs  
 Roy La Pearl  
 Detsel & Corral  
 "Inspiration"  
**Yonkers, N. Y.**  
**PROCTOR'S** (uho)  
 The Littlejohns  
 Texas Comedy 4

**Jimmy Britt**  
 Millership & Gerard  
 2d half  
 The Zeeles  
 Clark & Hamilton  
 Stanley & Norton

**York, Pa.**  
**OPERA HOUSE** (uho)  
 Alanson  
 Weston & Wheeler  
 "An Arabian Night"  
 Arthur Whitelaw  
 (One to fill)  
 2d half  
 Joe Dealy & Sis  
 Hufford & Chain  
 Victor's Mus Melange  
 (Two to fill)

**Youngstown, O.**  
**KEITH'S** (uho)  
 (Anniversary Week)  
 Bell & Bva  
 Gould & Lewis  
 Carlisle & Rorer  
 Ed Dowling  
 Brice & Barr Twins  
 Margaret Ford  
 "Motor Boating"  
 "Bonfire of Empires"  
 Rockwell & Wood  
 Mangot Francis & P

**Paris**  
**ALHAMBRA**  
 Harry Lamore  
 Joe Bogany Tr  
 Havary & Lee  
 Affre Montagne  
 Alf Minuts  
 Olga Marselli  
 4 Storke  
 Jay & Partner  
 Boston Trio  
 Yvonnek

## NOTES.

The Garfield order hurt the restaurants of New York for the first two weeks, business dropping off nearly 50 per cent, but it regained a normal stride the second two weeks, ending this Tuesday. The cabarets, however, felt the Tuesday theatre closing, securing the bulk of their business before eleven that evening.

Percy Thompson, who became so popular with the patrons of the Century upstairs and in the theatre, is now connected with the executive staff of Ziegfeld's "Midnight Frolic" on the Amsterdam Roof.

The song Frances White sings at the Ziegfeld "Midnight Frolic." "Since Daddy's Gone," was written for her by John Henry Mears, manager of the show.

Ethel Davis, supported by Mr. Ross, Miss Hayman and eight girls, opened in her new revue at Solar's, San Francisco, this week.

Maxim's, New York, will present another new revue in a week or so, produced by Percy Elkeles.

Morris Silver, of Chicago, is now exclusively booking for the Winter Garden cabaret of that city.

Cafe Boulevard has Senor Arbox and Madeleine in Spanish and modern dances.

Joe Shriner and Checkers Hampton dissolved partnership at the conclusion of their engagement at Pantages', Seattle, Feb. 3.

Ben Atwell, press agent of the Winter Garden, is completing a book on "The Origin of Dancing," a work that he has long been occupied with.

Aubrey and Rich sail for Australia from Vancouver, March 27, on the "Niagara," for a tour of the Rickard's Circuit.

The Oliver, Lincoln, Neb., assumes its new policy shortly of three days of road combinations and a half week of pop vaudeville.

Ernie MacCauley, who has been with the Joseph Le Blang agency, has returned to the box office of the Morosco theatre as assistant treasurer.

Arthur Bramwell has resigned as assistant treasurer of the Longacre, and for the present Sydney Harris will have the job.



# OBITUARY

**Frank Bixby**, aged 68 years, for years managing and traveling ahead of road shows, died Feb. 8 in New York after a short illness with pneumonia. Probably his last professional work was in advance of one of the "Oh, You Kid!" companies. A widow (non-professional) survives. The veteran agent was buried Monday morning under the auspices of the Actors' Fund. Bixby was an officer of the erstwhile Agents' Association that suspended activities a few years ago.

Minstrels) died suddenly of heart trouble at her home in Philadelphia Feb. 2 at the age of 62. She is also survived by five daughters.

**T. E. Riley**, known as Little Tony, an English comedian, died at Liverpool; age 43. He was only four feet in height, and began his stage career at the age of four. He was at one time engaged to appear with Chang, the Chinese giant.

**Cyril Klein**, a nephew of the late Charles Klein and Emmanuel Klein, died at the Mineola Hospital, Feb. 10, from acute Bright's disease. He was shortly to sail for France, with the King's Co. Hospital unit.

**James G. Gay**, manager of the St. Clair theatre, died at Greensburg, Pa.

**Lillian Cooley**, wife of Hollis E. Cooley, died at their home on Staten

Island, Feb. 6, from a complication of diseases. The deceased had been bed-ridden for nearly three years.

**William Blakeney** died at his home, 8 Morningside avenue, New York, Feb. 8. The deceased was a retired orchestra leader and started his career in the late 40's. He was 86 years of age.

**Mrs. Elizabeth Robertson Clarke**, newspaper woman and dramatic reviewer, died Feb. 11 at the Martha Washington Hotel, New York, after a brief illness.

**Frank LeCompte**, aged 57, died Feb. 8 of pneumonia at his home, 426 East 139th street. He was employed by the Vaudeville Collection Agency.

**Martin J. Hoffer** (brother of Mark and the late Tony Hart) died in Worcester, Mass., Jan. 31, aged 42 years.

**Edwin Glover** died in Cincinnati, Feb. 11, after many months' illness. He was former director of the May Festival Chorus.

The father of **Burrell Barbaretto** died recently in Chicago. He was 68 years of age.

## STOCKS OPENING.

Malden, Mass., Jan. 30. Stock will be resumed at the Malden Auditorium. Frances McHenry and Nathan Appell will head the company. The first attraction will be "Playthings."

## MACK, The Tailor

1582-1584 BROADWAY  
(Opposite Grand Theatre)

722-724-726 SEVENTH AVE.  
(Opposite Columbia Theatre)  
NEW YORK CITY

## BURLESQUE ROUTES

(Feb. 18 and Feb. 25)

Americans' 18 Cort Wheeling W Va 20 New Castle 21-23 Grand Akron O 25 Empire Cleveland.

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Directly under the N. V. A. Club

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"Special Rate" Breakfasts and Luncheons

For which you can procure  
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Table d'Hote Dinner at 95 cents

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ACTS, plays, sketches written to order. Terms for a stamp. Catalog of acts, plays, wigs for a stamp. E. L. Gamble, Playwright, East Liverpool, Ohio.

ACTS SUITABLE FOR CABARET. FRED FENN AGENCY, BILLY CLOOGAN, MGR., 801 GAITY THEATRE BLDG., NEW YORK.

ALLEN SPENCER TENNY-VAUDEVILLE WRITER, 1493 B'WAY, NEW YORK, ORIGINAL, SURE-FIRE, EXCLUSIVE ACTS, SKETCHES, MONOLOGUES A SPECIALTY.

AL MEYER, formerly Gaity Theatre Building, now located Astor Theatre building, room 404, Bryant 6730. Can use acts for Cabaret and Club engagements, also acts for Parks.

AT LIBERTY-YOUNG LADY PIANIST; CAN PLAY RAG OR CLASSICAL MUSIC; ALSO PLAY WITH ORCHESTRA. MISS R. M., VARIETY.

BRAND NEW OUTFIT of solid Rhinestone camouflage: Eight wide brimmed hats, eight Tommy Atkins hats and swagger sticks—less than cost. Girl act of sixteen was cut to eight. Can supply slipper heels of same. Will sell singly. Address—Essig, New Centre Bldg., Kansas City, Mo.

EXPERIENCED, refined Englishman, actor, wanted at once for a world renowned vaudeville sketch. Persons applying must be medium built and not over five foot eight; and unmarried man to play character. English lord. Write and enclose photographs, particulars. Fred Robl, Variety, New York.

FOLDING TYPEWRITER TABLE AND TYPEWRITER; MUST BE REASONABLE AND IN GOOD CONDITION. WRITE, VARIETY, NEW YORK.

FOR SALE—Guaranteed original vaudeville acts, songs, etc., by well known authors. Special material written and produced. Harry Linton Author's Exchg., 202 Palace Theatre Bldg., N. Y. Bryant 1265.

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I WRITE GUARANTEED MATERIAL! Exclusive real comedy songs and ballads, \$30.00 up; talk in "one," \$30.00 per minute; comedy and dramatic sketches, \$30.00; expert diagnoses and cures for weak vehicles, and stage direction supreme. Terms: Jack Burnett, Actwright, Chicago. Majestic Hotel (over Great Northern Hippo).

LARGE INVESTMENT BANKING HOUSE requires the services of several young men between the ages of 20 and 30 in its Sales Department; sales experience unnecessary. Acceptable applicants will be paid a salary while in training and given every opportunity for rapid advancement. The requirements are honesty, ambition, energy and pep (actors preferred). Apply W. F. Thurmond, 27 Pine Street, New York City, and to C. E. Jenkins, Room 425 108 S. La Salle St., Chicago, Ill.

SCENERY—New process, better than aniline or distemper. Wonderful effects. Investigate low prices. Lyster, 77 W. 47th St., New York. Bryant 597.

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UNDERWOOD TYPEWRITER, OLD MODEL, VERY GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. GORDON, VARIETY, NEW YORK.

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WANTED—JUVENILE WHO CAN SING; ALSO TEN GOOD CHORUS GIRLS. M. THOR, 508 PUTNAM BLDG., NEW YORK.

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IN A BREEZE FROM  
SONG AND DANCE LAND

Direction, LEWIS & GORDON

23 Gilmore Springfield Mass 25 Howard Boston.  
 "Liberty Girls" 18 Empire Toledo 25 Lyric Dayton.  
 "Lid Lifters" 18 So Bethlehem 20-23 Majestic Wilkes-Barre Pa 25 Empire Hoboken.  
 "Maid of America" 15 Gayety Toronto Ont 25 Gayety Buffalo.  
 "Majestic" 18 Gayety Montreal 25 Empire Albany.  
 Marion Dye 18-20 Bastable Syracuse 21-23 Lumberg Utica N Y 25 Gayety Montreal.  
 "Merry Rounders" 18 Corinthian Rochester 25-27 Bastable Syracuse 28-2 Lumberg Utica N Y.  
 "Mile a Minute Girls" 18 Majestic Scranton 25 Binghamton 27 Onelda 28 Oswego 1-2 Inter Niagara Falls N Y.  
 "Military Maids" 18 Gayety Brooklyn 25-27 Camp Dix Wrightstown N J 28-2 Hudson Schenectady N Y.  
 "Million Dollar Dolls" 18 Gayety Boston 25 Columbia N Y.  
 "Mischievous Makers" 18 Standard St Louis 25 Englewood Chicago.  
 "Monte Carlo Girls" 18 Century Kansas City Mo 25 Standard St Louis.  
 "Oh Girls" 18 Orpheum Paterson 25 Majestic Jersey City.  
 "Orientals" 18 Victoria Pittsburgh 25 Penn Circuit.  
 "Pace Makers" 18 Star Toronto 25 Savoy Hamilton Ont.  
 "Parisian Flirts" 18 Olympic New York 25 Trocadero Philadelphia.  
 "Record Breakers" 18 Majestic Ft Wayne 24-25 O H Terre Haute Ind.  
 Reeves Al 18 Empire Newark 25 Casino Philadelphia.  
 "Review of 1918" 18 Binghamton 20 Norwich 21 Oswego 22-23 Inter Niagara Falls N Y 25 Garden Buffalo.  
 "Roseland Girls" 18 Empire Albany 25 Gayety Boston.  
 Sidman Sam 18 Casino Brooklyn 25 Empire Newark.  
 "Sight Seers" 18 Hurlig & Seamon's New York 25 Empire Brooklyn.  
 "Social Follies" 18 Empire Chicago 25 Majestic Ft Wayne Ind.  
 "Social Maids" 18 Gayety Buffalo 25 Corinthian Rochester.  
 "Some Babies" 17-18 O H Terre Haute Ind 25 Lyceum Columbus.  
 "Some Show" 18 Palace Baltimore Md 25 Gayety Washington D C.  
 "Speedway Girls" 18 Gayety Baltimore Md 25 Gayety Philadelphia.  
 Spiegel's Revue 18 Gayety Detroit 25 Gayety Toronto.  
 "Sporting Widows" 18 Gayety Omaha Neb 25 Gayety Kansas City Mo.  
 "Star & Garter" 18 Gayety Pittsburgh 25 Star Cleveland.  
 "Step Lively Girls" 18 Majestic Jersey City 25 Peoples Philadelphia.  
 Syddell Rose 18 Casino Boston 25 Grand Hartford.  
 "Tempters" 19 Penn Circuit 25 New Bristol Bristol 27-28 Grand Teton N J.  
 "20th Century Maids" 18 Colonial Providence R I 25 Casino Boston.  
 Watson Billy 18-20 Poll's Meriden 21-23 Cohen's Newburgh N Y 25 Hurlig & Seamon's New York.  
 Welch Ben 21-23 Park Bridgeport 25 Colonial Providence R I.  
 White Pat 18 Star Brooklyn 25 Gayety Brooklyn.  
 Williams Mollie 18 Olympic Cincinnati 25 Star & Garter Chicago.

## LETTERS

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### QUESTIONAIRES.

**A**  
 Adams Rex  
 Chyo George  
 Griffith Jos A  
 Malstenbach Edw A  
 Homberg Albert H  
 Paskay Robt

**B**  
 Bacon Betty  
 Bailey Miss B  
 Baker Lotta  
 Barbour E L (C)  
 Barry Mrs Frank  
 Barth Lee  
 Bartinos (C)  
 Barton Ermyl  
 Beck John  
 Bell Jessie  
 Belmonde K  
 Bennett Patay  
 Bernie J (C)  
 Bertrand Sudoxie  
 Bowles Pete  
 Braase Stella  
 Bray Chas (C)  
 Brewster Miss B  
 Brown James (C)  
 Browning Tod (SF)  
 Burns Lynn (C)

**C**  
 Cagwin Jack (C)  
 Cabili Wm  
 Carleton Miss F M  
 Carlton Dr  
 Carr Miss B  
 Carter Mr & Mrs (C)  
 Cherry Miss C  
 Clancy Geo (C)  
 Clifford L & S  
 Cohen Joe  
 Cohn George  
 Comstock Tommy (C)  
 Cornell Francis  
 Costello Margaret  
 Coughlin Vincent (C)

**D**  
 Dahlberg May  
 Dailley Pauline  
 Dale Frederick (C)  
 Daley Eddie (C)  
 Dare Jess M  
 Darling Lee (SF)  
 Darling Miss Lee (C)  
 De Coe Harry  
 Desley Ben  
 Dekos Tony  
 De Lirra Filippo  
 Demitrescu Geo  
 De Molcho Valenka  
 DeRex & Wood  
 Dietrich Mrs F  
 Donahue Wm C (C)  
 Donaldson Arthur  
 Donovan James B  
 Donovan & Lee  
 Dore Edward  
 Doris & Mack (C)  
 Dorsey Miss B G  
 Dudley William  
 Dunbar Ralph  
 Dunn Jas A  
 Du Vea Jas & Agnes

**E**  
 Edison Pearl  
 Edwards G  
 Edwards Mrs N  
 Edwards Sarah M  
 Edwards Sarah (C)  
 Edwards Co (C)  
 Egbert Edna  
 Egnatoff Mikha  
 Eldridge Press  
 Ellisor Maq  
 Ellis Nat  
 Ellsworth Grace  
 Elmore Gus  
 Elmyr & Elly (C)  
 Embel & Alton  
 Eshelman Clara  
 Esmeralda Edna  
 Evans Barbara

**F**  
 Fagan Mary  
 Fargo & Son (C)  
 Fairlow Earl C (C)  
 Farron Frank  
 Fass Blanche (C)  
 Fay F (C)  
 Fay Kathryn  
 Faye Hadalyne  
 Fayette Lottie  
 Ferry Arthur  
 Fiesler John  
 Finn James  
 Fisher Eleanor  
 Fisher John C (C)  
 Flint Beatrice  
 Flynn Josie  
 Follette & Wicks  
 Forbes Marion  
 Forbes Nina (C)  
 Ford Ray  
 Forrest & Church (C)  
 Foster Allan K  
 Fox & Boyd (C)  
 Fox Harry  
 Frances Beverly  
 Francis Babe  
 Francis Evelyn  
 French C & K

**G**  
 Gabriel Master (C)  
 Galvin Tom  
 Gallagher Ed (C)  
 Gardner Grant  
 Gault Violet  
 Gauthier Miss W (C)  
 Gaylord Bonnie  
 Gehan & Gehan  
 Gerard Frank  
 Gerber Sadie (C)  
 Germaine Flo  
 Gilbert & LaCrago (C)  
 Giuntini Eugenio F  
 Gladiators  
 Glenn Daisy  
 Gluckstone Harry  
 Gordon Jack  
 Gould Rita  
 Grandy Mrs Lee (C)  
 Granville Taylor  
 Gray Alice  
 Greenough Mrs A J  
 Gross L G  
 Grey Clarice  
 Griffith Fred M (C)  
 Grote May  
 Guarella F (C)  
 Guest & Newlyn  
 Gunn Beugla (C)

**H**  
 Hadden Sarah (C)  
 Haddon & Norman (C)  
 Hall W (C)  
 Hall O S (C)  
 Hallen & Hunter  
 Hallo Eunice (C)  
 Hamilton Harry B  
 Hamilton Kitty  
 Haney Edith (C)  
 Harcourt Cliff  
 Harcourt Daley (C)  
 Hardy Frank  
 Harrah Roy (C)  
 Harrington Al (C)  
 Harrington Hazel  
 Harris Eleanor  
 Harris & Hullard  
 Harvard Charlie  
 Harvey Edna  
 Haas Chuck  
 Hawkins Bird L  
 Hawkins Mr & Mrs L  
 Hawley Harry

**I**  
 Idean Dick  
 Intropiedi Josie  
 Irving Richard H

**J**  
 Jacobson C E  
 Jaquette  
 Jaquette (C)  
 Jahn Mr Grete (C)  
 Jamison Davey (C)  
 Jansen John  
 Johnson Amelia  
 Johnson Bros & J (C)  
 Jones Irving  
 Jones Leroy Chanys  
 Jordan Miss B (C)  
 Jordan Leslie (C)  
 Jundt Iva

**K**  
 Kell J W (C)  
 Keller Marie (C)  
 Kendrick Miss J  
 Kennedy & Burt  
 Kent Annie  
 Kerklake Mr & Mrs L  
 Kingston Chester  
 Knox Wm C  
 Kramer Mae G  
 Kramer Mae (C)  
 Kramer Sam  
 Kreiner William S

**L**  
 LaBergere Elsie  
 Lace Mr A  
 Laden & Wolfe  
 Lake Marjorie  
 Lalar Frank  
 Lambert Miss N  
 Lambert Nathalie  
 Lambert Clara  
 Lamont Carl  
 Lamont Frank (C)  
 Lamont Lloyd L (P)  
 Lander Harry  
 Lane Henrietta (C)  
 La Prade Napoleon A  
 La Prade Paul  
 Larson Antoinette (C)  
 La Touca Phil (C)  
 La Tour Emma  
 Lawson W V (C)  
 Leason Earl  
 Leavitt Kittie  
 Le Clair Wm G  
 LeFlour (C)  
 Le Iron  
 Lee Lola  
 Lee May Co  
 Le Gendre Gene  
 Le Groh Charlotte  
 Leighton Chas (SF)  
 Leipzig Mrs L F  
 Leisner Abe  
 Lester Nat  
 Lewis & Abbott (C)  
 Lewis Al A  
 Lewis Andy  
 Lewis Henry R  
 Lewis Pat  
 Lewis Rose  
 Littlejohn Frank (C)  
 Loftus Raymond  
 Lollard William  
 London Mrs G  
 Longmore Sgt A  
 Lorain & Crawford  
 Loraine Wynn  
 Loretta Gert (C)  
 Lorraine Miss W (C)  
 Lovell & Lovell (SF)  
 Lucif Frank  
 Luxanna Mlle  
 Lynch Bob (C)  
 Lynch Jack

**M**  
 Macdonald Maxie  
 Mack E J  
 Mack Ernest  
 Mack H P  
 Mack Marjorie  
 Maggard Jack  
 Major Carrick  
 Malvern Jake  
 Manny Mrs J  
 March Verna  
 Marche Marjorie  
 Mareena Mike (C)  
 Marion Garnet  
 Marks Mrs E P  
 Marley Jack  
 Marilyn Irene (C)  
 Marquet Lucille  
 Marsella M M R  
 Masculin Prince  
 Maakardo Duo  
 Matthews Mrs D (C)

**N**  
 Nadaf Leo  
 Nadohy Geo  
 Nalona Sam  
 Nash Julia  
 Nathan Jean  
 Naven John J  
 Nelson Clifford  
 Nelson Elsie  
 Nesbitt Evelyn  
 Newkirk Billy  
 Newman Law & J (C)  
 Newman Miss B  
 Nilong Frank A  
 Ninde Anna  
 Nixon W J  
 Nixon Mildred  
 Norman Freddie  
 Norris Animals

**O**  
 O'Brien Ethel  
 Ordway Miss  
 Osborn Lynn (C)  
 Ottiano Raffella  
 Owen Jack

**P**  
 Padwell Mrs G  
 Palmer Betty  
 Palmer Dorothy  
 Palmer Law  
 Palmer Sidney  
 Pantzer Mrs C  
 Parker Emily (C)  
 Parker Miss A R (C)  
 Patsy Leah  
 Paul Marie  
 Paulson M J  
 Pearl Jack  
 Perambere James  
 Peters Wm F  
 Pipifax  
 Plough Albert  
 Pocock Miss R  
 Pollok Maude  
 Presburg Mr & Mrs J  
 Preston Bobbie

**Q**  
 Quealy & Finlay  
 Quinlan Dan  
 Quirk Jane

**R**  
 Race & Edge  
 Rankin Walter (C)  
 Ravelle Len  
 Ray Tommy  
 Raymond Anne  
 Readick Mrs F  
 Ream & Avia  
 Ream James M  
 Reavis Ruth  
 Redding Eddie  
 Redington & Grant  
 Reilly Larry  
 Reinlan Lillian  
 Rhoads Florence (C)  
 Richards Al  
 Richardson Mr  
 Rielly James  
 Rifner Carl  
 Riley Joseph  
 Riley J & A (C)  
 Riley Col Wm F  
 Rinehart Stella  
 Ripley R R  
 Riple Dolly  
 Roach & Roach (C)  
 Roberts Joe  
 Roberts Richard  
 Robinson Ghita M  
 Robinson Pauline  
 Roddy Joe  
 Roggie Eddie  
 Romain Don  
 Romino Don  
 Rose Julian  
 Rose Kitty  
 Ross Cecil (C)  
 Rost Victor G  
 Rotert Irene  
 Rubell Julian  
 Rull Alex  
 Russell Florence  
 Russell Jack  
 Russell Miss P

# Look!!

Mullen and Coogan have a re-arranged routine of patter and gags, a wonderful improvement over their former specialty, which says sufficient. Coogan's dance cinched the hit and Mullen's comedy number and freak steps certified it. They now have a specialty sufficiently strong in every angle to hold next to closing spot on any program. Their return for a bow brought them on in cowboy hats with lariats instead of the instrumental burlesque used heretofore. --Wynn.

Material by  
 Herbert Moore

Direction,  
 Thos. Fitzpatrick



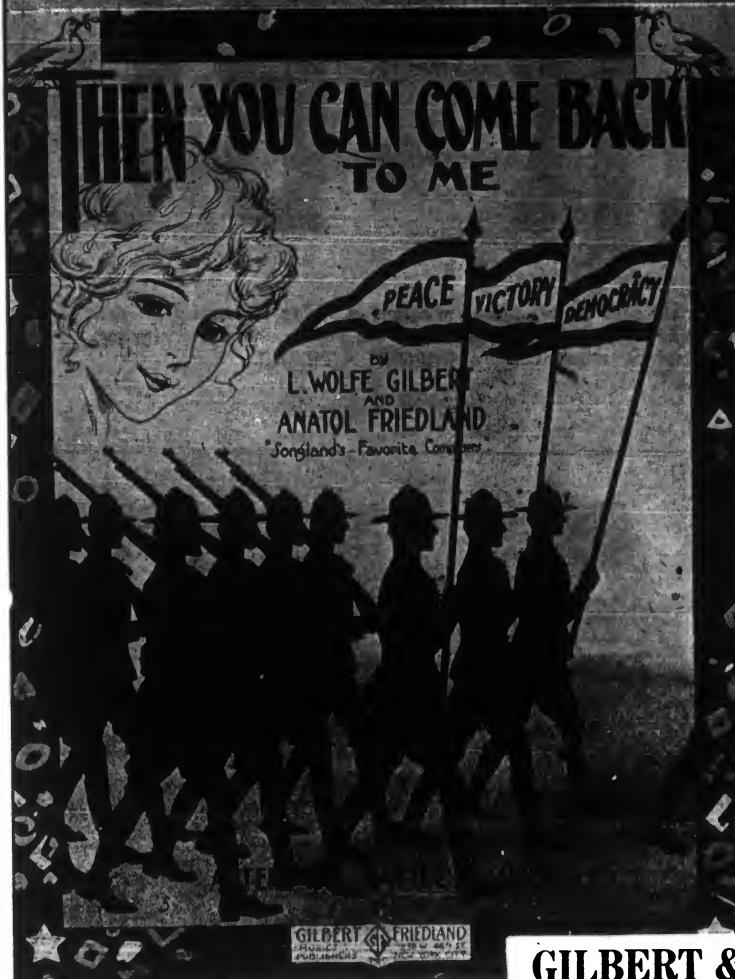
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# I'M THE BROTHER OF LILY OF THE VALLEY



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**HENRY LEWIS**  
in THE WINTER GARDEN Production  
**"DOING OUR BIT"**

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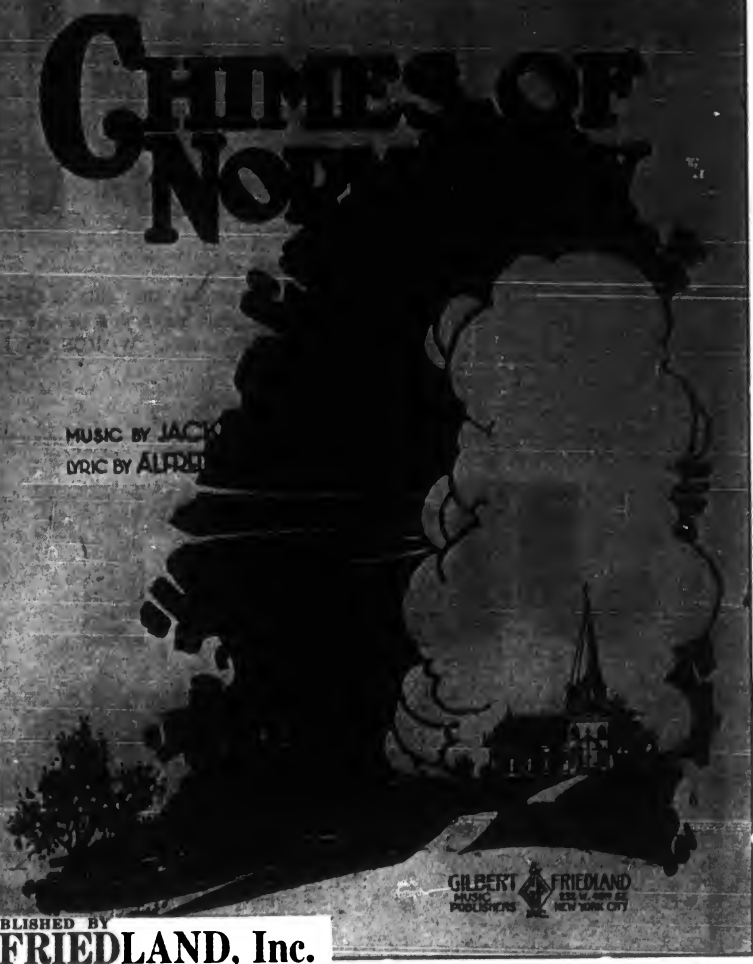


by  
**L. WOLFE GILBERT  
AND  
ANATOL FRIEDLAND**  
"Songland's Favorite Composers"

GILBERT & FRIEDLAND  
MUSIC PUBLISHERS, INC.  
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NEW YORK CITY

# CHIMES OF NOON

MUSIC BY JACK  
LYRIC BY ALFRED



GILBERT & FRIEDLAND  
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232 W. 46TH ST.  
NEW YORK CITY

PUBLISHED BY  
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232 W. 46th St., New York  
CHICAGO Suite 20, Grand Opera House Bldg.

L. WOLFE GILBERT, Pres.

ANATOL FRIEDLAND, Vice-Pres.



**HOME  
RUNS**

**BROAD**

**AU REVOIR**

**BUT NOT GOOD BYE**

**SOLDIER BOY**

We don't want to tell you that this is the greatest song of its kind ever written. Coming from us it might sound exaggerated. We refer you to any one of hundreds of the best artists in the country who are singing it with tremendous success. WORDS BY LEW BROWN. MUSIC BY ALBERT VON TILZER.

**JUST A LITTLE**  
(I'LL CALL IT HO)

You've all heard the expression "18 carat gold" or "sterling silver"—well, this song belongs in that class. You are going to

**CHICAGO: 145 N. Clark St.**

**BROADWAY MUSIC CORPORATION**

# WAY'S

HOME  
RUNS

# MY MIND'S MADE UP

## TO MARRY

# CAROLINA

What constitutes a Hit? We don't know—You don't know. A HIT is a HIT and when it hits YOU—you become a victim. When you hear "Carolina" you are going to feel the HIT SHOCK good and hard. Great version for the girls and doubles galore for everybody. WORDS BY LEW BROWN. MUSIC BY RUBEY COWAN.

# LE COTTAGE

THE SWEET HOME)

for a lot more about it, but your fellow artists will do the telling. "Nuf sed." WORDS BY AL HARRIMAN. MUSIC BY JACK EGAN.

MON, WILL VON TILZER, Pres.,

145 W. 45th St., N. Y. C.



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Augusta Ga Feb 7 1918

Harry Tenney And Irving Maslof,

1556 Bway Newyork

Send back dear daddy to me A Riot Better than

Joan Of Arc many thanks for song

Burke Bros & Kendall

LIMITED NUMBER PROFESSIONAL COPIES

**"SEND BACK DEAR DADDY TO ME"**

**"Moon Is Shining Somewhere In France"**

**"WAIT FOR YOUR HONEY-BOY"**

**"INDIANOLA"** (For Dance Acts) **"ORIENTAL NIGHTS"**

**"Tishomingo Blues"** **"Somebody Done Me Wrong"**

**"My Rambling Rose"** **"My Mother's Lullaby"**

**"SET ASIDE YOUR TEARS"**

**"LILY OF THE VALLEY"**

**"WONDERFUL GIRLS"**

**"GRAVEYARD BLUES"**

**"SOME DAY SOMEBODY'S GONNA GET YOU"** (with War Verse)

Address **"STERNS"** Professional Rooms

HARRY TENNEY, Manager

1556 BROADWAY, Next to Palace Theatre, NEW YORK

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

John Wray has opened city stock at the Strand, Santiago, Cal.

Ferguson Brothers have organized a new stock at Anderson, Ind. They opened Feb. 7.

Whitney Collins and his wife have joined the Fox Players (stock) at Joliet.

The Wingfield-Lindsay show, "Merry Mary," opened in Burlington, Ia., on Sunday last.

Leo Leavitt has resigned as manager of "Watch Your Step," playing western towns, and is going to New York.

Ralph Cummings stopped off in Chicago on his way to the coast last week to organize a stock company here.

A. J. Stasny, of the A. J. Stasny Music Co. of New York, visited his Chicago office last week on his way to the Pacific coast.

C. C. Perkins of Los Angeles has joined the new music firm, the Frances-Clifford Music Publishing Co.

George D. Sweet has organized a repertoire show for the summer season. It will open at Sioux Falls, S. D.

Negotiations in the east are in progress to switch "Hitchy Koo," due at Cohan's Grand, to the new Woods instead.

W. B. Patten's "The Wise Boob" and Robert Sherman's "Good for Nothing Husband" closed last week.

Mary Cranston will soon rejoin Bryan Lee in the east, and will introduce a patriotic recitation in the act in place of her song.

Howard Broilaski, formerly manager of the Victoria, Chicago, is selling tires for the Ajax Rubber Co.

Jane Cowl purchased \$1,000 worth of thrift stamps last week and enlisted as a worker in the W. S. S. campaign.

A deal started to absorb the Couthoul Chicago ticket agencies into the Tyson organization has apparently been abandoned; the price asked was over \$100,000.

George C. Tyler, producer, and George S. Kauffman, one-third of the authors, came here to see "Among Those Present" go on at the Blackstone.

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Some-where the moon shines bright  
Some-where the ba-gels call

Some-where the boys are dream-ing  
Some-where a heart is ach-ing  
And thru the wear-y night  
Some-where a tear drop falls

To er-ry heart that's lone-ly  
But there's a sail-a-be-kind it  
There comes a vi-sion fair  
Hope whis-pers Don't you sigh, his

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On The Road etc. 2 ORIGINAL

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"Rock-a-Bye Land"  
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"Sweet Petootie"  
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"Way Down There (A Dixie Boy Is Missing)"  
MURPHY and TIERNEY

"For You a Rose"  
COBB and EDWARDS

"Some Sunday Morning"  
EGAN and WHITING

"So Long, Mother"  
KAHN and VAN ALSTYNE

"Derby Day in Dixie-land"  
By EGAN and WHITING

"Sailing Away on the Henry Clay"  
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NEXT WEEK (Feb. 18) -- Proctor's Yonkers, and 58th Street Theatres

ASBURY

JAFOLLA

Fred Sorenson, theatrical agent for the New York Central, has resigned his post and gone east for a traffic position with a New York road.

First Lieut. Roger Merrill (former manager of "Katsenjammer Kids") has arrived in France, according to cablegrams received by friends here.

Eugene McGillen, manager of "One Girl's Experience," came in from the road last week and began work on another attraction to be produced soon. He reported business good.

Mina Halperin breaks in a new act next week.

Norval Baptie, featured at the Terrace Gardens, last week challenged Harley Davidson to a series of ice-skating races in answer to the def Davidson issued recently.

Guy Hardy, manager of the Playhouse, has arranged for an engagement at his theatre this spring of Jacques Copeau's Theatre de Vieux Coubertier company.

It is reported here that Ralph Dunbar will put out a vaudeville version of "The Chocolate Soldier" in the near future, opening in the east.

Yule and Marie Davidson, with Ferguson Bros. Stock Co., Anderson, Ind.

Sidney Falke, the tenor from the Eiegfeld "Frolics," has been booked by Harry Spingold over the W. V. M. A. and western U. B. O. time, opening at the Kodie after his tryout at the Wilson Avenue. He has Ethel Braman at the piano.

The two smallest alien enemies in America registered at Chicago last week. They are Karl Becker, 80 years old, who stands 8 feet and a half in his box, and Peter Blanche, 23 years of age, who is 4 feet 8 inches tall. Both are members of the Singer Midget troupe.

Oscar Wilde's "Salome" at the Bush Temple theatre.

Extraordinary efforts are being bent to raise \$5,000 for the family of the late Fred C. Eberts, manager of the Majestic, who died suddenly of pneumonia contracted while he stood with bared head at the grave of his former employer, George Castle. A benefit at the Olympic next Sunday is being utilized, hundreds of tickets being sent to the profession. Eberts' family is not suffering, but he lived as he went along, and it was found that his total negotiable assets amounted to almost nothing. He was very popular. No "charity" contributions are being solicited.

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Harry Sutherland, ahead of "The Girl Without a Chance," has quit to become manager of the theatre at Camp Taylor, Louisville, Ky.

William B. Friedlander came in to town last week to meet his wife, Nan Halperin, who opened at the Palace for a two week's run.

## NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

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Douglas White, industrial agent of the Salt Lake Railroad, passed to Washington to interest the Department of the Interior in a series of pictures showing the great national parks of the west.

Harry W. Rice has replaced M. F. Luce ahead of Kibbie's "Uncle Tom Cabin." Luce was agent for the Kibbie show for 20 years. He was taken down with paralysis at Wabash, Ind.

The Kolb and Dill show, "High Cost of Loving," is the surprise of the town. Their best friends gave them four weeks. They're on their eighth week at the Olympic now, and offer to bet they will be here till April.

Merle Norton's western "Million Dollar Doll" company and Gatto & Gazzola's "Unborn Child" both closed last week, although they reported business good. Poor transportation facilities is the reason given for pulling them in.

The Bennett Dramatic Exchange reports the following engagements: James McHugh and Mr. and Mrs. John Ray with Champions Stock Co., in Wisconsin; Rose Dean, William

In a recent issue of Variety the statement appeared that Rose and Arthur Boylan were part of the Terrace Garden Revue. The Boylans have not been connected with the revue since Dec. 16. They are now appearing at Rector's, New York.

Marion Chase was signed by William B. Friedlander in Chicago to join his "Suffragette Review" as prima donna, assuming the role in Peoria. She had been here having her throat treated by Dr. Harry W. Martin, and her physician discharged her just as her new manager engaged her.

Walter Baldwin is in Chicago with a company of juveniles known as the "Kiddies." Baldwin is touring the kid troupe in operettas, in conjunction with the United States Government. Proceeds of the tour are to be divided between the American and Canadian Red Cross.

Hedwig Reicher, the tragedienne, daughter of Emmanuel and sister of Frank Reicher, was in Chicago last week, doing a lot of knitting at the Stage Women's War Relief headquarters in the Illinois theatre. Miss Reicher appeared Wednesday in an interpretation of

but tickets may be subscribed for actual or testimonial purchase through Mort H. Singer, Majestic Building, Chicago.

AUDITORIUM (H. M. Johnson, mgr.)—"The Wanderer" will leave in a month (3d week).

BLACKSTONE (Harry J. Powers, mgr.)—H. B. Warner in "Among Those Present" (1st week).

COHAN'S GRAND (Harry J. Ridings, mgr.)—Jane Cowl in "Lilac Time," drawing well (8th week).

COLONIAL (Norman Field, mgr.)—"Cheating Cheaters," hit (3d week).

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COLUMBIA (Frank G. Parry, mgr.).—*Spiegel's Revue*.  
CORT (U. J. Hermann, mgr.).—"The Gypsy Trail" going by (8th week).  
CROWN (Ed. J. Rowland, mgr.).—"Is Marriage a Failure?" and Singer's *Kidgals*.  
ENGLEWOOD (J. D. Whithead, mgr.).—"Social Follies."  
EMPIRE (Art Mueller, mgr.).—"Record Breakers."  
GARRICK (Wm. J. Currie, mgr.).—Ernest Truex and Richard Bennett in "The Very Idea" fair (8th week).  
GAYETY (Robert Schoencker, mgr.).—"Follies of Pleasure."  
ILLINOIS (E. Timponi, mgr.).—Ziegfeld Follies" big (8th week).  
IMPERIAL (Will Spink, mgr.).—"Dangerous Girl."  
LA SALLE (Nat Rayner, mgr.).—"Leave It to Jane" scored big (8th week).  
NATIONAL (John Barrett, mgr.).—Busby's Minstrels.  
OLYMPIC (Abe Jacobs, mgr.).—Kolb and Dill in "High Cost of Loving." Surprising the town by its run (8th week).  
FLAHOUGH—"The Man Who Stayed at Home" reconsidered decision to close (8th week).  
PRINCESS (Will Singer, mgr.).—"Mary's Ankle" (2d week) going out. "De Luxe Annie" follows.  
POWERS (Harry Powers, mgr.).—David Warfield in "The Music Master," playing to capacity and looks good for weeks (4th week).  
STUBBAKER (Louis Julia, mgr.).—"Maytime" (8th week).  
STAR & GARTER (Wm. Roche, mgr.).—"Bon-Tons."  
MAJESTIC (William G. Tisdale, mgr.).—Orpheum; rehearsal, 9.30.—The second Monday matinee started at 3.50 after about a thousand people had waited from a few to many minutes. The second show was not sold out, though the house was better than the average Monday matinee in normal times. Sallie Fisher, a Chicago girl and a royal favorite here, won the plum of the afternoon in Clara Kummer's atmospheric and ringing little satire, "The Choir Rehearsal." As Emerelda Tucker, the scandal of the village, Miss Fisher was charming and delightful. The staging was true and artistic. The act proved worthy of its headline position, though it is an unusual type of act for that responsibility in this theatre. Bessie Wynn did not fare as well as her musical comedy sister. The dainty and melting one had a range of material constructed to fit her fragile and syrupy personality; it fitted, but it didn't excite. As an exhibition of how subdued Miss Wynn can be, and how naughtily she can wink over a subtlety that isn't naughty, it was complete, but that proved not enough to enthuse the house. Miss Wynn started with a frippery about lace, ribbons and silk, with lines that would be regarded as daring in a Sunday school entertainment. She did it prettily and would have capitalised it far beyond its intrinsic worth by her neat delivery were it not that she went three verses and four choruses, too long for the frail texture to endure. Her next was about a cuckoo clock, intended to be chic and slightly suggestive, but proving trite and pointless. She got nothing here. The next was "Liberty Bell," first time ever sung on a Chicago stage, which she did with an effective dramatic gown and an interpolated recitation, leaving the stage to a good response, but after many bows, somewhat forced, she returned and did a trench song which didn't hold through the repeated verses. Miss Wynn looks the same youthful child of many years gone, and her voice is like a silver bell. With true wit in her verses and more variety she would draw and make good. Hyde and Van Dyke and their Honey Boys followed, and sang "Liberty Bell," also. There must have been a backstage mix-up over this, compromised by having both acts do the new riot number. The blackface crew went at it, and took an encore besides. There is much good minstrel singing and stepping in this act. Sam Mann scored with Aaron Hoffman's vaudeville gem, "The Question."



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as he had at the Palace several weeks earlier. Preceding him Harry and Gracie Ellsworth did some snappy dancing and some indifferent singing. Harry is a sensation with his trick bends and maneuvers. Gracie is wriggly and very syncopated. The act held nicely for No. 2. Plebert and Scofield had a hard road, opening with the whole house walking in, when their act depends so largely on talk. Miss Scofield had to scream, and she did it; the laughs were not all lost in the shuffling and the ushering, either, and the curtain went down to a smart crackle of appreciation.

Walter C. Kelly, who has a home in every playhouse hereabouts, did his familiar line of work with material which, too, has become very familiar through both his own use of it and the use of it by the many who have stolen it. But Kelly is Kelly—new forever, a delight forever. Private Louise Hart in his deceptive strong-man act, which starts like a Karno "drunk" comedy, closed. *Left.*

**HIPPOTRONE** (Andy Talbot, mgr.; agent, W. V. M. A.).—Four young women who see fit to bill themselves as the Four Seasons represent a typical example of the willfully, better-skitter entertainers who toll but do not reap. Their bill of variety fare needs the principle of Hooverism. They dance, sing, talk; three sing three separate Hawaiian songs simultaneously, and it sounds like Hawaii. The four do a ragtime version of opera, and it sounds like Heigoland. One of the four has a voice which should be seen and not heard. The girls are good looking, well costumed, more or less able and willing. Some kindly director should take their labyrinthian endeavors and make a straight vaudeville act out of it. The seasonable quartet was followed by a trio—the Peerless Trio. Here again there is no sequence and no cohesion. But the man has a voice which brings ready forgiveness for any faults the act may have. The two women help out with song and concertina music. The three are costumed as Italian street singers. They

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harmonize pleasingly and get a response from the audience. The trio is followed by a duo—Eadie and Ramsden. The girl, with a sweet voice, sings a couple of songs, while the man does contortions. He is a wonder at it. She passes nicely with her songs. But the combination is neither fitting nor effective. Both would do better as singles. Again a case where meritorious efforts are marred by lack of material to bring them out. Ward and Lorraine came next with the big hit of the bill. What a pair this would be for burlesque! Mr. Ward is a dry comedian of the Sam Bernard type. He is a great showman and puts over his lines with intelligence and punch. Miss Lorraine, a very pretty young woman, dares to homely herself up on entrance with a Swede woman characterization. She surprises the audience by coming out later in a pretty frock, a la natural. Their comedy instinct is unerring. The audience was sorry when the team had to go. The Philippine Sextet, instrumentalists, closed the day show with a full-some offering of stringed music. *Sing.*

**RIALTO** (Harry Earle, mgr.; Loew).—The La Follette Trio—two women and a man—opened an excellent bill Monday. One of the girls does character songs, changing costumes for each number, while the other girl and the man do three whirlwind dances. They are followed by Forest and Church, a young and handsome couple with a handsome act. The boy plays a banjo while the girl dances and sings. They work in front of their own drop, and the man rings in a xylophone number which doesn't particularly help the act. Davis and Fitzpatrick are a man and woman team. The man works at the piano while the girl sings. She has charm, personality and voice. He likewise refuses to let well enough alone, and takes a whack at the xylo. The instrument was never created to make music. It got by once on novelty. It takes a super-xylophonist to score these days, and there are only one or two such. Pipifax and Panto, with their comedy acrobatic act, are as sure-fire now as they have been on all previous appearances here. The Three Gib-

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son girls, with two special drops, do various costumed numbers, starting with a Hawaiian medley in the shredded wheat and ending with a Spanish dance with castanets. Elisabeth Otto, with her pianolog, scored a hit by straightaway song. She looked charming in a creation which no mere man can possibly describe. The girl act, "Temptation," one of the best ever, closed the show. *Sing.*

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**ORPHEUM** (Fred Henderson, gen. mgr.; agent, direct).—Superexcellence characterizes Hyams and McIntyre headlined, and did well. Bernard and Janis, scored. Vaianova Troupe, closing, held audience. Stuart Barnes, usual laughing hit. Ruth Royce worked hard and did fairly well. Apdala's Animals conceded best turn of its kind shown here in moons. Of the acts retained from last week Stan Stanley, in second spot, repeated successfully, while Emma Carus registered an applause hit. Harry Berensford and Co. held attention and finished fairly strong.

**PANTAGES**.—"The Bride Shop," with Eddie Vogt, topped a show registered on its opening as good nearly all the way. The act fulfilled all advance notices and displayed more than passing strength. Tom Kelly, unquestioned hit. Jack Kennedy and Co. intermittent laughter, doing fairly at the finish. Bobby Tremaine exhibited some beautiful costumes and used some original songs plus artistic dancing, well received. Flo and Ollie Walters,

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DOOLEY



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AND

THIS WEEK (Feb. 11)—KEITH'S RIVERSIDE, New York

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Direction, ROSE & CURTIS

second, did fairly. Rodriguez opened successfully.

**HIPPODROME.**—Show above average. Jess and Dell were missing and in their place appeared Van Camp and pig. Man offered sleight-of hand routine that scored. Downs and Gomez, artistic and pleasing. Charles T. Del Vecchio and Co., headlining, in sketch bubbling with cleverness, well played. Stanley and Gold, hit of show. Honk Kong Troupe, good in closing spot. LeRoy and Paul, opening, proved fair entertainers.

**ALCAZAR** (Geo. Davis, mgr.).—Charles Ruggles in "Pala First."

**CASINO.**—S. "Improvement" seems to be the watchword at this house and with a better program, a decided increase in business is apparent. The week's bill was headed by Minerva Courtney, assisted by Harry Irwin and Ollie Mack (formerly Murray and Mack). In "Heart o' the Canyon," a western comedy sketch received very favorably. The special set is notable. Applause honors went to Valle, French accordionist, who, though on second, held attention for more than his allotted time. "Visions of Art," excellent opening turn. "The Casino Follies," held over and improved, got most of the laughs. De Forest Bros. and Falk, three men in a miniature minstrel first part, did fairly well, but could freshen their "gags." Their harmony and soft shoe dancing were very good. Dedie Velde & Co., man and two girls, present "Charlie Chaplin's Com-

edy Capera," a camouflage billing for light acrobatics. Mr. Velde's impersonation of the millionaire comedian, however, is very realistic and clever. "Boots and Saddles," a picture by Eugene Walters, concludes.

**CORT** (Homer F. Curran, mgr.).—Theda Bara in "Cleopatra" (film).

**COLUMBIA** (Gottlob & Marx, mgrs.).—Boston English Opera Co. (1st week).

**CASINO** (Lester Fountain, mgr.).—A-H & W. V. A. vaudeville.

**PRINCESS** (Bert Levey, lessee & mgr.).—Bert Levey vaudeville.

**Savoy** (Harry Davis, mgr.).—Will King Musical Comedy Stock (8th week).

**WIGWAM** (Joe F. Bauer, mgr.).—A-H & W. V. A. vaudeville.

Besides his whole troupe of Wild West riders, Douglas Fairbanks had the assistance of William H. Crane, Dustin Farnum and Frank Campeau in his rodeo here last week. Prominent "busters" in the aggregation were "Prairie Rose," Eva Fox, "Shorty" Kelso and Tommy Crimes.

Edward B. Lada, first violinist of the Orpheum orchestra, was granted an interlocutory decree of divorce by Judge Morgan last week from Mrs. Viola M. Leach-Lada, formerly of the Alcazar Stock and at present said to be playing in New York. The divorce was given on the ground of desertion.

L. W. Churchhouse is organizing a company to play "Ten Nights in a Barroom" in the tanks hereabouts.

Ackerman & Harris journeyed to Sacramento last week to supervise the remodeling of their Hippodrome. While there they looked over and approved the plans drawn by Architect King for the Modesto house.

Reports are current the Bob Marks Co., presenting circuit dramatic stock in Monterey, Santa Cruz and Watsonville, is meeting with success.

Frederick G. Schiller, conductor of the Municipal orchestra, threatened to resign last week because a press agent had been appointed by the orchestra committee at \$25 a week, while Mrs. Schiller had been acting in the same capacity for a year without compensation. Schiller intimated that the only way his services could be saved to the city would be to pay his wife compensation for her work in the last twelve months.

"The Casino Weekly" is Lester Fountain's newest wrinkle at the Casino. It is a very snappy journal telling about the next week's attractions.

Pro-German sympathizers are believed to

have started the "epidemic of coughing" which frequently interrupted Harry Lauder's patriotic speech at the Municipal auditorium. The coughing invariably started when Lauder spoke of German atrocities.

Mort Harris, local representative of Water-son, Berlin & Snyder, proved a very acceptable added attraction at the Savoy this week, doing a semi-nut turn. Incidentally he put over three of his firm's songs in nice shape.

Mrs. Betty Gerke Irving, wife of Lieut. Livingston Irving, and formerly in vaudeville, is said to be on her way from New York to fight divorce proceedings instituted by her husband's parents some time ago. A wire from New York reports Mrs. Irving will testify in court she was paid by emissaries of her father-in-law to leave California and allow her husband to receive an interlocutory decree of divorce from her by default.

Mrs. Drady, wife of Robert Drady, who recently resigned as manager of the Casino, was taken to the Fairmont Hospital here last week, suffering from typhoid fever. Upon leaving the Casino Mr. Drady took his wife, who had been ailing for some time, to Byron Hot Springs, thinking that the change would improve her condition, but had to return almost immediately when she began to show signs of becoming worse.

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as a writer and singer of Parodies for  
my special engagement at "Howard," Boston,  
last week (Feb. 4)—each one an encore-getter—  
clean, funny. Genuine parodies on latest song  
hits. They are of no use to me after this week.  
I will sell 3 for \$1.00; all 7 for \$2.00. THIS AD  
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I to Me," "Somewhere in France," "Huckle  
berry Finn," "Sweetie," "They Go Wild Over Me"

May Robson in "A Little Bit Old Fashioned"  
will be an early attraction at the Columbia  
theatre.

Phil Otis, professional manager of Remick's  
local office, who has been confined at his home  
for the past two weeks, expects to be back  
on the job this week.

Bob Sandberg, lately returned from Hono-

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CHICAGO

PHILADELPHIA

BOSTON

lulu, opened with the Will King Co. at the  
Savoy, San Francisco, Feb. 10. Bobby Ryles,  
who for the past eight weeks has been with  
the Will King Co. at the Savoy theatre, San  
Francisco, closed with that organization Feb.  
9 to accept an engagement with the Revue of  
Revue at Levey's cabaret, Los Angeles.

Marta Golden, principal comedienne with  
the Will King Co. since its opening at the  
Savoy, San Francisco, closes Feb. 16 and will  
go to her ranch at Santa Cruz, Cal., where  
she will remain until Sept. 1.

Martinez and Porterville, Cal., have been  
added to the Hippodrome Circuit, each to play  
A. & H. vaudeville one night a week. Port-  
erville will get the regular road shows but  
Martinez bills will be made up in the San  
Francisco office.

The Casino has a service flag with nine  
stars.

Al Browne, Wiltmark's local manager, will  
put in next week at the Strand, singing.

### BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent,  
U. B. O.).—Theodore Koeloff and his Russian  
ballet shares the first honors of the bill with  
William J. (Sallor) Reilly. Koeloff's act is  
a prententious one, there being several num-  
bers and no absence of scenery or costumes.  
The "Aztec Poem" with music by Arenda was  
accepted as the best of the program. The  
dancing of Mario Maslova also pleased the  
house. "Sallor" Reilly renders some of the  
better known of the popular patriotic songs  
with a new twist the gets them over spon-  
dily, and he also has some of his own which  
make a distinct hit with the audience. Cum-  
mings and Mitchell have a mixture of song,

dance and "general antics" billed as "One  
Afternoon," which is about the limit for  
speedy work, and at times it looked as though  
the stage settings would join in the act, so  
glorious was the jamboree. Emmet Devoy  
and Co. present a domestic comedy which  
deals in an interesting fashion with such mat-  
ters as eugenics. George Bancroft and Octavia  
Brooke's "Get Off My Carpet" was well re-  
ceived, it being a combination of music and  
farce, very well given. Paul McCarthy and  
Elsie Faye got over well with their musical  
act, "Sunside Garden." Virginia Lewis and  
May White also scored with their singing.  
William Ferry as "The Frog" and the Four  
Boleses in a trapeze act complete the program.

BOSTON (Charles Harris, mgr.; agent, U.  
B. O.).—"The Public Defender," feature film.  
The vaudeville headliner, "The Stampede  
Riders," and the balance of the vaudeville  
includes Dan Burke and Co., Marie Stoddard,  
Newell and Mont, and Lawton.

BIJOU (Ralph Gilman, mgr.; agent, U. B.  
O.).—Pictures. Fine business.

BOWDOIN (Al Somerbee, mgr.; agent, U.  
B. O.).—Feature film, "Wives of the Trail."  
Also using for films "The Dark Road" and "A  
Reckless Romeo." Vaudeville topped by Crow-  
ley and Burke. Other acts, Worden's Birds,  
Ben Drohan, Bordeaux and May, Flying  
Henrys and Stern's Song Birds.

ST. JAMES (Joseph Brennan, mgr.; agent,  
Loew).—Charles W. Dingle and Co. in "An  
Irishman's Halliween" heads the vaudeville,  
with other acts, Clifton and Kramer, Florenz  
Duo, Pinto, Hubert Dyer and Ben Coyne.  
"Stella Marie" feature film.

GLOBE (Frank Meagher, mgr.; agent,  
Loew).—After a long and successful engage-  
ment of the photoplay "Intolerance" this house  
is using "Les Miserables," and business still  
excellent.

ORPHEUM (Victor J. Morris, mgr.; agent,  
Loew).—"The Girl from Holland," a minia-

A fairy once met O. K. Sato.  
Who was tired and sleepy, too—  
Said the fairy to the juggling man.  
I'll tell you what I'll do.  
You've done your work most nobly,  
For, oh! these goodly years.  
I'll grant you any wish you make,  
Soak up, and have no fears.  
The juggler scratched his porcelain head.  
And very deliberately he said:  
Oh! to be always working.  
Working, but not too hard.  
With no one to steal my new ideas  
For fear that they'd be barred.  
To be on the top of "newsies."  
Right close to the edge of "mix."  
Thus I'd be content to always  
Keep on doing those same old tricks.

## O. K. SATO

114 Linden Ave., Irvington, N. J.  
Little Jack Horner stood on a corner,  
Busted! Broke! not a cent.  
Along came his agent, he touched him for ten,  
And he got it, less ten per cent.

ture musical comedy, heads vaudeville. Other  
acts were Harry Breen, Taylor and Howard,  
Charles Lowe and Sterling Girls, and Mahoney  
and Auburn. "The Keys to the Righteous"  
feature film.

SCOLLAY OLYMPIA (James J. McGuinness,  
mgr.).—William Farnum in "The Heart of a  
Lion" feature film. Vaudeville comprises  
Enid Bland and Co., Australian illusionists,  
Genaro and Gold, the Addison Dolan Co., Can  
Brothers, Schooler and Dickenson, and Mosher,  
Hayes and Mosher.

GORDON'S OLYMPIA (Frank Hookallo,  
mgr.).—"Idle Wives," feature film. Vaude-  
ville includes Ishawaka Japa, Miller and Brad-  
ford, Werner, Amoroso, Trio, Chapelle and  
Tribble, and "The Outside Inn."

PARK (Thomas D. Soriero, mgr.).—"Broad-  
way Bill," feature film. Also using film "Bar  
Sinister." Excellent business.

MAJESTIC (E. D. Smith, mgr.).—Opening



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of our work see Maude Earl's set.  
Orpheum, Brooklyn, this week  
(Feb. 11)—Bushwick, Brooklyn,  
next week (Feb. 18).

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"JUST A BABY'S PRAYER AT TWILIGHT"

PUBLISHED BY WATKINSON, BERLIN & SNYDER

of "The Brat," with Maude Fulton. Show has been seen here before. Will play at popular prices during the local engagement with \$1.50 top.

SHUBERT (E. D. Smith, mgr.).—Second week of "Her Regiment," with Donald Brian. Show will remain two weeks longer.

COLONIAL (Charles J. Rich, mgr.).—Raymond Hitchcock and "Hitchy-Koo" on the last two weeks. Show still doing splendid business.

PLYMOUTH (E. D. Smith, mgr.).—Last two weeks of Collier in "Nothing But the Truth." It is planned to shift "The Man Who Came Back" from the Wilbur into this house.

WILBUR (E. D. Smith, mgr.).—Last fortnight of "The Man Who Came Back" at this house, where it has been lodged for several weeks to good business.

PARK SQUARE (Fred E. Wright, mgr.).—"The Naughty Wife" is on last two weeks. Show will leave here after performance a week from Friday to make jump to Chicago.

TREMONT (John B. Schoffel, mgr.).—"The Boomerang" started on its eighth week.

HOLLIS (Charles J. Rich, mgr.).—Last week of "The 13th Chair." Next attraction will be George Arliss in "Hamilton." Big advance sale.

COPELEY (H. W. Patton, mgr.).—"Inside the Lines," a war play, starts on fourth week. Indications are it will run for several weeks to come. Company rehearsing repertoire plays, however, in case there is a break in patronage.

CASINO (Charles Waldron, mgr.).—"Broadway Frolics," with business big.

PRINCE KARMIGRAPH NUMBER 71

KAR-MI

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LEADING WOMAN WITH

BEN WELCH'S BIG SHOW

performance finished. The evening show went on, as per schedule, at 7.45.

The "first nighters" will have a large field to pick from on Feb. 25. Four new shows are scheduled for this city. Gillette will come here in "A Successful Calamity," the Colonial will have "The Rainbow Girl," "Potash and Perlmutter in Society" will come into the Park Square, and Clifton Crawford with "Fancy Free" will open at the Shubert.

It is reported in theatrical circles here that the tour of "Lord and Lady Algy" will not terminate the business association of Maxine Elliott and William Faversham. Rumor has it that next year they will jointly direct the Maxine Elliott theatre in New York.

Vigtor J. Morris, manager of Loew's Orpheum, made a wise decision last Sunday evening when smoke from a fire in a nearby building got into the house. There were about 8,000 patrons there, and instead of having an announcement made from the stage and the audience dismissed, he cut two films and finished the show when an act which was going on at the time closed. Most of the audience did not really appreciate the source of smoke until they got into the street.

There is a new leading lady in "Hitchy-Koo." Mabelle Cordara made her appearance in the role of Gladys Brown, the American heiress, at Monday's performance, and is



IMPORTANT!

I Speak of a Man as I Find Him

To My BROTHER ARTISTS:

If Mr. WALTER F. KEEFE writes or wires you offering time in Detroit or Cleveland after you have finished the Pantages Circuit, be very sure you get a contract stating the salary you are to receive.

Respectfully,

(Signed) HARRY BREEN

GAYETY (Thomas H. Henry, mgr.).—"Golden Crook" company.  
HOWARD (Charles E. Lothrop, mgr.).—"The Forty Thieves" for burlesque. Vaudeville topped by Lucy Gillette. Other acts, McLaughlin and Evans, Helene Davis, Tony Williams and Co., Billy Tan and Tyler.

Edward Harold Crosby, dramatic critic of the Boston Post, has had the pleasure of seeing the first performance of his show, "The Menace." Several other Boston dramatic critics witnessed the premiere of the show. It is not expected the show will jump into Broadway right away.

Linwood Curtis, formerly assistant manager of the Keith house in this city, is now an ensign in the naval reserves. This is the third promotion he has received since enlisting last August.

"The Brat" was late getting into town on Monday. The matinee did not start until 3 o'clock, and it was almost 6 o'clock when the

NEW ENGLAND BOOKING

can be arranged for acts playing that territory or desiring the time.

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The Ventriloquist with a Production

booked to fill the role for the balance of the engagement.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Emmett Corrigan and Co., Hugh Herbert and Co., Jimmie Lucas and Co., The McIntyres, McClure and Dolly, Hallen and Fuller, Wilson-Aubrey Trio, Ray Samuels.

ORPHEUM (Rod Waggoner, mgr.; Loew).—Con Conrad, Lee Foo and Co., Two Walters, Julia Curtis, Ford and Goodrich, Parsons and Irwin, "Oh, You Devil," musical tab.

MILES (Will Greening, mgr.; Nash).—"Thou Shalt Not Kill," Famous Borsini Troupe, Elenor Sherman, Leighton and Kennedy, DeLuxe Trio, Pantzer Duo.

ORPHEUM (Tom Ealand, mgr.; Loew).—Josephsons Glimma Troupe, Brenda Fowler and Co., Frances Rice, Frank Farron, Chandler and DeRose Sisters.

OPERA HOUSE (Harry Parent, mgr.).—"Chin Chin." Next week, Maude Adams.  
GARRICK (Richard H. Lawrence, mgr.).—"The Man Who Came Back," second week.

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## PRESENTS

# JULIAN ELTINGE

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### NEXT WEEK (FEB. 18)

With His Combined Public of the Screen and Speaking Stage

**"JULIAN ELTINGE IS THE GREATEST DRAWING CARD  
IN THE SHOW BUSINESS"**

LYCEUM (A. R. Warner, mgr.).—"Marriage Question." Next, "Dangerous Girl." ADAMS (Russell G. Pierce, mgr.).—"Bought and Paid For." Next, "Our Little Wife." GAYETY (J. M. Ward, mgr.).—"Maids of America." Next, "Spiegel Revue." CADILLAC (Sam Levey, mgr.).—"Army and Navy Girls." Next, "Hello Girls."

The Vaughan Glaser Stock Co. ends its engagement at the Adams May 1, and will be succeeded by the Adams Players, especially engaged by Kunsky & Trendle, owners of the theatre. Dr. Russell G. Pierce, the new managing director of the Adams, is prominent in theatricals, and particularly Masonic shows.

The safe of the Broadway-Strand theatre, Detroit, was blown open Sunday and between \$1,600 and \$2,000 stolen.

R. A. Perry is no longer Triangle manager in Detroit. H. D. Posey, formerly with the Triangle in New Orleans, succeeds him. Mr. Perry is now representing the Arrow Film Co. in Michigan.

J. B. Flynn succeeds A. I. Shapiro as Detroit branch manager for Goldwyn. Mr. Shapiro is subject to the next call, being in Class 1, and resigned to spend a few weeks with his folks in New York. Mr. Flynn is just

back from an Australian trip for Goldwyn, and at one time was manager for the General in Cleveland.

Taylor Holmes will personally appear at the Majestic theatre, Detroit, four days, starting Feb. 17. The same week his latest "Ruggles of Red Gap" will be shown at the Majestic.

Howard O. Pierce has been appointed manager of the Majestic and Garden theatres, Flint.

Edward Beatty is booking road attractions and big features into the Fuller, Kalamazoo.

The Four Mortons presented a five-act bill at the Liberty, Camp Custer, last week. "Fair and Warner" also played there two days last week.

"The Riviera Girl," "Come Out of the Kitchen" and "Kitchy Koo" are early attractions at the Opera House. John Drew, William Faversham, "The Passing Show of 1917," "Love o' Mike," "The Very Idea" and "Her Regiment" are coming attractions to the Garlick.

#### KANSAS CITY.

BY HAROLD A. LOCKHART.

Kansas City, Feb. 10.  
Flint George, traveling manager for the

Western Vaudeville Association, paid a visit to Kansas City this week. Mr. George observed to a VARIETY representative, "I have found that the desires of the public change from season to season. Some seasons straight dramatics catch the larger number of patrons. Then again the public will go wild over musical comedy. At present vaudeville is at the top of the cycle and this will be the most prosperous year for vaudeville for many years. The war seems to have made conditions better for vaudeville, rather than spoil them."

The Willis Wood theater will be used no more as a play house. A 200-year lease has just been signed by Mrs. Willis Wood, widow of the late Col. Willis, to the Kansas City Athletic Club. The athletic club will build a twenty-story club house and office building.

Harry Lauder has been billed for the Garden theater March 21, 22 and 23, through the Klaw & Erlanger syndicate. While the K. & E. are not planning to take over the Garden this season, F. E. McNulty, who represents the owners of the building, said that the contract was practically agreed upon and left only the formality of the signatures. Mr. McNulty said that the remodeling of the Garden would be done this summer. It has a seating capacity in excess of 2,000.

SHUBERT (John B. Fitzpatrick, mgr.).—"Love o' Mike," an exceedingly pleasing musical comedy. Otis Skinner next week.

ORPHEUM (Lawrence Lehman, mgr.).—"Morgan's Art Dancers tops. Two Ushers, Haley Sisters, The Herberts, Kennedy & Burt, Gwen Lewis.

GRAND (W. B. Simons, mgr.).—"Kansas City Amusement Stock presented "Blue Jeans." Fair audience. Unusually long show.

EMPRESS (J. C. Donnelly, mgr.; Pantages).—"Back to Nature, feature; Harry Johnson, Four Castors, Strand Trio, Lester Trio, Paul Pedrini and Monk and a Pathe news.

GARDEN (W. A. Quigley, mgr.).—"Lowery's Minstrels to fair house.

GLOBE (Cyrus Jacobs, mgr.).—"Cycle of Mirth" head of bill. Carlotta, Dunley & Merrill, Nicholsons, Emile Sisters and Catherine Miller.

CENTURY (Tom Taaffe, mgr.).—"Mischief Makers."

GAYETY (Geo. H. Gallagher, mgr.).—"The Burlesque Review."

PALACE (Earl Steward, mgr.; Orpheum).—"A lesson in assembling entertainment may be learned by any ambitious booking man this week. The course is sitting through the Palace show; the home work will be rereading the program and figuring out the elements and their respective placings—comedy, beauty, melody, art, personality and pleasant variety, all in a homey atmosphere, accompanied by a

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235 Loeb Arcade

perfect orchestra—these are the ingredients. Pink's Mules open. The act is brief, devoid of the too-frequent impedimenta of stall and bunk associated with such acts, and it serves will to seat the audience and begin the more pointed amusement.

This is introduced by Fred. Barrens, a good-looking young violinist, who talks (and knows how) and fiddles from Massenet's Elegy to unashamed ragtime. The novelty here is a player-piano in view but worked out of sight, which helps, simply enough, yet with precision that grows to seem marvelous. The operation is easy enough—the miscellaneous matter is on a specially made roll, the piano starts and stops by electric switch on spoken cues, from behind. But the effect is rather bewildering and gripping.

George Nash, assisted by Julia Hay, who is a young woman of marked individuality, plays Aaron Hoffman's "The Unexpected" with much change of pace and wide versatility of mood. Hoffman, as always, is unerring; some of the

## MABEL CAMERON AND ALAN DEVITT

FARCEURS

Direction, MARK LEVY

## MR. MAX E. HAYES PRESENTS FRANK DOBSON

BOOKED SOLID

U. S. C.

The other youth plays a piano a bit and sings several songs, revealing nothing more striking there than speed and a smile. He dances a few, too, to no great result. But that banjo! It landed the team as an applause sensation and vaudeville institution.

Jack Clifford closes. The production is novel and, in the third scene, sumptuous. Clifford's surprise appearance as the scarecrow on his head is a thrill and a new one. But the girl who sings cannot hold up at that time of night, and the parlor dances offer little out of the ordinary. The act is properly and handsomely dressed and presented, and earlier in the show would have had a much fairer chance. As it was there was much walking out when the full-dress dancing began.

LOS ANGELES.

By GUY PRICE.

Colonel Ed Braden, who for some time was a manager here, and is one of the best known

# HAL STEPHENS "Yankee Rooster" NUMBER

I'm tired answering letters asking me for it -- NO ONE CAN HAVE IT

HARRY CLARKE is the author of my Billie Taylor recitation

# STELLA MAYHEW

NOW PLAYING KEITH'S RIVERSIDE

lines are bell-ringers. The acting here, too, is meritorious. Lloyd and Wells (New Acts) follow. Then the laughable Le Maire and Gallagher in a trench version of the old battle scene, peppered with hokum laughs gleaned out of every corner of the world, past and present, keep the house roaring.

Bronson and Baldwin give a pleasant 20 minutes, leaving a regret, however. Here is a pair that can sing ballads and light love

songs so well that they should do more of it. Hailed heretofore as the successors to Bayes and Norworth, this natty duo made good repeatedly. Now they have turned too much to specialty songs and "drunks" and characterizations. Miss Baldwin is a gumdrop in looks and voice. One could listen to her for an hour. Bronson has appearance and "manner," too. If they'd only sing a little more and "act" less they would be irresistible. As it is,

they take away a solid hit. They are followed by Nan Halperin (New Acts).

Bailey and Cowan, strangers, come next to closing. They justify the spot a second after entrance. One of them blows a saxophone fairly well, the other fingers a banjo superbly. Scorning such alien aid as the celluloid pick, this young man teases and beats and tickles and worries his banjo into measure which is the synecopation of synecopation.

theatrical men in the country, is acting as manager of the Camp theatre at American Lake, Washington. Jack Stratton, also of this city, is handling the publicity for the same.

Carl Walker, Pantages manager, ushered Craig Horton through the mysteries of Eldorado one night last week.

The Mission Play at San Gabriel is doing fairly good business this season. No evening performances are given, as has been the custom in previous years.

Ted Shawn, husband of Ruth St. Denis, has joined the U. S. Sanitary Corps at Camp Kearny, near San Diego.

Word from Charles R. Baker, business manager for the San Carlos Opera Co., states that that organization will play San Francisco



## Greatest "Character" Song in Years "DOWN OUR WAY"

(A Rural Jazz)

Suitable for any act—and for Rube Acts.

"Say, Josh, can you beat it? A Rural Jazz—Full of punch lines, easy flowing melody and real jazz rhythm presented in rustic style. ORCHESTRATIONS now ready.

## "KHAKI BILL"

C. L. BARNHOUSE,

WATSON'S GREAT PATRIOTIC BOOSTER SONG

Greatest of all songs in this line.

Orchestrations, High, Medium and Low.

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A NEWCOMER IN VAUDEVILLE and Booked Solid

## Joseph Byron Totten

Supported by

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in

## "JUST A THIEF"

Written by Mr. Totten



# JUST ARRIVED IN AMERICA!

## Direct From the Three War Zones

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and Los Angeles, but not until next season. Marcelia Craft will head the cast.

Although the Majestic played "Johnny Get Your Gun" last week, it is not the plan of the Majestic to book combination attractions as a permanent thing. This attraction was given at that theatre because of the Mason dates being filled.

