

VARIETY

VOL. I, No. 1

NEW YORK CITY, FRIDAY, MARCH 1, 1918

PRICE TEN CENTS

Pictures

ARTCRAFT PICTURES

Drama

Variety

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VARIETY

L. L, No. 1

NEW YORK CITY, FRIDAY, MARCH 1, 1918

PRICE TEN CENTS

K. & E. GUARANTEE \$1,000,000 FOR COHAN & HARRIS' "STICK"

Reported Klaw & Erlanger Insures C. & H. \$200,000 Profit Annually for Five Years. Shuberts Failed to Produce Cash with Their Offer. Guarantee Does Not Limit Cohan & Harris. Producers Still See Good Times Ahead Through "Fight."

The million dollars is the amount reported Klaw & Erlanger bound themselves to pay Cohan & Harris under certain conditions for that firm to continue to book its attractions through the K. & E. agency. The agreement reads K. & E. will guarantee that for the next five years the profits of Cohan & Harris on each theatrical season shall not be less than \$200,000.

The guarantee carries no other condition with it, nor does it take K. & E. in any kind of a pooling interest in C. & H. shows. Neither does the agreement limit the C. & H. producing activities. It will likely broaden the latter. With a guaranteed profit of \$200,000 yearly, regardless of any circumstances, Cohan & Harris will have no worry over what they lose on productions. Their only concern, it is said, will be if they can net over \$200,000 in a season, during these war times. The Shuberts had made an offer to Cohan & Harris, to leave K. & E. and on the Shubert side, but when it came to a show down, there was no Shubert money in sight. C. & H. want cash to do business with the Shuberts and apparently did not take to the Shubert proposition of obtaining bonus in any other way. Marc Klaw, the member of the firm, according to the story, who insisted C. & H. be guaranteed to the extent of a million dollars. A. L. Erlanger is said to have summed his usual attitude of not caring, but Klaw prevailed.

Cohan & Harris have five conceded theatrical hits now appearing on Broadway. Klaw & Erlanger will need attractions in their houses next season, especially out of town, and the K. & H. quintet will go a long way toward filling their books, along with other productions Cohan & Harris will make.

It is said K. & E. thought of several possibilities in bookings when it seems possible they would lose Cohan &

Harris, along with A. H. Woods. One of the ways was to fill in with vaudeville road shows. That is reported to have been the reason George W. Lederer became active among vaudeville booking agents for a brief spell, but with the retention of the C. & H. firm, the K. & E. plans were laid aside.

A prominent legitimate producing manager, in discussing the recent defection of A. H. Woods from the Klaw & Erlanger camp to the Shuberts, and the rumors of other changes in the booking line-up, hazarded the opinion this week that there would be no further switches. Continuing, he said:

"The Shuberts, in signing up Woods, have opened the door for any producer with a lucky break in the matter of successes, to hold up both sides for the best terms. Their deal with Woods is very good—for Woods; but it precludes them from guaranteeing anybody else the choice of bookings. Heretofore, anybody with a hit could walk into the Shubert offices and have the way cleared for an attractive route at almost a moment's notice.

"Now, the Shuberts cannot guarantee any sort of a route. Woods contracts to produce 12 shows next season. Should he have three big hits and send out four companies of each, that would complete his agreement, and even if he was content to abide so closely by the letter of his contract, that would consume 360 weeks, allowing 30 weeks for each company. I doubt if the Shuberts have over 500 city weeks all told, and when you make room for the Selwyn attractions and the Shuberts' own shows, there isn't much left to offer.

"Klaw & Erlanger missed the chance to corral the entire list of producers and let it slip through their fingers, not so long ago. Erlanger was waited on by a committee representing practically all the producing managers in the business, with a proposition to book exclusively through the K. & E. office, under what they considered an equitable arrangement which would guarantee every house in a city of any size a 25-per cent. profit, without any (Continued on Page 14.)

ONE WEEK'S PROFITS.

Chicago, Feb. 27. Comstock, Elliott & Geat took just \$11,870 profit out of Chicago during the past week with two shows, "The Wanderer," and "Leave it to Jane," and their little theater, the La Salle, which a year ago was begging as a bloomer.

The big biblical play drew over \$18,000, making about \$6,000 profit; the "Jane" show outdid the biggest week of "Oh Boy" and Wednesday outdid the biggest day of "Oh Boy" by \$400, making the gross \$14,600, netting about \$4,000 profit on the piece and \$2,000 for the house above settlement of the bills for redecorating the lobby (charged against the banner week, also).

Will Page returns to New York to resume activities as general press man for the firm, Ned Moore being engaged to proceed ahead of "The Wanderer" to the coast.

DIRECT FROM THE FRONT.

Opening at Paterson, N. J., Thursday, to "try out" his new act was Clifford Walker, who returned from the Western front about 10 days ago.

Mr. Walker was in the front line trench with the first American contingent there, as an entertainer. He carries a picture film which is a part of his turn. It shows him doing a card trick for the American boys just as the Huns opened a bombardment. The entertainer left for the other side last summer.

"FIRST NIGHT" AT ANY COST.

The press reports sent out last week that "Peter Ibbetson" closed in New Haven and that Jack Barrymore might witness the Broadway premiere of his brother Lionel's starry vehicle, "The Copperhead," appear to have been incomplete.

Inside reports have it "Ibbetson" was sold out for the closed date and that John Barrymore bought the entire house in order to see Lionel's first night. This stunt is said to have cost Jack around \$1,600.

CHURCHES RENT KEITH HOUSE.

Lowell, Mass., Feb. 27. The officials of the Federation of Churches have engaged Keith's theatre for Holy Week for afternoon and evening services.

The theatre plays big-time vaudeville.

TANGUAY'S \$1 BILL DRESS.

When Eva Tanguay appears at the Palace, New York, next week, one of her costumes will be made entirely of one dollar bills, fringed with lumps of coal and sugar.

I'm the sheriff, Chas. Althoff.

A "FLOP" THAT FAILED.

This was the week that all the theatrical wise ones predicted the "great spring flop" in business. Last week it was generally conceded the big business was but a forerunner to the awful crash to come this week, but it didn't. Last Saturday night was a record-breaker for all of the houses, and even the shows that are generally accepted as failures were sold out.

Sunday night witnessed the biggest McCormack concert to date at the Hippodrome, at least from the standpoint of prices paid on the outside for seats. The brokers received \$5 and \$6 a seat for this concert. They attribute the extra interest in the concert to the impetus given the grand opera and concert business through the advent of the Chicago company season and Sunday performances.

Monday and Tuesday of this week business continued big, although on the latter day the afternoon advance was rather slow because of the gale blowing.

The agencies are now carrying "buys" for eight houses: Cohan & Harris ("Tailor Made Man"); Globe (Fred Stone); Liberty ("Going Up"); Amsterdam ("Cohan Revue"); Playhouse ("Little Teacher"); Princess ("Oh, Lady, Lady"); Shubert ("The Copperhead"); Winter Garden ("Sinbad").

For the latter house the brokers are carrying the first eight rows solid (about 400 seats), for which they have been taxed \$3.30 each. The Winter Garden management had the seats specially printed for the brokers, with prices marked different from the box office figures. At the Shubert they are carrying 250 seats, paying a flat \$2.50 for them.

The entire house at the Princess is practically sold to the agencies for the first eight weeks, and a second buy is sure to follow. The brokers paid \$3.03 for the first five nights of the week and \$3.58 for Saturday night seats.

FREE TO INJURED SOLDIERS.

Manager C. C. Egan, of Keith's Royal, has extended an invitation to all injured and convalescent soldiers in Base Hospital No. 1, located in the Bronx, to attend the matinees daily at that house, receiving seats and "smokes," with the compliments of the management.

ASKED NOT TO KNIT.

In front of the box office at the Fulton is a sign reading: "Ladies are requested not to knit during the action of the piece as it disturbs other patrons."

UNIFORM "FAKERS" DENOUNCED BY BRITISH WAR COMMISSION

Many Alleged to Be on Stage Without Right to Wear British or Canadian Service Uniform. Managers and Agents for Protection Should See Discharge Papers and Permission to Wear Uniform for Public Appearances. "Fakers" Will Be Prosecuted.

A number of men at present appearing on the stage in this country in the uniform of either the Canadian or English forces are rapidly beginning to bring disrepute to the really deserving veterans of the war, who have seen service in France.

The majority of the cases checked up by the British-Canadian Recruiting Commission in New York reveal there have been numberless men about the country who never achieved the right to wear the uniform of either the Canadian or the English armies who have been in vaudeville and lecturing.

The fact that the fakers will undoubtedly make it difficult for boni-fide veterans who have been discharged from service because of wounds, etc., to obtain a hearing has led the Commission to adopt strenuous methods in dealing with the offenders. They are rapidly checking up the fakers as word is received from different sections and in conjunction with local police authorities are prosecuting them.

No man, even though he has been in the army of either Canada or England, has a right to wear the uniform on the stage unless he is granted special permission from the Mission executives now over here.

Managers and agents who receive applications from anyone claiming to have been at the front should request to be shown the discharge papers of the applicant as well as the letter of permission to wear the uniform for public appearances.

In New York City at two theatres last week were men who made claim one way or another of having belonged to the Canadian forces. Neither was ever connected with the forces as far as the Recruiting Mission can ascertain from its records. One was at a big time house while another played a split week engagement at one of the uptown theatres. The latter the Mission is especially after as he and a companion of his are wanted very badly by those in charge of the Canadian-British army work in New York.

A house manager playing a faker might be accused by the Mission's executives of having been a willing party to the deception.

MAY DRAFT BRITISHERS.

Washington, Feb. 27. A convention in meeting here at present is to decide the fate of the British and Canadian subjects in this country in regard to service in the Imperial Army. The findings of the convention, at which the United States Government, as well as the Canadian and English, is represented, will be placed before Congress and Parliament (England) for ratification. It will affect all British and Canadians in this country between the ages of 20 and 40 inclusive.

Those of English and Canadian birth between the ages of 21 and 30 inclusive in the United States at present are registered in the American draft, but unless they have secured their second papers are not liable to service in the American army. In the event of the passing of a measure by Congress, upon the recommendation of the convention and the ratification of the same in London, these registrants will be given 60 days in which to enlist in the United

States army or be drafted for service with the British forces.

Those in the country between the ages of 20 and 21 and 31 and 40 not citizens of the United States, if the measure passes, will be forced to register for service, and will be selected by the British-Canadian Recruiting Commission now in this country for service with the English or Canadian armies.

MEMORIAL TO 143.

London, Feb. 27. The meeting at "The Old Vic" Feb. 19 to unveil a memorial to actors and others associated with the stage who have fallen in the war, was an impressive affair.

The list included 143, ending with Vernon Castle.

A memorial wooden tablet with the engraved names of the victims was placed over the stage door.

"ARLETTE'S" 200TH.

London, Feb. 27. "Arlette" is celebrating its 200th performance at the Shaftesbury. Stanley Lupino, recently in pantomime at the Drury Lane, has rejoined the cast.

Fail to Lease Paris Theatre.

Paris, Feb. 27. Representatives of an American syndicate here seeking a theatre find nothing suitable that is free, although the Athenee was offered at an annual rental of \$26,000, considered exorbitant.

Beecham Opera Reopening.

London, Feb. 27. The Beecham Opera Co. resumes at Drury Lane March 2, with "Figaro," giving matinee and evening performances.

New Parisian Comedy Doing Well.

Paris, Feb. 27. The new comedy, "L'Ecole des Cocottes," by Gerbodon and Armont, produced at the Theatre Michel a couple of weeks ago, is doing nicely, having been well received from the first. Jane Marnac is in the lead.

Clown Walker Booked for the Halls.

London, Feb. 27. Whimsical Walker, a famous clown, will shortly appear in the variety halls with a new playlet by Bruce Smith, entitled "An Old Clown's Idol."

Queen Mary Visiting the Palace.

London, Feb. 27. Queen Mary will visit the Palace March 1, at a special matinee in aid of King George's Sailors' Fund, when an all-star program will be given.

Doris Keane Back in "Romance."

London, Feb. 27. Doris Keane has returned to the cast of "Romance" at the Lyric, after a temporary absence due to a severe cold.

Barth Producing Comedy.

London, Feb. 27. Cecil Barth produces a comedy by Mrs. Caleb Porter at the Court, Liverpool, March 11, with Christine Silver and Randle Ayrton in the leading roles.

PLAYING FOR SOLDIERS.

Paris, Feb. 27. Artists are being booked here to appear before the American soldiers in France for their entertainment. The bookings are made for the American encampments. Full salaries are paid artists and most of the engagements are being entered through L. Kloppe of the Pasquier Agency.

A month's stay is the customary contract.

Leon Rogee, who originally came here from the States, is among those booked and now there.

REALITIES, POOR STUFF.

London, Feb. 27. "Realities," produced at the Court, Feb. 18, and claimed by its adapter, Austin Fryers, to be a recently discovered sequel to "Ghosts" by Ibsen, proved to be poor stuff, revealing none of Ibsen's firm character drawing, and consequently it has failed to provoke the desired controversy.

DE COURVILLE NAMES REVUE.

Paris, Feb. 27. The revue Albert de Courville is to produce early in March at the Folies Bergere has been billed as "La Revue de l'Hippodrome de London." It may be the first of a series the London manager intends playing at the famous Parisian music hall.

Paris managers having taken without leave many of the best features of previous Hippodrome, London, productions by De Courville, and that manager estimates it will be safer hereafter for personal presentation of his shows locally.

The cast is to contain Elsie Janis, Henri Defreyne, Raimu (French comic) and Phyllis Bedells, with the chorus from the London "Zig Zag" production of De Courville's. Harry Tate has been mentioned as appearing in the show here, but there is no confirmation.

Air Raids Cutting Down Shows.

London, Feb. 27. Owing to the air raids, many theatres are giving matinees only. Those open evenings are doing well, including the variety houses.

"PETTICOATS" CLASH.

Lewis & Gordon have informed the Shuberts they hold a prior right through copyright to the title of "Petticoats" which the latter managers are employing for their Cyril Harcourt production.

Lewis & Gordon have had an act in vaudeville by John B. Hymer under that title for several years and the author has been working on a three-act version of the piece for several months.



McINTOSH AND MAIDS

AT LIBERTY

Man and wife and two girls want engagement with Uncle Tom show or Broadway production. Man—Tom, wife—Eliza, and girls—Eva; and play slide trombone. All double in brass. No boozers or disorganizers. Can do musical act on stage and ballyhoo. Good wardrobe on and off. Shoe string managers save stamps.

This week (Feb. 25)—Dr. Keith's Royal, New York. Next week (March 4)—Riverside, New York.

"LILAC DOMINO" LONDON HIT.

London, Feb. 27. J. L. Sacks' production of "The Lilac Domino" at the Empire is a huge success musically. Cavillier's score is pronounced by the critics as the best light opera music heard here for years. The book is poor, containing little comedy.

The production is splendidly dressed and produced by William J. Wilson.

Clara Butterworth excelled as singer and actress and is well supported by Jamieson Dodds and Vincent Sullivan, both with exceptionally good voices. Andre Corday, Frank Lalor and Dallas Anderson also scored.

ZEITLIN PRODUCING.

London, Feb. 27. Leon Zeitlin, after concluding 21 years' association with the Syndicate Halls, proposes to devote himself in future to theatrical productions.

In association with Walter Hast, he is running "The Little Brother" at the Ambassadors, which is going strong.

They have secured the English rights to a number of American productions, including "The Heart of a Woman" and "Du Barry."

BUTT'S BIRMINGHAM BUY.

London, Feb. 27. Alfred Butt has purchased the Prince of Wales' theatre, Birmingham.

Mr. Butt recently tried out at Devonshire Park, Eastbourne, a new comedy, "Julie Ann," by Sara Jeanette Duncan, with Moya Mannering and H. V. Esmond in the leading roles.

ELLEN TERRY AT 70.

London, Feb. 27. Ellen Terry celebrates her 70th birthday today.

In spite of the air raids and a slight attack of bronchitis she is playing twice daily at the Coliseum in the trial scene from "The Merchant of Venice."

ENTERTAINING SOLDIERS.

London, Feb. 27. J. T. Grein is sending a company of actors to Holland to entertain the soldiers interned there.

MARRIAGE AND DIVORCE.

Paris, Feb. 27. The recently announced marriage of Madame Simone and the poet, Porche, is followed by a report Sacha Guitry will shortly be divorced by his wife, Charlotte Lysses.

Porche was the author of the allegorical play, "Les Buters et la Finette," which Mme. Simone was instrumental in having produced lately at the Theatre Antoine.

CHANGED ABOUT.

London, Feb. 27. "The Saving Grace" will be withdrawn from the Garrick March 2, making way for "Carminetta," transferred from Prince's March 4, which in turn makes way for "Yes Uncle" from the Prince of Wales.

Left Paris for New York.

Paris, Feb. 27. Among those lately reported as having sailed from France for New York are Lugne-Poe, the manager, accompanied by his wife, Susanne Despres, the French actress; Andre Gilles, the author, and Paul Burguet, producer.

Fred Pullan Returning to Stage.

London, Feb. 27. Fred Pullan, entertainer, discharged from the army, is returning to the stage.

Keystones Amusing American Soldiers.

London, Feb. 27. The Keystones have been engaged by the American Y. M. C. A. to entertain the American troops at Chamber France.

CAMP INJUSTICE EXPLAINED BY Y. M. C. A. DIRECTOR

Charles W. Towne Writes Variety How "Private Brown" in Unofficial Paper Secured Credit for Camp Upton Entertainment Furnished Through U. B. O. at Request of Lieut. Stratton. Suggests Conference with Vaudeville Bookers.

Camp Upton, L. I., Feb. 26.
Editor VARIETY:

I have read with great interest the article on page four of last Friday's VARIETY, headed, "Wrong Man Receives Credit for Camp Upton Show."

I was sincerely glad to learn in the opening paragraph of that article of the Vaudeville Managers' Protective Association plans to take charge of the task of booking shows for this and other camps of the National Army. Only in this manner can the best and most efficient assignment of artists be accomplished.

Further on, however, I find certain inaccuracies in the story, due no doubt to the fact that your informant lacked the facts in the case.

Will you kindly afford me the privilege of presenting the situation as it actually exists at Camp Upton? If you feel inclined, I would also appreciate the printing of such portions of this letter as will place the organization I represent in a truthful light before the profession and the American public.

In paragraph three you refer to "the Camp Upton official paper" and quote from that publication. From the quoted paragraphs which follow I find that you refer to the "Camp Upton Despatch," a privately owned and circulated publication, which is in no sense an "official camp paper." The nearest approach to this kind of publication is "Trench and Camp," which circulates seven or eight thousand copies each week among the soldiers, free of charge. The expense of this is borne entirely by the Y. M. C. A., and all advertisements are barred. In fact, not a penny of revenue attaches to the work of printing and circulating "Trench and Camp."

In the next paragraph you say, "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 is not strictly true. Since January 29th no rental fees whatever have been charged for the use of our Y. M. C. A. Auditorium. Previous to that time, at the urgent request of the Company Commanders, who wished to increase their Company Funds, we did rent the hall to them and they in turn sold tickets to the men for the entertainment which they provided. This was a straight business transaction as between landlord and tenant.

In no sense did the Y. M. C. A. concern itself with the procuring of the entertainers or the running of the program, save to protect itself by having the entertainment clean and wholesome. Much against our will, we tolerated this condition for a few entertainments, on the plea of the Company Commanders that ours was the only large hall in Camp Upton and that they could not get their men to and from New York, where they would be glad to hire a theatre and put on these benefit performances. After yielding to their plea and having three indifferent shows given here at prices ranging from 25c. to 50c. a seat, on January 29th such a poor performance was given we felt that we could not jeopardize the good name of the Y. M. C. A. further and immediately announced that no further "pay shows" would be given in our Auditorium or in the eight Service Huts here at Camp

Upton—with the exception of four, already arranged and impossible of cancellation.

We realized, as a result of this experiment, that the main concern of the Company which gave the show was to get money, not to entertain their fellow-soldiers. This policy ran so contrary to the established Y. M. C. A. ideals and aspirations that we abolished the evil at once.

Since the above action we have been giving high-grade entertainments absolutely free to all the men in camp, including moving pictures, local musical and vaudeville numbers and performances by U. B. O. and other talent who have come to us from the city.

In so generously and cheerfully contributing of their talent for the entertainment of the boys I have only words of high praise for these gentlemen and ladies of the profession. I know of no group of social or professional workers who have been more generous in giving themselves to the entertainment of the soldiers than the hard working artists of the variety stage.

In making arrangements for their coming I have had to depend almost wholly upon such voluntary assistance as has come from enlisted men here in camp who have represented to me that they were formerly connected with the theatrical profession before entering the army. The fact that so few passes have been issued to privates in the past six or eight weeks has induced several of the soldiers, I regret to say, to represent that they had unusual opportunities for getting performers for the Y. M. C. A. Unfortunately, we had no easy method of checking their responsibility and upon their representations we have had special passes issued for them for periods of twenty-four to forty-eight hours, during which they could get into New York and book such talent as we desired. The abuse of this privilege by such persons as "Private Brown" has not only worked a rank injustice to the members of the theatrical profession, the U. B. O. and other booking offices, but it has seriously embarrassed the efficiency and impugned the good name of the Y. M. C. A. in its sincere efforts to provide plenty of entertainment of the right sort for the boys in camp.

I do not wonder that your attitude toward camp entertainments has finally crystallized in the article referred to. I have felt all along that a more direct connection could profitably be established between this office and the U. B. O. and other agencies. I have been here for four months, mobilizing talent in camp, trying to secure New York artists and providing for an average of four entertainments a week in the Auditorium, with the management of which I am charged.

If you, or the V. M. P. A., have any suggestions to make, please make them. Or, if I can come to New York and speak to the directorate of this organization in person, I feel that all the trouble will be over, both on their end and on mine.

I thank you for the interest which your valued publication is taking in the matter of entertainment for the soldiers, and remain,

Very sincerely yours,
Charles W. Towne,
Dramatic Director, Y. M. C. A.

JOLSON'S INCREASED TERMS.

Al Jolson has signed a contract with the Shuberts for three years. His salary for the next period will be \$2,500 weekly with a 25 per cent. interest in the profits of the shows he is starred with.

Jolson's former contract expired this year. He was receiving \$1,000 with an interest. Upon his agreement for another term, the Shuberts increased his present salary to \$1,500 for the remainder of the present agreement.

The Shuberts are already beginning to scout for material and names for the next Winter Garden show to follow "Sinbad," the present attraction at that house with which Al Jolson is starred.

The unusual success of the Jolson piece has spurred the producing firm to immediate activity, realizing that its successor must come as close as possible to "Sinbad" in every particular to insure its success. A list of names were submitted to the Shuberts this week and the principals of the organization are personally reviewing all vaudeville acts in town. It is believed the cast will be complete long before time for initial rehearsals. The book will be supplied by Harold Atteridge.

LOEW BOOKS NAZARRO.

One of the most important vaudeville bookings of the season made by the Loew Circuit was the Nat Nazarro Company, engaged Monday for 15 weeks on the Loew time, opening March 4 at the Hippodrome, Baltimore. Irving Cooper arranged the engagement at a salary somewhat higher than the Loew folks have been offering big time turns of late.

Nat Nazarro wants to play around New York until the summer, through his son, also in the act, having been engaged at a large salary by Charles Dillingham for a production. Nazarro with his present turn has appeared at the Palace, New York, several times this season, having closed his last week's engagement there Sunday.

U. B. O. SKETCH.

"The Weaker Ones" is a playlet now opening for a big time tour. It was produced under the direction of the United Booking Offices. Edward Renton is said to have had supervision of the staging.

It's the first playlet for some time to enter the heading of an "office act" in its production end by the U. B. O.

MAURICE ENLISTS.

Maurice, of Maurice and Walton, is to serve with the army. Maurice enlisted last week.

Allan Fagan, brother of Ina Claire, and who created a furore in "Going Up" by dancing the "Tickle-Toe" number with Edith Day, is to replace Maurice as the partner of Miss Walton at the Biltmore.

TITCOMB CANCELED.

La Belle Titcomb opened with her own revue at the Prospect, Brooklyn, last week and was canceled after the second show.

Of the half dozen numbers in the turn four were by Titcomb in a foreign language.

She had rehearsed the act since last fall, having repeatedly changed cast and chorus during that process.

New 2-Act Doesn't Last Long.

Hershel Hendler and Harry Hines because of inability to agree separated last week. Hendler will continue the act using a woman in Hines' place. The latter will return to a single turn. The two-act was but lately formed.

Christie MacDonald Has a Sketch.

Christie MacDonald is rehearsing a sketch for vaudeville. It calls for four people, is named "A Dresden Mirror," and will open at Poli's, Worcester, Mass., March 11.

"THE LOOKERS" DISBANDS.

The club called "The Lookers," composed of vaudevillians, disbanded this week, following an impression the formation of it seemed to create that the members were seeking to become a variety society in a commanding manner, and as such to oppose the National Vaudeville Artists.

The charter members of the new club, hearing the reports, held a special meeting early in the week and voted to dissolve, not wishing to have themselves individually looked upon with disfavor.

The club was originally suggested for sociability and protection of material amongst the members, but it was pointed out to the promoters of "The Lookers" that these matters were provided for in other organizations of established standing.

WALTER ZINN BARRED OUT.

All the membership privileges of Walter Zinn in the club house of the National Vaudeville Artists have been revoked by the secretary, Henry Chestersfield.

Zinn is said to have breached the ethics of the club previously and finally talked himself out of the society Sunday night, when objecting to the music stopping at the prescribed hour.

FIRED AND FINED.

Ash and Shaw, who opened at the Flatbush Monday, last week, were dismissed from the bill Tuesday after refusing to eliminate an objectionable speech from their turn. The house manager ordered the material out.

Because of the nature of their remarks the matter was brought before B. S. Moss, who took it up with the V. M. P. A.

The act was fined two days' pay by Pat Casey and the money turned over to the N. V. A. charity fund.

WISE-COURTNEY SKETCH.

William Courtenay may appear in vaudeville for the first time, after the tour of "Gen. Post."

In taking to vaudeville Mr. Courtenay will have his present co-star in the piece, Tom Wise, as the other player, of the two-man sketch they have selected.

GAMBLERS!

Chicago, Feb. 27.

The Suffragette Revue players finished their performance at the Orpheum in Quincy last Friday night and went to the Hotel Quincy for rest and relaxation. They got to the period when deuces were going wild (rummy) when there was a knock at the door. Enter the cops. Seven men and five girls were arrested.

SONG WRITER DESERTED.

Chicago, Feb. 27.

Billy Baskette, composer of "Good-Bye, Broadway, Hello, France," and "Hawaiian Butterfly," has been granted a divorce from Dorothy Dever Baskette by Judge Brothers.

Baskette testified his wife left him in July, 1912, six months after their marriage, to go with Vernon Schmidt, an actor.

Norton and Lee Reunite as an Act.

Ruby Norton left "Flo Flo" Saturday and will rejoin her husband and former partner, Sammy Lee, in vaudeville. They are rehearsing an act written by W. B. Friedlander.

German Tinge Out of Name.

Herman Weber, a good American ball player and brother of Harry Weber, with whom he is associated in the booking business, has decided hereafter he will be known as Jack Weber, thereby losing the Teutonic tinge to his title that "Herman" might imply.

Stationed here weekly. Chas. Althoff—Shelf.

ARTISTS CORDIALLY GREETED BY CEDAR RAPIDS MANAGER

Vaudeville Acts Upon Reaching House Receive Letter That Tells Everything. Asked to Call on Manager. Also Told What Not to Do. Defines "Refined Vaudeville."

Chicago, Feb. 27.

The following cordial message to acts playing the Majestic, Cedar Rapids, Ia., is presented to them when reaching the house, and was composed by the theatre's manager, William J. Slattery:

To Mr., Mrs. and Miss Vaudeville:

Through our booking office we have solicited and have obtained your services; therefore, it is hardly necessary to say that you are welcome here—you are more than welcome.

We are anxious to perform any service for you that is consistent. We cannot control human emotions, but we will guarantee that every employee will treat you cordially, unless your disposition prevents them from doing so. We suggest that you report promptly to the stage manager any breach of efficiency or civility on the part of any employee on the stage. Our orchestra leader desires to play your music the way you want it played. If you will co-operate with him, we assure you that you will receive efficient service from that department.

We respectfully request your assistance in maintaining our established policy and high standard of refinement in catering to our patrons.

Profanity and vulgarity can have no part in our entertainments. We cannot permit sloppy and smutty gags if we would retain our clients. Such coarse expressions as "hell," "damn," "son-of-a-gun," "sucker," "stiff," "mutt," "slob" and using the word "God" unnecessarily, gives the lie to our boast that we are offering refined vaudeville.

Hoakum is an asset if the artist submitting it has sufficient ability to not cross the line between humor and offensive words and actions. Please be impressed with the fact that we cater to Grandpa, Grandma, Father, Mother, Brother, Sister and all their relatives, and we will take every precaution to prevent them from suffering embarrassment through our entertainment.

Artists are urged to call upon the Manager for social or business purposes. We will be glad to advance you money. Salaries are paid during the matinee of the last day of your engagement. Very few have been so thoughtless as to slight the last performance on this account. No honorable artist would take such an advantage.