Clarence Brown, who has been ill for some time and incapacitated from regularly attending to the duties as manager of the Orpheum, will be given a temporary leave of absence when Charles Bray arrives here. Bray has been in the north launching the Orpheum's two new theatres at Tacoma and Spokane.

### NEW ORLEANS

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.; agent, direct).—Program most gainful and enervating in weeks, the vaudeville admixture teaching a responsive chord. Roger Imhoff's superb Irish delineation supplemented by the artistic conception of hayseed senility of Corn and the naivete of Miss Corneane induced premier consideration for the trio (Imhoff, Conn and Corneane), who scored the laughing hit of the season. Frank Hartley, opening, did nicely. Libonatti, well received. Lillian Shaw, pleasing. "In the Zone" aroused interest. Al. Herman found hearty response.

Roland Travers at the tag end displayed his customary deftness.

TULANE (T. C. Campbell, mgr.).—"Pollyanna."

CRESCENT (Walter Kattman, mgr.).—First half, Billy "Swede" Hall, Master Paul and Georgia Hall, Art Smith, Dura and Feeley, Norvelles, "The Things We Love," film. Last half, "Bohemian Life," Charles Lawler and Daughters, Lady Suda Noy, Bettis and Childow, Bolger Bros., "Broken Ties," film.

PALACE (Sam Myers, mgr.).—First half, "The Smart Shop," Margaret Edwards, Gene Greene, Three O'Gorman Girls, Hanlon and Hanlon, "Jack Spurlock, Prodigal," film. Last half, Bessie Clifford, New Norworth and Co., Bruce and Duft, Armstrong and Strones, Three Angel Sisters.

DAUPHINE (Low Rose, mgr.).—Stock burlesque.

STRAND (Maurice Barr, mgr.).—Patricola and pictures.

The Mecca, newest of New Orleans' suburban houses, burned to the ground last week. It will be rebuilt at once by Manager Frank Heldrich.

Mme. Schumann-Heink appears in concert here March 4.

"Pollyanna" has been retained at the Tulane a second week, owing to the enormity

of the business recorded. The play established a record here for the past two seasons.

The newest of the local roadhouses, a very sumptuous affair, is called the "Japanese Garden." It is situated near West End Park. Ralph Levey is in charge.

Zelda Dunn begins a tour of the Saenger houses this week, billed as "The Queen of the New Orleans Cabarets."

Director Albert Hall, of Metro, spent part of his honeymoon in New Orleans.

It looks like the Diamond and Lafayette will remain closed for the remainder of the present theatrical season.

Martha Pryor, probably the most popular prima donna who ever appeared here in burlesque, has returned to the company at the Dauphine.

It is quite the usual thing for the orchestra at the Palace to take three or four encores at each performance, through its efficiency in "jazzing."

The Palace and Crescent are giving four shows instead of the customary three on the heatless Mondays.

Through its recent drive the local lodge of

Elks has become the largest in the country, with nearly 5,000 members. The New Orleans organization is erecting a new half-million dollar home.

The Diamond Film Co. of this city used half-page advertisements in the Sunday papers, offering stock for sale.

Hadji has been added to the complement of dancers in "The Cave."

Frank Toro, the famed spaghetti impresario, has opened a cafe here called "The Raleigh."

Emma Bunting is playing to tremendous business at Houston, where she appears at the head of her own stock company.

P. J. Schaefer (Jones, Linck & Schaefer) spent a fortnight in New Orleans before leaving for Palm Beach. Schaefer started in amusements here when, with Herman Pictenberg, he opened the old Penny Wonderland in Canal street.

The home of the Kouns Sisters at Tepeka burned to the ground recently.

### MILWAUKEE.

BY F. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"The 13th Chair." Week 24, "Oh, Boy."

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SHUBERT (B. Niggemeyer, mgr.; agent, International).—"The Trail of the Lonesome Pine." 17, stock season opens.

PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co., "Zwei Glückliche"; 13, "Das Graue Haus"; 14, first of five Burton Holmes Travelogues.

GAYETY (Charles J. Fox, mgr.; agent, American).—"Cabaret Girls." 17, "Follies of Pleasure."

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

MONTREAL.

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards & Driscoll, mgrs.).—"So Long Letty." First time here.

Next, "Potash and Perlmutter in Society."

PRINCESS (Fred C. Row, mgr.; agent, N. B. O.).—Belle Baker headlined, Bobby Matthews and Co.; De Leon and Davies; Juno Salmo; Kay and Belle; Moss and Frye;

Francis Dougherty; Charlotte Parry and Co., and the Toocooning Troupe. To big business.

FRANCIS (Phil Goydel, mgr.).—1st half—Oklahoma Four; Tom and Stacia Moore; Dore and Rowan; Prevost and Golet; Capt.

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Feb. 24—Des Moines

March 3—Minneapolis

March 10—Duluth

March 17—St. Paul

March 24—Milwaukee

March 31—Chicago (Palace)

FUTURE

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UNITED STATES DISTRICT COURT, Southern District of New York.—In the matter of THE CENTURY AMUSEMENT CORPORATION, Bankrupt.

Pursuant to an order of this Court, the Undersigned Receivers in Bankruptcy of the Century Amusement Corporation will call at public auction by

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property and effects of said bankrupt, consisting of  
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Further information may be obtained from the undersigned or from said auctioneer.

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LOWE'S (Ben. Mills, mgr.).—"The New Production." Daisy Harcourt; Leonard and Dempsey; The Skatists; Julian Hall, Storm and Storm, Alice Brady in "Women and Wife" (film).

ORPHEUM (J. H. Alos, Agent, International Circuit).—"Pag o' My Heart."

EMPIRE (G. Aubry, mgr.).—"The Alba Players, in "Baby Mine. Company excellent. Miss Virginia Millman has joined company to take the leading roles.

GAYETY (Tom Conway, mgr.).—"Roseland Girls." Next week, "Majestica."

IMPERIAL (H. W. Conover, mgr.).—"Stella Maris" (film) and "Renee Florigny." "The Balance" (film).

STRAND (Joe Masoure, mgr.).—"Tiscane and Mack, 2d year on this street. Capacity business.

PHILADELPHIA.

BY JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—One does not often encounter surprises in dramatic sketches offered as vaudeville vehicles, but in "The Purple Poppy," Valeska Suratt scored more of a surprise than an applause hit. As

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MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Lucille Cavanaugh, "Tango Shoes," Kathryn Dahl and Charles Gillen, Joseph L. Browning, Claire Vincent, Alexander, O'Neill and Saxton, Frank Allen and Grace Francis, Provost and Brown.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"Dreamland," Orville Stamma, Tabor and Green, "Finders-Keepers," Ford and Goodridge, George Primrose, Jr., and Maloney Bros.; last half, "Madame Katisha Butterfly," Kawana Trio, Chas. McGoods and Co., Vance and Taylor, D'Lier, Judson Cole.

MILLER (Jack Yeo, mgr.; agent, Loew).—Six U. S. Girls, Marr and Evans, Five Funsters, Miller, Packer and Howard, Earl and Sunshine, Rose DeYoung, Three Musical

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a matter of fact, the raven-haired actress who has not been seen here before in anything so serious as the Paul M. Potter playlet, was not accorded all that was really her's on the merit of her performance, for in "The Purple Poppy," Valaska is proving that she can act, something few gave her credit for in past seasons. Whether the screen plays performed what stage managers failed to do, is a question, but whatever it was, Miss Suratt is putting the dramatic play thing over herself. It is not a particularly good piece of writing, being plainly an adaptation from something else with a "third degree" scene as one of its biggest bits. In this Miss Suratt is convincing and real, for she does not overdo a role which could be made "yellow" if poorly done. If there is anything to find fault with, it is the latitude given William H. Turner as a servant, though Turner is a clever character actor and proves it when he plays the servant as it should be played. It is the part, not the actor, at fault in this instance. The re-

## Crossman's 7 Entertainers

This Week (Feb. 11)—Proctor's, Yonkers, N. Y.  
Next Week (Feb. 18)—Keith's, Lowell, Mass.

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## SHEER and DARLING

in "WOP-LOGY"

It's a handy combination for those two daughters of a famous father—as the program styles them—and they registered a good sized hit. Emil Pallenberg's Bears furnished a strong closing number and held the house seated. The animals work freely and do some great stunts for such cumbersome beasts. McIntosh and his Musical Maids gave the show a fine start with their Scotch songs, music and dancing. Business continues very big at this house, the house selling out three times Monday.

COLONIAL (H. A. Smith, mgr.)—Vaudeville, Maurice Freeman & Co.; Ripel & Fairfax; Leonard & Louis; Steiner Trio. Film, "Wolves on the Rail."

NIXON (Fred Leopold, mgr.)—A new one-act comedy sketch called "On the Job," featuring Nan Aker & Co.; Alice Cole; Odiva; film, "Rimrock Jones."

GRAND (W. D. Wersfath, mgr.)—Stephen O'Rourke; Emmett Welch & Co.; Dugan & Raymond; Ward & Van; Sandy Shaw. Pictures.

# BLANCHE RING

IN VAUDEVILLE

PALACE, NEXT WEEK (FEB. 18)

DIRECTION, WILLIAM MORRIS

mainder of the cast is excellent and "The Purple Poppy" is a dramatic playlet which is sure to be talked about in vaudeville, because of Valaska Suratt, the wonderful clothes she wears and because she is proving herself an emotional actress of no mean ability. The big applause hit of the bill went to Artie Mehlinger and George W. Meyer with their singing turn. This house played to another one of those "fuelless Monday" capacity audiences which liked every song Mehlinger sang and the way he sang it, the result being he could have kept right on singing through the second show and been assured of pleasing

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every one. In the first half of the bill, Alexander MacFayden gave a piano recital of high class numbers, supplying the contrast to the jingling music in the Mehlinger-Meyer turn, and the highbrow stuff also got over. MacFayden displays excellent technique and expression and while a selection from one of the new musical show hits might have been interpolated, he was warmly treated and his one-hand rendition of the "Lucia" selection gave him a strong finish. Mme. Cronin's Electrical Novelty was interesting. It holds attention from the start through the expectation of seeing something big happen later, and

while this does not materialize to the extent promised by the opening. It is pretty and was very well received. It is probably the made-over of Morris Cronin, too dancing by a graceful girl taking the place of the juggling and comedy in the other turn. Bert and Harry Gordon landed in nicely with their comedy talking and singing turn. Both have pleasing voices and might sing more than they do with good results. A nicely balanced sister turn was that of Clara and Emily Barry. The girl at the piano handles some comedy talk with excellent effect and the singing of the other girl met with favor.

KEYSTONE (M. W. Taylor, mgr.)—Barney Williams & Co.; Hal Landon Trio; The Valdreses; Lewis & Hurst; Hanley & Francis; The Puppets; film, "Vengeance and the Woman."

ALLEGHENY (Joseph Cohen, mgr.)—"The Century Revue"; Stanley & Burns; Conley & Webb; Conley & Dunleavy; Loyal's Dogs. Film, "Mrs. Dane's Defense."

GLOBE (Sabolkey & McGuirk, mgrs.)—"Art Studio"; "Children of France"; Kay, Moore & Kay; McKinnis & LaCosta; "Little Hip"; Uneda Girls; Valeria Sisters; Martini & Maximilian; Brown & Barrows; McCart & Malone.



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WILLIAM PENN (Geo. W. Metzger, mgr.).—First half—"Reel Guys"; "The Holly Tars"; Race & Edge; Harria & Lyman. Film, "Persuasive Peggy." Last half—"The New Model"; "Cranberries"; Stewart & Donohue; Walters & Walters. Film, "Shirley Kays."

BROADWAY (Chas. Shisler, mgr.).—First anniversary under the present management this week. First half—"The Birth of a Nation" film. Vaudeville, "The Midwinter Revue"; Piqua & Co., Ubert & Carlton. Last half—"Birth of a Nation," held over. Vaudeville, "The Reel Guys"; Burns & Foran and others.

CROSS KEYS (Sablokey & McGuirk, mgrs.).—First half—Harry Marchwell and Merry-makers; Burns & Foran; Murray & West. Last half—"My Best Girl"; Ubert & Carlton; Daredevil Ward and others.

## PROVIDENCE

BY KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendleshafer, mgr.).—"Fair and Warmer" opened Monday night to S. R. O. after having lost "Heatless Monday" matinee owing to its long jump from Montreal. Extra matinee will be given Friday afternoon. The company arrived late for the first evening performance, curtain not going up until after 8, although it was supposed to rise at 7:45 on Fuel Administrator's orders. The farce went big here, but the cast is not what it should be to carry it along with smoothness.

PROVIDENCE OPERA HOUSE (William S. Canning, mgr.).—"Idyl of the Mill," local, first three nights. Fair houses. Thursday house dark. Friday "Carmen" by local talent. Opera House Players replacing Providence House Stock Co. disbanded last week, will open Saturday night with "Seven Chances."

KEITH'S (Charles Lovenberg, mgr.).—Good bill, but not up to those within the past few weeks. Robert T. Haines and Co. and Florence Tempest shared honors at head of bill. Orth and Cody, Swift and Kelley, Kimberly and Arnold, Potter and Hartwell, Gallarini Sisters, Mertens and Arena, pictures.

EMERY (Martin Toohy, mgr.).—Well selected bill headed by Henry Horton, at same house recently in "Shore Acres." Alice Brady in person at all performances Monday. Feature film in which she is starred, "Betsey Ross." "The Town House Ten." Donovan and Murray Tracey and McBride, Edward and Irene Lowrey, Krenka Brothers. 2d half, Charles Dingle, Cerro, Clifton and Kramer.

Sterling Sisters and Charles Loew, Florence Duo, Dyer and Coyne, feature pictures.

COLONIAL (J. F. Farr, mgr.).—Rose Sydel's "London Belles." Work of chorus noticeable.

PAYS (Edward M. Pay, mgr.).—Three shows Monday, opening with public rehearsal at 11. Churchill's Revue, The Roxinos, White and Dean, Al James, Anna Armstrong, Farrell-Walker Co., pictures.

"Heatless Monday" continued to pack the city's playhouse, fine weather drawing out bigger crowds than last week. Holiday prices prevailed for the most part.

The efforts of Klaw & Erlanger, first to get the Modern and later the Strand, have proved unsuccessful according to the latest reports. It is presumed K. & E. have given up their efforts to locate here. 'Tis reported they were being held up for a big price because of their evident pressing desire to gain a local foothold.

The Arcadia Amusement Co., which controls Fay's, was made defendant in a suit filed last week for \$5,000 by Signe Holter of East Providence. The plaintiff alleges that she was struck by swinging doors of a building owned by the defendant as she was walking along Union street on Feb. 12 of last year.

The Players, the largest semi-professional theatrical organization in New England, gave its second performance of the season at Infantry Hall Feb. 7, when "Alice Sit-by-the Fire" was presented to capacity.

A benefit performance for the fund being raised for the families of the men who lost their lives in the recent explosion at the Naval Torpedo Station at Newport, R. I., was given at the Bijou there Sunday night. Local talent and films made up the bill. The Mutual Film Corporation donated films.

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The Gosman Twins are being featured with the cabaret at the Crown Hotel.

Plans for the spring and summer season of the Albee Stock, Keith's, are already being made. It is expected the company will open in the new Keith's now in construction. The first announcement is the re-engagement of Bertion Churchill.

The local fuel situation is clearing up and theatres whose coal bins were nearly empty are hoping for a continuation of the warm weather.

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Nothing Can Beat It  
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**The Chinese Puzzle**  
Personal Representative,  
**JAMES E. PLUNKETT**

in the Promenade Lounge, which was followed by a buffet luncheon.

"Over the Top" is showing here for its second week, and played Sunday night, causing the cancellation of a Newman Travelogue. "The Passing Show of 1917," another Shubert attraction, is coming for a two weeks' stay, opening on Sunday night, the 17th.

The National's Sunday night opening with "Pollyanna" was not very successful as far

**SAM P. INEE (BARK)**  
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**"THE PARCEL POST MAN"**  
**CONROY and O'DONNELL**

Feb. 14-16—Lyric, Chattanooga, Tenn.  
" 18-20—Elgin, Birmingham, Ala.

Feb. 21-23—Loyman, Memphis  
" 24-26—Orpheum, New Orleans  
" 28-Mar. 2—Orpheum, Baltimore, Md.

Direction, **JOE MICHAELS**

**MR. AND MRS. WILLIAM O'CLARE**  
"A Breeze from the Lakes of Killarney"  
Booked Solid W. V. M. A. and U. B. O.  
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pheum Circuit. This week's bill, after opening here, will continue over the circuit. The Hoffman show will be the attraction next week. Present bill has Cecil Lean and Cleo Mayfield as the headline attraction. Harry Gilfoil, featured. Santi, dancer, with Alta Krom, featured attraction. Harry & Emma Sharrock, also featured. "The Propriety Re-act," good; Levy and Ackersind, well liked. Roubie Sims, good. Capacity business.  
**PANTAGES** (Geo. B. Pantages, mgr.).—Gruber's Animals are good headline attrac-

## JENIE JACOBS

Takes this opportunity of thanking

# MISS VALESKA SURRATT

Who is one of America's favorite stars, for a most unique gift, tendered in appreciation for a season in vaudeville in

## "THE PURPLE POPPY"

as attendance was concerned, and "The Country Cousin" passed up the Sunday, although in town, and opened Monday evening, 11.

**VANCOUVER, B. C.**

BY H. P. NEWBERRY.

**EMPRESS** (Geo. B. Howard & Chas. E. Royal, mgrs.).—For their 32d week, the Empress Stock Company offer "Little Peggy O'Moore." This play also marks the reappearance of Miss Edythe Elliott, leading woman, after several months' absence. Miss Elliott was given an excellent reception, receiving numerous floral offerings. Excellent patronage.

**AVENUE** (W. Scott, mgr.).—4-5, "Wise & Otherwise" (local). 6-8, "Katsenjammer Kids." 15-16, Harry Lauder.

**ORPHEUM** (Jas. Pilling, mgr.).—The current bill at the Orpheum replaces the bill which is headed by Gertrude Hoffman. The latter, instead of coming to this city from Calgary, went to Spokane and Tacoma, the two cities which have been added to the Or-



## ROSE AND MOON

Featuring their new dance "The Stumble"

THIS WEEK (Feb. 11)—ROYAL, NEW YORK

Next Week (Feb. 18)—Keith's, Washington, D. C.

# EDDIE BORDEN

& JAS. DWYER

Direction, HARRY WEBER-HERMAN WEBER

Always Playing

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tion. Song and Dance Revue, well liked feature attraction. Hampton and Shriner, featured. Nancy Fair, very good; Owen and Moore, well liked. Ward, Bell and Ward, good.

**COLUMBIA** (J. H. Mayrand, mgr.).—Vaudeville and feature pictures. Changed twice weekly.

**REX** (W. P. DeWeese, mgr.).—Jack Pickford in "Tom Sawyer."

**COLONIAL** (H. Quagliotti, mgr.).—"The Beloved Adventurers," with Kitty Gordon.

**GLOBE** (W. F. Nichols, mgr.).—Lina Cavalieri in "The Eternal Tempress."

**DOMINION** (J. Muir, mgr.).—"The Honor System," with special symphony orchestra.

Maude Adams and "Seven Days' Leave" are booked to play at the Avenue.

Timms, the local theatrical printer, suffered a serious fire to his plant. The Orpheum was unable to get billboard sheets but almost all other orders were filled.

**NEW IN THE EAST**

Opened at the 5th Ave. the first half of this week and met with big success.

# SMILETTA SISTERS

NOVELTY DE LUXE

Direction, **ALF. T. WILTON**

## NEWS OF THE FILM WORLD

Burglars blew the safe Feb. 4 in the Royal, Kansas City, and got away with \$3,500.

Shirley Mason is being starred by Edison in a Japanese production.

John S. Medafkow has joined the Celebrated Players.

Oliver Anderson has left the Keystone and returned to the speaking stage.

H. E. Altkan returned from California Wednesday.

William Pike has been engaged by Fox to play male parts with Jane and Catherine Lee.

Wilbur Bates has withdrawn as press representative for "The Eagle's Eye."

J. Stuart Blackton is preparing for the screen "Missing," a novel by Mrs. Humphry Ward dealing with the war.

Walter Finnigan Reed, an Irish comedian, has been added to the Arbuckle scenario staff, of which Richard Warren is editor.

Nastimova is leaving Metro to return to the stage. Her plans call for a Broadway appearance in a stage play shortly.

Joe Kallison, formerly of Paramount, is now with the Celebrated Players Film Co., of Chicago.

During March Triangle will release eleven pictures ranging in diversity from tragedy to comedy.

The Strand, Torrington, Conn., has been destroyed by fire. The Alhambra there is playing traveling combinations.

Philip Bartholomew has received an appointment in the film division of the United States Bureau of Information.

The home of Tom Terris in Chiswick, a suburb of London, was partially destroyed by one of the recent air raids.

John Gray is no longer one of the scenario staff at Pathe, he having finished there last Saturday.

The Gwendolyn Films has been organized, with Irving E. Goldstein, former head of the Photoplay Co., as organizer.

Mr. and Mrs. Sidney Drew have gone to Florida for a vacation. They appeared in 42 one-act comedies last year.

Waterson Rothacker, head of the Rothacker film, is expected to reach New York the latter part of the week.

"Carmen of the Klondike," with Clara Williams, is the initial offering to exhibitors by the State Right Distributors, Inc.

Goldwyn has made a contract with J. C. Williamson Films to handle all their productions in the Antipodes.

Wheeler Oakman, leading man for Edith Storey, has cancelled his contract with B. A. Rolfe, to enlist as a private.

Allison St. John-Brenon, niece of Herbert Brenon, will have charge of the publicity department of the Producers and Exhibitors, Affiliated.

Louise Glaum has started work on her first Paralta picture, "The Snap-dragon," which was written specially for her by Monte M. Katterjohn.

Pathe claims that their production of "The Naulakha" will be the costliest ever placed upon a program. Over \$100,000 of real money was expended in the making of the feature.

A man who has been traveling about the east impersonating Guy Empey was apprehended. He turned out to be a Canadian and was promptly transported to his native land.

Work on the fourth Petrova production for the First National has begun under the direction of Ralph Ince. It is by George Middleton and is entitled "The Great Star."

Marshall Neilan will not come east, as was first reported, but remain in California to direct Mary Pickford in her next Artcraft picture.

The first episode of the Benjamin Chapin series, "The Son of Democracy," entitled "My Mother," will be released by Paramount this week.

Nine houses operated by Fox played "The Birth of a Nation" last week. Three used the big film for a full week while the others played it three days.

Walter Finnigan Reed, an Irish comedian with a reputation on the Pacific Coast for 20

years, has joined the scenario staff of Renosce Arbuckle, of which Herbert Warren is editor.

John Mason, Leah Baird and the remainder of the Ivan Abramson company in Palm Beach filming Abramson's new production, "The Moral Suicide," have returned to town.

Clara Kimball Young, after finishing the filming of "The Reason Why," leaves for the coast, where she expects to remain for a year.

Herbert Brenon has secured his final naturalization papers Feb. 8. He will shortly enter the Photographic Division of the Signal Corps, it is said.

Albee Mann has signed a contract with Esanay to appear opposite Taylor Holmes in two pictures. Following this she will appear in Christie comedies.

Grover Franka, of Triangle playing forces, whose face was slightly marred during a realistic fight scene, has recovered sufficiently to return to work.

A. H. McLaughlin is now branch manager for the Select Kansas City exchange. He had recently been with Vitagraph as manager of their Cincinnati branch.

The Liberty, Youngstown, O., a new \$500,000 film theatre, opened Feb. 11 with Douglas Fairbanks in "A Modern Musketeer." The house seats 1,800 and is in the shopping district.

The Buyers' Club building on 4th street will have the finest private projection room in the city. It will be used exclusively by the members of the association.

Charles Chaplin, after working three weeks at his studio, is reported to have destroyed all the filming thus far made, and to have stopped work, dissatisfied with the result.

The members of the United Theatres Corporation, an organization of exhibitors along the lines of the First National, held a secret meeting in the Longmore Building last week.

William A. Brady has resigned from the Board of Directors of the World. It is reported he will become affiliated with the First National Exhibitors' Circuit.

The World has signed Barbara Castleton and added her to their list of stars. She is to commence work at once, replacing Neddie Clayton on the World's list.

Under the supervision of Thomas H. Ince, William S. Hart is now working on the production of "The Tiger Man," his fifth picture for Artcraft release. He is his own director.

Oecil B. DeMille, director-general of the Famous Players-Lasky, has just completed "The Whispering Chorus," the picturization of Perley Poore Sheehan's story.

Lottie Briscoe has returned to pictures, and will be featured by Metro in the screen adaptation of Edith Wharton's "House of Mirth," in which Emmy Whelen will play the leading role.

Burglars jimmied open the door of the office of the Fox Film Corp. in Cincinnati this week, unlocked the safe, and got away with \$300. Last week the Vitagraph office there was robbed.

Billie Burke's next appearance with Paramount will be in "The Daughter," adapted to the screen by Margaret Turnbull from the play by Alicia Ramsey, which will be released next month.

Paul Seardon has returned from Jacksonville, Fla., with a Vitagraph company, including Harry Morey and Florence de Shon. The company has been shooting exteriors for "The Desired Woman."

The metropolitan showing of the latest Billy West two-reel comedy, "The Orderly," has been postponed owing to the burning of the second reel of the print last Saturday. A duplicate is now on its way from the Coast.

Goldwyn has placed Harry P. Durant, a screen writer, under a long term contract. Durant was the first so-called "high brow" editor lured to pictures. He has contributed many photoplays to the screen.

Irving Fox has returned to Fox and been assigned as leading man for Peggy Hyland. Miss Hyland's first Fox picture will be "The Debt of Honor."

The latest Billy West comedy, "The Orderly," is the funniest he has yet made. This was testified to and admitted by Louis Burstein, president of the King-Bee Corp., who is in New York on business.

The proposed trip to Japan of Ethel Clay-

ton to make features with Oriental back-grounds has been cancelled by the film star owing to the death of her husband, Joseph Kaufman.

Mary Miles Minter, star of American Films, will hereafter be under the guidance of two directors. In future, Edward Slesman will collaborate with Henry King, who has been directing the Minter pictures.

Mary Pickford has been appointed by Mrs. Othman Stevens, of Los Angeles, originator and director of the Salvage Dept. of the Red Cross, to the post of Publicity Bureau Chairman for the Coast.

Joseph Dwan has been placed in charge of Pathe's title editing department. He was formerly in charge of the serial publicity, which has been given to Tarleton Winchester. Tom North becomes editor of the Pathe "Sun."

L. Guy Wilky and Robert Newhard, at the head of Paralta's photography department, Los Angeles, are lecturing to 60 men in the Aviation and Radio Service Corps, selected to learn photography.

Work on the latest Clara Kimball Young production, "The Reason Why," started Wednesday, after a delay of three weeks, due to the non-delivery of some very elaborate gowns being made for the star by Lucile.

By a ruling of the Custom House authorities, made Feb. 12, all shipment of films to foreign countries must be submitted to inspection 12 hours before sailing; it also applies to photographs, records and musical instruments.

Motion picture houses may be allowed to open in New London, as a war measure, with a view to meeting the recreation needs of the many soldiers and sailors to be found in the neighborhood of that city.

At a meeting of the officers and members of the Screen Club, held Feb. 6, it was voted to eliminate the non-paying membership, and at the same time raise the annual dues from \$30 to \$40. The members hope by this method to make the club self-supporting.

Bordonare Brothers, owners of the Palace (vaudeville) at Olean, N. Y., of which Al. W. Root is manager, have bought the Grand, located next door to their present house, from the Olean Amusement Co. The Grand will probably be pictures.

Ellier & Wilk, acting for S. A. Lynch Enterprises, sold to the Central Film Co. of Chicago (J. L. & S. and Nathan Ascher) 16 Norma Talmadge and Frank Keenan re-releases. The same brokers have also sold "The Whip" for Louisiana and Mississippi to the True Film Co. of Dallas, Tex.

Ann Murdock will be in the screen production of "My Wife," released by Mutual Feb. 18. It is an adaptation of the play by Michael Morton. Originally it was a starring vehicle for John Drew, but in the film version the play was altered to provide a stellar part for Miss Murdock.

Marie Dressler is now releasing her film comedies herself, the first being exhibited at the Strand next week, it being "The Agonies of Agnes." The Dressler comedies were to have been released through Goldwyn. There are two other two-reelers ready at present, one being titled "A Crossed Red Nurse."

Blissie Ferguson's next screen vehicle following the current Artcraft release, "The Song of Songs," is another stage adaptation called "The Lie," from Henry Arthur Jones' play of the same name. J. Searle Dawley is staging it.

Arthur Donaldson, a Vitagraph player, had his face severely cut by a fragment during the filming of "The Emperor's New Clothes." The doctor says the wound is not serious, but a swelling of the face, which caused him to quit work several days, will not be a serious matter and should clear the actor in a few days.

Magie Eye, the Sioux Indian chief, sustained a broken leg as the result of a fall from his horse in a scene for the new Douglas Fairbanks Artcraft picture, "Head-in' South." It has been found that the Indian will be crippled for life, and Fairbanks has agreed to pension him for the remainder of his days.

New releases for Paralta Plays, by the W. W. Hodkinson Corp. up to March 15, has been announced as follows: "The Turn of a Card," with J. Warren Kerrigan, Feb. 15; "Within the Cup," with Beattie Barricade, March 1; and "Humdrum Brown," with Henry B. Walthall, March 8.

Now that the New York film expo has gone forward until next October, Sam Grant, who had been helping General Manager Frederick H. Elliott, returned to Boston to get ready for the Boston expo in July when the National Exhibitors' League holds its convention at that time.

Articles of incorporation for the Frank A. Keeney Pictures, Inc., have been filed with the Secretary of State for the distributing of the forthcoming Keeney film subjects. Keeney is president, Ray C. Owens, secretary, treasurer and general manager, and Meyer C. Goldman, general counsel.

The death of Joseph Kaufman cancels the contract made for the taking over of his wife, Ethel Clayton, by Paramount, as the agree-

ment called for the services of Kaufman as director in connection with his wife. A new agreement will likely be made between the star and producer.

Justice Oreglio gave a decision in San Francisco last week in favor of Edward C. Mix, owner of the St. Francis theatre, who had been sued by P. Engels, an organist, claiming that his contract, calling for \$30 a week, had been broken. After hearing Engels play, the justice found in Mix's favor.

Marjorie C. Yeager, five years old, of Los Angeles, has filed a claim for compensation with the Industrial Accident Commission, asserting that while engaged as a "movie actress" she received burns on the arm from another "actress" three years old who carried a "sparkler."

Al. Nathan, manager of the Alhambra, San Francisco, leaves Feb. 16, and is ordered to report to Los Angeles at once, where he will meet Carl Laemmle, owner of the house. His successor is being sent out from the Laemmle house in Minneapolis. Until Mr. Nathan sees Laemmle he does not know what his future plans will be.

Despite that the picture was shown there to capacity audiences two years ago, Mayor Bachrach of Atlantic City, when apprised that "The Birth of a Nation" was to be exhibited at the Colonial Thursday, Friday and Saturday of this week, notified Manager Edward S. Fuhrman if the picture was shown the license of the theatre would be revoked.

The Graphic, controlled by William Randolph Hearst, is to make feature pictures from scenarios founded on a number of stories which appeared in the eight Hearst magazines. The first will be "Moral Suicide," due for release March 15, through the International Film Service, also a Hearst enterprise.

Sam Berman, who left Selznick to become associated with Herbert Brenon, will probably organize a chain of film exchanges, in partnership with George Grant, who spent eight years in London in that line. Grant is a New Yorker, and was at one time manager for "Kid" McCoy. Ten years ago he went to England, entered the film business and amassed a fortune.

Moore's Theatres Corp., holders of the franchises in the First National Exhibitors' Circuit for Delaware, Maryland, and the District of Columbia, announce the opening of the Washington Branch Exchange of the First National, at 419 Ninth St. N. W., under the management of Walter R. Liebmann, formerly Washington manager for Goldwyn.

On account of the race riot in Houston some time ago, when negro soldiers shot and killed a number of whites, the commanding officer of Camp Logan at that point last week issued a notice forbidding any of the men of the camp from attending the "Birth of a Nation" which was scheduled to be shown in a theatre adjacent the camp. While the civilian population was not under any army orders, the film management thought it best to call the Houston date off altogether. The picture ran up against the same kind of a crozier in San Antonio, where the negro soldiers arrested at Houston for the riot were tried by court martial and sentenced to death by hanging.

Theodore Broadhead, a marshal of the City of New York, is being sued by the Fairmount Film Co. to recover \$280. Some time ago a warrant for attachment was issued in an action commenced by Walter R. Stahl against Fairmount to recover \$340 alleged to be due the plaintiff's book salary. The warrant was placed in the hands of Broadhead. He attached a copy of the picture "The Birth of a Nation" and returned it to Fairmount, rendering to Broadhead \$300. When the bill came into the court a verdict was rendered in favor of the film company. When Broadhead was asked to return the money given him, he neglected to do so. According to information and belief of the plaintiff, Broadhead's term as Marshal expired before he had been given the money, and was never reappointed. Fairmount is suing for \$280 and interest of 6 per cent., together with the costs of the action.

Before an audience, which included Secretary Daniels, Rear Admirals, Chiefs of Bureaus, officers of the navy, and members of both Legislative bodies, the navy passed in review in colored motion pictures at the National Press Club in Washington, Feb. 9. What is probably the most complete and realistic display of views of the service in preparation and in action was shown by the Prisma Films, which, made with the Government sanction were shown at a private view for the first time.

The pictures were taken by an association of New York men interested in the development of colored photography. Particularly thrilling were the firing of salvoes and discharging of torpedoes, while realistic views showed the flight of hydroplanes from the decks of warships. After the exhibition Secretary Daniels spoke; talks were also given by E. A. Koopman, president of the organization, and Dr. George A. Dorey, under whose direction the films were made. The arrangements for the exhibition were in the hands of Lieut. Wells Hawks.

## BROADWAY BILL.

"Broadway Bill" gained his sobriquet through fondness for the night life of the street he was named after. Bill fell in love with a young woman named Underwood. Her father owned a lumber tract in the North Woods or somewhere away from paved thoroughfares. Miss Underwood did not place much faith in Bill because of his "sporty way." Bill explained the matter to Mr. Underwood, and he wanted a "chance," and Underwood sent him to the lumber camp, where some one was stealing the best wood. That someone turned out to be the foreman. He was suspicious of Bill's presence and told the boy from Broadway accidents often happen in lumber camps. They commenced to happen to Bill. Accidents of this sort are always up to the scenario writer, helped in long by the director. It's about 50-50 here. First a tree fell on Bill, breaking his leg, and later the foreman, though Bill was hardly able to walk, sent him out for provisions alone, and driving a sleigh. It was a trip that required Bill to remain overnight in a deserted cabin in the woods. The foreman sent out of his lawless men after Bill. It was fendishly conceived, this second "accident," but Bill had been tipped to watch himself, so he looked out of the window of the cabin, saw the other fellow sneaking a look himself around a corner, and Bill slipped out the back way, hiding in the sleigh. When the lawless one burned the cabin, Bill wasn't in it. Bill was in the sleigh beneath the robes, smiling at the audience. As the lawless one reported to the foreman how Bill had burned up, Bill walked in on them. After his foot got well, Bill liked the foreman in a fist fight and became the foreman of the camp himself. Back in New York during these happenings Miss Underwood was being pursued by the attentions of a young man with a mustache, who wanted to marry her, but she loved Bill; so did her little brother. Sister and brother worked as a team all through the picture. Mr. Underwood had heard how Bill cleaned up the camp and beat the bully, so he thought he would go up there, taking his family with him. It must have been a nice little trip for the party. According to the opening of the film Bill had to tramp two days through heavy snow to make it. Perhaps Underwood knew a better route. When the Underwood family got to the camp the young brother became lost looking for rabbits. Although Bill thought Miss Underwood was engaged to the fellow back in town he went out hunting for the brother, and a kind director sent him on a straight road. Bill and the brother grew confidential under a tree with the wind howling and neither certain he could return. Brother told Bill the team loved him, that the engagement for Sis didn't go, and then Bill started back to camp, carrying the kid on his shoulders, but he couldn't make it. Just as the camp was in sight Bill and the kid flopped over. Searchers found them. It seemed the same day, but it must have been a week afterward, from the snow that had piled up on them. So everything turned out nicely. Sometimes characters walked into interiors with snow packed on them in certain places, although it was always a "raging snowstorm without"—perhaps without snow. "Broadway Bill" is a Metro release, made by Yorke, with Harold Lockwood starred. Martha Mansfield is the leading woman. Mr. Lockwood did just what he should have done, not any more nor any less. Miss Mansfield had little to do except to pose in some wasted scenes with her New York chaser. When in close-ups with Bill, her hardest work seemed to be an effort to maintain the position until the camera clicked off. Fred J. Balshofer wrote and directed the picture. That should have made the combination perfect, but it didn't, in either end. Tony Gaudio caught it on the negative, and he did his portion well, for the outdoor scenes could hardly be missed. Some of them are attractive and would have been more so if the cities hadn't had so much snow of their own. This is a picture. Stanton Heck made the foreman rough and brutal, and all the men of the camp looked rough and brutal, whether they were or no. Nothing enticing about this feature unless it is Mr. Lockwood. The largest hole always in a Metro release appears to be its inability to do anything that has not been done before. It's probably the greatest "follow" picture firm in the business. If they were not, perhaps the Metro could find a theatre in New York to show its releases for over a day at a time.

## FROM TWO TO SIX.

Alice Stevens.....Winifred Allen  
Howard Steele.....Earl Fox  
John Stevens.....Forrest Robinson  
Baron Kuno von Wiederholts.....Robert Fischer  
Madame Elia.....Margaret Greene  
Richard Steele.....Clarence Handyside  
George Worth.....Charles B. Wells  
Margaret Worth.....Madeline Marshall  
Frenck Malt.....Amy Somers  
House Detective.....Riley Hatch  
Winifred Allen starred in this Triangle, adapted for the screen from a story entitled "The Euton Thief," by Arthur Stringer. The picture must have been made in the east, for a number of the exterior were taken around New York. Albert Parker directed, with the assistance of Thomas F. Tracey, both under the supervision of Allan Dwan. The camera work was by Ray Vaughn. The producer overlooked the suspense that could have been worked in by the skillful use of a clock, especially as the title suggests the events occurred between two and six p. m. The plot relates the activities of German spies over here and their efforts to obtain the plans of a war machine completed by an American inventor. A female spy secures the plans, but the daughter of the inventor trails her to her hotel where she is to meet the master spy

who is to start for Europe with the papers. In the same hotel in three separate suites are a young man and young woman and their fathers, who have been lifelong friends. The two have decided their children shall marry. The children are equally determined they will not, at least each other. Seems they were good friends and don't want to spoil it. On the same floor where the young folk are housed in adjoining rooms, the master spy has his quarters. When the elders of the youthful pair meet with the refusal by the children, they lock them in their rooms. The boy determined to make his escape and crawl out of the window across the front of the building to a neighboring room. It is the one occupied by the spy. As the youngster makes for the door the spy enters and the young man is forced to hide. He is there when the daughter of the inventor arrives in her search for the missing papers. The young man secreted overhears the conversation and comes to the girl's rescue. They recover the papers. Really, he has to be married by six or be disinherited by his father, the young man asks the daughter to marry him and they return to the young man's room via the window route, procuring the preacher who was to perform the original ceremony. The spies are captured. "From Two to Six" is a corking comedy drama, better than the usual run of features for program consumption. The cast is an exceptional one. Miss Allen is clever as the inventor's daughter, while Margaret Greene, the female spy, carries the role well. As the recalcitrant daughter Madeline Marshall gave a worthy performance. Earl Fox was the juvenile lead and created a distinct impression. So much he deserved to be featured with Miss Allen. Riley Hatch, as the house detective, gave a realistic touch to a small role. Clarence Handyside and Charles B. Wells were the fathers and furnished a comedy element. The camera work is clever, especially in front of the building shots. It is a feature well worth playing.

## OUR LITTLE WIFE.

Dodo.....Madge Kennedy  
Herb.....William Davidson  
Mrs. Elliott.....Wray Page  
Tommy.....Kempton Greene  
Bobo.....Walter Hiers  
Angie.....Marguerite Marsh  
Goldwyn has found a way to project force upon the screen—a problem not so easy to solve. Heretofore it has been comparatively easy for a couple of reels, but to sustain interest, suggest line and for five reels has generally proven disastrous. The solution appears to be in the careful wording of the titles along facetiously sinister lines. The story of "Our Little Wife" is on a par with other Madge Kennedy pieces—a consistently ingenious bride who gets herself into ridiculous scrapes with the utmost ingenueness. She has just married, and at the last moment decides to take with her on her honeymoon three other suitors. This she does and they all return to New York, and again starts things humming by placing herself in an exceedingly compromising situation through trying to save another girl from what she believes to be a lioness. It is the brilliantly clever dialog that sustains the interest, which is materially augmented by the fine acting, the able direction and the especially good photography. The cameraman has secured some effective results in the matter of "materializing" his interior backgrounds which, when first seen, suggest line and lighting and gradually "fade in" until they are fully lighted. There is never any straining for startling effects in the photographic line. In fact the mechanics of the production, from all angles, have been well concealed—which is the utmost triumph in theatricalism. Edward Dillon was the director. "Our Little Wife" is a high grade feature.

## SHUBERTS GAIN PRODUCERS.

(Continued from page 3.)  
ing, i. e., 5 per cent. of the gross.  
At the present time the Shuberts are said to obtain from \$17,000 to \$22,000 weekly in booking fees from the houses they supply and their expense for operating practically consists of but one booking man and several clerks. That is also true of the K. & E. office.

On "form" it seems unlikely there will be a defection by Elliott, Comstock & Gest from the Shubert ranks. Elliott is a son-in-law of David Belasco, who is now allied with Klaw & Erlanger. So also is Morris Gest. Gest and F. Ray Comstock were brought up in the Shubert ranks, were and are partners with them, and if there is any sentiment in business the Shuberts would receive the preference, provided the propositions from both camps were identical. It isn't a matter of monetary consideration, as Comstock, Elliott & Gest are now making probably as much, if not more, money than any other producing firm in the legitimate theatrical business. Next season they will have ready for out-of-town booking "The Wanderer," "Chu Chin Chow," two "Leave It to Jane" companies, several "Oh, Lady,

Lady" companies, two "Experience" organizations, a new show by George V. Hobart, entitled "Loyalty"—all told about 15 companies, besides their present list, including their gold mine, "Oh, Boy."

In addition they control, or are interested in, the leases of a number of theatres, and which ever booking concern they allied themselves with they could not consistently ask for better terms for their attractions than they would be willing to give to others.

Nevertheless Comstock has gone south "for his health," where, curiously enough, a representative of K. & E. happens to be. Elliott takes little or no interest in the business end of the concern's enterprises, and Gest will do nothing without consulting his partners.

## RATS INVESTIGATION

(Continued from page 3.)  
A. To the best of my knowledge.  
Referee: What records has Fitzpatrick?  
A. The membership and levy lists.  
Mr. Sapinsky: You testified that the Lancaster property brought \$20,000. Was that inclusive of mortgages?  
A. Yes, there were two mortgages. With the paying of the mortgages, unpaid taxes and other creditors there were left a balance of \$1,851.03. Fire insurance and school taxes hadn't been paid for three years.  
Q. And was the residue paid back to the rats?  
A. Yes, it went into a special account, and finally paid out to the stockholders. (Stockholders received 9 per cent. of their holdings.)  
Mr. Sapinsky showed the witness the list of levy payments in one of the latter issues of the "Player": "Were all those payments received?"  
A. Absolutely not. The list holds the initials of Keith, Albee, Back, and many others. I knew there weren't payments.  
Q. Then this was made to appear that lots of money was raised when, as a matter of fact, it wasn't?  
A. That's absolutely so. But those who actually paid are also on that list.  
Q. Then the only way to check up this list would be with the levy list in Waterbury?  
A. Yes.

Harry DeVeaux introduced a letter sent him by Mountfort at the time the latter was fighting the Rats. After the witness identified the letter was introduced as evidence. That was done to check-mate the letter Mountfort presented purporting to clear McCree. In the DeVeaux letter Mountfort charged McCree, Malevinsky, and others with perjury and other things about which he could not remember when asked.

Adjournment was taken until Friday (today).

## ENGLISHMEN DODGE CANADA.

The Hall Caine written playlet, "The Iron Hand," of which the author's son, Derwent Hall Caine plays a leading role, could have secured a week's engagement at the Princess, Montreal, with \$2,000 as the salary. A. E. Anson is also featured with the playlet. There are nine players, all reported to be Englishmen. The sketch has a war theme.

The reason the playlet and people did not accept the Montreal engagement, according to Clark Brown, was because the players did not care to expose themselves to the English army officials of Canada. This reason, said Mr. Brown, was given him by the men, excepting Mr. Caine, the only member of the company agreeable to appearing in Montreal.

Mr. Brown is general manager of the Canadian Circuit which operates the Princess, Montreal, a big time vaudeville theatre. Mr. Brown books it in the United Booking Offices, New York.

## FROM STANDARD TO LIBERTY.

Clarence Jacobson resigned as manager of the Standard last week and was appointed manager of the Liberty theater, Petersburg, Va. The position carries the rating of a lieutenant with an annual salary of \$2,400 plus lodging and food allowance. Liberty theater managers wear a modified military uniform.

## TRIANGLE

## Here's the Proof.

You have read our recent advertisements describing the new Triangle policy towards exhibitors. We have told you of the box office value of Triangle pictures, of the fair and square business methods of Triangle, and of the fact that Triangle prices enable any exhibitor to make money.

Here is a letter from Mr. H. R. Mason, who operates the Acme, Crystal and Rex Theatres at Goldsboro, N. C., which will give you the experience of an exhibitor who is using Triangle service.

"Regarding using Triangle Service, will say that ever since the majority of the manufacturers adopted the plan of shifting the Film Footage Tax to the exhibitors, we have been using from one to three Triangle Dramas and Comedies every week. It gives me much pleasure to say that both the dramas and the comedies have been entirely satisfactory to me and my patrons, and business, I am glad to say, has not fallen off and, if anything, has increased as a result of the change. On the days that we run pictures only, we get just as good if not better results from Triangle Service, as the Taxed Service, and what's most interesting to us is that we are getting the service for almost half of what we have paid for the Taxed Service.

I am indeed glad that you, together with a few of the other recognized manufacturers, decided to align yourselves on the side of the exhibitor.

I sincerely trust that exhibitors all over the country will rally around the TRIANGLE banner and accord you the support you so much deserve, and, in doing so, they will not only help you, but help themselves by getting a consistent and well-balanced service at a price they can afford to pay, and no WAR TAX.

Yours sincerely,  
H. R. MASON (signed)."

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General Manager



**KEITH OF THE BORDER.**

Jack Keith.....Roy Stewart  
 Hope Waite.....Josie Sedgwick  
 Christie McClaire.....Josie Sedgwick  
 Black Bart.....Norbert Cillis  
 Bill Scott.....Pete Morrison  
 General White.....Wm. Ellingford  
 Dr. Fairbank.....Wilbur Higbee  
 Mrs. Murphy.....Alberta Lee

This Triangle western is improbable and jumbled. The original story was by Randall Parrish and adapted for the screen by Alvin B. Neitz. Clifford Smith directed with Steve Grands at the camera. That the picture does not measure up to the Triangle standard is not because of direction or acting but rather because the story was not a particularly strong one, and principally, exceedingly weak titling. Roy Stewart and Josie Sedgwick could have been featured. Stewart plays a Texas Ranger, while Miss Sedgwick has a double role. It is one of those long lost sister affairs with western mellow for suspense. The scene is on the edge of the great southwestern desert. Col. Waite is searching for one of his daughters, stolen years before. His younger daughter is to meet him at a small town, but comes on the scene prior to her father's arrival and is greeted by several of the inhabitants as Christie McClaire. Among them is Black Bart, to whom she confides she is not Christie McClaire but Hope Waite and she expects to meet her father there. He takes her to a cabin, where he says her father is located, sending out several of his bandits to round up the father along the trail and make way with him. This has evidently been done when the picture opens, for the Texas Ranger rides into a scene where a wagon is burning and two forms are stretched lifeless on the sands. He starts to run down the murderers, and they in turn accuse him of the crime. He fixes the blame. Christie McClaire herself turns out to be the long lost sister. The production mostly runs to outdoor scenes. There are stretches where the picture assumes the tinge of a scenic or educational. The picture should be slightly recut, some of the early footage eliminated, and with retitling it could be made a much better feature. Stewart does well enough as the hard riding ranger, and Miss Sedgwick is likable as the heroine. A clever piece of work is the use of a double for a close up clinch of the two sisters. Norbert Cillis as the bandit chief gave a fairly good performance, but the balance of the cast was only fair. A flash of a little girl in one of the hotel scenes was good, but she was not listed among the principals. "Keith of the Border" is not a good picture in its present condition, and unless improved, it might be just as well to pass it up. Fred.

**THE KNIFE.**

Kate Tarleton.....Alice Brady  
 Robert Manning.....Frank Morgan  
 Billy Meredith.....Craufurd Kent  
 Louise Meredith.....Helen Lackaye  
 Jimmy Bristol.....Paul Doucet  
 Stella Hill.....Alice Hollister  
 Hampton Gray.....Jonnie Walker  
 Detective Ellis.....Frank Evans

Alice Brady's next Select Pictures release is "The Knife," from the play of the same name by Eugene Walter, adapted by Charles Maigne and directed by Robert G. Vignola. The play was a very strong one, the subject being the seduction of an innocent girl who is brother to a famous surgeon. The prospective bridegroom wants to kill the villain, but is deterred from doing so on the prospect of utilizing the wreck for experimental surgery for the good of humanity. In the film version the story has been so "delicately" handled in the filming and titling as to totally emasculate its strength and making of it so vague it is somewhat difficult to grasp. The acting and direction are excellent and the photography superb, though not altogether original. Miss Brady gives a fine performance of the sweet southern girl who comes to New York and is drugged in order to accomplish her ruin. Frank Morgan as her doctor-lover contributes a fine, manly, repressed interpretation. The remainder of the cast are more than adequate to the demands put upon them. While the cleanliness of the picturing of so morbid a story is to be commended, the titling should be slightly broadened to insure the proper planting of the story. H. L. Physloc was the cameraman. Jola.

**MORGAN'S RAIDERS.**

Betsy Dawley.....Violet Mersereau  
 Virginia Dawley.....Barbara Gilroy  
 John Davidson.....Edward Burns  
 "Handsome Harry" Dawley.....Frank Holland  
 "Morgan's Raiders" (Bluebird), written and directed by Bess Meredyth and Wilfred Lucas, is the usual story of the Northern lover and the Confederate girl, who, after saving part of the rebel forces, falls into her Yankee sweetheart's arms. Here, again, the Dixie heroine dons masculine garb and carried "the paper," upon which so much always depends, through the federal outposts. Violet Mersereau has the star role, that of a madcap mountain maid, the daughter of "Handsome Harry" Dawley, the disowned son of the Kentucky house of Dawley. A picnic party in the hills brings Wildcat Betsy and her proud cousin, Virginia Dawley, who is present with her Northern fiancé, John Davidson. This is the beginning of the romance between Davidson and Betsy. The Civil War starts and Betsy's father joins Morgan's Raiders. Davidson, meanwhile, becomes a Northern captain and is stationed in the same Kentucky district. Colonel Morgan needs a man to carry an important message, the volunteer messenger is shot and Betsy, wearing male attire, secures the paper and carries it through. Later Betsy succeeds in saving

her wounded father from the Yankees, but, in aiding his escape, she is caught by a scoundrelly Northern spy. Davidson and his troopers arrive in time to save the girl from the man. The final sunset fade-out finds the Northern officer, now quite forgiving, and the wildcat maid united. Miss Mersereau is adequate, although colorless, as Betsy, while Edward Burns doesn't measure up to the heroic qualities necessary to John Davidson. Exhibitors will find "Morgan's Raiders" a conventional Civil War story.


**THE CITY OF PURPLE DREAMS.**

The Derelict.....Thomas Santachi  
 The Girl.....Bessie Eyton  
 The Anarchist.....Fritzi Brunette

The book from which it was taken is Edwin Baird's. Adapted admirably for film purposes. Colin Campbell, who directed the picture for Selig, preserved the atmosphere. The Derelict is not a character to be pitied for having fallen to the flotsam stage. Rather he is of the wilful type, who needs but the spark to set the flame going. The spark is the girl. He meets the Girl under circumstances when his shabby poverty stands forth in contrast to her wealth. Her automobile brushes by the Derelict as the daughter of the rich goes driving. So they meet. The encounter brings to the surface his venom and strength. Tom Santachi gives a virile performance in his characterization of a man who is down but doesn't feel the underdog strain in his ego. The Girl, played smoothly and with spirit by

Bessie Eyton, is likewise no mental sluggard. She tells the Derelict he is the dirtiest man she has ever seen. Contemptuously she offers him money—for soap. "Get clean—and stay clean," she tosses him, as she drives away. The Derelict determines to get clean, come clean and get the Girl. He gets her, over the wilting cadaver of the Anarchist, who loves him. Fritzi plays the Anarchist with real Bolshevik fervor. The many big scenes and tense situations are flashed forth with splendid photography. It is an interesting story, exceedingly well played. Swing.

John M. Casey has been reappointed License Clerk of Boston. His duties include the regulation of pictures, vaudeville, burlesque, dance halls and special entertainments.



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present

## JUNE ELVIDGE

## MONTAGU LOVE

## ARTHUR ASHLEY

in

# “Broken Ties”

Directed by Arthur Ashley

## THE UNBELIEVER.

Phillip Landicott.....Raymond McKee  
Margaret Landicott, his mother...Kate Lester  
Uncle "Jemmy" Landicott...Frank de Vernon  
Virginia Harbrok, a Belgian refugee...Marguerite Courtot  
Eugene Harbrok, a Belgian scout...Mortimer Martini  
Madam Harbrok, his wife...Blanche Davenport  
Pierre Harbrok, their son...Harold Hallacher  
"Lefty," private, U. S. M. C....Darwin Karr  
Lieut. Kurt von Schnieditz...Karl Strobel  
Emanuel Muller, a conscript musician...Earl Schenck  
Marianne Marnholm, Belgian war-widow...Gertrude Norman

Cast from the United States Marine Corps  
Major Thomas Holcomb, Major Ross E. Roswell, Captain Thomas Sterrett, Lieut. J. F. Rork, Sergeant Moss Gili, Sergeant Percy Webb, Corporal Bob Ryland, and the men of the Third Battalion, Sixth Regiment, U. S. M. C.

The effectiveness is rather in the presentation as done at the Rivoli this week than in the picture itself. As a feature production "The Unbeliever" is commonplace and in line with any number of war features gone before, but that it lends itself so well with the work of recruiting for the Marine Corps and the fact that that branch of the United States Service held a rally of its press agent-recruiting sergeants here only last week and the co-operation the marines themselves are giving in the showing of the picture, give it an advertising value at this time. There is the meat of a real story back of the theme, but the manner in which it is worked out makes it secondary to the war stuff. The production was made here only last week and the direction of Alan Grosland, from the war novelists by Mary Raymond Shipman Andrews, entitled "The Three Things." The actual work of taking the picture had the co-operation of the United States Marine Corps, and the feature was ground out at the U. S. M. C. Cantonment at Quantico, Va. Marguerite Courtot and Raymond McKee are featured. The story of "The Unbeliever" in film form has as its hero a young American who, although not of the draft age, enlists in the service. He holds certain ideals. One is the doubt of the equality of men, he maintaining birth and breeding are everything; also that there is no God, otherwise this war with all its attendant cruelties long since would have ended; and lastly, that there is naught to the teaching of "Love thine enemy." Once in the service, this is knocked out of his system and a realization of the "Truth" comes to him on the battlefields of France. Incidentally, there is a love story interwoven, which suffices for those that must have the final climax. For

the greater part the picture is war stuff of the "in the trenches" type, preceded and succeeded by the thread of the story. In production it is evident that the trench stuff was taken at the marine training ground, and the trenches look more like the real thing than anything that has been shown outside of a news weekly in film. The balance of the production, especially the sets showing Dixmude, is very good. The battle stuff has a few real thrills, and the German cruelty is driven home forcibly by Karl von Stroheim in the role of a lieutenant of the Prussians. It is true to life in its military bearing. He is the German officer to perfection. So much so that there was a groan and a hiss from the audience at the Rivoli Munday when he committed several heart-wrangling atrocities. The surprising fact is that several of the officers of the marine corps who were in the picture displayed as much knowledge of acting as do a great many professional picture players. At the Rivoli the picture is preceded by a scene at dawn, showing a marine pacing his post on sentry duty, then a line-up of a drum and bugle corps and a double squad of men with the colors. For Robinson recites the poem, "Sapper Fiddlers," by Sergeant Percy Webb, after which there is a brief overture leading to the picture itself. The whole is cleverly conceived and well worked out. In the smaller towns the assistance of the local recruiting sergeant of the marine corps will be easy to secure, and the exhibitor should create a great deal of interest in the feature as well as get a lot of additional newspaper space if he follows out the general outline of the manner of leading up to the picture itself as laid out by S. L. Rothapfel. It isn't the picture but the showmanship which surrounds its showing that makes it worth while. Fred.

## THE LIGHT WITHIN.

Laura Carlisle, M.D.....Madame Petrova  
Clinton Durand.....Lumsden Hare  
Dr. Leslie.....Thomas Holding  
George Ralnes.....Clarence Herltage  
Donald Durand.....Freddie Ward  
Rosa.....Evelyn Dumo  
Mme. Petrova plays a doctor in the second production of her own producing company. Not an ordinary two-dollar-a-visit physician, but a doctor of bacteriology who discovers a cure for meningitis, and later for the deadly anthrax. She has married Clinton Durand largely that she may have money to conduct her experiments, although there is real love in her heart for Dr. Leslie, an able young coworker. Durand is hard and brutal, and their young son, Donald, alone prevents a divorce. While the woman is in the city aiding a fight against an epidemic of meningitis, Durand takes his little son on a long tramp through the woods. The lad contracts pneu-

monia and dies. The unhappy woman turns her whole attention to her discovery of a cure for anthrax. Dr. Leslie volunteers to test the discovery. She injects deadly anthrax germs into his body and prepares to work a cure with her serum. But Durand, the husband, has been carefully watching the experiment. He slips into her laboratory and smashes the test tube of precious serum. The woman discovers the serum gone, works madly to produce a new quantity and injects the cure into the now dying Leslie's body just in time to prevent a tragedy. But, in smashing the test tube, the brutal husband cuts his hand slightly. The man thus unconsciously inoculates himself through the cut and dies a horrible death just as Dr. Leslie passes his crisis. "The Light Within," with its basic theme of disease and germs, is pretty morbid for cheerful film fare. It is, however, well directed. Mme. Petrova makes a picturesque doctor of bacteriology. Lumsden Hare is effective as the brutal husband and Thomas Holding adequate as Dr. Leslie. The feature held the interest of the Rivoli audience at the time of its review.

## WHO LOVED HIM BEST?

A Mutual feature starring Edna Goodrich. It seems to have a story, very simple, written to fit Miss Goodrich's acting but not simple enough for that. Dell Henderson directed, though no blame attaches to him. In the picture is a scene with a child. When Miss Goodrich kissed the little one you could see the ice congeal around her lips. When there is no natural animation in a person kissing a sweet looking kidlet, even before the camera, that about spells helpless in itself. She has yet to learn how to dodge close-ups. It's all-time. Miss Goodrich, however, wore "clothes" and if the film were made to let the women see a wardrobe, it should have been turned into a commercial. The story is tiresome, without any strength. It's such a story as the mush fiction writers might have turned out in their budding days, afterwards refusing to acknowledge the authorship. A girl is discovered in a workshop sewing at a machine and is taken in tow by a picture manufacturer who afterwards wants to marry her. She has fallen in love with a sculptor, quits her starring job, becomes his model, thwarts his enemies, also a society widow who wants him as her second husband, and in the end the artist probably married his model, which he could have done long before, saving at least three reels. Many of the scenes are supposed to be in Greenwich Village, New York (Washington Square), the home of "Bohemianism," whatever that stands for down there. A street scene is actually or a reproduction of West 12th street, between Fifth avenue and University place. When

ever the street scene was flashed no one was on it excepting the principals. Even 12th street is not that dead. Cafe, film and art studio scenes were ordinary, but the Mutual likely did not want to spend too much money. At the New York theatre last Friday "Who Loved Him Best?" was one-half of the double feature bill for that day, it closing the show. That just tells about what sort of a film this is. The Mutual could have even provided the other feature for a double day, making it a comedy film, by having about four reels of dialog of what the company (including the director especially) thought of Miss Goodrich as an actress while she was making this film. Steve.

## THE CAST-OFF.

Four Square Pictures gave a trade showing in its projection room last week of a Thomas H. Ince production starring Essie Barricade. The usual careful Ince production was manifest and there was a coherence of narrative logically conducted and developed in connected sequences. The lights and shades of the photography were excellent, the atmospheric quality of settings very real, the dramatic interest of the story more or less holding, yet the plot was trite and rather "cheap." A prominent actress lures on a man who is separated from his wife, for no apparent reason. She devotes a good deal of her time to befriending little children. In this capacity she meets a doctor who loves her, but she holds him at arm's length until finally he asks her why she is breaking up the other man's home. In her dressing room she tells him her life story, which is visualized in cut-backs. An orphan child of fortune she is farmed out to the keeper of a boarding house. There she meets the man she is endeavoring to injure, though he doesn't now recognize her. The man had pretended affection for the child and promised to take her to a matinee. All "dolled up" she stands ready to go. When she sees him visit the theatre with another girl she is heartbroken. She is about to depart from the front of the theatre when the manager sees in her a type and offers her \$5 a night for 12 weeks. She becomes, from this humble beginner, a great actress, but never forgot her determination to "get hunk" with the guy who turned her down. After listening to all this the doctor takes her to the home of the man, shows her the child in its little bed and begs her to forgo her revenge. She brings about a reconciliation between husband and wife and decides to marry the physician. Six reels, well enacted by Miss Barricade, with Howard Hickman as the doctor and Jack Livingston as the heavy. But the story is of the kind that was employed in pictures when the nickelodeons were popular. Jolo.

The Star, the Director and the Writers who have been associated with the greatest money making successes the business has ever seen, have collaborated to make

## THE HOUSE OF HATE

The New Pathe Serial, the Most Phenomenal Box Office Attraction That Has Ever Been Presented to the Exhibitor!

"The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "Pearl of the Army," and "The Fatal Ring," all

## PEARL WHITE

serials, have built new and better theatres, paid off mortgages, proved that no season is a dull season if you give your audiences the show, and made many exhibitors rich. And the proof of these facts lies in every town in the land!

Now Pathe presents this greatest of box office stars in the most interesting, thrilling and expensive serial she has ever been in, with the most popular leading man she has ever had—

## ANTONIO MORENO

There can be no question but what it should be the triumph of Miss White's career!

"The House of Hate" was directed by George B. Seitz, director of "The Fatal Ring," an enormously successful Pearl White serial. He wrote the scenarios of the other serials in which she has starred—"The Perils of Pauline," "The Exploits of Elaine," and "The Iron Claw." No director in the business has been associated with so many or so popular serials. The sets, photography and direction of "The House of Hate" are perfect.

Written by Arthur B. Reeve, author of the "Exploits of Elaine," together with Chas. A. Logue.

Scenario by B. Millhauser, who wrote the scenarios for "Mystery of the Double Cross" and "The Fatal Ring." Produced by Astra.

RELEASED MARCH 3rd



## KEYS OF THE RIGHTEOUS.

Mary Manning.....Enid Bennett  
Tom Gale.....Earl Rodney  
Peter Manning.....George Nichols  
Paul Manning.....Joseph Swickard  
John Manning.....Carl Forns  
Sarah Ann Watts.....Gertrude Claire  
Mary's Mother (Mrs. Manning).....Lydia Knott  
Judge Michael Burke.....Malbourne MacDowell

For pure drama, well acted and produced, there has not been a picture released in months to measure up with the first of the Enid Bennett-Paramount starring release, "The Keys of the Righteous." It is a feature film par-excellent, one that keeps a sob in your throat, and that is the sort of stuff film fans want. Had Miss Bennett this vehicle for her debut as a film star there wouldn't have been a moment's hesitation by press or public in pronouncing her a hit. Incidentally the little star has discovered a great many tricks of the art of being filmed, and in this picture she is truly a revelation when compared with her initial feature. A great deal of credit goes to C. Gardner Sullivan for the unusual story which he turned out for her. "The Keys of the Righteous" is a very clever piece of film dramatic writing, and the continuity in film form is one of the corking things about the production. The scene is a lovely cottage somewhere in that section of the U. S. that borders on the Canadian line. For 18 years Mary Manning (Miss Bennett) has lived there, and from the time she was able to she kept house for her grandfather and her mother. The mother, a former circus rider, ran away with Paul Manning while he was studying for the ministry, and he was never forgiven by patrician forebear, although when the wife arrived on the scene he took her indoors and gave her a home, and when the child arrived it was altogether unwelcome as far as he was concerned. When the story opens Mary Manning is the girl of all work about the place, her mother being invalided since the birth of the daughter. A stranger seeking a lodging place is turned from the door by the girl, but obtains shelter nearby. The story runs along for almost three reels before there is a suggestion of the father in it, then he is shown being arraigned before a police magistrate as a common drunkard. It is his sixth offense in a short time and the magistrate decides on this occasion to turn him loose with a warning that if he again comes up on the charge he shall be sent away for a year as an habitual soue. This drives him from the small town where he has been hidden for more than a year, and as it is within less than 50 miles of his boyhood home he decides to go there. The father turns him away without even letting him see the wife, sending him forth into a blinding electrical storm, but when the girl becomes aware of what has taken place she goes into the night and brings the prodigal husband-father back. With the dawn the mother-wife, who has waited for 18 years, passes away, but exacts a promise from the girl she will care for and keep her father. The promise is made, but later not well lived up to because of the knowledge of the sorrow the mother carried for years. This leads the father to return to his old life, but the girl, realizing she owes her mother still another debt, follows and discovers him in a dance hall dive on the edge of the small town's red light district. They are both caught there in a raid, and when the father is arraigned before the magistrate and is about to be sentenced the girl states he was there to find her, and takes the shadow of shame of the fallen to protect him. The man on the bench, however, refuses to believe her, and the result is that in his private chambers a reconciliation of the entire family takes place. The prodigal once turned from their woodland home says he wants to marry the girl and she promises to take care of her father. At this point the stern grandfather, who has been in the court room during the entire proceedings, he having followed the girl because she ditched his money to get to the town, and he wished to have her punished, comes to the realization that he has been lax in the application of the precepts of the Bible which he so strongly loved to advocate, and decides he will ask forgiveness of those browbeaten into a dread of him. The close is the simple statement by the girl that "Daddy is going home with us." The production, directed by Jerome Storm, is a delightful piece of picture art, and Charles Stumar at the camera secured some unusual effective shots. Some of the outdoor scenes are veritable works of art, and his photography during the storm scene is just great. The titles are also very good. The cast was well selected and each deserve individual mention. This is a picture no exhibitor should miss playing. It has an unusual heart appeal, certain to please every film fan.

## JACK SPURLOCK, PRODIGAL.

Jack Spurlock.....George Walsh  
Spurlock, Sr.....Dan Mason  
Anita Grey.....Ruth Taylor  
Col. Jackson.....Robert Vivian

One occasion where Fox overlooked a good bet. In "Jack Spurlock, Prodigal," there was the opportunity of a year to turn out a comedy drama that would have overshadowed anything under a Fairbanks, but Fox fell down awfully hard. The story is one of the best pieces of action writing to adapt for the screen turned out in some time. The story was by George Horace Lorimer, the present editor of "The Saturday Evening Post," and the story originally appeared in that publication. The screen adaptation was made by Ralph Spence and directed by Carl Harbaugh. In screen form it starts off nicely, and the

first dozen or so of the sub-titles lead one to believe there are to be six reels of real humor, but along about the fourth reel things begin to slump horribly and the finish doesn't "get there" at all. The first reel is devoted to the college escapades of Jack Spurlock, played by George Walsh. This reel is well done and contains some corking comedy touches. Frisco, the cabaret dancer, lends a delightful few minutes to the atmosphere with his dance at the stag college dinner. The other touches that register are because Jack on his way home with a soue runs into an Italian with a black bear of huge proportions, which he mistakes for a Newfoundland dog and buys, taking him to the dormitory. The big brute becomes so attached to his master it follows him into the class room at the

morning session, just for which the youth is asked to leave and take the new "pup" with him. This causes Spurlock's dad to cut off his allowance and forces him to go to work. The elder Spurlock is the head of a wholesale grocery house. Jack, sent to Newark as the purchasing agent, makes a "bull" of the job and is turned loose, his father giving him \$20,000, which an aunt has willed him, and sends him forth into the world. Jack applies the money to an advertising campaign to make his father recognize the Union Workers Union, of which he became a member while attached to the Newark branch of the business. Up to this point the story and the comedy go along in great shape, but then there is a slump and other than the Silent System Restaurant bit which comes later there is lit-

tle to the picture. If Fox releases "Jack Spurlock, Prodigal," in the regular course of events, well and good. But if they make a special of it, nothing doing. As a regular release it will prove a good buy for the exhibitor, but as a special it is not worth the extra money. Walsh is very good in the title role, but any number of character bits are corking. The father is extremely well played by Dan Mason, and Mike Donlin, he of baseball fame, is corking as the foreman of the Union Workers. The secretary to the father, who isn't programed, is also clever, while Ruth Taylor is quite pleasing in an inconsequential way as the leading woman. The production is rather good and the camera work is all that could be asked. The picture was shown in the Fox offices last week.



Thomas H. Ince presents

## Dorothy Dalton

in "Flare-Up" Sal

by J.G. Hawks

## What a "Thomas H. Ince Production" means to you

HERE is a review on Dorothy Dalton from a leading trade paper. When you read the lines, read also between them, and reflect on the power of the organization that produces such masterpieces, not once, but time after time, and think of what that power means to you.

"You have the efforts of a master director to vouch for its assured reception with 'open arms'; you have the crowning achievement of a star's career as collateral against loss; you have a strong-meaning, appealing title

to flash in incandescents—the brighter the better—in short, you have every essential quality in screen drama which goes to dispose of extra reels of tickets and which is good insurance against vacant seats."

—Motion Picture News

You're not playing square with yourself if you're not booking and pushing these pictures to the limit.

FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK

A Paramount Picture



## CATCHING FILM THIEVES.

The picture industry has at last found a way to curb the film thieves who export stolen or pirated productions to other countries. The United States Government has just announced that all films consigned to foreign countries must undergo Custom House examinations. The National Association of the Motion Picture Industry is furnishing the Government officials with complete lists of all films and the proper concerns controlling them. All films received for examination will be checked up by this list. Stolen goods will be quickly detected.

The Government instructions, relative to the shipment of film, reads: "Any special article difficult of ready examination on the pier, such as cameras, films, motion picture machines, phonographs, records, musical instruments, etc., must be submitted for examination at room 123, Custom House, at least 72 hours before departure." These instructions were issued this week by Collector of the Port Byron R. Newton.

The film industry has been particularly troubled in the last year by the shipping of pirated, duped and stolen films to South America. Heretofore it has been practically impossible to trace them.

## SHIPPING FILMS ABROAD.

Films are being shipped abroad and especially to London with apparently little concern on the part of the consigners. While the lack of coal has forced steamers to delay scheduled trips some of New York's film shippers report recent arrivals of film features abroad.

Each film goes heavily insured. Insurance rates have gone up amazingly on films for shipment in any direction. Australia appears to be getting a plethora of films, although the South American market is reported to be in the throes of a slump, especially for American films.