Very cordially,
Wm. J. Slattery.

Note.—If you are in doubt regarding any of your material, please consult me before first show.—W. J. S.

WORKING ON STATELAKE.

Mort Singer and Herman Fehr have been in New York this week consulting with Martin Beck over the new Statelake theatre, Chicago, now building. They expect that house to open in November, although the contractor has assured them it will be completed in October.

For the first time in Chicago caissons were sunk for the foundation of the

Statelake. The sinking of 70 caissons cost \$93,000.

There is enough steel already delivered to keep the workmen busy for several months on the new house. No delay is anticipated through deliveries. All other materials to be employed in the theatre are of Chicago manufacture.

G. O. H. IN V. M. P. A.

The Grand opera house at 8th avenue and 23rd street, New York, was admitted to membership in the Vaudeville Managers' Protective Association last week.

As far as reported, no change in the booking of the opera house has yet been made.

THOMPSON'S SHORT SALARIES.

William Thompson who with C. M. Blanchard (now under observation at Bellevue Hospital) was up before the license commissioner last summer charged with "gypping" actors has hopped up along the Jersey coast.

He conducted a small vaudeville house in Red Bank N. J., until several weeks ago, using three acts. The house was damaged by fire and he moved to Long Branch. There as in Red Bank, Thompson has not been paying acts as agreed, according to report. In the last two weeks nine acts working in the Thompson house are said to have obtained about five per cent. of their salary.

SUES FOR RENT.

After being immune for over a year the suit of the Lorain Opera House Co. against the United Booking Offices is slated for an early trial in the Supreme Court. In June, 1913, the Lorain Co. leased to the U. B. O. a theatre in Lorain, O. The terms of the lease were for \$3,000 the first year, payable in installments; \$4,000 for the second and third year and \$5,000 yearly for the balance of the term until July, 1918.

The U. B. O. neglected to pay the first few installments, and in April, 1914, abandoned the place. The opera company has sued for \$8,123.78 or over.

Bentham-Spingold Understanding.

During his stay in New York Jesse J. Freeman, representing Harry Spingold of Chicago, arranged with the M. S. Bentham Agency for the Spingold office to handle the Bentham acts in the west.

Brandeis, Omaha, Full Week.

Omaha, Feb. 27.
The Brandeis is playing a full week of vaudeville, supplied through the W. V. M. A., Chicago.

The same agency also books the Empress here, owned by the people who control the other house.

"Split" at Liberty, Little Rock.

Little Rock, Feb. 27.
The Liberty theatre at Camp Pike, near here, is playing a split week vaudeville policy for three days, the remainder of the time filled in by traveling combinations.

The Interstate Circuit books the vaudeville.

AGENTS REINSTATED.

The ban on the three agents who were suspected of booking outside the United Booking Offices was lifted late last week when upon investigation it developed that they were guilty of the specific acts charged. Jack Flynn, Mark Monroe and Walter Mayheim were supposed to have booked acts into the recently enlarged Alhambra, Brooklyn, supplied regularly by Fally Marcus.

The acts in question are said to have played at the house without the agents' knowledge.

Walter J. Plimmer started booking the Alhambra, Brooklyn, last week. "Wild" Mike Glynn controls the house.

"COLD" K. & E. VAUDEVILLE.

The proposed vaudeville road shows to have been engaged by George W. Lederer in the Klaw & Erlanger offices appear to have lapsed. Within the past ten days no one has heard anything of them and Mr. Lederer is said to be out of town, watching "The Land of Joy," which is reported to have been "given" to him by K. & E.

Lederer, according to accounts, was anxious to proceed with the vaudeville road show scheme, but could secure no action in the K. & E. offices, everyone there being too busy when he broached the subject of making contracts with acts.

CIGARETTE PUBLICITY.

Chicago, Feb. 27.
During her stay at the Palace this week Adele Rowland got into a controversy with Lucy Page Gaston, a local reformer, which attracted a great deal of attention in the local press.

Miss Rowland made it a practice at each performance of inviting the women in audience to be her guests at a tea and reception, to be held on the stage Friday, explaining she would expect each guest to bring a carton of cigarettes, to be sent to the front.

Miss Gaston, who is superintendent of the American Anti-Cigarette League, endeavored to have Miss Rowland give up her plan. Miss Rowland refused to do this, but invited Miss Gaston to be present to state her views.

Fireworks are expected when the cigarette collector and their bitterest foe meet for debate.



LLOYD AND WELLS

After playing 61 consecutive weeks with "You're In Love," return to vaudeville. Keith's Colonial this week (Feb. 25). Next week (March 4)—Keith's, Philadelphia. Direction, M. S. BENTHAM.

VICTORIA TO JOIN.

The Victoria, Rochester, was one act short on its current week's program through a woman "single" wiring the Vaudeville Managers' Protective Association to ascertain if the house was listed on its membership roster.

The woman had been booked into the house by the Joe Eckl Agency, and journeyed to the up-state point under the impression the house was a V. M. P. A. stand. Upon her arrival she learned it was not, but to make doubly sure wired the headquarters of the association.

When notifying the Victoria's manager of her intention to cancel, wires were quickly worked, and Eckl made an inquiry of the V. M. P. A. if the house could be admitted immediately to the membership list, figuring with this process put into action the woman would be induced to fill the engagement. That was denied, however, Eckl being informed an application would have to be made and passed upon in the regular way.

TRYING FOR HOTEL RATES.

The National Vaudeville Artists through the Vaudeville Managers' Protective Association has been attempting to secure better terms and accommodations for its members from hotels.

So far the plan has not met with any decided success. The M. V. P. A. instructed the house managers of the theatres in its membership to ascertain from local hotels what could be promised N. V. A. members if those members when appearing locally patronized only the hotels offering special inducements. Replies received to date have not been encouraging. The reason is attributed to the present independence of hotels, especially near camps, through the large hotel business of this winter.

Artists are complaining of hotel conditions all over the country. Rates have increased, while accommodations are dubious, guests being placed anywhere. In the south particularly, little consideration has been given the traveling players by the hotel men, but the same condition exists all over the country.

"GREEN PARK" OPENING.

Seattle, Feb. 27.
"Green Park," a \$2,000,000 amusement zone at Camp Lewis, will be formally opened March 2, with appropriate ceremonies. 26 buildings have been completed, housing varied concessions.

The Bremerton navy yard will soon see all the big attractions playing this city, as the new Armory building there is now being remodelled by tearing out the end of the structure and building in a stage of ample proportions to handle dramatic and vaudeville shows. Many thousand men are now employed there.

ALBEE'S NAME ON HONOR ROLL.

Palm Beach, Feb. 27.
E. F. Albee's name has been added to the honor roll in connection with the building and equipment of the Good Samaritan Hospital at Palm Beach, in which Mrs. Herman Oelrichs is interested.

Mr. Albee, who is visiting Palm Beach, contributed \$1,000 towards the completion of the institution.

MUST PAY TAX.

A recent ruling in Washington on the amusement war tax may be of general interest to show folks.

When a western picture theatre changed hands a few weeks ago, the original owner collected for it and gave title. At the end of the month the government called for its admission tax and on being informed the new owner had failed to secure it from the seller, the new owner was held liable for the amount.

ARTISTS' FORUM

Continue 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.

Editor VARIETY:

It gives me the greatest pleasure to write to you after all this long stay, in France, which I am pleased to say that I am in the best of health, hoping you are the same.

The regiment I am with is the Old 69th, The Fighting Irish, and I am pleased to say that we are only waiting for our orders to go over the top after the Huns.

The Captain who is in command of my company is what you would call one of the 69th's greatest men and I am sure that when he takes us into action he will lead us to victory and uphold America's right for freedom and liberty. I am pleased to say he is from the good Irish stock.

Will you kindly send me **VARIETY** to read in the trenches in the long hours of the night as it will bring back old times when I played around New York and read it in the dressing rooms.

In my spare moments I am writing a production that will be called "Over the Top," in which I will use some of the boys in the 69th if God will spare us to produce it in New York.

Will you be so kind and ask a few artists to send a few cigarettes as we do not get any over here?

Jack Cameron.
Co. M., 165th U. S. Inf., A. E. F.,
France.

France, Jan. 30.

Editor VARIETY:

I am grateful for your kindness to myself and everyone around in sending me **VARIETY**. It just goes from hand to hand and is always on the go from one camp to another.

Saw some on the Boulevards in Paris and stood and gazed at them like a "simp."

Have also received some music due to the letter you published for me and can always use same.

E. H. Sothern is to talk downtown tonight in one of the canteens and every one seems to be going, so I will have to get there early to get a seat.

Hope **VARIETY** will continue being the best theatrical paper.

Fred Lansberg.

New York Feb. 24.

Editor VARIETY:

We notice in this week's **VARIETY** that Alexander and Fields claim they are the originators of and hold sole rights to the box car opening.

I wish to state that we were given our idea by the late Nat M. Wills; that we do not do "tramps," and that a box car drop was used by Charles Horne in "The Fast Mail" years ago, by a man named Walters in "Side-tracked" years ago, and by Smith and Cook, and the Box Car Trio in recent years, making our opening a released bit of business.

We use the box car to make a change from old suits to evening clothes, and in no way copy Alexander and Fields.

Lloyd and Wells.

New York Feb. 24.

Editor VARIETY:

In this week's **VARIETY** there seems to be a controversy over an old bit of business by Lloyd and Wells referred to as a new act and using the "Box Car bit" for an entrance, while Alexander and Fields claim a prior right having used same bit for four years.

I used that same bit over twelve years ago with A. Q. Scammons' old

comedy melo-drama "Side Tracked" by Jules Walters.

The bit was in the script and had been done at least 15 years before I joined the show.

Bert Wilcox.

France, Feb. 7.

Editor VARIETY:

Am receiving **VARIETY** regularly. It is impossible for me to let you know the enjoyment we get from a **VARIETY** over here.

Have received several letters and Varieties from show folks that do not know me from Adam. To my mind, that shows how close the show people are to one another.

This band that I belong to has 30 pieces, and not wishing to do any ballyhooing, I will give you some good dope. I think that our outfit can produce as fine a conglomeration of noises as you could wish for.

I sing with the band about three times a week. I have the entire band for accompaniment. I have put on about 30 shows since coming over, using mostly band talent. Our band leader (Mr. Taylor) is an ex-circus man, and he helps the shows wonderfully.

Can you let me know whether Stein, or any of the other houses handling grease paint, have a branch in Paris?

If any of your readers have any songs or material of any kind (acts for 1 to 20 men) I would like to receive them, and money will come back by return mail. Am more than willing to pay for what I get, but am having great trouble getting anything.

Morrell and Yeager; Ranzetta and Lyman—please write.

Joseph Greene.

28th Inf. Band, A. F. F., France.

Camp Hancock,
Augusta, Ga., Feb. 18.

Editor VARIETY:

Have enlisted, having been in camp since last September. I have sung at nearly all the regiments and have a Scotch pal who is an impersonator of Harry Lauder. He has his full line. I am desirous of obtaining songs and witty sayings which I could use with him. Sentimental songs and parodies preferred. I do a little English character.

If you can possibly help us in any way, we will appreciate it, and will pay for material.

Errol H. Collins,
112th U. S. Inf. Scouts.

New York, Feb. 23.

Editor VARIETY:

I wish to express my gratitude for what has been done for me by the N. V. A. During the trying time at the Roosevelt Hospital where I had my leg amputated the organization took care of my every need. It has also given me an artificial leg. I want to publicly express my sincere gratitude to Henry Chesterfield and the officers of the N. V. A. order for all that has been done for me.

Al Gilbert.

Dorothy Regal in No. 2 Company. Dorothy Regal is going out with the No. 2 "Parlor, Bedroom and Bath" which A. H. Woods is sending out next month.

Miss Regal will play the Florence Moore role.

Chas. Althoff. Booked Solid.

INTRICATE MATRIMONIAL TANGLE.

A legal problem was disclosed before Judge Callahan in Brooklyn last week when the case of annulment of marriage of Clara M. Miller known in vaudeville as Clara Gamble, against George B. Miller, identified with the Reelcraft picture company under the professional name of Ten Eyck, was heard.

Miss Miller and Hugh Moren (professional name Irvington), who appeared in a sketch together committed bigamous marriages in 1908 and 1909 and the present case has been in suspense since then to allow the statute of limitations to be effective in case the bigamy charge would crop up. Miss Miller and Moren were married in the west in 1908. She left him when her mother informed her that Moren (now deceased) had another wife.

Under the impression she was never legally wed to Moren, Miss Gamble married Miller in 1909, but for some reason the marriage was never actually consummated. It turned out her marriage with Moren was legal and hence she sued for annulment from Miller.

It further appears that when Moren found out about her second marriage he, too, remarried, but was tried and convicted of bigamy and served time in Pennsylvania for the offence.

The case presented so many intricate angles the court, clerks and even attorney Herman L. Roth who represented Miss Miller, became confused to such an extent the matter was thrown out of court. Both the Millers appear to desire freedom from the mixed-up matrimonial bonds, but their only real avenue for relief appears to be in divorce.

EASY DIVORCES.

Chicago, Feb. 27.

An undercurrent of opposition to the Illinois law that allows of easy divorce is evident.

The movement probably started through New York attorneys. There is, however, little chance of changing the present divorce laws in this state.

An Illinois divorce is not recognized in New York unless obtained on statutory grounds or there is notice of appearance made by the defendant.

GOTTLIEB VISITING WEST.

Harry Singer and George Gottlieb left New York Tuesday for the middle west, where they will be for about two weeks.

It's the first time in five years Mr. Gottlieb has been around Chicago. He books the Majestic and Palace there, also Majestic, Milwaukee, and Orpheums at St. Louis, Memphis and New Orleans, besides the Palace, New York. During the trip he will personally inspect the theatres of those cities.

Mr. Singer, also of the Orpheum Circuit headquarters in New York, will make the western trip one of inspection.

Bessie McCoy Arranging Act.

Bessie McCoy is arranging an act for vaudeville and may have Paul Frawley as principal assistant in it.

N. V. A. MAIL.

Letters listed below are now held at the clubrooms of the National Vaudeville Artists, Broadway and 48th street, New York City.

Unless these letters are sent for within 10 days they will be returned to the Dead Letter Office:

Apple Blossom Time.	Meredith Adah
Arnovits Mr. L.	Mortens John
Adams Mr. Fred	Mackel Chas. H.
Brooks Harry	Mann Billy
Brownie W. M.	Mahesanal Frederick
Billings E. F.	Marston Anna
Birmingham Mrs. A.	Mack W. B.
C.	Morse John P.
Be Van Geraldine	Mack Bob
Bird Joseph M.	Makie Henry
Bradley Will V.	Mitchell Walter
Brown J. Coffey	Moskalin Chas.
Barrow H.	N.
Bartlett J. R.	Nichols G. K.
Bailey Mrs. Catherine	Nichols May
Blaubard B.	Oims Mrs. J.
Burkett Mrs. Anna	P.
C.	Pauli Harry
Castle Hall	Perry Frank L.
Clarkson Miss Billie	Potter Mr. & Mrs. B.
Cabellon Larry	R.
Camber J.	Russell Peggy
Coyne Thomas	Ross Anna
D.	Randalls Mrs. Core
De Mont Mrs. Robt.	Rutledge Gertrude
D'Amore Frank	Roberts Donald
De Camilli Leandro	Rosenbach Al J.
David Evelyn	Rossella Arthur
Davey Mabel G.	Russell Paul R.
Davis Hubert	Rehn Marva
E.	Sigworth Dan A.
Eastburn Mrs. Pauline	Sherman Hal
F.	Slawson Will T.
Fletcher Louis	Stark Frank & Tobie
Frost Russell	Swan Edith
Francis Kitty	Steen George O.
Filjama I.	Stramel Henry B.
G.	Stewart & Downing
Glass Myrtle M.	Storm & Marston
Gasper Marie	Sterling Robert
Gordon Marguerite	Siebling Otto
Gillette Helen M.	Smith Betty
Gorard Helen	Stein Teddy
H.	Schaefer, Casper & Todd
Hale Geo. G.	T.
Hamlin Louise	Tompson Clara
Hase Alfred L.	Temple Bob
Hinkle M. Velma	Tuttle Maurice
Holland Joe	Thompson Mrs. L.
Harris Robert	Maude
Herbert Chauncey D.	Toley Florence
Hogan Mae	Tucker Jack
J.	Thomas Jack
Jewett Bob	Tauber Sylvia
Jenkins Harry	V.
K.	Van Arthur Lucky
Keith Francis	Van Tommy
Kartell	Vanhall Mrs. Ada
Keeley Francis W.	"Vera"
Keller Frances	W.
Kehoe H. B.	Worth Charlotte
Kysor Jack	Wright Louise
Kelly Eugene	Williams Frances
L.	Wise Tony
Leslie Ethel	Wellington Arthur
Lorraine Doris	Wise Miosela
La Mar Dorothy	White Dolly
La Clare Marty	Wade Adele
Lovett George	Wholes Henrietta B.
Louis Jack	Ma.
M.	White Henry J.
McGrath Joe	Wilson Chester A.
McCleary John	Wright Flora
McCullough Oscar H.	Welser Harry
McCarron Chas.	Weston Billy
McFadden Father	Wholes Bob
McMinn Dot	Williams Mr.
McDonald Mrs. R. B.	Waterbury Lucille
McLeod Ed.	

ELTINGE TAKES MORE TIME.

Although announced that last week would be his final one in vaudeville, Julian Eltinge has been persuaded to accept further time in that field.

Jennie Jacobs, acting for him, secured five more weeks, commencing next Monday at the Davis, Pittsburgh, and Mr. Eltinge has agreed to play the engagements.

Dave Clark's Ball Postponed.

The Dave Clark ball has been postponed until March 27, when it will be held at the Palm Garden on 58th street.

EVENTUALLY--
EDWARD SHAYNE
(Endorsed by Every Reputable Artist and Manager)
NOW, RED BANK, N. J.
New York Business Address Later

IN THE SERVICE

Lieut. Lionel Hogarth, an English actor, was in New York last week, on leave from his British regiment. Lieut. Hogarth spent most of his time in the city at the Green-room Club. It was at that club about two and one-half years ago, just after returning from a tour with Maude Adams, Mr. Hogarth mentioned he thought he should be doing his bit at home. No one at the club saw or heard of him until he suddenly reappeared last week. Lieut. Hogarth enlisted and received a commission. He was wounded at Cambrai, convalescing at Lady Northcliffe's Hospital. He was discharged from the hospital and given leave to visit the country, taking a trip over here, paying his own passage with just three days to recreate in New York before sailing to report back in time.

Probationers at the Pelham Bay Naval Camp N. Y., are pretty sure to saving something funny. There was an examination in insignia lately, with a petty officer of first class gunner's mate rating asking the questions. The arm decoration of a gunner's mate has two crossed cannons. When asked what rating it stood for the "gob" answered it was that of a yeoman. "How can you tell?" asked the P. O. "By the two crossed fountain pens on your arm" was the reply. "Doesn't a yeoman rating call for two crossed quills?" continued the P. O. "Not any more," said the gob, "quills are out of date, that's why they use fountain pens."

Jimmy Hanley, the composer, attached to the staff of the Shapiro-Bernstein Music Co., who was recently drafted into the 320th Field Artillery at Camp Upton, N. Y., has been promoted to color sergeant of his regiment. Hanley is stationed at Camp Gordon, Atlanta. A few weeks ago Joe Goodwin and Ballard McDonald, journeyed to Camp Gordon to collaborate with Hanley on the composition of two new numbers. The pair propose to make similar trips south, when convenient for Hanley, to work on new numbers for the Shapiro-Bernstein catalogue.

The colored band of the 367th Regiment at Camp Upton, N. Y., drew favorable attention along the line of march last Friday of the 10,000 Upton soldiers on Fifth avenue. Many thought it a better musical organization than the band Jimmy Europe formed and which is now in France. Another crack band (white) at Upton is the 366th Regiment's musical contingent, about 40 pieces.

Arrangements have been completed for a big show, with a number of vaudevillians to take part, to be given in the Manhattan O. H. March 3, the receipts to go to the fund of the 302nd Sanitary Training Division of Camp Upton. A feature perhaps will be a musical act by 70 boys from the camp. The affair is in personal charge of Captains Armour and Engle.

Names of soldiers who have no friends to send them cigarettes are wanted by the National Cigarette Service Committee, 154 Madison avenue, New York. Under Mrs. Edith Nilsson Lowe, Chairman, and Mrs. Louise E. C. Snow, Vice-Chairman, the committee began last week to send tobacco to soldiers. Its work is now restricted by lack of names.

Both members of the Tilden and Roberts act are "gobs" at the Pelham Bay Naval Training Camp. They have written a number of songs with "local stuff" lyrics. Previous to their appearance in vaudeville the men were in the cloak and suit business. Their

right names are Israel and Cohen. When appearing in the entertainments, however, they bill themselves as "O'Brien and Gilhooley."

Jane Houston, who recently closed with "The Indestructible Wife," sailed for London this week to marry Wallace Wittcomb, an English actor serving at the front. Miss Houston had planned the journey for over a year and several months ago her passport was held up, the officials declaring that getting married was not important business.

Pat F. Liddy, manager of the Plaza, Charleston, West Va., has been appointed by the government to assist in the welfare work at Nitre, near Charleston, S. C., where amusement will be furnished for the thousands employed on the government explosive plant. The duties will not interfere with his Plaza management. The salary is \$1 a year.

Within close proximity of each other in France are Captain William F. Roddy, 301st Stevedores regiment, and Captain Fred Hinton, U. S. Infantry. They took advantage of their former show experience to stage a minstrel performance which brought in a tidy sum for the camp funds.

A plea for phonograph records to be sent to the aviation training camps is made by the Aeronautic Committee of the Woman's Naval Service. Several thousand records are needed. They should be addressed to Mrs. Charles A. Van Rensselaer, 289 Madison avenue, New York.

Dick Temple, known among New York's legit contingent of players and of even more renown in London, has joined the Canadian forces. Mr. Temple is the husband of Kathryn Miley. His first wife was Evie Greene, the English musical comedy star.

The Greenroom Club gave the sailors of Pelham Bay, New York, an entertainment last Sunday evening. Among the feature turns was "Irish Justice," played by Frank Finney, Will Kennedy, Lon Hascall and Phil Ott.

The San Francisco lodge of the T. M. A. is to have a tobacco fund for its members at the front. So far there are six members from the lodge now in the service, with several others expecting to be called.

Two stars were added to the service flag of the Casino, San Francisco, last week, making a total of eleven men from that house now in the service. The latest to go were Relief Operator Wilson and Doorman Berry.

Cosmo Hamilton denies the report he is a lieutenant in the Royal Flying Corps. He did serve, however, for a year as an officer in the British Anti-Aircraft Corps attached to the Royal Naval Air Service.

Harry Etting of the Hippodrome, and George Ward of the Cort, San Francisco, ordered to report at San Pedro, Cal., March 18. Both are in the Naval Reserve.

M. S. Houston, supt. of laboratories at Culver City, resigned from Triangle and is in New York to attend the school of military cinematography at Columbia University.

Charles L. (Dewey) Deitz, a stage hand at the Garden, Buffalo, has enlisted in the Navy. He is 19 years old. His father Charles Dietz is stage manager of the Majestic, Buffalo.

Al Kemp, (3 Alvarettas) Military Hospital, East End Barracks, Hamilton, Ont., Canada, recently underwent an operation.

Arthur Atlas (Roland M. Stevens), of the Atlas Trio, joined the Marine Corps in Seattle and is at the Mare Island training station.

George A. Ewell, formerly of Townsend and Ewell, has enlisted in the service, and is now in training at Camp Dix, Wrightstown, N. J.

Ben Stein, formerly treasurer of the

Lexington Ave. opera house, New York, is now stationed with Co. 1, 328th Infantry, Camp Gordon, Atlanta.

Thomas O'Hare, last with "The Grass Widow," has entered the navy as second-class yeoman, and is at Bunkin Island, Mass.

Walter Kramer, San Francisco cabaret singer, enlisted in the aviation service last week, and has gone to Texas.

Davis Chase has been promoted to Sergeant in the Medical Corps at Fort Monroe, Va.

Young Hayden Mann is drum major, 166 Depot Brigade Band, Headquarters Company, at Camp Lewis, Wash.

Dan Bachman, of the Chicago office of VARIETY, has reported at Camp Grant, Rockford, Ill.

James Mullen (Mullen and Coogan) will enter the service in March, the team probably disbanding at that time.

Jimmie Fox has enlisted in the navy and is at the Pelham Bay training camp. Ed. Kwitschoff, assigned to U. S. S. "Michigan."

George B. McKitterick, Corp. 110th Ordnance Depot, Camp Custer, Mich.

DRAFTED.

Dr. Louis E. Marks, a graduate chiropractic, son of Dave Marks of the United Theatre Ticket Co., and vice-president of that company, reported at Camp Upton last Monday. This is the second member of the United's staff to have been called, Harry Alpert, former assistant manager of the office, reported last month.

Jimmie Sheedy, son of M. S. Sheedy, and now booking manager of that agency, has been ordered to report for physical inspection.

T. Daikitch Kitamura, ordered to Camp Dix, N. J., to join the engineering Corps.

Waiman, of Waiman and Berry violinists, rejected because of defective eyesight.

Chas. Williams (assistant stage manager "Rainbow Girl") ordered to report to Camp Dix, N. J.

Eddie Goodman (Billy Allen Musical Comedy) ordered to Camp Lee, Petersburg, Va.

Avery Hughes (4 Belmonts) ordered to report at Camp Taylor, Kentucky.

Max Wiley (with Trixie Friganza) accepted.

Tommy Sheridan ("The Wanderer") accepted.

Harry J. Luck (La Salle Opera Co.) accepted.

G. Malcolm Murray ("Rambler Rose") accepted.

Harry Reiners, accepted with Exemption Board No. 115.

Jacob Stein, William Leonard (Globe theatre) accepted.

Otto Ernst (U. B. O.) accepted.

Frank Hurst, exempt, dependents.

DELINQUENTS ANSWERING.

Up to Wednesday over a score of those named in the list of draft delinquents recently published in VARIETY in addition to those already replied got into touch with the Local Board, No. 158.

The list of the latter includes Edgar Akin, John Stewart Black, Leon Pierre DuPerre, Willis Elliott, Ray Henderson, Samuel B. Malkin, Harold Leigh Meyers, Monroe U. Morrow, Joseph Rostenthal, Jr., Rex Story, Jasper D. Stroupe, Samuel Van Dyke, Edgar Allen Donsang, Alfred Barowsky, George Norman Brown, Frank D. Boyer, William Lapadure.

Glen Clifford Green, Bernard Granville, Clyde Clem Overholtz, Chas. J. Hildebrandt, Herbert B. Weit, Edgar W. Snyder, Roy B. William, Franz Ender, Walter L. Ford, Robert E. Jackson, Edward E. Kelly, Paul Kittel, M. Wachtmeister, Ejijiro Arai, Harry Cohn, Arthur Sydney Cook, Timothy O'Shea, Walter Schaff, Rufus Edward MacKahan, George Arthur Wood.

FIRST LIBERTY THEATRE BILL.

The first of the cantonment vaudeville shows to open at one of the several Liberty theaters, built on camp sites for the exclusive entertainment of the soldiers, started at Camp Dix, Wrightstown, N. J., this week, booked there by Billy Sullivan of the United Booking Offices, who will supply all the vaudeville programs for those stands.

The opening show included Valentine and Bell, Eddie Miller Duo; Marie and Billy Hart, Harry and Anna Seymour and "The Corner Store." This bill played the Camp Dix theatre the first half with the second half of the week carrying "The Midnight Rollickers," The Nippons, Morati-Pelham-Lyton Co., Lee Barth and Ida May Chadwick and Dad.

Enforced postponements of openings have made the dates of the other Liberty theatres uncertain, but work is going ahead rapidly and it is expected the balance of the string will be ready for an early start.

The other camps where theatres are in course of construction or awaiting bookings are: Camp Merritt, N. J. (Henry Clay Blaney, mgr.,) Camp Devens, Mass., (Maurice Greet, mgr.,) Camp Upton, N. Y. (George H. Miller, mgr.,) Camp Meade, Md., (Chas. E. Barton, mgr.,) Camp Lee, Va., (Clarence D. Jacobson, mgr.,) Camp Jackson, S. C. (John F. Farrell, mgr.,) Camp Gordon, Ga., (Percy Weadon, mgr.,) Camp Pike, Ark., (Henry Winehall, mgr.,) Camp Dodge, Ia., (Julian Anhalt, mgr.,) Camp Custer, Mich., (E. W. Fuller, mgr.,) Camp Taylor, Ky., (Chas. Scott, mgr.,) Camp Sheridan, O., (Frank J. Lew, mgr.,) Camp Funston, Kas., Camp Sheridan, Ala., Camp Grant Ill., for which no managers have as yet been engaged.

THIRD LIBERTY LOAN.

The Third Liberty Loan will be placed during April, and the Bureau of Publicity of the Treasury Department is at work on the preliminaries for it.