Scandinavia is again open to the film shippers. Recently the U. S. government arranged to lift the embargo on pictures for Norway, Sweden and Denmark by installing a new inspection system and checking up of each film that now permits American films to go into that territory. The American consul must check all films entering Scandinavia and when they have been used a certain period, the consul checks them out or places them under official supervision, preventing them from being sent under cover into Germany.

Reports are reaching New York that the picture business in the Panama Canal Zone is prospering. Most of the film houses in that belt are under governmental control and operated by the Y. M. C. A., with the soldiers and sailors stationed there forming the main part of the audience.

Through the William M. Vogel offices considerable territory in foreign country has been disposed of for the new Charles Chaplin pictures. The bookings in England are advancing favorably and just as soon as the first negative is delivered Vogel will send it across seas.

## STOPPING FILM PIRATES.

Steps are being taken by a number of New York manufacturers via the legal route to put a quietus to the 'film pirating' in operation on the New York and New Jersey shores. A number of unscrupulous renters have obtained features only to cut out sections, and retained them, piecing with other slashed films, and working them into features for shipment abroad.

There have been several convictions in New York. More are slated as a result of the activity against the practice.

C. O. Baumann has gone to California to confer with Mack Sennett about making two-reel productions in future instead of the present two-reel comedies.

## "JOAN" DECISION RESERVED.

Decision was reserved this week in the case of the Cardinal Film Co., suing the Crystal Film Co., for an alleged duping and infringement upon its picture, "Joan the Woman," featuring Geraldine Farrar. Cardinal is suing to restrain the defendants from releasing the picture and also damages to the amount of \$100,000.

A decision is expected in a few days.

## MAJESTIC SUING.

Two separate trials will be necessary in the suit brought by the Brooklyn Majestic Theater Co. against Vitagraph. From the papers it appears that April 2 both parties entered into an agreement whereby Vitagraph rented to the Majestic Co. the film "Womanhood, Glory of the Nation." In the contract it was stipulated Vita would not allow theaters in the vicinity of Keeney's Cumberland and the Flatbush to advertise the picture or run it six weeks before or eight weeks after the picture had been shown at the three named houses. It was further stated that were Vita to violate its contract it would pay to the plaintiff \$3,000.

An alleged violation resulted in the present action. The first trial will be to ascertain whether the clause relating to the \$3,000 was intended to be left in the contract and the second will be the breach of contract action.

## ANOTHER PICTURE HOUSE.

Plans have been drawn for the construction of a 700-seat picture house, with one balcony, at 52d street and Seventh avenue. The theatre proposed was at one time to have been built for Nazimova, but the deal fell through. It is understood the rent will be \$35,000 annually for 21 years with two renewals. The plans call for dressing rooms and other equipment for its conversion into a legitimate house at any time. Robert Hall, of the Rivoli, designed the house.

## FIRST MASTERCRAFT.

The initial release of the Mastercraft Picture Corporation will be a story by the Rev. Thomas P. Dixon entitled "The One Woman." The picture is now in the making at the Paralta studios on the Coast.

The New York offices of the Mastercraft will be presided over by Ben B. Hampton in the Paralta quarters.

## COAST PICTURE NEWS.

BY GUY PRICE.

D. W. Griffith has almost completed his big war feature.

Charlie Chaplin caught a spy snooping around his new studio. He got a warm reception.

Jewel Carmen has started a new picture for Fox.

Harry Wilson has resigned as publicity man with W. H. Clune.

H. H. Van Loan, the script author, is making his permanent home here.

Among the hundreds of congratulatory telegrams received by Sid Grauman on the opening night of Grauman's new theatre was one which read as follows: "Hope you knock 'em dead. National Casket Co."

Bessie Love has arrived from Charleston, N. C. She will begin work at the Pathe studio.

Wallace Worsley will direct Louise Glaum in her Paralta pictures.

When the blizzards abate in the East, George B. Van will go East to complete the details of organization for his new company.

Harry B. Schultz, well known locally, has introduced a new fad in movie going. He calls it "line parties." Instead of engaging a loge for his friends, Schultz always buys an entire row and lines 'em up, parade fashion.

Excavations for the foundation of the remaining buildings yet to be constructed at the Paralta studio have been started under the supervision of Studio Manager Robert Brumton.

The Kinema theatre, opened here recently, is publishing a magazine of its own.

If Geraldine Farrar quits the films, as she threatens, the screen will lose one of its most popular and interesting names and Juliet combinations. This action on the diva's part would separate her and her constant companion in the celluloid, Wallace Reid.

Reed Hewitt is writing continuity for Tri-anglo.

Ditto Walter McNamara for Farnsworth productions.

Douglas Fairbanks and Bill Hart were recent guests of honor at the Los Angeles Society Red Cross Shop.

Monroe Salisbury comes out of his shell of silence long enough to declare that in future he will refuse to play any wild wild roles before the camera.

Fred Miller is looking the Fox classic, "Lee Merivale."

Arthur Hodge got excited the other day coming in from Universal City. Fanning two dollars and a warning to keep his driver under 60 an hour.

The name of the film starring Anna Luther has been changed from "Who's to Blame?" to "Why Blame Me?"

William Wolbert, Vitagraph director, says he never goes to a picture show unless it is to see one of his own pictures.

J. Gordon Edwards has been here several days getting ready to start on a new Theda Bara picture.

Walter Reid, for several years in burlesque here, has joined the Fatty Arbuckle company as a scenario writer.

## INCORPORATIONS.

Weiss Enterprises, Manhattan, theatres and lunch rooms, \$5,000; S. and L. and E. Weiss, 51 Avenue A.

Starvation Theatre Co., Manhattan; \$275,000 to \$500,000.

ADD INCOME  
The Manna, Manhattan, pictures, \$10,000; S. Milau, K. Kornfeld, J. P. Siensby, Richmond Hill, N. Y.

American Photo Products Corp., Manhattan, \$10,000; L. Danley, G. A. King, A. Zupnick, 1891 Carter Ave., N. Y.

DELAWARE  
Interstate Picture Corp., \$1,000,000; G. T. O. Mill, South Bend, Ind.; B. S. Vail, M. M. Stumaler, Ft. Wayne, Ind.

Meyrow Cohen Music Public Co., Manhattan, \$20,000; M. Cohen, M. L. Stone, L. Michaels, 101 W. 14th St., New York.

Fox's Injunction Petition Dismissed.  
Chicago, Feb. 13.

A jury dismissed the petition of Fox for a writ of mandamus against the city and the chief of police to force them to permit exhibition of their film "For Liberty."

Censor Funkhouser had recommended cutting out certain portions of the film.

A general movement of production activities toward the Pacific Coast seems to be in the air. Following last week's reports that Pathe would complete the movement of all its companies to the Coast by May comes the story that Metro will move all its producing units to California shortly. Metro now has the Edith Storey and Viola Dana companies working on the Coast under the general direction of B. A. Rolfe. The return of Sidney Drew with his wife to the stage seems to indicate a stop, at least temporary, in the Drew comedies, since the Drews are never very far ahead of their release dates. Other Metro production activities are scheduled for a move westward.

## JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

## PARALTA PLAYS

PICK OF THE PICTURES

HENRY B. WALTHALL IN

"His Robe of Honor"

Directed by  
REX INGRAM

Written by  
ETHEL and JAMES DORRANCE

J. WARREN KERRIGAN IN

"The Turn of a Card"

Directed by  
OSCAR APPEL

Written by  
FREDERIC CHAPIN

Distributed through "HODKINSON SERVICE"  
at all General Film Exchanges

PARALTA PLAYS, Inc.

No. 6 West Forty-eighth Street

New York City



# Monte M. Katterjohn

the man who wrote "CARMEN OF THE KLONDIKE," "THE FLAME OF THE YUKON," "GOLDEN RULE KATE," "THE CLODHOPPER" and "THE PATRIOT"; who prepared the screen continuity for "MADAM WHO?" "MASTER OF HIS HOME" and "THE WEAKER SEX," has just written

## "Within The Cup"

—another great money-making super-Paralta Play. Employing "direct action continuity," this newest Katterjohn story will maintain the high standard established by the previous productions for which this author has been responsible. **Bessie Barriscale** is the star and **Raymond B. West** directed, with photography by **Clyde De Vinna**.

## AMONG THE WOMEN

BY "PATSY" SMITH

"Semper Fidelis" as declaimed by Forrest Robinson in college gown and mortar at the Rivoli Monday, to the detachment of Marines from League Island Station, Philadelphia, was most impressive. This followed an especially fine march arrangement by the Rialto Orchestra—all leading up to the new Edison presentation, "The Unbeliever." As an incentive to patriotism and enlistments, this is the best picture yet. It voices the spirit of the coming generation, portrays the true independence of American youth, disregarding sect and class distinction. It almost ignores reference to slackers, and impresses you with the undeniable fact that hatred and revenge make men fight more than defence of territorial or government rights. As soon as individualism asserts itself, militarism will vanish.

Marguerite Courtot is an artist of rare ability. Masses of bushy dark hair, and big pathetic eyes, are mere details—it is this little lady's full expressive lips that holds your attention every minute she is on the screen. They expand, tremble or tighten with every changing mood. Fear, sorrow, hatred, gratitude and sacred adoration, could be read on the lips of Miss Courtot quite as well if the top of her face were masked. First in a well fitting peasant frock, then in the same dress, torn and bedraggled through her wanderings and harrowing experiences near the besieged town of Dixmude (presumably) and later safe in the shelter of an American home, the little Belgian girl shows perfect poise. In a girlish white frock carrying an armful of Easter lilies, she looked as if she might have just finished her first Communion.

Kate Lester, always a charming elderly matron, was quite at home in her part and Gertrude Norman as a Belgian war widow, made much of a small part.

The story of "The Light Within" is familiar and the title misleading. You get the impression that the sub-conscious mind is going to shed some light on the doings of the conscious mind. But, at the finish, the bad man dies a bad man, the doctor who has coveted his neighbor's wife, gets her, the boy who got his feet wet dies of pneumonia and the scientific serum searching female M. D. is left conveniently unfettered for the covetous one. I should think the public would be tired of seeing Mme. Petrova unhappily married. Even a sighing self-sacrificing heroine could be happy for a few minutes with the man she married, without marring a reasonable dramatic plot. Mme. Petrova was most unfortunate in this picture—a badly fitting pair of stays, completely spoiling the appearance of her formerly well fitting gowns. They were too high in the back—sticking out in a hump as she leaned forward and utterly defacing her famous "straight front." She should also wear brasieres with some of her evening gowns. In the laboratory scenes, she looked particularly good and seriously interested in her work. More of this sort of thing would be most acceptable. But Madame posing against mantle-pieces and other tall fixtures or furniture, in her sleek hipless gowns gets very tiresome.

Madge Kennedy in "Our Little Wife" is delightful. She has a clinging femininity that always gets the hearts of the masses and a natural vein of comedy that is of inestimable value, showing up well against "attempts to be funny." As a happy bride, Dodo (Miss Kennedy) looks over her miserable looking sweepstakes (a Doctor, an artist and a poet) and decides she was selfish to get married.

Yes it was unfair, they all vow she

was their "inspirator," and straightaway she decides to take them on the honeymoon. Of course there were complications. An anniversary feast spread as a surprise for the husband, who of course forgot the date, struck home to many a heart in the audience causing a laugh that was once a tear. Miss Kennedy for this "was to be" festive occasion, looked charming in a white ruffled net skirt, satin girdle bodice and net shoulder caps. A garland of orange blossoms ran obliquely across the entire front of gown.

A dainty Robe de nuit was conspicuous as was an embroidered Grecian gown wore when she was crowned "Queen of the Squirrels," at a near Bohemian Orgy.

"Our Little Wife" is a plausible, interesting, amusing picture.

An exposé has been avoided for political reasons of a disgraceful happening at one of the vaudeville theatres in a southern town recently. The entire handsome wardrobe of a singer was torn and mutilated during her absence from the theatre, supposedly through jealousy. Every clue pointed to another act on the bill and the act is carrying around excess in the way of a guilty conscience that will sooner or later betray itself.

There is much playing of the "Mar-seillaise," waving of flags and mobilization scenes in "Lest We Forget," but nothing realistic enough to arouse the New York picture theatre-goers. It is not surprising that Rita Jolivet, a beautiful woman, should screen well. She has particularly fine eyes, as shown in the opening of the picture in "the close up dissolving view" featured by the director. As for her work, she seems to be "under direction" in every little thing. There is no spontaneity in her acting. Even in her splendid swimming scene, one can picture a director overhead shouting, "Struggle, duck, struggle now duck again," etc. The picture was undoubtedly taken some time ago, as Miss Jolivet's suits were not even as smart or up to date as the plum one on exhibition in the lobby, purported to have been worn by her at the moment of the frightful "Lusitania" disaster. A costume of exquisite embroidered linen, lace and chiffon, with "Roses sur Meuse," her home, as the "setting," was delightfully summery. Over it she slipped a sleeveless loose jacket to match the linen of the skirt. A good-looking evening gown was worn for a moment only and a Cleopatra costume for her New York professional debut was both gorgeous and dignified. The cord girdle of a graceful flowing negligee was used to tie and strangle the spy-villain.

The best bit of acting in the entire production, and the truest spirit of patriotism shown in the picture, was by a grief-stricken French girl of the "shop girl" type, standing at an open window (presumably in Paris) watching the newly mobilized troops march by. Suddenly she catches a glimpse of the sweetheart or brother in line. Her hand flies in her pocket for her powder puff and mirror—quickly brushing back her hair, she leans forward and sends a cheery smile and farewell greeting to the loved one, and as he disappears from view, turns sobbing from the scene. This was real acting that needed no sub-title to explain it.

The plot of "The Hopper" hangs on a piece of pottery painted by one Mang, during the Ming Dynasty in China, and a rare old Japanese saucer. Two old men—neighbors, and curio collectors—have grown jealous of each other's possessions. Even the marrying of their children to each other and the arrival of a handsome little grandson fail to soften the old men. The daughter, fir-

ing a burglar in her home and being assured he is a "good" burglar, conceives the idea of getting him to steal the art treasures. This he does, returning them on the condition the old enemies shake hands and become friends again. Irene Hunt, the mother, is an average film worker. Lillian West as "Weeping Mary a Shoplifter" looked well in a black and white suit, and later on as the wife of the reformed crook ("The Hopper") is shown indulging in the joys of chicken farming. The reformed crook and the handsome boy, apparently about five years old, were the only interesting characters. The chubby youngster running about the room carelessly holding the treasured art objects aloft, to the horror of the dotting old grandfathers, is a good, substantial laugh.

They just had to be taken in them—every little maid in filmland—and Mary Miles Minton was going to be no exception. I can't say who started the craze in pictures of wearing overalls. Miss Minton plays a triple role in "Beauty and the Rogue." As Roberta Lee, an heiress who has taken up "uplift" work, she shows such implicit faith in Slippery Jim he almost reforms—then changes his mind. With her blonde curls tucked up under a slouch hat, and said overalls, she is a very good naughty boy. "In cog" as Mlle. Tiptoe, in fairylake tarlatan skirts, she helped to swell the benefit for one Mike Donovan and family. As the mischievous Bobby she dug and sold worms to a handsome mysterious stranger who turned out to be the manager of her father's oil properties. Miss Minton's town clothes and traveling frock were all right, but the dresses at the farm, even the negligee worn in her room, were too old for her and she lost charm in them.

"Madame Jealousy" is a simple little allegory in film form that may appeal to the masses. The bubble that forms the plot of the tale is about as amusing and serious as the love-sick swain's old declaration that "you are the only one who seems to understand me." The only thing that will get this picture over will be the name of Pauline Frederick. She walks through the piece, a shadow of an intense woman—but never intense, making amends in a way to the eternal feminine by a generous display of gowns. Smart furs, a couple charming one-piece frocks and diaphanous draperies (in her gorgeously fitted up House of Heavy) set off the woman but never the actress. "Charm" wore clothes that made her look clumsy around the middle. "Pride," her mother, wore lovely womanly costumes—two of which had dark tunics with lighter colored skirts, most becoming with her gray hair. "Display," "His" mother, over-plump, over-dressed and over-jeweled, was well cast and "Mischief" had a proper amount of pep. The whole appeals to me as much ado about nothing.

A comedy film entitled "Her Friend Brown" features Billie Rhodes. The little star does very little but looks mighty sweet and promising doing it. Clarice Ure, who plays Brownie, dresses the part very nicely.

While Texas Guinan's success in pictures generally speaking cannot be judged from "The Gun Woman," as the gun woman she is all the part calls for. A handsome woman, coarsened and lined by the life she has led, with an undercurrent of sentiment and undying faith in the one man she has trusted. Hard as nails to her environment and tender as a baby to the things she loves. Miss Guinan wears a showy clunky or Spanish lace gown in the dance hall scenes, that is apparently unlined from the waist up and fits her body like the skin itself. Strands of beads are caught loosely across the front panel, all the way to the hem. She effects caps atop her bobbed hair.

## DIRECTORS BY THE JOB.

There will be no more long contracts for picture stars or directors after this year, say film men. While some of the picture leads are at present under one or more years' contract manufacturers will hereafter sign them for so many pictures, it is said.

Engaging directors is easy nowadays for big film makers as the majority work on one feature and are then at liberty.

Within the past week several firms engaged directors on a six months' agreement, planning to make at least two films within that period.

## ANDERSON'S ROAD SHOW.

The new multiple-reeled picture feature, "Naked Hands," featuring Gilbert M. (Broncho Billy) Anderson, with the submarine act formerly used at the Winter Garden, are to form a road show that will open in Paterson, N. J., Feb. 23. If the show pans out more outfits may be organized by Anderson for the road.

The show will play the "big city" time, with Howard Robey managing and Bert Hier handling the advance.

## TWO SPY FEATURES.

Fox and World have feature scripts based on the conviction and execution of Mata Hari as a German spy. Mata Hari was the dancer who claimed to have been a native of Holland and was supposed to have been the material means of the Germans ascertaining the British were preparing tanks to place in action on the western front. She was executed some time late in October.

About that time the World had a script prepared for Kitty Gordon. The Fox scenario writers also were busy on a similar subject for Theda Bara. She is now making the picture. The World may call off its production of the story.

## "BLUE BIRD" SPECIAL.

Famous Players-Lasky's completed screen version of "The Blue Bird" will be a special Artcraft release about Easter time. They believe it the finest thing they have ever turned out.

## DORIS KENYON STARTING SOON.

Doris Kenyon will start work on the first of the De Luxe Features starring her on March 11. Theo. C. Deitrich, president of the company, stated this week that Miss Kenyon would finish work on the Pathe serial "The Hidden Hand" today and then go to Palm Beach for a rest of a fortnight.

## CARVER SCENARIO HEAD.

Charles Carver, novelist, short story writer and author of a number of screen plays, has been engaged by World Film as head of its scenario department.

## THORNTON STICKING.

Bernard Thornton has decided to stick to pictures. After hearing the comment on his work opposite June Caprice in "The Heart of Romance," Mr. Thornton declared he had forsaken the speaking stage.

## Film Press Man Leaves.

Victor Johnson, who has been handling the publicity of "Parentage," has joined the advertising department of the New York Street Railway organization.

## Niblo May Remain in Pictures.

Los Angeles, Feb. 13.

Fred Niblo may postpone his Australian trip indefinitely. He has received several attractive propositions from picture concerns.

and shows a natural inclination to dress youthful for her young flame. A smart black and white check suit was a little too up-to-date for a mining camp, where "life is lived in the raw," even for the Mistress of the Dance Hall.



## COURT DENIES MUTUAL'S "RE-ISSUE" APPLICATION

**Asked for Restraining Order Against Several Companies  
Making Re-issues of Stars' Films Formerly on Mutual  
Programs. Important Decision Affecting Many  
Picture Concerns.**

Justice Whitaker of the New York Supreme Court denied Wednesday the application of the Mutual Film Corp., through its attorneys, Turnbull & Bade, for an injunction in its action against the New York Motion Picture Corp., the Keystone Film Co., Domino Motion Picture Corp. and Broncho Motion Picture Co., to restrain those corporations from re-issuing through other companies than Mutual and from refusing to supply Mutual with reprints of the Chaplin, Normand, Arbuckle, Conklin and Hart pictures, formerly released on the Mutual program.

Defendants, through Arthur Butler Graham, their attorney, contended the contract with Mutual did not give that company the right to re-issues, but only to the original releases and to re-prints of those subjects, and the Court sustained that contention.

The determination of this case will affect many companies that have changed their releasing agencies or have engaged in state rights distribution in recent years of pictures containing stars that have since become famous.

The whole point hinges upon the distinction between re-issues and re-prints. In the earlier days of the industry the re-issue of old subjects was not foreseen and not specifically provided for in distribution agreements.

### OLD GOLDWYN RUMORS DENIED.

The old rumors regarding Goldwyn reappeared on Broadway during the past few days. Again reports of a combination between Paramount and Goldwyn were talked of.

These stories are denied on both sides. It is said Goldwyn passed the crisis of its career shortly before its production of presentation of "Thais" with Mary Garden. Various business changes are putting the organization on a better business basis. Goldwyn was fortunate in having two box-office hits, "Thais" and "Dodging a Million," the latter making Mabel Norman's return to the screen at the most critical point of its existence.

### BRADY'S BIG PICTURES.

The indications are William A. Brady is quietly preparing plans for a campaign in behalf of 10-reel features. "Life" and "Pretty Peggy O'Neal" may be the first he will produce.

### FOOD AND FILM.

The food and film thing is again obtruding itself in the private showings of features, reviving a custom that died away some years ago after the picture makers had given the press trade reviewers a fine start for the gout that the reviewers couldn't finish, unassisted.

In the past couple of weeks two private exhibitions of features have been followed with a feed. The first, "Crucible of Life," had the menu on the side at Churchill's, and late last week, the Petrova picture, "Within the Light," displayed in a projection room, had a follow up at Murray's restaurant.

The Murray inner distribution was arranged for noon time, just about when a newspaper man is supposed to be hungry, after getting up.

There may yet be an enterprising manufacturer who will give away a commutation ticket at Child's to every

patron of the picture house his feature is showing in. If the object is to be "nice," it might be worth while considering the person who pays, and have him also "feel good" after seeing it. In a way all picture patrons are "critics."

### CHAPLIN-LAUDER FILM.

Los Angeles, Feb. 13. Harry Lauder and Charlie Chaplin, both subjects of Great Britain, plan to pose as co-stars in a comedy film, all the proceeds to go to the Allied war relief purposes.

### ALLEGES INFRINGEMENT.

Through his attorney, J. A. Timmey, Jules Bernard has entered into a suit against the Triangle Film Co. for \$50,000. He alleges the defendants released "Petticoat Perils," which was a direct infringement of "Loan Street," a vaudeville sketch written by him.

### CAPITOL GOING AHEAD.

The latest report in connection with the new Capitol theater is that Messmore Kendall, its promoter, has arranged to secure the steel for its immediate construction. The contract for its construction will probably go to the American Bridge Co.

Interested in the venture are understood to be Daniel Guggenheim, the "copper king" and William Braden, the carpet magnate.

The interior will be fashioned on the same scale of magnificence as the Grand Opera House, Paris. It will seat 3,000 on the ground floor and 2,200 in the balcony. A roof will seat 2,400 and the roof balcony 1,800, making it the largest theatre in the world. A sunken semi-circle on the stage will provide space for 100 musicians, which can be covered in the event it is contemplated the production of legitimate attractions.

The screen will be almost on a level with the stage.

### "REDEMPTION" SUIT.

The Nanuet Amusement Co. has entered a suit against the First National Exhibitors' Exchange for \$13,500 as a result of an alleged breach of contract.

Nov. 20 both parties entered into an agreement whereby the Exhibitor's Exchange was given the exclusive rights of "Redemption" starring Evelyn Nesbit in Minnesota, Wisconsin, North Dakota, South Dakota, Iowa and Nebraska.

Four prints the picture were to be furnished. For consideration the Nanuet Co. was to receive \$13,500. When the prints were delivered to the Exhibitor's Exchange they were not accepted and it refused to pay any part of the amount stipulated in the contract.

### EPSTEIN STATE RIGHTING.

Meyer S. Epstein, who has been associated with the Inter-Ocean Film Co., severed his connection there last week and will open his own offices to deal in feature pictures for States Rights purposes in the Putnam Building Monday.

### LYTELL AT \$750 PER.

The Metro has engaged Bert Lytell as a leading man in films at \$750 weekly, it is said.

### PARAMOUNT NOT BUYING IN.

A Paramount official, who preferred not to be quoted, and who was not seeking any publicity on the subject, stated to a VARIETY representative in response to a verification of the current report that his concern was becoming heavily interested in picture theatres throughout the country:

"Paramount is not buying into any theatres or circuits. As a matter of fact, just the contrary is the case. Some two years or so ago, Mr. Zukor disposed of his holdings in the Loew circuit and quite recently Hiram Abrams sold his interest in 28 picture houses in New England.

"With the exception of one or two exchange franchise holders, no one connected with us is interested in theatres and we are endeavoring to persuade them to relinquish all such interests. We are manufacturers and distributors exclusively and intend so to remain."

Messrs. Abrams and Shulberg will probably make another tour of the country, visiting exhibitors with the object of endeavoring to work out a plan for a closer affiliation between the distributor and the renter.

### "CAPTAIN KIDD" FILM RIGHTS.

Paramount has bought the film rights to Cohan & Harris' production of "Captain Kidd," which will probably be used as a screen vehicle for Mary Pickford.

Paramount offered \$40,000 for the film rights to "Daddy Long-Legs," the former Henry Miller success, which made Ruth Chatterton a legitimate star.

### HOOR EARLIER TO WORK.

A new working schedule will go into effect at the studio of World pictures on March 1. It provides for the beginning of work each day at the studio an hour earlier than is now the case. Instead of commencing at nine o'clock in the morning the studio will begin to hum at eight—this change being made for the reason that it gives an additional hour of daylight in which to work, thereby cutting off an hour in the evening in which lights would otherwise be burned.

### STONE'S FIRST SCENARIO.

John Emerson and Anits Loose have completed the initial picture scenario for Fred Stone's entrance into the picture field. Stone will be seen as a circus performer, which will give him ample opportunity for the employment of the stunts for which he is noted.

### McVicker's Shows War Film Tuesday.

Chicago, Feb. 13. McVicker's theatre was opened yesterday by the management for the exhibition of the first United States official war pictures.

### Laemmle Denies Pathé-U City Report.

Carl Laemmle, president of Universal, has made denial of the rumor Pathé has secured Universal City.

Mr. Laemmle states that the report must have arisen from the fact that the Universal company has arranged to invite producing companies in general to make their pictures at Universal City.

### HENLEY WINS.

Wednesday in the City Court before Judge Mayer a jury gave Hobart Henley a verdict of \$2,000 against the Astra Co. Nathan Burkan represented the director.

Henley was placed under contract by the Astra for one year at a salary of \$500 weekly for a certain period and \$600 for the balance of the year. While working on his initial picture "Miss Slacker," the Astra executives offered him \$2,000 for directing that feature providing he would consent to the cancellation of the contract.

After he consented the Astra refused to pay the \$2,000. Suit followed.

### GAIL KANE ATTACHES MUTUAL.

Gail Kane has entered into an action against the Mutual for an alleged breach of contract. Dec. 15, 1916, Miss Kane entered into an agreement to star for that company for one year commencing Jan. 29 and to receive \$1,250 per week for the first six months, \$1,500 weekly for the second six months. It was also stipulated during the first half year she was to work in the American Film studio at Santa Barbara, Cal., and for the remainder of the season a studio would be provided for her in New York.

Scenarios were first to be approved by her and her approval of directors was also necessary according to the contract. All the Kane pictures were to be high class comedies.

For a first cause of action she claims that after working at Santa Barbara until Sept. 2 she came on to New York and found no studio had been provided and stated she would not work unless one were provided for her. In her affidavit Miss Kane says that on June 8 John R. Freuler, president of Mutual, wrote asking her to continue at Santa Barbara. She replied that she would do three additional pictures requiring one month's time each at Santa Barbara providing the last three pictures would be made in New York so that she might have one week's leave to do her shopping. Freuler, according to her affidavit, declined to extend the week's leave and prepared for the making of six pictures in Santa Barbara.

For a second cause of action Miss Kane states that the scenarios were never submitted for her approval and that Mutual sought to compel her to do "Service for Two" under the direction of Henry King. She rejected the manuscript and after it had been rewritten she again rejected it, saying it was unsuited for her talents and prestige that it was a slap-stick horse-play comedy and that it would detract from her reputation. She also objected to having King as a director, as he sought to compel her to do slapstick.

In Freuler's answering affidavit it says that on Sept. 6 Miss Kane left the studio and went to Los Angeles. When he asked her to return she wired she could not continue at the American studio, which constituted a breach of contract.

The amount sued for is \$33,500.

An attachment was levied upon the Mutual Exchange in New York. The attachment was discharged upon Mutual's furnishing a bond for \$33,750.

Miss Kane left for the coast Monday, stopping over briefly in Chicago. One report says Miss Kane is returning to the Mutual forces.

### PLAYERS FOR PICTURES.

Chicago, Feb. 13. The players who share honors in "The Very Idea," now at the Garrick, propose to invade the film after the run is concluded.

Ernest Truex has arranged for three months with the Lasky enterprise, on a contract which permits either of the parties to withdraw without any fuss. It is in the nature of an experiment. Picture authorities who saw Truex work in a one-reel war charity comedy declared he had great possibilities.

Richard Bennett at the close of the run will appear in a series of pretentious propaganda pictures, heading a special company to be known as the Richard Bennett Co. The pictures will be directed by Lois Weber.

### WOLFFS NOT IN WALNUT ST.

Philadelphia, Feb. 13. The story in VARIETY of the Wolffs, bankers, of this city becoming interested in pictures, mentioned they had purchased the Walnut Street theater here belonging to the Creston Clark Estate. That theater has not been sold nor are the Wolffs interested in it.

# VARIETY

## DIRECT DISTRIBUTION PLAN EVOKES EXHIBITORS' ENTHUSIASM

**Group of 50 at Chicago Meeting Sign Tentative Contracts.  
Production Not to Cost More Than \$50,000. Producers to  
Limit Profit Margin to 33 1-3 Per Cent. The Mini-  
mum Placed at 188 Days for Each Territory.**

Chicago, Feb. 13. A meeting at Fraternity Hall today of the International Producers to Exhibitors, Affiliated, was attended by 50 exhibitors. They were addressed by William Sherrill and Harry Rapf, who explained the following proposition:

Backed by Arthur Hammerstein, Ralph Ince, Herbert Brenon, Fröhmman Amusement Co., Lillian Walker, Golden & Albertstein, I. E. Chapin, Lawrence Weber, Bobby North and the Shuberts, to manufacture pictures on the basis of a co-operative deal with exhibitors, territories to be assigned, a certain minimum of days of exhibit for each film, such as Illinois 188 days, Minnesota 271 days, New York about 450 days, etc. Productions to cost not over \$50,000 each, producers agreeing to accept not more than 33 per cent. profit. Exhibitors to pay in proportion to the sum determined by assessing so much for first lease, so much for second, etc., after which the exhibitor will be advised as to the amount due.

After all moneys are in, the excess profits are to be distributed 50-50 between all the associated producers and all the associated exhibitors.

Exhibitors were enthusiastic and all signed tentative contracts subject to filling the necessary quota of 188 days, about 60 days being represented. A committee of seven exhibitors, headed by D. Robinson of Peoria, was chosen to promote the Illinois quota. Joe Hopp and Louis Frank, who had been opposition leaders in the local exhibitors' organization, got together on this plan and both are members of the committee.

Three pictures were shown the exhibitors, each said to cost over \$100,000, which will be thrown into the jackpot of the new organization instead of being staterighted, as a nucleus and an evidence of good will. They were "The Struggle Everlasting," produced by Harry Rapf; "The Passing of the Third Floor Back," produced by Herbert Brenon, with Forles Robertson starred; "The Eternal Woman," with Florence Reed starred.

The plan will not be enforced until quotas in 80 per cent. of the territory of the United States, as laid out, is

pledged. It was announced that Indiana, Ohio, Minnesota, North Dakota, South Dakota, Wisconsin and both the Carolinas were already signed.

### VITA'S OFFICIAL FILM.

Vitagraph has decided to call its new official New York state picture, now being made with Governor Whitman's co-operation, "New York, or Danger Within."

Work on the film is progressing rapidly. Corinne Griffith is one of the featured players.

Sergeant Empey and his Vitagraph company, including Lois Meredith, have gone to Camp Wheeler, to shoot the war scenes of the film.

### "LEST WE FORGET" THROUGH.

The Metro special feature, "Lest We Forget," with Rita Jolivet starred, ends its brief run of two weeks at the Lyric Saturday. Following will be the Nazi-mova special Metro film, opening Sunday, and that may be followed by the Metro at the Lyric with the Edith Storey film, "Legion of Death." Unless Metro intends playing the latter two specials a week each, their four-week lease of the Lyric secured from Fox may have been extended.

"Lest We Forget" has proven a sore disappointment at the box office. It storied the "Lusitania" calamity. Although the Lyric has been heavily papered since the film opened there at \$1 top, no money of any account has been taken in.

From reports, the smartest person connected with the "Lest We Forget" feature was Lewis J. Selznick, who originally held an interest in the production. Mr. Selznick got a flash at some of the film as the feature progressed in its making and straightaway commenced to maneuver to "get out." This he successfully did, before the Lyric opening. With his share safely banked, Mr. Selznick was about the only person knowing the insides of the pictures who had a smile left in him as the feature "flopped."

### NEW FACES AT TRIANGLE.

Lanier Bartlett, scenario writer, has joined the staff at the Triangle Culver City studio.

Among the new faces at the Culver City studios are Zenaide Williams, Harvey Clark, Mary Mersch, Frankie Lee, Alice Knowland.

### COSTUME TAX UNJUST.

Individual film stars and picture producers have, in a number of instances, filed a protest with Commissioner of Internal Revenue Roper, who has ruled that in filing income tax reports only a ten per cent. depreciation can be allowed on all costumes used in picture or other theatrical productions.

They claim it is not in keeping with the actual condition of affairs. Theatrical wardrobes, they state, once used are of doubtful value and certainly not worth 90 per cent. of the purchase. A picture actress might be called upon to appear in a special costume for a single scene and never again use it. If disposed of by sale it would hardly bring 10 per cent. of its original cost. For this reason they are retained in their wardrobe, but they feel it is unjust that they be taxed on 90 per cent. of its cost. The ruling specifically states that unless the costume is over a year old it is taxable on 90 per cent. of cost.

### MAXINE ELLIOTT BUYS IN.

Maxine Elliott seems to be entering the producing end of the theatrical and picture field in an emphatic way.

It is said that Miss Elliott has just purchased a substantial interest in the Goldwyn organization. She did one production for the Goldwyn people and this production, despite its failure as a film, seems to have convinced the actress of the financial possibilities of the screen.

Miss Elliott and William Faversham have been appearing together in a revival of "Lord and Lady Algy." Next season they will continue their partnership, presenting a series of productions at the Maxine Elliott Theatre. These will, it is reported, include "Hamlet," with Faversham playing the tragic Dane.

### OFFERED HOFFMAN \$50,000.

Los Angeles, Feb. 13.

Mack Sennett is said to have offered Aaron Hoffman \$50,000 for a year to write scenarios for the Sennett film comedies.

Mr. Hoffman has declined to consider the proposition.

### ATTENDING CONVENTIONS.

The "manufacturer to distributor" movement is progressing, according to the interested people promoting the enterprise. A number of film conventions are being held this week and they will be attended by representatives of the scheme.

C. C. Pettijohn and Harry Rapf will this week be present in Cleveland Monday, Detroit Tuesday, Chicago Wednesday, Indianapolis Thursday.

Messrs. Levine and Sherrill will visit the New Jersey convention this week and the New York and Brooklyn exhibitors, who are now pretty well lined up, are being looked after by Mr. Chadwick.

### HURT IN NEW ENGLAND.

New England film exhibitors claim that the administration's fuel holidays have cost them at least 14 per cent. of their regular business and that there is no way to recoup the losses. A number of schemes were evolved but none proved acceptable nor profitable.

Some of the film houses are closed Sundays. The Tuesday closing lops off a good sized percentage of the week's gross.

An exhibitor from New Haven says the closed Tuesdays are hitting them hard financially.

### FAIRBANKS 2D RODEO.

San Francisco, Feb. 13.

The Douglas Fairbanks' Rodeo, a duplicate of the big affair Fairbanks promoted for the Red Cross in Los Angeles, was held here last Saturday and the turnaway business resulted in a continuation Sunday.

The two days' receipts brought \$35,000 clear, including concession.

Fairbanks paid all expenses, turning over the gross here as he did at Los Angeles to the fund.

### BILL HART'S OPINION.

William S. Hart, according to reports from the coast, plans to quit pictures at the expiration of his present Arcraft contract, which has about 16 months more to run.

Hart figures his popularity will be waning by that time. Few stars last five years in the height of popularity. Hart wants to leave at the apex of his career. He feels, for one thing, that he is under the disadvantage of always working in essentially the same costume; in fact, almost the same type of role in each production. He has endeavored to neutralize this by having a new feminine lead in almost every picture.

### PLACE OF EXCLUSIVE FEATURES.

Mrs. Neobold LeRoy Edgar, an ultra-society woman, one of the exclusive set known as "the 150," is understood to have interested a number of her friends in the establishment of "a cinema," not a picture house, just off Times square, which will seat 299.

Her idea is to exhibit exclusive French, English and Italian films and some special Red Cross features, under the patronage of the ambassadors of the Allied countries, at a charge of \$2.50 a seat, the profits to go to the American Red Cross Fund.

### EDISON STUDIOS CLOSE.

The Edison studios in the upper Bronx are closed. A notice states the place will remain shut until spring.

"Aliens," an Edison production directed by Bernard J. Durning, was the last picture to be finished. Matt Moore had a leading role in this photoplay. The James Montgomery Flagg series, "Girls You Know," has been completed.

The closing notice is signed by General Manager L. W. MacChesney.



This Week (Feb. 11)—New Brunswick and Bayonne, N. J.  
Next Week (Feb. 18)—Trenton and Camden, N. J.

### NEW ACTS

**Klein Bros.**  
Work-in Steady.  
When these real brothers step out, you can see that their drops are painted by Lou Freedman. They are very funny with the new act that **JOE LAURIE** is writing for them. The smaller of the brothers has a funny delivery, and the taller one has a key that belongs to me; their folks have real estate and a VICTROLA. Their finishing number "CATCHING THE LAST CHEW CHEW FOR ARVERNE," shows that the boys have self-assurance. Can follow any picture (less than five reels). **LAUBRON.** Sounds like a cable address, but means:

**LAURIE and BRONSON**  
"Over the Top," Washington, D. C.

**BACK** in harness again after four weeks up for repairs. En route New Orleans to Washington. Had an interesting chat with J. Hamilton Lewis, the Beau Brummell of the United States Senate. Senator Lewis is quite a vanderbilt fan.

**Edward Marshall**  
CHALKOLOGIST

Next Week (Feb. 18)—Maryland, Baltimore, Md.  
Direction, **ALF WILTON**



# JACK TERRY

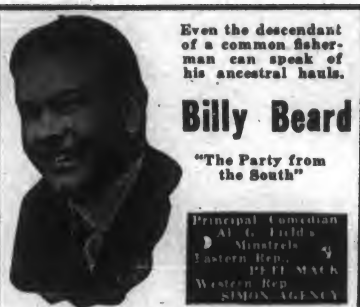
And his troupe of Mackerel Balancers  
Friars' Club will always reach me



Tivoli, Sydney, Australia, Apr. 29  
Not so bad, considering w a r times. In the interim, "H o p e springs eternal in the human breast."  
Many thanks, Edward, for the Kewpies. Trust you are gaining daily.

**MAR AUBREY and RICHELLE ESTELLE**  
Playing United Time

Direction, **LIEUT. M. S. BENTHAM**  
Palace Theatre Bldg., New York



Even the descendant of a common fisherman can speak of his ancestral haunts.

## Billy Beard

"The Party from the South"

Principal comedian at G. Fields  
Minerals  
Eastern Rep.  
Pete Mack  
Western Rep.  
Simon Agency

### WHAT SOME PEOPLE WANT

**JOE LAURIE**—Wants to beat me playing POOL.  
**JIMMY O'NEIL**—Wants to beat me playing PITCH (so does Wamsley).  
**FRED THOMAS**—Wants to beat me playing CHECKERS.  
**JOHN HENNING**—Wants to beat me playing RUMMY.  
**TOM MOORE**—Wants a THEATRE to do his act in on Tuesday.  
**PAUL NOLAN**—Wants a lot of old silk hats, and get the air.

**PAUL AND MAE NOLAN**  
This Week (Feb. 11)—Orpheum, Brooklyn  
Next Week (Feb. 18)—Allegheny, Philadelphia  
Direction, **NORMAN JEFFERIES**



## The Original Arleys

Direction: Western, **YATES & EARL**  
Eastern, **PETE MACK**

### FRED DUPREZ



Says:  
The man who wants the first row in a theatre is usually found in the last row in church.

American Representative **SAM BAERWITZ** 1492 Broadway New York

Some folks are like electric fans; they buzz along all day and blow off a lot of wind, but never say anything.

## DOLLY GREY AND BERT BYRON

### THE FEMINE HALF OF THE ACT OF



**VINCENT and CARTER**  
PLAYING FOR W. V. M. A.  
DIRECTION, **CONEY HOLMES**

### Philadelphia Sayings

Philadelphia Phil Pollitz, the premier club pianist of brotherly love, with a number of the local boards here in Philadelphia, are placing all the piano players caught in the draft in Class 1. Division A, so he can grab all the available club dates for himself.  
And you can't get mad at him, either, for if anyone starts to argue he sends his two children, Hortense and Marion (bright children), and that stops all arguments.  
They certainly are beautiful children and we wish them the best of everything they could wish themselves, except we hope they don't grow to look like their papa.  
P. S.—Mrs. Pollitz will please take credit for the children's good looks.

## JIM and MARION HARKINS

Direction, **NORMAN JEFFERIES**

### 2 Days After Being

## Cancelled an Actor

Strolled into a Pawnbroker Shop  
And Demanded his Money Back  
for a Revolver he had Purchased  
The Day Before.

He Changed His Mind!

## WILLIE SOLAR

"Pep and Personality"  
Loew Circuit. Direction, **MARK LEVY**

Strictly "Non Kosher" Dialogue  
Entitled

## "A Piece of Pork"

Agent.—Will you "PENCIL IN" Rockwell's Pigs for me?  
Booker.—I'm surprised at you—Dogs are Pencil'd In—Pigs are Penned In.

## FRANK WILSON

"LAST WORD IN CYCLING"

Loew Circuit. Direction, **MARK LEVY**

### NOTES

A well-known booking man in the Loew office invented a new form of ice skating. He had an extra pair of skates attached to the seat of his trousers for protection.  
An actor who has traveled extensively found a hotel that was never occupied as a Washington headquarters.  
A Broadway chop house has a scheme in readiness for the coming summer whereby it will be unnecessary for the patrons to feed the flies by hand.  
A law has been passed prohibiting foreigners from taking real estate out of the country.  
Those wishing to inspect the real estate they bought on Long Island last summer should walk over the property now. After ice melts, it is very difficult to put it together again.  
**FENTON and GREEN**  
(You can't fool a horsefly.)



**WM. NEWELL AND ELSA MOST**  
"TWO BRIGHT SPOTS"

Direction, **MESSRS. FRANK DONNELLY and NORMAN JEFFERIES.**

**ALEXANDER and FIELDS**  
This Week (Feb. 11)—Harrisburg and Reading, Pa.  
Direction, **MORRIS & FEIL**



### PUBLIC APOLOGY

I wish to make a public apology to my folks, Hanson and Clara, for purloining the half-pound of butter and a pan of hot biscuits Frances just made. They called me a thief and other things, but I am sure it was my first offense and assured them it would not be my LAST.  
Very humbly,  
"OSWALD."  
P. S.—Say, Rover, don't talk right! We are "Allies" now and must stand together.

### PESTS

Noo 15



WHY THE WIFE'S DANCE  
USUALLY FLOORS EM.  
DIS GANG WANTS HOAKUM  
AND WE'RE TOO REFINED.

## WALTER WEBER.

FEB 18 DAVIS PITTSBURG

## KNAPP and CORNALLA

AT THE WINTER GARDEN.  
RUFUS LEMMAIRE says we did  
"VERY GOOD"  
Last Week's Bill at  
Idle Hour, Meriden, Conn.:  
THE BOUNDING ROSENTHALS  
MUSICAL MOSKOVITZ  
LEVI'S STALLIONS  
JUGGLING JACOBS  
**KNAPP and CORNALLA**  
FLYING GINSBURGS



## PAULINE SAXON

SIS PERKIN'S KID

## EDDIE ROSS

Featured  
**Neil O'Brien Minstrels**

**BLANCHE ALFRED**  
and her SYMPHONY GIRLS assisted by  
"GERANT" Conductor  
Featuring the RAINBOW GIRL  
in Novelty Dances  
Direction: Eastern, Peter Mack; Western, U. S. O.  
C. W. Nelson.

## BRENDEL and BERT

in  
"Waiting for Her"  
Direction, **H. BART McHUGH**



## ADEL JASON

Featured in PEPPIE & GREENWALD'S  
"ALL GIRL REVUE"  
Personal Direction **M. L. GREENWALD**





# VALESKA SURRAT

IN

## "THE PURPLE POPPY"

BY PAUL M. POTTER and CHESTER V. DeVONDE

Supported by an excellent cast of eminent artists

WM. H. TURNER, JOSEPH GRANBY, HOWARD HALL, RALPH DELMORE and THOMAS HARDY

Archie Bell, Cleveland "Plain Dealer," says: "Valeska Surrat scores in dramatic role. Star of Musical Comedy and Movies in splendid and thrilling morsel at Hipp. A simon pure dramatic actress. It is a highly colored, staccato dramatic morsel, a real thriller that is miles ahead of the usual sketch offered in variety."

Townsend Walsh of the Boston "Traveler" says: "Isn't she wonderful? Isn't she marvelous? These and similar ejaculations followed Valeska Surrat in her tense and finely-wrought little tragedy, 'The Purple Poppy,' at Keith's. Miss Surrat showed genuine emotional power in a role that

would test the mettle of Bernhardt, Duse or Mrs. Fiske. She likewise displays keen good judgment in engaging for her support actors like William H. Turner, an artist, from tip to toe, and one of the best living character comedians, and Ralph Delmore, who used to share honors with William Gillette in 'Sherlock Holmes.'

New York "American": "Valeska Surrat triumphs in new playlet at the Palace, registering the biggest hit of her career. The little melodrama is full of interest and Miss Surrat is throughout vividly pictorial. She reveals a genuine acting gift and makes the three big scenes convincing. The company is excellent, and Miss Surrat is to be credited with the real sketch hit of the season."

New York "Herald": "Miss Surrat is Tragedy Queen presenting a stirring little tragedy," etc.

New York "Times": "Valeska Surrat registered the biggest hit of her career."

New York "Tribune": "She put some of her best acting into the sketch and thrilled the audience with its three big scenes. Miss Surrat's sketch is a real thriller."

New York "Telegraph": "Valeska Surrat as a real actress in a real play of one act has given herself every opportunity by playing fair with the public. The best actors to be obtained have been assigned the supporting roles. The production is ornately exquisite."

BOOKED SOLID

Direction, JENIE JACOBS

TEN CENTS

# VARIETY

VOL. XLIX, No. 13

NEW YORK CITY, FRIDAY, FEBRUARY 22, 1918

PRICE TEN CENTS

The advertisement features a black and white checkered background. In the center is a circular portrait of a man, Wallace Reid, wearing a suit and tie. Above the portrait is a small logo for "Paramount Pictures". To the left of the portrait is a shield-shaped logo with the word "Drama" inside. To the right of the portrait is a shield-shaped logo with the word "Variety" inside. Below the portrait is a rectangular box containing the text "WALLACE REID" and "Star in Paramount Pictures".

**Drama**

**Paramount Pictures**

**Variety**

**WALLACE REID**  
Star in Paramount Pictures

# HAVE YOU WRITTEN TO YOUR PAL AT THE FRONT? IF YOU HAVEN'T—WHY NOT?

If the following lyric makes you sit down and write a letter to a forgotten pal, imagine how it will hit the audience you sing it to. Read these lyrics, then imagine a wonderful melody with them.

## "A LITTLE BIT OF SUNSHINE"

Words by BALLARD MAC DONALD and JOE GOODWIN

Music by JAMES F. HANLEY

### FIRST VERSE

Say, Neighbor, did you write to say  
"Hello"  
To Frank and Jim and Joe,  
The boys who had to go?  
Well, Neighbor, don't you think it's  
time you did?  
For a long, long way from home to-day  
There's some poor lonesome kid: (Remember)

### CHORUS

Just a bit of sunshine, a little bit of sun-  
shine  
Will drive the clouds away;  
You've got lots of time so spend it;  
Write a cheery note and send it;  
It may help some fellow on his way.  
There is pen and paper handy;  
Send 'em cigarettes and candy;  
Help those Yankee Doodle Dandies o'er  
the foam,  
For a friendly sort of letter makes a fel-  
low feel much better;  
It's a little bit of sunshine from home.

### SECOND VERSE

Say, Neighbor, put yourself in Johnny's  
shoes  
I'll bet you'd have the blues  
If you received no news.  
Well, Neighbor, you can see it's mighty  
hard  
In that lonesome camp, so stick a stamp  
Upon a postal card: (Remember)

You know a good thing when you see it, don't you? Most everyone does. What have you got? You've guessed it. A HIT!!! A sure fire, red fire, all fired hit. Isn't it an inspiring, up-to-date subject? No wishy-washy conglomeration of shot and shell but a pure dyed in the wool American song filled with real American sentiment. Copies and orchestrations in all keys are ready. Send for yours.  
Can you use a fast, snappy, 2/4 comedy song?  
If you can don't look any further, this is the one for you.

## "OH HARRY HARRY"

By Lou Pollock and Nat Vincent

Lots of extra catch lines and double versions to suit every sort of act.  
You can't get away from it, at the theatre, at the cabaret, in the home, everywhere.

## "LIBERTY BELL"

(IT'S TIME TO RING AGAIN)

Words by Joe Goodwin

Music by Halsey K. Mohr

Every act loves to sing it and we love to have every act sing it. The real hit of the new year. Sing it and convince yourself.

**SHAPIRO, BERNSTEIN & CO.,**

**CHICAGO**  
Grand Opera House Bldg.

**BOSTON**  
240 Tremont St.

**224 WEST 47th STREET**  
**NEW YORK CITY**

**'FRISCO**  
Pantages Theatre Bldg.



# VARIETY

VOL. XLIX, No. 13

NEW YORK CITY, FRIDAY, FEBRUARY 22, 1918

PRICE TEN CENTS

## MIXED PROGRAM ON BROADWAY IN BIG HOUSE AT 10 CENTS

**Promoter of New Capitol Proposes Grand Opera, Vaudeville  
and Pictures at Low Price. Twenty Cents Highest.  
Theatre and Roof Seat 8,900. Refuses to Rent.  
Wants to Test Idea.**

All efforts thus far to persuade Messmore Kendall, the promoter of the proposed Capitol theatre on Broadway near 51st street, to lease it, have failed. The lawyer-capitalist has some original ideas for conducting a picture house and is quite willing to spend his own money in demonstrating their worth. He feels that if regular show people were interested they would want to adopt a conventional policy and object to his "innovations."

Among the ideas he is seriously considering in the way of an innovation for a Broadway picture house is the installation of a permanent grand opera organization, vaudeville and the best pictures, with the admission prices as low as ten cents, with possibly that price all over the house, or, at the most, 20 cents for any seat. With 8,900 capacity three times a day out of four performances, such a plan is within the range of feasibility, Mr. Kendall believes.

The ground floor seating capacity is 3,000 and the balcony 2,200. The main floor of the roof theatre can seat 2,200 and its balcony 1,500, making a total seating capacity of 8,900.

The auditorium proper for the proposed structure runs through from 50th to 51st streets, 200 feet and 10 inches and is 166 feet deep, the plans calling for a stage larger than the one in the Metropolitan opera house. An "L" 102 feet carries the entrance into Broadway, giving a 50 foot entrance on Broadway and permitting the erection of an office building on the front. Kendall pays \$50,000 a year for the ground rent; the estimated cost of the theatre and office building is \$600,000, which at six per cent. amounts to \$36,000 and the taxes \$25,000, bringing the total up to \$111,000 a year. He has been offered \$50,000 a year for the stores and offices, which reduces the rent of the theatre to \$61,000 for the largest house in the world in the heart of the metropolis.

A theatrical statistician familiar with the rentals of the larger picture houses in Times square has figured out the rental cost per seat per day of these houses as follows: Strand, 12 cents; Rialto, 11.3 cents; Rivoli, 12.6 cents;

Capitol (based on the ground floor theatre), 3.2 cents and based on the capacity of the theatre and roof, 1.4.

Mr. Kendall feels very sanguine he will have delivery of the steel for his new house before the early spring and that it will be completed by next fall.

### BIDDING FOR LEXINGTON O. H.

It is reported when the Lexington O. H., which has been ordered to the auction block, is placed under the hammer that the Shuberts will bid on it under cover, for musical comedy house next winter. Up to Wednesday there appeared to be no indication of any of the Klaw & Erlanger interests doing any gumshoeing towards landing the Lex.

The Chicago Opera Association is almost certain to be a bidder, openly or otherwise.

### TICKET SELLING BONUS.

During the last few weeks a new angle has developed on the part of one of the managers of a string of houses in New York in the effort to get business for their attractions. The scheme takes the form of bonuses to the girls at the various hotel newsstands to push certain of their attractions.

It was first tried out with the "Over the Top" show at the 44th Street roof. Some of the girls received as much as an additional \$15 weekly to their salaries. The bonus took the form of 25 cents on a ticket.

### WEBER & FIELDS AGAIN.

Joe Weber and Lew Fields are to be partners once again. This time it is a musical comedy revived and brought up to date by Frank Stammers, originally produced on the coast by Kolb & Dill under the title of "A Peck O' Pickles."

The Dolly Sisters are to be in the cast with the two comedians, if the deal goes through.

Early this week the scheme was under discussion. It looks plausible and the re-formed partnership is expected to be a permanency.

### BILL SUNDAY "SORE."

Washington, D. C., Feb. 20.

Billy Sunday's campaign seems doomed to be a failure as far as the financial end is concerned.

The committee is some \$16,000 behind and there is always plenty of room in the tabernacle, while the theatres of the city are packing them in.

As a result Sunday was especially strong in his denunciation of the theatre in a recent sermon.

Chicago, Feb. 20.

"Hitchy Koo," the Hitchcock-Goetz comedy, is to open at the Colonial simultaneously with the opening of the Billy Sunday revival here, capitalizing Hitchcock's sensational monolog against Sunday.

### \$50,000 AS BAIT.

A young producer, formerly connected with one of the best known legitimate firms belonging to the K. & E. "syndicate," is said to have been commissioned by the Shuberts to obtain Maude Adams for them on a three-year contract. The compensation in case he is able to deliver is set at \$50,000.

That the Shuberts could afford to pay such a sum to obtain the Frohman star for three years is plausible. Booking fees alone, figured on a 40-week season, should return the Shuberts \$30,000 alone each year (figuring 40 weeks at \$15,000, or \$600,000 on the season). The booking fee is 5 per cent.

### KAHN IS QUILTS.

"Not another \$10,000 for show business. I'm through and I won't be hooked again." That is the statement credited to Otto H. Kahn within the last week.

As Mr. Kahn personally stated it, the rumor he is backing the Shuberts in their present theatrical war was immediately set to rest.

The latest development in the way of "bankrolls" for the theatrical war is the report the Brady millions of Albany were the sinews of battle the Shuberts are luring the Klaw & Erlanger produces with.

### 125TH STREET. MUSEUM.

A. Gorman, of high dive fame, in association with Capt. Perry, has opened a new museum on 125th street, between 3d and Lexington avenues, New York. It is the first institution of its kind in New York since the demolition of Hubers' on 14th street.

The entire animal show of Victor D. Levitt's circus will be included in the display, as well as freaks and other trick stunts such as made the Huber stand famous in former days.

### MINERVA COVERDALE MARRIED.

Minerva Coverdale, who, with her mother, recently returned from London, where she scored in several revues during the past year, is married to D. Walter Haggerty, a non-professional. Although the ceremony was performed nearly two years ago it was kept secret because of Miss Coverdale's London plans. Mr. Haggerty is interested in and manages a steel chain manufacturing plant in Bridgeport, Conn.

Miss Coverdale is now at their home, "Fairdale," a considerable estate in Fairfield, Bridgeport's finest suburb. The estate was named from the town and the last part of Miss Coverdale's name.

### DAILY COMPLAINT MEETING.

Two hours daily has been set aside by Pat Casey for a conference with Henry Chesterfield, secretary of the National Vaudeville Artists, to straighten out complaints from artists aimed at various members of the V. M. P. A. for contractual and other abuses.

About 25 complaints a day are disposed of in this manner with satisfactory settlements arranged in nearly every case.

The complaints have been so numerous of late, a routine had to be arranged and the complaint bureau will meet daily in the office of the managerial association between 2 and 4, when no other visitors will be received.

### PURE PATRIOTIC PLAY.

A patriotic play is planned for Broadway presentation within the next five weeks, the backers reported to be listed among some of New York's wealthiest men.

Their intention is to keep the piece in New York for at least eight weeks no matter what the box office returns may be.

The play is designed to keep alive and instil further patriotic ardor.

### SHUBERTS' GRAND OPERA.

The Shuberts are contemplating an invasion of the grand opera field next season, making the Boston O. H. the initial headquarters of their company. During the past two weeks the Shuberts have been in touch with a noted coach of grand opera stars and tendered him the managing directorship of the organization.

### ARTIE HALL RETURNS.

Artie Hall returned to the stage this week after a retirement of three years, she having opened out of town in a routine of old southern melodies.

Miss Hall is appearing in white face having discarded the amber.

## WRONG MAN RECEIVES CREDIT FOR U. B. O.'S CAMP UPTON SHOW

**Vaudeville Bill Sent Complimentary to Lieut. Stratton, Former Agency Attachee, Has Cantonment Paper Praising "Private Brown" for Its Success—Indignant, V. M. P. A. Starts Investigation—New Regulations Pending.**

The Vaudeville Managers' Protective Association has finally taken official notice of the indiscriminate manner in which vaudeville shows are being sent around the various army camps, and have determined to investigate, through official channels, of course, how the matter has been bungled up.

The various agency heads represented in the V. M. P. A. have been constructing programs for the different camps, several having delegated representatives to supervise the bookings. In some instances, at the request of former employees, the United Booking Offices has sent out complete shows. Last week that agency sent a program of vaudeville acts to Camp Upton, L. I., in honor of Lieut. Stratton. Lieut. Stratton was formerly an employee of the booking offices, and the program was sent, and went there solely out of respect to his former record.

The Camp Upton official paper, however, came out with a long story, crediting the entire affair to a "Private Brown" and adding that Brown was formerly E. F. Albee's assistant. J. J. Murdock, executive manager of the United Booking Offices, strenuously denied early this week Brown had ever been employed in the U. B. O. organization.

Subsequent investigation shows that when a vaudeville show visits a camp the Y. M. C. A. charges a \$75 rental fee for its building and also charges for the services of the band of enlisted men. This fee is charged the company men. The artists receive absolutely nothing beyond expenses for their trouble and work, and because of this an issue is liable to be brought between the vaudeville artists and the Y. M. C. A. people. Just why that organization, presumably a charitable one, charges rental fee for the use of its halls is problematical.

Other investigations show that people have been running benefits around eastern towns, and after deducting expenses send the balance to the companies or to whatever fund the affair is held for. The expenses generally amount to a high figure, but the artists never receive a penny.

The attention of the colonel of the regiment will be called to the "Private Brown" matter, since the U. B. O. never heard of the man, although he is receiving full credit for the work.

Until conditions are properly regulated the members of the V. M. P. A. do not propose to continue sending their acts to camps for odd benefit performances, having decided to only make up and send programs for the regular weekly performances as heretofore.

The article about "Private Brown" follows:

Private Bert Brown, of the 307th Ambulance Company, who used to be E. F. Albee's assistant in the United Booking Offices in New York, and whose judgment has either made or broken up hundreds of vaudeville acts on the "big time," was responsible for the unusually excellent show that was given in the Auditorium the other night. Strange to say, it was free, for it seems nowadays that the soldier has to pay admission to many performances that are not nearly in the class with the one Private Brown organized.

The show opened with the latest "Hank Mann," William Fox comedy, and it put the audience in good humor for the acts that followed. Then came the regular artists, whose talents have been sleeping behind the barrack walls of the 104th Ordnance Department. They were Private Klemken, a Russian

dancer, and Sergeant Cardini, a tenor, who has been identified with opera troupes of note. More of these two men should be seen and heard, for they are additional proof that Camp Upton has still many more entertainers of merit to be dug out from under cover. Not that they are hiding, but they are too bashful to assert themselves.

Dorothy Earle and Jessie Standish, sou-brettes, were real "big time" performers. Ryan and Joyce, who in the old days would have been called a "refined comedy duo," put up a half hour of rattling good entertainment, and are worthy of the best bill the Palace ever put on.

Conrad and Connelly contributed the remaining number on the bill with a musical act. They rounded out the best vaudeville that has been seen in camp in some time. Not one cent was charged to any one for admission.

Let us have more of Private Bert Brown's shows.

### AT THE COLISEUM.

London, Feb. 20.  
The Coliseum newcomers this week include Ellen Terry, in the trial scene from "The Merchant of Venice"; Chung Ling Soo, Versatile Four, Willie Bard, George Ali.

### BERT BRAY RECEIVES MEDAL.

London, Feb. 20.  
Gunner Bert Bray, a variety artist, has received the Mons star medal. He fought at Mons, the Marne, Aisne, and was wounded at Ypres.

### FARCE WELL ACTED.

Paris, Feb. 20.  
A new farce by Yves Mirande, originally titled "Le Jour des Amours" but renamed "Mon Jeudi," was produced at the Bouffes Parisiens Feb. 13, with Gaston Dubosc, Victor Boucher and Jane Renouard. It is well acted and was nicely received. It replaces "Madame et son Filleul," and though equally good will not enjoy the same run.

### Eccentric Club Realizes \$17,500.

London, Feb. 20.  
The Eccentric Club's matinee at the Empire realized \$17,500 for the benefit of the Mine Sweepers' Fund.

### "BING BOYS" REAL HIT.

London, Feb. 20.  
"The Bing Boys on Broadway" was produced at the Alhambra Feb. 16, and is a real hit.

It is beautifully staged, containing many scenes, varied and skillfully presented. The comedy is good, and Nat Ayer's music melodious and catchy, two numbers especially.

George Robey and Violet Lorraine received ovations. Kitty Fielder, Peter Wiser, Albert Brouett, Lou Edwards (an agile dancer) all scored.

### CELEBRATING LONG RUNS.

London, Feb. 20.  
"Inside the Lines," at the Apollo, celebrated its 350th performance Feb. 16.

"The Saving Grace," at the Garrick, celebrated its 150th performance at the same time.

"Arlette" will register its 200th performance at the Shaftesbury Feb. 25.

### MOSS BOOKING IN FRANCE.

London, Feb. 20.  
Moss Empires has arranged to provide the entire programs for a new variety theatre in Paris, and supply shows to tour the principal French towns.

### ROBEY ENTERTAINED.

London, Feb. 20.  
George Robey, in recognition of his services in personally raising over \$200,000 for war charities, was entertained at luncheon Feb. 5 by a committee of influential citizens, with ex-Lord Mayor Sir William Dunn as chairman.

### "BUBBLY" ADDED TO.

London, Feb. 20.  
Several additions have been made to "Bubblly" at the Comedy, including an opium scene, providing a weird dance for Phyllis Monkman.

Marie Hemingway is a worthy successor to Laura Cowie.

### Sam Mayo Wins Championship.

London, Feb. 20.  
Sam Mayo, by defeating G. Peel in the final, secures the championship of the variety profession.

The billiard match was played in Orme's rooms in Soho Square. The score was Mayo 2,000 to Peel's 1,903. There were numerous entrants.

### Ethel Levey's New Song.

London, Feb. 20.  
At the Victoria Palace Ethel Levey introduced a new song, "Proud I Am," by Jack Judge, author of "Tipperary."

### "FREAKS" UNCONVINCING.

London, Feb. 20.  
A. W. Pinero's "Freaks" had its premiere at the New theatre Feb. 14. It is an unconvincing satire of suburban life, introducing a number of circus freaks, apparently with a view of proving suburban characters are greater freaks than professional ones.

There are some clever episodes and dialog, but the piece is not likely to enhance the author's reputation.

It is exceedingly well acted, especially by Ben Webster, Fred Kerr, Isobel Elsom, Laura Cowie.

### ZANGWILL'S COMEDY SHOWN.

London, Feb. 20.  
Israel Zangwill's comedy, "Too Much Money," was successfully produced at the Theatre Royal, Glasgow, prior to its London presentation.

It has a strong cast, which includes Ernest Hendrie, Marsh Allen, Hilda Bruce Potter, Lettice Fairfax, Lillah McCarthy.

### GABY PLAYING "TRILBY."

Paris, Feb. 20.  
Gaby Deslys will probably play in the legitimate shortly. She may appear as "Trilby" at the Theatre of Varieties with Max Dearly.

### NAVAL OFFICERS' SKETCH.

London, Feb. 20.  
A new and novel sketch was produced at Finsbury Park Empire, entitled "The Bulldog Breed." It was written by two naval officers and scored.

### BUTT ACCEPTED TWO PLAYS.

London, Feb. 20.  
Alfred Butt has accepted two new plays by Lauri Wylie called "There's Money in It" and "The Lucky Jade."

### NEW "PILGRIM'S PROGRESS."

London, Feb. 20.  
Charles B. Cochran has acquired a new "Pilgrim's Progress" drama for future production.

### Organize to Produce Plays.

London, Feb. 20.  
The G. & L. Theatres Co., with a registered capital of \$300,000, has been formed for the purpose of producing plays at His Majesty's theatre. The capital was subscribed by Grossmith, Laurillard and friends.

### Benefits for Brindsworth Home.

London, Feb. 20.  
Frank Allen, managing director of Moss Empires, to make proper provision for the up-keep of the Brindsworth Home for aged variety artists, intends giving special matinees at all his theatres yearly.

### Butt's New Palace Opening in Fall.

London, Feb. 20.  
Alfred Butt's new theatre, Palace, in the Rue Magador, Paris, is expected to open in September with high-class shows on the lines of those produced by him at the London Palace.

### "Cheating Cheaters" Going Strong.

London, Feb. 20.  
"Cheating Cheaters" is going strong at the Strand. Shirley Kellogg, who opened in it, has recovered from a recent fall on the stage.

Basil Gill has succeeded Alex Fraser, who goes to the Hippodrome.

### Russian Ballet Doing Badly in Spain.

Paris, Feb. 20.  
It is reported the Russian ballets are not doing brilliantly in Spain—that they were compelled to dispose of a portion of their accessories to pay the expenses of the troupe.

### Transferring "Yes, Uncle."

London, Feb. 20.  
Grossmith & Laurillard will transfer "Yes, Uncle" from the Prince of Wales to Prince's theatre March 4.



### "A LITTLE BOY FROM HEAVEN"

The title of this picture is "A Little Boy from Heaven," and this is what he says: Up to a little village in New York State we sneaked for a couple of weeks' vacation and it was there she first told me to keep the old knife and the merry fork on the plate, that the hanging over the side was lumpy but it turned some people's appetites, and I soon quit sticking the napkin in my collar, the toothpicks in the "pan" got to be a thing of the past, and when a woman came to or left the table I did the dandy stand-up thing.

It felt awkward at first but I got so I liked it and I used to imagine I could hear the people saying, "He comes from rich parents."

When the pickings were bad and Castleberg got sore about the payments on the things, she'd hop over to Jersey City or up to Yonkers and grab three days while I held out for a route at the salary she said I was worth. I was at a party the other night and on a mantel was her picture and when my host left the room "Thou Shalt Not Steal" meant nothing in my life.

FRANK VAN HOVEN.

## NO MUSIC COPYRIGHT NEEDED IN ENGLAND DURING THE WAR

**Copyright Bureau of British Museum So Advises American Music Publishers' Assn. Covers Entire United Kingdom. American Records Will Be Accepted as Binding. Association Members To Discontinue Demonstrating.**

A communication received by the Music Publishers' Protective Association this week from the Copyright Office of the British Museum covering the United Kingdom, apprised that body that during the period of the war it would be unnecessary for American publishers to copyright compositions in Great Britain. The American copyrights will be accepted as binding in that territory.

At the special meeting held Tuesday by the Association to decide on the discontinuance of demonstrating in syndicate stores, the letter was read to the body and a copy distributed to the membership. Incidentally, it was decided to table the question of demonstrating until some future period when the matter will be gone into more thoroughly.

The letter follows:

Copyright Office,  
British Museum, London, W. C.  
January 18, 1918.

Gentlemen:

The Trustees of the British Museum are advised that, in accordance with the Order in Council dated 3d February, 1915 (see Statutory Rules and Order, 1915, No. 130), all works published in America and unpublished in this country are accorded full protection of copyright in the United Kingdom, provided that the conditions prescribed by the law of the United States of America have been complied with.

So long as this Order in Council remains in force it appears to be entirely unnecessary for you to deliver copies of American music to the British Museum and the Trustees of the British Museum are under no obligation to accept delivery.

I beg, therefore, to inform you that, acting on behalf of the Trustees of the British Museum, I shall decline to receive or acknowledge any further consignments of American music sent here as deliverable under the Copyright Act. Consignments received here before you have had a reasonable opportunity of showing any cause you can allege against this course will be held at your disposal. But after 1st March I shall hold myself free to deal with these (if not already removed), and further consignments as the convenience of the Museum dictates.

Please note that this memorandum applies only to the delivery of music in professed compliance with the Copyright Act, and does not imply that the Trustees of the British Museum would not accept American music of permanent value if offered to them as a donation.

I am, Gentlemen,  
Your obedient Servant,  
Lewis C. Rudd.

### COLONIAL'S POP BILL.

Another popularity contest is on at the Colonial, New York. Patrons at each performance are invited to ballot. Turns receiving the greatest number of votes during the contest will be engaged on the same bill, the date of appearance to be announced later by Manager Alfred T. Darling. Only one

name on the ballot sheet distributed with the program can be marked. The ballots are being deposited in a box in the rear of orchestra floor.

On the printed ballots appears a list of 207 acts, with space left for additional names to be inserted.

### CONSIDINE-BROWN ON COAST.

San Francisco, Feb. 20.

John W. Considine and Chris O. Brown arrived here lately and have established temporary headquarters for the furtherance of their preliminary plans for the reported re-establishment of the Sullivan-Considine vaudeville circuit. Confidential sources say a deal is on that will include a western vaudeville circuit in the proposed new Considine string.

### CIRCUS OPENING DATES.

The Barnum and Bailey show opens at Madison Square Garden April 4.

The Spellman Auto Circus gets away in the central west May 6, it is claimed. Sam McCracken former manager of the Ringling Brothers show will have charge of the Spellman outfit.

The Sells-Floto shows will open near Denver April 4 and will play the coast territory for the largest portion of the season.

The Hagenbeck-Wallace show starts late in April and the Ringlings open at the Coliseum, Chicago, April 20.

### NEXT RATS HEARING MARCH 7.

No hearing in the White Rats investigation this week nor next. The date now set, March 7 or 8, will make the postponement of four weeks.

Last week's continuance was due to time required by the complainant's attorney, Alvin T. Sapinsky, to file contempt proceedings against James W. Fitzpatrick, who wrote a sneering letter when asked to deliver the Rat books in his custody at Waterbury, Conn. Washington's Birthday caused the postponement this week and as Mr. Sapinsky has left town on an important case a further two weeks' continuance was asked.