An announcement made last week directly concerns theatricals. It says the theatres may aid greatly by having the Third Liberty Loan mentioned in performances, while players who are permitted to extemporize on the stage are urged to continuously refer to the Third Liberty Loan. "Their efforts," says the announcement, "will come nearer to reaching the farmer than any other method yet employed. In the two preceding Liberty Loan campaigns the farmers did not 'come across' as well as they should have done." The statement concludes: "The committee in charge is depending greatly upon the efforts of the individual player to keep before the farmer the need of subscribing liberally."

Arrangements have been made with outdoor amusements to promote the Third Loan. Much of the propaganda in this way will be through the medium of parades, when banners mentioning the Loan will be conspicuous.

CAMP VAUDEVILLE ABANDONED.

Chicago, Feb. 27. Vaudeville booked by the Western Vaudeville Managers' Association three days weekly at Camp Travers, San Antonio, has been abandoned, ostensibly, it is said, because no "split" could be arranged for that theatre to fill out the remainder of the weekly term.

The real reason, however, appears to be lack of business, as the soldiers when having time off sufficient to visit a show preferred to go to the city and see one.

A musical comedy stock organization is now trying to make the Camp Travers theatre pay.

Lewis Mason Sentenced for 10 Years.

Davenport, Ia., Feb. 27. Lewis Mason has been sentenced to 10 years, convicted of a criminal offense against a bellboy in this city. Mason has appealed to the Superior Court.

AMONG THE WOMEN BY THE SKIRT.

Mr. Rogers, manager of the Palace theatre, has presented each of the pretty girl ushers with a gold medallion in the form of a brooch. An embossed K (for Keith) is in the center. Marion Ridnor (with Eddie Weber) on No. 2 in the bill there this week is a better dancer than her partner, quite an unusual thing. Her first frock was of shimmery white net over silver. A rose chiffon over blue was followed by long pink satin pants and grey velvet jacket. Bobby Bertrand, a young girl (with the Leg Kohlmar sketch), was nicely dressed in blue charmeuse. Kicca Scott wore a three flounce lace dress.

Bennett Johnstone (in "On the High Seas") wears a blue sailor dress and a plaid coat. The last scene showing the U. S. Fleet is more stirring than anything shown around since the war. Elsa Kuegger plays the cello wearing a beautiful silver evening gown. The waist is made long and the sides are draped. Zhay Clark at the harp was in pale green with a lace over dress. Bessie Clayton (third week at the Palace) wore for her first dress one of burnt orange with a crystal covering. A cerise ballet costume made the dancer look like an American Beauty rose. The many skirts were of cerise with a top layer of silver lace. The bodice was in all shades of rose, while black flowers were used as a garland. Her other costume consisted of white pants. A skirt just running across the back was of black lace. There were two large black hats and a band of brilliants.

Beatrice Herford, always delightful, was in pink taffeta.

Grace La Rue is more sumptuously gowned than ever, if that is possible. She enters in a long straight coat of grey cloth. Over one arm hangs a cape with a striped lining. An eccentric hat was in shape stove pipe, with blue facing. There was a narrow collar of sable. Underneath the coat was a grey dress made with an accordion pleated skirt having panel sides of brocade. The waist had a vest of a pale shade of green. It was Miss La Rue's third costume that captivated her audience. The effect was a wonderful sunset. The long skirt (and, by the way, all Miss La Rue's skirts were to the ankles) was of layers of chiffon in blue purple green and a deep shade of coral. The top layer was of grey chiffon opened at the front with a stiffened hem. The bodice fitted well over the hips, introducing all the shades. Side panels of green and coral had innumerable green tassels, as also had the square sleeves.

Valeska Suratt at the Colonial this week is wearing under her kolinski cloak a gown of purple velvet embroidered in beads of the same shade. A flat hat was trimmed with grapes of every shade. Bonnie Thornton is a wonder in a girlish dress of white net. Her large sailor hat was faced in black velvet. Rene Dietrich (Wright and Dietrich) was in a pale shade of rose net over a crystal foundation. Camilla (of the bird act) with a black stage setting looked well in a white taffeta made with a puff and bustle.

In these days when you hear so much "inside stuff" about musical comedy shows, it seemed all new again when a young woman of the chorus handed a musical comedy producing manager a "wallop" in the face that nearly loosened his teeth, and only because he had called her "Dearie" while pinching her cheeks. Of course she was a new girl in the chorus or he wouldn't have pinched her cheeks, not this producing manager, who appears to have become a fanatic on chorus girls. The receiver of the punch raved all over the stage, threatened to discharge the

entire company, but he didn't—not even the chorus young woman with the punch. That little slap in the face wasn't a bad start for the clan, which contains some very nice girls, though none of the nicest of them appear unable to secure an engagement with this particular manager. His branch office is an apartment on the west side.

The Sunday night concerts at the Winter Garden usually start off with an indifferent dancing act, and last Sunday night was no exception. The Yaltos found it pretty hard. The girl appeared first in a white lace dress having a blue taffeta overskirt. An apricot silk skirt had a white lace front banded in orchid. Her third dress was blue net over white and banded in blue sequins with a bright red velvet belt. An imported singer, by name Galiventi, showed a fair voice and dress of no style. Fritz Von Beussie wore a pink silk gown with lace petticoats. The Astairs (brother and sister) do some difficult dancing. These youngsters are unusually talented and could fit in the best of companies. The girl was prettily frocked in mauve chiffon. A sailor's hornpipe on her toes showed Dazie hasn't lost any of her cleverness in ballet dancing. A rag dance was done in white tights with a bodice of crystals having inserts of black lace. Laurie and Bronson were the clean-up kids. Miss Bronson wears a white cloth suit. The girl of Seabury and Shaw was in a short white dress with black stripes of sequins. Marie Nordstrom was girlish in a white net dress made with eight ruffles and baby waist.

Valeska Suratt walks 12 miles daily, rain or shine. That's my idea of proper exercise and I wish I had ginger enough to do it, too. You will never grow fat doing that.

At the Fifth Avenue Josie Heather isn't showing any new clothes. She is still wearing the yellow dress trimmed with pansies. Her opening dress was a robe of white beads trimmed at the bottom with a wide band of white and black fur. There was the Scotch dress of old and the crinoline and also a gingham dress worn for a war song. The four girls of "The Jazz Nightmare" appeared first in yellow cloaks. They all looked well in nun-like costumes of grey chiffon. Short blue satin costumes were made military. The girl of Rose and Moon was in white satin bustled at the back and an ermine scarf. She changed to a short dress of gold cloth. While high-necked in front a bare back was shown. The girl of Nevins and Erwood in brown makeup wore a green and white striped dress with a plain green velvet jacket. Martha Hamilton (sketch) wore a pink chiffon through which a crystal foundation shimmered. Her hat and scarf were of turquoise satin.

BIRTHS.

Mr. and Mrs. C. S. Willard at Hartford, Conn., Feb. 20, daughter. Mr. Willard is "The Man Who Grows." The mother is a non-professional.

Mr. and Mrs. Mark Vance, at their home, Richmond Hill, L. I., Feb. 24, son. (Mr. Vance is on the New York staff of VARIETY.)

Mr. and Mrs. Roy Butler (Butler and Ritchey) at their home, 75 West 100th street, New York, son, named Robert Butler, 3d.

Mr. and Mrs. Max Pemberton, at their home in New York, Feb. 20, daughter.

To Captain and Mrs. Ray F. Hodson, at Camp Wadsworth, Spartansburg, S. C., Feb. 26, son.

Mr. and Mrs. B. P. Shulberg, Feb. 20, daughter, their second child.

ILL AND INJURED.

Barney Fagan recently removed to the Knickerbocker Hospital, New York, after a short illness at his hotel, will be operated upon for a growth in his nose this week. Fagan is rapidly improving and expects to leave the institution as soon as the operation is successfully performed.

Irving Berlin expects to leave the hospital almost any day now. He went in there to find out what was the matter with his stomach and the doctors discovered it needed a rest. Mr. Berlin has had a menu of chicken broth and then more chicken broth since starting the rest cure three weeks ago.

Edna Kellogg sunk in a loosely covered cinder streeting in front of Wallick's hotel Monday and sustained a severely wrenched leg. She was carried into the hotel and treated by a Bellevue Hospital ambulance surgeon, but refused to enter the institution.

While skating at the St. Nicholas Ice Rink Tuesday, Marjorie Rambeau fell, breaking her ankle. She will be several weeks recovering. Norma Winslow, her understudy, has taken the leading role in "Eyes of Youth."

Edna May Adams (Edna and Teddy Adams) has partially recovered from an operation for cancer, performed recently in the New York Hospital. She is convalescing at her home, 224 W. 52d street, New York.

Frieda Clayton, recently shot by a soldier who then committed suicide, is getting along nicely, although she will be disgraced for life. The bullet ziggaged an ugly course across her cheek.

James and Bonnie Thornton were forced to cancel the Palace, New York, next week because of Mrs. Thornton's throat becoming infected.

Willard Mack, operated upon for nose trouble at the Polyclinic Hospital, Feb. 20, will be confined in the hospital for several days.

Maurice Goodman general counsel for the United Booking Offices, was confined to his home early this week suffering from an attack of grippe.

Lucy Kwitschoff ("Palm Beach Girls") is recovering from grip and bronchitis.

Stanley Sharpe, manager of the Winter Garden, has been laid up for a week with grippe.

MARRIAGES.

Lillian Snyder, sister of Ted Snyder, to Mort Harris, manager of the San Francisco office Watson, Berlin & Snyder, Feb. 26 at San Francisco.

George F. Sawyer (manager of the "Pool Room") to Catherine M. V. Wohl (non-professional) in Los Angeles, Feb. 9.

IN AND OUT.

Rooney and Bent opened as a two-act Monday at the Riverside, where they are booked to again appear March 11 as the featured players of "Over Here," a sketch. This week they are substituting for Elinore and Williams. Sam Williams reported a bad throat prevented him from opening.

Carl McCullough was not at the Jefferson the last half last week. Illness forced him out of the bill after the opening performance. Green and Fugh substituted.

Hobart Bosworth was compelled to withdraw from the Bushwick bill Tuesday through illness. Replaced by Lee Kohlmar & Co., who are closing the bill (doubling from the Palace).

The Ray Trio canceled the first half at the De Kalb, Brooklyn, owing to the illness of one of its members. Al Ricardo filled in.

Robert Edson and Co. did not appear at the Majestic, Chicago, Monday matinee, owing to railroad wreck; Victor Moore doubled from the Palace.

Ali Ripon left the Delancey the first half because of illness, Arthur Turvelli substituting.

NEW ACTS.

A second edition of "The New Leader," the comedy sketch with Sam Mann in vaudeville several seasons ago. The new version, also by Aaron Hoffman, will carry an entirely different story, but employ the same characters as in the original act.

Hazel Harrington has obtained the rights to the sketch "What Really Happened" showing in vaudeville for some time. She is the wife of Joseph E. Bernard and appeared with him in "Who Is She?" for a time.

Hendree Norwood-Davis of Savannah appeared at the Bijou there last week with a singing and dancing turn, and now expects to come North for vaudeville engagements.

Viola Gillette and Amy Ashmore-Clark, songs. Miss Gillette is the wife of George Macfarlane, and the husband of her partner is Alexander Clark. Tony Sarg's Marionettes, lately at the Norworth theatre, may become a vaudeville turn (Harry Weber).

Hampton and Blake, in a new act, around San Francisco. Mr. Hampton was formerly of Hampton and Shriner. Mr. Proxey, new name for R. C. Faulkner, who does an impersonation of President Wilson.

"A Three-Minute Romeo," three people, written by Ben Barnett, to be produced by Smith & Anton.

Anthony Euwer, the poet of the Northwest, is in New York preparing to put on a novelty act.

Donna Montren (Montren and Daly) and Harry McGowan, two-act.

"Four After Four," eight people, four boys, four girls (Lewis & Gordon).

"Little Miss New York 2, with about 25 people (Joe Wood).

Tom Brown's Musical Review, six people.

Arthur Dunn and Co., five people, in "Say Uncle."

"The Morning After," sketch (4 people).

John R. Gordon and Co., new sketch.

Jimmie Hussey and Co., new act.

Regan and Renard, two-act.

Jewett and Pendleton, dancers.



DOLLY CONNOLLY

One of the features of the "PASSING SHOW OF 1917" at the WINTER GARDEN, New York, and recently played the leading role opposite JACK NORWORTH in "ODDS AND ENDS." Playing a short engagement of B. F. Keith's New York houses before going into a New York summer show. Opened this week (Feb. 26) at ROYAL, NEW YORK, HEADLINING a big FESTIVAL BILL.

MILLION DOLLAR DOLLS.

Exhibiting all the earmarks of a good attraction at the outset, "The Million Dollar Dolls" slowed down soon after the initial curtain, became draggy from then on, and until the burlesque was staged, carrying some semblance of entertainment, the show made a decidedly bad score. There are two good reasons for this, a "lame" book and the lack of nourishing comedy. The book is particularly void of the essential situations that make burlesque worth while, merely rambling on through a succession of numbers, the apparently anxious to exhibit their vocal ability, far they run through the dialogue as fast as possible. But to partially offset this, the aggregation compose one of the best singing casts on the wheel. And the producers evidently realized this asset, for they have over-burdened the routine with song. The principal assembles in almost every number to "pull" encores, sometimes enacting without the usual effect.

The best voice in the troupe introduces Eda Mae, a well-built girl who looks good, dresses neatly and holds her own with ease. She might be best described as an overgrown ingenue, being midway between that type and a leading woman. Miss Mandell is the best man, always a good worker and rendition of "Kiss Me Again" being quite the musical hit of the show.

Gledys Parker is the soubret, pretty, lively, and with a fair voice. Her style suggests a cabaret education, and she would do well to select light or "rag" numbers for her singing efforts, for in this line she excels. "Livery Stable Blues" in the afterpiece was her song bit, well rendered and nicely dressed with the chorus in support.

Norma Barry is a good worker, but lacks vocal ability, and since the book provided little or no opportunity for her to display whatever cleverness she possesses, one can hardly say much of her work.

The comics are Cliff Bragdon and Scotty Friedell, two eccentric types, who kept continually trying, but somehow or other just missed the essential "kick." In this instance they are doubly handicapped through lack of suitable material. Harry Mandell is the straight man, always a good worker and continually helping with his well-trained voice. Mandell is a genuine asset to this troupe, for in many instances he forced through a comedy scene that was threatened with failure. Walter Morrison and Harold Carr complete the cast of principals, filling in with unimportant roles in both segments. With the failure of the afterpiece the comedy scene that was threatened with failure, for this the show would be doomed to complete failure, the opener leaving anything but a suitable impression for a high-class burlesque audience. They earned some laughs in the first few scenes of the second section, and by making every man to keep up the enthusiasm to a fair degree. The production is built along the average Columbia line with no aim at pretentiousness, but with sufficient class to make it worth while. The chorus are a capable bunch, all fairly well endowed with good looks and especially strong in the support of numbers. It is from a good show, but through the lift given by the second part it manages by a slim margin to just leap inside the danger line and beat the censors to a decision. Wynne.

GROWN-UP BABIES.

For a seven-principal show the "Grown-Up Babies" is presenting a very pleasing burlesque entertainment. The show is long on laughs, gotten through more or less suggestive work, always certain for a laugh. The show is presented by the Vall Amusement Co., Inc., and Harry Koler is the featured comedian, although Sam Collins and Jack Callahan scored to much greater effect with the audience at the Brooklyn, Tuesday night. Incidentally, that Callahan boy will bear watching. He is an acrobatic comedian of the type a riot with burlesque audiences, and it won't be long before he finds himself in the featured class if he continues at the present pace.

The line-up of the principals is four men and three women. The trio of men mentioned in the previous paragraph handle all the comedy, and Harry Meyers is the straight man of the outfit with very little to do. The women contingent contains a prima donna, soubret and ingenue. Grace Palmer, who is in the high-note division, while Louise Wright plays "pep" as the soubret. Lillian West, a good-looking blonde girl, is the ingenue and handled several numbers nicely, scoring to a great extent on her looks.

There are eighteen "girls" in the chorus, which, as a whole, looks more or less like a "mothers and daughters" aggregation; however, they work hard and several of the front-line girls are fairly good-looking. The chorus is a number chorus exclusively and there is no chance for them to show individuality anywhere in the show, as they were all held down to ensemble work at all times.

"The Beauty Doctors" is the title given to the book, and its completion is accredited to William Vall, while Raby Cowen and Jack Strouse are programmed as the lyric and music writers. A couple of opening choruses is about all that they contributed, for the numbers in the show are all popular stuff. There are thirteen numbers all told, and it remained for "Dixie Volunteers" to prove to be the biggest encore winner of the lot. It is the comedy that accompanied the song in this case that was responsible for its success as much as the song itself.

The book itself is not very much to brag about, and after the initial reference is made to the fact that the comedians are a couple of beauty doctors the plot is forgotten and the show develops into a bit and number affair.

There is an undress bit in the first scene with two of the girls in the beauty shop, and a love thermometer bit later that is quite similar. The first scene, the interior of the beauty parlor, has seven numbers inclusive of the opening chorus, and the finale and the chorus make three changes. With the numbers coming fast there is little room for dialog, and for the greater part the numbers carry the section along. The second scene is before a drop in one representing the Grand Central Station, where a pocket-book bit is handled. A rathskeller scene concludes the first act. The latter is a scene of specialties, started immediately after the opening chorus by Harry Meyers imitating Jack Norworth, and doing it rather indifferently; then Lillian West and Sam Collins did a scene from the "Casino Girl," as Sam Bernard and Mabel Gilman. That bit is a little too old for the present-day burlesque patrons to appreciate and it might be just as well to pull Bernard and Hazel Dava from "The Century Girl" to the present-day burlesque. They may know the difference and it will go over to greater advantage. Grace Palmer essayed Fritzi Schaff with the inevitable "Kiss Me Again" and sang the number very well indeed, getting a lot of comedy out of the work with Collins. Then Harry Koler, as Joe Welch, met with but lukewarm response from the audience, even though he went into a parody and a comedy number he failed to impress. Louise Wright, with an imitation of Fannie Brice, which was about as much like the original as it was of Marie Dressler or May Irwin, pulled down the bit of the section. That is the hit until Jack Callahan and Ethel Sheppard started on their Bowery Dance offering. This was a veritable riot on the strength of the work of the man. The second act has the Love Thermometer bit, a hypnotic bit and a bar and drunk scene as the comedy standbys; all three got laughs. The first scene is supposedly laid in Japan for no reason whatever except that there is a back drop that shows the scene and the chorus wear kimono. A Hawaiian number with the girls in Oriental costume failed to get any return and a patriotic finale was sure-fire. The closing section had but two numbers. This was a cabaret scene. Not a far jump from the rathskeller scene of the first act. Fred.

"HELLO AMERICA" PICKED.

"Hello America," the Hurtig & Seamon attraction, featuring Sam Dody and Sam Lewis, will be the summer attraction at the Columbia, New York, that piece having been officially selected as the best of the current season's shows for a New York run.

The summer season will open May 13 and the show will remain as long as business warrants the stay.

LOWELL SWITCHES TO LYNN.

Lowell, Mass., Feb. 27. The John F. Shea Theatrical Co., which took a lease on the Academy of Music five weeks ago for American Wheel burlesque, closed last week. The ruling of Major Hodges restricting the leave of the soldiers, who formed the major part of the audiences, had a great deal to do with it. The company has leased the Park, Lynn, and will produce its bookings originally intended for Lowell at that house. Joseph Corbett will act as manager.

READY TO RETURN.

A number of former burlesque principals of the feminine gender who deserted the ranks to play vaudeville dates have not had much consecutive time this winter and have declared to local booking agents that they will consider offers for shows for next season when "offers" are available.

FIRST TIME ON COAST.

Although a traveler around the world more than once Jules Hurtig has never visited the Pacific Coast of his own country.

He started on that journey last Sunday accompanied by his brother, Max Hurtig, of Dayton.

Chicago May Be Burlesqueless.

There appears little likelihood summer burlesque will be tenanted at the Columbia, Chicago. An official of the Columbia offices when asked about the Windy City summer proposition remarked that he didn't think the house would be open during the heated months.

"Without Rhyme or Reason" Title.

The new book for the J. Herbert Mack show, "Maid of America," for next season, which is being written by Billy K. Wells will be styled "Without Rhyme or Reason."

YOUNGSTOWN DROPS OUT.

Youngstown, O., Feb. 27. Following complaints registered by reformers and a hearing before the Mayor, L. B. Cool, district manager for Feiber & Shea, has announced the discontinuance of burlesque at the Park theater this week.

Pictures and legitimate attractions will replace the burlesque shows, booked heretofore by the American Burlesque Association.

At the American Burlesque Association headquarters it was stated the show scheduled to play Youngstown the last half of this week would lay-off. It was originally intended to book a series of one night stands out of New Castle, Pa., where the jump to Youngstown is made from, but the one night question was quickly abandoned.

"The Speedway Girls" is the first attraction to be inconvenienced by the ruling. The other shows will probably have a half week lay-off for the Youngstown stand until such time as another town can be listed on the route.

The Youngstown Mayor, elected by the reform party, apparently felt pledged to abolish burlesque at the Park when his constituents made it an issue.

The town had been a good stand for burlesque, the shows playing three days there, to between \$1,500 and \$1,800.

NEW WOODS READY.

Chicago, Feb. 27. The new Woods theatre here is ready and could be opened March 4. The official opening date, however, will be March 11. Up to Wednesday no attraction has been selected for the premiere.

One report said A. H. Woods had again changed his mind and intended bringing here the original company of "Business Before Pleasure," now at the Eltinge, New York, permitting the No. 2 show of that title to finish out the season in New York in the same house. A question of policy on the move has been holding up a final decision.

The Woods, situated adjacent to the Garrick, holds a building record in Chicago, having been completed within seven months. It will seat 1,100. The house does not seem designed for musical productions, having a dark-toned interior.

Building labor troubles are reported to have added \$40,000 to the amount of the investment for the building.

STATEN ISLAND THEATRE.

The new Liberty (not a camp theatre) completed, at Stapleton, Staten Island, will open March 18 with a Broadway attraction for a full week from a Shubert theatre. Concerts will be given Sundays, a nine-act bill, two performances.

Built at a cost of \$200,000, and with a seating capacity of 1,500, the new house is the largest theatre in the Borough of Richmond. It is owned by Johnson & Moses, who are interested in a number of other small theatres on the island.

Jack Horn will be the manager. For the past five years Mr. Horn was at the Fifth Avenue and Halsey theatres, Brooklyn.

BOSTON STILL CLOSING EARLY.

Boston, Feb. 27. While the Monday fuel closing order has been rescinded for New England, the 10 o'clock closing rule for theatrical performances at night remains in force. The shows are started at about 7.45.

ARRESTED AND RELEASED.

St. John, N. B., Feb. 27. William Lockan, of a vaudeville team playing a Moncton, was arrested and charged with being of enemy origin, but was later released, as the police were unable to find any evidence against him when they searched his valise.

UNION CREWS AT CAMPS.

Although no activity has been noted on the part of the International Alliance of Stage Employees and M. P. Operators to force any whys and wherefores of the placement of union men in the Liberty theatres, the early activities point to Alliance men being employed in all of them.

Fully 10 per cent. of the Alliance membership is now enrolled in the army and navy, but aside from special details at times of former stage hands and operators to the different theatres, civilian crews are expected to operate the stages and booths, as the enlisted men would have to move to different points with their regular company movements.

Indicative of the spirit to engage union men, the house at Camp Dodge, Des Moines, Ia., has a stage carpenter supplied by Local 35 of that city. When the attraction necessitates additional men, such as the property man, electrician, and flyman, the local is expected to supply them.

All former men detailed for the work will receive \$2 a performance, the pay to come from the theatre receipts. The civilian props, electrician and flyman will receive \$2.50 a show, while the regularly engaged carpenter will get \$35 weekly.

At the local Alliance quarters Wednesday Assistant President Charles Crickmore said no trouble was anticipated, as throughout the camps all construction work has been done by union labor.

Broadway Lighting Up Again.

Broadway will be light again after today (March 1), excepting on Sundays and Thursdays, which were mentioned in the original fuel order against the night electrical display.

The state administrator Monday revoked his ruling of all lightless nights excepting Saturdays, leaving the former order for two days weekly only in effect.

TAXING BILL BOARDS.

Indianapolis, Feb. 27. With a view of eliminating the unsightly signs an ordinance regulating and taxing billboards has been introduced in the city council, sponsored by the Board of Park Commissioners.

The bill is not aimed directly at theatrical advertising, but at the huge commercial boards.

MAY CLOSE DENHAM.

Denver, Feb. 27. Owing to a disagreement between the management and stage hands it is rumored O. D. Woodward, who controls the Denham, is about to issue a two weeks' notice and close it.

MAUDE ARRIVES LATE.

Seattle, Feb. 27. Cyril Maude was forced to cancel Seattle and other northwestern dates due to the late arrival of the boat in Vancouver from Australia. He was billed here for Thursday.

"HOME, JAMES."

An announcement was made last week, that the rights of the comedy, "The Man on the Box," for presentation in modern form, has been secured by the Witmark Music Library.

The piece will be reconstructed into a musical play bearing the title, "Home, James."

McCormack in Former Mann Play.

Los Angeles, Feb. 27. Barry McCormack, who plays one of the crooks in "Turn to the Right," will take out "Elevating a Husband," following his present tour. McCormack will play the role created by Louis Mann. The Los Angeles date has been set and McCormack has consented to donate the receipts to the war camp fund of the Knights of Columbus.

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Vol. L.  No. 1

M. Witmark & Sons have opened a branch office in Kansas City, Mo.

Joe Maglin is stage manager of the Prospect, having replaced Jay Conway.

Richard Kline joined "Twin Beds" (southern) as manager this week.

Billy de Wolfe and Charles Strouse are lining up a route for a summer show.

James Haegney joined "Pom Pom" at Minneapolis last week to act as secretary to Frank Buell.

June Roberts is a new dancer in the Winter Garden revue, Chicago. She comes from New York.

There will be no vaudeville bill at Camp Gordon, Ga., next week (March 4). A legitimate show has taken the house.

Clare Vernon makes her debut in musical comedy as a member of the company presenting "Follow the Girl" at the 44th Street Roof tomorrow night.

"The Theatre Goer" is a publication devoted to the interests of the Poli theatre, Scranton, Pa. It is edited by Frank Whitbeck.

The treasurers of two of the Shubert houses have been switched. John O'Neil is now at the Shubert theatre, while Walter Hertzburg, formerly at that house, is at the 44th Street.

John G. Kent has been appointed managing director of the Canadian National Exhibition. The former manager, the late Dr. Orr, received leave of absence last year.

Harry Carlin of the U. B. O. is serving on the general sessions jury, for the usual two weeks' term. Bob Hutchinson is temporarily attending to his bookings.

Just why Johnny Cantwell is practicing up on a single turn may be explained shortly by a family event, in which Reta Walker (Mrs. Cantwell) will have a principal role.

A two days' old-fashioned circus—Feb. 28 and March 1—will be held under the auspices of New York Lodge No. 1 of the Elks. The proceeds will go to the benefit of the War Relief Fund.

A service badge was presented to Eddie Leonard, the minstrel singer, appearing at Keith's, Dayton, last week, by the Montgomery County Veteran Association. Leonard served in the Philippines during the Spanish-American war.

Ruth Ogden, literary editor of the Bridgeport "Post" and a feature story writer on that daily's Sunday edition, is assisting Mark Luescher at the Hippodrome. Miss Ogden spends three days each week at the Hip, doing special stories for the press department.

Jack Goldberg returned from the

Coast last week with a cutey mustache, of the same color as Jack's flowing Arab locks. Upon his return after being away three months Mr. Goldberg consented to have his hair trimmed.

Helen Reyton, who has been leading woman with different companies playing South Africa, England, West Indies and Australia, arrived from the last-named country a few days ago, and will remain in New York until after the war.

"Karen" is soon to leave the Greenwich Players theatre. The piece has remained for ten weeks to date, considerably longer than first figured on. The Scandinavian play will be followed by a piece by Maurice Hewlett. He is the novelist. It will be his first attempt at playwrighting.

A verdict for the defendant was returned last week by a jury in Indianapolis in a suit for \$10,000 damages by Mary Feaster, as administratrix in the estate of Tony Ashton, a showman, against the Indianapolis and Cincinnati Traction Co. at Shelbyville, Ind. The case was taken to Shelbyville on a change of venue from Indianapolis.

Eddie Shayne is stretching his vacation at Red Bank, N. J. Although having decided to open an agency of his own on Broadway, Mr. Shayne, who left the Association, Chicago, some weeks ago, has found rest is beneficial to him and is accordingly prolonging his day of return to harness to the last possible moment.

The auditing department of the United Booking Offices and Orpheum Circuit, located on the seventh floor of the Palace theatre building, are being entirely renovated to permit the installation of a new section. The office of Frances Rockefeller King, in charge of the club and social department, has been removed to the floor above to allow for the needed space.

Gus Edwards was fined \$200 when appearing in Rochester for permitting two children under the stage age in his "Bandbox Revue" to appear at the Temple theatre there without a permit. Edwards appealed from the decision. He was also charged with having removed the children from the custody of the court, they having been paroled pending until the hour set for the examination.