### SENTENCED FOR IMPERSONATION.

Chicago, Feb. 20.

F. W. Dobbs, alias "Capt. Harry Dewey," claiming to be a vaudeville artist, was arrested here, sentenced to six months in the House of Correction and fined \$300 for impersonating an army officer.

### BESSIE WYNN ROBBED.

Chicago, Feb. 20.

Bessie Wynn made a complaint at police headquarters this week alleging she was robbed of \$700. Miss Wynn claims she left her purse containing that amount on a trunk in the wings of the Olympic Sunday while appearing there for the benefit of the late Fred Eberts, and when she came off the stage the money had been extracted. The police are investigating the charge.

### Mason-Keeler for Woods.

Homer Mason and Marguerite Keeler, appearing in a vaudeville sketch for some time, have engaged for next season under the management of A. H. Woods in a legitimate production.

### NEW CLUB PROSPERS.

"The Lookers," the new vaudeville club, formed exclusively for social purposes, held its initial meeting last Friday night at Terrace Garden, New York, with the 25 charter members present. The meeting was presided over by Jimmie Hussey, with George Whiting acting as chairman of the business committee. Opening promptly at midnight the gathering lingered over the official business until 6 A. M., during which time several motions were passed into the minutes and a set of temporary officers elected.

"The Lookers" will be composed exclusively of vaudeville artists, every applicant being elected only by the unanimous vote of the 25 charter members. The membership will be limited to 300. No outsiders will be eligible to membership. There is only one lay member, who was chosen executive manager.

One of the prime moves of the new club was a resolution adopted wherein the members decided to list in their by-laws and constitution a clause prohibiting trade talk at any meeting, nor will the "Lookers" take sides in any labor or professional disagreements. This action being considered vital in order to prohibit any professional agitation after the club reaches its limit of membership. The aim of the new gathering is purely social and when the site for club headquarters has been procured a series of clown nights, mock trials, etc., will be arranged.

It was decided to adopt a button fashioned after an open human eye for the insignia of the "Lookers," and a committee was appointed to procure specimens for approval. It was also decided that at a subsequent meeting the annual dues of members would be arranged, payable semi-annually in advance.

The "Lookers" propose to select for membership only the "pick" of the profession. One essential for application is that a proposed member must have been in vaudeville for over three years. He must also be guaranteed by five charter members and then may only be elected by the unanimous vote of the other 20. The election will be by mail. Should any charter member object to the election of a proposed candidate, he must state his reasons and a subsequent hearing will decide on the election.

Applications for membership for the present will have to be made to the Executive Manager. After the club rooms have been open all business will be conducted through that headquarters. The officers elected temporarily were:

Jimmie Hussey, President.  
Al Steadman, Vice-President.  
Bert Hanlon, 1st Secretary.  
George Whiting, 2d Secretary.  
Ben Ryan, Treasurer.  
John O'Connor (VARIETY), Executive Manager.

The charter members are:

Jimmie Hussey	Larry Phillips
Al Steadman	West Avey
Ben Ryan	John Swor
Bert Hanlon	Jimmie Duffy
George Whiting	Gene Barnes
John O'Connor (Variety)	Billy Smythe
Chas. Gillette	Ram Watson
Sam Ward	Harry Cooper
Paris Green	Patsy Doyle
Fred Walton	Joe Darcy
Harry Hines	Billy Cullen
John Ford	Neely Edwards
	Tom Hickey

### Final Havez Decree Granted.

Cecil Cunningham was granted her final decree of divorce from Jean Havez in the Supreme Court, Brooklyn, by Justice Stephen Callaghan, Tuesday.

Henry J. & Frederick E. Goldsmith represented the singing comedienne.

### Juggler Trying Out in Paris.

Paris, Feb. 20.

Roy Dove, an American juggler, tried out at the Alhambra Feb. 15 and did very well.

### SCHAEFFER "WALKS OUT."

Sylvester Schaeffer, the versatile foreign vaudeville star, opened on the Fox time last week, but after playing three days suddenly quit, the reason from Schaeffer's side being a matter of not receiving contracts.

It appears Jack Loeb booked the turn, promising the act all of the Fox houses. When Schaeffer asked for contracts, Loeb gave him his "word" it was all right.

Schaeffer asked for contracts again on Wednesday last and Loeb exhibited a letter from some one complaining Schaeffer was using German music in his act. Schaeffer thereupon explained the number in question was "Maryland, My Maryland," and that it meant nothing to him what music was played in his act. It is said that "Maryland" melody is similar to a German song called "Tannenbaum."

Schaeffer "walked out" on Loeb when the argument came up and blames himself for taking the Loeb "word" regarding contracts. He had brought his settings here from the Catskills at an expense of \$150 for the three days' appearance.

Schaeffer was born in Berlin, but his father was British and he is said to hold an English passport.

### NO GAMBLING ALLOWED.

A new rule went into effect in the N. V. A. club rooms this week prohibiting gambling for money. Previously the rule allowed games for a limit of a penny a point.

The card tables were constantly occupied by the same faces day after day and it became noised about that table stake games were in progress and bank-rolls were rapidly changing hands.

The new rule apparently had its effect, for the card tables are now unoccupied for the greater part of the day. Those caught keeping tabs to change money outside the premises will be treated the same as those who violate the rule.

### FEATURE ACT OPENING SHOW.

The third feature billed on the Palace, New York, program this week, Margot Kelly and Co. in a French pantomime, opened the show, commencing Tuesday, after having been assigned the third position on the bill Monday afternoon.

Monday evening the turn was placed No. 2.

### NAVAL UNIFORM VIOLATION.

At the Palace, New York, last week Carter DeHaven, in the DeHaven and Parker turn, wore a dress naval uniform until a representative of the Naval Department called at the theatre Friday, notifying Mr. DeHaven the wearing of it upon the stage by a civilian was a violation of the naval regulations.

### AGENT ENGAGED.

The engagement is announced of Sam Baerwitz to Belle Schenck.

Mr. Baerwitz is the vaudeville agent. Miss Schenck is the daughter of George M. Schenck and a niece of Nick and Joe Schenck.

### Long Distance Billiard Match.

San Francisco, Feb. 20.

A 500-point 182 ballline billiard match, which started in Vancouver, was finished here last week. The contestants were John Hyams, Jack Apdale, Stuart Barnes and Eddie Janis, all on last week's Orpheum bill.

Hyams and Apdale were the victors, with the final chalking-up reading 500 to 406.

### Clayton Four Weeks at the Palace.

Bessie Clayton is being held at the Palace for four weeks. This is her second week there.

CHAS. ALTHOFF, the Sheriff of Hicksville



## U. B. O. BARS THREE AGENTS FOR BOOKING ACTS OUTSIDE

**Mark Monroe, Jack Flynn and Walter Mayheim Suspended  
from Privileges of Both 5th and 6th Floors. Mayheim  
Represents Harry Weber on Lower Floor. Bar-  
ring Believed to Be Only Temporary.**

Three suspensions of agents were ordered in the United Booking Offices Monday, affecting as many agents doing business on the fifth floor of the agency.

Mark Monroe, Jack Flynn and Walter Mayheim were the agents. The first two book for themselves; Mayheim represents the Harry Weber agency on the "downstairs" floor, which handles the pop time acts.

The agents were temporarily barred through suspicion of booking acts in houses other than supplied by the United agency.

It was stated at the U. B. O. the same rule applied downstairs as on the sixth floor—that the U. B. O. did not object to agents booking acts anywhere, but if they placed them in houses outside the U. B. O. they could not expect to continue booking through the United.

It is said the acts brought up in the matter will be called upon for their version of the "outside booking" and dealt with accordingly.

The three men suspended have confined their bookings to the fifth floor. None seemed aware of the action before informed of it.

### "SUNDAY" EXCITEMENT.

The Sunday shows in New York Feb. 17 were "straightened up," with all dancing, acrobatic and blackface removed from the programs. In Brooklyn no scenery was changed. Lights only were darkened over the bridge for the succeeding acts on the bill.

But one arrest last Sunday is said to have been made, at B. F. Kahn's Bronx theatre, where stock burlesque is the weekly policy. There was a report Monday two headquarters detectives were at "The Midnight Frolic" on the Amsterdam Roof Sunday night, which gave its regular week-day performance for the second Sabbath that evening, starting at nine.

Several arrests occurred Friday last, upon complaints of violations through giving Sunday shows. Al Darling, manager of the Colonial; Charles Potsdam of the American and Jake Rosenthal of the Bronx opera house were placed under bail. The latter's trial is set for Feb. 26, the other two managers for Feb. 27. Warrants were also applied for and secured against several artists, but only one or two could be located, the complaints having been preferred for violations on Sunday, Feb. 10.

Inspector John Daly issued the order to collect evidence. Ten headquarters men were sent out in squads of two each, to watch five houses Sunday, Feb. 10, and five more were looked over last Sunday. On the evidence secured warrants were signed by Chief Judge McAdoo of the Magistrates Court, who afterward stated he did not know the warrants called for theatrical managers.

Several reports were about as to the cause of the Sunday movement by the police. One story said a leading legitimate manager had gone to the district attorney's office with a complaint against Sunday performances and that he had attempted to induce another well-known legit manager to accompany him. The visit was inspired, according to the story, by the Shuberts giving a Sunday performance at the Winter Garden. If it should develop the report of a forthcoming violation against "The Midnight Frolic" on the

Amsterdam Roof is correct, it would appear the downtown complaint worked the wrong way, as the Winter Garden management was not molested.

Another story was that the church people had complained, and Chief Inspector Daly acted on his own initiative. It is certain other inspectors and precinct commanders had no information of the proposed Sunday movement until the warrants were served.

Still another report is that the Hyman administration has informed the theatrical managers that while they were playing shows Sunday under an understanding with former Police Commissioner Woods that they had transgressed the limits, and that Police Commissioner Enright, while not intending to cut out the Sunday shows, thought they should follow the law on Sunday performances closely. That will be done, say the managers who have ordered their Sunday bills to be free of the turns that directly conflict with the Sunday regulation, such as minstrel and circus acts, dancing and acrobatics.

The Bronx opera house plays but one vaudeville bill weekly—on Sunday. It is furnished the house by Feiber & Shea. Jake Rosenthal is manager for Cohen & Harris, who operate the theatre for \$2 combinations during the week. The Bronx bill, Feb. 10, had the Wheeler Trio, Morlin, Helen Pingree and Co., Gordon and Gordon, Camille Personi and Co., Newhoff and Phelps, Billy K. Wells. Besides the manager, warrants were sworn out for the Wheelers, Helen Pingree, Gordon and Gordon, and Camille Personi.

It was reported Tuesday that within a few days a committee of managers will confer with Commissioner Enright to adjust the matter of the style of performance on Sunday according to his construction of the law.

The Sunday night performance of Ziegfeld's "Midnight Frolic" has been discontinued. The Sabbath show was cut because of the rescinding of the Garfield fuel order and has nothing to do with recent police activities over Sunday shows, it is claimed.

### LOEW'S JUNE OPENINGS.

In the Marcus Loew offices, New York, it appears to be expected the new Loew vaudeville theatres in Brooklyn and Washington will be in readiness to play programs during the coming June.

### VAUDEVILLE OUT.

Harry A Shea has taken vaudeville out of the U. S. Temple, Union Hill, N. J., excepting on Saturdays and Sundays, when six acts are played. Pictures fill in for the remainder of the week.

Last Sunday Mr. Shea resumed his vaudeville concerts on that day at the Lexington Avenue opera house. The matinee price is now 25c. top, with the night scale to 35-50. The house is dark this week. Next Monday it reopens with a stock policy.

### S. A. TRIP OFF.

The proposed tour of South America with a vaudeville and ballet divertissement show by Carle E. Greene has been abandoned. Artists had been engaged, Luebowski, premier danseuse, heading the bill.

### PANTAGES' "OPPOSITION LIST."

The Pantages Circuit is creating an "opposition list." By virtue of it there have been canceled of late for the Pantages time, to open in the future, 4 Casting Lameys, "Zig Zag Revue," Fred Hardy and Co., "20 Odd Years," Spanish Goldinis, Archie Onri and Co.

It was stated at the Pantages office in the Loew suite this week by Walter F. Keefe, representing Pantages in the east, that their information was acts had been playing at the Palace and Grand, Minneapolis, under assumed names. These houses, said Mr. Keefe, are booked through the Western Vaudeville Managers' Association in Chicago.

Pantages has a theatre at Minneapolis. It is generally the house the Pantages road shows start on the Pan circuit's travels.

Mr. Keefe said contracts had been issued for all of the acts mentioned, but learning they had violated a provision of the agreement by playing in an opposition theatre within the prescribed time of the contract clause, notice of cancellation had been issued.

### CANSINO CASE THROWN OUT.

The suit of Claude & Gordon Bostock against N. A. Jackolo for an accounting of the fees received by the latter under his managerial contract with the Cansinos (Spanish dancers) was thrown out of court by Supreme Court Justice Lehman Feb. 19. The attorney for the defendant requested the Bostocks bring their books into court. This they failed to do.

The Cansinos were served with an order to appear as witnesses on the Saturday night "Doing Our Bit" closed at the Winter Garden. They are at present in Pittsburgh with the show.

Justice Lehman in reply to a request on the part of the attorney for the plaintiffs asking for a body attachment order that the case proceed and that he would determine the necessity for their appearance. When the attorneys refused to continue without the Cansinos, he dismissed the action.

### DETROIT SHIFTS BILLS.

Detroit, Feb. 20. The six best acts each week at the Orpheum downtown will play the ensuing week at the Regent uptown.

Both houses are owned by Charles H. Miles, who believes Detroit large enough to play the best acts two weeks in different sections.

Since the elimination of pictures at the Orpheum the number of acts has been increased from six to eight.

### MRS. MCCREE, ADMINISTRATRIX.

The widow of Junie McCree has been appointed administratrix of his estate. Joseph J. Myers is the attorney for her.

By the order entered in the administration application Mr. Myers is authorized to receive all moneys, including royalties due the McCree estate.

### Authorities Close House.

The Princess, Columbus, S. C., was ordered closed Monday, following an order from U. S. authorities to quarantine the town. An epidemic of meningitis has broken out in the camp there and in order to prevent it spreading the closing order was issued.

The show booked into the Princess by Jule Delmar of the United Booking Offices arrived to find the house closed. They were forced to lay off a week before proceeding to their next jump.

### Showmen's League Convention.

Chicago, Feb. 20. The Showmen's League of America opened its convention this week with the animal shortage and lack of transportation as the feature problems.

William Rice (Rice & Wortham shows) reports both his carnivals have been stuck in Texas because of train shortage.

### FRENCH SOCIETY AFTER ROYALTY.

French composers are now in the field actively for the collection of royalties along the same lines as the Authors' and Publishers' Society. The French writers claim the same legal right for securing royalties as the Americans.

This was explained by Oscar Osso, who represents in America the Society of French Playwrights and Composers, and is also the sole agent of the Society of French Authors, Composers and Publishers of Music. Heretofore a royalty was collected on French music only when played in concerts, but now Mr. Osso intends royalties shall be paid by picture houses, cabarets and the like. The basis of collection is to be gauged by that of the American publishers. It will be based on the number of seats in a theatre or the capacity and class of a cabaret.

The two societies represented by Mr. Osso were separate, but for this country they have been merged. His office here collects the royalty on French plays, as, for instance, "The King," and it will now widen the sphere of the music royalty field.

### OVER 12,000 N. V. A's.

The membership of the National Vaudeville Artists passed the 12,000 mark this week. Wednesday it was rapidly nearing the 13th thousand.

This is the result of the careful watch kept on all theatres controlled by the Vaudeville Managers' Protective Association, a report sheet being made up weekly and semi-weekly through which both organizations are kept apprised of the active acts who are members and non-members.

The organization looks forward to opening its new clubhouse shortly after the 2nd annual benefit, which will be held at the Hippodrome, May 12.

### V. M. P. A. Special Meeting.

A special meeting of the Vaudeville Managers' Protective Association was called for Wednesday by Pat Casey to organize what will be known as the Greater New York Managers' Association.

The meeting was called as a result of the recent city order prohibiting the use of make-up on any stage during Sunday performances.

### Buys Lexington, Ky., Theater.

Lexington, Ky., Feb. 20. W. M. James, of Columbus, last week became the new owner of the Ada Meade vaudeville house here. It had been previously owned by Nelson Van H. Gurnee, who failed to make it pay. James also owns the Broadway, Columbus. He will book the two houses together, starting Monday with a three-a-day program, at 15-25-35. Howard Feigly will manage the Lexington house.

### COHN IS SENTENCED.

Samuel Cohn, who was remanded to the Tombs to await trial last week, was sentenced on Feb. 20 to Blackwell's Island penitentiary from 6 months to 3 years.

Cohn was charged with petty larceny. Some time ago he had engaged Ned Wilson to write a tabloid for him, which he rehearsed for two months. The principals becoming suspicious as to the future of the tab left him and Wilson sued for the return of the script, which case he won by default.

Cohn suddenly disappeared, taking with him \$1,400 which one, Alexander Mons, had given to him to back the show.

Max Phola and Abe Levy, producers of "The Garden of Allah," obtained a judgment against the Duquesne, Pittsburgh, for \$2,200. The show was booked at the Duquesne with a guarantee of \$9,000 for two weeks. It was paid except the amount of the judgment.



## IN THE SERVICE

Captain Vernon Castle of the Royal Flying Corps, killed by a fall from his machine in Texas last Friday, came into great prominence at the upward trend of the dancing craze when he, with his wife, returned from Paris, where Mr. and Mrs. Castle had danced professionally, after appearing together with Julia Sanderson in "The Sunshine Girl" at the Knickerbocker, New York. Capt. Castle, as plain Vernon Castle, an unknown, danced his way to some small Broadway notice when filling in a wait in "one" with Lew Fields' "Step This Way" at the Broadway theatre several years ago. Castle's long lanky legs stamped him as a desirable loose-legged eccentric dancer when one should be required. No more thought was given to him until he and his wife, who was Irene Foote of New Rochelle, N. Y., came tripping in ahead of all the "modern" dancers, easily keeping the others at a distance thereafter. Shortly after the war broke out Castle enlisted in the R. F. C., and was assigned to the flying camp at Toronto, afterward going overseas, where he engaged in action, and returned to Canada as instructor with an extremely creditable record, thereafter going to Texas with a consignment of the R. F. C. to be their tutor in handling air machines. Castle set as striking an example to dancers by enlisting as he had previously done in dancing. There has been some talk the past week of theatrical professionals subscribing to a testimonial for Captain Castle. He appeared in one or two stage comedy productions after becoming famous on his feet.

The 302nd Ammunition Train held its first benefit at the Y. M. C. A. Auditorium, Camp Upton, last Thursday evening, Feb. 14. The profits were equally divided between the four companies comprising the Train. The amount realized together with a special advertising program was estimated around \$1,500. Approximately 3,100 uniformed men filled the spacious hall, with the admission 25-50. The program was headed by Amelia Bingham, who presented a scene from "Mme. Sans Gêne," supported by Clara Cassel, Lisle Leigh, Lynn Pratt, Corporal C. E. Griffin of the 305th Field Artillery and Sergeant Maher and Private Munch of Co. D, 302nd Ammunition Train. Jack Barnett, Nippon Duo, Tom Hackett, Jack McGowan, Sammy Wilson (leading the orchestra) and the Service Four (Klein, Johnson, Brenner and Lebling, the first three of the Sailor Quartet, the latter from the Keystone Four, all at Camp Upton) filled the program. They proved the surprise of the evening with their singing. The quartet was assisted at the piano by Toby Fitzpatrick, formerly connected with Al Plantadosi music publishing company, who organized the turn.

Grover C. Roth, son of Herman L. Roth, the theatrical attorney, is recovering in a Southern base hospital from lockjaw. Recovery was made possible after a rare operation in which the bones of the jaw were scraped and tubes placed in neck openings. Young Roth enlisted in the American aviation corps last fall and has been attending one of the Southern flying schools. Myron Roth, a younger brother, who had been with the Canadian forces for the past three years, was killed Christmas Eve while on duty in a listening post in France. On the following day he was to have been transferred to the American Expeditionary forces. The boy had but recently graduated from the DeWitt Clinton school, New York, before he enlisted with the Canadians. Saturday last an impressive memorial service was held in the DeWitt auditorium before 3,500 pupils and others. His father received a personal letter of condolence from President Wilson last week. Joseph Roth,

a third son, is with the Canadian Royal Flying Corps.

A neatly-printed program printed aboard the U. S. Mail Steamship "St. Paul" just to hand gives the line-up of a "U. S. Army and Navy Minstrel Show" held on ship Jan 18 while the vessel was bound for England. The entertainment was arranged by Ned Wayburn, and the proceeds were devoted to the aid of the widows and orphans of British and American seamen. Dave Stemper headed the program, which was participated in by a number of officers on their way overseas. At the bottom of the program was printed the chorus of "America" and "God Save the King."

Corporal John Downer Yount, known professionally as Jack Downer, last seen in New York with "Arms and the Girl," died of tumor in the throat at Camp Wadsworth, Feb. 14. Downer, aged 38, had been in the base hospital six weeks prior to his demise. He enlisted soon after war was declared and much of his camp life had been spent in furnishing theatrical entertainment for the soldiers. The Elks conducted special obsequies Sunday. The remains shipped to Stockton, Cal., for interment.

The Stan Stanley reported by the Local Board in VARIETY recently as having failed to return his questionnaire is not the Stan Stanley of the Trio, according to Mr. Stanley of that act. The only other Stan Stanley known in

mess sergeant of Co. E, 308th Inf., Camp Upton, L. I. His partner, Hill, is also with the Yaphank forces.

Charles Terrill, former female impersonator, enlisted in the navy as a first-class tailor, at Great Lakes Station, Ill.

A Patton Gibbs has enlisted in the Aviation Corps, and is waiting to be called.

Ernest Brewer, song writer, attached to the 308th Inf., Camp Upton, has left for abroad.

Earle B. Mountain is awaiting orders to report at the Army Balloon School at Fort Omaha, Neb.

James Daly, vaudeville, left Chicago Feb. 15 to join the Canadian Expeditionary Forces.

David S. Jacobs, Y-2C U. S. Naval Training Station, Operating Base, Hampton Roads, Va.

Jeff E. Morrison, Base Hospital, Surgical Ward, No. 5, Camp Devens, Mass. Fred E. Wilhelm, Co. A, 310 Machine Gun Batl., Camp Meade, Md.

Ralph C. Bevan (Bevan and Flint) has enlisted in the navy.

Charlie Adams (Clifton Trio) ordered to report at Camp Upton, N. Y.

## DRAFTED.

Bert Wilcox and Eddy Rowley (Rowley and Young) were examined by the Draft Board at Easton, Pa., last week. The former was accepted for military service and told to report to his local Board in New York, while Rowley's case was referred to the Easton Advisory Board for further consideration.

Harry Elsworth (Harry and Grace Elsworth) accepted, and given exten-

## ILL AND INJURED.

These members of the profession at the American Theatrical Hospital in Chicago have entirely recovered and left the hospital: Florence Oberle (Es-sanay); Arthur Hansen (Boston Opera Co.); Zoe Nanna (dancer); Ada La Marre. Jess Brown, an usher at the Columbia, Chicago, was operated on at the American Theatrical Hospital, Chicago, and is recovering. Florence Allen, in the Winter Garden, Chicago is recovering from an operation for appendicitis. Nulan Ali, acrobat, injured his knee during his act last week. He is being treated at the same hospital. Mrs. Virginia Lafayette, with her husband in a musical act at the Indiana, Chicago, took ill during a performance, and is at the American Theatrical hospital.

"Happy" Jack Gardner "In the Zone" at Erber's in St. Louis last Monday, is supposed to be bombarded. He is shot across the stage on a wire. The wire broke, and Jack fell on his face. The tour was cancelled for a few days. Gardner will resume time next week.

The wife of Tom North of the Pathe forces (editor of "The Pathe Sun") underwent a major operation at the Polyclinic Hospital Friday last. She posed in the recently completed Bessie Love feature "The Spring of the Years."

Edgar Allen has gone to Atlantic City to recuperate and is expected back next week. The long confinement at his home was due to his having burned the tissue of his leg when applying too much raw alcohol to an open scratch.

Pete Brody, who has been doing carnival and circus advance work, fell and again injured his affected spine. He is afflicted with what is known as "milk knee." It may be necessary to amputate.

Billy Jamieson, brother to Dancing Davey Jamieson, is dangerously ill, in care of Dr. W. H. Cole, 20 N. 9th street, Fort Smith, Ark., who wishes to get in communication with his brother immediately.

Will Hayes, comedian with the Will King Company at the Savoy, San Francisco, was out of the show for several performances last week on account of illness.

Joseph Carey, formerly of "The Lilac Domino," and also with "The Rainbow Girl," is in St. Elizabeth's Hospital, New York, recovering from a serious stomach operation.

Nick Long with "The Man Who Came Back" sprained his ankle in Detroit and was unable to continue with the company for that engagement.

Ethel Barrymore has been suffering with bronchitis and the "The Off Chance" at the Empire was declared off, from Feb. 18 to 21.

Edgar Dudley, the booking agent in Chicago, was operated upon this week for appendicitis. His condition is favorable.

Max Hayes, the Palace building agent, broke a ligament in his foot and will be laid up for a few weeks, according to Mr. Hayes himself.

Joseph Engel, treasurer of the Metro, went to California last week for his health. He will meantime look after some of Metro's coast interests.

George Jessell, threatened last Friday with German measles at Schnectady, N. Y., had to leave the Proctor's bill.

Leo Dennis, husband of Crystal Bennett of the Three Bennett Sisters, is confined under quarantine at Kansas City with smallpox.

George Burr, manager of the Riverside theatre, is confined to his home with tonsillitis.

Lem B. Parker, ill for several months, is out again.

## PELHAM BAY LOCAL.

The Pelham Bay Naval Training Camp has its own newspaper, called "The Pelham Broadside," the first issue published last week.

There is a column on amusements, with a yarn on professionals.

## "VARIETY" FREE

## TO THEATRICAL MEN IN THE SERVICE

While the war continues "Variety" will be sent free to any theatrical man in the U. S. service, upon application, with address.

The mailing address should be kept corrected promptly.

vaudeville is the Australian one of that name.

Thomas H. Callahan, formerly publicity man at the Copley, Boston's stock house, had his arm amputated at Camp Greene, Charlotte, N. C., where he was run over by a street car. He was a private in the office of the division surgeon of the army.

Harry Ettling, property man at the Hippodrome, San Francisco, has enlisted in the Naval Reserve and will report to San Pedro, Cal. Sandy Roth, in the Naval Reserve, was ordered to report for duty at Mare Island, Cal., Monday.

Friday night Jack Wilson was the "Surprise Act" at the Harlem opera house. During the time he was on Mr. Wilson made the audience stand for five minutes for silent prayer in memory of Vernon Castle.

Ben Friedman, formerly assistant manager of Loew's Ave. B theatre, has been transferred to headquarters at Spartanburg from the 105th Inf. He is now a non-commissioned officer.

Joe Edmonds has been discharged from the Naval Reserve Force on account of defective eyesight, after eight months' service, during which time he was commander of a scout patrol.

John P. Medbury, San Francisco representative of Shapiro-Bernstein Music Co., ordered to report to San Pedro, Cal., Feb. 24. Mr. Medbury is enlisted in the Naval Reserve.

Bob La Vine, attached to the 3d Co. Provisional Battalion, and his brother, Max, with the engineers, who have been at Camp Upton, are now en route for France.

Patrick Long (Long and Hill) is

sion of three months to work out present vaudeville contracts, before called.

Frank Bardon, vaudeville, ordered to report to Camp Grant, Rockford, Ill.

A. I. Shapiro, Goldwyn's branch manager at Detroit, accepted.

Harry Bestry, ordered to Camp Dix, N. J., exempt, "dancer's heart."

## IN AND OUT.

Crossman's Entertainers, the headline at Keith's Portland, Me., Kitty Francis Co., headline at the New Portland and Brown and Evans and Ruth Hayward, also scheduled to play the Portland, did not arrive until the "supper" show Monday because of a late train from New York. The Portland had but one act out of five for the Monday matinee, pictures filling the bill. Rube Welch did not show at all. He was also programmed for the Portland.

Franklyn Ardell was out for the first two days of the Riverside bill, returning to the show Wednesday. Ben Welch, who was laying off the first half filled in the four performances.

Owing to illness the Gorman Bros. canceled the last half last week at the Fulton, Brooklyn. Eckhoff and Gordon substituted.

Kajiyama could not open at Proctors 125th Street Monday. Virginia Rankin substituted on short notice.

Romm and Haney left the Greely Square after the matinee Feb. 15, when Miss Haney's voice failed her.

Martin and Lum substituted for Savannah and Georgia at the Lyric, Hoboken, the last half last week.



## AMONG THE WOMEN

BY THE SKIRT.

Now that Al Jolson is back on Broadway the spring season is on. The latest Winter Garden show, called "Sinbad," is a great big musical production. It is far different than anything before attempted at this playhouse and far, far better. Besides singing several splendid songs, Mr. Jolson has many funny minutes during the show. The best numbers he sings were written by him. The dressing of the girls is above the average Shubert production. The costliest of materials were used. I can remember in past Shubert performances when feathers made of yarn were used, but in "Sinbad," the feathers are real. The same with laces, silks and brocades. Jack Mason has done his very best with the dance numbers and deserves credit for much of the success of "Sinbad." Hazel Cox wears several good-looking gowns, the best looking a white satin with a black velvet bustle and train that had a purple lining. An enormous hat topped her blonde head. The Farber Sisters had some pretty frocks. The little one sang "Where Do They Get Those Guys?" in a tailored suit of a rather large black and white check. The skirt was cut very narrow, while the coat was hip length, having a belt with two buckles in front. Virginia Fox Brookes passed through the show as a slave girl in flowing Oriental robes. Her one modern dress was of pale green satin with a cloak of mauve. Many of the costumes of "Chu Chin Chow" were duplicated in the chorus numbers. Several were too bizarre, but were artistic nevertheless. Two of the show girls were disgustingly vulgar in their walk. Aside from them, "Sinbad" is the clean sort of production Al Jolson, one of the few really clever stars of our stage, prides himself on.

Holidayless Monday meant nothing at the Palace this week, excepting, as Mr. Rogers said, it lacked the push of the past four weeks. The bill started off like a house on fire with Page, Hack and Mack. The girl in the act is wearing a white skirt with a short waisted rose bodice. Dooley and Nelson pulled down a good share of applause with their clever entertainment. The show slowed up with Margot Kelly in a pantomime sketch done years ago by that clever French woman, Polaire. Miss Kelly with her red hair arranged in small curls all over her head, was daintily dressed in green brocade. Only one side was of brocade, the other of lace, cut to show much limb. A gold cloak had a collar of green feathers standing upright. Kate Elinore has surely found the fountain of youth. Miss Elinore was very slim in a white cloth pleated skirt and satin shirt waist with a sleeveless coat of green. A change is made to a crinoline frock of flowered blue.

The Watson Sisters are doing their best act. Fanny appeared first in a red brocade coat that sparkled with brilliants, while Kitty was in a white crystal frock. In a purple velvet made in almost princess line Fannie sang a stirring war ballad, Kitty changing in the meantime to a pink taffeta and net. Fanny appeared for the finale in a grey meline with a gold lace band. Margaret Vinton, a stunning blonde in the sketch called "Camouflage," was in a soft blue silk that had a drapery edged with a buff colored band. Her second dress was of green velvet made with a gold lace underskirt. Blanche Ring, after throwing aside her ermine cape, showed a dress made of solid crystals. The only ornament was a single black rose at the belt.

Julian Eltinge in a short speech at the Riverside Tuesday afternoon announced this as his farewell of the speaking stage. I for one hope it is not so. Mr. Eltinge has always worn

such gorgeous clothes we girls look to him as a fashion plate. His widow's dress was of black taffeta with embroidered panels at the sides with bands of velvet ribbon running horizontally around both skirt and waist. A small poke bonnet had the long widow's veil at the back. An evening gown, most sumptuous, was of green satin with a long train and draped skirt. A maline apron cut to a point in front and a bustle back gave this dress dandy lines.

Mr. Eltinge's bride is famous. It doesn't have to be described, and his bathing suit is always the last word in effectiveness. This new one is of a large black and white square piped in red. The skirt was cut in points shorter back than front. Underneath were the prettiest of black knickers.

Ray Dooley was a Red Cross Nurse in a grey satin dress and conventional apron and cap. A short white lace dress had many ruffles and was trimmed with blue ribbons. John McGowan had two girls with him named Adelaide Mason and Leeta Corder. The smaller girl appeared first in a red velvet dress trimmed with grey fur. She danced in short rose chiffon trimmed with white fur and finally went to the altar in a wedding dress that came just below the hips. It was a ridiculous wedding dress, but vastly becoming. The girl with the voice wore a mauve taffeta skirt and green bodice. Her wedding dress was more presentable inasmuch as it was ankle length and made of net and lace.

It was 9.55 Monday evening when the first woman appeared on the stage of the Harlem opera house. She was in

a sketch of the northwest with Wells Kimball and was appropriately dressed in tan leather. The girl of Kane and Odon is a decidedly pretty blond who deserves a better place in vaudeville. She has ability and a charming speaking voice. Her dress was of yellow chiffon trimmed in tiny bands of seal skin. In an act called "Pianoville" one girl was in pink chiffon with band of embroidered ribbons, while another girl wore black lace etched out in gold and a jet bodice. The soloist in the act, a man, wore a short waisted coat of purple cloth that would be a joy to any girl.

At the 5th Avenue theatre the first half the woman of Riggs and Ryan wore a silver lace petticoat with a blue figured silk overdress. The Conly and Webb act has the girl first in eccentric makeup, changing to a pretty frock of lace with side panels of apricot satin. In the Emmet Devoy sketch the woman wears a well made dress of grey chiffon with a long waist, the skirt having a wide black satin band. Jean Sothern just off the screen had an unbecoming green brocade coat. It was in one straight line from collar to hem with two ears sticking out from each hip, ending in tassels. A band of seal was at the hem and throat. A jet hat had a willow plume. Her dress of blue velvet was made over pink chiffon. When new it must have been attractive. This young woman is deserving of a better looking wardrobe. She was a cute kiddie in white satin rompers.

### MCCLOY ILL.

Fred McCloy, manager of the Columbia, New York, has been confined to his bed for the past ten days with a heavy attack of grippe that threatened pneumonia.

He will probably be able to report at the theatre next week.

### NEW ACTS.

Rooney and Bent have joined the "Over Here" playlet and are rehearsing with it. The sketch opens March 4 at the Riverside, New York. It is the second vaudeville company playing the piece. After lauched a third company for the playlet will be gathered by Sam Shipman, who wrote it (Lewis & Gordon).

Wilton Lackaye will make his seasonal venture in vaudeville and his stay will be extended this time, since he opens March 4 on the Orpheum Circuit with the Palace, Chicago, as the first stop. He will do "Quits" instead of the repertoire idea, the plans for which included that playlet (W. L. Lykens).

Louise Meyers (Mrs. Max Blumenthal), reported some time ago considering a return to vaudeville, has prepared a skit, with a male accompanist. It is five years since Miss Meyers retired from the stage, upon marrying. (M. S. Bentham.)

The vaudeville rights for "Suppressed Desires" has been obtained by Jos. Hart and not Lewis & Gordon. Effie Shannon is to be starred in the piece. The playlet is by George Cram Cook and Susan Gaspell and was in the recent Washington Square Players bill.

The title of May Vokes' comedy playlet, written by Clare Kummer, has been changed to "Louella-Lou," the first name having been "The Helping Hand." The playlet opened out of town recently, but will soon show in New York.

Josephine Whittel left "Hitchy Koo" Saturday and may appear in vaudeville as a single. Miss Whittel is the wife of Capt. Robert Warwick. She was replaced in the show by Maybelle Cedars.

May Naudain, in songs, with Billy Walsh at the piano. (Miss Naudain last appeared in vaudeville with Anatol Friedland.)

Derwent Hall Caine and Co. in "The Iron Hand," with the same cast as at the Hippodrome recently (Casey-Morris).

Alice Eis, without Bert French, opened out of town this week in a new dancing act, assisted by Joseph Niemeyer and three others. (James E. Plunkett.)

Alberta Gallatin is having a playlet written for her by G. Vere Tyler, in which she will appear in vaudeville. Gabriel Ravenelle and Rebecca Cauble are also in the cast.

George Barry (Barry and Wolford), single. Miss Wolford is suffering from a throat affection and may remain off the stage for some time.

"Oh, That Melody," following a showing at the Star, has been booked for the local U. B. O. houses (George Choos).

Shean, Warren and Rogers have dissolved. Charles Warren and Dorothy Rogers will appear in an act in association with Leila Davis.

Minnie and Jimmie Allen, new novelty turn, with special drop by P. Dodd Ackerman.

Josephine Lee, cabaret dancer in San Francisco, to enter vaudeville with Harry Hume in two-act.

"Between Us Two," comedy playlet; "Here and There," comedy by Dan Kussell, author.

Myrtle Witham and Elsie Pfendig, formerly in cabaret, singing (Coast).

Senor Westony and Miss Farabini, two-act (Charles Bornhaupt).

"The 10 Efficiency Girls," produced by Joe Longfeather at San Francisco. Gertie Carlisle with four boys in special set (Bert Lamont).

Clarence Hibbard, blackface.

CHAS. ALTHOFF, the Sheriff of Hicksville



Fannie Kitty  
WATSON SISTERS

At Palace, New York, this week (Feb. 18) accorded a tremendous ovation, Monday, that fairly took our breath away. We were compelled to make a speech to still the insistent applause and permit the next act to appear.

Booked solid, U. B. O., until July by Alf. T. Wilton.

Royal, New York, next week (Feb. 25) with Riverside and Alhambra to follow.

# BURLESQUE

## BROADWAY FROLICS.

A new Jack Singer show, with Lon Hascall featuring the Columbia New York, this week. The show is sub-titled "Stranded," in two parts, the first section running 75 minutes.

For these able to sit through the first half the second division is a relief, but that opener is a terrific strain upon the patience. There's nothing in it worth watching or listening to. It seemed at first that the main principals were told to remember what they could and then use it. None of the males failed to recall the old stuff of burlesque, in business and talk. Even the "Echo" was there. The thing became so wearisome that when Bertha Delmonte sang "Missouri Waltz" near the finish, the audience just for relaxation kidded by applause for two or three encores. It was the only number of the first half (all in one set) to secure any applause. A "chorus" number that started early, led by Mr. Hascall, just went through two choristers before it died, and is the champ chorus number of the season in that respect.

The program has no author, not even for the travesty "Helped by the Enemy," closing the show, and about the only real laugh, in the performance, excepting a bit in front of "Luna Park," where Mr. Hascall was the barker or trolley car conductor. Both these items were in the Singer show Hascall appeared in last season and were the laughing moments then, when Hascall taking the same characters, being General Nuisance in the travesty. Probably that's why the second part of the show is made endurable, also through its specialties and because the comedians have no opportunity there to manufacture comedy of the brand they fall so miserably in earlier.

The specialties of the second part are Hascall in a monolog with recitations and songs and Eileen Sheridan with a pianolog. Each just slips by. Mr. Hascall told a few stories and fared quite well until he mentioned someone standing in the rain at the stage door when he entered the theatre Tuesday evening, asked him to recite "The Guy from Texas," so he would, and so he did. Miss Sheridan sang three songs, accompanying herself at the piano in the most unbecoming gown she had worn during the performance. It also was the poorest made of all her wardrobe.

The second part is in four scenes, opening with a well set bakery set in which is a dentist's chair. The "gravy" of pulling teeth was pushed in for a laugh, Hascall being the dentist.

The trouble with this new show appears lack of authorship, also lively comedians, and Hascall trying to be principal comedian. He isn't successful at it. Hascall is a character player and a very good one, but when he attempts a light juvenile role in a tramp make-up there is a large sized deficit that he can't overcome, nor has he anyone subordinate to him who may fill in the gap.

The individual comedy bit of the performance was by a silent player, probably Jack Nichols as Corporal Dan in the travesty, who got off the wall while on sentry duty each time a "gag" was uttered on the stage. He did several falls, all funny, and each funnier than before.

The production looks new in setting and costumes. The 18 girls have several changes, none beyond the average, nor do the principal women startle with their clothes. Sheridan leads the feminine contingent. Several friends in the house Tuesday night were quite eager to applaud her slightest effort, and most of her efforts are quite slight. Beale Baker is the soubrette without a voice, but got something singing "Cleopatra" while wearing a large peacock-feathered hat. It may have been the hat. Miss Delmonte is prima donna, not exceptional in any way. Miss Baker's bathing number displayed the choristers in unattractive bathing costumes. Then the "Loon Quartet," four of the male principals in undertakers' apparel, got some comedy out of "Merry Green Fields."

Among the men Wilbur Dobbs, hopeless in the opener, where his principal occupation seemed to be avoiding a German accent, got along much better in the burlesque. Mark Thompson was the straight, and did one number as the center of a mixed trio. Jim Tembrooke played in black and white face, getting over his best laugh when in the grotesque bathing suit in the Luna Park scene. Sheridan played an awful made up tramp in the opener with nothing to do. Mr. Hascall was listed for three characters in the first part, taking but one, however, which seemed a composite of the three programmed.

The chorus holds a funny bunch, all kinds and all sizes, with a couple of little girls for end workers at times. They can't sing and don't appear to have received any coaching. It's impossible to distinguish any of the lyrics of their numbers and the net result of their efforts is noise.

The company was not working well Tuesday evening. There wasn't a bit of ginger. They played as though giving the last show on a three-day stand, unless that is the customary manner the group works, quite possible.

Mr. Singer even at this late date could throw out that first part to replace it with something sane. Its greatest bid for modern comedy is the dog-fighting bit, also done in the "Step Lively" show. As a whole it's the worst first part in burlesque, Columbia or American wheel, and the second portion of "The Broadway Frolics" barely saves this entire performance from a similar classification.

## GAYETY GIRLS.

This is Pat White's organization, the same that played a pre-season week at the Olympic

last August. Both White and his show are well known, as evidenced at the Star, Brooklyn. Tuesday night the usual good house was in.

There have been just a few changes in the new show since its August showing, not many it is true, but for that matter it's not much of a change over last season's offering. There was a peace conference bit near the close which had two women in the audience near hysterics. It was the old boken stuff with blades in evidence and the like. Pat and the four other principals participated. Perhaps in the light of the peace gathering recently at Brest-Litovsk the bit was the more comical.

Standing out was the animated doll number by Sidney Hamilton, the soubrette. Miss Hamilton is a very slender person and hasn't much in the way of voice, yet she well amused for the White show, and her doll bit is good. Pat's wife, Anna Grant, admitted that she was getting old, but figuring that, she handled her numbers rather well, and burlesque audiences have a way of being loyal to their favorites.

The only voice in the troupe belongs to Gene True, and with "Bluebird" she legitimately won three encores. She handled "You Brought Ireland Over to Me" nicely, too. They did not really need working up through Pat's comedy business, yet there were laughs enough resultant. One stunt was a wrestling bit between White and Walter Brown, and that was particularly funny to the Star bunch, since the house runs "wrestling" every Thursday night.

Since August White may have freshened up his chorus, for there surely were several good looking present, and at least several chickens. And the gals as a rule were there with shapes, as burlesque choruses go, as noticed in the posing stunts when all are assembled. It was rather an oddity to find the back row minus over avordupois. In the matter of dressing the girls haven't been given any fresh duds, however, the best of their rags appearing to be those worn at the opening. The gal's boxing bit was done with considerable spirit by two of the aforementioned chickens, Blanche Ball and Helen Hawley. White won a laugh when he asked the girls in the midst of their pseudo pummeling whether they roomed together. That is a favorite expression from the fight fan gallery.

Jack Thomas, of rather clean appearance, got something with a loose sort of dance that when further worked out might get him something. The balance of the cast is the same as last summer. *Ibee.*

## STAFF OF OLD EMPLOYES.

Boston, Feb. 20.

At the Howard there are house attaches who have been working for Doc Lothrop from 20 to 30 years. Few other houses can boast of a period of service for its theater employees.

Practically the only kid around is the manager, Edgar Lothrop. George Bowman, stage manager; Charles Tewkesbury, treasurer; Solly Greenburg, general superintendent; Dyc Ackerman, door tender; Fred Dogherty, press representative (with the Howard 20 years); Al Somberby, booking representative; Arthur L. Griffin, auditor (20 years' service).

Hattie Saunders, house matron, colored, has been there 38 years.

## TUESDAY'S READJUSTMENT.

With the resumption of Tuesdays as a regular theatre day the American Burlesque Association is again sending shows into Easton, Pa., and arranged this week for Oil City, Pa., to play the circuit shows instead of Ashtabula, O.

The new order now has Mondays at Erie, Oil City; Tuesdays, Wednesdays at Beaver Falls, with the remainder of the week at Youngstown. The Easton date has South Bethlehem on Mondays, Easton Tuesdays and Wilkes Barre the remainder of the week.

The American shows have never played Oil City before.

## 200 IN BURLESQUE CLUB.

When the Burlesque Club holds its annual meeting in April the directors are almost certain to sanction the purchase of a home. The membership is now 200.

The club has temporarily rented the floor above the present quarters.

Tom Ward is steward.

## Joe Rosenthal Out on the Coast.

Joseph Rosenthal, the burlesque advance agent, last season ahead of "Lid Lifters," is in Los Angeles in the hope of benefitting his health.

## SHOWS IN 'FRISCO.

San Francisco, Feb. 20.

"It Pays to Advertise" is doing good business at the Alcazar.

Fair business characterizes the engagement of the Boston English Opera at the Columbia.

The Will King musical stock has firmly established itself at the Savoy.

## SHOWS IN NEW ORLEANS.

New Orleans, Feb. 20.

"The Flame" abruptly closely at El Paso will darken the Tulane next week where it was booked. Andrew Mack in "Molly Dear" at that house this week drawing rather sparsely.

Stock burlesque at the Dauphine continues to attract profitable business.

## AKRON'S STOCK CLOSED.

Akron, Feb. 20.

The Jimmy James burlesque stock at the Folly has closed, due mainly to the interference of the local authorities. The company overstepped its stage license and complaints were lodged against the character of the performances.

## ACTOR-BABY ADOPTED.

Grace George has tendered the Stage Women's War Relief the use of the Playhouse every Sunday for entertainments. The S. W. W. R. has formally adopted the first actor-baby, born Feb. 19. Its father is at Camp Upton.

The members of the Players' Club have sent an enrollment sheet with \$43 to Florence Nash, Chairman of the Subscription Drive of the S. W. W. R., in memory of their late member, Walter Hale.

## BURLESQUE CHANGES.

Kitty Madison joined "Forty Thieves" this week.

Harry Hastings will supply a new book and production for his "big show" with Dan Coleman next season. The first act calls for ten scenes, four being full stage sets, they to be soon put in work in spite of the risks of car shortage.

A new show will also be supplied for Harry Stepp and Grace Fletcher, who will again be teamed on the American Wheel. The show is put out by the Sheldon Burlesque Producing Co.

## SUMMER STOCKS.

Strouse & Franklyn will have a summer stock at the Howard, Boston, where they have operated for two years.

Charles Baker will run a stock in the new Camp Dix theater at Wrightstown, N. J.

Tom W. Dinkins is considering placing stock in a western town, but has about determined to eschew all summer stock this year.

## BROADHURST'S DRAMA.

Albany, Feb. 20.

"The Woman on the Index," a new melodrama produced by George H. Broadhurst, opens here tomorrow night. The play is based on a short story by Frank O'Brien of the New York "Sun." It appeared in "Munsey's" some time ago.

J. Tamamoto and J. T. Carlisle are recent additions to the cast, inclusive of Julia Dean, Eugenia Blair, Amy Ricard, Alison Skipworth, Lester Lonegran, George Probert and others.

## Lady Bancroft Has Recovered.

London, Feb. 20.

Lady Bancroft has recovered from a long illness.

## Sothorn Takes Vaudeville Troupe.

Paris, Feb. 20.

A vaudeville troupe left Paris to open at the Casino, Aix-les-Bains, with E. H. Sothorn.

## SHOWS IN CHICAGO.

Chicago, Feb. 20.

Business is fine all around. The switch back to commercial activity Mondays hurts a little, but all shows are getting what in normal times would be regarded as handsome returns.

The puzzle of the town is H. B. Warner, in "Among Those Present." Opening a week ago Sunday at the Blackstone, where hits have been rare this year, unanimously slurred by the critics, the piece seems to be doing marvelous business. The scalpers report they were all caught short, though Ernie Young bought more than his accustomed number of Blackstones, figuring Warner's popularity. In truth it is agreed by those who should know that Warner is enormously liked here, and that the flood of patrons who want to see Warner in anything he may do has not yet been exhausted, thus accounting for such steady traffic at an attraction publicly and privately judged not up to the measure.

Numerous new shows are on the way, and within a fortnight seven legitimate houses will have said goodbye and howdy. "Mary's Ankle" kicked off with business rising at every show and averaging between \$150 and \$200 more each individual performance than during its lone other week at the Princess. Kolb and Dill still withstand the critics and go on at the Olympic to profit. "Leave It to Jane" is the rage of Chicago, capacity every shot, and Warfield is doing top trade at Powers'. "The Wanderer" will scarcely take any money out of here, but the "Follies" will depart with a hauful.

"The Very Idea" closes its season at the Garrick, where the company made money but couldn't keep the house till sufficiently filled. "Cheating Cheaters" is climbing steadily, and Jane Cowl is cleaning up. "Maytime" also is rising from an unpromising financial start to the proportions of a winner.

## STOCKS OPENING.

Worcester, Mass., Feb. 20.

The Grand (S. Z. Poli) opened Monday with stock, presenting "Get Rich Quick Wallingford." The company is headed by Frank Wilcox, a local favorite. Other members of the company are Alice Clements, Maurice Franklin, Orlin Holland, Willard Dashiell, Walter Marshall, Grant Irwin, Frances Williams, Jessie Brink, Irene Wright.

Next week, "Romance."

Percy Melden has been engaged as stage director of the newly-formed stock that will open at the Trent theatre, Trenton, N. J., March 11. Ann McDonald, slated for the feminine lead, was forced to decline the contract this week.

The Trent stock proposition was handled last season by Earl D. Sipe. The Trent stock is sponsored by Montgomery Moses, who also controls the State and Taylor theatres, Trenton.

Waltham, Mass., Feb. 20.

A new stock goes into Waltham Park Feb. 25, with Maurice Frank managing and Claud Miller stage directing. The leads will be Victor Brown and Webra Lestena.

Chester Bishop and E. W. Borman are starting a stock at Homestead, Pa., opening Feb. 25.

Montreal, Feb. 20.

A season of musical comedy stock is to open at the Princess March 11. Frank Rainger is to direct the productions.

A company is being formed by Matt Grau in New York.

Chattanooga, Feb. 20.

A musical comedy stock is to open shortly at a theater erected near the encampment at Fort Oglethorpe. The company is to be supplied by Matt Grau.

Local capital, backed by one of the banks is financing the scheme.

# VARIETY

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No. 13

Mark Levy and Moe Schenck visited the Greeley Square theatre last Saturday. Harry Swift is the manager, with John Ward assistant manager. Mr. Swift mentioned Mr. Ward was going in the army. "Oh, he will be all right," said Mr. Levy. "He's had military experience." "Where?" inquired Mr. Swift, whereupon Mr. Schenck replied, "At Ft. George." Levy and Schenck stand ready to aver and affirm Mr. Swift believes Ft. George an army post, which is their explanation for laughing when they tell the story. Mr. Ward at one time was assistant manager of Paradise Park at Ft. George, a one-time summer resort that made Freeman Bernstein famous on Washington Heights. It appears, however, that Mr. Swift, looking upon the two young men as of the latter generation in the show business, did not wish to appear discourteous through correcting them, but afterward asked Mr. Ward the next time he met young Schenck to inform Moe Ft. George had passed away. Joe Levy says his brother, Mark, was really sincere. Mark Levy is the author of that spreading war gag, "What are you doing?" "Arsenal." "Isn't that fine? My brother's a corporal."

The bunch in the United Booking Offices rented Sully's barber shop in the Palace theater building for Wednesday, paying the proprietor \$15 for the day. This payment included Sully's own services, but he was barred from the cash register. The boys put in their own cashier. Sully made the sale on a speculation. Immediately the U. B. O. bunch, who had subscribed \$1 each for the \$15 purchase, completed the deal, they sent out word no one was to get a shave, shampoo or haircut in Sully's Tuesday, but were to descend in force on the place Wednesday. Patrons of Sully's other shop in the Putnam Building were asked to patronize the Palace barber shop only on Wednesday. Result, \$22, gross, netting a profit to the conspirators of \$7, although not getting any the best of Sully for a "big day" at the Sully Shop in the Palace building is \$5, gross. Still, when Sully heard \$7 more had been taken in Wednesday than he received, Sully threw over a barber chair, broke a hand glass, ruined a perfectly good cuspidor with one kick, bit a razor in two, and Thursday to repair his shop had to pay \$17.50.

The doctors at Ward's Island (New York), where the mentally unsound are confined, say the weekly entertainments are better than any medicine for the patients. Vaudeville and picture shows are alternately held on each Thursday night through the efforts of Dominick Buckley and George Poli, the latter supplying the vaudeville. The former has been identified with the giving of the entertainments for the last 14 years on the island. Pictures are separately shown in the violent ward and the minute they start there is absolute quiet, with habel breaking loose when the lights are turned off for a change of reels. Particularly enough the patients recognize good acts and are free with applause. Acts not so good are treated silently.

The playing of "A Successful Calamity" at the Standard, New York, last week was the occasion of a little guessing contest between Arthur Hopkins and Joe Leblang, with the latter outguessing the former for just about \$1,300 worth. Mr. Leblang offered Mr. Hopkins \$4,500 for the company's share of the week and the producer accepted the price. But the show's share ran around \$5,800, since the gross on the week hit \$9,400, a fine start being made on Monday when the two performances netted \$2,300. With the usual 60-40 percentage basis attaining, the ticket man walked away with \$1,300 profit. Both men knew what the advance sale was, as Leblang is interested in the Standard.

A settlement has been made in the case of Belle Newman against the Unceada Amusement Co-operators of the Grand Street theater, a picture house. While going out of the theater, Miss Newman fell from a landing, being unable to ascertain where she was walking, as the house was dark. She was severely injured and started suit against the theater for \$2,000.

The husband of Ruth Wilson is reported to have died recently in Buffalo. Miss Wilson is said to be appearing in vaudeville. Horton & Grandison, attorneys, Mutual Life Building, Buffalo, N. Y., would like to have the widow communicate with them.

Julia Marlowe's retirement from the stage is now regarded as permanent. Miss Marlowe at times appears in public, offering war recitations and

Maurice B. Haas, "secretary-at-large," "telephonic expert," etc., has abandoned his many callings and become an expert "lister" and "caller" of auctioned goods for the firm of Arthur Morgan & Bros. Haas is acting as a relief auctioneer for the firm.

The price paid by Lee Shubert for the plot at the southwest corner of Broadway and 47th street, on which he is erecting a theatre, is a graduated rental of from \$47,500 to \$50,000 a year, for ten years, with a five years' renewal privilege.

Matt Grau is to leave on Feb. 28 for a trip to Pinehurst, N. C., for the golf tournament. He will return by the way of French Lick and start work on organizing a number of summer stock companies.

Aaron Kessler has been reinstated in the Friars, from which organization he withdrew about five years ago. He explains that since he won new freedom through a recent divorce he can once more taste the joys of club life.

The company of players T. Daniel Frawley recruited for a tour of the Far East left Honolulu Jan. 29 for Yokohama, where it will remain indefinitely. From Japan the Frawley Players will go to India.

Paul Corvin (formerly of the Clifton Trio, which disbanded when one of the members was drafted), together with Ben Brown, a dancer, have been engaged for Gus Hill's Minstrels, joining at Nashville.

George W. Lederer has gone to Washington to look at "The Land of Joy," with a view to restaging it and taking over the management.

The Three Verduns, a sister act, dissolved last week. Mabel and Druscilla are rehearsing a double turn. They will be known as the Craig Sisters.

The Theatrical Electricians of Greater New York will hold their annual ball at the Amsterdam opera house, 44th street, Feb. 23.

Irving Yates, the Chicago vaudeville agent is here on his second annual visit. He is accompanied by his wife.

The Lights of Long Island will probably reopen its clubhouse at Freeport about May 4.

Grace La Rue has been booked for two weeks at the Palace, New York, opening next week (Feb. 25).

Morris Ritter has joined Mose Gumble's professional staff in the Remick & Co. New York offices.

Sam A. Scribner and Mart A. Shea were among the golfers who left New York last Saturday for Pinehurst, N. C.

Jesse Freeman, the Chicago agent, reached New York this week, to remain a few days looking 'em over.

Mrs. Edward Arlington, wife of the wild west show manager, is selling her race horses.

Walter J. Kennedy, formerly of the Henry Shea offices, is now with the Abe Thalheimer agency.

Tom Nawn is with his brother in Los Angeles, where he is endeavoring to build up his health.

Little Jimmie Lee (Sandford and Lee) is running stock burlesque in Los Angeles.

Jimmy Fletcher, the contortionist, opened Feb. 8 at the Alhambra, Paris.

## TOMMY'S TATTLES.

By Thomas J. Gray.

Russia has to pay Germany Four Billion Dollars. Why not pay her off in Russian Dancers?

A great title for a Russian Song would be "Who's Little Bolsheviki Are You?"

Some people are never satisfied. Now a lot of actors are kicking because they got used to sleeping all day Tuesday.

Broadway stars must look sadly at the clause in their contract that calls for "names to be up in lights."

Since those German musicians were interned in Canada, actors have been trying to persuade several orchestras to go up there with them.

The questions on an income tax slip would make a good routine of talk for two comedians, only you have to give serious answers.

There is another good side to the draft. It will take some of those boys who wore Palm Beach suits.

An actor was drafted, returned to camp at night and for the first time encountered the guard. Asked to give the countersign, he showed his N. V. A. card.

## PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to H. The envelopes are to be sealed and the key 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, 1918.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

MARCUS LOEW CIRCUIT (Jos. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HELMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Aloz)	MICHIGAN VAUD. CIRCUIT (W. S. Butterfield)

poems, but illness has forced her to abandon all hope of returning to the stage this year. She has been instrumental for considerable money being turned over to the benefit of soldiers and sailors.

The Friars will hold what they term a "Lucky Number Beefsteak" in the Monastery, March 25. The impromptu guest of honor will be the holder of the lucky number. The repast will be followed by an entertainment in charge of a committee, including Friars Tommy Gray, Jack Mason and Louis Pincus.

Lew Cooper opened with the "Cohan Revue" at the Amsterdam Monday night, doing an imitation of Al Jolson, singing "Robinson Crusoe." Jolson refused permission for Cooper to imitate him in any number now being sung in "Sinbad" at the Winter Garden.

"Under Pressure," which opened at the 48th Street theatre Thursday, is "The Love Drive," successfully reopened out of town two weeks ago by Sydney Rosenfeld, its author. The title was changed because the piece had been on Broadway under the old title earlier in the season.

Cohan & Harris will start "Three Paces East," a war drama, by Anthony Paul Kelly, when Sam Forrest, their general stage director, returns from his vacation at Palm Beach. Sam Harris left Saturday for Palm Beach for a brief rest.

The proposed production of "Pierrot's Christmas," a pantomime, on the 44th Street roof by the Shuberts has been abandoned. Henry E. Dixey declined to appear in the upstairs auditorium.

Victor Herbert has the traveling fever. When the new season opens he proposes to take a road trip with one of his operas that will trek to the coast and back. Herbert will personally conduct the orchestra en route.

The second Winter Frolic at the Friars' Club will be held at the Monastery, March 3. Arthur Hopkins will be Frolicker. The performance is free to members.

Sam Harris is due to leave for Palm Beach this week, where he goes to join his wife for a brief vacation, if pressure of business will permit his getting away.

Hazel Whitmore and Emmet Vogan have replaced Eva Lang and Jack Halliday in stock at the Denham, Denver. The latter two are on a honeymoon.

The American Comedy Four (Joe Darcy's act) reopens on the Loew Circuit Feb. 25. Hoey and Lee start a return engagement on the same time March 11.

Walter Percival, the vaudeville sketch writer and player, is the author of "Among Those Friends," the legitimate play now at the Blackstone, Chicago.



# THEATRICAL SCOUTS FIND THREE HITS IN TRYOUT

**Harry Ridings, Lou Houseman and Sam Gerson Trying to  
Dope Perpetrator of Hoax, Took Trip to Sioux City  
to See "Gee Whiz." Discovered It Similar to  
"Keys," "Cheaters" and "Annie."**

Chicago, Feb. 20.

Last week Harry J. Ridings, local representative of Cohan & Harris, received a wire from New York asking him to rush over to Sioux City, Ia., and look over a stock piece titled "Gee Whiz." With the joy of the scout about to find a dramatic pearl in a one-night stand oyster, Mr. Ridings bolstered himself up with some ready cash and blew the town feverishly.

He arrived and made some inquiries. He discovered that "Gee Whiz" was being played at the Grand Opera house by an organization known as the Morgan Wallace Players. On arriving at the theatre he discovered that the play was written by a gent named Fred V. Greene.

Mr. Ridings gum-shoed to the box office and tuning down the eagerness in his voice asked if there was a seat left in the gallery.

"Plenty of them," said the box office man. "There's only one seat been sold in the gallery for this performance so far."

Mr. Ridings took the ticket and leaped up the stairs. He blundered down the aisle and discovered that his seat was next to the only other occupied seat in the gallery. He sat down.

"Hello, Harry," said the person next to him.

"Hello, Lou," said Mr. Ridings, pretending not to be surprised.

Lou Houseman, Chicago representative of the A. H. Woods interests, admitted presently that he had also received a telegram from New York.

They sat through the show and panned it.

"A ringer for 'Seven Keys to Baldpate,'" said Ridings, after they had left the theatre.

"It's 'Cheating Cheaters' with a few minor changes," declared Houseman.

They both beat it for the telegraph office. There, at the counter, they saw a familiar figure.

"Hello, Sam."

"Hello, Harry. Hello, Lou."

It was Sam Gerson, Chicago representative of the Shubert interests.

"I just saw the show from a box," said Gerson. "Looks to me like an out and out copy of the theme of 'De Luxe Annie.'"

The trio rode back to Chicago.

## GALLI-CURCI'S RECORD REVENUE.

The Chicago Grand Opera Association, which, without doubt, put it over on the Metropolitan with its sensational four-week stay at the Lexington, will double the length of its season here next year. Celofonte Campinini would like to obtain a larger house if possible, but as Otto Kahn one of the Met's largest backers, is interested in the Century and also is said to hold a part of the Manhattan opera house lease, the Chicagoans will probably again tenant the Lexington.

There was an undercurrent of opposition against the Windy City's prize operatic bunch appearing in New York. The Campinini group allege the source was the Met interests here. They say that the stories about Galli-Curci not understanding her contract when she signed with Campinini is "all bosh" because all their contracts are in French, which language Galli understands as well as her native Italian.

Galli-Curci, whose voice one sharp said developed but once in a hundred years, was only one of the Chicago operatic trumps, for Muratore, Melba, Mary Garden and Rosa Raisa all turned out great drawing cards.

Just how remarkable is the growth of Galli-Curci's fame since she sung here is shown by the demand for talking machine records, the figures coming from a high Victor official. Last season 200,000 of her records were sold in and around Chicago as against 4,000 in the New York district. At present the Victor company has orders for 300,000 Galli records for New York territory. These unfilled orders will net Galli \$90,000. She obtains 30 cents royalty on each record sold and her revenue will run from \$125,000 to \$150,000 for the current year from that source. The Galli records sell for \$3.00 as against \$6.00 charged for Caruso records, the Victor people saying that the increase in sales more than offsets the reduction in rate.

## MARTHA HEDMAN MARRYING.

It is rumored Martha Hedman, at the Tremont in "The Boomerang," will shortly wed Guy Emerson Writtern, the composer, who was divorced in New York last week from Ethel Whittier, a pianiste, known in musical circles as Mme. Leginska.

Last May, Leginska started something in Chicago when Miss Hedman was appearing there, the latter being made the defendant in an alienation suit in which \$25,000 damages were asked. This suit was coincident with a divorce action started in New York.

## NAZIMOVA AT PLYMOUTH.

Nazimova will return to the stage next month, starring in "The Wild Duck," by Hendrik Ibsen, in the production of which she and her husband, Charles Bryant, are concerned with others, principally Arthur Hopkins.

Mme. Nazimova will open at the Plymouth March 11, according to present expectations, succeeding "The Gypsy Trail," which takes to the road at that time.

## FAITH IN "THE JUDGE."

Before Leo Ditrichstein closes his engagement in New York he may present "The Judge of Zalamea," tried out in Chicago with rather indifferent success.

Ditrichstein still has faith in the piece and has the promise of his managers, Cohan & Harris, to give it a metropolitan try-out.

## CLINE'S COMEDIES.

Louis L. Cline, with the office of George H. Broadhurst, is writing a musical comedy with George Spink.

The piece is to be called "A Regular Girl," and ready for production next fall. Mr. Cline is also collaborating on a comedy with William Stone, former secretary to Winchell Smith.

## SECOND "FLO FLO."

John Cort is casting a second company to present "Flo Flo" on tour. The show is to open in about three weeks.

Two changes have been made in the company now at the Cort. Rene Parker has succeeded Vera Michelena and Hazel Kirk replaced Ruby Norton.

## "FRAMED" FOR BETTER TERMS.

How Max Plohn and Abe Levy, the sponsors of the revival of "The Garden of Allah," which goes into the Manhattan next week at \$1 top, "framed" Morris Gest for better terms furnished an inside smile this week.

Everything was set for the show when Plohn and Levy called on the Manhattan's lessee. Plohn explained Levy was getting cold feet and wished to call it off. That brought forth a grant from Mr. Gest of an additional 10 per cent. to the show's sharing terms, making the attraction go in for 60-40. It, however, did not appear to warm Levy's extremities to any extent, whereupon Mr. Gest declared it would be impossible for the show to lose at the Manhattan, and to prove it he would assume 25 per cent. of the losses if there were any. Levy thereupon acquiesced.

It is said that Plohn and Levy rehearsed the little stunt for three weeks.

## ACTOR-MINISTER SATISFIED.

Chicago, Feb. 20.

Claude Reader, Chicago actor, has quit the stage for the pulpit. He is now pastor of the First Episcopalian Church at Merrill, Wis.

The Rev. Reader came into Chicago last week and strolled around the rialto, renewing old acquaintanceships.

"It's not a bad booking," he declares, "It's solid, one a week, no railroads, star dressing room, only one make-up, all the material in the world and capacity every performance. And I'd like to see any critic come in and pan the show—just once."

## FIRST SHOW FOR BURNS.

Colorado Springs, Feb. 20.

The Burns theatre here played its initial attraction Monday although the theatre has been built for four years.

A contract between Peter McCourt and the management of the other house prevented the booking of regular attractions into the Burns.

An agreement between the two house managements made it possible for the "Show of Wonders" to open Monday night. The gross was \$2,100.

## FILLING CANADIAN DATES.

That there is a variance in the closing days because of the fuel shortage in Canada several of the producing managers with attractions in that territory are criss-crossing jumps to fill in full weeks.

"Her Regiment" with Donald Brian scheduled to play Montreal for a week will play one day in Ottawa. Monday being closed in Ottawa and Tuesday in Montreal.

Shows playing Toronto can fill in at Hamilton for the day that Toronto is closed.

## WOOLFOLK, H. & E. PRODUCER.

Boyle Woolfolk, the Chicago tabloid producer, is entering the musical comedy production field, his first effort being scheduled for a Chicago showing in May. Woolfolk in New York this week arranged to book his legitimate output through Klaw & Erlanger. His first production is unnamed.

The book is by Will Hough, who wrote most of the La Salle, Chicago, successes of several years ago.

## K. & E. CAMP REVIVAL.

Klaw & Erlanger are to send out "Here Comes the Bride" for another trip this spring. It will open at the Montauk, Brooklyn, March 11, and then play the Liberty theatres at the camps.

## Turned Ou. of Car After 20 Years.

Chicago, Feb. 20.

Kibble's "Uncle Tom" troupe, for 20 years traveling in its own private car, has been forced to discontinue it at the order of the Director-General of Railroads.

## \$300,000 IN PROPS SOLD.

It is said the amount represented by the auction sale of properties of the Century theatre was at least \$300,000. The sale was to have taken place Wednesday and Thursday, sold by Charles Shongood, auctioneer, on the order of the receivers for the Century Co.

The properties included the wardrobe and equipment of the two Century theatre productions under the Dillingham-Ziegfeld management—"The Century Girl" and "Miss 1917."

It was expected by those who had an idea of the values that the auction sale would bring between \$25,000 and \$30,000.

## LEFT INDEPENDENTS ALONE.

So far the Shuberts in lining up shows and theatres for next season and signing agreements with producing managers have not extended proposals to any of the independent booking agencies. The Shuberts' relations in the past with most of them have been such there was no trouble in penciling in the bookings needed along the routes controlled by the agencies.

No restrictions are expected to be placed on these offices by either Klaw & Erlanger or the Shuberts, as both operate their own booking systems and the independents are only used where the condition warrants. The new season's booking plans are too far removed to predict what will happen.

## "SUNDAY" SHOW IN DETROIT.

Detroit, Feb. 20.

For the first time in history of theatre a legitimate attraction played the opera house Sunday night. "Chin Chin" was the attraction. It drew a packed house. Reason was to make up for the loss of business on Tuesday.

The Michigan Fuel Administrator has abandoned his order to close Tuesdays. Theatres and amusement places can operate every day as formerly, but not longer than nine hours per day.

## "COPPERHEAD" A HIT.

With only one notice considered unfavorable Lionel Barrymore in "The Copperhead" at the Shubert has settled down for an apparently long run.

The papers casually recalled that the play was written by Augustus Thomas upon a suggestion or story by Fred Landis. Fred Landis is of the famous Indiana Landis family that points with pride to its connection with the northern cause in the Civil War.

## WOODS' MUSICAL COMEDY.

A. H. Woods has started to cast "See You Later," the musicalized version of "The Girl From Rector's," arranged by Bolton and Wodehouse.

Thus far Mabel McCane, Jack Henderson, John Daly Murphy and Flavia Arcaro have been placed under contract.

## ROW OVER ROYALTIES.

The row between Arthur Hammerstein and Eddie Clark which started over the production of "Furs and Frills" was reviewed in the courts. "Furs and Frills" is now under the management of Max Spiegel. Clark asserts he has not received his royalties for the performances under that management, and has instructed his attorneys to collect from Arthur Hammerstein.

Hammerstein alleges Clark signed a release when he transferred the property to the Spiegels. Clark, Hammerstein says, has cost him upwards of \$50,000 thus far. Hammerstein says he has paid him approximately \$25,000 in royalties on "You're in Love," "Furs and Frills" and "De Luxe Annie," while on two of the Clark productions he lost \$27,000. The original version of "Furs and Frills," known as "Coat Tails," was a failure. Hammerstein produced a musical version of the piece on which he also lost money.

## LEGITIMATE BATTLE LINE-UP SUBJECT TO DAILY CHANGES

**A. H. Woods' Agreement with Shuberts Declared to Displease Shubert Producers. Reported One Reason Why Cohan & Harris Turned Down Shuberts. Cort Goes with Klaw & Erlanger. Elisabeth Marbury Also Reported Theirs for Next Season.**

About all of the old line Shubert producers are up in arms because of the terms of the contract by which the Shuberts obtained A. H. Woods as an ally. According to the producers the contract gives Woods the right to have first call on all of the Shubert city time (week stands or more) and already the routings of six companies of "Business Before Pleasure" and five of "Parlor, Bedroom and Bath" have taken the holiday dates in the week stands for next season.