Justice Weeks in the Supreme Court Monday ruled A. L. Erlanger was not the proper party against whom to bring the action of Bernard Golden. Some time ago Golden leased the old Dewey theatre on 14th street from the receivers. When the Building Department notified Golden the theatre had better be torn down, he brought an action to recover from the Erlanger forces, although the theatre had gone into receivers' hands.

The first automobile in New York State was licensed in 1901, said Secretary of State Francis M. Hugo at a luncheon in New York. In that year 954 licenses were issued, each applicant

paying \$1 for the annual privilege of operating a car. Last year (1917), 412,000 cars were licensed in the State, added Mr. Hugo, and \$4,250,000 turned in for fees, including those also paid by 134,000 licensed chauffeurs. New York has 80,000 miles of public highways.

Trouble over stage hands at Oil City, Pa., when the Wallace Cutter stock went there for a week's engagement at the opera house, carried scenery and refused to employ a traveling stage carpenter. Local 341 of the stage hands upon the company and theatre management failing to comply with the Alliance rules, refused to work, the musicians also going out in sympathy. Cutter played the date, but under union embarrassment. The indications pointed to an adjustment this week.

The Frohmans through their attorneys, Dittenhoefer, Gerber & James, have appealed from the judgment rendered in favor of Margaret Tobin Hunt for \$500. Some time ago Miss Hunt while purchasing theatre tickets at the Lyceum became involved in an altercation with the man in the box office. She claimed he used obscene language and hurt her feeling to the amount of \$500. A verdict was rendered in her favor at the trial. The appeal was made on the grounds \$500 was an exorbitant sum.

Edward Lehman, of the Public Service Ticket Office thinks that he has accumulated enough knowledge of the theatre through his association with the ticket end to qualify him to go out

be thankfully received and may be forwarded to John J. Gleason, Friars Club, New York City.

Before "Sick a Bed" came into the Gaiety and while it was on the road the company became accustomed to Edward MacGregor, who staged the show, calling frequent rehearsals. When about to leave one city George Parsons noticed the call board said for the company to catch the Pennsylvania the next morning at 10:30. Mr. Parsons added to the notice they should assemble in the station at nine for rehearsal. While the members voiced to one another what they thought of a director who would issue an order like that, none doubted but that Mr. MacGregor had done it. All were there at nine and waited until 10:28, when Mr. MacGregor reached the station to take the train.

A letter setting forth the claim the dean of vaudeville agents is really Walter J. Plimmer and not Jo Paige Smith, now that James Armstrong has passed away, is subscribed to by S. H. Lewis, a former actor, now in the publicity department of the aviation corps at Pittsburgh with the rating of captain. Mr. Plimmer in association with Lew Palmer started an agency in Cincinnati in the fall of 1892, and then Chicago, where they booked all the theatres at the World's Fair in that city. Mr. Plimmer says the facts regarding his priority in the booking business is probably correct. He came to New York in 1897, forming an agency office with Ed. Rush. Previously he had started Williams and Walker out as a team, they appearing in Louisville for \$75 per week. He sent Montgomery and Stone east in 1893 to join Gus Hill's all stars, that team then getting \$80 weekly between them. He also was first to handle the team of Matthews and Bulger. Technically Mr. Plimmer, however, is not at present an agent, since he is the booker for a string of houses and not an artist's representative. Jo Paige Smith says it makes no difference to him who is "dean" and who isn't.

Jack Lait, who pushed the restaurant buss boys into the publicity forum of "Gus, the Bus," overlooked one thing—how much a bus boy earns. That is always an interesting question to anyone who has noticed a bus boy, the sort of a one Mr. Lait so graphically put in type. The bus boys of New York are now "magnates." They receive \$60 a month salary, for which they can blame the war. Previously they were paid about \$25. Bus boys are distinguished by classes. There is a chief bus, ordinary busses and dish clearing busses. The ordinary busses are supposed to receive 10 per cent of the waiters' tips. Whenever a check is paid in a restaurant there is a bus boy around somewhere. They have their own checking up system on the waiters. The ordinary bus boys give 10 per cent of their tip share to the bus cleaning boys and the busses who clear give 10 per cent of what they receive in this way to the dishwashers downstairs. What amount the dishwashers receive or what they do with 10 per cent of that has never been found out. The boss bus gets his, like the head waiters get theirs. In some restaurants the head waiters are given the \$20 monthly salaries received by the waiters, the waiters accepting the positions for the tips. Head waiters are paid about \$100 monthly. An alert head waiter in a fairly well patronized New York cabaret restaurant is often accused of an income from his job of between \$12,000 to \$15,000 yearly.

"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.

after the Al Jolson honors. Lehman has promised Stanley Sharpe at the Winter Garden he will be ready on call at anytime to step into "Sinbad" to follow the comedian star if he should ever feel indisposed. It is quite possible that they may put Lehman on at the Winter Garden some Sunday (early in the morning).

The Israel Orphan Asylum held its annual entertainment and ball at the Star Casino, New York, last Sunday evening. The professional talent was supplied and arranged by Sol Turk, of the Loew Office. Those who appeared included the Two Connors, Gilbert and Friedland, Winchell and Greene, Four Middletons, Mason and Cole, Sammy Collins (Remick), Fallon and Fayne, Chadwick and Taylor, Ray Trio, Solly Cohn (Feist), Sammy Smith and Jack Glogau (Piantadosi) and Harry Hock (Watterson, Berlin & Snyder). June Caprice and Virginia Pearson appeared in person.

Seville Mandeville, when about six or seven years of age, appeared at the Orpheum theatre, San Francisco. That was about 10 years or so ago. She is the daughter of Mr. and Mrs. Towne, of San Francisco. The little girl recited and gave imitations. Jack Gleason was then living in San Francisco. He knew her parents and is concerned in the present welfare of Miss Mandeville. Under the impression she is still in theatricals Mr. Gleason is attempting to locate her. Any information relative to the young woman will

SUBSCRIPTION SOLICITOR SUES ACTORS' FUND, CLAIMING \$150,000

Norris Brown Alleges Breach of Contract by Fund. Was to Receive 15 Per Cent. of Monies Collected. Fund's Performance at Century Today.

Norris Brown has been ordered by the court to file a bill of particulars, within ten days and specify in detail the items constituting the amount of \$150,000 damages for which he has brought suit for against the Actors' Fund of America for an alleged breach of contract.

In December, 1915, Brown entered into an agreement with the Fund whereby he was to solicit moneys for its maintenance. According to the contract he was to be the sole representative and was to have the full support and cooperation of the Fund in soliciting. For his services he was to receive 15 per cent. of the gross amounts collected by him.

In December, 1916, the contract was renewed, but the following month he was discharged.

Brown immediately brought suit for \$150,000 and claimed the Fund had not given him the support he was to receive and that it had obtained through the efforts of Florence O'Neil, \$53,000.

The Fund filed a counterclaim for \$902.15, stating that it had loaned Brown \$1,725, of which he had only repaid \$822.85.

Something like \$3,000 was on hand by Wednesday for the Actors' Fund benefit (today) at the Century, with at least \$5,000 more expected by the end of the week, the big entertainment taking place March 1 in the Century theatre.

Every show producer in town is represented in the charitable affair. Shows contributed principals and selected choristers.

For the first time in his life, according to reports, R. H. Burnside is not only contributing a novel offering, but will appear personally.

The list includes all the stage notables worth while, and the program is expected to consume the greater part of the afternoon. The finale is the work of Irving Berlin, with 200 sailor boys from the Brooklyn navy yards taking part.

ROCK AND WHITE REVUE.

A new intimate revue with William Rock and Frances White as the chief principals will go into the Fulton March 7. Margaret Anglin withdrawing Saturday.

The basis of the performance is the entertainment tried out by Rock and White two weeks ago in Plainfield, N. J., when they alone were the artists. A story has been written around their idea and additional players will be added.

The Rock and White revue will start nightly at 8.45. The Cleff Club, a colored musical organization, will supply the orchestra.

Wednesday the press matter sent out regarding the Rock and White attraction was on the letter head of Raymond Hitchcock's Fulton theater, suggesting Hitchcock & Goetz have an interest in the Rock and White venture beyond that held by them in the theater the couple are to appear at.

Costless and Costless is to be the secondary billing for "Let's Go," the title selected. The public is to get

"the low down" on show business as it is. All the detail regarding the production is to be exposed in the program. The cost of the production, which is to be something like \$416, is to be fully explained, also that the scenery came from the store house that the costumes are borrowed and it is to be a josh from start to finish, with the salaries of the actors also quoted.

Smith and Austin are a possibility in the company, also a singing jazz band of colored musicians numbering 16. The show started rehearsals late this week, and will have less than a week to get into shape for the opening.

PHILADELPHIA SITE BOUGHT.

Philadelphia, Feb. 27.

Deep mystery enshrouds the sale of a theater site in this city to New York interests. The location is at 13th, Juniper and Cherry streets, taking in almost a half block. The purchase price is said to be \$300,000, with an assessed value of only \$212,000.

What makes it interesting is the location. The site is directly back and almost adjoining the Adelphi and Lyric properties owned by the Shuberts. It is believed the Klaw & Erlanger syndicate is interested and that the erection of the theater is one of the first local guns in the fight against the Shuberts. The location, however, routs this belief, as it is anything but favorable for theater purposes.

Jesse Jay Schamberg representing the purchasers is authority for the statement New York theatrical men are interested, but will give no further details.

AUTHORS' LEAGUE ROYALTIES.

The Authors' League of America has planned to collect royalties for the presentation by amateur organizations of any plays written by league members. Just what method is to be employed in the collecting has not been determined.

The Authors' League is not a money-making association. It is presumed that but a minimum fee will be asked from the amateurs.

The league now has over 1,800 members. It was organized five years ago. Its membership is open to all writers of copyrighted material.

23 SPEAKING ROLES.

There are 23 speaking parts in "Keep Her Smiling," the new comedy being produced by Richard Walton Tully, which will star Mr. and Mrs. Sydney Drew. The piece is by John Hunter Booth and is founded on the stories of Edgar Franklin which appeared originally in the Saturday Evening Post. The show will open in New Haven March 18, going from there to Boston. It will not be shown on Broadway until next season, the opening date here being Aug. 19.

Besides the Drews, the cast includes De Witt Jennings, Mabel Turner, Lincoln Plummer, John Washbury, Franklin Hana, Laurita Stone, W. H. Post, Paige Spence, C. N. Green, Herbert Haywood, John Dilsen, Daisy Rudd, Vira Rial, C. L. McVey, Fred Pena, Samuel Hall, Charles Mylott and others.

"Toot Toot" at Cohan March 11.

Leo Ditrichstein in "The King" closes at the Cohan March 9 and will be succeeded by Henry W. Savage's production of "Toot Toot" March 11.

"SQUAB FARM," FILM FARCE.

New Haven, Feb. 27.

"The Squab Farm" opened at the Shubert Monday and was accorded praise by local critics. It is a play with a new idea depicting life in a typical picture studio. The comedy was written by Frederick and Fanny Hatton.

The story is built on the theory that film studios and producers specialize quite as much in the matter of "fancy dressed poultry" as in scenarios and cameras. The play has an enormous advantage from the start because it deals with an industry that has always kept public curiosity at a high pitch.

In its present state the piece is rather slow. Speeded up, it should be one of the best farce comedies New York has seen in some time.

Lowell Sherman as the general director of the Excelsior Film Co. is almost constantly upon the stage and goes through flying. Alma Tell is a young actress of the shrinking violet type, very convincing. Raymond Bloomer as the film hero is the character hit and Harry Davenport as the assistant director provided considerable amusement. Suzanne Willa, William Gibson, Jeanette Horton, and Julia Burns made up the rest of the cast of principals and proved both attractive and pleasing. The "squabs" were pleasing to the eye, to say the least.

The play is in two sets and four acts, two of the acts in the director's office, and two in an open air studio in California. Because of the novelty of the theme, "The Squab Farm" should appeal to Gotham, and with a little improvement should prove a comedy success.

HOTELS BAR ADVERTISING.

An order has been promulgated by the Tyson Co., which places the ban on all small stuff, including heralds, cards and booklets, on the various stands of that company in hotels. The theatrical managers have been in the habit of placing stacks of advertising material on the hotel stands. These advertisements were taken by the public and after glanced at thrown on the floor of the lobbies. The hotel managements objected. The Tyson Co. has a book called "The Cast," which it distributes at the stands. The book is now to be made the medium of the theatre advertising as far as the stands of the brokers are concerned.



ANDREW TOOMBS

Who in the original production of "THE BRIDE SHOP" created the role of Billy Cope. Appeared in it in vaudeville for FOUR SEASONS. Was one of the principal comedians of the Century production, "MISS 1917," and now has returned to the principal comedy role of "THE BRIDE SHOP" in the legitimate under the title of "FLO-FLO," at the Cort Theatre, New York City. Essentially a product of vaudeville but still a comedian of distinction in musical comedy. Under the direction of CHARLES B. MADDOCK.

SORRY OVER "7 DAYS' LEAVE."

Daniel Frohman is now berating the turn of Fate that took "Seven Days Leave" out of his possession, D. F. having the present Park theatre success under his wing and in mind for a New York showing long before the present owners had any idea of taking over the production. Frohman in trying the piece out in New England found it unready for Broadway and in the interim disposed of it to Sanger & Jordan et al.

Max Marcin was called in as "doctor," received \$1,500 for whipping it into its present shape, Marcin putting in some of its present thrillers, and its immediate success at the Park has been one of the wonders of the current season in New York, doing as high as \$10,000 or more at a pop scale.

Raymond Sill, in charge of the publicity, has gotten scads of stuff in all the papers, getting more than his share in the Sunday papers long after the show had opened.

HERMAN'S LOST BANK ACCOUNT.

Martin Herman found a bank account Monday he had suspected existed, but he couldn't recall. Early in the season when the gross of the A. H. Woods' shows ran up so high no one could count it Mr. Herman sort of lost track of his personal matters. He acquired a habit of handing over chunks of money to the office boys and telling them to deposit it in the first good looking bank they ran across.

On top of his other wealth Mr. Herman developed an aptitude for winning at rummy that nearly threw the Friars Club into a panic each night. The rummy coin was sent along with the rest.

Last Monday was the first time Mr. Herman had time to think for himself since the season opened. He then discovered all new office boys around, so he picked up the phone book and ran his fingers down the list of "banks," closing his eyes, and called up the bank his finger stopped at. Marty told the cashier he had just drawn a check for \$5,000, but wasn't certain whether he had that much on balance. Told to wait a moment, the cashier returned a message, saying Mr. Herman's balance was \$6,943.40.

At midnight Monday they had to tear Mr. Herman away from the phone. He was then calling up the ninety-eighth bank with still eighty-two to go.

LA SALLE MARKED.

Chicago, Feb. 27.