It is said that the contract also gives Woods the best of the terms. An indication is that Woods may go in for musical productions next season. In the cities he is to receive 65 per cent. to \$5,000 and 70 per cent. on all over for all musical shows. With dramatic attractions he is to receive 60 per cent. of the first \$5,000 and 65 per cent. over. Incidentally Woods secures 25 per cent. of the profits of the house while his attractions are there.

In New York Woods is to receive 60 per cent. for all of his attractions in Shubert houses.

This week there was a more or less of a get-together spirit floating around among the Shubert producers. Several declared if there was not some sort of a rearrangement of the routes for next season they would go over to the Klaw & Erlanger side.

One of these producers has long been identified with the Shuberts. He has specialized in musical attractions and has been very successful in the last three or four years. During the next couple of weeks the producer will be forced to close one of his shows, as there is no city time available on the Shubert books, and his show is too big for the small stands. He is one of those particularly strong on the idea of allying with K. & E.

Late last week it became assured that John Cort would break from the Shuberts and be one of the K. & E. allies. This was practically verified when it became known "Johnny Get Your Gun" is booked into the Columbia, San Francisco. Atop of that it was learned two companies of "Flo Flo" are being booked over the K. & E. time by Cort for this and next season.

It also is quite evident Elliott, Comstock & Gest are holding all contracts for next season in abeyance and not singing with the Shuberts or routing any of their shows with them beyond this season.

Late Saturday Sam Harris was in conference with A. L. Erlanger, and it is intimated Harris was informed just what the K. & E. firm would do in the matter of terms. The terms that the Shuberts are said to have offered them included a promise of 10 per cent. better than anything that K. & E. would grant and 50 per cent. of the house profits where the Cohan & Harris attractions played the Shubert-owned houses. The latter angle carried a rider which stipulated the Shuberts were ready to guarantee the Cohan & Harris share on these profits alone would be \$100,000 the first season.

After Sam Harris' conference with Erlanger the story hit the street Harris had called off the deal with the Shuberts, but this was denied at the C. & H. offices Monday, although Tuesday that firm sent out a formal notice to the papers it would continue booking

through the K. & E. office. One of the reasons causing C. & H. to turn down the Shubert proposition, it is said, was the manner in which Woods had tied up the Shubert booking office for its best dates and time.

With the report Woods had booked routes through the Shubert office for five companies of "Parlor, Bedroom and Bath" next season, came the information K. & E., who hold 25 per cent. of the show, would take the matter into court as minority stockholders and demand a voice in the booking on the grounds their interests were being jeopardized and their property depreciated through the Shubert booking arrangement. It was pretty generally conceded Woods might have a hard time of it when it came to delivering this attraction to the Shubert side.

That the Selwyns are set with the Shuberts is certain. The contract is practically closed and the money delivered which will permit them to continue work on their three theatres on West 42d street. In Boston, where the Selwyns control the Park Square theatre, there is a rumor the Shuberts are to take that house over and manage it next season.

There have been reports Elisabeth Marbury and William A. Brady will go over to K. & E., but for the greater part these have been discredited. Brady is said to have a contract with the Shuberts with several years yet to run. Miss Marbury and Lee Shubert appear too closely related in a business way to permit of a parting at this time. Wednesday, however, it was strongly rumored Miss Marbury had transferred her attractions for next season to the K. & E. books and will have six shows.

On the K. & E. side, Charles Dillingham is reported scheduled to make six productions for next season, while the Frohman office is to turn out at least six in addition to the regular stars the firm still has under contract. Woods, in his Shubert contract, agrees, it is said, to produce 12 shows a season during the five-year period of the agreement.

The bonuses the Shuberts have been offering producers have been taken into consideration by Klaw & Erlanger and their opinion is that judging from the figures the extra percentages, etc., would amount to on a season, they could invest like amounts in producing and in the event of landing one or more hits out of the number of shows put on, they would be on the winning side in the deal.

Sam Harris stated Wednesday he and his partner had decided to remain on the Klaw & Erlanger side and he intimated a very satisfactory arrangement had been arrived at with K. & E. Next season there will be at least three companies of "The Tailor Made Man," four of "Going Up" and a like number presenting "The Little Teacher," all Cohan & Harris shows.

There were no new developments in the Elliott, Comstock and Gest stand. The firm however, contemplates four companies of "Oh Boy," three of "Oh Lady Lady" and "Chu Chin Chow" on tour. They have "The Maid of the Mountains" scheduled for the Century and Joseph Santley is to be seen in a musical version of "From Saturday to Monday," while Rock and White are to be starred in "Theodora and Co."

### "LOVE MILL" LOSES \$48,000.

Inside reports have it that the backers of "The Love Mill" had dropped \$48,000 up to Saturday last, at which time all indebtedness was paid and the enterprise turned over gratis to Andree Dippel, he to assume all liabilities from then on. Business however, commenced to pick up early this week, it encouraged the management sufficiently to have it order billing for the production.

Col. Nutting, who was reported interested in the show, is said to have withdrawn from it.

Clarence Nordstrom is no longer a member of "The Love Mill." He is rehearsing with "Oh Look!" at the Vanderbilt. Nordstrom was with the former show until Monday and had an amicable understanding with Andreas Dippel regarding going over to the new show. After the Monday night performance Dippel refused to release him. His manager, Jack Hughes, walked into the dressing room at the 48th Street and with the aid of a couple of husky stage hands moved the Nordstrom trunk across the street to the Vanderbilt.

### WOODS' OPENING NOT SET.

The opening has not been definitely set for the new A. H. Woods' (Woods) theatre, Chicago, nor is it at present anticipated the Woods' production of "Business Before Pleasure" will open that house. The attraction for the premiere has not been selected. Building delays have altered the original playing plan.

The No. 2 "Business Before Pleasure," with Harry First and Gus York, was to have opened this week at Trenton, N. J. It will keep to the road and the original company remain at the Eltinge, New York, where it has been running all season.

Dave Altman, is ahead of the No. 2, with Ed. MacDowell managing.

### TYLER'S BIGGEST HIT.

Chicago, Feb. 20.

George Tyler is responsible for the information that "Among Those Present" is the biggest hit he has ever had under his management without a tremendous star at the head of the company.

The show, in its first week at the Blackstone here, ending Saturday, is said to have played to almost \$9,900.

### RITCHIE IN "THE MASQUERADER."

Adele Ritchie will return to the legitimate stage in a few weeks in "The Masquerader," in which her husband, Guy Bates Post, is starred. Miss Ritchie will assume Florence Malone's role when the show plays Providence, the last date previous to the production starting for Australia.

Several of the present cast will accompany Post, with Miss Ritchie retaining Miss Malone's part in the Antipodean appearances. This was stipulated in Post' contract with the Taits.

It has been three years since Miss Ritchie has been in retirement, although she took a few weeks in vaudeville last spring.

### CROWD FOR OPENING.

Atlantic City may be crowded up with New Yorkers when the A. H. Woods production of the Sam Shipman-Aaron Hoffman play, "Friendly Enemies," opens there Feb. 28, with Louis Mann and Sam Bernard costarred.

Thus far the rehearsals have progressed so smoothly those interested say it's too good to be true or last. There has been no conflict nor contest to date, and everybody is still speaking to each other.

### Hill's Lady Minstrels in March.

Gus Hill has concluded to organize his "Lady Bountiful Minstrels," all women, before the season ends. He is preparing for it now and may show the female blackface troupe during March.

### NORWORTH-SHANNON FRICTION.

There seems to be some friction in the Norworth-Shannon-Rush camp. Jack Norworth is out with an announcement he is the sole owner of "Odds and Ends," and it is understood the trio are having difficulty in retaining title to the Norworth theatre, due to the failure to have it completed on time. It is said the bank which made a building loan is asking payment, and that there is a likelihood it may foreclose to protect its interests.

A report was current this week Maurice and Walton had secured backing for the production of a review and were negotiating for the theatre.

Sydney Rosenfeld's "Under Pressure" was scheduled to open there the latter part of this week.

### \$22,000 IN FOUR SHOWS.

The Al Jolson show, "Sinbad," at the Winter Garden opening last Thursday night, rung up a gross of \$22,000 on the four performances the production gave until the end of the week, Saturday.

The large figure was secured through the method employed by the Shuberts in disposing of the first night seats for the Jolson show. It is said these seats for the premiere were held at certain figures with the advertised scale \$5 each. The first five rows could not be secured by ticket agencies under \$15 apiece for coupons.

According to the ticket men all seats behind the first five rows, up to the last two in the orchestra, had a certain price somewhat above the scale. The final two rows were sold at \$5 each.

### LEWIS MASON CONVICTED.

Davenport, Ia., Feb. 20.

In the case of Lewis Mason, the actor who was arrested on a sensational charge preferred against him by the bell-boy of a local hotel, the jury returned a verdict of guilty.

The judge will hear arguments for a new trial.

### "YOURS TRULY" ENGAGING.

The musical production Arthur Pearson will stage started engaging principals this week. Arthur Aylesworth was the first. Gertie Vanderbilt is in negotiation with Mr. Pearson for the principal woman role, opposite T. Roy Barnes, who will be starred.

The play, written by Tommy Grey, is to open at Atlantic City, April 8, playing a Klaw & Erlanger booked route, probably into Chicago for a summer run.

Chorus rehearsals are to start March 4, with the principals called one week later.

### MUSICAL COMEDY STOCK.

A new musical comedy organization, recruited by M. Grau, will open at the Empire, Paterson, N. J., Feb. 24.

Gethro Warner, Bob Kane, George Williams, Bertha Holly, Gus Vaughn, C. N. Holly and a chorus of 20 are in the company.

The opener will be "The Mascotte."

### Old Firm Looking for Playhouse.

Wagenhals & Kemper, it is understood, contemplate a return to legitimate producing. According to the report, they are seeking the lease of one of the smaller metropolitan playhouses, to propose to put on a series of farces along the lines of their successful "Seven Days."

### Donaghey's Long Distance Reviewing.

Frederick A. Donaghey, musical critic for the Chicago "Tribune," was in New York to review the performances of the Chicago Grand Opera for the first two weeks of its stay.

It is the first time the "Trib" has sent a reviewer so far for opera.

# NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

"The Squash Farm" will have its premiere in New Haven, Feb. 25.

Ruth Page sails this week for South America, to join Pavlowa.

H. Cooper-Cliffe has returned to "Seven Days Leave" after an illness of 10 days.

Over \$50,000,000 has been received by the Government from the sales of war-saving stamps.

As a result of the special Lamb's Gambol, at the Hudson, Feb. 17, the Stage Women's War Relief received \$6,000.

Bertha Mann will have the leading role in "Marry's Way Out" when it is produced in New York next September.

Lee Shubert and Oliver Morosco are to produce a new comedy by Anne Crawford Flexner, entitled "The Blue Pearl."

"Fawn," a war play by John Wenger, will have its first performances on Feb. 21, 22 and 23, when the East-West Players will present it.

The Actors' Fund is a beneficiary to the extent of \$3,000 by the will of the late Annie J. Dade, according to a report from the State Comptroller's office, Feb. 18.

After having booked his four-act comedy, "Under Pressure," in Chicago, Sydney Rosenfeld suddenly canceled the engagement, and will open at the Norworth Feb. 21.

Louis Ansperger and Max Marcin have completed a new play which has been bought by A. H. Woods. The devastation of Belgium is the subject.

The funeral of Captain Vernon Castle, R. F. C., was held on the morning of Feb. 19 at the Little Church Around the Corner, New York.

The United States Food Administration announces that pies and doughnuts may be re-instituted in public eating houses on "Wheatless Days."

More than 50 cartoonists have volunteered their services to the Treasury Dept. in preparing a wordless booklet to be used in promoting the coming third Liberty Loan.

Under the auspices of the Society of Friends of Music, a festival performance of "Everyman" will be given Easter Monday in the Metropolitan opera house.

Charles B. Dillingham announces he has engaged Fritz Kreisler to co-operate with Victor Jacobi in creating the score for a light opera to be produced next season. It may be entitled "The Marriage Knot."

Franklin H. Mills has been appointed as referee to sell the Lexington Avenue opera house on a mortgage of \$450,000, held by the Manhattan Life Insurance Co. Date of sale will be announced.

Postmaster General Burleson has called for bids for the construction of five airplanes to be used in the establishment of an aerial route for the delivery of first class mail between Washington, Philadelphia and New York.

Ruling that Ellsworth Marbury resides in France, Judges White, Hay and Adamson, in U. S. Appraisers' Court, Feb. 16, decided she need not pay the \$100 duties assessed upon the personal effects she brought from France in Oct., 1916.

George M. Cohan will sing at the Cohan and Harris theatre for the soldiers at Camp Upton on the afternoon of Feb. 24. It will be a benefit performance for the 305th Field Artillery Corps, the proceeds to go towards the establishment of a regimental fund.

John Craig, manager of the Castle Square Stock Boston, has organized the first American Theatrical Company which is to be sent to France to play for the American soldiers. It will sail in a few days. The first play will be "Baby Mine."

The Theatre Workshop will present three one-act plays this afternoon (Friday). "The Woman of It," by Mary Shaw; "Forgotten Souls," by David Plinski; and "The Barbarians," by Rita Wellman, at the People's House, in connection with the Socialist women's bazaar.

Al. G. Field recently attended a session of the New Jersey Legislature at Trenton. He was seen by some of the members sitting up in the gallery and was asked to come onto the floor. A resolution, unanimously passed, gave him the privileges of the house.

Daniel Frohman and his sister (known by the soldiers on Governor's Island as "Mother"

Davidson) were the hosts of a party Feb. 20 at the matinee of "Seven Days Leave." The guests were seventy-five girls of the Junior League of War Workers.

Lieut. M. S. Benthall, U. S. N., has been detailed by Rear Admiral Usher to represent the Navy Relief Society at the Entertainment Committee for the benefit performance to be given at the Hippodrome, March 3.

Rehearsals of "When Rogues Fall Out," the first production of George D. Grundy's Co., began this week. It is by C. W. Bell, the author of the "Parlor, Bedroom and Bath," and is directed by Bartley Cushing. The play will open at the Lexington Avenue opera house.

Supreme Court Justice Clark in Brooklyn, Feb. 18, signed an order confirming the findings of a jury in favor of Mrs. Grace Helaine Chappelle, sister of Billie Burke, in her suit for divorce against Emanuel S. Chappelle, a wind agent known as "Manny."

May Irwin will make her only appearance on the stage this year in the Century, March 1, at the benefit of the Actors' Fund, when she will appear with Louise Dresser, Cyril Keightley, Harry Metcayer, and Jack Gardner in a fresh sketch by James Montgomery to be acted backward.

There will be no war plays at the entertainment for the Actors' Fund, March 1, at the Century. The program will begin with four companies of soldiers standing at attention while Mme. Ellmore de Cisarow sings the National Anthem and will end with 100 sailors, Sidney Jarvis and a large chorus in a patriotic song by Irving Berlin.

Last week a murderer named Lindrum was hanged in the county jail here. His accomplice escaped with a life sentence. The partner in crime was named Harry Sutherland. Just before he swung, Lindrum said: "I am innocent of the crime. The guilty man is Harry Sutherland. He ought to swing with me." Whereupon, to avoid any possible unpleasantness, Harry Sutherland, advance agent for "The Girl Without a Chance," called at VARIETY's Chicago office and declared he was not the Harry Sutherland Mr. Lindrum referred to in his ante-mortem statement. "As a press agent, I have killed a lot of time, shot the bull without number, and been guilty of many slight exaggerations," said Harry. "But I'll be hanged if I ever murdered any human being."

Among the prisoners taken by the Germans in a recent action somewhere in France, and at that time reported as missing, are the following from New York and nearby: Corp. Frank Upton, Engrs., 411 West 24th street, New York; Pvt. Myron D. Van De Mark, Engrs., Main street, New Paltz, N. Y.; Pvt. Charles A. Geokhegan, Engrs., 511 West 18th street, New York; Pvt. Harry J. Menden, 357 Eighth street, Jersey City, N. J.; Pvt. John Lally, Golden Bridge, Westchester Co., N. Y.; Pvt. Ulrich N. Maney, 1792 Amsterdam avenue, New York; Pvt. Frank Brooks, 822 Dawson avenue, Bronx, N. Y.; Pvt. Herbert F. Uetz, 78 Union street, Newark, N. J.; Pvt. Peter J. Tinco, 2419 Arthur avenue, Bronx, N. Y.; Pvt. George H. Scaman, Jr., 1032 Emerald street, Woodhaven, N. Y.

S. E. Lester, advance agent of "The Girl Without a Chance," is a bit of a Cereus these days. Lester blew in ahead of the show at Worland, Wyoming. He immediately began to cast his eyes about for likely bill-posting space. At the hotel he ran into the manager of the opera house where the show was to play. The house manager was one of a group of eight men in a combine to file a number of claims in the Big Muddy district. They needed a ninth man, and Lester was asked to come in. He signed his name to something, and handed out \$50. The show opened, played, and was due to leave, when a mysterious stranger came around, handed Lester a card with the words "Standard Oil Company" on it, and offered him \$50 for the oil stock he had. For some time Lester didn't know what the man was after. When he found out that it was his chance investment of the day previous he decided to hold on. He proposes to keep the stock until he's offered a cool million.

Georgia O'Ramey's Broken Thumb. Chicago, Feb. 20.

Despite a broken thumb which caused her great pain, Georgia O'Ramey, who plays the leading comedy role in "Leave It to Jane" at the La Salle, went on every performance. Thursday night she swooned during the performance. "It's a lucky thing I haven't any ragtime to sing," said Miss O'Ramey. "Can you imagine what would happen to me if I had to snap my fingers jassily with a broken thumb?"

## SINBAD.

Before delving into a review of the technical points of the Al. Jolson show let it be registered that this is undoubtedly the best Winter Garden production at that house in several years, perhaps the best ever there.

And if one ever entertained any doubt as to the remarkable ability of its star and his superiority over competing comics in his own particular line those doubts will be quickly dispelled after witnessing his performance in this piece.

The show runs a trifle long, the exit march coming at 11:25. This can be quickly remedied by speeding up the opening. The piece drags a trifle here because of the unnecessary length of the introductory material. In several of the numbers the stage director would do well to light up the rostrum with a soft light. Without discouraging any move to conserve fuel it may be said the stage is entirely too dark in several sections. In the 6th scene of the first stanza and in the 24 scene of the after-piece this fault is decidedly noticeable. The spotlight looks weak throughout. This may seem to the producer to provide an artistic effect, but to those in the rear sections it killed the view.

"Sinbad" has a theme unlike most Winter Garden shows, and the author has clung consistently to it, providing unusual interest in its unfolding and allowing his associates an opportunity to introduce innumerable novelties. The story is a good one, and one who wishes to choose between two authors, A. Nogi happens along, and is given a peek into the crystal ball and sees the past. It carries her to Baghdad, the Isle of Youth, and several other delightful places; the adjustment showing her awakening and the selection of the proper man. Harold Atteridge, who supplied the dialogue and lyrics, has done a masterful job, as far as the Winter Garden shows go. Here and there one hears a familiar quip, but Mr. Atteridge has striven manfully toward originality.

Backing his efforts in the finest production the Shuberts have ever graced the Winter Garden with. This goes for scenic equipment, costumes, and the general arrangement. The first act carries eight separate scenes, closing with a semi-spectacle showing a raft in mid-ocean. It's comical rather than thrilling, and apparently this is just the result aimed at. Of the eight scenes the Baghdad street view and the palace scene looked most pretentious. In the second part there were six scenes with the exception of a scene in the garden standing out as the best. Incidentally this, while not overburdened with sets, was the prettiest of the entire show.

Al. Jolson! What a remarkable entertainer! He literally shoulders the entire book, for he is the only comedian, and the difficult task of providing the light and shade is his alone. From his initial entrance Jolson has the honors sewed up, and never did he have a monotonous moment. His songs are better than ever. Beginning with "Rock-a-Bye Your Baby With a Dixie Melody," he sang in succession "Why Do They All Take the Night Boat to Albany" and the First Train Back to New York, "Cleopatra," "And Everything," "Si Senor," and "I've Got a Full Jar in the Hunch with 'Albany' and 'Cleopatra' hits. The "Senor" Ality is one of those comedy Spanish affairs Jolson can "kill" any audience with. In the second section the star gave his usual few remarks, basing his talk on the personalities of Kitty Doner and Mabel Withee.

A few of Jolson's songs here were not covered from over-use, but the Winter Garden crowd howled at them. Jolson was never better. Jolson now has material, and with material Jolson is unexcelled.

The opening view was an Amateur Dog Show, and Meehan's leaping hounds seemed to fit in this portion perfectly. The girls paraded around with the dogs, giving an artistic touch to the subsequent scenery, which worked up into quite an exciting "bit." The turn familiar to vaudeville patrons was limited to the jumping action, and with each succeeding leap over the barrier the interest arose until the final brought Meehan solid, appreciative applause.

The opening was devoted to the introduction of the female lead. This, as aforesaid, was rather slow in movement, the first real action coming with the entrance of Constance and Irene Farber. They had a small part written in, but the part amounts to nothing more than a reason for their presence. Their presence amounted to much. After a few part remarks chosen from their regular specialty they had the introduction of "M. O." and then Constance offered "Where Do They Get Those Guys?" It was the first big "serenade" of the evening, and clinched the success of the Farber Girls. Apparently unknown to the Winter Garden gathering the Farbers just stopped out and surprised them.

Kitty Doner, in a "box" part, was a treat at all times. Kitty is a comical and decidedly active. She walked off with a nifty bit in a dance with Grace and Berks following "Rag Lad of Baghdad," and earned a brace of encores on the effort. Kitty worked opposite Miss Mabel Withee, the Ingenue. Miss Withee is a charming little miss, looks good always, and can safely compete with her predecessor in the title. She led the runway number near the finale, "It's Wonderful," a song that flopped because of its lyrical weakness. The runway thing could easily be dispensed with in this production, although it's a feature in the Winter Garden. The seat room it occupies would be more valuable, for the runway "bit" gets nothing, and the seats are at \$2.00 each.

Franklin Battle and Forest Huff divide responsibilities and honors in opposite roles, Battle leading the song bit of the show in "Bagdad," with the chorus behind him. It's a corking number, and Battle, with his usual vocal technique, carried it to several encores. Hazel Cox is one of the new principals, tall,

stately, and with a clear enunciation. Virginia Fox Brock is the leading woman, blonde, youthful appearing, and a splendid reader. She puts action into every speech, and gave her part in a semblance of importance rather uncommon in a musical production. Miss Brooks completed a great singing combination with Battle and Huff. Grace Washington, suburban-baired and attractive to a degree, was conspicuous among the leaders. Fritzi Von Bushing as a society matron was also present, filling in a necessary but unimportant part. Miss Von Bushing registered entirely up to expectations. Lawrence D'O'Ray, working opposite, was his usual droll self.

Alexis Kosloff and Roshanara simply gave atmosphere to the production, neither adding nor injuring the piece. The make dance by Roshanara was ruined through accident lighting, but it is questionable whether the affair would have carried any value even with the lights up. The butterfly ballet led by the same dancer scored solely because of the excellence of production. Kosloff is a natural singer, but lacks personality, and showed nothing unusual in his solo work.

The comedy scenes are many, but the table scene in the Palace of Sinbad took down the majority of laughs. Here Jolson was at his best, and the result was a continuous laugh. His monolog took second laugh honors, with a routine of golf talk running a close third. The same humor has been staged in rather novel fashion by Jack Mason, the descriptive songs showing great results. There are several of those, the human illustrations being shown on raised "inlaid" platforms on the rear of the stage. J. O. Huffman staged the production, and has done his work well. He keeps things moving along smoothly, sticking strictly to the book routine, but giving it the necessary touch of art in delivery.

This show should do business, big business, for the Shuberts never gave their patrons a better all-around production, and this, with Al. Jolson, is a bargain at the box office price. The Winter Garden needed something after "Dollie" hit it. It needed it badly, and the something was Jolson. Wym.

## CRITICISM.

### THE OFF CHANCE.

A comedy in four acts, by R. C. Carton, presented by Charles Frohman Co., at the Empire, Feb. 14.

It is in its humor, and indeed in its sparkling wit, that "The Off Chance" chiefly delights one.—Times.

An atmosphere of uncertainty which prevailed throughout the performance heightened the play's defects. Notwithstanding these small disadvantages "The Off Chance" by the grace of Miss Barrymore will be "on" for many weeks.—Herald.

## SINBAD.

An extravaganza in two acts and 14 scenes. Staged by J. O. Huffman, dialog and lyrics by Harold Atteridge, music by Sigmund Romberg and Al. Jolson, produced by the Shuberts, at the Winter Garden Feb. 14.

"Sinbad" burst upon its first audience a joyful bomb of beauty, with sparkling showers of humor.—Herald.

There is just one thing that cannot escape mention in a casual survey of "Sinbad." It is this: the show keeps on the tips of its nimble toes from start to finish.—World.

## THE COPPERHEAD.

A play in four acts by Augustus Thomas, from a story by Frederick Landis, at the Shubert, Feb. 18.

In contrast to the prevalent plays of 1890 and of pallid, watery discussions of now fangled erotic philosophy there is now at the Shubert theatre a drama of sturdy bone and sinew, with rich, red blood in its veins and with its feet firmly rooted in the native soil.—World.

If all the curtains in Mr. Thomas' new play were as strong as the final one, "The Copperhead" might be warranted to run till Johnny comes marching home.—Times.

## 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 judgment.

Astra Film Corp.—H. Henley, \$2,081.12.

Combstone Pictures Corp.—L. C. Smith & Bro. Typewriter Co., \$40.95.

Herbert Brenon Film Corp.—Sterling Electricity Corp., \$1,844.60.

Benjamin D. Berg—1482 Broadway Corp., \$30.25.

Chas. E. Cook—Amer. Press Ass'n, \$85.62.

Empire City Exhibition Co., Inc.—City of New York, \$40.77.

J. Herbert Frank—A. Levy, \$131.20.

Herbert Brenon Film Corp.—A. C. Thiel, \$2,068.39.

Rorick and Harry Thomashefsky—M. Kaufman by gdn., \$5,157.01.

## SATISFIED JUDGMENTS.

Lady Duff Gordon—Chas. Emerson Cook, Inc., \$743.05 (Feb. 1, 1918).

## ATTACHMENTS.

Frohman Amusement Corp.—L. C. Connor, \$5,000.

## ENGAGEMENTS.

Flo Hart ("Business Before Pleasure").

Frances Kaufman and Claire Nagel ("Rock-a-Bye-Baby").

## NEW SHOWS NEXT WEEK.

"Sick-a-Bed," Gaiety (Feb. 25).

"A Cure for Curables," 39th St. (Feb. 25).



**"Camouflage" (7).**  
Melodrama.  
26 Mins.; Full Stage (Special Set).  
Palace.

"Camouflage" is a melodrama, though programmed as a comedy drama. There is no comedy. It's crudely written and constructed to bring out a transformation scene, transforming the working quarters of a counterfeiting band into a modern parlor. This is the kick of the playlet, but the sketch requires 26 minutes, much too long, in view of the machine-made dialog and situations leading up to and away from it. Dick Staley's transformation some years ago (and it may still be playing) was from a blacksmith shop to a parlor, made with immeasurably more speed than this piece attains and the action of the Staley turn ran only for the customary vaudeville limit. Dorothy Drake and Robert N. Sneddon wrote "Camouflage," the title merely being appropriated for its timeliness, although explained in the playing. Henri de Vries presents the piece, taking credit for the mechanical effects used. Besides the transformation are a couple of devices, one called a periscope, to disclose to those in the counterfeiting room anyone in the hall downstairs or approaching the fourth floor, with another numbered device above the door of the apartment indicating at what floors strangers have walked to. This leads to the five occupants of the counterfeiting plant detecting a couple of secret service men on their trail, and brings about the transformation as the officers enter the room. After a quantity of talk the detectives leave, to re-enter and make the arrests for the finale, a very weak one, as is the entire turn in other than its mechanical moments. These were not weighty enough for the position assigned the playlet at the Palace, closing the first part. At best it is a No. 3 turn, and but endurable in that position if cut down to 18 minutes or less. No one in the company of players distinguished themselves. Ernest L. Lacey as an English fop was about the best of a poor lot.

*Sime.*

**Virginia Rankin.**  
Songs.  
12 Mins.; One.  
125th Street.

Virginia Rankin, rather tall and of the prima donna type, is billed as "The Girl From the Golden West." She has a pleasing soprano, displayed to advantage in her opening number, a well-worked out medley of operatic numbers. This gives her a nice start and for her second offering she tries a comedy number of the popular type. It shows she can handle that type of song advantageously. Her third and closing is a medley of old-fashioned songs of the Southland not quite strong enough for a finish. Miss Rankin needs finish and with that she should be able to go along easily in a big time early spot.

*Fred.*

**Browning and Dawson.**  
Blackface Talk and Music.  
17 Mins.; One.  
Columbia (Feb. 17).

Browning and Dawson, while unmistakably blackface comedians, were forced to work without cork because of the Sunday edict effecting such turns. They have a likeable routine of cross-fire talk, with one of the men working up a flute "bit" to a string of continuous laughs. They have an excellent finale where Dallas, the harmonica player (brought north by Montgomery and Perry), is introduced. Dallas played the blues and practically stopped the show. He was forced to do an encore and might have done still another. This rounded the turn off nicely and insured their success. It's a good looking act for an early spot on a big time bill. They might dress Dallas up, however, for his appearance is anything but striking.

*Wynn.*

**John McGowan and Co. (2).**  
"Some Bride."  
21 Mins.; Two (8); One (2); Full (11).  
Riverside.

John McGowan, formerly of the "Midnight Frolic," assisted by a company consisting of Adelaide Mason and Leeta Corder, is presenting what might be truly termed a production entitled "Some Bride." The lyrics are by John McGowan and Blair Treynor. What they were or whether good or bad cannot be said, for it is doubtful if there was anyone in the audience at the Riverside Tuesday night who received the slightest intimation as far as the lyrics were concerned as to what it was all about. The music by John Malloy was rather catchy, but its interpretation by the Riverside orchestra was of such volume as to drown any chance of the lyrics getting over. There is a slight thread of plot. McGowan is the young juvenile type forced to marry before 7 P. M. on the day the action takes place to obtain money from his uncle. He proposes to a girl at the rise of the curtain. She will meet him at the Little Church Around the Corner at 7 that evening if deciding to marry him. Then on trips a little chorus girl, an old pal, and when he proposes to her it is a sure-fire answer. Between the proposal scene and the church are several numbers that really mean nothing as far as the action is concerned, and then the exterior of the Little Church is shown. The chorus girl is first there. As she and the boy are being married No. 2 appears just too late. The act is a little talky at the opening. The "365 Days" song by McGowan and the chorus girl is clever and got over. It is in the early section of the act. A telephone number in full stage is a call from a boy "somewhere in France" to a New York operator with a request for all of the news of Broadway, with the New York skyline in an illuminated effect across the back drop. The scene alone got applause. "All Dressed Up and Waiting to Be Married" song landed on the dance finish. The closing number was something about a "21st Century Wedding" when each man will have two brides. Here the dance was again responsible for the applause. There is scenery enough for a big girl act production, but there would be no necessity for a chorus if the principals now in the act would get their story over in the lyrics. The best thing about the turn at present is the pep and ginger and limb display by the young woman handling the chorus girl role.

*Fred.*

**Chappelle and Stennette.**  
Songs and Talk.  
16 Mins.; One.  
American Roof.

Rather fancy names for this colored team, lately formed. Chappelle was formerly teamed with Tribble, who did a female impersonation. Miss Stennette affects coal black cork as does Chappelle, on the stage. She has a very good voice, with the additional possession of a strong falsetto, used for harmony purposes in the opening number. She has two costume changes, one about as gaudy an affair as ever was trotted out. After the opening duet there follows some fair patter, with one funny line at the finish when the girl threatens to have the man arrested for "white slavery." Chappelle displays a good voice also with "Caroline," but drags the number too much. The girl follows in the fancy regalia with "Baby's Prayer," very nicely done. They had another duet for the finish, which could be changed to something better suited, and then encored with a sort of version of "Break the News to Mother." It didn't sound well, and the girl's harmony attempt here flattered. That changed and perhaps another new number in place of the second duet should ensure success for the couple over the pop circuits.

*Ibee.*

**Margot Kelly and Co. (2).**  
"The Fangs of the Butterfly" (Panto).  
11 Mins.; Five (Boulevard).  
Palace.

It's three in the morning and Margot Kelly isn't home yet, on her first appearance in vaudeville. She must have been up to Shanley's, Yonkers. That's where they all go after one. But Margot got in right after the curtain went up. As she walked across the stage it looked as though she had lost her skirt or had part of it torn off. Miss Kelly is called "The Butterfly" on the program. She turned around, however, and thus it was seen she was dressed in a gown that the shears must have slipped on, leaving a "slit" about a mile wide over a dandy-looking pair of tights on a dandier-looking pair of legs on the dandiest-looking girl who has played a pantomime of this sort in many a year. As The Butterfly was looking herself over in the mirror, she saw the reflection of a thief (Vincent Macchia) entering her room. The Thief did a bit of hide and seek with The Butterfly and finally overpowered her, throwing the girl on a sofa. He was after her jewels, but you could hardly guess that from the way he acted. His acting was more physical than temperamental Monday afternoon. It seemed he had gone wild, and quite a few in the audience was paralyzed with fright just how far he would go with the great start he had gotten. After the sofa scene was over, The Butterfly killed The Thief, and he deserved it for flopping. Then The Butterfly threw a blue cloak over her burlesque idea of dress. She did it calmly and as calmly walked out, for the guy was dead and there was nothing to be dreaded except a lack of applause that was certain. Arthur Klein, who books the panto, standing in the rear of the orchestra Monday matinee, kept repeating it was the kind of an act that held the audience, but drew no applause. Mr. Klein was absolutely correct about the applause end. But as to holding the house, he probably meant holding it at the edge of a riot call. In the evening the physical demonstration was omitted, which left the panto nothing but Miss Kelly, a somewhat odd name to be mixed up in a French pantomime, the same one Polaire played over here in 1911. It didn't mean much as Polaire delivered it and less as Miss Kelly does it. Miss Kelly was with a panto company at the Little theatre last season. Monday afternoon her Palace sketch was No. 3; Monday night it was No. 2; Tuesday matinee it opened the show, which was pretty close to the stage door, suggesting the question why it ever got through that. It must have been a matter of considering somebody's feelings why the piece wasn't closed after the first performance. There's nothing in it entitled to favorable mention, from Miss Kelly's divided skirt to Mr. Macchia's poor but violent acting.

*Sime.*

**Ramsdell, Curtis and Ramsdell.**  
Dances.

11 Mins.; Full Stage.  
City.

Two young women and man. Dances that include individual exhibitions. Trio dresses well and works hard. The turn made a favorable impression.

*Mark.*

**Marba Wrenn and Co. (1).**  
Songs and Piano.

12 Mins.; One.  
City.

Marba Wrenn is a comedienne. Her company is a young woman at the piano who also joins in the singing at intervals. Miss Wrenn mugs as she sings and uses her long legs after the fashion of Charlotte Greenwood. She's a hard worker and the audience liked her.

*Mark.*

**Lieut. B. C. Hilliam.**  
Pianolog.  
20 Mins.; One.  
Riverside.

Lieut. B. C. Hilliam is a former Canadian officer. He does not say he was at the front nor is there anything in his billing to intimate that he has been. If the act is being played on its merits alone, it is a fair turn for the No. 2 or opening intermission spot. He is a very good performer on the piano and his three versions of how "Tipperary" would have sounded had it been originally composed by either Liszt, Chopin or Sousa scored very well. After this he offers a love song idea that is funny. Sort of "special songs for special people," which includes a love song for a butcher and one for a business man. The title of the former is a laugh and has a tag line to the effect that if she accepts she will be "Mistress of His Fat, Lean and Bone." A recitation follows and for an encore he sings his own composition, termed the International Anthem, entitled "Freedom for All Forever." Several stories interspersed between the songs and as a story teller the lieutenant scored a greater impression than he did as a singer.

*Fred.*

**Dunbar and Turner.**  
Talk and Dances.  
19 Mins.; One.  
American Roof.

Several seasons ago this couple had a suffragette patter routine. At present they are doing what might be termed a double "nut" act. It works out well in this case. The man starts off with what sounded like good yodeling. It was merely the excuse, however, for the girl to go into a nutty spasm about the "leading lady split the soup," which was a burlesque on her partner's voice trickery. The man later essayed a patriotic number which didn't seem to fit, but it gave the girl a chance to change to short green and white-striped short nickers. One old bit showed up in their talk. That was the trained flea gag. The comedy anent war was somewhat better, but they scored most strongly with eccentric dancing, done without music and liked well enough to bring them out for two encores. The stepping isn't exceptional, however, but it is of their own designing.

*Ibee.*

**Fallon and Fayne.**  
Handbalancing.  
9 Mins.; Full Stage.  
American Roof.

Two youthful athletes of nice appearance whose handbalancing routine possesses some new feats of their own conception. They perform without waits, making their offering short but effective. The men easily held the house in and will likely do that in closing position on other bills, and they should prove as acceptable in the opening spot. They wore purple jerseys and white tights, this latter color a disadvantage to the under-stander. Every time his knees or legs contacted with the ground cloth his tights became smeared with dust.

*Ibee.*

**Lynn and La Rae.**  
Talk and Songs.  
14 Mins.; One.  
23rd Street.

Man and woman. Open with talk about the man wanting a street and a "drop" is lowered, leaving the "team" a bench for a bit of old fashioned comedy, still productive of laughs here and there. Strength is in their patter, some of it lifeless, but sections sure-fire. The opening gets them away lamely, although they pulled up nicely. Too much stress is on the vocal department. Act did well at the 23rd.

*Mark.*

(Continued on page 19.)

## PALACE.

With the Garfield Mondays a thing of the past in New York, the regular Monday looked a weekling around town, although the Palace held a big crowd Monday matinee much better than in the evening.

The show there this week hasn't a chance for arrangement through the Margot Kelly and Co. (New Acts) panto playlet that interfered with the running, even when removed from the No. 3 to the opening spot. It obliged another sketch, "Anouage" (New Acts), to close the first part, while it prevented the booking any comedy between the Watson Sisters, No. 5, and Swan and Mack, No. 9, the latter next to closing after Monday afternoon, going on about 11:10 following Blanche Ring, with the show ending around 11:30 with Page, Mack and Mack, originally opening the performance, but closing it after the Nat Nazario troupe had been brought up from the last position to No. 4. Monday night the shifts obliged Dooley and Nelson to open, but they resumed the No. 2 spot Tuesday afternoon, with the Margot Kelly piece starting off the show at that time. Monday evening Miss Kelly was No. 2, fortunate to still be on the bill.

A bit of staging in the Kelly playlet was disclaimed as staging after it happened. "Zee!" of the player was given as the reason. It was about the worst example of "dirt" ever tried on a vaudeville stage, and, though in pantomime, could not be overlooked by anyone, while the wise set experienced a shudder when it occurred, as well as the audience, but for the night performance, leaving the sketch without anything to depend upon, and just why the sketch didn't go out with it will ever be a matter of wonderment until explained.

The show held individual hits, but the program ran in a jumpy way, and failed to round up nearly as well as usual for the Palace bills for several recent weeks.

Blanche Ring was the headline, second after intermission, changing from next to closing after the first performance. Miss Ring has Willie White at the piano, and was given as pretty a conversatory act in "three" by the stage management as any theatre in the country could produce. If theatres with their house stuff could mount an act as attractive as the Palace is doing this week for Miss Ring the need for "special acts" would be considerably lessened. Miss Ring has several songs, opening with a melody of her old hits she finds in a "crystal ball." Included is an Irish number she changes for, and she got a huge laugh with the absurd tale about the boy who was the only one in step with his regiment (what's the title of that song?). Miss Ring closed in "one" with "Luff Bang 'em on the Rhine," or something like that, which she put over in corking style. It helped her along at the finish greatly, but still Miss Ring has a Blanche Ring act about the same as she always produces in a vaudeville return. It's her name and her fame, and she has both.

The big hits were divided between the Nazario Company and the Bessie Clayton group; the latter held over for a second week, scoring, though in the opening after intermission position. Miss Clayton's turn is so constructed it easily occurs repetition. The same people, as with the Atlanta, although she had been exempt from the draft he did not appear Monday evening. The O'Mearas were again prominent through an accident. The Palace engagement is a hoodoo or a mascot for them, probably a mascot. When taking a bow after their fast dance, Miss O'Meara slipped and banged herself into the edge of the wing, drawing extra applause for the mishap. The individual score of the turn, judged by the applause given in the bows, is for Louis Moscouli, that remarkable eccentric dancer.

Nat Nazario has the most unique act in vaudeville. The turn has played the Palace so often of late it seems to room there. It's just as certain in the future dates as it was the first time. The four people are acrobats, with Nazario and his boy musicians which takes in the blonde girl, while there is a ground tumbler who can stand all by himself in his work. The turn goes into a fairly unusual from the acrobatic portion, then into a "single" by the blonde, and back again to her partner for the finish in a parlour. The boy tumbler can talk, sing and dance. He is taking two songs, one too many. He sang "Baby for Me" to big returns, following with "Ladlie Boy," that also went very well. He has a clear enunciation, the proper vaudeville delivery, but must learn to curtail his gestures when singing or talking.

His performance, approaching that of the best turns south and in all arounds, in work the kid is there. So is the act, but Nazario has fallen into the habit of giving the house all it asks for. He should shut down on the encores, and bring the finish up with a snap, walking off on the applause, and remaining off. That the Palace program holds two of the best turns in their respective class this week, Nazario and Clayton, did much toward making an enjoyable entertainment, and there is a good chance another turn on that bill is the peer of its kind.

The Watson Sisters followed Nazario. The girls opened with a comedy "Home" number, after which Fannie Fennell, the sister, sang a number she did quite big with alone despite the Nazario youth had just preceded her with "Ladlie Boy." And the Watsons had to also follow with their talk closely upon the cross fire of Elmore and Williams. The girls got away without any trouble. Once it was what would the Watsons sing. Now it is what they say. The girls sang it better. So did. One remark, delivered by Fannie, that brought a scream. Kitty kidded her sister's also through out, and it always sounded a laugh. But how Fannie, after appearing in that purple gown when doing her single, could ever leave it shows how complex is the feminine mind.

For in that gown Fannie had some figure, almost slim and certainly "swell." The girls sang "Caroline" and "Haunted House," getting much comedy out of the latter with the business, closing with a dance, and were a big applause comedy turn. The Wherels may groan and moan over losing the Watson Sisters—the "Sisters" don't have to. That was a great day for them when the manager refused them a \$25 increase for the next season. The manager was Max Spiegel.

Swan and Mack, next to closing, sounds like a play on the former team name of Swor and Mack. Swor is now of Swor and Avey, who played the Palace a week or so ago. This seems the same Mack of the old team, but the other got a couple in ahead. Both teams being in blackface, with the same style of characters and work; it doesn't seem probable Swan and Mack can quickly follow Swor and Avey on a bill, especially since Swor and Avey so readily established themselves. The bill consists of the couple, about equally compatible, but the shorter of straight men do not, the straight of Swor and Avey running far ahead of the straight of Swan and Mack.

Elmore and Williams did nice enough Monday night in the No. 2 position.

## COLONIAL.

The Colonial regulars were surprised to find the placid Jim Morton on the job again Monday. 'Twas understood that Jim was vamping to the Hub this week, but there he was, just as lively with his kidding clothes on, kidding everybody and everything, even the weather.

Good thing Jim was held over as the bill had song-appendicitis, and Doc Morton popped in an intermittent comedy operations that saved the bill. Jim didn't have much to say about some of the acts on past performances. There may be doubt as to whether Stella Mayhew played the Colonial ahead of Maud Lambert and vice versa, but Jim let it alone. The perennially young, ubiquitous Miss Stella was in pristine glory Tuesday night, and her routine as a "single." Hubbard Bill at war, ran strongly to patriotic sentiment lugly enjoyed and effectively placed. She varies her program and shot over two numbers, one a con song about "Believe Me I'm Goin'!" with telling effect.

Maud Lambert goes in for elaborate wardrobe. Not in some seasons has Miss Lambert had such a fetching "look." Her combination put over the usual routine of songs, mostly of the Irish ballad type Ernest Bill is noted for, with several new ones also gracing the list. He announced "There's a Little Bit of Heaven in Your Irish Heart" as his latest. Sounds typically Ernestballian. Their entire program was appreciated and loudly applauded.

Gianna and Newell opened. Did nicely with the dancing but received the most attention with the triple bar stunts. The Galliard Sisters pleased with music. One of the really few music-sister combinations that carries a pleasing stage appearance. The Three Chums sang their way into favor and added to that impression music on string instruments. Good act of its kind and surefire at the Colonial.

George Bancroft and Octavia Broske had a hard time convincing the audience anybody who had studied for grand opera could come down to Earth and cut capers identified with vaudeville as being "daffydillish." It is in a modern travestied form of introducing the voices of the duo, especially Miss Broske's. Mr. Bancroft worked very hard—a trifle too much it seemed—to make the impresario-managerial characterization stand out. There is laughter when he slaps Miss Broske on the bare neck and shoulders, but, aye, there's the rub, perhaps. Bancroft kids Miss Broske with a written-to-order vaudeville instruction of how to make serious and terrible funny, and the best result came when they used the raggedy finale. The duo rounded out an emphatic hit at the close of the turn, apparently due to the ragtime duet. Miss Mayhew closed the first part. After intermission came Lambert and Hall, with the Helen Gleason sketch next. Perhaps an effort to show speed had the principal closing, and the finish in a parlour. The boys tumbler can talk, sing and dance. He is taking two songs, one too many. He sang "Baby for Me" to big returns, following with "Ladlie Boy," that also went very well. He has a clear enunciation, the proper vaudeville delivery, but must learn to curtail his gestures when singing or talking.

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## RIVERSIDE.

Tuesday night the Riverside, with Julian Ellinghe headlining, seemed to be suffering the effect of the Tuesday closings of previous weeks. With Ellinghe's name on the bill the house looked for almost capacity at every performance this week, but the second night fell down. It may have been the effect of the Tuesday closings or it may have been the weather, with the chances as much in favor of the latter as of the former. The lower floor held a gap on each of the extreme sides of from five to twenty rows. The show itself was a dancing one. But one act of the entire bill seemed to have some sort of a dance number or other in it. The show got under way at 8:15 and the Hearst-Pathe Weekly was on at 10:45. Ben Welch closed the bill, replacing Franklyn Ardell, and scored the laugh hit of the even-

ing. His burlesque of Julian Ellinghe's speech was a scream.

Valentine and Bell opened with their novelty cycling turn and scored unusually well for the spot. They got a number of laughs and the final trick is well worked up with a little stalling. It brought big applause when finally completed. Moore and Gerald, who followed, were a surprise. The personality of the owner of the turn men gets to the audience, and he pulls tremendously on his dancing. The turn is well worth while watching, for this youngster is going to make himself felt in vaudeville.

Al Lydell and Bob Higgins were a comedy success. Higgins should pass up the recitative portion of the one number he does. His king-nongy manner of delivering lines makes it a rather dreary section. John McGowan and Co. (New Acts) presented a rather elaborate production in "Some Bride."

The Three Dooleys closed the first part and were a riot. The laughs came so fast that it seemed like one long laugh. There were but three acts in the after intermission section. Lieut. E. C. Hilliam (New Acts), a Canadian soldier, opening, with Ellinghe following. The impersonator was a decided hit and in his speech at the conclusion stated he was going back to pictures for another year and that he would retire for all time.

## AMERICAN ROOF.

A crowd of goodly proportions turned out Monday night. The rather well-framed bill was entertaining throughout. There was a "kick" in both sections of the show, with Dunbar and Turner (New Acts) pulling down the evening's honors in fourth spot.

The Five Musical MacLarens closed intermission strongly in position, last sitting, their varied musical and dancing routine. The hard-shoe stepping of the man with two of the girls won, while the individual work of the blonde lassie stood out. The latter, at the drums, with the others on brasses, at the finish earned a recall.

John LeClair, billed as the oldest juggler in vaudeville and displaying a slide which read that he appeared at Tony Pastor's "Bovary" in 1872, opened the show nicely. All of his tricks, while familiar enough, still ring with originality, and the house was amused at his comedy suggestions. Chappelle and Stennette, colored combination (New Acts), were No. 2. "Circus Days," probably a recently formed animal act, though the performers had not exactly new tricks, was strong enough to fill No. 3. With five Shetland ponies, one a black miniature high school worker, a monk or two and a comedy mule called "Sunny Jim," the brother of Maude, the turn proved more amusing than the average act of its class.

Willie Smith, looking quite dapper, started the second part off with a shove. It's a wonder a youth of his appearance, having such an unusual falsetto voice that reaches to the heights on occasion, has not been snapped up for a production. They liked his "Soldier Boy," with its patriotic interpolated spoken verse, and it brought him out for another likable number. "There's a Million Heroes," a song by Emerson, Art Dill and Co., with "The Groom Forkot," amused on seventh. De Vitt's "Champagne conversation" got the laughs because he enacts his "drunk" in such easy fashion. The comedy detective helped get over some giggles, too. The lines in which De Vitt calls his bride "Miss Goose" seemed to strike the wise ones in the back of the head. Harry Hines, O'Conor and Dixon were on next to closing, making the show's comedy vein the stronger. Fallon and Fayne (New Acts) sported a hand-balancing turn for a closer, and held the house intact for the Mack Bennett comedy, which did not start until eleven.

## FIFTH AVENUE.

The Fifth Avenue put over a good all round bill for the first half, and the house appreciated it.

George Yeoman, No. 2, did exceptionally well with his monolog, coming through with new stuff and keeping 'em laughing all the time. It's pretty nearly a sure thing more will be heard about Mr. Yeoman with this material.

Frank Shields, doing some nice roping, opened, and Riggs and Ryan, who got a few laughs while they were on, failed to get anything noticeable in the way of returns after it was all over. The act is stronger in its early half and should be strengthened during the latter part.

Conly and Webb still depend on the boy's piano playing to get the denouement, but it didn't hold up as it has in former days. The comedy is decidedly weak, and without the piano the turn would find it extremely tough sledding. Emmett Devoy and Co. did well enough, but the sketch drags.

Jean Sothorn (New Acts) sang four songs and then came back for an encore.

Harry Cooper and Co. followed, doing nicely, with Bradna and Derrick closing the show.

## JEFFERSON.

Not a very "smart" show at the Jefferson the first half. Most of the acts were of standard three-a-day calibre, but, somehow, the show didn't play well. It seemed a trifle monotonous, yet if asked to point out the defective, would be hard to do.

Show opened with the Balzer Sisters, three women in tights, who do a teeth act, and, while suspended in that manner, play bells, juggle, pirouette, and finish with "butterfly" twirling. Their showmanship is crude. Ferguson and Sunderland, man and woman, singing,

dancing, etc. Man a very good eccentric stepper; both high kickers.

Three Rosellas, instrumentalists with comedy, man and woman straight and "nut" comico. The comedian has a unique idea of humor. They scored their usual good-sized hit. Eight Black Dots, with special drops, four men and four women, usual style of "plantation" stuff for colored troupe, singing, chatter, quartet harmonizing and fast dancing finish. Not a particularly good act of its kind. Pathe Weekly, Peggy Brooks (New Acts).

Charles McDonald and Co. In a serious playlet, "Chief of Police," that employs a special set and four people. The subject is one that is bound to elicit a series of bursts of approval at certain speeches throughout the sketch in a small time vaudeville house. One speech is the big applause getter.

American Comedy Four, male quartet, straight, "coon," legit and "slay," with barber shop harmonizing, a certain next to closing hit for a popular priced program. The "slay" says "crush a grape" the legit "lye soda" the "coon" the "slay" the "slay" and the straight separates them. It never fails. Little Hip and Napoleon, diminutive elephant and monkey rider, closed the show.

Jolo.

## 23D STREET.

It didn't shape up on paper as much of a show, but in the running the first half developed comedy strength that sent it over with big laughing results. There was a W. S. Hart feature to help out, and a Pathe weekly, with some good views of the transformed drafted civilians at the army camps. Business was good Monday night, with a few standees.

More, Less and Moore, opened the show a good start, followed by Lynn and La Rae and Sisters Mellette and Henry Marshall under New Acts.

Fraser, Bundy and Hardy's opening proved a novelty at the 23rd Street, with a song about the bride and groom drawn out by one of the trio, very well received. The encore number about the boys leaving the boys at the front is a gem. Nevins and Erwood were a big laugh. Act in bulky shape, and well put over.

Tony, a woman dressed as a street musician, did well with violin numbers, going in more strongly for the higher class stuff and playing it effectively. Good musical. Jack Rose has been playing all the local houses, but never least better than he did Monday night. He has changed his song routine somewhat, but retains his skipping to and fro for the usual laughing results. The Lee Kellers closed, and held close attention. Circusy in nature.

Mark.

## 81ST STREET.

Attendance Tuesday night at the 81st Street very poor, the orchestra and boxes having more empty seats than those occupied. Instead of the customary news pictorial following intermission the 81st Street inserted the feature picture, which consumed one hour, four more being allowed to George H. Graham, of Washington and six for intermission. One hour and ten minutes in all is taken up in this way between the third and fourth acts, making it seem as though the vaudeville portion of the bill is over or an entirely new show is to begin. The 81st Street always has had its own idea of running a show and theatre. It seems a fine idea—for the opposition.

Harry Hines and Hirschel Hendler, on after the picture, were the applause winners of the evening. Hines has a good partner in Hendler. He is a good pianist, and Mr. Hines' songs and comedy got over.

Mme. Albena with her posing horse and dogs, in the closing position, was applauded.

Following the educational study picture, which opened, The Great Vulcan did exceptionally clever teeth balancing tricks. His final feat of balancing a motorcycle in action with a woman rider brought big returns. Carbery and Cavanagh were next with neat eccentric and soft shoe dancing. The boys open in "one" for a song and dance, going to "two," where they have a platform with about five steps. The dancing done by the team up and down the steps and for intermission earned them round after round of applause. Marba Hamilton and Company, in "Oh, You Woman," a clever little playlet by Joseph L. Browning, had the house laughing all the way.

## HARLEM OPERA HOUSE.

The usual Monday night audience came back into its own with the calling off of the "Blue Mondays," the opera house being well filled, but not holding capacity.

Sylvester and Porter opened with an acrobatic and tumbling turn, doing well after it was all over. They were followed by Ben Harney and company, who got across on the strength of the colored boy's "pep." Wells Kimbloe and Co. presented a sketch with its location in the Northwest, of course bringing in the Royal Mounted.

Kane and Odon (New Acts) were the second piano act on the bill, and almost died standing up due to the material and the inability of either to get over. Another piano act followed, "Pianoville," and did nicely. There are four people, two girls and as many boys, with one of the latter sinking, while the others attend to the music boxes. The quartet goes through a nice routine, having enough live numbers to keep things going, but the lad vamping would slip along in changing style of dress, he appearing effeminate in the clothes now worn.

Leavitt and Lockwood did well with songs and patter, the spot being just right, as there hadn't been an over-abundance of comedy preceding them. The Breen Family closed.

# BILLS NEXT WEEK (FEBRUARY 25)

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.  
Associations booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U B O." United Booking Office; "W V M A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew." Marcus Loew Circuit; "Inter." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "A. H." Asherman & Harris (San Francisco); "P. M." Pantages and Hokin (Chicago).  
SPECIAL NOTICE: The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.  
\* before name indicates act is either new or doing turn new to vaudeville, or is appearing in city where listed for the first time.

**New York**  
PALACE (orph)  
Grace La Rue  
Bessie Clayton Co  
"On High Seas"  
Joe Jackson  
Santley & Norton  
Ella Ruegger  
Lee Kohlmar Co  
Weber & Kidnor  
(Two to fill)  
ALHAMBRA (ubo)  
Evelyn Nesbit Co  
Van & Schenck  
Bert Fkigibon  
Joe O'Connell Co  
W J Reilly  
Halligan & Sykes  
Jimmie Lucas Co  
Bohlinger & Reynolds  
COLONIAL (ubo)  
Camilla's Birds  
Lloyd & Wells  
Wright & Dirlich  
Moss & Frye  
"Rubeville"  
Morris & Campbell  
Valencia Buratt Co  
J & B Thornton  
Brook's Models  
RIVERSIDE (ubo)  
Laurie Hope Crews Co  
Gameron Sisters  
DeHaven & Parker  
Dooley & Sales  
Ellmore & Williams  
Mullen & Coogan  
Mack & Vincent  
4 Boises  
Fallenberg's Bears  
ROYAL (ubo)  
Wm Gaston Co  
Dora Connolly Co  
Watson Sisters  
"Village Tinker"  
Frank Dobson  
Miguon  
Coakley & Dunlevy  
Schuman & Uttry  
McIntosh & Maids  
Two Rieley  
SOUTH ST (ubo)  
Revolving Raes  
Gordon & Burnett  
Ivanoff & Varverra  
Sampson & Douglas  
Clayton White Co  
Sandy Shaw  
"Haraban & Grohs"  
2d half  
"Kemp & Brown"  
Hedges & Hedges  
S & I Everitt  
Brown Sisters  
Fisher Hawley Co  
Brown Harris & B  
Page Mack & Mack  
AMERICAN (loew)  
"Steiner Duo"  
"Frank G King"  
"Roadino & Barrett"  
Irving & Ward  
Chas Ahearn Co  
Flora Starr  
Chas W Dingle Co  
Harry Breen  
(One to fill)  
"Blissett & Bailey"  
Lerner Ward-Briscoe  
"Mae Curtis Co"  
Al Fields Co  
Minetta Duo  
Harold Seiman Co  
McCloud & Karp  
(Two to fill)  
VICTORIA (loew)  
Harry Taude  
Clinton & Rooney  
Hall & O'Brien  
Florence Harry Co  
American Comedy 4  
Hull's Seal  
2d half  
"Juliette Bush"  
"Winchell & Green"  
Donovan & Murray  
Elliott & Mora  
Willie Smith  
Chas Ahearn Troupe  
LINCOLN (loew)  
3 Sports  
Purcella & Ramsey  
Durkin Girls  
Harold Seiman Co  
Donbar & Turner  
Frear Baggett Frear  
2d half  
Sprague & McNeese  
Flora Starr  
Taylor & Howard  
Sampsel & Leonard  
Fields & Halliday  
DeLesso Troupe  
GREGLEY (loew)  
Alfred & Pearl  
Willie Smith  
"Money or Your Life"  
O'Connor & Dixon  
Circus Days

2d half  
"3 Sports"  
"Leonard & Wright"  
Chabot & Dixon  
Florence Henry Co  
"American Comedy 4"  
Clayton Taylor Co  
DELANCEY (loew)  
Florence Duo  
Alf Ripon  
Harmon & O'Connor  
Green & Pugh  
Sherman Van Hy  
Helene Trio  
(One to fill)  
2d half  
Steiner Duo  
DeRex & Wood  
Frear Baggett Frear  
Irving & Ward  
Eleanor Haber Co  
Dunbar & Turner  
Kalma Co  
NATIONAL (loew)  
Dawn June  
Chabot & Dixon  
Eleanor Haber Co  
Fields & Halliday  
Gladys Taylor Co  
2d half  
Harry Taude  
Purcella & Ramsey  
Durkin Girls  
Maude Durand Co  
O'Connor & Dixon  
ORPHEUM (loew)  
Sprague & McNeese  
Octavo  
Mack & Arnold  
Sampsel & Leonard  
Billy Elliott  
Dancing Kennedys  
(One to fill)  
Ed & Irene Lowry  
Hopkins Axtel Co  
Tracey & McBride  
Harry Breen  
Hull's Seal  
(Two to fill)  
BOULEVARD (loew)  
Maria  
Taylor & Howard  
Hopkins Axtel Co  
Anger & King Sis  
Blissett & Bailey  
2d half  
Rowley & Tolinton  
Grace Edmonds  
Rega & Mack  
Evelyn Trio  
Gorgall's Trio  
AVE B (loew)  
Woolford's Dogs  
Gorman Bros  
Knapp & Cornelia  
(Two to fill)  
2d half  
Gold & Sea  
Lillian Kingsbury Co  
Laurie Ordway  
3 Arleys  
(One to fill)  
Brooklyn  
ORPHEUM (ubo)  
Mollie King  
Three Dooleys  
Gladys Hanson  
White & Haig  
Fern & Davis  
Kimberly & Arnold  
El Cleave  
Lamb's Manikins  
The Flemings  
BUSHWICK (ubo)  
Hobart Bodsworth Co  
Lambert & Hall  
Jas C Morton Co  
Helen Gleason Co  
Sylvia Clark  
Ryan & Lee  
"Larry Reilly Co"  
Parish & Peru  
BIJOU (loew)  
Rowley & Tolinton  
Kaufman & Lillian  
McCloud & Karp  
Maud Durand Co  
Tracey & McBride  
DeLesso Troupe  
Cornelia & Adele  
"Maria"  
Holmes & LaVere  
Walker Percival Co  
Gorman Bros  
Circus Days  
DEKALB (loew)  
Musical Macks  
Grace Edmonds  
Holmes & LaVere  
Walker Percival Co  
Roy & O'Neil  
Hubert Dyer Co  
2d half  
Alfred & Pearl  
Frank G King  
Clinton & Rooney  
"Pretty Soft"  
Green & Pugh  
Volant

## THE PROFESSIONAL Original Home CONTINENTAL HOTEL LOS ANGELES AND SAN FRANCISCO Shanley and Parsons ("Fifty-Fifty")

**Albany, N. Y.**  
PROCTOR'S (ubo)  
Racko & Partner  
Piano & Higham  
"Club Mate"  
Gallerini & Son  
Low Madden Co  
Strassell's Animals  
2d half  
Bennett Sisters  
Brown & Barrows  
Dancing Girl of Delhi  
4 Harmony Kings  
Gullitt's Monkeys  
Alexander, La.  
RAPIDS (ubo)  
Yankee & Dixie  
George Howard  
"Count the Maid"  
Art Impressions  
(One to fill)  
2d half  
Tom Edwards Co  
Allen Stanley  
8 Bobs  
(Two to fill)  
Allentown, Pa.  
ORPHEUM (ubo)  
Leona Guernsey  
Lew Welsh Co  
Curley & Walsh  
Victory's Melange  
(One to fill)  
2d half  
Dingley & Norton  
Weston & Wheeler  
Jas Grady Co  
Hufford & Chain  
(One to fill)  
Alton, Ill.  
HIP (loew)  
Austin & Botley  
Peerless Potters  
2d half  
Harvey DeVora 3  
Sliver & North  
Altoona, Pa.  
ORPHEUM (ubo)  
Britt Wood  
Patricia & Myers  
Geo N Brown Co  
(Two to fill)  
2d half  
Berk & Broderick  
Alf Grant  
"Cranberries"  
Miller & Lyles  
(One to fill)  
Anacanda, Mont.  
BLUE-BIRD (ab-wva)  
(24)  
(Same bill playing  
Hill, Spokane, 27)  
Arthur Davis  
Wilson & Van

**Augusta, Ga.**  
GRAND (ubo)  
(Macon split)  
1st half  
Chester Kingston  
Nelson & Castle  
"Fun in Schoolroom"  
Webb & Romaine  
Le Begere Co  
MODJESKA (loew)  
Bell Theater Bros  
Atkins & Williams  
Rowles & Van Kauf  
Murray Livingston  
Ed & Lottie Ford  
2d half  
Ledy & Ledy  
Curtis & Gilbert  
Curtis & Gilbert  
Adams & Cuhl  
Lambert  
Bakersfield, Cal.  
HIP (ab) (24-26)  
Dedie Velde Co  
Frank Rogers  
Kelly & Vincent  
(27-28)  
Dorothy DeShelles Co  
Waiman & Berry  
Visions of Art  
(1-2)  
Stanley & Gold  
Hong Kong Troupe  
Mr & Mrs S Payne  
Baltimore  
HIP (loew)  
Mahoney & Auburn  
Florence Rayfield  
Bernard & Meyers  
"Inters from Starland"  
Bobbe & Nelson  
Old Soldier Fiddlers  
BATTLE CREEK, Mich.  
BIJOU (ubo)  
(Sunday opening)  
(Kalamazoo split)  
1st half  
Lolley & Mabel Hart  
Moran & Wiser  
Smith & Kaufman  
Chas McGoods Co  
(One to fill)  
Helliwell, Ill.  
WASHINGTON (wva)  
Wm DeHolt Co  
Ford & Goodridge  
Gardner Trio  
2d half  
Bertie Ford  
Morley & McCarthy Sis  
Ray & Emma Dean  
BILINGS, Mont.  
BARCOCK (ab-wva)  
(28)  
Morenos  
Lewis & Chapin

**American Mins Maids**  
Vera Berliner  
Morris Animals  
Binghamton, N. Y.  
STONE O H (ubo)  
Prevost & Goulet  
P & P Houlton  
John Geiger  
(Two to fill)  
2d half  
Harry Allen  
William Sisto  
O & J Vanis  
(Two to fill)  
Birmingham, Ala.  
LYRIC (ubo)  
(Atlanta split)  
1st half  
Rubio Troupe  
Benny & Woods  
Imhoff Conn & C  
Claire Rochester  
Collins & Hart  
BIJOU (loew)  
Wesen & Wood  
Amorose & Jeanette  
Middleton Spelmeyer  
John O'Malley  
Sully Family  
2d half  
3 Stylish Steppers  
Jimmy Shea  
Beaux & Belles  
International Tourists  
Lipton's Monkeys  
Bloomington, Ill.  
INTERSTATE (wva)  
Alfred Farrell Co  
Maidie DeLong  
Jack Gardner Co  
Brady & Mahoney  
Maximes & Bobby  
2d half  
Irving Goulet  
"Frisbie Revue"  
"Henry & Moore"  
(Two to fill)  
Boston  
KEITH'S (ubo)  
Blanche Ring  
Emmett Corrigan Co  
Austin Webb Co  
Fahlinger & Meyer  
Dier  
DeLeon & Davis  
Dewitt Young & Sis  
Lewis & Norton  
4 Kings  
ORPHEUM (loew)  
Ryan & Ryan  
Minnie Bud Harrison  
Walton & Gilmore  
Lella Shaw Co  
Nettie Carroll Tr  
2d half  
Tokay Japs  
Hall & O'Brien  
Glen & Jenkins  
Kitty Francis Co  
ST JAMES (loew)  
McGee & Anita  
Duncan & Holt  
O Handworth Co  
McCormack & Irving  
Bell & Caron  
2d half  
Brown & Carstens  
Weiser & Reiser  
"Women"  
Nat Carr  
Welch Mealy Mon  
Bridgeport, Conn.  
POLI'S (ubo)  
Kate & Wiley  
Lewis & White  
Bert Earl Trio  
Klaiss Sis & Golden  
Stampede Riders  
2d half  
Black & White  
Miller & Campan  
Byron Lloyd Co  
Chas Mech & Dean  
Brown's Mus Review  
PLAZA (ubo)  
G & K Bennett  
Gilmore Corbin  
Force & Williams  
Song Smiths  
2d half  
Kyayona Co  
Flisk Scott & H  
Gardner & Hartman  
Welch's Minstrels  
Buffalo, N. Y.  
SHEA'S (ubo)  
Lady Duff Gordon  
Clark & Hamilton  
Samuels  
Swor & Avery  
Gould & Lewis  
Juno Salmo  
OLYMPIC (sun)  
The Parrines  
Three Tivoli Girls  
Eddie Clayton Co  
"Fashion Shop"  
Roberts & Roden  
LYRIC (sun)  
3 Anderson Sisters  
Nat Gill  
Girl in Moon  
Sampson & Douglas  
Six "Provenances"  
Butte, Mont.  
PANTAGES (p)  
(1-5)  
Yucatan  
Chung Hwa Four  
Mack & Velmar  
Russell & Byrne  
Strength Bros  
P-HIP (ab-wva)  
(24)  
(Same bill playing  
Bluebird, Anacanda,  
27; Grand Wallace,  
Ind. 1)  
Barnea & Burner  
Dorothy Dale

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Dunedin Duo  
Ruby Girls  
"Bolla Trio"  
Harry Coleman  
Hison City 4  
"3 Melvins"  
Dolly Joe & Midge  
Rekoma  
Musical Lunds  
Kelso & Francis  
Electrical Venus  
Imp Jiu Jitsu Troupe  
(Two to fill)  
AMERICAN (wva)  
"Gordon & Prager"  
"The 5 Fifteen"  
(Four to fill)  
2d half  
Chas Young  
(Five to fill)  
KEIDZIE (wva)  
Henry & Adelaide  
"Woman Proposes"  
Fields & Wynn  
Mme Bedini Co  
(One to fill)  
2d half  
Cummin & Seahum  
Hall & Thomas  
Hickman Bros  
"On the Atlantic"  
(One to fill)  
LINCOLN (wva)  
"Chas Young"  
(Four to fill)  
2d half  
Gordon & Prager  
"The 5 Fifteen"  
Baker & Magz Girls  
(Two to fill)  
WILLSON (wva)  
Wilfred DuBois  
Fay & Jack Smith  
Hall & Thomas  
Bob Carlin  
"On the Atlantic"  
2d half  
Sigabees Dogs  
Skelly & Helt  
Walner & Quintet  
Fields & Wells  
Columbia, S. C.  
PASTIME (ubo)  
(Charleston split)  
1st half  
Gaffney & Dale  
Gray & Byron  
Corcoran & Mack  
Lohas & Sterling  
Columbus  
KEITH'S (ubo)  
The McIntyres  
Russell Russell Co  
Jack Alfred Co  
Grace De Mar  
Whipple Hutton Co  
Mitt Collins  
Eddie Leonard Co  
Lunette Sisters  
BROADWAY (sun)  
McIntoe Lanole Co  
Anderson & Goines  
Whittle  
Royal Hawaiians  
Dallas, Tex.  
JEFFERSON (ph)  
"Fashion De Vogue"  
Rego Sisters  
6 Serenaders  
Pat Barrett  
Rigoletto Bros  
MAJESTIC (inter)  
Cooney Sisters  
Skipper & Kastrup  
Columbia Victor  
Wayne Marshall & C  
"Submarine F-7"  
Clark & Vendi  
Skating Bear  
Hamville, Ill.  
PALACE (ubo)  
(Sunday opening)  
Evelyn Dolly  
Ed Morton  
"Ocean Bound"  
Emily Darrell Co  
Cummin & Seahum  
2d half  
Julia Edwards  
Roth & Roberts  
"The Slacker"  
Marion Gibney  
Pauline

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**McVICKER'S (loew)**  
Song & Dance Review  
Three Bartos  
Lane & Harper  
"Finders Keepers"  
Bates & Childow  
Con Conrad  
Lady Suda Noy  
(Three to fill)  
Cincinnati  
KEITH'S (ubo)  
Nonakichi Troupe  
Francis & Rose  
Mrs O Hughes Co  
David Saperstein  
James Watts Co  
Conroy & LeMaire  
Lydia Barry  
Ambler Bros  
EMPERESS (abc)  
Rhoda Royal Circus  
Cleveland  
KEITH'S (ubo)  
Danna Bros  
6 American Dancers  
John B Ilymer Co  
Browning & Deury  
Marie Orchestra  
H & I Gordon  
Adelaide & Hughes  
Adele Rowland Co  
7 Braves  
FRISCILLA (sun)  
Bill Lantort  
Ann Hamilton Co  
Flugler & Malla  
Dot Marcelle  
Garden Belles  
McIntyre & Robbins  
MILES (miles)  
Joseph's Troupe  
Raymond & Caverly  
Phanna Bonnar  
Leonard Brown Co  
Gene Lord  
Avondos  
Davenport, Ia.  
COLUMBIA (wva)  
(Sunday opening)  
Mellie Twiss  
Warren Conley  
Bates & Childow  
Henry Harrison Co  
Tarzon  
2d half  
3 Jordan Girls  
Maidie DeLong  
Kingsbury & Munson  
"Dreamland"  
Sextet Deluxe  
Dayton, O.  
KEITH'S (ubo)  
Bell & Eva  
Juliet Dika  
Beaumont & Arnold  
Pietro  
Hrlice & Barr Twiss  
Stewart & Donohue  
Mark's Lions  
Decatur, Ill.  
EMPERESS (wva)  
(Sunday opening)  
Takesa Helos  
Siller & North  
Jean Moore  
Jolly Wild Co  
"Dancing Girls of W"  
2d half  
The Zirras  
Laurie & Pearson  
Walter D Neiland Co  
Kate Watson  
Dan Sherman Co  
Denver  
ORPHEUM  
(Sunday opening)  
Avon Comedy 4  
Anna Chandler  
Keller Mack & B  
Rice & Werner  
The Le Grohs  
Ruth Osborne  
Royall Co



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**PANTAGES (p)**  
Naynon's Birds  
Byal & Early  
Alice Hamilton  
"Well Well Well"  
"Atlantic Review"  
Donals Sisters

**Des Moines**  
ORPHEUM  
(Sunday opening)  
Watt's Lady & Las  
H Rempel Co  
4 Haley Sisters  
Bert Swor  
Brodean & Silvermoon  
Tennessee Ten  
Rae E Hall

**Detroit**  
TEMPLE (ubo)  
Doree's Celebs  
Moore & Whitehead  
Leavitt & Lockwood  
Dorothy Hayes Co  
Farrell Taylor Co  
Sam Heard  
Jack & Foris  
Fink's Mules  
MILES (abc)  
Vespo Duo  
Russell & Bell  
Dancing Serenaders  
Burkhardt & Gross  
Robbins & Fulton  
(One to fill)  
REGENT (miles)  
Concentration  
C & M Cleveland  
"Notorious Delphine"  
Zeno & Mandel  
Three Mori Bros  
(One to fill)  
ORPHEUM (miles)  
"Bohemian Life"  
Lillian Watson  
Blinda Fowler Co  
Ford & Goodrich  
Leo Zarrell Trio  
Overholt & Young  
La Emmy  
Harris & Mannion

**Dubuque, Ia.**  
MAJESTIC (wva)  
Willie Misselton Co  
Herbert Lloyd Co  
Johnny Dove  
Paul Kleit Co  
(One to fill)  
21 half  
Claudia Tracey  
Marshall Montgomery  
Wilson & West  
Moanahua Sextet  
(One to fill)

**Duluth**  
ORPHEUM  
(Sunday opening)  
S Tucker Co  
Bronson & Baldwin  
H Von Fossin  
Frank Westphal  
Capes & Snow  
Van & Belle  
"Exemption"  
Burley & Burley  
Macart & Bradford  
GRAND (wva)  
Azeles & Delores  
3 Morley Girls  
(Two to fill)  
22 half  
Connors & Edna  
"Lincoln of U S A"  
"The Gallons"  
(One to fill)

**Easton, Pa.**  
APL (ubo)  
McIntosh & La Costa  
Jas. Greedy Co  
Watson & Wheeler  
"Isle of Innocence"  
(One to fill)  
22 half  
Leona Guernsey  
Low Welch Co  
Curley & Welch  
Worner's Melange  
(One to fill)

**E. Liverpool, O.**  
AMERICAN (sun)  
Scott & Christy  
Fielding Players  
Helm Children  
Eva Fay  
Adonis & Dog  
May & Kilduff  
Three Tones  
Eva Fay

**E. St. Louis, Ill.**  
BRIERS (wva)  
Eddie Badger  
Marie Crouse Co  
Black & O'Donnell  
Frank Gardner Co  
24 half  
Walker & Texas  
"Merchant Prince"  
Valyada & L. Nuts  
W. DeHolla Co

**Edmonton, Can.**  
PANTAGES (p)  
"Wedding Shells"  
Low Wilson  
Fisher & Wilson  
"Nation's Pearl"  
Deacon & Clifton

**Elmira, N. Y.**  
MAJESTIC (ubo)  
Deldas & Ima  
William Sisto  
Howard & Ross  
Rawsdon & Clare  
(One to fill)  
24 half  
Stanley Gaffill Co  
P & P Houtton  
Tom Mahoney  
Gypsy Brigands  
(One to fill)

**Erle, Pa.**  
COLONIAL (ubo)  
Belmont's Warblers  
Ray Conlin  
Sports in Alps  
McMahon Diamond &  
C  
Gordon & Rica

**Evansville, Ind.**  
GRAND (wva)  
(Terrace House split)  
1st half  
Wilson & Larsen  
Hallen & Goss  
Dean & Fey  
Oscar Lorraine  
Asahi Japs

**Fall River, Mass.**  
BIJOU (loew)  
Tokay Japs  
Jack Reed  
Glen & Jenkins  
Kitty Francis Co  
2d half  
Ryan & Ryan  
Walton & Gilmore  
Lella Shaw Co  
Willie Solar  
Nettie Carroll Tr

**Fargo, N. D.**  
GRAND (abc)  
Fred Ziebede Co  
Maybelle Fisher Co  
Lotta Co  
Howe & Howe  
Ross Wyse Co  
2d half  
Cross Jarom & J  
Rodway & Edwards  
(Two to fill)

**Filint, Mich.**  
PALACE (ubo)  
(Sunday opening)  
(Saginaw split)  
1st half  
"Mimic World"

**Flt. Wayne, Ind.**  
PALACE (ubo)  
(Sunday opening)  
•Daly & Berlew  
Margaret Ryan  
Earl & Curtis  
Wilton Sisters  
Royal Gascolines  
(One to fill)  
2d half  
Eddie Badger  
Frick & Adair  
Fay & Jack Smith  
"Ocean Bound"  
Emily Darrell Co  
Swan & Swan

**Ft. William, Can.**  
ORPHEUM (wva)  
(20-27)  
•Kennedy & Nelson  
Gayle's Everette Co  
"The Sea Rovers"  
2d half  
Azalea & Delores  
(Three to fill)

**Fort Worth, Tex.**  
MAJESTIC (inter)  
Libonati  
Edith Clifford  
Harry & Eva Fick  
Golet Harris & M  
Jean Adair Co  
Al Herman  
Roland Travis Co

**Freano, Cal.**  
HIP (ash)  
Davis & Walker  
Billie Bowman  
Jr & Mrs S Payne  
Stanley & Gold  
Hong Kong Troupe  
(One to fill)  
2d half  
Jess & Bell  
Down & Gomes  
Curley & Welch  
Royal Italian 6  
3 Alexs

**Galveston, Tex.**  
MAJESTIC (inter)  
(25-27)  
(Same bill playing)  
Fern Higdon & M  
McN Dinos & Dewolf  
Imperial Duo  
Adams & Griffith  
Mrs T. Wilkin Co  
Robins

**Grand Rapids, Mich.**  
EMPIRE (ubo)  
Frank Shields  
Hudson & Norman  
Kay & Bell  
John Browning  
"Bonfires of Empires"  
Medlin Watts & T  
Rath Bros

**Great Falls, Mont.**  
PANTAGES (p)  
(20-27)  
(Same bill playing)  
W. Amundson 28  
Uyeno Japs  
Hosker & Goodwin  
Paul of Rhodans  
Gilly & Haynes Co  
Mary Dorr  
Kahler Children  
PALACE (ah-wva)  
(23)  
(Same bill playing)  
Peoples Hip, Butte, 27  
Edwards & Louise  
24 half  
William & Sherwood  
Senn & Weber  
Tom Davies Co  
Meryl Prince Girls  
Claire & Atwood

**Green Bay, Wis.**  
ORPHEUM (wva)  
2d half  
Geo Primrose Jr Co  
Homer Lind Co  
Doherty  
(One to fill)

**Greenville, S. C.**  
GRAND (ubo)  
(Spartanburg split)  
1st half  
Barlow & Deoris  
Padden & White  
Norton & Joy'd Girls  
Stone & McAvoy  
Marvel

**Hamilton, Can.**  
LYRIC (ubo)  
Hallen & Hunter  
Ed Lee Wrothe Co  
Bert Levy  
Emmy's Pots  
(Two to fill)  
LOEW (loew)  
Lane & O'Donnell  
Julius Hall  
Jessie Hayward Co  
Columbia City 4  
Gleason's & O'Hou's  
(One to fill)

**Harrisburg, Pa.**  
MAJESTIC (ubo)  
Joe Dealy & Sis  
Hanvery & Francis  
"Cranberries"  
Ward & Vance  
(One to fill)  
2d half  
Frisco  
Barney Wms Co  
Patricia & Myers  
6 Jolly Tars

**Hartford, Conn.**  
POLI'S (ubo)  
The Zanaros  
Jack George Co  
Byron Lloyd Co  
Mr Proxy  
"Sally's Vilet"  
2d half  
Tilton & Terry  
Jermon & Mack  
O'Donnell & Blair  
Al Abbott  
Chas McDonald Co  
Phaser Lucky Gordon  
Hawlian Entertain's  
2d half  
Ward & Starr  
Eddie Girard Co  
Harry & Johnson  
Howard's Bears  
(One to fill)

**Houston, Tex.**  
PRINCE (hp)  
Lord & Fuller  
Buhla Pearl  
Guy Woodward Co  
Wilson Bros  
Jr & Mrs S Payne  
MAJESTIC (inter)  
Juggling Nelson  
Johnny Johnson Co  
Fluzgerald & Senna  
Ed Foy Family  
Clara Howard  
Hazel Moran

**Indianapolis**  
KEITH'S (ubo)  
Heras & Preston  
L. B. Bruch  
O'Neill & Walmsley  
Misses Campbell  
Bennett & Richards  
Edward's Revue  
(One to fill)  
LYRIC (ubo)  
Flying LaPearls  
Piske & Fallon  
"Miss America"  
Sol Berna  
Arco Bros

**Ithaca, N. Y.**  
STAR (ubo)  
Van Orden & Fallos  
Hardeen  
(Three to fill)  
2d half  
Prevot & Goulet  
Baird & Inman  
Hardeen  
(Two to fill)

**Jackson, Mich.**  
ORPHEUM (abc)  
(Sunday opening)  
(Lansing split)  
1st half  
The Killies  
Tennessee Trio  
LaSovo & Gilmore  
Ray Snow  
Zig Zag Rev

**Jacksonville, Fla.**  
ARCADE (ubo)  
(Savannah split)  
1st half  
Elvira  
Nardini  
Maryland Singers  
Kaufman Bros  
The Ferraro's

**Janesville, Wis.**  
APOLLA (abo)  
2d half  
Royal Scotch Enter  
Brewster & Boyd  
Love & Wilbur  
Walter Howe Co  
Killarney Girls  
Johnstown, Pa.  
LYRIC (ubo)  
(Pittsburgh split)  
1st half  
Willie Lang  
Arthur Pickens Co  
Rose & Walker  
(Others to fill)

**Joliet, Ill.**  
ORPHEUM (wva)  
2d half  
"20th Century Whirl"

**Joplin, Mo.**  
CLUB  
(Springfield split)  
1st half  
High Jinks Co  
Kalamazoo, Mich.  
MAJESTIC (ubo)  
(Sunday opening)  
(Saddle Creek split)

**Kalamazoo, Mich.**  
MAJESTIC (ubo)  
(Sunday opening)  
Arnold & Taylor  
Sylvester & Vance  
Hudler Stein & P  
The Gaudsmiths  
Tyler & St. Claire  
"For Fity's Sake"  
"Rockless Eve"

**Kannas City, Mo.**  
ORPHEUM  
(Sunday opening)  
Arnold & Taylor  
Sylvester & Vance  
Hudler Stein & P  
The Gaudsmiths  
Tyler & St. Claire  
"For Fity's Sake"  
"Rockless Eve"

**Knoxville, Tenn.**  
BIJOU (ubo)  
(Chattanooga split)  
1st half  
Claremont Bros  
Helen Ely Co  
LeRoy & Harvey  
Man Off Ice Wagon  
3 O Gorman Girls

**Kokomo, Ind.**  
SIPS (ubo)  
Arthur H. H. Co  
Haddon & Norman

**Laurens, S. C.**  
ORPHEUM (wva)  
(21-23)  
Angie Wiemers  
Walters & Walters  
Mullen & Parker  
La France Rose Type

**Lansing, Mich.**  
BIJOU (abc)  
(Sunday opening)  
(Jackson split)  
1st half  
Balancing Stevens  
Foster & Foster  
A & G Terry  
Viola Lewis Co  
Cirque Days

**Lincoln, Neb.**  
ORPHEUM  
McIntyre & Heath  
O'Neill & Carvin  
Frank Crumit  
J & B Morgan  
Holt & Rosedale  
Kansasa Japs  
Alexander Kids  
Little Rock Ark.  
MAJESTIC (inter)  
Carroll & Flynn  
Ray & Emma Dean  
Leona La Mar  
Primrose 4  
Equillo Bros

**Mack & Williams**  
Joe Towle  
Bruce Duffet Co  
Chas Howard Co  
"Camp in Rockies"  
Livingston, Mont.  
STRAND (ah-wva)  
(28)  
(Same bill playing)  
Palace, Great Falls,  
2d half  
3 Fishers

**Madison, Wis.**  
ORPHEUM (wva)  
Geo Primrose Jr Co  
Heras & Preston  
"Quaker Town to B"  
Dahl & Gillen  
Homer Lind Co  
2d half  
Hayatake Bros  
Hlatt & Gear  
H. J. Young  
Rucker & Winifred  
"Dancing Girls of W"

**Marshalltown, Ia.**  
CASINO (abc)  
2d half  
Powers & Song Rev  
Frank Houghton Co  
Stoddard & Hynes  
Don & Patty  
(One to fill)

**Mason City, Ia.**  
CECIL (abc)  
Frank Houghton Co  
The Yaguis  
2d half  
Lou Eastman 3  
Cataldo & DeFrier  
McKeesport, Pa.  
WHITE O H (ubo)  
"Modern Mirage"  
Sam K Otto  
"Unexpected"  
Follis Sis & Le Roy  
Leviton

**2d half**  
The Shattucks  
Richards & Kyle  
Carille & Romer  
Walter Brower

**Memphis**  
ORPHEUM  
Merced  
Walter O Kelly  
Lelmaire & Gallagher  
Williams & Wolfus  
Louis Hart  
Kennedy & Burke  
General Blago Co  
LYCEUM (loew)  
Herman & Henley  
Owen McGivney  
Lane & Smith  
6 Royal Hussars  
2d half  
Amoros & Jettette  
Middleton Spellmeyer  
John O'Malley  
Sully Family

**Milwaukee**  
MAJESTIC (orph)  
Cecil Cunningham  
Edwin Arden Co  
Jack Clifford Co  
Mr & Mrs J Barry  
Hayward Stafford Co  
Fred Barrens  
Gonne & Alberts  
Norworth & Hall  
PALACE (wva)  
(Sunday opening)  
Harry Keane Co  
Hlatt & Gear  
The Doherty's  
"Heir for Nite"  
Peelers Trio  
(One to fill)  
2d half  
Fred J Harvey Co  
Olympia DeWall Co  
Nip & Tuck  
(Three to fill)

**Minneapolis**  
ORPHEUM  
(Sunday opening)  
"Four Husbands"  
C & F Usher  
James Cullen  
Stewart Sisters  
Helen Savage Co  
Gwen Lewis  
Montgomery & Perry  
PANTAGES (loew)  
Singer's Midgets  
LaFrance & Kennedy  
Four Maykows  
Orren & Drew  
Admova Co

**PALACE (wva)**  
2d half  
Hagan Elton Co  
"Howard Moore & C"  
Gillis Troupe

**Moore, Ill.**  
EMPIRE (wva)  
(21-23)  
"20th Century Whirl"  
2d half  
Hagan Elton Co  
"Howard Moore & C"  
Gillis Troupe

**Montgomery, Ala.**  
GRAND  
(Sunday opening)  
(New Orleans split)  
1st half  
The Dreyers  
Arthur Lloyd  
"Under One Roof"  
Kirkens Four  
Farley Sextet  
2d half  
PRINCE (ubo)  
Nella Allen  
Bowers Walters & Co  
Pistel & Cushing  
Band Box Revue  
Burns & Frabito  
Sig Frans Troupe  
(One to fill)

**PRINCE (ubo)**  
Nella Allen  
Bowers Walters & Co  
Pistel & Cushing  
Band Box Revue  
Burns & Frabito  
Sig Frans Troupe  
(One to fill)

**FRANCIS (ubo)**  
(Ottawa split)  
1st half  
Arthur Madden  
W. Olathie Miller Co  
Lee Walton & Henry  
Lucy Gillette  
(One to fill)  
LOEW (loew)  
2d half  
Howard & Sadler  
Al Wohlman Co  
Edward Farrell Co  
Jones & Sylvester  
Grey & Old Rose

**Muskegon, Mich.**  
REGENT (ubo)  
Carlin & Clifford  
Sigmund & Manning  
Fremont Denton Co  
Wallace Galvin  
"Betting Bettys"  
2d half  
Margaret Ryan  
Mack & Maybelle  
Wilton Sisters  
Coughlin Belmont & B  
"The Love of Love"

**Nashville, Tenn.**  
PRINCE (ubo)  
(Nashville split)  
1st half  
Coughlin Belmont & B  
"The Love of Love"

**Newark, N. J.**  
LOEW (loew)  
2d half  
Ed & Irene Lowry

**Donovan & Murray**  
"Pretty Soft"  
Frank Mullane  
Kalma Co  
2d half  
Alvin Bros  
Kaufman & Lillian  
Ward & Cullen  
General Blago Co  
Foley & O'Neill  
Dancing Kennedys  
New Haven, Conn.  
PALACE (ubo)  
Delano & Pike  
Ethel McDonough  
Browns Mus Review  
McWatters & Tyson  
Green Mch & Dean  
Amoros Sisters  
2d half  
Kate & Wiley  
Connors & Hayek  
Mr Proxy  
Arthur Dunn Co  
Frances Kennedy  
Ray & Arthur  
BIJOU (ubo)  
Krayona Co  
Stone & Boyle  
Fisk Scott & H  
Fred Allen  
"Sherman Was Right"  
2d half  
G & K Bennett  
Ollivers Corbin  
Davis & Williams  
Foris & Stafford  
"Second Childhood"

**New Orleans**  
ORPHEUM  
Fritz Scheff  
Milo  
Aveling & Lloyd  
Frankie Healy  
Arthur Havel Co  
Act Beautiful  
3 Bobs  
PALACE (ubo)  
(Montgomery split)  
1st half  
Pollard  
Helen Vincent  
Bobby Heath Revue  
Leipzig  
Reynolds & Donegan  
CRESCENT (loew)  
J & J Gibson  
Nick Verga  
"Echoes of B'way"  
Conroy & O'Donnell  
Burkes & Kendall  
2d half  
Weed & Wood  
Herman & Henley  
Owen McGivney  
Lane & Smith  
6 Royal Hussars  
New Rochelle, N. Y.  
ORPHEUM (loew)  
Manning & Hall  
Laurie Ordway  
3 Arleys  
2d half  
Barry & Surls  
Knapp & Cornella  
(One to fill)

**Norfolk, Va.**  
ACADEMY (ubo)  
(Richmond split)  
1st half  
Great Johnson  
Ben & Hazel Mann  
"Keep Moving"  
Morton & Klare  
No. Yakimi, Wash.  
EMPIRE (ah-wva)  
(Same bill playing)  
Hip, Tacoma 25  
Amos & Morrell  
Flo Calvert Co  
Manley & Golden  
Dorothy Lamb Co  
Blond Robinson  
Alma Co

**Oklahoma City, Okla.**  
LIBERTY (hp)  
Pedrini & Monks  
Doris Lester 3  
Girland's Dancers  
Harry Jolson  
Four Casters  
Oakland  
ORPHEUM  
(Sunday opening)  
Hyams & McIntyre  
Apdala's Animals  
Scarpiott & Varvara  
Stuart Barnes  
Ellia Morris  
Ziegler's & Ken 5  
Roubie Sims  
PANTAGES (p)  
(Sunday opening)  
Ronald  
Jarvis Langdons  
Jarvis & Harrison  
T & G Florenz  
D Harris & Variety 4  
Cortez Trio

**Ogden**  
PANTAGES (p)  
(23-2)  
Hilli & Ackerman  
Marie La Varre  
Burns & Lynn  
Chauncy Monroe Co  
Jackson & Wahl  
"Courtroom Girls"

**Omaha**  
ORPHEUM  
Harry Green Co  
Fanchon & Marro  
Elizabeth Murray  
Herbert Clifton Co  
Edwin George  
Alaska Trio  
Bec Ho Gray

**Ottawa, Can.**  
DOMINION (ubo)  
(Montreal split)  
1st half  
Keno & Wagner  
Tom & Dolly Ward  
Florence Randall Co  
Hope & Uno  
"Hello Egypt"

**Pennsile, N. J.**  
PLAYHOUSE (ubo)  
2d half (21-23)  
Great Lobby  
Connors & Hayek  
Mark Linder Co  
Clark & Levere  
Trunnelle Trio

**Paterson, N. J.**  
MAJESTIC (ubo)  
2d half (21-23)  
H Hamilton Co  
Burns & Kleson  
Rose Berry  
Howard & Scott  
Howard's Animals  
Deroso & La Due

**Pawtucket, R. I.**  
SCENIO (ubo)  
Adlon Co  
Jas Dougherty  
Wood Melville & P  
Fisher Hawley Co  
2d half  
Sam Harris  
Glendower & Manion  
Ragan & Reynard  
Crossman's Enter

**Peoria, Ill.**  
ORPHEUM (wva)  
Henry & Moore  
Lawrence & Edwards  
"Follies DeVogue"  
(Two to fill)  
2d half  
Alfred Farrell Co  
Jack Gardner Co  
Brady & Mahoney  
Travillas & Seal  
(One to fill)

**Philadelphia**  
KEITH'S (ubo)  
Theo Konioff Co  
Wellington Cross  
Robt T. Haines Co  
Bancroft & Brooke  
Galleria Sis  
J & C Williams  
Bradna & Derrick  
Nat Nasarro Co  
Wm. PENN (ubo)  
2d half (21-23)  
"7 of Hearts"  
Frank Dobson  
Bert Melrose  
"4 After 4"

**KEYSTONE (ubo)**  
2d half (21-23)  
Howard & Hurst  
Race Edge  
Orton & Troupe  
ALLEGHENY (ubo)  
A & G Falls  
Walters & Walters  
"Olives"  
Hines & Hendler  
GRAND (ubo)  
Everett's Monks  
McDevitt Kelly & L  
Seymour Brown Co  
McCormick & Doherty

**Pittsburgh, Pa.**  
SHERIDAN SQ (ubo)  
(Johnstown split)  
1st half  
Catherline Powell  
Helen Harrington  
Chisholm & Breen  
Morris & Allen  
Choy Sing Hee Co  
HARRIS (ubo)  
De Pina  
J & J Laughlin  
Anderson & Reau  
G & M Brown  
Burr & Lee  
Dr Herman  
Cliff Green  
G & A Keeley  
DAIS (ubo)  
O'Sale & Tuke  
Maude Earl Co  
Borden & Dwyer  
Billy McDermott  
Lyone & Yosoco  
(Three to fill)

**Portland, Me.**  
KEITH'S (ubo)  
Rome Creightons  
Aime & Belford  
Marion Weeks  
Planagan & Edwards  
Cummings & Mitchell

**Portland, Ore.**  
ORPHEUM  
O Hoffman Co  
Leo Beers  
J C Nugent Co  
Kelly & Galvin  
Kerr & Weston  
A La Tell Co  
PANTAGES (p)  
Gruber's Animals  
Song & Dance Revue  
Hampton & Shriner  
Owen & Moore  
Ward Bell & War  
Nancy Fair  
HIP (ah-wva)  
(24)  
Tiny Trio  
Winchester & Claire  
Hill-Gates  
Homburg & Lee  
Larry Haggerty  
Taisei & Yoshi

(Continued on page 19.)

BILLS.

(Continued from page 18.)

**Providence, R. I.**  
**KEITH'S (ubo)**  
 "Submarine Pt"  
 Blanche Sten  
 Shelly & Savaria  
 Pantana  
 Bates & Hays  
 Alexander McPhady  
 Swan & Mack  
 DeWinters & Rose  
**MAJESTIC (low)**  
 Brown & Carleton  
 Weiser & Reiser  
 "Women"  
 Nat Cary  
 Welch & Mary Men  
 (One to fill)  
 2d half  
 McGee & Anita  
 Mianke Bud Harrison  
 Duncan & Holt  
 O Handwerth Co  
 McCormack & Irving  
 (One to fill)  
**Guincy, Ill.**  
**ORPHEUM (wva)**  
 J & G O'Meara  
 Denoyer & Danie  
 Bertie Fowler  
 Pauline  
 (One to fill)  
 2d half  
 Geo Nagahra  
 "Make Up-to-Date"  
 Bob Carlin  
 Veronica & Huritalls  
 (One to fill)  
**Reading, Pa.**  
**HIP (ubo)**  
 Barney Williams Co  
 Hufferd & Chain  
 6 Jolly Tars  
 (One to fill)  
 2d half  
 Joe Dealy & Sis  
 Harvey & Francis  
 "Tale of Isaacson"  
 Ward & Van  
 Harma Trio  
**Regina, Can.**  
**REGINA (wva)**  
 2d half  
 \*Van Rita & Gershan  
 Harry Mason  
 \*Barry & Nelson  
 \*Cecil Trio  
**Richmond, Va.**  
**LYRIC (ubo)**  
 (Norfolk split)  
 1st half  
 Mitchell & Mitch  
 Hendrix & Padula  
 Porter White Co  
 Gertrude Barnes  
 Black Face Revue  
**Roanoke, Va.**  
**ROANOK (ubo)**  
 (Charlotte split)  
 1st half  
 Eldora Co  
 Barry Girls  
 Heider & Packer  
 Olson & Johnson  
 The Vivians  
**Rocheater, N. Y.**  
**TEMPLE (ubo)**  
 Barnes & Crawford  
 Little Billy  
 Chas Grapewin Co  
 Bailey & Cowan  
 "Mr Incontinent"  
 Harry Ellis  
 Athos & Reed  
**FAMILY (sun)**  
 Chester B Hoffman  
 Griffin & Capman  
 Lillian Mortimer Co  
 8 Robins  
 Justa Trio  
 Maxine Revue  
**Rockford, Ill.**  
**PALACE (wva)**  
 (Sunday opening)  
 The Lamplins  
 H & M Gilbert  
 Eddie & Ramsden  
 Hugo Lutgens  
 Baker & Mags Girls  
 2d half  
 Orville Stamm  
 Willie Zimmerman  
 Brierre & King  
 "Breaker Town to B"  
 J & G O'Meara  
**Sacramento, Cal.**  
**ORPHEUM**  
 (18-19)  
 (Same bill playing  
 Stockton 2d  
 22-23)  
 H Beresford Co  
 Valovra's Gypsies  
 Carus & Comer  
 Stan Stanley 3  
 Bernard & Janis  
 Ruth Roy  
 The Shirocks  
**HIP (ash)**  
 1st half  
 (Same 1st half bill  
 playing Stockton 2d  
 half)  
 Jack & Pearl Hall  
 Wright & Earl  
 Warren & Wade  
 Robert & Burton  
 McW Baldwin & Sten  
 8 Lordons  
 2d half  
 Oliver Severn 3  
 Gibson & Hall  
 Paul Kell  
 "Mayor & Manoeuvre"  
 Hodge & Lowell  
 Marzelle

**San Francisco**  
**ORPHEUM**  
 (Sunday opening)  
 Lena & Mayfair  
 Levy & Ackerman  
 Harry Gilfill  
 "Propriety Recruit"  
 Santi Co  
 Morton & Glass  
 Al Shays  
 Crocker & Dayne  
**PANTAGES (p)**  
 (Sunday opening)  
 "Lots & Lots"  
 Brooks & Powers  
 J Singer & Dolls  
 Beatrice McKensie  
 Ti Ling Sing  
**CASINO (ash)**  
 (Sunday opening)  
 Willie Karbe  
 Kimbal & Kenneth  
 A & L Bell  
 Stine & Saadi  
 Niobe  
 Llewellyn & Stanley  
 Nelson Baum & D  
**HIP (ash)**  
 (Sunday opening)  
 Irving & Montrose  
 Stanley & Lee  
 B Kelly Forrest  
 Tatum & Loxar  
 3 Hais  
 Joe & Doll  
**Sankatoon, Can.**  
**EMPIRE (wva)**  
 Van Rita & Gershan  
 Harry Mason  
 \*Barry & Nelson  
 \*Cecil Trio  
**Savannah, Ga.**  
**BIJOU (ubo)**  
 (Jacksonville split)  
 1st half  
 Korman  
 Kanny & Walsh  
 "Owens the Flat"  
 Harry Lester  
 Musical Highlanders  
**Schenectady, N. Y.**  
**PROCTOR'S (ubo)**  
 Myrtle Hanson 3  
 Jess & Milt Fisher  
 Willie Kallies Co  
 J & M Hartline  
 Dandling Girl of Delhi  
 1st half  
 Racko & Partner  
 Fairman & Patrick  
 Cervo  
 Sylvester Family  
**Scottsdale, Pa.**  
**SCOTTDALE (sun)**  
 1st half  
 Harold Trio  
 Mary Billbury  
 Vivian Reiner Co  
 Clark & Laverne  
**Seranton, Pa.**  
**POL'S (ubo)**  
 (Wilkes-Barre split)  
 2d half  
 Musical Shrieks  
 Frank Ward  
 Lawrence Brooks Co  
 T & S Moore  
 "Four After Four"  
**Seattle**  
**ORPHEUM**  
 "Vanity Fair"  
 McDonald & Rowland  
 Harry Holman Co  
 Basil & Allen  
 H & B Connolly  
 Cylind Brunettes  
**PANTAGES (p)**  
 Anderson's Revue  
 Topsy Equestrians  
 John & May Burke  
 Silver & Duval  
 The Leilands  
**PAL-HIP (ash-wva)**  
 (24)  
 (Same bill playing  
 Hip, Portland, 2d)  
 The Vernons  
 Johnny & Wise  
 Allen Carroll & P  
 4 American Beauties  
 R H Gilles  
 Flying Weavers  
**Sioux Falls, Ia.**  
**ORPHEUM (wva)**  
 (Sunday opening)  
 "Naughty Princess"  
 Man & Snyder  
 2d half  
 Fred's Pigs  
 Mack & Lane  
 Linton & Jungle Girls  
 Krans & LaSalle  
 Sun Fong Lin Tr  
**PRINCESS (ash)**  
 Barnold's Dogs  
 Australian Walters  
 Joe Remington Co  
 Hart & Francis  
 Bower's Review  
 2d half  
 The Yagals  
 Washington Trio  
 Filiberto Co  
 (Two to fill)  
**Sioux Falls, S. D.**  
**ORPHEUM (ubo)**  
 Burnett Sisters  
 Fairman & Patrick  
 Cervo  
 "Petticoat Minstrels"  
 Galletti's Monkeys  
 2d half  
 Flying Mayos  
 Chas Fletcher  
 J & M Felber  
 Walter & Dubois  
 Winton's Seals  
 J & M Hartline  
 "Dancing a la Carte"  
 Canfield & Cohen

**So. Bend, Ind.**  
**ORPHEUM (wva)**  
 (Sunday opening)  
 "Sunny-Side of B'way"  
 2d half  
 Evelyn & Dolly  
 Saxon & Clinton  
 Bertha Creighton Co  
 Hugo Lutgens  
 (One to fill)  
**Springburg, S. O.**  
**HARIS (ubo)**  
 (Greenville split)  
 1st half  
 Richard Wally Co  
 Ann Sutor  
 Royal Hawaiians  
 Carlis Bros  
 Aeroplans Girls  
**Spekane, Wash.**  
**AUDITORIUM (orph)**  
 (16-18)  
 (Same bill playing  
 Tacoma, Tacoma, 21-  
 24, opening Thursday  
 night)  
 Kalmer & Brown  
 "Corner Store"  
 Foster Ball Co  
 Mr & Mrs Franklin  
 3 Weber Girls  
 Allan Shaw  
 Marion Harris  
**PANTAGES (p)**  
 Zara Carmen 3  
 June Mille Co  
 Kin Kaid Kitties  
 Five Metastates  
 Sinclair & Tyler  
 Bob Albright  
**HIP (ash-wva)**  
 (24)  
 (Same bill playing  
 Liberty, Walla-Walla,  
 28)  
 Xmaster & Smith  
 Cook & Lillard  
 Howard Martell Co  
 "Little Miss Foxy"  
 Lovett & Dale  
 Koban Japs  
**Springfield, Ill.**  
**MAJESTIC (wva)**  
 (Sunday opening)  
 Walker & Texas  
 "Merchandise Prince"  
 Arthur Rigby  
 Ward & Lorraine  
 "Make Up-to-Date"  
 (One to fill)  
 2d half  
 Adolpho  
 Sam Liebert Co  
 Jolly Wild Co  
 Gardner Trio  
 (Two to fill)  
**Springfield, Mass.**  
**PALACE (ubo)**  
 Tilton & Terry  
 Gates & Finley  
 "Second Childhood"  
 Bob Hall  
 Kasting Kays  
 2d half  
 Martin & Bogs  
 Warner & Asher  
 Dorothy Burton Co  
 Detsel & Carrol  
 Aus Woodchoppers  
**BWAY (low)**  
 Peggy Bremen & Bro  
 Evelyn Cunningham  
 Regal & Trio  
 Bell Boy Trio  
 2d half  
 Douglas Family  
 Henry Frey  
 Bell & Caron  
 (Two to fill)  
**Springfield, Me.**  
**JEFFERSON (hp)**  
 (Joplin split)  
 1st half  
 Mary & Florence  
 Nan Gray  
 "Revue DeVogue"  
 Billy Elliott  
 Hong Kong Mys  
**Springfield, O.**  
**SUN (sun)**  
 "Six Little Wives"  
 2d half  
 Reddington & Grant  
 J C Lewis Co  
 Eddie Dowling  
**Stockton, Cal.**  
**STRAND (ash)**  
 1st half  
 Downs & Gomes  
 Royal Italian 6  
 Chas T DelVecchio Co  
 (Three to fill)  
**Superior, Wis.**  
**PALACE (wva)**  
 "Moore & White"  
 Variety Trio  
 "Minnie Burke & Boys"  
 Flo Adler  
 Lowe & De Mario  
 2d half  
 The Larneds  
 Lee & Lawrence  
 "Eldridge Barlow & B"  
 (Two to fill)  
**Syracuse, N. Y.**  
**TEMPLE (ubo)**  
 Burnett Sisters  
 Fairman & Patrick  
 Cervo  
 "Petticoat Minstrels"  
 Galletti's Monkeys  
 2d half  
 Flying Mayos  
 Chas Fletcher  
 J & M Felber  
 Walter & Dubois  
 Winton's Seals  
 J & M Hartline  
 "Dancing a la Carte"  
 Canfield & Cohen

**CRESCENT (ubo)**  
 Alice De Garmo  
 Harry Alley Co  
 Larry Simpson Co  
 Opy Brigades  
 O & J Vauls  
 2d half  
 Florence Timponi  
 Hinkle & Mae  
 Momen  
 Horta's Minstrels  
 (One to fill)  
**Tacoma**  
**PANTAGES (p)**  
 Stainer Trio  
 Countess Verona  
 Mile Fleury  
 Lawrence Johnson Co  
 Keane & White  
 Hinton & Loxar  
 Billy King Co  
**HIP (ash-wva)**  
 (24)  
 (Same bill playing  
 Palace - Hip, Seattle,  
 28)  
 Neville & Brook  
 Oogil & Bernice  
 Mad O'Neil  
 Flo Ball Co  
 Small Town Opy  
 Seymour's Family  
**Terre Haute, Ind.**  
**HIP (wva)**  
 (Evansville split)  
 1st half  
 Lew Hoffman  
 J C Mack Co  
 Stendall Bros  
 Jack Dredner  
 Hoosier Girl  
**Teleso**  
**KEITH'S (ubo)**  
 Garcelotti Bros  
 Adair & Adelphi  
 "Motor Boat"  
 Elizabeth Brice Co  
 McMath & Chappelle  
 "Race of Man"  
 Kenney & Halls  
 Herman & Shirley  
**Toronto, Can.**  
**SHEA'S (ubo)**  
 Belle Baker  
 Ford Sisters Co  
 Nonette  
 Fox & Ward  
 Rendall & Bert  
 J. D. Dutton  
 Hunting & Francis  
 3 Darling Sisters  
**HIP (ubo)**  
 Doherty & Scallia  
 Thomas & Henderson  
 "At Rocky Pass"  
 Jessie Staschla  
 Calmish & Lewis  
 Collina's Circus  
**YONGE (low)**  
 Adams & Mangles  
 Norton & Norton  
 Frances Rice  
 "The Right man"  
 Eddie Foyar  
 Martin & Bogs  
 (One to fill)  
**Trenton, N. J.**  
**TAYLOR O H (ubo)**  
 2d half (21-23)  
 Franks & Addington  
 Gordon & Bennett  
 Jewett & Pendleton  
 Mrs Ralph Hers  
 Alexander & Fields  
 Hoyt's Minstrels  
**Troy, N. Y.**  
**PROCTOR'S (ubo)**  
 Flying Mayors  
 Bly & Harrows  
 Una Clayton Co  
 4 Harmony Kings  
 "Too Many Sweethearts"  
 2d half  
 Bicknell  
 Pisano & Bingham  
 Strassell's Animals  
 "Too Many Sweethearts"  
**Union Hill, N. J.**  
**LINCOLN (ubo)**  
 2d half (21-23)  
 Rensett  
 McEvoy & Page  
 Arthur Dunn Co  
 Rattoino & Bartlett  
 "Dining Car Girls"  
 Dave Raphael  
**Utica, N. Y.**  
**COLONIAL (ubo)**  
 Lessee & Delah  
 Rich & Lenore  
 Tom Mahoney  
 Bob Dally Co  
 (One to fill)  
**Vancouver, B. C.**  
**ORPHEUM**  
 Nellie Nichols  
 V & E Stanton  
 Pinks  
 8 Padden Co  
 Hanlon & Clifton  
 Colour Gema  
 Will Oakland Co  
**PANTAGES (p)**  
 Hope Vernon  
 Fat Thompson Co  
 Lat Hop Co  
 Harvey 3  
 Goldie & Ayres  
 Roscoe's Minstrels  
**Victoria, B. C.**  
**PANTAGES (p)**  
 "Girl at Cigar Stand"  
 Francis & Nord  
 Dumbert & Tyson  
 Billy Gleason  
 Song Smiths

**Virginia, Minn.**  
**LYRIC (wva)**  
 (2-3)  
 \*Moore & White  
 Holmes & Hollister  
 \*Variety Trio  
 \*Minnie Burke & Boys  
**Waco, Tex.**  
**ORPHEUM (hp)**  
 Von Cello  
 Earl Oatman Co  
 Willard  
 Cook & Lorenze  
 The Holloways  
**MAJESTIC (inter)**  
 (25-26)  
 Mack & Williams  
 Shaw & Campbell  
 "Our Family"  
 Joe Towle  
 Ruth St Denis Co  
 Chas Howard Co  
 Jordan Girls  
**Walla-Walla, Wash.**  
**LIBERTY (ash-wva)**  
 (24)  
 (Same bill playing  
 Empire, No. Yakimi,  
 1)  
 King & Brown  
 Scott & Douglas  
 Elkins Fay & B  
 Ceili Opera Co  
 Cole & Coleman  
 Leach LaQuinlan 3  
**Washington**  
**KEITH'S (ubo)**  
 Annette Keller's Co  
 Lew Dockstader  
 Swift & Kelly  
 Eva Taylor Co  
 Joyce West & Moran  
 Worin Sisters  
 Dorothy Toye  
 Prosper & Maret  
**Waterbury, Conn.**  
**POL'S (ubo)**  
 Three Rosalies  
 Billy Gleason  
 Gardner & Hartman  
 Raymond Bond Co  
 Detsel & Carrol  
 "Inspiration"  
 2d half  
 Bender & Heer  
 Herr & Fairman  
 Kleiss Sis & Golden  
 Bert Earle Trio  
 Stampede Riders  
 (One to fill)  
**Waterloo, Ia.**  
**MAJESTIC (wva)**  
 (Sunday opening)  
 Musical Fredericks  
 Ray & Fay  
 "Dream Fantasies"  
 Christie & Bennett  
 Sun Fong Lin Tr  
 2d half  
 Paul Klier Co  
 Tower & Darrell  
 "Exemption"  
 Carson & Willard  
 Tarzon  
**Wheeling, W. Va.**  
**VICTORIA (sun)**  
 Adonis & Dog  
 May & Kilduff  
 "A Close Shave"  
 Taber & Green  
 2d half  
 Morales Trio  
 Helm Children  
 Fielding Players  
 Scott & Christy  
 Seven Sammies  
**Wilkes-Barre, Pa.**  
**POL'S (ubo)**  
 (Scranton split)  
 1st half  
 "Mimic World"  
**Winning**  
**ORPHEUM**  
 George Damerall Co  
 Wheeler & Moran  
 Cooper & Robinson  
 Haruko Onuki  
 La Zier Worthe Co  
 "In the Zone"  
**PANTAGES (p)**  
 Belclair Bros  
 Mary Norman  
 Joe B Totten Co  
 Elizabeth Cutty  
 Madison & Winchester  
 Gandler's Dogs  
**STRAND (wva)**  
 \*Three Shannons  
 \*W B Patton Co  
 \*Godfrey & Henderson  
 8 Atken  
 2d half  
 \*Kennedy & Nelson  
 Gannella Everette Co  
 \*D'Lier  
 "The Sea Rovers"  
**Woonsocket, R. I.**  
**LIJOU (ubo)**  
 Glendower & Manion  
 Sam J Harris  
 Crossman's Enter  
 2d half  
 Adlon Co  
 Jas Dougherty  
 Wood Melville & P  
**Worcester, Mass.**  
**POL'S (ubo)**  
 Black & White  
 Jermom & Mack  
 Herz & Fairman  
 Al Abbott  
 Aus Woodchoppers  
 2d half  
 The Zanaros  
 Oates & Finley  
 Dumbert & Tyson  
 Billy Gleason  
 Song Smiths

**PLAZA (ubo)**  
 Martin & Bogs  
 Werner & Astor  
 O'Donnell & Blair  
 Moore & West  
 Cycling McNutts  
 2d half  
 Delano & Pike  
 Lewis & White  
 "Sally's Visit"  
 (Two to fill)  
**Yonkers, N. Y.**  
**PROCTOR'S (ubo)**  
 Kamplin & Bell  
 "The Weaker One"  
 Jack Wilson Co  
 Ford & Mason  
 2d half  
 Texas Comedy 4  
 Una Clayton Co  
 Briscoe & Raub  
**NEW ACTS.**  
 (Continued from Page 15.)

**Pearl Sans.**  
 Songs and Talk.  
 12 Mins.; Two (Special Drop).  
 Pearl Sans, formerly of Pearl and Irene Sans. She has a special drop in "two," through which she sings the introduction of her opening number, with an ankle protruding. The first number is singing and talk, the gist of which is "It's a wonder what a bit of lace will do." Another number is "I'm a Model," and another a travesty on the war nurse, song and talk, with prop pistols in her hat and other patriotic appeal. The whole affair represents an investment of some money for costumes, lyrics, etc., but the artist is rather ponderous in her methods, seeming to lack finesse and finish. Possibly some stage directions might help.  
*Jolo.*

**Purcella and Ramsey.**  
 Songs, Talk and Dances.  
 14 Mins.; One.  
 American Roof.  
 The girl (presumably Purcella) affects comedy of the "nut" variety. Opening together with "My Mind's Made Up to Marry Caroline," the following patter is along flirtation lines with the couple getting down to kissing. There was another number and then a dancing finish. The act will do for the three-day houses, but not strong enough at present to go higher.  
*Ibes.*

**Sampell and Leonhard (1).**  
 Songs and Dances.  
 15 Mins.; Full Stage.  
 American Roof.  
 Guy Sampell was of Sampell and Reilly. Last season he was in the legitimate on the road with "Flora Bella," as was Lily Leonhard, his present partner. Sampell, a neat juvenile, and Miss Leonhard, long on looks and a beauty when she smiles, shape up as a classy pair, able to top bills of the American calibre and find a spot in the better shows too. With Don Matthews as accompanist they offered four numbers, Miss Leonhard making one costume change during a piano solo. It seemed a bit humorous they chose three "gimme" songs out of the quartet given. The first was "Give Me the Right of Love" on top of which was "Give Me the Moonlight." With part of the lyric made topical they then handled "My Sweetie" in likable style. For a finish they gave the "Flora Bella" favorite "Give Me All Your Love," with a dash of the waltz stepping that accompanied it, as in the show. Miss Leonhard does not figure very much as a dancer but she looks good and has a pleasant voice. It's a turn that can fit in "one" or full stage—the latter if the couple insist on the waltz as necessary.  
*Ibes.*

**More, Less and Moore.**  
 Talk and Acrobatics.  
 9 Mins.; One and Full Stage.  
 23rd Street.  
 Striving to get away from the stereotyped opening for acrobatic turns, More, Less and Moore use talk and songs in olio fashion and then get to work for the rough acrobatics in full stage. The routine runs to some splendid ground work. The act is strong acrobatically. Sure-fire in the pop houses.  
*Mark.*

**Smith Austin Co**  
 Mystic Hanson 3  
 York, Pa.  
 O H (ubo)  
 Berk & Broderick  
 Alf Grant  
 Miller & Lyle  
 (Two to fill)  
 2d half  
 McKinnon & Le Costa  
 Britt Woods  
 Geo N Brown Co  
 (Two to fill)  
**Youngstown, O.**  
**KEITH'S (ubo)**  
 Stanley & Birnes  
 Walter Weems  
 Chaire Vincent Co  
 Challen & Fuller  
 Kirk-Smith Sisters  
 McKay & Jardine  
 "Forest Fires"

# OBITUARY

**Charles Barron**, best known as the leading man of the old Boston Museum stock company, died at his home in Roxbury, Mass., last week. He was 78. His real name was Charles Harrison Brown, but he assumed the name of Barron when starting his stage career. He was born in Boston. His first appearance was at Portland, Me., where he played Jerry Clip in "The Widow's Victim." His most famous characterization was Bill Sykes in "Oliver Twist."

## MY HEARTFELT SYMPATHY to JACK WARD and HIS FAMILY on the death of their BELOVED MOTHER. EDDIE WEBER

**Ray Merwin**, of the Affiliated Booking Corporation, Chicago, died Feb. 19, of brain paralysis, after a three weeks' illness. Merwin originally began in theatricals as office boy for Paul Goudron with the former Sullivan-Considine Booking Agency in Chicago. He went over to the Affiliated with Goudron, but remained there when that booker moved to the "Association." Merwin was one of the most popular young men in the middle-western booking field.

**Thomas J. Beeson**, 59 years of age, died at his home in New York City Feb. 17 from tuberculosis of the throat. Mr. Beeson last appeared in 1914 with "The Tailor-Made Girl." Previous to that he was with Beeson, Weston and Beeson, the trio playing principally throughout the middle west. He is survived by a widow, professionally known as Dottie Weston, and two children by a former marriage, Lulu Beeson-Rice and Thomas J. Beeson, Jr.

## IN AFFECTIONATE MEMORY of Our BEST BELOVED FRIEND CORPORAL JOHN DOWNER YOUNT Who died at Spartanburg, S. C., February 15th, 1918 WHIPPLE and HURSTON FITZSIMMONS and NORMAND

**Francis McGinn**, who played the Judge in "Oh Boy," died at his home, 340 Riverside drive, Feb. 14, from pneumonia. The deceased was a member of the house committee at the Lambs. Before joining "Oh Boy," he appeared in "Oscar 666," playing the fat policeman.

**Eugene Fraser**, aged 45 years, with the Corse Payton planning forces for seven years and last summer with the Ed. Robbins company, Toronto, died in Holy Name Hospital, New York, Feb. 18, of pneumonia. A widow survives. Special services were conducted at the Elks' Club Monday night.

## IN LOVING MEMORY OF SUNNY KILDUFF (Mrs. A. O. May) Who left us February 22nd, 1918. "Never forgotten." ARTHUR O. MAY and HELEN AND MARIE ALLERTON KILDUFF

**Eva Higgs**, for two and one-half years treasurer at Loew's Columbia, Washington, D. C., died of pneumonia last week, in the Georgetown Hospital in that city. Refusing to leave her post Miss Higgs worked up until two days before her death.

The father of Al Fields (formerly Fields and Lewis) died Feb. 18.

**Kate Sarjeantson** died at her home, 50 West 94th street, New York, Feb.

16. Born in Wales, the daughter of an English artist, she had been on the stage 25 years. Her last appearance was in "Rambler Rose."

**Phil Otis**, professional manager for J. H. Remick & Co., at San Francisco, died in that city Feb. 18. Mr. Otis was lately sent west by the Remick firm for his health. He was about 25 years old and leaves a widow.

**Myrtle Groves Hillmann**, divorced wife of Paul Hillmann, treasurer of the Lyric, Cincinnati, died last week in Christ Hospital, Cincinnati, as the result of an operation.

**Raymond W. Averill**, for the past 30 years a figure in amusements and a resident of Taunton, Mass., died last week while filling an engagement at Waltham, Mass.

**Charles Barton** died Feb. 14 at his home in Roxbury, Mass. For many years was leading man of the old Boston Museum Stock Co. He had retired from the stage some years ago.

The father of Al Rydell, doorman at the Royal, and Lewis H. Rydell, formerly of VARIETY, after a long illness with Bright's disease, died Feb. 19 in St. Luke's Hospital, New York.

**Joseph F. Kemp**, stage carpenter, formerly with "The Globe Trotters," died in Fall River, Mass., from paralysis, aged 45 years.

**Adelbert E. Pettie**, brother of Edna May, died at West Hill Sanitarium, Riverside, N. Y., Feb. 14. He was 41 years of age.

The mother of Sid Freeman (Harcourt Trio) died at Mt. Sinai Hospital, New York, Feb. 15.

The mother of Anna De Koven died in Chicago from pneumonia, Feb. 5, at the age of 59.

**Polly Barry**, the wife of Frank W. Barry (Barry and Nickerson) died at Los Angeles Feb. 11.

## BIRTHS.

Mr. and Mrs. William Kohen, at their home, 145 Audubon avenue, New York, son. [The mother was Pauline Pomeranz, in the office of the late Frank Bohm for seven years.]

Mr. and Mrs. Jack O'Brien (Corabelle LaVine) at the home of her parents, 240 West 121st street, New York, daughter.

Mr. and Mrs. Eddie Conrad, Feb. 16, at Dr. Burners' Sanitarium, 137 street and Edgecomb avenue, Bronx, New York, son.

Mr. and Mrs. Henry Wolford, at their home in New York, Feb. 18, son, named Henry, Jr.

Mr. and Mrs. Jack Inglis, in New York, this week, daughter.

## MARRIAGES.

William Rath to Margaret Isles, both members of "The Girl Without a Chance," in Chicago last week. They have left the company and are preparing a sketch for vaudeville.

**Gladys Hart**, professionally known as Gladys Simmons, to Charles Whitecraft Mapes, Feb. 2. Mr. Mapes is a banker, interested in several enterprises at Reno, Nev.

Grace Weber, one of the Three Weber Girls, has been married to Alfred Seivers of Chicago.

## BURLESQUE ROUTES

(Feb. 15 and Mar. 4)

"Americans" 25 Empire Cleveland 4 Erie 6 Ashtabula Pa 7-9 Park Youngstown O.

"Army & Navy Girls" 25 Gayety Milwaukee 4 Gayety Minneapolis.  
"Auto Girls" 25 Star Toronto 4 Savoy Hamilton Ont.  
"Aviators" 25 So Bethlehem 27-2 Majestic Wilkes-Barre Pa 4 Empire Hoboken.  
Behman Show 25 Palace Baltimore 4 Gayety Washington.  
"Best Show in Town" 25-27 Poli's Meridan Conn 28-2 Cohen's Newburgh 4 Miner's Brooklyn New York.  
"Big Blind Bang" 25-28 Holyoke Holyoke 27-2 Gilmore Springfield 4 Howard Boston.  
"Bon Tons" 25 Gayety Omaha 4 Gayety Kansas City Mo.  
"Bostonians" 25 L O 4 Orpheum Paterson.  
"Bowery" 25 Gayety St Louis 4 Star & Garter Chicago.  
"Broadway Belles" 25 Century Kansas City Mo Standard St Louis.  
"Broadway Frolics" 25 Casino Brooklyn 4 Empire Newark.  
"Burlesque Revue" 25 Columbia Chicago 4 Gayety Detroit.  
"Burlesque Wonder Show" 25 Gayety Detroit 4 Gayety Toronto.  
"Candy Girls" 25 Star St Paul 4 Lyceum Duluth.  
"Charming Widows" 25 Cadillac Detroit 4 Gayety Chicago.  
"Darlings of Paris" 25 Gayety Baltimore 4 Trocadero Philadelphia.  
"Follies of Day" 25 Empire Toledo 4 Lyric Dayton.  
"Follies of Pleasure" 25 Gayety Minneapolis 4 Star St Paul.  
"French Frolics" 25 Lyceum Duluth 4 Century Kansas City Mo.  
"Forty Thieves" 25 Olympic New York 4 Gayety Philadelphia.  
"Gay Morning Glories" 25 Erie 27 Ashtabula 28-2 Park Youngstown O 4 Victoria Pittsburgh.  
"Girls from Follies" 25 Victoria Pittsburgh 4 Penn Circuit.  
"Girls from Happyland" 25-27 Park Lynn 28-2 Worcester Worcester Mass 4 Olympic New York.  
"Girls from Joyland" 25 Cort Wheeling W 27-2 Grand Akron O 4 Empire Cleveland.  
"Golden Crook" 25 Jacques Waterbury. 4-6 Poli's Meridan 7-9 Cohen's Newburgh.  
"Grown Up Babies" 25 Star Brooklyn 4 Gayety Brooklyn.  
Hastings Harry 25 Olympic Cincinnati 4 Columbia Chicago.  
"Hello America" 25 Miner's Bronx New York 4 Empire Brooklyn.  
"Hello Girls" 25 Gayety Chicago 4 Gayety Milwaukee.  
"Hip Hip Hurrah" 25 Orpheum Paterson 4 Majestic Jersey City.  
Howe Sam 25 Gayety Pittsburgh 4 Star Cleveland.  
"Innocent Maids" 25 Empire Chicago 4 Majestic Ft Wayne Ind.  
Irwin's "Big Show" 25-27 Berchel Des Moines Ia 4 Gayety Omaha Neb.  
"Jolly Girls" 25 Majestic Scranton 4 Binghamton 6 Norwich 7 Oswego 8-9 Igher Niagara Falls N. Y.  
"Lily Puccini" 25 Howard Boston 4-6 Park Lynn 7-9 Worcester Worcester Mass.  
"Liberty Girls" 25 Lyric Dayton 4 Olympic Cincinnati.  
"Lid Lifters" 25 Empire Hoboken 4 Star Brooklyn.  
"Maids of America" 25 Gayety Buffalo 4 Corinthian Rochester.  
"Majestic" 25 Empire Albany 4 Casino Boston.  
Marion Dave 25 Gayety Montreal 4 Empire Albany.  
"Merry Rounders" 25-27 Bastable Syracuse 28-2 Lumberg Utica N. Y. 4 Gayety Montreal.  
"Mile a Minute Girls" 25 Binghamton 27 Onondaga 28 Oswego 1-2 Inter Niagara Falls N. Y. 4 Garden Buffalo.  
"Military Maids" 25 Poughkeepsie 27 Amsterdam 28-2 Hudson Schenectady 4 Holyoke Holyoke 27-2 Gilmore Springfield Mass.  
"Million Dollar Dolls" 25 Columbia New York 4 Casino Brooklyn.  
"Mischievous Girls" 25 Englewood Chicago 4 Empire Chicago.  
"Monte Carlo Girls" 25 Standard St Louis 4 Englewood Chicago.  
"On Girls" 25 Majestic Jersey City 4 People's Philadelphia.  
"Orientals" 25 Penn Circuit 4 New Bristol Bristol 6-10 Camp Dix Wrightstown N. J.  
"Pace Makers" 25 Savoy Hamilton Ont 4 Gayety Detroit.  
"Parisian Flirts" 25 Trocadero Philadelphia 4 Majestic Scranton.  
"Puss Puss" 28-2 Park Bridgeport Conn 4 Colonial Providence R. I.  
"Record Breakers" 24-25 O H Terre Haute Ind 4 Lyceum Columbus.  
Reeves Al 25 Casino Philadelphia 4 Hurlig & Seamon New York.  
"Review of 1918" 25 Garden Buffalo 4 Star Toronto.  
"Roseland Girls" 25 Gayety Boston 4 Columbia New York.  
Sidman Sam 25 Empire Newark 4 Casino Philadelphia.  
"Sight Seers" 25 Empire Brooklyn 7-9 Park Bridgeport Conn.  
"Social Follies" 25 Majestic Ft Wayne Ind 3-4 O H Terre Haute Ind.  
"Social Maids" 25 Corinthian Rochester 4-6 Bastable Syracuse 7-9 Lumberg Utica.  
"Some Babies" 25 Lyceum Columbus 4 Cort Wheeling W Va 6-9 Grand Akron O.  
"Some Show" 25 Gayety Washington 4 Gayety Pittsburgh.  
"Speedway Girls" 25 Gayety Philadelphia 4 So Bethlehem 6-9 Majestic Wilkes-Barre Pa.  
Speigel's Revue 25 Gayety Toronto 4 Gayety Buffalo.  
"Sporting Widows" 25 Gayety Kansas City Mo 4 Gayety St. Louis.  
"Star & Garter" 25 Star Cleveland 4 Empire Toledo.  
"Step Lively Girls" 25 People's Philadelphia 4 Palace Baltimore.  
Sydell Rose 25 Grand Hartford 4 Jacques Waterbury.

"Tempters" 25 New Bristol Bristol 27-3 Camp Dix Wrightstown N. J. 4 Gayety Baltimore.  
"20th Century Maids" 25 Casino Boston 4 Grand Hartford.  
Watson Billy 25 Hurlig & Seamon's New York 4 L O.  
Welch Ben 25 Colonial Providence 4 Gayety Boston.  
White Pat 25 Gayety Brooklyn 4 Poughkeepsie 6 Amsterdam 7-9 Hudson Schenectady.  
Williams Mollie 25 Star & Garter Chicago 4-6 Berchel Des Moines Ia.

## INTERNATIONAL CIRCUIT

(February 25)

"A Dangerous Girl" Prospect Cleveland.  
"A Daughter of the Sun" Lyceum Detroit.  
"After Office Hours" Lyceum Pittsburgh.  
"Bringing Up Father" Imperial Chicago.  
Busby's Minstrels Imperial St Louis.  
"Hans & Fritz" Walnut Philadelphia.  
"Mutt & Jeff" Park Indianapolis.  
"One Girl's Experience" Grand O H Youngstown.  
"Razzle Dazzle" Gayety Louisville.  
"The Natural Law" National Chicago.  
Thurston Southern Columbus.

## LETTERS

When sending for mail to VARIETY, address Mail Clerk

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

Advertising or circular letters will not be listed.  
If following name indicates postal, advertised once only.  
Reg following name indicates registered mail.

## Questionnaires

C  
Chyo George  
G  
Griffith Joe A  
H  
Halstenbach Edw A  
Homborg Albert H  
P  
Paskay Robt  
V  
Vanfeer Arnold  
A  
Abbott Pearl  
Allen Miss Mickey  
Alvaretta Rego & S  
Amos Sylvia  
Andrews Miss M  
Annel Mr D  
Arlene Miss  
Arline Walter  
Armstrong Carl  
Asahi T  
Asend Ben  
Asoria Illie  
Atkinson Clare  
B  
Bacon Betsy  
Bailey Miss B  
Baker Lotta  
Baker Marion S  
Barbour E L (C)  
Bard Ben  
Barry Miss D  
Barth Lee  
Bartones (C)  
Baulin Jacques  
Bean Jack W  
Beard Billy  
Beck John  
Bell Jessie  
Belmonte K  
Belmonte Harry  
Bennett Andy  
Bennett Wilda  
Bergere Valerie  
Bernie J (C)  
Bessent Lillian  
Bidwell & Rice  
Blake Basil  
Blondell Ed (SF)  
Boland Myrtle  
Bonita & Hearn  
Boomer Le  
Bowles Peter  
Bradley & Earle  
Bradley Mr & Mrs J  
Bray Chas (C)  
Brennan Alice  
Brown James (C)  
Browning Tod (SF)  
Bruce Madge B  
Bryan Francis  
Burke Jim  
Burns Lynn (C)  
Byron Bert  
C  
Cagwin Jack (C)  
Cahill Jack  
Cahill Wm  
Campbell Miss J (C)  
Canner Edward  
Carbey Mrs J  
Carlita Grace  
Carmen Miss B  
Carnes Esther E  
Carroll Millie  
Carter Joe  
Chile & Chilo  
Clancy Geo (C)  
Clay Clare  
Clifford Joseph  
Clifford Larry & S  
Cohen J H  
Cohen Mrs Joe  
Cohn George  
Colesman Harry  
Collier & De Walde  
Collins Goldie  
Comstock Tommy (C)  
Conboy Kelsey  
Connors Jack  
Conway Chas B  
Conway Miss (SF)  
Craig Missie  
Cramer Frances  
Crawford Bart  
Cromwell Billie  
Cromwell Jack  
Curtis U S (C)  
Cunningham Jean  
D  
Dalley Pauline  
Dale S  
Dale Frederick (C)  
Daley Eddie (C)  
Darling Miss L (SF)  
Darling Miss L (C)  
Decker Paul  
Decker Rose  
Dietrich Mrs F  
Donlon Miss V (Reg)  
Donovan Fannie  
Doris & Mack (C)  
Dunbar Ralph  
Dunn Jas A  
Duquene Comedy 4  
DuVal Viola S  
DuVal Jas & Agnes  
E  
Edwards Gwilyn  
Edwards Sarah M  
Edwards Sarah (C)  
Edwells O (C)  
Egnatoff Mikha  
Ellsworth Grace  
Elroy & Elroy (C)  
Emerson Harry A  
Errico Joseph  
Eshelman Clara  
Evans Barbara  
Everett Mirth (C)  
Eyre Madge  
F  
Fagan Mary  
Fahl Mrs T I  
Farpo & Joy (C)  
Farlow Earl O (C)  
Farr Blanche (C)  
Fay F (C)  
Faye Madelyn  
Ferdinand Fred  
Fern Alma  
Finn & Finn  
Finn James (F)  
Fisher Eleanor  
Fisher John (C)  
Fitzsimmon & Cameros  
Fitzsimmons Wm A  
Flynn Joie  
Forbes Nina (C)  
Foreman C H (Reg)  
Fox & Boyd (C)  
Francis Adaline  
Francis Beverly  
Freed Jack  
Freeman Lee  
Fulton Maude



# ANOTHER BANG UP RIOT SONG!!!

---

**IRVING BERLIN** HAS STEPPED OUT AND SCORED ANOTHER "PINCH" HIT THAT SURPASSES ALL THE SEMI-PATRIOTIC SONG HITS ON THE MODERN MARKET. IT CARRIES A WALLOP IN EVERY LINE AND IS THE SUREST APPLAUSE WINNER THAT MARVEL HAS EVER GIVEN OUR CATALOGUE. THIS IS GOING TO SWEEP THE MARKET WITHIN A FEW WEEKS. IF YOU HAVE HEARD IT YOU KNOW. IF YOU HAVEN'T, DON'T WAIT, BUT GET IT RIGHT NOW.

# "THE DEVIL HAS BOUGHT UP ALL THE COAL"

By **IRVING BERLIN**

---

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**Joe—REGAN AND RENARD—Neal**

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**"THE NEW HOTEL CLERK"**  
 FEATURING

# "THERE'S A SERVICE FLAG FLYING AT OUR HOUSE"

Published by Joe Morris Music Co., 145 West 45th St.  
 Ask Bernard Burke

Ted and Corinne  
**BRETON**  
 "On the Boardwalk"  
 INTER-STATE TIME

NEXT WEEK (Feb. 28)  
 TOPEKA—WICHITA, KAN.

G  
 Gabriel Master (C)  
 Garcia Helena  
 Gardner Nina  
 Gardner Dave  
 Gates McLain  
 Gauthier Miss W (C)  
 Gaylord Bonnie  
 Gerard Frank  
 Gerber Sadie (C)  
 Gibbs Miss H  
 Gilbert & LaCrago (C)  
 Gluntini Eugenio  
 Golden Mabel  
 Golden Nathan  
 Gordon Jack  
 Gordon Norah  
 Gordon Tommy  
 Grant Mary  
 Granby Mrs L (C)  
 Grant Alf  
 Green Ralph  
 Greenough Mrs A J  
 Greenville C  
 Greiss L G  
 Griffith Fred M (C)  
 Guarella F (C)  
 Guest Alfred  
 Gunn Beugla (C)

H  
 Haddon Sarah (C)  
 Hall W J (C)  
 Hall O S (C)  
 Hall Emma  
 Halls Eunice (C)  
 Hamilton H  
 Hancy Edith  
 Hancy Edith (C)  
 Hanson Julia A (C)  
 Harcourt Daisy (C)  
 Harlan Kenneth (Reg)  
 Harrah Roy  
 Harrah Roy (C)  
 Harrington Al (C)  
 Harris Eleanor  
 Harrison Charles  
 Hawkins Mr & Mrs L  
 Hawley Harry  
 Hayes & Neal (C)  
 Haywood Ella  
 Haywood Ruth  
 Healy Nell  
 Hearn Frank  
 Healy F (C)  
 Henderson C (C)  
 Hernandez Helene  
 (Reg)  
 Henning Leo  
 Henshaw Bobby  
 Herbert Chauncey D  
 Horman Al  
 Horn Lew  
 Horne Loretta A  
 Horne Evelyn  
 Holland Orris  
 Homberg Albert H  
 (P)  
 Hornbrook Gus  
 Howard May (C)  
 Howatson & Swaybelle  
 (SP)  
 Husted  
 Hunter Jim  
 Hunter Mrs K  
 Hyam John  
 Hyde & Hardt (C)

J  
 Jacobsen C E  
 Jaquette  
 Jaquette (C)  
 Jamison Davey (C)  
 Jardon John  
 Johnson Amelia  
 Jones Irving  
 Jones & Jones  
 Jones Leroy Chanya  
 Jordan Jules

K  
 Keith Roydon  
 Kell J (C)  
 Keller Marie  
 Keller Marie (C)  
 Kendrick Miss P  
 Kennedy & Burt  
 Kennedy David E  
 Kerlake Lil  
 King Harry  
 Kingston Chester  
 Kirby Thomas  
 Knox Wm C  
 Kreimer William S

L  
 LaBelle Rubby  
 LaCoste Mrs H  
 Laden & Wolfe  
 Lake Marjorie  
 Lamorte Imelda  
 Lampini Bros (Reg)  
 Lander Harry  
 Lane Gladys  
 Lane Henrietta (C)  
 LaPrade Nanilon A  
 Larson Antonette (C)  
 LaRue Eva  
 LaRue Grace  
 LaTall Morris  
 La Tooca Phil (C)  
 La Toxa Emma  
 La Toy Mlle  
 Laussen Benny  
 Lauter Phillip  
 Lawson W V (C)  
 Leach Hannah  
 Leavenworth Mr  
 Irene  
 Leaver Lew  
 Le Flour (C)  
 LeGroh Charlotte  
 Leighton Chas (SF)  
 Lelpais Mrs L J  
 Lelpais Nate  
 Lemke Ann  
 Leonard Marie  
 Lester Bert  
 Lewis & Abbott (C)  
 Lewis Mabel  
 Liederman F E  
 Littlejohn Frank (C)  
 Littlejohn & Stanley  
 Lloyd & Britt (C)  
 Lockwood Helen  
 Loftis Raymond  
 London Geria  
 Longmore Set A  
 Lorenz Myrtle (Reg)  
 Loretta Gert (C)  
 Lorene Miss W (C)  
 Lovell & Lovell (SP)  
 Lowenthal Milton  
 Lynch Bob (C)  
 Lynch Yack

M  
 Macdonald Maxie  
 MacKinnon L & C

WHEN IN CLEVELAND --  
 stop at the home of the  
 SHOW FOLKS  
**HOTEL MARTINIQUE**

Huron, Prospect and 9th St. Junction  
 Newly furnished thruout; excellent service. Reasonable rates. Wire  
 reservation at our expense.

PHIL B. ISAAC, Manager

## ESTATE OF THE LATE JUNIE MCCREE NOTICE

All royalties and payments due the late Mr. Junie McCree must be  
 made to me, Joseph J. Myers, attorney and counselor-at-law, 505 Fifth  
 Avenue, New York City, attorney for the administratrix, Mrs. Junie  
 McCree.

The law compels that all royalties due or which may become due to  
 the late Mr. Junie McCree must be paid immediately as they accrue.

(Signed) Joseph J. Myers,  
 Attorney and Counselor-at-Law,  
 505 Fifth Avenue, New York City.

M  
 Madson & Edson  
 Maggard Jack  
 Makia Mrs Henry  
 Mallory Burton  
 Manning Ben  
 Mareena Mike (C)  
 Marlon & Deane  
 Marlon Garnet  
 Marilyn Irene (C)  
 Marquo Lucille  
 Matthews Mrs D D  
 (Reg)  
 Matthews Mrs D (C)  
 Maxims Four (SF)  
 May Evelyn (C)  
 May Stella (C)  
 McAarty Grace (C)  
 McCarron Chas (C)  
 McDermott Billy  
 McDevin John  
 McGinnis Mrs F  
 McGlyn Grace  
 McIntyre & Wynn  
 McKnight Hugh  
 McLaughlin Jannie  
 (C)  
 McMorlmer Robert  
 McNamara Miss N  
 (SF)  
 McNaughton Chas  
 McNeill Lillian  
 Meadows Francis  
 Melville Mae  
 Melvin Babe  
 Mercer Vera (C)  
 Meroney Fannie  
 Merrill Beale  
 Mickleson Hazel  
 Miller Elizabeth (C)  
 Minager Lo  
 Montague Marceline  
 Moore Frank (C)  
 Moore Jas E  
 Moore Tim & G (C)  
 Morrow Wm  
 Mudce Leland H  
 Mulhall Bernice  
 Murray J Amos (C)  
 Musson Mrs M  
 Myers Miss A  
 Myers Harry  
 N  
 Naeh Bob (C)  
 Nelson Clifford  
 Nelson Hazel  
 Nelson Hazel  
 Nelson Lee  
 Nelson Robert B

N  
 Nelson Walter (C)  
 Neville George  
 Newman Billie  
 Newman Low & J (C)  
 Newport Hal  
 Nilfong Frank A  
 Nlnde Anne  
 Nixon W J  
 Noble Miss C  
 Nolan Louisa  
 Norris Animals

O  
 Oakley Florence  
 O'Brien Ethel  
 O'Connor Lorena  
 Ordway Miss  
 Osborn Lynn (C)  
 Ottiano Raffala

P  
 Page Mildred E  
 Park Emily (C)  
 Parker Texas  
 Patay Leah  
 Patten Goldwin  
 Paunette Maude  
 Pemberton Miss G  
 (Reg)  
 Peters Wm Fred  
 Pierce Chas A  
 Pierce Irene  
 O'Conor Miss  
 Post & Gibson  
 Potter Wm G  
 Pratt Herbert A  
 Preston Robert H  
 Purviance Lero J

Q  
 Quealy & Finlay  
 Quinlan Dan  
 Quirk Jane

R  
 Raffin Alfred (Reg)  
 Rankin Walter (C)  
 Rawlinson Herbert  
 Ray Miss Ivy  
 Rays Helen M  
 Raymore Edythe  
 Reynolds Joyce  
 Rhoads Florence  
 Riccardo Al  
 Rice Helen C  
 Richardson Boney  
 Rifner Carl  
 Riley Joseph

R  
 Riley J & A (C)  
 Roach & Roach (C)  
 Robeson Robert  
 Robt Fred  
 Rose Jack  
 Rose Julian  
 Rosen Jimmy  
 Ross Cecil (C)  
 Ross Victor G  
 Royal Jack (SF)  
 Rull & Rull  
 Russell Jack  
 S  
 Sam Lik Yung (Reg)

S  
 Santrey Olga  
 Scott & Wilson (C)  
 Schaefer Sylvester  
 Schofield Charles  
 Schubert H W  
 Schwere F  
 Scott Katherine M  
 Seabury & Price (C)  
 Shallow Stella  
 Sheldon Lillian  
 Sidell Jack (C)  
 Simpson Larry  
 Skipper & Kastrup  
 Smith Tom R

T  
 Taber Monroe (C)  
 Takari B B (SF)  
 Talmadge Sue  
 Taree  
 Taylor James  
 Taylor Margaret  
 Taylor Triplets (C)  
 Tempest Florence  
 Terry Bob  
 Terry Mrs Walter  
 Thomas Bert (C)  
 Tower George S  
 Tracy Martin  
 Travers Belle  
 Trepp & Ellen  
 Trunderland May  
 Twoomey Nell  
 Tyler Adele  
 V  
 Valene Sue  
 Valerie Clement B  
 Van Billy B  
 Van Horn  
 Vardon Frank A  
 Vardon & Perry  
 Vardon Vera  
 Venneta Dollie

W  
 Wagon Emma  
 Walling Percy  
 Walsh Marie  
 Walton & Brandt (C)  
 Ward Lillian  
 Warner Helen  
 Watson Lillian (C)  
 Weber & Wilson (C)  
 Wellford Miss D (SF)  
 Wells Mr & Mrs G  
 Wells H  
 West T  
 Western Helen  
 Weston Verna (P)  
 Wheeler Dick  
 White Buddy  
 White Martha  
 White Walter C  
 Whitney Adele  
 Wiggins Bert (SF)  
 Wiggins Bert (O)  
 Wilbur Harrington  
 (C)  
 Willie Susie  
 Willing Frank R  
 Willis Louise (C)  
 Wilson Dolly  
 Wilson Irene (C)  
 Wilson & Mack  
 Wilson Walter C  
 Wood Maurice  
 Woods Helen (C)  
 Woodward Fred (SF)  
 Worden Mrs H

Y  
 York & King (C)  
 Young Ellice  
 Young Ollie  
 Young R  
 Z  
 Zabella Flora  
 Zanora Frank  
 Zeck C A  
 Zuhn Billy

## ARENA MUSICAL BURMAU

Strand Theatre Bldg., Room 212, Bryant 2888  
 HAVE YOUR SONGS AND ACTS COMPOSED, arranged  
 and orchestrated by us. The orchestra will always be  
 with you if they see our stamp on your orchestration.

## WANTED—PERFECT AND COURAGEOUS BICYCLE TRICK RIDER

State salary and experience in first letter. Own  
 wheel preferred. Address C. W. R., VARIETY,  
 New York.

Smyth Arthur F  
 Spaulding Clarice (C)  
 Spencer Bert  
 Stafford May  
 Standish Joe  
 Stanley Harry (C)  
 Stanley Edwya  
 Stark Virginia (C)  
 Starr Carrie (C)  
 Stephens Emma  
 Steppe Harry  
 Sterling Elsie  
 Stern Al  
 Stewart Florence  
 Stroud Trio (C)  
 Still Miss Lou  
 Stone & Hayes  
 Strauss Beale  
 Suppe John  
 T  
 Taber Monroe (C)  
 Takari B B (SF)  
 Talmadge Sue  
 Taree  
 Taylor James  
 Taylor Margaret  
 Taylor Triplets (C)  
 Tempest Florence  
 Terry Bob  
 Terry Mrs Walter  
 Thomas Bert (C)  
 Tower George S  
 Tracy Martin  
 Travers Belle  
 Trepp & Ellen  
 Trunderland May  
 Twoomey Nell  
 Tyler Adele  
 V  
 Valene Sue  
 Valerie Clement B  
 Van Billy B  
 Van Horn  
 Vardon Frank A  
 Vardon & Perry  
 Vardon Vera  
 Venneta Dollie

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

John Rucker (Rucker and Winifred) is  
 planning an all-colored minstrel show.

Rex Snellgrove has opened a stock com-  
 pany at Green Bay, Wis.

Rowland & Howard's "Which One Shall I  
 Marry?" closed Feb. 20 at Chatham, Ont.

Ione Fay has joined Merle Norton's  
 "Freckles" as soubrette.

Ermina Carmichael appeared at the Rialto  
 this week in a new sketch written for her by  
 Ralph Ketterling, entitled "He Never Knew."

Edward Douglas has succeeded Alexander  
 Onslow as Bren in the title role of "The  
 Man Who Stayed at Home" at the Playhouse.

Morette Sisters will be seen next season in  
 a new vaudeville offering (singing, dancing  
 and musical) written by V. Chandler Smith.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Frank Dare of Chicago has joined the Hip-  
 podrome stock at Oakland, Cal.

One of the two Rowland & Howard "Mar-  
 riage Question" companies closed Feb. 18 at  
 Flint, Mich.

Miss Henrietta Brewster has joined the  
 cast of "Leave It to Jane" at the La Salle  
 theatre. She is a local amateur.

Margaret Parker and Cecil Ruell will ap-  
 pear in a new sketch by V. Chandler Smith.  
 Helen Murphy is the agent.

This week the Crown went from Interna-  
 tional circuit to popular vaudeville, booked  
 by Loew-Mathews.

Local managers have been receiving a num-  
 ber of letters from Australian producers and  
 actors asking for vaudeville sketches.

# WILLIAM JEROME says

His New Comedy Song

## "ANY OLD JAY CAN GET A GIRL TODAY"

is the best laugh and applause getter that he has ever been connected with.

# WILLIAM JEROME says

## "WHEN THE YANKS COME MARCHING HOME"

is the only patriotic song on the market that is not a give us your kind applause—no flag—bravado or defiance. Just a beautiful, wonderful, wonderful song.

# WILLIAM JEROME says

## "THE IRISH WILL BE THERE"

is the song the 69th Regiment sings in the Trenches Over There—a dandy number for St. Patrick's Day week.

# WILLIAM JEROME says

if you want a beautiful ballad don't overlook

## "WHEN YOU WERE THE WORLD TO ME"

WILLIAM JEROME wishes to call your attention to the fact that Charles Dillingham has given permission to release the Big Hippodrome Song Hit—

# "THE BLUSHING BRIDE AND GROOM"

in cities outside of New York. This song was the sensation of The Lambs Gambol, and without doubt is the best song of its kind ever written—it's one of those Bayes and Norworth things.

WILLIAM JEROME wants you to know he publishes "SOMETIME," "M-I-S-S-I-S-S-I-P-P-I," "COTTON PICKIN' TIME IN ALABAMA," "COME ON OVER HERE, IT'S A WONDERFUL PLACE." Our new sensation—"WHEN THE CLOUDS HAVE PASSED AWAY"—will be ready shortly.

Come in and get acquainted with William Jerome and his songs

WILLIAM JEROME  
Strand Theatre Bldg., Broadway and 47th Street, New York

EDDIE

MARION

# Weber and Ridnor

YOUTHFUL PRODIGIES

Booked Solid

Direction, LEWIS & GORDON

THIS WEEK (Feb. 18), ALHAMBRA,  
New York

NEXT WEEK (Feb. 25), PALACE,  
New York

### VARIETY

Weber and Ridnor.  
Songs and Dances.  
14 Mins.; One.  
Fifth Avenue.

A cute little singing and dancing team, king on appearance and style, with fast routine. The boy is a rattling good dancer and the girl looks pretty and dresses becomingly while having the ability to put over a song. She handles "Follow the Boys" for applause. The boy has a corking routine in his solo stepping and the double jazz finish sent them away in great shape. It is good enough for No. 1 anywhere. **FRED.**

### CLIPPER

WEBER AND RIDNOR

Theatre—51st Street.  
Style—Singing and Dancing.  
Time—12 Minutes.  
Setting—in One.

This man and girl seem, from their mannerisms, to be recruits from musical comedy, as they have none of the vaudeville manner. As they stand, they can take a prize spot on any bill for talent, personality and originality. They open with a duo in which they do some marvelous dancing. The girl, especially, dances as though she had studied long and conscientiously. Her knees are easy and natural and she does the most difficult things without seeming effort. She is prettily costumed in all her numbers, making three changes. She introduces a pleasing novelty by wearing half hose instead of all the way stockings. The man is of the Carter de Haven type and build, resembling that comedian to a great extent. He is as limber as they make them and works with the speed and accuracy of an automaton. They don't do half enough as it is, for they are good enough to fill 30 or more minutes.

Hugh R. Newson Concert Co. opens its spring tour in the northwest March 18. This is one of the largest road organizations in the country.

Robert Sherman has leased "Good for Nothing Husband" to George Robertson and Karl Hewitt, who will take it on the road for a spring tour.

Kolb and Dill in "The High Cost of Loving" are in their third month at the Olympic. The forecasters gave them a month when they opened.

Harry Sutherland, who went to Louisville to become manager of the Y. M. C. A. theatre at Camp Zachary Taylor, is back in Chicago. The theatre closed while he was en route to Louisville.

Jack Bessy's stock company opens in Chicago next week at the National. The company will play the National and the Imperial alternately until April 1, when it will remain at the National for the season.

A big minstrel stag was held at the Press club Feb. 16, with Walter C. Kelly and Eddie Cantor as end men and Will Rogers in the center. Most of the actors in town were present.

In the daily paper advertisements the Blackstone has been claiming a sell-out every

night since the opening of H. B. Warner in "Among Those Present." This in spite of rather unfavorable comment by the critics.

William B. Friedlander has become sole representative of Lieut. Thompson, a writer on the Kansas City "Star." The first of Thompson's acts to go on will carry five men and a girl. It is titled "Pants and the Man."

When "The Wanderer" closes at the Auditorium three weeks hence it will go for its summer run to California. The spectacle will be produced in the stadium of the University of California.

Lieut. Orville Bunnell, of the United States Aviation Corps, writes to his friends in Chicago from San Antonio that he will soon depart for France. Before Bunnell entered the service he was manager of the National Show Print here.

About \$5,000 was realized as a result of the benefit last Sunday at the Olympic for the family of the late Fred Eberts, former manager of the Majestic theatre. The vaudeville agents' minstrel show and a large bill of talent made up from the various attractions formed the program.

The Stage Women's War Relief is holding a country fair at the Congress hotel. Nan Halperin and Rae Samuels raffled off two dolls for the benefit of the relief. Miss Halperin's doll was costumed in exact imitation

## TO MR. WALTER KEEFE

If you can prove (through the files of the Telegraph Companies) you sent me a wire telling me Detroit and Cleveland were cancelled, I will donate \$200 for the N. V. A. Fund.

OR

If you can prove I received the wire, I will play both Detroit and Cleveland any time you want me to for nothing.

(Signed)

Harry Breen



# "WE'RE ALL GOING CALLING ON THE KAISER"

BY CADDIGAN AND BRENNAN

A brand new idea in a comedy song. Different "punch" lines for each chorus.  
A wonderful stage hit and a great 6/8 melody. Orchestrations in 7 keys. SIX EXTRA CHORUSES.

## 1ST VERSE

Oh, John, pack up your kit and come along with me,  
There's a party 'cross the sea  
And they need your company  
To grace it.  
Oh, John, kiss her good-bye, you know that she'll be true,  
It's near the time to fall in line with a million more like  
you.

## 1ST CHORUS

And we're all going calling on the Kaiser,  
For we've got to teach the Kaiser to be wiser;  
And we'll bring him something good—  
A kimono made of wood;  
We'll wish him well, with shot and shell—  
The son of a gun, we'll give him—well,  
We're all going calling on the Kaiser—  
The English, French, the Yanks, and Irish, too.  
Don't forget what Sherman said;  
That's where he'll be when he's dead,  
For we're all going calling on the Kaiser.

(Copyright, Daly, Music Publisher, Inc.)

## 2D CHORUS

Oh, we're all going calling on the Kaiser,  
For we've got to teach the Kaiser to be wiser;  
And we'll send him down below  
Where the likes of him should go;  
We'll leave him there to rave and tear,  
And devil a one is going to care,  
For we're all going calling on the Kaiser—  
The English, French, the Yanks, and Irish, too.  
He'll be looking at his best  
With a lily on his chest,  
For we're all going calling on the Kaiser.

**DALY, MUSIC PUBLISHER, Inc.**

Gaiety Theatre Bldg.  
665 Washington St.

**Boston, Mass.**

of the gown she wears in her wedding number.

Alan Dinehart of "The Gipsy Trail" tried out a new act with ten people at the Eberts benefit. "The Gipsy Trail" after its Chicago run goes to Minneapolis and St. Paul. Mrs. Dinehart, who was Louise Dwyer, will accompany her husband to Minneapolis, and there await an interesting event.

New attractions booked for Chicago: "The Naughty Wife," with Charles Cherry, at the Cort Feb. 24; "Fancy Free," with Clifton Crawford and Marilyn Miller, at the Garrick Feb. 24; "Rambler Rose," with Julia Sanderson and Joseph Cawthorn, at the Illinois March 3; Margaret Anglin in "Billeted" at the Playhouse, date unannounced; Harry Lauder at the Auditorium March 10.

Jean Hargreaves, a playwright of Boston, has brought an injunction suit against the Chicago firm of Gatta, Clifford & Gaszola. She alleges that their production, "Her Unborn Child," is a steal on her play, "She Decides," and seeks to enjoin them from further showing of the former play. "Her Unborn Child" is by Howard McKent Barnes.

Sam Herman, a booking agent at 119 No. Clark street, was implicated last week by Harold, Fouche and Selma Volts, whose father was arrested because his children were collecting money for the Red Cross without authorization. They had been singing in small vaudeville and picture houses. The father was fined \$25 and costs. Herman denied he received any pay for his services. The judge recommended that Herman pay the father's fine. In event of the refusal of the agent to pay the fine he threatened him with arrest.

Imagine a 14-handed friendly poker game with one deck! That's what Clarence Kolb, of Kolb and Dill, has brought on Chicago together with a regular success in the show, "The High Cost of Loving." The game starts at midnight every Saturday, and the curtain drop time is ten a. m. Sunday; during the interval there being much in the way of acts arranged for on the previous afternoon. The way the game is regulated is that every man is asked if he is going to stay in. If not his hand goes into the discard and is used again. Often one play, after making a "killing," stays out for a number of deals. Kolb's stunts during the game are worth the price of admission in themselves. Whenever he gets a playing hand he peers in the faces of all who stay in, and then lets out an awful roar, generally aimed at the man who it turns out has the winning cards. A ruling of the game is that no liquor be consumed, but there are quantities of brick ice cream eaten during the sessions. Chief aid and abettor to Kolb is Ernie Young. Max Dill is not allowed in the game, as he has to hit the hay early. Another odd feature of this odd game is that each dealer fixes the limit.

AUDITORIUM (H. M. Johnson, mgr.).—"The Wanderer" (4th week).  
BLACKSTONE (Harry J. Powers, mgr.).—H. H. Warner in "Among Those Present" (2d week).

COHAN'S GRAND (Harry J. Ridings, mgr.).—Jane Cowl in "Lilac Time," holds strong (9th week).

COLONIAL (Norman Field, mgr.).—"Cheating Cheaters," doing well (4th week).  
COLUMBIA (Frank G. Parry, mgr.).—Fred Irwin's Big Show.

CORT (J. J. Hermann, mgr.).—"The Gipsy Trail" terminates a good run (9th week).  
"The Naughty Wife," with Charles Cherry, Feb. 24.

CROWN (Ed. J. Rowland, mgr.).—Loew-Matthews vaudeville.  
ENGLEWOOD (J. D. Whitehead, mgr.).—"Innocent Maids."

EMPIRE (Art Moeller, mgr.).—"Social Follies."  
GARRICK (William Currie, mgr.).—"The

# CLIFF BRAGDON

First Time on Broadway

## PRINCIPAL COMEDIAN

WITH

## \$1,000,000 DOLLS

Direction, JOHN G. JERMON

## Columbia Theatre

NEXT WEEK (Feb. 25)

Very Idea," with Ernest Truex and Richard Bonnet, closes after successful run (6th week). "Fancy Free," with Clifton Crawford and Marilyn Miller, Feb. 24.

GAYETY (Robert Shoemaker, mgr.).—"Army and Navy."

ILLINOIS (R. Timponi, mgr.).—Ziegfeld "Follies," big (9th week). "Rambler Rose," with Joseph Cawthorn and Julia Sanderson, March 3.

IMPERIAL (Will Spink, mgr.).—Singers' Midgits.

LA SALLE (Nat Royster, mgr.).—"Leave It to Jane," playing to capacity houses every night (4th week).

NATIONAL (John Barrett, mgr.).—"Trail of the Lonesome Pine."  
OLYMPIC (Abe Jacobs, mgr.).—Kolb & Dill in "High Cost of Loving." Holding out with amazing tenacity (9th week).

PLAYHOUSE (Guy Hardy, mgr.).—"The Man Who Stayed at Home," living beyond its scheduled limit (9th week).

PRINCESS (Will Singer, mgr.).—"De Luxe Annie," opened big (1st week).

POWERS (Harry Powers, mgr.).—David Warfield in "The Music Master." Great business (5th week).

STAR & GARTER (Wm. Roche, mgr.).—Sliding Billy Watson's Show.

STUDEBAKER (Louis Judah, mgr.).—"Maytime" (7th week).

MAJESTIC (William G. Tisdale, mgr.; Orpheum; rehearsal 9:30).—"The show this week starts with F, and then it doesn't start much. By this time the house is jaded and seamy, and the meritorious acts to come have hard going. Edwin Arden and Company came on F.

Beulah Browning and Jack Denny are G. Miss Browning is a versatile and lovable little artist, but at a decisive moment in her work she does a verse of a kid song that should never be permitted on any stage. In an effort to be extremely juvenile she sings a ditty setting out how she was locked in the closet and "spit on mother's dress and spit in mother's shoe," and when mamma asked her what she was waiting for she said "for more spit." She then says she got a spanking. She

had one coming. It killed the number and robbed Miss Browning of a solid hit, as she came back with her inimitable Foy impersonation, always worthy. Women were heard to audibly criticize Miss Browning's taste in the matter of saliva comedy, which she made even more pointed by announcing she had written the sweet thing herself. Her other songs were in more refined mood. Denny officiated at the piano with comedy support from the orchestra, and sang a song.

Lucille Cavanagh, in the daintily set and expensively gowned act which this season has established her as a headliner in her own estate, waited through her several numbers, while Frank Hurst warbled drearily in between. Frank is no singing star, and what Miss Cavanagh sings in apology for her own singing wouldn't be bad if she threw in a chorus on behalf of Hurst. However, his personality is pleasant, and though he sings long verses at a stage of the show when action is imperative, he is forgiven. Ted Donor's eccentric solo is the applause winner for the trio, though Miss Cavanagh, on class, appearance and interest, stands out. Too much effort to force curtains at the end detracted a trifle. Miss Cavanagh looks better than ever, if that may be believed, and her new manner of dressing her hair, somewhat Cleo de Merode, is stunningly becoming. The act, all around, is easily of headline standard.

Arthur Deacon, returning to vaudeville here after a long absence, bowed in a purple dress suit. His hair has grown beneficently white, helping his "front," and his mellow baritone is as heart-capturing as before. He has an exclusive selection of tender songs and well-chosen comedy, and found no trouble following the featured "draw" and preceding the closer, Burdella Patterson, who was finishing her work to about 20 per cent. of the audience when the orchestra mercifully played the exit march and an underdone matinee went into history.

Prevost and Brown opened. The tumbler is a bearcat on the floor and on the bounding mat, but his efforts at comedy, physical and literary, are atrocious. He hasn't a funny fibre in his makeup and he succeeds only in making what might be a good silent opening act a pronounced nuisance. He was being "kidded" in every section of the theater.

Alexander, O'Neill and Sexton bill themselves, "the acme of style, grace and comedy." Acme is pretty strong, for the act is decidedly small time in every element and member. Alexander's tenor still rings, as it did when he was associated with Scott and had something to offer. The female impersonator in this trio is obvious from the first, lacking in manner and ability, given to singing endless ballads in which the lyrics are inaudible and the voice falls at the key. But he came back—uninvited, practically—and recited a long verse string with an unsavory kickback about a nance soldier who was yellow from boyhood and finished that way, intended to be funny, but badly framed for the effort. Then, to make his finale as dreary as he knew how, he sang "Liberty Bell" with no emphasis of congruity to his makeup, his preliminary work, or even his voice. A few patriots brought their hands together for the sentiment of the song, but Browning perished.

Edwin Arden in "Trapped," a smooth and exciting melodrama, found the audience nervous and hard to concentrate. But before Arden's triumphal bagging of the dirty spies with the assistance of the beautiful girl

# IMITATION IS THE SINCEREST FORM OF FLATTERY

They're all writing "Daddy" songs now, but they're all weak imitations of

# "SEND BACK DEAR DADDY TO ME"

THE SONG THAT TOUCHES THE HEART!  
A CHILD'S APPEAL THAT GRIPS YOU LIKE A VISE  
AND MAKES A LUMP COME TO YOUR THROAT

## "SEND BACK DEAR DADDY TO ME"

This song is selling faster than any song of its age. That's why they're all writing around it—some of them even trying to embody its entire idea. However, "Send Back Dear Daddy to Me" is a happy wedding of words and music—a captivating, inspiring march ballad.

Alex. Sullivan, the Evening World's sporting writer, who wrote the clever lyric, has another wonderful ballad ready to turn loose shortly, and other publishers will undoubtedly try to imitate it as in the case of "Send Back Dear Daddy to Me."

But the "Dear Public" is the judge and the People have chosen the genuine "Daddy" song with the "Punch" chorus finish.

"Stop all this war and give us victory  
And Send Back Dear Daddy to Me"

## Published by Joseph W. Stern & Co.

HARRY TENNY, Professional Manager

1556 Broadway

Next door to Palace Theatre

New York City

(Sarah Shields, who did it nicely, too), he had 'em. The first honest and spontaneous applause of the show fell to Arden. Laif.

**GREAT NORTHERN HIPPODROME** (Andy Talbot, mgr.; agent, W. V. M. A.).—The Hipp has changed policy. Tickets of admission are now good for only one show. In the old days one could see both the day and night shows on the same pasteboard. Retter Bros., for some unknown reason, failed to show. Henry and Adelaide opened with the same act they offered last year at the Majestic. Adelaide has taken on a new quality in her singing. Her voice seems to have developed considerably. The punch is still in the costume change Henry makes while dancing. Orville Stamm comes back to this house after an absence of some months over the Orpheum circuit. Orville does some creditable feats of strength, but his great stunt of lifting a horse is left out, and the audience misses it. They see so much throwing of the bull that lifting a horse would be a relief. The Three Vagrants, with a musical act that was ancient when Heclor was a toothless pup, continue to please with their act. Age cannot wither nor custom stale some acts, and this is one of them. The boys have played it on every circuit on the continent. Draggie dialog and amateur performers is the reason that "Peacock Alley," which was seen at the Majestic a few weeks ago, is on the pop route, and if there is no

improvement, even the small time will not want it. The Two Leightons breezed over with clean-cut numbers and harmless talk. "On the Atlantic," a brass band with a marine setting, got over big. There are ten boys and a girl in the act, which is elaborately costumed and seems to have had somebody worry about it, which many acts of this kind lack. The patriotic finish is thrilling and brings great applause. Swing.

**RIALTO** (Harry Earle, mgr.; agent, Loew-Mathews).—For the first Monday in weeks it was possible to get a seat here without waiting in line for a long, long time. Notwithstanding, there were no seats empty for more than a few moments at a time. Fields, Keene and Walsh picked off the big hands of the bill. Dressed as theatre employees, before the reverse of an asbestos drop, these fast workers

hand out a line of talk, songs and steps that doesn't lag for a minute. Brandt & Aubrey do a roller-skating act, unusual because all the work is done in "one." Both skate creditably, although the man is the skilled worker of the two. The girl attempts to vary the act by singing. She mare rather than varies, however, as her forte is pedals. "Over the Garden Wall" has some good talent, but there is no material in the act. The dearth is so large that one of the comedians, in black-face, has to fill in with an interminable flute melody. Then he comes back and encores for another interminable melody with the same flute. There is nothing sensational about medleys or flutes, and in a girl act the specialty is ill-advised. Bert & Pagle Dale dance. Pagle is a winsome frail. Their piece de resistance is a vampire number, Bert making

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his entrance on a dark stage, with a cigarette glowing. Then a green light and a recitation about some fool who appeared to have spent considerable time hankering for a rag, or something. Tableau. Then they dance. "He Never Knew," the new Ralph Ketterling sketch (New Acts), came next, and was followed by Milton & Rich, two girls whose horseplay and character interpretations seemed to please. The Hippodrome Four closed the show. Swing.

## SAN FRANCISCO

VARIETY'S

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PANTAGES THEATRE BLDG.

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**ORPHEUM** (Fred Henderson, gen. mgr.; agent, direct).—Bill developed peculiarities, was swamped with music and comedy, and management was forced to make several switches for speed. Cressy and Dayne went along in their usual groove. Morton and Glass ran up score. Scarpiet and Varvara brought out a good singing voice on the part of the boy tenor. The act could stand some polishing. The Ziegler Sisters closed the show, but failed to display the strength necessary to hold up the bill at this juncture. Elda Morris came quietly into view at the opening, the spot handicapping, and while she showed versatility her serial seemed weak in sections. Stuart Barnes duplicated last week's hit, while Hyams and McIntyre eclipsed last week's results, although in second position. Al Shayne was the show's hit.

**PANTAGES**.—Very good bill. Harry Langdon and Co. copped laugh honors. Rosa Rosalind closed successfully. Dixie Harris and the Variety Four registered clean hit. Jarvis and Hapson displayed neat turn. The Cortese Trio well received. George and Tony opened big.

**HIPPODROME**.—Average bill. Carson Brothers, opening, did well. Three Millards received laugh honors. Art and Anna Owens went fairly well. Mantilla and Warden, novel and entertaining. The Manning-Sullivan turn passed with interpolated patriotic gags. Kartell was the hit of the show in closing spot. Miller and Morrison, two girls, with piano and songs, were added, and did well throughout. Closing weakest part of their turn.

**ALCAZAR** (Geo. Davis, mgr.).—Chas. Rugles in "It Pays to Advertise."

**CORT** (Homer F. Curran, mgr.).—"Cleopatra," film (2d week).

**COLUMBIA** (Gottlob & Marx, mgrs.).—Boston English Opera Co. (2d week).

**CASINO** (Lester Fountain, mgr.).—A-H & W. V. A. vaudeville.

**PRINCESS** (Bert Levey, lessee and mgr.).—Bert Levey vaudeville.

**SAVOY** (Harry Davis, mgr.).—Will King Musical Comedy Stock (9th week).

**WIGWAM** (Jos. F. Bauer, mgr.).—A-H & W. V. A. vaudeville.

Robert Drady, formerly manager of the Casino, San Francisco, is now personally managing the Alhambra there for the Carl Laemmle interests, the house opening Feb. 17.

**CASINO**.—10, the bill has two or three outstanding features, but in its entirety not up to the standard established the last few weeks. Headlined were the Royal Italian Sextet, five men and one woman, in a singing and instrumental turn, very good, barring the attempts at comedy made by one of the men. The girl, who is pretty, sings nicely and puts over a violin solo, the best thing in the act. The Cliff Bailey Duo. Scotch pantomimists, open the show and get into the good graces of the audience fairly from the start with some very laughable talk, a few stories and accompanies himself at the piano in a couple of songs that gained him a number of laughs. Mr. and Mrs. Sydney Payne follow with "The Drudge," a comedy sketch that is a little overacted on the gentleman's part, but which pleases. A novelty in dancing is offered by Davis and Walker, colored man and woman, in which the male member of the team spends most of his time dancing on his head and back. Billie Downman sings four costumed songs and is agreeably received. The Three Alex, equilibrists, close the show. The picture attraction is "Runaway Romany," featuring Marlon Davies.

Word was received here this week that Jack La Belle, local Forster representative, who has been in Los Angeles the past two weeks, left for Texas last week and the chances are very fair that he will be a benefactor on his return.

A judgment for \$3,742.00, the value of three elephants and 20 monkeys, was awarded Stew-

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ANOTHER  
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**EDDIE  
CANTOR'S**

**SENSATIONAL**

**HIT IN**

**ZIEGFELD**

**"FOLLIES"**

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# FOI

This is the song that EDDIE CANTOR hit home in  
"THE FOLLIES." We have a special version for this

WORDS  
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**KIND OF A**

**BABY**

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THE SHOW with every night since the opening of

MUSIC:  
JACK EGAN

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**SENSATIONAL  
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"FOLLIES"**

**FLO ZIEGFELD, JR., SAYS:**

"'THAT'S THE KIND OF A BABY FOR ME' was not only an instantaneous hit on the opening night of the Follies, but the greatest hit the Ziegfeld Follies has ever had."

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## FALLOW &amp; NORTH

VAUDEVILLE MANAGERS, PUTNAM BUILDING, NEW YORK CITY  
PLACING STANDARD VAUDEVILLE ATTRACTIONS WITH ALL V. M. P. A. CIRCUITS

art Tait, a show man at Camp Lewis, against the Al G. Barnes Circus, here, last week.

Stan Stanley reports that he has been informed a certain party is approaching actors claiming he is Stanley's father, and soliciting loans of "a couple of dollars or so." Stanley, Sr., has been dead for several years, so Stan wishes to issue a warning to his professional friends.

The Beaumont Velvet Scenic Studios of New York have opened a branch office and plant in San Francisco with Maurice Golden in charge.

The present Orpheum bill which arrived in the city last week, was forced to cut out one show in Portland on account of the Lauder show being booked into the same house.

Frank Stanley of Stanley and Gold was fined \$25 for missing a show at the Hippodrome last week.

The train on which the members of the Minneapolis Symphony Orchestra were returning from Minneapolis to San Francisco was struck head on by a westbound special last week between Elko and Carlin, Nev. None of the symphony members was injured.

Patrons of legitimate attractions have had very little to choose from the past two weeks with the Alcazar offering the only spoken play in town. Last week "Pais First," with "It Pays to Advertise" this week. The Cort is running pictures, while the Columbia has the Boston English Opera Co.

Eddie Magill has severed his connection with the Waterson, Berlin & Snyder local office. He may return to cabaret.

Ralph Allen Jewell, whistler and formerly in vaudeville, is now conducting a lunch and refreshment stand for soldiers at Camp Fremont.

Billy Murray, singer, has associated himself with the Fisk Music Publishing Co., San Francisco, as staff writer.

Clair Starr of the Will King Co. at the Savoy, assisted by ten girls from the company, entertained the Elks last week on the occasion of the 50th anniversary of the local lodge.

Cyril Maude comes to the Columbia for the entire month of April on his return from Australia and will offer "Grumpy." Following this he will present "General John Regan" and a revival of "Caste" in which it is said Maude has not appeared since 1902. Previous to his local engagement he will tour the state, opening his season in "Grumpy" at San Jose.

## ATLANTIC CITY.

BY CHARLES SCHEUER.

Amusement men of the resort are having an interesting battle behind the scenes to prevent some of the "hard-boiled eggs" from starting another Sunday closing campaign similar to some of the affairs that in the old days kept the live wires of the city constantly at war with reformers who have done their best on many occasions to put the resort in the class with Ocean City and other "quiet" centres.

The Ministerial Union, comprised of the majority of the clergymen of the resort, started activities during the fuel troubles, declaring theatres and indoor amusements should not be permitted to remain open Sunday and consume coal when churches were combining their services in order to conserve fuel.

The Atlantic City Amusement Association, which has been foremost in promoting entertainment for the home folks and visitors since its organization this winter, to date has succeeded in keeping the closing movement out of sight. The matter was referred to a committee by the ministers and it is now believed the committee will permit the affair to slumber until summer arrives and that all untoward actions will stop.

"The Birth of a Nation," to have been shown here for three days at the Colonial, has been sidetracked through notice from Mayor Harry Bacharach, who insisted that this was no time to arouse feeling between races, and

he officially banned the picture. The Stanley Co., controlling the Colonial, cancelled the engagement, although the film ran to capacity houses here a couple of seasons back at the Nixon, and efforts of the authorities to close it down was prevented by the courts, which enjoined the commissioners from interfering.

Manager Megill, of the Garden Pier, is booking the best auto manufacturers of the country for the annual over-the-ocean auto show, to be staged on his pier during Easter week. Advance reservations are already in excess of the number of exhibitors showing last Easter.

The wrestling bouts which have been so well received at the Nixon are to be moved to the Apollo. Manager Fred Moore has booked Mike Yokel, the Utah wonder, and John Kilonis, present middle-weight champion, as the feature in a double bill March 4.

William A. Brady is having a lively time staging "Sealed Orders," a super-film with the final chapter laid in Longport, a neighboring resort. He has assembled a 100-foot dirigible, which is to be exploded during a battle in mid-air over the ocean, with Beryl Kendrick, a shore aviator, tossing the bombs from a flying boat.

Harry Knowles, his director, while making an inspection of the plant that has been set up at Longport, had a close call with serious injury and possible death when he plunged into a large vat filled with acid, which gives off the fumes used to inflate the sausage. June Elvidge, playing opposite Montague Love in the leads, was a member of the party and first to realize his danger. She had him half way out of the vat when Brady and Love came to her assistance. Knowles' clothes were stripped from his body and he was wrapped in a blanket and rushed to the Traymore Hotel, where the house physician attended him. He was able to return to work the next day.

Shore theatrical managers have developed a penchant for oratory and essay work. W. E. Shackelford, manager of the Million Dollar Pier, recently read an instructive and amusing paper before the Elks, and now Sam-

uel W. Megill, of the Garden Pier, has sprouted forth as an orator at the Rotary Club, where he delivered a striking address on pier possibilities in Atlantic City a few days ago.

## BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—An evenly balanced bill, one of the best in this respect this season, with Laura Hope Crews as the headliner. She is supported by a competent company in "Divorce," a one-act playlet, built on "Divorcees." It found favor with a large audience. One of the best dancing acts here for many a day is near the close of the show. George White and Emma Haig. They have three changes of scenery, numerous changes of costumes, and some very new steps. Frances Kennedy received quite some applause, although it did not seem that with the time she has at her disposal she is able to do her best work. Four songs and three changes. The show is opened by the Australian Creightons, who have a good juggling act. Elmer El Cive, in an act billed as "A Bit of Scotch," gives the audience a real surprise, in that he appears in a Scotch costume and does not use the bagpipes. He uses a xylophone in a musical act, which went over splendidly. Leon Kimberly and Rena Arnold have a good talking and song turn. Horace Wright and Rene Dietrich range from grand to light opera numbers, presented in a beautiful Hawaiian setting. Buster Santos and Jacques Hays, two girls who represent the extremes in figures (?), have a patter act with two songs. The show is closed by Mme. Jewell's "Circus Day in Toyland," a marionette act.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"Sins of Ambition," feature film. DeWitt, Burns and Torrence top the vaudeville. Maxwell Kripton in a musical act, and the Village Four; Potter and Hartwell; Willing and Jordan.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fine.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Vaudeville headed by Graham and Randall. Henry Frey; Hay and Co.; Lino and Amico; Valen; Conrad and Standy Duo. Picture, "Stella Maria."

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Vaudeville headed by Harry Breen. "Your Money or Your Life"; Taylor and Howard; Mahoney and Auburn. "The Keys of the Righteous," film.

GLOBE (Frank Mesgher, mgr.; agent, Loew).—Final week of "Les Miserables," to capacity.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Feature of vaudeville, Nat Carr. Others: Welch, Mealy and Montrose; "Women"; Welser and Relser; Evelyn and Cunningham; Magee and Anita. "The Shuttle," film.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"Come Through," tabloid comedy-drama, feature of the picture bill with other vaudeville acts.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—"The Sign Invisible," film feature; several vaudeville acts.

PARK (Thomas D. Soriero, mgr.).—"A Weaver of Dreams" and "Flirting with Fate," films. Business excellent.

MAJESTIC (E. D. Smith, mgr.).—Second week of "The Brat"; doing very good business at popular prices.

SHUBERT (E. D. Smith, mgr.).—Last week of Donald Brian in "Her Regiment." Coming attraction, another musical show with male stars, Ernest Truex and Richard Bennett in "The Very Idea."

COLONIAL (Charles J. Rich, mgr.).—Final week of Raymond Hitchcock with his show. Has run a month, and since opening business practically capacity. Closing to excellent business. "The Rainbow Girl" new attraction.

PLYMOUTH (E. D. Smith, mgr.).—After an engagement of about two months Willie Collier is finishing in "Nothing But the Truth." Next, "The Man Who Came Back," transferred here from the Wilbur, where it has had a long run to good business.

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Orchestrations  
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Daddy Mine

*Moderato with expression*

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BROWN

Music by  
HERBERT  
SPENCER

This is a most delightful song for a  
singer of merit.

## “LAST NIGHT

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# The Ideal Song of Our 1918 List. A Sure Fire Winner "MY LITTLE SERVICE FLAG" HAS SEVEN STARS"

By MURPHY & TIERNEY

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My Little Service Flag Has Seven Stars

Lyric by STANLEY MURPHY Music by HARRY TIERNEY

PIANO

VOICE

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## 1918 SONG HITS

- "Don't Try to Steal the Sweetheart of a Soldier" BY VAN ALSTYNE—SCIENCE—VAN ALSTYNE
- "Sweet Little Buttercup" BY VAN ALSTYNE—PALST
- "Last Night" BROWN—SPENCER
- "Jerry Mon Cherie" MURPHY—TIERNEY
- "On the Way to Home, Sweet Home" KAEN—VAN ALSTYNE
- "Rock-a-Bye Land" KAEN and VAN ALSTYNE
- "Sweet Petootie" MURPHY and TIERNEY
- "Way Down There (A Dixie Boy Is Missing)" MURPHY and TIERNEY
- "For You a Rose" CORB and EDWARDS
- "Where Do They Get 'Em? (And How Do They Get 'Em?)" YELLEN, BRYAN and GUMBLE
- "Bing! Bang! Bing 'Em on the Rhine" MAHONEY and FLYNN
- "Some Sunday Morning" EGAN and WHITING
- "You're in Style When You're Wearing a Smile" BROWN—KAEN—VAN ALSTYNE
- "So Long, Mother" KAEN and VAN ALSTYNE
- "Derby Day in Dixieland" By EGAN and WHITING
- "Sailing Away on the Henry Clay" By KAEN and VAN ALSTYNE
- "Blue Bird" By CLARE KUMMER
- "Wondrous Eyes of Ara-by" By FLITA JAN BROWN and HERBERT SPENCER
- "What Are You Going to Do to Help the Boys" By KAEN and VAN ALSTYNE
- "You-oo Just You" CRAGG—GERSHWIN

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PRINCESS (Fred Crow, mgr.; agent, U. B. O.),—Robert T. Haines and Co.; Bert Levy;

Ed. Lee Wrothe and Co.; Lucy Gillette; Chas. Irwin, Orth and Cody; Dong Fong Que and Harry Haw; Hallen and Hunter; Camilla's Birds.

LOEW'S (Ben Miles, mgr.).—Pernikoff and Rose; Adrian; Curry and Graham; Elliott and Mora; Violet and Edith; Norton and Norton; "Marionettes," 31m.

ORPHEUM (J. H. Alos, mgr.).—"There She Goes" opened Monday matinee to good house.  
FRANCAIS (Phil. Godel, mgr.).—First half;

# EIGHT WEEKS MORE AND THE PRESENT THEATRICAL SEASON WILL CLOSE

This means that about mid April from five to six thousand accomplished legitimate players will drop from payrolls and remain so for the most part until next autumn. Some of these players who are shrewd have an open sesame to stage employment in the interval in the shape of a vaudeville act. Many more artists would try vaudeville if they knew how to go at it. Vaudeville, an active summer field for players, and more so now than ever because of the decline of pictures and the practice now gathering strength of reinforcing film bills with variety acts, is the Summer Mecca of players of every kind.

Every summer bill of vaudeville, as a rule, offers at least one playlet or sketch. Legitimate players are the best interpreters of tabloid plays with punches. Summer and late spring is a period of rain as well as sunshine:

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A tense playlet. Four male roles for players of qualities suggested by personalities of William Faversham, Edmund Breese, O. P. Hooge and Arthur Forrest. One feminine part for a player of the type of Elsie Ferguson. New.

## "The Apostate"

Playlet. Startling novelty of theme and manner. Leading role suggests George Arlis in one of his manners. New.

## "The Decoy"

Splendid woman's part for player of temperament of Emily Stevens. Good companion role for character male of type of Ralph Delmore.

## "Little Lady Mulberry"

Lively role for diminutive comedienne of type of Ruth Chatterton.

## "50/50"

A lively vaudeville with smart patter lines, suited for variety team of brisk methods of Pat Rooney and Marion Bent.

## "The Clown's Birthday"

Novelty set and strange plot, two vaudeville players being principals of story. For players of temperaments like, say, Henry Dixey and Guy Bates Post.

## "Top Floor Front"

Lively farce, with actors' boarding house the locale, and a pompous character leads the foil for a character slavey and a low comedian.

## "The Panther of Jalteva"

War tabloid. Splendid role for player of type of Charlotte Parry. Could be played as protean vehicle.

## "The Angelus"

For ingenue with emotional reserve. Has surprise climax. A pastoral. Fine vehicle for player of type of Mary Ryan. Good character role for man.

## "Who Stole the Gooseberry Pie?"

A poorhouse tragedy. Admirable role for player of emotional power of quality suggested by John Barrymore.

## "Ching Foo's Girl"

A grim tabloid tragedy. Capital role for young character actress. Nadimova or Petrova part. Splendid man's part for actor of Oriental suggestion, like, say, Walker Whitehead.

## "Moscow 1918"

Farce. Lively role for comedian of type of Sidney Drew. Splendid associate part for emotional ingenue.

## "The Intruder"

Lively comedy, 18 minutes. Bright role for effervescent comedienne and diminutive low comedian.

## "Both Members of This Lodge"

Farce, 18 minutes. For vaudevillians. Parts suggest personalities of Carter De Haven and Flora Parker.

## "The Silver Horn"

Tabloid comedy, with dual parts for player of delicacy and tenderness of Maude Adams.

## "The Spy"

War playlet. Admirably suited to player of distinction of Arnold Daly or Fred Eric. Good woman's part for actress of type of Ann Murdock.

## "The Crater"

Novelty playlet, drama being unfolded to big climax without any single member of cast of seven being seen by audience.

## "The Bomb Throwers"

Eccentric conceit for vaudeville only. Admirable medium for laugh methods of Bedini and Arthur.

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Sylvester Family; Ruth Belmar; Force and Williams; Harrington and Mills; Collins's Circus. Second half: Dias' Monkeys; Stewart and Mercier; Maley and Woods; Jennie Middleton; "When a Man Marries."  
IMPERIAL (H. W. Conover, mgr.).—Julian Blasing in "The Widow's Might" (film), and Rosalind.  
GAYETY (Tom Conway, mgr.).—Irwin's "Majestica." Next, Dave Marlon's show.  
STARLAND (Joe Masoure, mgr.).—Tisoune and Mack's Co.  
EMPIRE (G. Aubry, mgr.).—The Alba Players. Mr. Frederick Arthur has joined to play leading roles.

## NEW ORLEANS

BY G. M. SAMUELS.  
ORPHEUM (Arthur White, mgr.).—Frankie Heath fairly stampeded show Monday evening. Fritz Scheff still able and resourceful. Bobs, opening, did well. Gallagher and Martin, nicely. Arthur Havel and Co., kept audience amused. Aveling and Lloyd, registering handsomely. Act Beautiful, admiration.  
PALACE (Sam Myers, mgr.).—First half: Claire Rochester; Georgia Marie and Co.; Stone and Hayes; Melody Land; Cusackham and Marlon; "The Moral Law" film. Last half: Bert Leslie; Frank Gorman; Mills and

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"Haver" says he would like to get "Gould's" photo.)

Moulton; Niblo's Talking Birds; Powell Family; "My Wife" film.

CRESCENT (Walter Kattman, mgr.).—First half: Long Tack Sam; Murray Bennett; Rae and Wynne; Saxton and Farrell; Periso Duo; "Hidden Pearls" film. Last half: Lloyd and Whitehouse; Montrose and Allen; Lony Nasse; Bennington and Scott; Dumitricu, Dunham Co.; "His Royal Highness" film.

TULANE (T. C. Campbell, mgr.).—Andrew Mack in "Molly Dear."

DAUPHINE (Law Rose, mgr.).—Stock burlesque.

STRAND (Maurice Barr, mgr.).—Pictures.

"The Flame" will illumine the Tulane's room next week.

None other than Noble Hearn, long one of Shreveport's tireless boulevardiers, is the new manager of the Globe.

James Montgomery Flagg and a company of screen players are here making a one-reeler to be employed for publicity purposes in the next Red Cross campaign. Five hundred prints are to be made. Flagg, famed as an artist, has written the scenario and is giving his time to the filming. The small suburban settlement in which the artist lives, which is just outside New York, achieves its

greatest popularity through being referred to as a Flagg station.

The Palace is to the fore with a Castle film, currently.

Patricia is spending a fortnight at Seeger's Isle, Houston, Tex.

Las Stafford, owner of the Metropolitan, Minneapolis, is spending part of a vacation in this city, before proceeding to the Coast.

Walter Price is opening a Select office in New Orleans.

John Wilbert, millionaire lumberman, has given the town of Plaquemine, La., with a population of 2,000, a theatre of the proportions in a structural way of the Cort, New York.

Edward Trout has been added to the stock burlesque company at the Dauphine.

## PHILADELPHIA.

By JUVENILE.

B. F. KNITH'S (H. T. Jordan, mgr.).—The motion picture made Annette Kellermann ambitious. She is now not only a versatile artist, but a producer. But the water-

queen has overlooked in the production the most essential factor, speed. Miss Kellermann and her big shows head this week's bill, and a capacity audience waited patiently until the shapely girl had toe-danced, led a number backed by a bunch of good-looking and nicely dressed girls, kidded herself about what she had accomplished and then walked a tight wire. This was all very pretty to look at, but the capacity audience was drawn there for one purpose—to see Annette in the tank. This was held until the very last feature of the act, and Miss Kellermann furnished them with her graceful diving and swimming. When it was all over, the one question uppermost was—is it worth sitting through a half hour of dances and numbers to wait for Annette's tank display? From the manner in which she was received Monday afternoon, the question remained unanswered. Miss Kellermann has had an idea and worked it out along lines not beneficial to herself: Had she taken her tank, gathered around her a bunch of girls who could swim and who would cause more talk attired in swimming costume than in the pretty stage dresses they do wear, Miss Kellermann would have a real act, for Annette Kellermann in the tank is what vaudeville wants. The people have seen her on the screen and talked about her and what they saw in the screen productions simply made them want to see Annette in the flesh, or fleshings. This was noticeable when the bathing number was presented. The audience sat up, even though the girls were well covered, but it seemed as if they were heralding the coming of the real goods, but Annette kept them waiting too long. That's her mistake as a vaudeville producer, and if she intends to remain in the two-a-day she will have to speed up the act and get that tank on view, with herself and the girls in it as soon as possible. Miss Kellermann had a pretty fast show to follow, which made it all the harder for her. A couple of big comedy bits preceded her, one being "Rubeville," which was a great big applause hit and stopped the show until a couple of encores had been given. Another laughing hit went to the credit of Billy Halligan and Dana Sykes. Their skit, called "Somewhere in New Jersey," was a ripping hit. Halligan has a corking good lot of comedy talk, almost



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making the act a monolog, but Miss Sykes is real refreshing to gaze upon, despite her long skirts, which seem queer for these days, and is a handy foil for the comic thrusts of her associate. The act got plenty of laughs and applause. Lew Dockstader has a new monolog, with a few local hits and some humorous chat about the Germans and the war, with a patriotic outburst and a high tribute to the President that can never fail to take him off. It is about the best line of talk that the veteran minstrel has ever given to vaudeville, and it wins applause. For those who really enjoy high class music, the act of Elsa Ruegger, cellist, will reach the mark of favor. Miss Ruegger is well known as a concert star and she has taken on some of the vaudeville atmosphere she lacked the last time seen, and with the assistance of Zhai Clark, a harpist, and Edmund Lichtenstein, violinist, she has a classy offering that went very well. The clever toe-dancing of Masie King stands out as a feature of her offering in which she is assisted by E. E. Marink. The latter's best contribution is a harlequin number. Miss King has staged and dressed her act richly and her individual work is always worthy. Lewis and Leopold

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put over a very good singing turn for their early spot. The boys have good voices and good songs. The Flemings, with some pretty poses and skillful hand to hand feats, furnished a satisfactory opener. French war pictures won some hands for the Pathe series.

**KEYSTONE** (M. W. Taylor, mgr.).—Willard's Temple of Music headlines this week, with the following supporting bill: Orton Troupe, Herbert and Dennis, Adion and Co., Howard and Hurst, Race and Edge and the film feature, "Vengeance and the Woman."

**COLONIAL** (H. A. Smith, mgr.).—The vaudeville bill this week is headed by Katherine Murray. "Doing Her Bit" is a one-act offering. Rush and Shapiro, Tuscano Brothers, Ben Smith and Russ, Van and Sully complete the bill. The film feature is Mary Pickford in "Stella Maris."

**NIXON** (Fred Leopold, mgr.).—"School Days" is the top-timer this week. Others are Dunn Sisters, Corelli and Gillette, Willie Trio, Will Morris and the film feature, "Les Miserables."

**NIXON'S GRAND OPERA HOUSE** (W. D. Wegesfarth, mgr.).—Catherine Crawford and her Fashion Girls feature the bill this week,

which also contains Curley and Welch, Fred Allen, Jessie Gray's Cycle Comiques, Benses and Baird and the Three Sheikys.

**ALLEGHENY** (Joseph Cohen, mgr.).—Seymour Brown and Co. in the musical tab called "Pardon Me," features this week's bill. Others: Eva Taylor and Lawrence Grattan in "Rocking the Boat," Fay, Two Coleys and Fay, Frogini and Nolan and Nolan. The film feature is William S. Hart in "Wolves on the Rail."

**GLOBE** (Sablowsky & McGurk, mgrs.).—Eddie Cassidy, "The Reel Guys," Jack Cagwin, Dorothy Raymond and Maurice Tobin in "The Isle of Innocence," "A Regular Business Man," Nora Kelly, Four Entertainers, Gardner and Bartell, Burns and Foran, Walter Ward and Co., Leddy and Leddy and motion pictures.

**WILLIAM PENN** (G. W. Metzger, mgr.).—First half: Smith and Austin, William Lawrence and Co. in "Honor Thy Children," Bert Earl Trio, MacKinnons and LeCosta and the film feature Constance Talmadge in "The Honeymoon." Last half: Lewis and Gordon in "4 after 4," "The Seven of Hearts," Bert Melrose, Frank Dobson, Knowles and White and the film feature Charles Ray in "The Hired Man."

**BROADWAY** (Chas. Shuster, mgr.).—First half: "A Chinatown Romance," The Gordon Highlanders, Myrtle Tally and the film feature June Caprice in "A Heart of Romance." Last half: Harry A. March's Musical Merry-makers in "My Best Girl" heads a five-act vaudeville bill with the film feature, "A Modern Musketeer."

Feb. 21-23—Lyceum, Memphis  
" 25-27—Crescent, New Orleans  
" 28-Mar. 2—Cantonment, Hattiesburg, Miss.  
March 4-10—McVicker's, Chicago  
" 11-17—Orpheum, Detroit  
" 18-24—Mile's, Cleveland  
" 25-31—Colonial, Erie, Pa.  
April 2-7—Yonge, Toronto  
" 8-14—Loew's, Hamilton, Can.  
" 15-21—Loew's, Montreal

"THE PARCEL POST MAN"  
**CONROY AND O'DONNELL**  
Direction, JOE MICHAELS

**PANIC** Among U. S. O. Booking Managers to Book **PAUL DURAND'S BIRD ACT**

**CROSS KEYS** (Sablowsky & McGurk, mgrs.).—Cunning, the magician and wonder-worker, headlines for the entire week. Other acts on the first half bill are Weber and Elliott and Antrim and Vale. Last half: Mabel Best, Moore and West and others.

#### PROVIDENCE

**BY KARL K. KLARK.**  
**SHUBERT MAJESTIC** (Col. Felix R. Wendischaefer, mgr.).—Without doubt the best legitimate offering seen in Providence this winter is William Faversham's all-star production of "Lord and Lady Algy," which opened for the week with a "heatless Monday" matinee. The usual Wednesday matinee was given as well as the usual Saturday matinee. Another special matinee is scheduled for Friday. The famous stars in the cast were well received, and the play itself met with favor.

**OPERA HOUSE** (William S. Canning, mgr.).—Providence's House of Opera who opened Saturday night this week in "Seven

## NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed in VARIETY'S credit at the

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McKer  
ALBOLENE  
The ideal make-up remover; keeps the skin smooth, clear and free from irritation and permits you to enjoy off stage the admiration given to a good complexion.

Albolene is put up in 1 and 2 ounce tubes to fit the make-up berry also in 4 and 1 lb. cans. May be had of most druggists and dealers in make-up. Write for sample.

**McKESSON & ROBBINS**  
Incorporated  
91 Fulton Street New York



The HIT OF THE BILL at KEITH'S ROYAL THIS WEEK (Feb. 18)

# JONES AND GREENLEE

in "WHAT DID YOU DO?"

Direction, H. BART McHUGH

**HOLZWASSER**  
 517-1423 THIRD AVENUE  
 NEAR 80th STREET

**FURNITURE**  
**CASH OR CREDIT**  
 Open Evenings till 9 o'clock


No Secret About This

SPREADING of the popular attractions of our present Great Annual February Sales, we invite your attention to one particular class of furniture in which we are amazingly good—good everybody, as we have for twenty-five years or more—and that is OUR EXQUISITE DINING-ROOM FURNITURE. Perhaps you have heard of it. Most everyone has. We speak of it particularly at this time, because never in our history have we offered anything so beautiful as these charming "Period" suites we now are showing. Prices positively the LOWEST in New York.

 WRITE FOR NEW 80-PAGE CATALOGUE  
 AND FEBRUARY 12-PAGE CIRCULAR

 Easily Accessible from West Side by  
 86th or 59th St. Crosstown Cars

 5-Room Outfits  
 Grand Rapids  
 Furniture  
**\$275**

 Apartment with  
 Ported Furniture  
 Value, \$500, now  
**\$375**

 5-Room Period  
 Apartment  
 \$700 Value  
**\$585**

 6-Room Period  
 Apartment  
 \$1,000 value  
**\$750**

OUR LIBERAL TERMS

Value	Deposit	Weekly	Professional Discount of
\$100	\$10.00	\$2.00	
\$150	\$15.00	\$2.25	
\$200	\$20.00	\$2.50	
\$250	\$25.00	\$2.75	
\$300	\$30.00	\$3.00	
\$400	\$40.00	\$4.00	
\$500	\$50.00	\$5.00	

Larger Amounts up to \$5,000

 Terms apply also to New York  
 State, New Jersey and Connecticut.  
 We pay freight and railroad fares.  
 Delivered by our own motor truck.

Chances" to fairly good houses. New company is headed in their offering this week by Rodney Ranous and Marion Tanner.

KEITH'S (Charles Lovenberg, mgr.).—"Band Box Revue," heading, drew large crowds Monday, "heats holiday"; extra matinee at 4:45 p. m. This act was the first of its kind in some time; as a headliner, went down. Others are Bob Matthews in the "Rounder of Old Broadway"; Lew Madden; Moon and Morris; Nella Allen; Lewis and Norton; Jack and Cora Williams.

EMERY (Martin R. Toohy, mgr.).—Joe Roland and Co., one of the best "dance getters" this house has had of late. Others first half: Howard Kibel and Herbert; Regal and Mack; Jack Reddy; Taylor and Howard; Peggy Bremen and Brothers; feature picture; Second half: Harry Brown; White's Circus; Charles H. Smith; Evelyn Cunningham; Mahoney and Auburn.

FAY'S (Edward M. Fay, mgr.).—"Merry act, headline, "The Merry-makers," by Anderson and Co.; Irma Hicena; The Field and West; Jessa and Day; picture.


**"KHAKI BILL"**

C. L. BARNHOUSE,

 Greatest "Character" Song in Years  
**"DOWN OUR WAY"**

(A Rural Jazz)

Suitable for any act—and for Rube Acts.

'Say, Josh, can you beat it? A Rural Jazz—Full of punch lines, easy flowing melody and real jazz rhythm presented in rustic style. ORCHESTRATIONS now ready.

ATSON'S GREAT PATRIOTIC 'BOOSTER' SONG

Greatest of all songs in this line.

Orchestrations, High, Medium and Low.

OSKALOOSA, IOWA, U. S. A.

STETSON and HUBER

COLONIAL (J. F. Farr, mgr.).—"The Twentieth Century Maids."

To date no circuses have been booked for Providence the coming summer. It is believed doubtful if there will be any.

Two aliens were removed from La Sirena theatre, this city, when they refused to stand as "The Star Spangled Banner" was being played at a musical concert Sunday evening. The men did not have registration papers and were released by the police only when such papers were found at their homes. The incident caused considerable commotion at the theatre. When the national anthem was started it was noticed the men remained seated, and several persons in the audience requested them to stand. They refused to do so, and an usher was called. He summoned the police and the men were removed from the playhouse.

School children of the city have been invited by the management of the Strand, through the Rhode Island Congress of Mothers, to witness the production of the film, "The Son of Democracy," a story of Abraham Lincoln. The presentation of the film will extend through 10 weeks.

Preparations for the presentation of two plays by the Sock and Buskin at Brown University are under way. Nine men have been selected for the various roles after tryouts. The plays to be given are "Harkiss" and "The Rising of the Moon."

Tom Auburn (Mahoney and Auburn), at the Emery this week, is a Pawtucket boy.

Galli-Curci will appear at Infantry Hall March 15 under the direction of Albert M. Steinert. \$2.50 top.

Manager Charles Lovenberg, of Keith's, announced last week he has secured Jean Shelby for the 1919 season of the Albee stock.

SEATTLE.

BY WALTER BIRTON.

 LYRIC, Vaudeville and Burlesque to fair business.  
 GAIETY (Ed. Armstrong, mgr.).—Armstrong

**MINERS**  
**MAKE-UP**

EST. HENRY C. MINER, Inc.

ture Film Co., has purchased its first big feature production, an Alaskan story, title not yet announced. The De Luxe will handle the pictures in Oregon, Washington, Idaho, and Montana.

J. H. Merrill, representing a film concern of California, has been in the city for the past two weeks.

Film exchange girls in Seattle have organized a union with a membership of 55. Eight girls belonging to the union have been locked out by the management of the Paramount, Universal and Kleine exchanges. It is said that the girls had asked for no concessions nor presented any demands; no reason was given for their dismissal except that they were organizing on the job.

The present season has been the best in the history of theatricals in Tacoma. The Orpheum circuit is now sending its shows to that city the last half of each week, and the two-day offerings are being liberally patronized. The Camp Lewis soldiers are responsible for the big increase in all lines of business there.

March 15 will see the \$1,250,000 amusement park at Camp Lewis in full operation. "Greene Park," the 100-acre joy zone, where the Government has given the Camp Lewis Amusement Co. the right to use a large plot adjoining the cantonment for amusement purposes, will be the biggest amusement park in the world, rivaling the famous Coney Island. A central heating plant supplies all the



Campinarri y La Navarrita

Folly Company, with William H. Armstrong, in burlesque.

METROPOLITAN (George T. Hood, mgr.).—11 and week. "The Bird of Paradise," to excellent business.

MOORE (Carl Reiter, mgr.).—10, Lean and Mayfield, Harry Gilfoil, please, Roubie Sims, good. "Propville Recruit," good farce. Alfred De Manby &amp; Co. Santi. The Sharrocks went big.

WILKES (Dean B. Worley, mgr.).—96th week of the Wilkes' Stock organization. "Cheating Cheaters," current, with Grace Huff and Ivan Miller in leads.

PANTAGES (Edgar G. Milne, mgr.).—11, Winston's Lions head bill. Leslie Clare and Co., favor. Francis and Nard, big surprise as female impersonators. Canfield and Cohen, good. Homer &amp; Dunbar, good. Harry Holmes.

ORPHEUM (Jay Haas, mgr.).—10, The Ozavas, Modern Venus, Arling &amp; Mackwell, Joe Birna, Lachmann Trio, Mills and Cody. Picture.

PALACE-HIP (Joseph A. Muller, mgr.).—10, "The Finish," headline. Three Haigs, good. B. Kelley Fore, liked. Stanley &amp; Lee, did well. "Well," a Stanley, unique. Irving and Montrose, please.

COLISEUM (E. D. Tate, mgr.).—Theda Bara in "Blood Red Rose" and Coliseum Concert orchestral program.

LIBERTY (John H. Von Herberg, mgr.).—"The Rose of the World," with Elsie Ferguson in stellar role; comedy reel, and Wallace-Wuritzer program.

CLEMMER (James Q. Clemmer, mgr.).—Viola Dana in "Blue Jeans"; Guterson Russian Orchestra program.

STRAND (Wm. H. Smythe, mgr.).—Second successful week of "Parentage," with Anna Lehr and all-star cast; Peitz Polish orchestra. MISSION (Jensen and Von Herberg, mgrs.).—Viola Dana in "The Winding Trail."

COLONIAL (John Danz, mgr.).—"The Garden of Allah," with Helen Ware.

CLASS A (Louis Goldsmith, mgr.).—"A Million Bids," with Anita Stewart.

REX (John Hamrick, mgr.).—William S. Hart in "The Barren."

LITTLE THEATRE (Horace K. Smythe, mgr.).—Margery Wilson in "Without Honor" and a one-reel comedy.

ALKI, Boston, Bungalow, Circuit, High Class, Pallard, Princess, Empress, Majestic, Society, Madison, Olympia, Isis, Imperial, Washington, Nelson, Yeager, Cowan Park, Greenwood, Green Lake, Dream, Jackson, Busch, Electric, Queen Anne pictures only.

Gladys Lloyd has filed a suit for divorce with Will Lloyd, at present with a stock exchange in San Francisco. She alleges adultery.

State Rights Buyers' Association, representing this territory by the De Luxe Fea-

**TANEAN BROS.** DIRECTION, NAT SOBEL

The Season's Sensation!

# Mlle. GERDA GULD

Premiere Danseuse of the Theatre Royal, Denmark

The 20th Century Dancing Discovery

AND

# HARRY ORMONDE

A Terpsichorean Revelation

Settings of Unique and Artistic Creations

Will Shortly Be Seen On Broadway

Act Conceived and Staged by VICTOR HYDE

All Dances Arranged by IVAN TARASOFF and VICTOR HYDE

Direction, **KAUFMAN & HYDE**

Broadway Theatre Building

New York City

There isn't much powder in pickles.  
There isn't much seaweed in steaks.  
They don't put much platinum in nickels.  
With vaseline you must not fry cake.  
You'll find no furnished room in a rumor.  
And in fiction you don't look for fact;  
But you will find a wacky lot of humor  
If you happen to see Sato's act.

**O. K. SATO**  
MUGGER—JUGGLER

114 Linden Ave. Irvington, N. J.

Because we've so much open time  
We'll dash off some more rapid rhyme—  
There was a guy named Jagger  
Who puzzled with a jug;  
Along came a great big slugger  
And slugged him in the mug.  
The juggler punched the slugger's jugger  
By slugging him with the jug.  
So the slugger had the juggler jugged  
And he juggled his jug in the jug.

buildings, and will minimize the fire danger. A 500-room hotel is under course of construction. There are restaurants, steak houses, tea rooms, quick-lunch houses, oyster grottoes, and cafeterias. A bowling alley with 80 courses is being built. A large roller skating rink is nearly completed. What are said to be the largest barber shops in the world are being built here. Each will have 50 chairs. The mechanical devices that have made Coney Island famous will be there in profusion. Ample provisions have been made for both the physical and mental welfare of the boys in training.

Two vaude houses each seating over 2,000 persons, are being built by the Camp Lewis Vaudeville Company. John M. Donnellan, former S. & C. manager in this city, is at the head of this organization. Two motion picture houses, each seating 1,800, are in course of construction. Cassidy & McKee are putting up a two-story theatre building that will cost \$100,000. Army engineers have charge of the construction work of all the theatres. Of the 32 cantonments in this country this is the largest, with over 50,000 soldiers stationed there at this time. Among the professional people at the camp are:

John Pommato, in the Cooks & Bakers' School; Elmer Hanscom (stage manager of the Liberty theatre here), formerly in charge of the Orang Outang Show, in one of the infantry regiments; Nate Busby, formerly with the Million Dollar Doll Co., now in Depot Brigade; Wm. H. Maltland, former Hackett-Wallace Circus, now with the Machine Gun Battalion; Leo Kerns, formerly with the Bonamar Arabs, in Depot Brigade; F. B.

**THE FAYNES**

Presenting  
"IN A CONSERVATORY"



(Address VARIETY, New York)

PRINCE KAR-MI

KARMIGRAPH NUMBER 72

**KAR-MI**

VAUDEVILLE'S GREATEST  
ILLUSIONIST

Direction,  
**ALF. T. WILTON**

Diatt, formerly with Canary Cottage, in Depot Brigade.

Robert Morton, manager of the People's, Portland (Ore.), announces that he has had a symphony orchestra installed in his theatre at a cost of \$17,000. The orchestra will equal an orchestra of 70 pieces, it is claimed.

Oliga Gilbert, secretary and treasurer of the Kellie-Burns Vaudeville Association, this city, heads the Nordica Club here, an organization of musicians and vocalists which gave a concert at the Masonic Temple Auditorium, 11th. Miss Gilbert is principal soloist of the club.

All previous attendance records were broken at the Galety, 10, when the Armstrong Folly Company produced "The Higher Ups," a burlesque on local political conditions. Wm. H. Armstrong played the role of Mayor H. J. Hill. The local "dry squad," "Beer-boose em-

poriums," the mayor, prosecuting attorney, chief of police, and other prominent officials came in for a scoring.

The soldiers at Camp Lewis can have music even if the musicians all go on strike at the camp. Edward R. Braden, manager of the Government's Liberty theatre, has authorized the installation of a photoplayer at a cost of \$10,000.

A theatre is being built at Market and 9th streets, Tacoma, by John S. Baker and H. F. Moore at a cost of half a million dollars. It will occupy the site of the old Star theatre. Entrances are provided for on 9th street and on Opera court, next to the Tacoma theatre. Moore also operates the Colonial, pictures, adjoining the Tacoma theatre on the south. The new theatre will have stage facilities to handle road attractions, but will be utilized for picture shows primarily.

**HERMAN and HANLY**

Artistic Mixture of Comedy, Songs and Pianologues

DIRECTION, IRVING M. COOPER

AT THE ROYAL, NEW YORK, NEXT WEEK (Feb. 25)

**FRANK DOBSON**

Direction, MAX HAYES

The James Amusement Co. has been formed in Tacoma by Edwin F. James and J. C. Heltman, and the company incorporated under the state laws with a capital of \$50,000. James has a lease on the Oak theatre, where the Monte Carter Musical Comedy Company is now playing.

With offices in the Empire Building, this city, the Northwest Film Board of Trade has been incorporated, with Harry Sigmund at the head.

Mary Louis Rochester, daughter of Judge Rochester, of this city, has been appointed to the American Committee of the Y. W. C. A. to take charge of the entertainment of the American soldiers at the U. S. Headquarters in France. Miss Rochester is now in Cochran, studying music. She has earned a favorable reputation in the East for her concert work. She has two brothers in the service now in France. She is the third child of Judge Rochester to join the nation's service. She will leave for France this week.

The Courtney Little Theatre Players gave their first program of one-act plays at the Little theatre, 315 South Howard avenue, 13-14. "Joint Owners in Spain," by a comedy by Alice Brown; Yeats' "Land of Heart's Desire," and "The Dear Departed," by Stanley Houghton, were the initial offerings. In the cast were Olive McFee, Kathryn Burt, Fern Evans, Marie James, Mrs. Mary Nelson, Samuel Mintz, Arle Shellady, Denis Harrington, and Lilly Courtney Snow. A small but appreciative audience witnessed the first performances. The productions were adequate in every way. The dates for next productions are:

Feb. 26-27: March 23-24; April 23-24. This is the only Little Theatre Stock organization in the Northwest.

The Seattle Fan is now giving three performances Saturday night instead of two as heretofore. The first show starts at 6 o'clock.

"Cap. Kidd, Jr.," and the Boston Grand Opera Company have cancelled Northwestern dates. In their stead will come "Seven Days' Leave," and a return engagement of Kolb and Dill in "The High Cost of Loving."

V. V. Schumaker, representing the Ellison and White Lyceum Bureau of Portland (Ore.), was killed Feb. 1 in a railroad wreck at Sedro Woolley (Wash.). In the crash between a passenger and freight train five persons were killed outright, one died later, and fifteen were more or less seriously injured.

Bill Pyncheon, stage manager at the Galety,

**FRED THE BRADS NITA**

Marshall Agency, 1405 Broadway, N. Y. C.

RIVERSIDE, NEW YORK, THIS WEEK (Feb. 18)

—just as Julian Eltinge stepped into the stage door, he remarked: "That act on second is stopping the show again."

# MOORE and GERALD

"Artistic Bits of Variety"

BOOKED SOLID, U. B. O.  
Orpheum tour commencing April 7 at Minneapolis.

Direction, CHAS. A. BIERBAUER

**CHESTER A. KINGSTON**  
**The Chinese Puzzle**  
Personal Representative,  
**JAMES E. PLUNKETT**

has become an actor. Last week he appeared in the role of captain of the "dry squad" in the "Higher Up" show, and either his good looks or his sterling interpretation of the role brought the people into the house in sufficient numbers to break all previous records for attendance. "Props" Harry and Electrician Martin also did their bit in the production.

R. B. Holland, playing straight leads with the Armstrong Folly Company, Gaiety theatre, this city, left the organization Saturday night.

"Doc" Crews, manager of the Liberty, Walla Walla, is out of the hospital after being there for several weeks.

A son was born to Eddie Michaels, orchestra director at the local Pan house, 12.

Harry Cleveland and Blanche Trelase (Mrs. Cleveland) have purchased a home in Fruitvale, Cal. Cleveland has been producing musical shows in Calgary, Canada, for the past two seasons.

Jay Haas, manager of the Orpheum, announces that beginning Monday three performances will be given each day instead of four. Saturday and Sundays four or five shows will be given.

George Hayes, a stage employee of the local Pan house, enlisted in the U. S. Engineer Corps this week, and left for the training camp at Vancouver (Wash.) Saturday.

The vaudeville act of Lawrence Orth and Bessie Moore has dissolved partnership. Miss Moore remains in Calgary. Orth will go out over the Fisher time as a single.

Buck Dunne will soon return to the east of the Armstrong Folly Company at the Gaiety. He was called to Boise (Idaho) to report for examination, and has passed the draft exam.

Reinold Werrenrath, the noted American baritone now on his first tour of the Northwest, will be compelled to skip this city, as there is no theatre or auditorium in this city available this week. He appeared at the Tacoma theatre, Tacoma, and many local music lovers made the trip to the neighboring city to hear him.

Charles B. Dreyer, with the Chief Seattle Film Corporation in this city last season as

A show as good as the best; better than the rest  
Vail Amusement Co., Inc., offer

## "Grown-up Babies"

**HARRY KOLER**  
COMEDIAN

**JACK CALLAHAN**  
CHARACTER

**GRACE PALMER**  
PRIMA DONNA

A  
Fascinating  
Departure  
from the  
Average  
Burlesque  
Show

**SAM COLLINS**  
COMEDIAN

**HARRY MYERS**  
STRAIGHT

**LILLIAN WEST**  
INGENUE

**LOUISE WRIGHT**  
THE SOUBRETTE WITHOUT A WIGGLE

20

Tittling, Tatling Tattlers

20

We Will Be Ready for You

## BIG TIME

With a Regular Singing, Dancing  
and Musical Novelty

# Morette Sisters

Staged and Produced by

**V. CHANDLER SMITH**

Address VARIETY, Chicago

head cameraman, together with Robert D. Milligan and E. J. Bernard have incorporated the Allied Film Co. in Spokane, with a capital stock of \$50,000.

T. J. Moran, F. N. Brook, A. F. Ford, P. E. Newell, and D. E. Hardin have filed articles of incorporation of the Chinese National Film Co., Ltd., Vancouver, B. C. The capital is one million dollars.

Alexander Pantages has incorporated his theatrical enterprises at Spokane, Portland, Tacoma, San Francisco and Los Angeles as separate corporations, articles of incorporation being filed at Olympia this week as follows:

Pantages Spokane Theatre Co. (of Seattle), operating the Pantages theatre in Spokane (Alexander and Lois A. Pantages); capital, \$500,000.

Pantages Tacoma Theatre Co. (of Seattle), operating the new Pantages theatre in Tacoma (Alexander and Lois A. Pantages); capital, \$500,000.

Pantages Portland Theatre Co. (of Seattle), operating the Pantages theatre in Portland (Alexander and Lois A. Pantages); capital, \$500,000.

Pantages San Francisco Theatre Co. (of

Seattle), operating the Pantages theatre in San Francisco (Alexander and Lois A. Pantages); capital, \$500,000.

AVENUE (W. Scott, mgr.).—12-13, "Victory Revue" (local). 14, "The Awakening" (local). 15-16, Harry Lauder and Co. of vaudeville artists.

ORPHEUM (Jas. Pilling, mgr.).—Headline Gertrude Hoffman and her revue. Leo Beers, excellent; J. C. Nugent and Co., good; Kerr and Weston, well liked; Kelly and Galvin, popular; Alfred Latell and Elsie Vokes, good.

PANTAGES (Geo. B. Pantages, mgr.).—Billy King Co., worthy headliner; Countess Gypsy Verona, excellent; Hilton and Lazar, good; Ellen Fleury, liked; Keane and White,

## TROVELLO

AMERICAN VENTRILOQUIST

Presenting

"THE AVIATING CHAUFFEUR"

and

"OLD ZIP LIZAR COON"

WELL, AIN'T THAT HOT CORN?

good; Lawrence Johnston, good; Steiner Trio, popular.  
COLUMBIA (J. H. Mayrand, mgr.).—Vaudeville and pictures, changed twice weekly.  
REX (W. P. DeWees, mgr.).—Gerardine Farrar in "The Devil Stone."  
DOMINION (J. Muir, mgr.).—William Farum featured in "Playing Fair."  
COLONIAL (H. Quaghtott, mgr.).—Mae Murray in "A Mormon Maid."  
GLOBE (W. P. Nichols, mgr.).—"The Judgment House," with Violet Heming and Conway Tearle.

Val. Howland has joined the Empress Stock.

Billy Oswald will appear at the Avenue next week in "Henpecked Henry." He was formerly a member of a company which played here for several seasons.

## WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Carter De Haven and Flora Parker, well received after long absence; Mollie King, scored strongly; Homer B. Mason and Marguerite Keeler in "Married," delightfully clever; Cameron Sisters, successful; second week, Burton Daniels at piano, factor in act; Rose and Moon, hit with dancing; Bert Fitzgibbon, should program girl working with him; Mme. McCrone's electrical novelty opened strong. Joe Jackson closed to one solid laugh.

NATIONAL (William Fowler, mgr.).—"The Rainbow Girl" opened Sunday night for week. BELASCO (L. Stoddard Taylor, mgr.).—"Passing Show of 1917" Sunday night opening.

POLI'S (Fred Berger, mgr.).—Musical stock in "The Gingerbread Man."

GAYETY (Harry Jarboe, mgr.).—Sam Howe's Show.

COSMOS (B. Brylawski, mgr.).—"The Corn Cob Cut-ups"; Glenn-Stuart and Co. in "The Job"; Kane and Wagner; Will and Kemp; Evans and Wilson; El Cota; Alice Cole.

LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—Elsie Ferguson in "The Song of Songs," first half. Sessue Hayakawa in "Hidden Pearls" (Films).

The proposed stay of the "Passing Show" for two weeks had to be limited to the original booking of one.

The Lyceum is still holding forth with stock burlesque.

## First Western Appearances

## SIDNEY FAULKE

THE METROPOLITAN TENOR

In a routine of exclusive songs and some appropriate remarks.

By JACK LAIT

Placed by HARRY W. SPINGOLD

U. B. O.

W. V. M. A.

Permanent address, VARIETY, Chicago

A NEWCOMER IN VAUDEVILLE  
and Booked Solid

## Joseph Byron Totten

Supported by

## Miss Leslie Bingham

AND COMPANY

in

## "JUST A THIEF"

Written by Mr. Totten



Three Dashing Young Maids

and a Real Comedian

Singing, Dancing, Comedy, Cycling

United Time Booked Solid

Direction

**KAUFMAN & HYDE**

Broadway Theatre Bldg., New York City

# WILL MORRIS

## "Tattered Talent"

LOW COUNTRY

DIRECTION,  
**TOM JONES**



## COAST PICTURE NEWS.

Los Angeles, Feb. 16.  
Lewis J. Cody is again "between pictures," having finished up at the Lois Weber studio.

Wallace MacDonald is back at work after a siege of chicken pox. He gained considerable poundage and is sporting a mustache. Illness certainly does wreck some people.

Mary Pickford and staff have returned from San Diego, where she visited her "boys," members of a company which she recently adopted.

Walter Edwards, the director, walked off the Triangle lot last week, as a result of a disagreement over casting a picture.

Charlie Gunn is with Paralta.

Jay Belasco, who was taken to American Lako to be a Sammy, is back again, having been turned down by physicians after a siege of training.

William Hearne, one of the new scenario chiefs at the Triangle, is a busy man these days, wading through prospective plays. He says they cannot come too fast for him.

Carl Elinor has been commissioned to write the music for D. W. Griffith's new war picture.

Jullan LaMothe, scenario writer, is back from New Orleans.

Monte Katterjohn is registering happiness again—his auto, damaged almost hopelessly in a collision recently, is back in the running.

George Beban is trying to resuscitate the "400" Club.

The Universal hasn't sent out any "S. O. S." as yet for the return of the players laid off a few weeks ago.

Theda Bara has begun work on her new picture.

The new Grauman theatre is getting a big share of the local business.

Louise Glaum says she prefers Liberty bread to the pre-war kind. Patriotic girl is Louise.

Pat Dowling is writing the Paralta's local publicity, having resigned from the Lasky-Famous Players.

Work on Miller's new house will begin next month. The workmen were halted some time ago on account of the high cost of material.

There is a rumor afloat Anna Little is thinking of taking a husband. Miss Little has yet to deny the rumor.

Since the Government called for all drab-colored clothing on account of the khaki shortage, Robert Brunton has bravely and patriotically given up his director's outfit, including his well-known puttees.

George Kingsbury, here with "Turn to the Right," was guided through Filmland by Sam E. Rork, who knows the high spots like a veteran.

McIntyre and Heath, here last week, admitted they were thinking of entering the picture field. Ditto George Primrose, also is in our midst.

Nat Brown, of Paralta's eastern office, is here.

## BACK FROM FLORIDA.

Florenz Ziegfeld and Billie Burke returned from Palm Beach this week.

Miss Burke, during her two weeks' stay in Florida, employed it in taking the exterior scenes in "Let's Get a Divorce," her latest Paramount feature. It was written by John Emerson and Anita Loos and is being directed by Charles Giblyn.

## FILMING RILEY STORIES.

The Selig studio is going to do a series of James Whitcomb Riley stories. Under the direction of Colin Campbell, who has been in Chicago for the past few weeks, the Selig company has just finished "Little Orphant Annie," featuring Colleen Moore.

Campbell thinks little Miss Moore is a find, and her work in the Riley picture is what decided the firm to make a series.

The next of the Riley poems to be filmed is "A Hoosier Romance."

## Lazarus Buys "Redemption" for West.

The Julius Steger production of "Redemption" starring Evelyn Nesbit has been purchased for California, Nevada and Arizona by Julius L. Lazarus.

Mr. Lazarus recently left New York for San Francisco, where he will open offices. N. R. Greathouse, the film producer, has joined Mr. Lazarus in his western venture.

## HODKINSON TRAVELING.

W. W. Hodkinson is making a coast trip in the interests of the new Hodkinson plan. He reached San Francisco on Wednesday. On his way to California, he stopped over in Denver, disposing of the first "tie-in" of his new plan, placing the Indianapolis territory with Frank Rembusch.

These two territories are the first of the 26 which go to make up the new Hodkinson plan. This plan, which is shortly to be heavily exploited, calls for a division of the entire profits among the holders of the 26 territories, Hodkinson sharing like the rest pro rata.

Hodkinson is handling Paralta pictures. A definite denial is made by Paralta officials Pathe is to handle Paralta pictures in any way. The arrangement with Hodkinson will hold.

Denial is made by Paralta of the report from the coast that J. Warren Kerrigan is leaving that organization. He owns an interest in the Paralta unit making his pictures.

At the same time denial is made H. O. Davis is moving from Triangle to Paralta as general manager of production.

## Chicago's Display of "Horrors."

Chicago, Feb. 20.  
A show of "horrors" which may be viewed only by a select few is being presented nightly on the tenth floor of the city hall, in Movie Censor Funkhouser's projecting rooms, where pictures are presented for censorship.

The show consists of the "cutouts" from the various pictures.

## INCORPORATIONS.

Oh Look Producing Co., Inc., Manhattan, theatricals, \$20,000; M. Ettenberg, M. Field, H. Carroll, 220 W. 97th street, New York.

## NEW JERSEY CHARTERS.

The Matawan Co., Inc., manage theatres, Matawan, \$25,000; George W. Harker, August Kattner, Jr., Clifford H. Hulseart, August Kattner, Sr., Matawan.

## NEWS OF THE FILM WORLD.

George Landy is now in the Select offices.

J. Joseph Smith is sales manager for the Physical Culture Photoplays, Inc.

"The Life Mask," directed by Frank Crane, is the third release for Olga Petrova.

Henry B. Walthall's third Paralta release will be entitled "With Hoops of Steel."

Arthur Bramwell is auditor for the Frank A. Keeney Photoplays.

Nellie Revell has been specially engaged to do personal publicity for Catherine Calvert.

Barbara Castleton will make her debut as a World Film star in "The Swami." The title role will be played by Montagu Love.

Mable Normand will make her second appearance for Goldwyn as Patricia O'Rourke in "The Floor Below," to be released March 10.

Madge Kennedy is shortly to appear in "The Dancer Game," a Goldwyn picture by Roy Somerville.

Isaac W. McMahon, a picture manager in Cincinnati, was fined \$10 in a local municipal court for striking Charles Schaengold.

J. Roy Hunt, considered one of the best camera men in the business, has been signed by Goldwyn.

Harry Gilbert, old time theatrical man, has assumed control of the Berkeley theatre, Berkeley, Cal.

George Beban's next feature will be "One More American," and has William C. DeMille as its director.

The engagement of "Tarzan of the Apes" at the Broadway, originally intended for four weeks, has been extended to eight.

The casting at the Goldwyn offices, formerly handled by Adolph Klauber, is now in charge of Guy Dragdon.

J. Warren Kerrigan's second Paralta play, "The Turn of a Card," is ready for distribution. It is a seven-reel comedy-drama.

A western drama with Roy Stewart as a cowboy has begun under the direction of Cliff Smith at the ranch studio, Hartville, Cal.

Famous Players-Lasky paid \$10,000 to Robert W. Chambers for the picture rights to "The Danger Mark."

Rain or Snow, Hot or Cold,  
the Unvarying Success of  
Past Pearl White Serials  
Proves that

THE HOUSE  
OF HATE

Will Fill Your House for  
Fifteen Successive Weeks!

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WHITE

is recognized by the press of the nation  
by exhibitors and by the public to be  
the greatest of box office attractions. In

## ANTONIO MORENO

Pathe has given to her the most  
popular leading man she ever had

With the Pathe experience in serials  
with direction by George B. Seitz, the  
director of "The Fatal Ring" with story  
by Arthur B. Reeve, the author of the  
"Craig Kennedy" stories, and Chas. A.  
Logue, with scenario by B. Millhauser  
who wrote the scenarios of "The Fatal  
Ring," and with super-feature produc-  
tion by the Astra, the result is a serial  
of which Pathe is justly proud!

"The House of Hate" is fascinating and  
exciting to the last degree. Book it!

RELEASED MARCH 10th

PATHE EXCHANGE, Inc.

## CAVANAUGH OF RANGERS.

Ross Cavanaugh.....Alfred Whitman  
 Virginia Whetherford.....Nell Shipman  
 Ed Whetherford.....Otto Lederer  
 Eliza Whetherford.....Laura Winston  
 Sam Gregg.....Rex Bradbury  
 Joe Gregg.....Rex Bradbury  
 Neil Ballantyne.....Joe Rickson  
 Mr. Redfield.....Hal Wilson  
 Mrs. Redfield.....Mrs. Hattie Buskirk

Western pictures are looked upon in the film mart as reliable features rather than exceptional ones, but just the same westerns are in high demand, especially when associated with a big name, and it looks as though they always will be, for a good western has action and story. In selecting a Hamlin Garland story Vitagraph chose wisely, and very satisfactory results were attained. Mr. Garland's name alone is worth considerable from an advertising standpoint, but viewed at a private showing he has done something more than simply an interesting yarn. He no doubt wrote the titles, some of which at the start were story-like in themselves. Mr. Garland is a writer of western stories whom every reader of magazines is familiar with. He knows the west as it is—and dreams of it as it was. That latter quality and intimacy with the lore of the olden days on the prairie land make his tales worth while any time. Some of his cleverness of style is present in the descriptive portion of the titling, whether he wrote them or not. He brings his story to date by telling that it has not to do with the present day, but that the border line of such things as pictures were only passed 20 years ago. Ross Cavanaugh is a ranger whose duties are to see that the laws limiting the number of sheep allowed to graze on given grounds are obeyed, and to keep the "wools" and cowmen from starting fresh feuds. Rangers were ever the fear of the cattlemen and sheepmen, and Cavanaugh is no exception, fighting his battles alone. In the first reel enough of a story is given to supply the average western feature. One Ed Whetherford leads a mob of gun toters to scare off a bunch of wools. Their purpose is accomplished, but one of his men needlessly shoots a "Greaser." Whetherford is arrested and sent to jail. His little girl is sent east and the wife supplies the grub for the men of the town. Fifteen years later the girl, Virginia, returns to the dirty eating place of her mother, and although it is revolting she stays and brings an order of cleanliness around the shack. Her father, freed from jail, has set on a career of out-lawry in another district, and so when Cavanaugh and the girl are attracted to one another, the wife of Cavanaugh's chief points out that she is Whetherford's daughter. But as in all true love stories such little things make no difference, and it afterwards turns out that Virginia is a product of good old southern stock. Cavanaugh is the center of a number of exploits in which gun fights figure, and in fact it's a meaty story. William Volpert has helped commendably in the making of this picture, yet the acting figures conspicuously too. Alfred Whitman as Cavanaugh and Nell Shipman as Virginia are featured and both deserve it. Mr. Whitman makes a rather clean cut ranger, while Miss Shipman is sweet in her loving. Laura Winston as her mother is excellent, and good work is to be credited to Otto Lederer as Whetherford. There are roles of several villains acceptably enacted and the types generally are well chosen. It's a feature that will net Vitagraph high returns, for it possesses a story from one of the best fiction writers of the class, and the yarn has not been marred in picturization—also it has plenty of action. *Ibec.*

pression. She is far from being a screen actress yet. Florence Deabon carries away the acting honors as Lilla, giving a vivid performance. Another well-shaded bit is done by Alex Francis as the old millionaire with ideals. The photography, at least of the print shown at the Claremont theatre, is inferior in spots. "The Auction Block" held the Claremont theater audience strongly.

## VITA OFF G. F. PROGRAMS.

Vitagraph is no longer making O. Henry dramas for the General Film program. All O. Henry stories will now be put into five-reel features by the Vitagraph, to be released on the V. L. S. E. program. Earl Williams is doing one, and others are to follow.

The margin of profit on two-reelers is said to be so slender the decision to eliminate the two-part O. Henrys was made. The elimination of the O. Henrys from the general programs is said to mean the final removal of Vitagraph from General releases.

## "NEIGHBOR" SUIT.

Justice Lehman in the Supreme Court Monday reserved decision in the suit of the Master Drama Features against the Mammoth Film Co. The suit was for non-payment of \$7,003.30 alleged due the plaintiff from an \$18,750 contract entered into last July whereby Mammoth obtained the rights to "Who's Your Neighbor?" for five years.

Backer of the Mammoth was to have the picture passed by the censors in the different cities and as passed was to pay Master \$18,750 and furnish a bond for \$5,000 for the safe return of the film and a \$4,000 bond he would not violate the terms of the contract. Backer could not pay and gave notes for the amount, some of which he paid.

In November when a note fell due Backer requested that it be held over to December. On the day allotted he offered in payment \$6,000 in notes given to him by a party in Salt Lake City to whom he had sold a portion of the rights. The notes were refused.

Backer then stated the censors had not passed the film in California, Arizona, Nevada and Oregon, to which Master replied it had been shown for two weeks in California and that in Arizona and Nevada there were no censors.

## WANTED: EXPERIENCED MOVING PICTURE OPERATOR

who can take exterior and interior views; also one able to take views with panoramic camera. Work is in connection with the building of a large industrial plant and will probably be steady for more than a year. Will also consider leasing the outfit if same is owned by operator. Box 56, care of VARIETY, New York.



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 HER HERO-HUSBAND TO AMERICA'S BATTLE LINE

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 All Existing House Capacity and Box-office Records with

Ira. M. Lowry's Tremendous Patriotic War Drama

# For the FREEDOM of the WORLD

by Capt. Edwin Bower Hesser

A gigantic, spine-thrilling proof of the  
 daring and bravery of the Nation's  
 sons at war.

An epic of the loyalty and devotion of  
 the Nation's wives and daughters.

A great, vivid and unparalleled pro-  
 duction that makes every onlooker  
 thrill with pride and love of country.

Featuring E. K. Lincoln, beautiful Bar-  
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 a profit, 75% who have played it have booked "repeat dates."

Wire or write at once to your nearest Goldwyn  
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## THE AUCTION BLOCK.

"The Auction Block," adapted from the Rex Beach novel, forms a vigorous and interesting holding drama of the sordid side of Manhattan life. The romance is built around two girls. Lorelei Knight is the daughter of a penniless up-state politician. Her money-mad mother drags her to New York, obtains a hearing with Bergman, the revue manager, and gets her daughter into the chorus. The mother has been fascinated by the tales of chorines marrying millionaires. Aided by Lorelei's scoundrelly brother, she plans to put over a match. Thus Lorelei is brought to the auction block. Lilla Lynn is the daughter of a Pittsburgh husky killed by the carelessness of his brutal foreman, Hammon. Lilla plans to devote the rest of her life to obtaining revenge on Hammon. She, too, comes to New York, and becomes one of Bergman's beauties. Meanwhile, Hammon has become one of the big men of the steel trust. Lilla plans to ruin his name and business. Lorelei meets the spendthrift and drunken son, Jimmy, of old Hannibal Wharton, steel king. Jimmy falls in love with her in his fashion, but Lorelei still unstained by Broadway is disgusted with him. Her brother, however, frames a marriage, and Lorelei becomes the wife of Jimmy. She insists he reform, and tells him she will be his wife only when he has proven himself. Jimmy drops his dissolute habits, and, despite that he has been cast off by his father, he comes established in business. Lilla has entangled Hammon, and, in a struggle, shoots him. Lilla later slips to the depths through drugs. Eventually Jimmy proves himself, and in time a baby comes to the couple. Papa Wharton takes him back into the family fold, and things end happily for Lorelei and her husband. Rex Beach has painted a high-colored story of the under-side of theatrical and tenderloin life, a tale of blackmail, gang-men, frame-ups, and so on. It is melodrama, but with a grip. The cast varies. Ruybe De Remer is pretty as Lorelei, but, without ex-

# MOVING PICTURES

## THE SONG OF SONGS.

Edward Sheldon's adaptation of Sudermann's novel would seem to have offered the best material for Elsie Ferguson's abilities, of all her film offerings. But Sudermann's vital and unrelenting story of Lily Kardos has been sugar-coated for the screen. This has knocked much of the virility out of it. Lily Kardos' losing battle with circumstances forms a film story above the average, however. Lily, deserted by her father, a musician, and driven from home by her mother, a drunkard, becomes a shopgirl. Here she attracts the attentions of the elderly Senator Calkins. Finding it impossible to win her any other way, he marries the girl. In the Calkins' home is a housekeeper who resents the coming of the pretty wife. So she plots the wife's downfall. Mrs. Calkins has fascinated

Dick Laird, a young friend of the senator's, and Ann Merkle, the housekeeper, "frames" Lily by getting Dick into Lily's boudoir on a false phone message. The housekeeper then summons Senator Calkins. In his rage he renounces Lily and orders her to leave his home. Lily pleads he is forcing her into the arms of Dick, but he is obdurate. So Lily goes to live with Laird. She believes herself happy until she chances to meet Stephen Bennett, a young musician of high ideals and unusual genius. Then, for the first time, she hears within her heart "the song of songs." Stephen, not knowing her career, pleads his love and she tells him of her past. Even then he repeats his declaration of love and she finally consents to marry him. Stephen has a worldly-wise uncle, Phineas Bennett, who craftily plans to wreck the match. At a dinner party between Stephen, Lily and

himself, he gets the girl thoroughly intoxicated. Finally, his ideals shattered, Stephen flees from the room and Lily falls unconscious upon the floor. Next day, however, Stephen returns to Lily and, despite all the events of the past, once more asks her to be his wife. But Lily has come to understand things in a different light. She believes such a match would wreck Stephen's career and his life. So once more she turns to Dick Laird, who now asks her to marry him. Such is the Sudermann story as the screen presents it. Despite its sugaring, "The Song of Songs" is interesting. Much is due to Elsie Ferguson's striking portrayal, a characterization finely repressed and shaded. The intoxication scene is handled with genuine power. Frank Losee is forceful as Senator Calkins. Crauford Kent makes Dick Laird understandable and Cecil Fletcher is excellent as the musician, Stephen.

The late Joseph Kaufman's direction is artistic, not of the bigness of Maurice Tourneur's direction of her previous vehicles, but, on the whole, most commendable. The feature held Rivoli audiences strongly. It will prove a big drawing card for exhibitors. The combination of Elsie Ferguson's name, now thoroughly known to the masses, and Sudermann's "Song of Songs" should prove a powerful box office magnet.

## THE WOMAN BETWEEN FRIENDS.

A Vitaphone feature, with Alice Joyce and Marc McDermott. Taken from the Robert W. Chambers' book, "Between Friends," constructed and directed for the screen by Tom Terriss, the story has most of the standard elements of what has been known as "sure-fire" for picture fans, the triangle, added heart interest, and studio (artist) setting. Whether the New York theatre is acting malignantly in the matter of presenting features on Friday with studio sets among the scenes is a matter for the Loew conscience, but it is a fact happening right along. "A Woman Between Friends" makes a whole lot better subject as it has been developed for the camera than the bare skeleton of its story might convey. Readers of the Chambers book may look forward to an absorbing tale. They are going to find it real holding in this picturization. Besides an intricate plot smoothly worked out there is an extremely well balanced company of competent players, production through direction most worthy of favorable notice from the ultra-critical, and a wealth of continuity to the action that has done away with any dragginess. One point of this Vita feature should be dwelt upon. That is the absence of quick flashes of poses that is gaining an alarming list of disciples among directors, it would seem. It may be a table or desk scene with three principals in the story. The close-ups are shown of one, bust usually, then the other and then another, then the group, close-up and ordinarily, then a repetition of the tiresome thing to catch "expression" or whatever the picture people may call it. The story starts with two flower girls at Nice (France) indulging in a light flirtation with two traveling artists, friends for 20 years. This leads to scenes in the studio quarter of Paris, a marriage of one of the artists, the loss of his wife through the other artist and friend stealing her, and the tragic death of the wife by burning to death at a Carnival Ball in Nice. The burning scene is cleverly handled to remove too gruesome a touch. This is accomplished by some vagueness, and was quite an experiment, successfully made. The Carnival scene itself is full of life and color. The story goes into a sort of a rolling ball from that point, bringing out the attempted suicide of the false friend to prevent the bereaved husband from wreaking vengeance upon one of the flower girls (Miss Joyce) with whom the villainous artist has fallen deeply in love, although the girl's affections are for the other artist. The finish leaves open a question if the villainous artist did not expiate his sin through accepting death to prevent another ruin. Miss Joyce looked her part, and has a rather nice look to her. She plays as well, but no better than the remainder of the cast. One scene during which Death as a character was brought in to snatch its victim was well presented in the characterization and the entrance. Death is probably the most difficult character to consistently present upon the stage or screen. "The Woman Between Friends" is a good program feature, different from the customary story of its kind. *Simé.*

## THE GREAT ADVENTURE.

"Rags" ..... Bessie Love  
Her Aunt ..... Flora Finch  
Mr. Sheen ..... Donald Hall  
Billy Blake ..... Chester Barnett  
Hazel Lee ..... Florence Short

Bessie Love's first Pathe production, adapted by Agnes Johnson from a story by Henry Kitchell Webster, is a slender photodramatic farce held up by the appealing personality of the little star. "Rags" is a little country girl who scores in local school entertainments and comes to New York to make her fame on the stage. She lives with her aunt in a cheap rooming house, where a young chorus man, Billy Burke, has a hall bedroom. There the romance starts. Finally "Rags" gets a chance in the same show in which Billy is rehearsing, and after the leading players have quarreled, is given the star part. She makes a hit and an apartment and limousines are hers. The leading man, Sheen, despite he is already married, tries to captivate "Rags," but Billy, aided by the kindly vampire of the play, Hazel Lee, succeeds in showing him up. Sheen takes "Rags" out in a canoe. To test his courage "Rags" jumps overboard. The canoe is overturned and Sheen thrown into the water. Then the actor is shown as utterly unmindful of anything but his own peril. Billy plunges into the water from the shore and saves "Rags" while the lifeguards finally pull out Sheen. Miss Love makes a sincere and appealing "Rags," but the role is shallow of characterization. The story itself is weak, the adaptation having obvious padding. Flora Finch, once the comedy partner of the late John Bunny at Vitaphone in the old days, makes her return to the screen as the aunt and gets all there is out of the role. The rest of the cast is adequate. The direction, however, is low and uninspired. The director hasn't made the most of his star's personality. Pathe has a little player of remarkable qualities in Miss Love. "The Great Adventure" doesn't begin to sound her abilities. She needs roles with depth enough for characterization. The average mediocre screen ingenue could have played "Rags."

A. H. Woods presents His Broadway Success

# "THE GUILTY MAN"

By Ruth Helen Davis and Charles Klein—Irvin V. Willat, director—Supervision of

Thomas H. Ince

Here's a Sure-Fire Money Maker

"The Guilty Man" contains every element necessary for box-office success. It's a long-run picture, for it's the sort people talk about, the kind they send their friends to see.

Look what the critics say:

Exciting story. Excellent atmosphere. Can safely be recommended.

—Moving Picture World.

Direction commendable, sets realistic, photography all that could be desired.

—Motion Picture News.

Strong drama with plenty of tense moments. Truly dramatic. Cleverly maintained suspense.

—Exhibitor's Trade Review.

The success of "The Guilty Man" when it was presented on Broadway will undoubtedly be repeated in the screen version.

—Morning Telegraph.

Ready now! Book it at once!

An emotional photoplay of intense thrills, of big ideas deftly handled under the supervision of Thomas H. Ince. A rousing Broadway success presented by A. H. Woods, famed in the spoken drama as a

producer of unique dramas of unusual popular appeal.

"The Guilty Man" has everything that pulls the crowds; an alluring title and a production that will be the talk of your town.

RELEASED BY

Paramount Pictures Corporation



**THE WOOLING OF PRINCESS PAT.**

Eric of Warburg.....J. Frank Glendon  
Grand Duke of Paxstadt.....Charles Kent  
General Marask.....Bigelow Cooper  
Princess Pat.....Gladya Leslie  
Count Ladislaus.....William Dunn

"The one reason for 'The Wooling of Princess Pat,' adapted from the script of William Addison Lathrop, is Gladya Leslie. The story is exceedingly slender, but such situations as are developed are subordinated to the little star. Vitagraph has a player of decided cuteness and charm in Miss Leslie, but she is of too limited screen resource yet to carry a five-reeler on personality. 'The Wooling of Princess Pat' is along conventional Graustark-Zenda lines. Princess Pat is the daughter of the aged Grand Duke of Paxstadt. She is impetuous, willful and a bit spoiled. Eric, the Iron Duke of Warburg, is the ruler of a neighboring principality. Eric looks with longing eyes upon Paxstadt. General Marask, Eric's war minister, is a close friend of the Grand Duke of Paxstadt, and as a means of preventing war he plans to arrange a marriage between Eric and little Pat. Eric comes to Paxstadt unannounced and by chance meets the princess, who is coasting down on the royal hill. Pat is quite smitten by the unknown, but when learning the stranger is Eric, she refuses to have anything to do with the royal visitor. But when Pat realizes that her refusal means war, she consents to a marriage. Pat is cold to her husband and nearly becomes involved in an affair with the wicked Count Ladislaus. Princess Pat, however, comes to realize the good qualities of her royal husband. Miss Leslie plays Pat with appeal and unflinching vivacity. J. Frank Glendon does well as Eric. The direction is clumsy at times. The artificiality of the story is accentuated rather than glossed over by William P. S. Earle's handling.

**ONE MORE AMERICAN.**

Luigi Riccardo.....George Beban  
Maria.....Camille Ankewich  
Tessa.....May Giracci  
Lucia.....Helen Jerome Eddy  
Bump Rundle.....Raymond Hatton  
Sam Potts.....Jack Holt  
Boss Regan.....H. B. Carpenter  
Dr. Ross.....Hector Dion  
Mrs. Ross.....May Palmer  
Mr. Fearing.....Ernest Joy  
Piano Player.....Signor Bussi

George Beban is the star of the Leaky Paramount which has American political graft as its principal theme. It is about the best of the Beban features released in a year. He is the same excitable and pathetic forger in turn. The feature has a good underlying story and an excellent supporting cast. Beban is an Italian character who has been bucking the local ward boss. His popularity among countrymen in the district causes the boss to fear his influence. Eventually the boss sees an opportunity of forcing the Italian into line through holding up his family when they arrive at Ellis Island from the other side. The boss has the wife and daughter returned to the pen and their deportation ordered. A young American reporter trying to "get the goods" on the politician finds his opportunity in this, with the result the family is permitted to land and the scheming politician is taken to jail. There is a comedy-love interest through the medium of the Italian's young girl assistant in the manipulation of his mannikin theatre and her prizefighter sweetheart. Helen Jerome Eddy is the girl and carries the role along to perfection. She is the type and a clever little actress. Raymond Hatton as the tough little fighter is also an excellent type. The story was written by William C. De Mille, who also directed the production, while the scenario was furnished by Olga Printzian. The production has many atmospheric touches that fit the story and the lightings and camera work are very good throughout. As a feature it is well worth playing. As a Beban feature it is good and in Italian neighborhoods should prove a capacity attraction. Fred.

**BROKEN TIES.**

Henry Hasbrook.....Alec B. Francis  
Corinne La Force.....Pinna Nesbit  
Arnold Curtis.....Arthur Ashley  
John Fleming.....Montagu Love  
Marcia Fleming.....June Elvidge  
Mrs. Fleming.....Kate Lester

"Broken Ties," a World production, is a melodrama of elaborately constructed situations. The author has stretched truth to obtain complications. Corinne La Force, in whose veins runs the blood of a West Indian mother, falls in love with the nephew of her guardian, Henry Hasbrook. Hasbrook, realising the bar of blood, does his best to keep the nephew, Arnold Curtis, away from the girl. He starts to write his nephew a letter, telling the young chap the truth about the girl's antecedents, when Corinne appears and kills him. Meanwhile, Arnold Curtis has come to meet Marcia, the wife of a lawyer, John Fleming. She is neglected, and he offers her companionship. She goes with him to a roadhouse, where Curtis becomes intoxicated. In the subsequent struggle the woman loses a locket, and Curtis' coat becomes blood-stained. Circumstantial evidence later connects Curtis with the murder of Hasbrook. He is arrested, and refuses to talk, not wishing to drag Marcia's name into the case, except to admit the crime. Some days after, when Arnold is being cross examined, Corinne admits the crime, and kills herself with a dagger. Fleming, who has come to know of the roadhouse visit through the lost locket, decides to pay his wife proper attention in the future, and there is a reconciliation. It is a

complicated plot, more elaborately woven than is usual to World melodrama, and should have at least a measure more than average appeal to melodrama lovers. The best acting is done by Pinna Nesbit as the half-breed girl, Corinne. This young woman will bear watching, since she has stood out strongly in a number of recent World Film productions. June Elvidge, Montagu Love, and Arthur Ashley are adequate, and Kate Lester gives a touch of strength to the role of the lawyer's mother.

**A WEAVER OF DREAMS.**

"A Weaver of Dreams" is a Rolfe-Metro production adapted from Myrtle Reed's novel—John H. Collins, director; John Arnold, photographer—starring Viola Dana. It is a peculiar story, an altogether unsatisfactory one from the standpoint of popular appeal for the reason it attempts to show, through the medium

of drama, a psychological study of man. It is not readily understandable to the general public, and as the wrong girl gets the fellow in the end, the picture fan will leave very much dissatisfied. Then the already lengthy arm of coincidence has been given one more yank until it has been stretched out of all reason. A male invalid lives with his young niece. In the same village is a female invalid who also has a niece as a companion. The two elder people have never met, but have corresponded daily, having one point in common, their inability to mingle with the outer world. The woman's niece is engaged to a young man. She meets the other niece, introduces her to her young man, who promptly falls in love with her. The woman's niece, Judith (Miss Dana), turns him over to the other girl, saying: "What is not mine I do not want." Judith tells her aunt there is one

man who was absolutely true to a woman—the other girl's uncle. There is visualized a train wreck in which the uncle is buried under the engine with a woman, holding her hand for an hour, both badly wounded. After they were rescued they never met again, but he has always dreamed of her. It is Judith's aunt, who promptly goes on her crutches to the man, and they embrace. At the finish Judith is seen by the glowing fireside burning the young man's letters. Then follows a lengthy title, which states that a man will mate with whom he will. Exquisitely dainty and refined interiors, artistic exteriors, competent acting, but no action. The producer is to be commended for having attempted something out of the ordinary, but has only succeeded in accomplishing, so far as commercial proposition is concerned, an artistic failure. Jolo.

The First Four

**Paralta Plays**

J. Warren Kerrigan

in

"A Man's Man"

Bessie Barriscale

in

"Madam Who?"

Henry B. Walthall

in

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WW HODKINSON CORPORATION

## MOVING PICTURES

## BLUE BLAZES RAWDEN.

"Blue Blazes" Rawden.....William S. Hart  
Babette Du Fresnoe.....Maud George  
The Mother.....Gertrude Claire  
Joe La Barge.....Hart Hoxie  
"Ladyfingers" Hilgard.....Robert McKim  
Eric Hilgard.....Robert Gordon

William S. Hart, who stars and directed "Blue Blazes Rawden," written by J. G. Hawks, an Ince-Artcraft feature, was a good actor long before he thought of going into pictures. The fact that he is also a corking type that registers admirably before the camera is an ideal combination. In addition he now reveals one more artistic accomplishment—that of an intelligent, careful, painstaking director. The detail in the preparation of

the feature goes a long way toward enhancing its value. Hart and his assistants have covered every angle subject to criticism, leaving it only a matter of just how much one cares for Hart and his style of western photo-plays. There are the usual artistically illustrated titles for which the Ince productions are famous, and the titles themselves are more or less poetically descriptive. A well selected bit from Longfellow's "Evangeline" is employed as a sort of prolog to introduce the forest primeval, which is immediately visualized by the star engaged in felling a huge tree. "Blue Blazes" Rawden (Mr. Hart) is boss of a camp of lumberjacks and then men are known as Hell's Babies. They are men of strong pleasures and vices. The monthly payday arriving they head for town to cut lose. Rawden and his gang enter the saloon and gambling house, the proprietor

of which is a renegade Englishman known as "Ladyfingers." He immediately takes a fancy to the proprietor's girl, a half-breed Indian maiden, who reciprocates his affection. The Englishman motions to his bartender, Joe LeBarge, who is the best rough-and-tumble fighter in those parts. Rawden knocks him flat and continues to imbibe three-finger tipple of hard liquor. He plays cards and enjoys a winning streak. "Ladyfingers" has one of the hangers-on "cold-deck" Rawden's shooting iron, then strolls over, suggesting the game is a piking one. Rawden, inflamed with liquor and full of the pent-up energy of outdoor work, offers to play any game for any limit within the range of his pile; he will cut the cards once for his entire winnings and original roll. He cuts first and reveals a three-spot. Englishman laughs and suggests the trail is a long and tortuous one.

He cuts—a two-spot. Rawden says he likes the place and the girl—he'll stay again, staking it all against the establishment and the girl. They both cut sevens. Knowing Rawden's gun to have been spiked, the Englishman says the best way to settle the matter is in an empty room with guns. They enter to a locked door. Rawden starts shooting to a select, throws his gun away and defies the Britisher to kill him. The Britisher's nerve is gone and he shoots wild. The half-breed girl is outside anxiously awaiting the outcome. Rawden dashes out the lamp, clinches with the Englishman, the villain's gun is discharged and he falls mortally wounded. Before passing away he gives Rawden a letter from his mother which says she is coming from across the water to see her eldest son. Mother arrives with Eric, her younger son. Rawden tells her her son is dead and mother promptly faints. He carries her upstairs. Right there is just one of the many touches of detail that reveals the director's keen appreciation of detail. Leaving the old lady on the bed he goes out, taking with him from the table a deck of cards and a bottle of liquor. On recovering mother sends for Rawden and kisses him in appreciation of the belief Rawden was her son's friend and loved him. Rawden oults the inmates of the saloon together and says anybody who tells the old lady her son was anything but a gentleman will have to answer to him. He sells the place and hands mother the check, saying it is her son's share of their business partnership. The half-breed girl is wild at the thought Rawden is going away and tries to knife him. Falling in this she goes to the old lady to tell her, but is stopped at the opportune moment by Rawden. Frustrated the girl tells "Ladyfinger's" younger brother, who rushes into the bar as Rawden is all ready to depart, demands to know if he killed brother John, and on receiving an affirmative nod of the head, shoots Rawden, who is apparently impervious to bullets, for he doesn't even stagger. Rawden bids the crowd not to molest the boy and starts for "the long trail," though Joe LeBarge begs him to remain, telling him he is wounded. He goes out into the storm, is followed by the girl, who pleads to be taken along. He tells her to go back and is seen trudging through the woods on his snowshoes as the picture fades out. There is nothing to indicate whether he lived or died. The dramatic interest is impressive and holding up the sequence of narrative is logically conducted. The technical handling is masterful and the costuming true to its period, while the atmospheric quality of the setting is excellently depicted. The lights and shades of the photography give the whole thing the proper flavor of romance, which is also contributed to in no small measure by the quality of the acting. Maud George as Babette, the half-breed, is deserving of especial commendation. Hart is, well, just Hart. His large following of admirers will enjoy "Blue Blazes Rawden" as well as most of the other things he has appeared in—but no better. In his latest production Hart has not advanced any, nor has he gone back. *Jolo.*

## JILTED JANET.

An American (Mutual) feature starring Margarita Fischer, with Jack Mower in principal support. It's a comedy of five reels along the lines the star is generally placed. There are many good laughs in it. Other than the unlikely story, excused by the circumstance—that of turning out a good picture howsoever—hardly any fault is to be found with this release as a feature. Miss Fischer is a wealthy young girl who lost her fortune and her fiancé at the same time. Out of pique she writes him her congratulations, incidentally enclosing a photo of her "country estate." Her ex-fiance frankly informed her she was jilted through the lost money. Miss Fischer and her screen brother are living in California adjoining a mansion owned by Mr. Mower. Some thugs are after Mower, and the police suggest he take a rest for a few days. Mower decides to visit his estate. He had not been there for months. A couple of caretakers, man and wife, look after it. At the same time Miss Fischer received a letter stating the newlyweds (including her ex and a school girl friend) would be near her town, and had concluded to remain over night to "rubber." In desperation she persuades the caretakers to acknowledge her as mistress of the mansion for one night only, she and her brother taking temporary possession. Driving in a car to the station to meet the incoming couple, Miss Fischer has difficulty in running the car, and is helped out of her predicament by Mower on his way to his country home in a roadster. He offers to drive to the station with her, and on the way, Miss Fischer informs him of the situation. He is unknown to her, and offers to act as butler while the farce is on. A side plot brings the thugs from Frisco to the grounds, a detective who makes an arrest, which brings out that the butler is "Mr. Graham," the owner of the property, and results in his engagement to Miss Fischer, the wedded couple meantime having decamped in haste over the fast occurring events. A supper scene, with Mower serving while acting as butler, is very well done. The big solid laugh is when the cook, one of the caretakers, while Miss Fischer has possession of the house, sees Mower walk into the kitchen. She looks at him, throws up her hands, and hops over on the floor. Miss Fischer played the role with more of dignity perhaps than she wanted to, but it was the proper tempo, and greatly helped in the general effect. The picture and the players were ably directed. "Jilted Janet" is an amusing comedy, much more so than one often finds or expects in a five-reeler. *Time.*

WORLD PICTURES BRADY-MADE

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Director-General  
WORLD-PICTURES  
present

MADGE EVANS  
"Gates of Gladness"  
WITH  
GEORGE MACQUARRIE  
Directed by HARLEY KNOLES

## AMONG THE WOMEN

BY THE SKIRT.

Mary Pickford must have been watching Wm. S. Hart very closely and "caught" the twitching of his lower lip before she posed for the orphan girl in "Stella Maris." In the title role (she plays a dual part) she is Mary Pickford, sweet, demure, appealing—showing just the same quality of acting she does in every modernly dressed part. As the girl from the orphanage she is unbelievably transformed—an ugly duckling, showing the pitiable result of poor nourishment and ill treatment. The character is a splendid study in detail and while Miss Pickford most likely had not the slightest intention of mimicry she suggested Hart very often in the tense hard thinking moments when she is planning revenge for her beatings from "Louise Riska." The role of Louise, the degenerate wife, is very well taken; the player dressing and looking the part in slovenly perfection. Miss Pickford is charmingly girlish in a shepherdess type garden frock, its Persian silk polonaise having a suggestion of bustle in the back.

Alcione a very pretty peasant girl as "Cecelie" in "Women Between Friends." Her full round face, expressive chin and long dark braids show up well against the gay homely print dresses with their velvet corset laced bodices. Anyone who has enjoyed a carnival season in Sunny Southern France will doubly appreciate this picture of frivolous, childish, gaiety where old and young alike enter into the spirit of the festive floral fray. The old, old story of the man too engrossed in his work to observe his young wife is gripping at times and has a satisfactory moral ending, more humane than the majority of film stories. Miss Joyce was fascinating in a black velvet tam and long black artist's cape. She posed in drapery as "Chastity" and appeared once in modern dress—a dinner gown bespeaking refined simplicity.

Everything was peaceful and quiet at the N. V. A. Thursday night until Kitty Ross (Howard and Ross) commenced to choke on a sandwich she was eating. After the excitement was over the cause of the sudden stopping of her little thorax in its regular duties, was divulged to the assembled guests at the table. Kitty had just remembered it was her fifth wedding anniversary. George even if he did come from Chillicothe, Ohio, had to show his appreciation and Kitty flooded down the rest of her sandwich without any more trouble.

Ethel Mae Whitney is the young woman appearing in the "Lest We Forget" film who did the grief-stricken French girl in the picture, but was unprogrammed. She made a striking role of the "bit" allotted to her. Miss Whitney is regularly engaged with "Chu Chin Chow" at the Century, but will take up pictures as a permanency after the production ends its New York run.

Chicago has no representative playhouse that can compare with New York's picture palaces, but they put one over in the way of "First Showings." Several pictures now playing here have not been seen in New York yet. The Ziegfeld is about the best downtown picture theatre in Chicago. It is on South Michigan avenue and up one flight. It has a wide auditorium, but no depth (about 15 rows), and a good-sized balcony. The attraction last week was Elsie Ferguson in the "Song of Songs." Sudermann's work has been so distorted for the stage and for the screen it has lost the foreign atmosphere which made the book readable. As soon as an emotional tale of this sort is localized it loses sympathy and plausibility. The picture makes Lily almost decent, instead of the bit of

driftwood she was in the book. Miss Ferguson, who plays Lily Kargos (the child of the vagabond-dreamer-musician), in search of her ideal love, her "Song of Songs," has two glaring faults, a quick jerky walk and too much make-up around her eyes. The latter mars the value of some of her best scenes. The picture goes back further than the play, opening in the home of Lily before her father's desertion and her mother's death. Then the scene jumps to her shop-girl days, Richard Laird, Senator Calkins, her marriage to the Senator, being turned out by him, and her fight and life with Laird, as in the play. Miss Ferguson as "Lily the girl" first appeared in a knee-length plaid gingham, but overacted, losing all suggestion of girlhood. As the shop girl in a simple shirt waist, she looked her prettiest. As "Lily, the woman," she wore at her birthday party a good-looking afternoon frock. A velvet skirt was attached at hips to a white chiffon top. The tunic and long full elbow sleeves were trimmed with bands of black lace embroidery. For Uncle Phineas Bennett's party Miss Ferguson looked delightful in a simple black satin evening gown, in Princess lines. The entire length of the panel front had an elaborate applied design in opalesques and brilliants. A tiny "suggestion" of a bolero in opalesques set off the decollete bodice. A velvet and seal evening wrap and an odd, ugly coat worn with a wing covered turban were the only other noticeable features of her reported "glorious" wardrobe. A simple negligee edged with narrow satin ribbon and an ugly one trimmed with marabout were conspicuous for their "lack of style." The luxurious boudoir (of the play) was poorly done, and no dainty intimate "underthings" or negligees were flashed—a lost opportunity on somebody's part. Miss Ferguson did not even wear a pretty nightie. The bringing back of the young musician was a mistake, spoiling the finale, making it ambiguous and unconvincing. Miss Ferguson's male support was anything but inspiring. Cecil Fletcher as Stephen Bennett fearfully overacted. Crawford Kent as Laird was indifferent, seeming to utterly forget he was supposed to be in love. Frank Lossee alone stood out as a good actor.

Billy Rhodes is surely well on her way to a splendid future in Filmland. As Mary in "Miss Cinderella" she disguises herself as Nellie, the beautiful sewing-machine girl, and shows much value as a natural comedienne. Miss Rhodes is pretty and knows how to wear pretty clothes when they are required.

As this reaches your eye, I am traveling to the Coast, right to the place where they make pictures, most of 'em—Los Angeles. I expect to miss nothing on this trip, also noting how the girls dress when they are so far away from Broadway—but you will hear about it weekly.

### STUDIO RENT SUIT.

The Mirror Film Corp has begun a suit against the Empire All Star Co. to recover \$4,480. The Mirror rented its studio at Glendale to the Empire for a yearly rental of \$26,000. All Star neglected to pay rent for November, December and January.

The Empire states the Fire Department had caused a summons to be issued against it to answer a charge of violation.

It notified Mirror that by reason of the requirements of the Fire Department its occupancy of the studio was declared illegal and unlawful.

### MANNY CHAPPELLE DIVORCED.

Grace Helaine, champion ice skater and sister of Billie Burke, obtained a divorce Monday from her husband, "Manny" Chappelle.

Dorothy Green, the picture actress and wife of Sam Pomerance, was named as co-respondent. Pomerance and his wife had been separated for some time. Recently Pomerance brought suit against Chappelle for \$100,000 for alienation of his wife's affections.

At that trial operatives of a detective agency hired by Pomerance to shadow his wife testified they had seen Chappelle and Miss Green together on many occasions. A raid was made upon Miss Green's apartment by Pomerance which revealed Miss Green and Chappelle together in the apartment. The jury at that trial returned a verdict for the defendant.

Divorce proceedings were immediately started between Grace Helaine and her husband, Chappelle, which were based upon the revelations brought out at the suit for alienation. Chappelle offered no defense and the jury returned with a verdict for a divorce with alimony of \$20 weekly.

### LYNCH PURCHASING STOCK.

S. A. Lynch, it was reported this week, is in active negotiation for the purchase of the interests held by H. E. Aitken in the Triangle Distributing Corporation and in addition the deal would carry with it some stock in the Triangle Producing Corporation.

### GRAND FILM IN SHUBERT HOUSE.

"My Four Years in Germany" a feature film based on Ambassador Gerard's book of similar name, has been offered tenancy of a Broadway house by the Shuberts, the latter agreeing to possession shortly of either the Casino or the 44th Street.

### FIRST NATIONAL'S "TARZAN."

"Tarzan of the Apes" has been taken over for general booking distribution by the First National Exhibitors' Circuit.

The deal is believed to be around \$150,000. The Broadway theatre engagement has been extended until April 1.

Arrangements were made this week for soldiers and sailors to be admitted free to morning performances of "Tarzan," starting Thursday. The National Film Corporation will collect the war tax only. Instead of the regular orchestral program it will use the pipe organ. The a. m. shows will be held Tuesdays, Thursdays and Fridays for the next six weeks at least.

"Tarzan" did \$13,000 at the Broadway last week; \$1 scale.

### "LOADED DICE" RULED OUT.

Chicago, Feb. 20.

"Loaded Dice," Frank Keenan's newest Pathe offering, fell with a dull thud under local censorial disapproval last week. Mayor Funkhouser thought that naughty gambling scenes were not pretty.

## JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

## TRIANGLE

### TRIANGLE ORDER No. 395

Exhibitors are entitled to some proof that our expressions of good faith, fairness, and equity are just as represented.

Request any Branch Manager to show you the original of the following Triangle Order No. 395, dated July 5, 1917:

"In your future dealings with exhibitors, bear in mind that your interest in Triangle products has only started when you have sold the exhibitor and that our future success is in direct proportion to his success. That your active cooperation with him is essential to the end that the public may be brought to a full realization and appreciation of our product, you are specifically instructed to deal with no exhibitor except on a basis that will be profitable to him. You are to bear in mind that unless the exhibitor makes money, we cannot. You must at all times be guided by the fact that a contract is only profitable when it insures profit to both parties; that you are giving your greatest service to the Triangle when you give your greatest service to the exhibitor."

This order was issued shortly after the inception of the present Triangle organization. It is published at this time only as concrete proof that the Triangle organization is insisting that these principles be carried into effect.

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R. W. LYNCH  
Vice-President

FRED KENT  
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Y. F. FREEMAN  
General Manager





# MOVING PICTURES

## "BIRTH OF A RACE" IN TROUBLE.

Chicago, Feb. 20.

Giles P. Cory, head of Giles P. Cory & Co., "fiscal agents" for the Birth of a Race Photoplay Corporation, was arrested last week, charged with violation of the "blue sky" law by selling unlicensed stock.

At the same time an exhaustive investigation into the affairs of the picture firm was started by the attorney general.

At the time of the inception of the firm VARIETY carried a story connected

with the project. Picture people here steered clear of the concern from the start. Although denied by the promoters, it was said the original intent was to produce a picture which would stand as an answer to "The Birth of a Nation."

Edwin L. Barker is president of the firm. When the stock-selling campaign started (which has since resulted in the sale of \$1,000,000 worth of stock to about 7,000 subscribers, many of whom are negroes) a representative of VARIETY called at the office of the corporation.

He interviewed the son of Edwin L. Barker, at that time in charge of the office end of the business. The elder Barker was in New York. After weeks of unsuccessful effort to get a producer here he went east to accomplish this end.

Young Barker denied the project was in the nature of picture propaganda in behalf of the negro race. He admitted negroes were used in the picturization of the story. The office had pictures of Abraham Lincoln and Booker T. Washington prominently displayed.

It was said at the time that stock solicitors had swept the black belt and reaped a green harvest.

The Birth of a Race Photoplay Corporation issued alluring stock-selling pamphlets, quoting immense profits made by other picture firms, and stating the well-known and reputable Selig studio was making the film.

At the same time the Selig firm issued a statement, declaring it was not and would not make the picture. At the photoplay corporation's office it was said the Selig studio was inadequate to handle the picture, which would dwarf Griffith's famous film by its epochal grandeur.

At the Selig office, it was said the "Birth of a Race" outfit didn't appear to have any money, and that they didn't like the color of the proposition anyway.

A short time later the picture firm announced arrangements had been made for the filming of the subject by the Frohman people in New York.

New and more elaborate printed matter was gotten out. It was declared that thousands of feet had been "shot" on the prologue alone.

Literature was issued which declared that former President Taft, Governor Lowden of Illinois, Edgar Allan Poe and Julius Rosenwald, and number of people of lesser nation: prominence were interested in the picture. A list of notables was printed under the heading "Officers and directors and prominent people interested."

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### "BLUE-BIRDING" IT.

Artcraft is perfecting plans for exploiting its production of "The Blue Bird" in a very elaborate scale.

It has arranged for reaching the public direct through the medium of the Hearst newspapers. Another feature will be the distribution among exchanges, theatres and public of a 12-page booklet with an art cover, to be employed as a direct-by-mail advertising drive.

Arrangements for advance newspaper publicity with feature displays have been compiled. Dodd, Mead & Co. will publish a special film edition of the book and Waterson, Berlin & Snyder, the music publishers, are co-operating to exploit their song of the same title with the photoplay.

### CASES SETTLED.

Triumph has settled with Jane Grey, who sued for \$53,000. The action was brought for an alleged breach of contract.

Goldwyn has settled the suit brought against it by Philip F. Rosen, president of the Camera Club. Rosen had permission to leave camp at Plattsburg to appear in a picture for Goldwyn, with whom he made an agreement for six months. He remained at the studio for a week and a half, then left for Plattsburg, where he remained a week. Upon returning to the studio he was informed of his discharge.

The amount sued for was \$3,900.

### Hazel Noa Wins a Divorce.

Los Angeles, Feb. 20.

Hazel Noa was granted a decree of divorce from Joe Noa. Plaintiff is a picture actress. She called as witnesses Dorothy Dalton and Blanche Storm, each of whom have been divorced in the past year.

### World-Steger Matter Pending.

The matter of Julius Steger taking charge of the World Film Corporation, succeeding William A. Brady as director-general of the concern, is still pending, partially owing to the absence of Joseph M. Schenck, Mr. Steger's business associate, in Florida, and also for the ratification of the agreement by the meeting of the World's board to be held around March 1.

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# VARIETY

## METRO AND MASTBAUM INVOLVED IN SHERMAN ACT EQUITY SUIT

**The Some Amusement Co. of Philadelphia, Representing 167 Theatres, Accuses Defendants of Forming Illegal Combination. Court Asked to Compel Mastbaum & Stanley Co. to Relinquish Holdings in Metro. Injunction Applied For.**

Philadelphia, Feb. 20.

The Some Amusement Co., said to represent 167 theatres in this city, Baltimore, Washington, Atlantic City and nearby towns, has filed a suit in equity in the United States District Court against Stanley Mastbaum, the Stanley Booking Co., of which he is the head, and the Metro Pictures Exchange of Pennsylvania. The defendants are accused of forming an illegal combination in violation of the Sherman anti-trust act. According to the allegations, the defendants have formed a "movie trust" and are using illegal methods and threats against independent exhibitors who refuse to enter into contracts with them.

It appears Metro of New York is the producing company, the Metro concern of this state is the distributing agency, and the Stanley Co., the booking firm.

The Some Co. operate the Locust and several other film houses throughout the city and explains that up to December it had a direct contract with the Metro companies to exhibit its feature films. In December this contract was canceled and a short time later, it is charged, Mastbaum informed the Some Co. he had become owner of part of the stock of the Metro companies and that in the future the booking of the productions would be under the control of the Stanley Co.

It is further recited in the complaint Mastbaum and the Stanley Booking Corporation had previously forced the officers and stockholders of the companies operated by the Some Co. to join the booking combination on threat to "put them out of business." The Stanley Co., it is charged, is also making a vigorous effort to obtain complete control of the booking privileges and to this end has gone so far as to slander the various officers of the complainant company and has tampered with its employees, inducing them to accept employment with the booking firm.

So confident, it is claimed, has the Stanley Co. become, that it was publicly stated that within three months it will be impossible for picture houses to get any attractions, except through their agency, and that the Some Co. will be forced to close its theatres unless it agrees to their terms.

The court is asked to compel Mastbaum and the Stanley Co. to relinquish their stock holdings in the Metro cor-

porations, because such interests, and the way they are being used, violate the Sherman Law. An injunction is also asked for to restrain the defendants from refusing to deal, sell to and lease to the complainant Metro productions, and also to restrain the further alleged illegal methods. No date has been set for a hearing of the case.

Arthur S. Arnold is the attorney representing the complainant.

### MINISTER IS LIBERAL.

Cincinnati, Feb. 20.

Rev. George K. Johnson, Episcopalian, scored the Rev. H. A. Staub, leader of the anti-theatre forces, at a meeting of the Chillicothe Methodist Ministers' Association Monday.

The Rev. Johnson denounced the blue laws, declaring he favored keeping the playhouse at Camp Sherman open Saturdays, Sundays and holidays.

Answering the charge immoral pictures are shown in Ohio, Dr. Johnson said he had been attending picture theatres for three years and has failed to see one immoral show.

The Rev. Staub represents the Lord's Day Alliance, which seeks to enforce the Ohio blue laws prohibiting Sunday amusements.

### CAMP FILM.

Last week at Camp Upton, L. I., a five-reel picture was taken within the cantonment. It held as players some of the officers and committeemen, the latter supervising the Indoor Circus which ran for two days at the camp.

Lillian Walker starred in the film. One-half the net revenue received from the rental of the feature will be turned over to the army boys. William Stoermer (Quality Films) had charge of the celluloid production.

The Circus was promoted by Leo H. Kahn of Co. B, 308th Inf. It netted several thousand dollars which went to the regimental reserve fund.

Most of the talent was recruited from the soldiers in camp. Nervo volunteered his services and did a 65-foot dive.

### BOLSHEVIKI FILM HERE.

The first of the Bolsheviki films has reached New York. They are controlled by a woman who is desirous of making a booking deal.

### AUTHOR'S PROTECTIVE BUREAU.

The Author's League of America through its secretary, Eric Schuler, is watching cases of story and scenario piracy.

The League publishes what it calls a "white list." Any names of film makers not contained therein are considered untrustworthy. A recent list issued is minus the names of several of the biggest picture producers.

The League has a bureau for the registering of scenarios and manuscripts along the lines of VARIETY's Protected Material Department. The original scenario is deposited in a sealed envelope and not opened except in case of contest, the copies being used for presentation to the picture people. This registering is done by the League to protect members who have not obtained copyrights on their material. It is necessary in order to obtain a copyright that the manuscripts or scenario be deposited in Washington in printed form.

### BRENON AT THE FRONT.

Herbert Brenon expected to leave for England during the week, to actively engage taking war films at the front in France for the British Government. He has received a commission as Major in the British Army.

Negotiations looking to Brenon taking charge of the English war pictures have been under way for some time. It was said Monday he wanted an American film leading woman of prominence, to go over with him for such roles as may become necessary for her in the pictures to be produced. She might be called upon to take a Red Cross Nurse part.

The various film enterprises Mr. Brenon is interested in through having directed or produced will continue during his absence, which is of indefinite duration.

Brenon is English-born. His wife and son are remaining for the present at their home in New York.

"The Fall of the Romanoffs" is now the booking property of the First National Exhibitors' Circuit, Carey Wilson moving the film from the former Herbert Brenon offices over to the circuit's distributing suite Monday.

This film has only been marketed for exhibition in New York and Brooklyn.

### Plans for Brooklyn House.

Plans have been drawn and bids are being sought for the construction of the new theatre which Mitchell H. Mark and associates propose to construct at Rockwell Terrace, Race and Fulton streets, Brooklyn.

Thomas H. Lamb is the architect. The plans call for the most gorgeous interior decorations of any theatre in the country.

The house is to seat 2,950, with one balcony. The plot is an irregular one, about 265 by 100 feet.

### ROTHAPFEL UNVEILED.

The Famous Players-Lasky Corporation last Saturday presented a bronze bas relief to S. L. Rothapel, managing director of the Rivoli and Rialto theatres. It was unveiled by Adolph Zukor, president of the Famous Players-Lasky Corporation, in the Rivoli lobby, where it was placed in the center of the wall facing Broadway.

The bas relief was designed and executed by Giuseppe Moretti. The inscription reads: "Dedicated to S. L. Rothapel, the pioneer and leader in artistic presentation of motion pictures, on the occasion of his opening the Rivoli Theatre, December, 1917. Presented by the Famous Players-Lasky Corporation—Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.; Cecil B. De Mille, Director General."

Following the presentation by Mr. Zukor and a speech of thanks by Mr. Rothapel, the guests adjourned to Churchill's for luncheon.

Carbondale, Pa., celebrated an "old home week" reception for S. L. Rothapel on Wednesday. Rothapel started his career as exhibitor in Carbondale.

### BOOKED UNTIL APRIL.

With one exception the Rialto and Rivoli have been booked solid with Paramount and Arcraft features to April 8.

The productions at the Rialto are, in the order of their succession: William S. Hart in "Blue Blazes Rawden" (this week), Billie Burke in "Eve's Daughter," George Beban in "One More American," Anne Pennington in "Sunshine Nan," Cecil DeMille's "The Whispering Chorus," Charles Ray in "The Family Skeleton."

At the Rivoli the following subjects are booked: Elsie Ferguson in "Song of Songs" (this week), Jack Pickford in "Huck and Tom," Douglas Fairbanks in "Headin' South," Stuart Blackton's "Wild Youth," Dorothy Dalton in "Love Me," Maeterlinck's "The Blue Bird," Enid Bennett in "Naughty, Naughty."

### REMAKING "MAGDALENE."

Goldwyn has engaged Harry Revier to re-make its Maxine Elliott production of "The Eternal Magdalene."

Miss Elliott is reported to have expressed such dissatisfaction with the six-reel feature she was willing to pose gratis if the picture could be retaken.

As a result but two reels of the original production will be retained and four new reels will be made.

Some 25 prints of the first making of the picture have been recalled.

### IBSEN'S "DOLL HOUSE."


Elsie Ferguson is now doing Ibsen's "The Doll's House" at the Famous Players Fort Lee studios. It is the second attempt to present Ibsen on the screen. Henry B. Walthall once did "Ghosts" under the direction of David Griffith in the old Mutual days. Maurice Tourneur is back again directing Miss Ferguson.



**P**USH  
ATTIEN  
ERSEVERE  
RACTICE  
ERTINACITY  
UNCH  
EP  
ERSONALITY

**PARISH & PERU.**  
DIRECTION—FRANK EVANS

This Week (Feb. 18)—Trenton and Camden, N. J.  
Next Week (Feb. 25)—Bushwick, Brooklyn, N. Y.



It takes a long time to say good-bye when all your friends are bartenders.

**Billy Beard**  
"The Party from the South"

Principal Comedian  
Al G. Fields  
Meadell  
Eastern Rep.  
Pete Mack  
Western Rep.  
Simon Agency

**UNFORTUNATELY**  
I have in the past written some terrible Bulgarian Atrocities, and I humbly apologize to anyone and everyone who were misled into reading them.

**HEREAFTER**  
You will not be annoyed with any advice from me as to where to eat, and I also agree to write to my friends through the mail, and just advertise

**JIM and MARIAN**  
In this space.

(Signed) JIM HARKINS.  
P. S.—BUT—what I said about the 35-cent meals in Louisville and MRS. QUINN'S in Montreal STILL GOES!

N. V. A.: If I discover any good boarding houses in Schenectady or Syracuse next week, will let you know.



**Oswald**  
Care  
**Rawson**  
and  
**Clare**  
Auburndale,  
L. I.

**NEW ACTS**  
"Apartment 3 G."  
Comedy-Dramatic Sketch.  
In "Two"—and Bath.

Act has a neat set, with pictures of Belle Baker, Maybaw and Taylor, Dolly Sisters, Nora Bayes, Nan Halperin, Rock and White, Foy Family, Avon Four and others on the walls. Opens with argument by Messrs. Sheero and Green about some word that Lester Jacobs brought in. Harry Bush, "The Wolf," puts curse on Sheero and they both get "low." Here Grant Gardner, the "SILENT," enters with "Potato Chips" on his arm and every one joins in with a parody on WOLPIN'S. Laurie and Bronson produced this act. With a little more work the act should be able to break any lease—anywhere!

**LAUBRON.**  
Sounds like a cable address, but means:  
**Laurie and Bronson**

**EDWARD MARSHALL**  
**CHALKOLOGIST**  
This Week (Feb. 10)—Maryland,  
Baltimore, Md.  
Direction, **ALF VILTON**

**BOBBY HENSHAW**  
"The Uke Kid"  
Playing Pantages Time  
This Week (Feb. 18), Pantages,  
Portland, Ore.  
Week March 4—Pantages, San Francisco

**JACK TERRY**  
Knighted after his appearance before King Stoo of Patonia.  
Friars' Club will always reach me

SONGS




Direction, LIEUT. M. B. BENIM  
Palace Theatre Bldg., New Y

DANCES

**NEL and ELUSIVE**  
Proving their up-to-throttle Venetianism, an ex-ellibquence in black and white. Seen by John Young New York City. Costumes by Madeline Hammons, New York City. Play, Alhambra, New York City. Nextek (Feb. 25)

**IAE AUREY and RHE FELLE**

**PAUL and MAE NOLAN**  
This Week (Feb. 18)—  
Allegheny, Philadelphia  
Direction,  
**NORMAN JEFFERIES**



**The Original Arleys**  
Direction:  
Western, **YATES & EARL**  
Eastern, **PETE MACK**


**FRED DUPREZ**  
Says:  
Did you ever notice that a girl who is easily shocked is always around when anything shocking occurs?

**SAM BAERWITZ** 1408 Broadway New York  
American Representative

The best after-dinner speaker is the fellow who says, "Waiter, bring me the check."

**DOLLY GREY**  
AND  
**BERT BYRON**

THE FEMINE HALF OF THE ACT OF  
**VINCENT and CARTER**  
PLAYING FOR  
W. V. M. A.  
DIRECTION,  
CONEY HOLMES



"Horat Abe" Thalheimer is happy today—  
(No School Washington's Birthday)


**Also Remember That**  
from CHRISTMAS to NEW YEAR'S is one week but from NEW YEAR'S to CHRISTMAS is NOT SO CONSECUTIVE.

**WILLIE SOLAR**  
CAN HE DANCE!  
Loew Circuit.  
Direction, **MARK LEVY**

After a little Ball,  
A Cut in salary they Pull;  
The closing line, on this you can Bet,  
Is, "It isn't much, but it is


**NET**  
**DE REX AND WOOD**  
"THE DANCING DOLLS"  
Loew Circuit.  
Direction, **MARK LEVY**

**Good Ideas Gone Wrong**  
Southern Hotels  
Coal  
Woolworth Dressing Rooms  
Invitations  
Movie Plots  
Pro Rata  
Russian Peace  
Ben Schaeffer  
Erie, Pa.  
Zeke's Rummy Playing  
This Space  
**FENTON and GREEN**  
(You can't fool a horsefly.)




**WM. NEWELL**  
AND  
**ELSA MOST**  
"TWO BRIGHT SPOTS"  
Direction, MESSRS. FRANK CONNELLY and NORMAN JEFFERIES.

**ALEXANDER and FIELDS**  
Finishing our 22nd consecutive week for U. B. O.



**PESTS No 15**  
YE SILK-HAT COMIC, WHO IS FLOPPING.



WHYTA WE CARE FOR THESE BOOB MANAGERS' REPORTS! EVERYBODY IN THE OFFUS CAUGHT US AT THE PALLUS AND YOU KNOW WHAT WE DID TO UM THERE!

**WALTER WEEMS.**  
FEB 25 HIP YNGSTN

PLACE.....SING BING  
TIME.....30 DAYS  
PROPS.....I JAILER  
BOOKED BY.....A JUDGE  
WRITTEN BY.....LORD ROSE

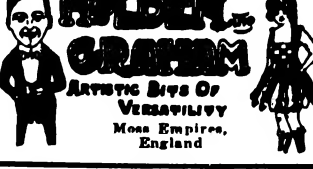
Chris.—I've told you time and again our act needed a "little change."  
Bob.—That's what I told the manager, but he insulted me—  
Chris.—Insulted you?  
Bob.—Yes, I thought he was going to pull a knife, he said something about outting us.  
Chris.—And did you tell him our act runs 14 minutes?  
Bob.—Yes, and he said we'd run longer when the audience sees us. I asked him what the proscenium opening was.  
Chris.—What did he say?  
Bob.—He said, "Oh, about 7:30."  
Chris.—Did you tell him we didn't do any juggling?  
Bob.—He knew that; he said jugglers had sense.  
Chris.—To be continued. For Terms See  
**KNAPP and CORNALLA**

**FREDDIE CLINTON**  
SAYS  
We hear so many useless loads! And we'd get through life with much less fuss if we would just dispense with the excess that we lug around with us.

**BLACKFACE**  
**EDDIE ROSS**  
Featured  
**Neil O'Brien Minstrels**

**BLANCHE ALFRED**  
and her SYMPHONY GIRLS assisted by  
"GERANT" Conductor  
Featuring the RAINBOW GIRL  
In Novelty Dances  
Direction: Eastern, Peter Mack; Western, C. W. Nelson.

**EL BRENDEN and FLO BERT**  
in  
"Waiting for Her"  
Direction, H. BART McHUGH



**HOLDEN and GRAHAM**  
ANYONE BUTS OF VERNATIVITY  
Moon Empire, England

**ADELE JASON**  
Featured in PEPPE & GREENWALD'S  
"ALL GIRL REVUE"  
Personal Direction by J. GREENWALD

ARTHUR KLEIN

PRESENTS

JOHN  
McGOWAN

Late Leading Juvenile

Zeigfeld's 1918 "Follies" and  
"Midnight Frolic"

ASSISTED BY

LEETA CORDER

ADELAIDE MASON

IN

"SOME BRIDE"

Lyrics,  
BLAID TREYNOR  
MR. McGOWAN

Music, JOHN MALLEY  
Scenery, ROBERT LAW  
Costumes, LAHIEU

**This Week (Feb.18) Riverside, New York**

and then

Feb. 25, Keith's, Boston

March 4, Orpheum, Brooklyn

March 11, Bushwick, Brooklyn

**March 18--Palace, New York**

March 25, Keith's, Washington

April 1, Colonial, New York

April 8, Royal, New York

April 15, Alhambra, New York

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