The safe-blowers of Chicago are ardent readers of the theatrical news, judging from their activities at the La Salle theatre. Since the very profitable run of "Leave It to Jane" the theatre has been visited three times by gentlemen intent on cutting in on the profits of the house.

The last time they blew the box office door, ripped open the cash drawers and got away with \$70. The other two efforts were unsuccessful.

The last raid was a most picturesque one. The men entered, gagged and bound the negro watchman in the office upstairs, and then proceeded to go about their work. When they got through with the La Salle job they went to the jewelry shop next door and got away with \$2,000 worth of merchandise.

STRIKE AT NORTHAMPTON.

Northampton, Mass., Feb. 27.

The musicians and stage crew at the municipally endowed theatre here are on strike.

The musicians struck and the stage crew walked out in sympathy. The house is playing stock.

War Drama with 30 Principals.

A. H. Woods has in rehearsal a spectacular war drama requiring about 30 principals and 100 supers and containing some novel mechanical effects. Lawrence Marsden is staging it.

SMALLER MANAGERS PROTEST THE A.E.A.'S CONTRACT FORM

**Claim Unjust Provisions Especially Operative Against Them
Out of Town. One-nighters Especially Cited. Big Pro-
ducers Not Affected. May Presage Split in U. M.
P. A., which Regularly Adopted Agreement.**

It developed this week that a number of individual managers (some affiliated with Klaw & Erlanger and others with the Shuberts) have refused to accept the new Actors' Equity Association standard form of contract for players declaring that while the new agreement's stipulations do not affect the big producing firms they work a hardship on the road show and especially the one-nighters. The managers object to many clauses in the contract, claiming it makes harder the task of bucking pictures and vaudeville by the individual producer, whose output necessarily shows in cities of lesser population.

One of the clauses most objectionable is that limiting the number of performances and calling for extra salary. The contract calls for extra salary for over eight performances in the east and nine in the west, except where a house ordinarily plays more. In playing the one-nighters the manager cannot hold down the number of performances to the stipulated number for two reasons. One is that he cannot make money by eliminating a performance on the one-nighters to keep within the A. E. A. contract, and the other is that most of the better houses on the one-nighters will not book an attraction without a matinee performance. Hence the number of performances is not set as in the large cities.

Another clause the managers protest against is that guaranteeing an actor his place in a cast if he is not ill for over ten days. This means, the managers say, that if an actor did not want to play a certain city en route, they would be compelled to fill his place, and if he "recovered" within the ten days, would be given back his role. A doctor's certificate would suffice to allow an actor to dodge any town in particular.

Objection is found to the clause which stipulates that if an actor rehearses for ten days or more and is then replaced, he is to be given two weeks' salary. The managers point out that this point may not so much affect dramatic plays, but in the case of a musical show, an artist cannot learn the music well enough within ten days for it to be determined whether he can handle the score.

The managers say they are perfectly willing to take or give two weeks' notice and to pay by the week, every week worked and not on the basis of performances. They are further willing to pay half salaries for the weeks before Christmas and Easter, when played.

Because of the A. E. A. contract several managers have cancelled the pre-Easter week this season and are not booking it next year at all. They say even with paying half salaries they have never made a cent during these weeks, but played so that the members of the company would at least obtain some revenue.

One of the objecting managers said: "We have been compelled to accept the other fellow's contracts and his stipulations without any come-back. We have to sign the stage hands' form of contract, the form of the musicians and even the forms peculiar to the houses played in on the roads. And now comes the actor's contract giving us less chance than ever in directing our own affairs."

"The new Actor's Equity contract

does not hold down vaudeville, burlesque or picture interests. An actor who commands a salary of say \$150 per week will work two days at \$15 per day in pictures and there is no clause that says the picture people must engage him for a minimum of two weeks.

"It's all right for the big producer to agree to the new contract for it doesn't affect him. The big fellow doesn't have much in the way of one-nighters and, anyway, if the terms of the contract are not lived up to by the large firms, it's a cinch the actor isn't going to sue. It would mean risking future engagements. We are perfectly willing to continue with the two weeks' give or take clause and to pay per week and not per performance. The new contract's rehearsal stipulations are a hardship for the manager who has a show on the road and especially where he is playing the one-nighters. The new form even provides that if the show lays off Easter week rehearsals must be paid for, and a show surely needs rehearsing after a week's lay-off. We desire to be fair but intend to maintain our own contract form."

In light of the fact that the United Managers' Protective Association accepted the Actor's Equity form of contract it looks like friction in the managers' ranks. The individual manager says they do not care, and as the big producers appear ready to act on their own, through the legit "battle" now on, little consideration is to be looked for by the smaller man from either side.

At the Actor's Equity office it was stated that as far as known but one manager had thus far voiced objection to the contract and that even in his case it was expected the new form would be adopted. It is said, however, that other managers have looked on various clauses working possible injury to them.

An Equity official stated the new contract was evolved to protect the manager as fully as the actor and that if there were possibility of abuses the association would welcome a suggestion to take such matters up for consideration. The official further said that the idea of the Actor's Equity Association was a fair and equitable solution for any difficulties that might arise between manager and actor and that there was certainly no intention of hindering the producer in any way—but rather to encourage him.

When the various clauses found fault with were taken up with the Equity official he said that there might exist a chance for their abuse, but that the clause in which all discussions are to be arbitrated between the A. E. A. and the U. M. P. A., should afford protection to the managers. This official viewed the complaint against certain clauses in a new light in discussing the matter with a VARIETY representative. One referred to the stipulation two weeks' salary must be paid if an actor rehearse ten days or more. In the case of a musical show, if the manager cannot decide in ten days whether an actor can handle the score or role, the official said he believed more time should be granted.

"In any event," he remarked, "we do not wish to work a hardship on the managers. There may have been a mistake or two in the contract form. If so we are certainly willing to con-

(Continued on Page 14.)

FRAZEE'S B'WAY HOUSE.

Chicago, Feb. 27.

H. H. Frazee has interested some local friend here in the proposed construction of a good-sized theatre in Times Square, New York, which will seat considerably over 3,000, and with a roof garden topping it, to seat nearly 2,000 more.

While the structure will not be exactly located in the square, it will be close enough to it to have an entrance on the Great White Way.

It is understood it is to be a picture house, with some novel auxiliary entertainment setting off the films.

Asked about it in New York, Mr. Frazee said: "I can't talk about it now."

WELCH AND ORR PRODUCING.

Jack Welch and William P. Orr, financially interested in the late "Words and Music," have formed a producing partnership, with two shows to be put on immediately.

The first is "A Kiss Burglar," described as a play with music. It was written by Glen MacDonough, with music by Raymond Hubbell. This piece started rehearsal this week.

The second production is a comedy drama, "A Dry Town," by a new author, Louis Ely of St. Louis. The plot is set against prohibition. It will open in the spring.

Welch & Orr have offices in the Regan Building, next to the Knickerbocker Hotel.

GALLI-CURCI'S RETURN DATES.

Galli-Curci is to return to New York for two concerts before going west with the Chicago Grand Opera Co. They will be held March 16-17.

The former date will find the prima donna at Carnegie Hall for a matinee performance, while the next night (Sunday) she will appear at the Hippodrome.

HILL'S MINSTREL BUG.

Gus Hill is organizing two more Gus Hill minstrel shows. Both attractions will play one, two and three-day stands and week stands, one going to the coast and Canada, the other playing East, South and Middle States.

The Lady B untiful Minstrels (also Hill's) opens its season March 25.

One of the reasons Gus Hill has almost become a fanatic on the black-face idea is that he doesn't have to pay royalty. According to Mr. Hill, therefore, he is making the author's share before starting out.

RESPONSIBLE FOR SPEC TAX.

A ruling has been made by the Internal Revenue officials in Washington regarding the responsibility of the theatre on the question of the amount of War Tax collected by the various ticket agencies on seats delivered on consignment. In such cases the Government will maintain the theatre management is responsible for the collection and turning over of ten per cent. on the actual price that the seats are disposed of by the broker.

\$2 SHOW ON BOWERY.

A new show styled "Sadie Flaum," staged and produced by Dan Dody at the bidding of Mrs. Bessie Thomaschfsky, who is also a principal in the production, was given its first presentation at the People's on the Bowery Feb. 22. The principal male players are Sam Rosenstein and Sam Kesten. The top price is \$2, although that neighborhood is regarded as a 10-20-30 section.

Geo. Welty Visiting on the Coast.

Los Angeles, Feb. 27.

George M. Welty, perhaps best known of theatrical managers and of the school that pioneered the west, is here from Chicago to regain his health.

WOODS ENGAGES GILMORE.

William H. Gilmore, for the past five years general stage director for Arthur Hopkins, has gone over to A. H. Woods to assume similar duties.

The arrangement was completed this week between Martin Herman and Mr. Gilmore, although the deal had been pending since August last. The first of Gilmore's work for the Woods office will be in "The Rape of Belgium," which starts rehearsing this week. Mr. Gilmore will, however, continue with the Hopkins office for some weeks to complete work already commenced, particularly "The Wild Duck," which will be Nazimova's first play at the Plymouth next month.

Although Mr. Gilmore has staged a goodly number of Broadway successes he rarely appeared on the billing as the stage director. The only play of the season which carried his name was "The Very Idea," which, however, was not a Hopkins show. All of his work for the Woods office will carry his name with the show's paper.

Mr. Gilmore is accredited with being one of the cleverest directors along Broadway. It was he who was offered the general management of revived Lubin film producing enterprise which the Wolff brothers, the Philadelphia bankers, recently started at Bettsworth, Pa. Unfamiliarity with pictures led him to reject the offer in favor of the Woods proposition. The latter office has been free lancing in the matter of stage directors since the death of Byron Ongley.

Mr. Gilmore was a stage director for Charles Frohman before he became identified with Arthur Hopkins.

NEW MONEY-BACK REASON.

The other evening at the Norworth, as "Under Pressure" was nearly ended, a man left the orchestra walking to the box office with two \$2.50 seat coupons, and demanded the return of his money, \$5.50, including the war tax.

"I saw this show before in New York," said he, "under the title of 'The Love Drive.' You should have told me that when I bought my tickets, and I insist upon the return of my money."

The man in the box office mentally surveyed the complainant and handed over the \$5.50. After he left the ticket guardian remarked: "I'd be willing to bet \$100 even that guy came in on a pass."

WEBER & FIELDS AT ASTOR.

The Weber & Fields (re-united) production of the old Kolb and Dill show, "A Peck of Pickles," is booked to open at the Astor, April 1.

Louis Hirsch has written new music and Henry Blossom fresh lyrics for the Weber and Fields unnamed revival of Frank Stammers' book "A Peck of Pickles."

William R. Sill is handling the publicity.

"MADONNA" MOVING.

The Alan Dale show, "The Madonna of the Future," is slated to leave the Broadhurst at the end of the next week, although the engagement might be extended for a short time after that.

The play will take to the Subway circuit, and will be kept out as long as possible, since Emily Stevens, who is featured with it, holds a novel contract with Oliver Morosco to play or pay for eleven months in the year.

DALY CLOSING "MASTER."

Arnold Daly in "The Master" closes his season at the Fulton Saturday, and the piece returns to storage.

The show did about \$3,500 last week, with no signs of improvement.

Toward the middle of the week there was a likelihood Daly would remain another week at the Hudson, business having shown a slight increase.

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 Professional Women's League celebrated its 25th anniversary Feb. 28.

The members of "Why Marry?" have completed a phonographic record of the play.

"The Prodigal Son," comedy by Martin Brown, has been accepted for production by Charles Hopkins at the Punch and Judy.

John Philip Sousa will direct the orchestra for the Army and Navy relief performance at the Hippodrome March 3.

William Norris, comedian in "Maytime," may produce two one-act plays in vaudeville with Gertrude Vanderbilt.

The matinee Feb. 27 and a special one, March 1, of "Her Country" were in aid of The Societe des Beaux Arts.

William More Patch is in Chicago as a delegate to the convention of the National Security League, in session this week.

"Suppressed Desires" has been added to the program at the Comedy by the Washington Square Players.

The first of a series of popular priced matinees was started last Tuesday, at the Greenwich Village theatre.

Olga Vecare, an Italian singer and dancer, who has appeared in all the large cities in Europe, arrived in New York on Feb. 24.

Lionel Atwill will be Nastimova's leading man in the Ibsen productions to be made at the Plymouth, by Arthur Hopkins, starting March 11.

Stuart Walker will present the "Book of Job," a dramatic version of the Biblical tale, at two matinee performances in the Booth next month.

Raymond Hitchcock has decided to make his musical revue, "Hitchy-Koo," an annual feature, and this year will have a new production called "Hitchy-Koo, 1918."

Grace George has offered the Stage Women's War Relief the use of the Playhouse every Sunday night for the entertainment of men in the services.

A divorce from Felix D. Modjeska was granted Mrs. June D. Modjeska, in Los Angeles, Feb. 26. Mr. Modjeska is a grandson of the Polish actress.

Yvette Guilbert will give three Causeries, illustrated by songs, at the Maxine, April 2, on "Beauclaire," April 5 on "Francis James" and April 27 on "Johan Rictes."

Benjamin P. Cheney, husband of Julia Arthur, filed his schedule in bankruptcy with the clerk of the U. S. District Court in Boston Feb. 26. The schedule set forth his liabilities at \$1,245,894 and his assets at \$1,760,310.

"Tamara," a Japanese play with Michio Ito and Toshi Komori in the cast, and "Fortunato," translated from the Spanish, are the plays on the bill at the Neighborhood Playhouse, Grand street, New York.

Announcement was made last week by the American Red Cross officials that 62,000 sweaters, 7,500 wristlets and 12,500 pairs of socks were recently shipped to the American troops abroad.

The members of the Players Club sent an enrollment sheet of \$4,300 to Florence Nash, chairman of the Subscription Drive of the Stage Women's War Relief, in memory of their member, the late Walter Hale.

The Provincetown Players will give their first long play of the season at their theatre, 189 Macdougall street, on the night of March 1. "The Athenian Woman," by George Cram Cook, will be the play presented.

Forty-five men of the Army Ambulance Service dramatic organization are to be in a musical comedy in the Playhouse March 10. They will present "Goodby, Bill," book written by Richard Fecshelmer and the music by William Kernell, both in the service.

The American Academy of Dramatic Arts will give its fifth matinee of the season March 1 in the Lyceum "Garside's Career," a comedy in four acts, by Harold Brighouse, will be presented for the first time in this country.

All hotels and restaurants holding bakers' licenses will be required in future to print their license numbers upon menu cards, the Fuel Administration announces. Bakers' licenses are required for all public eating places using as much as three barrels of flour a month.

The complete Century production of "The Garden of Allah" is now being given at the Manhattan O. H. at 25-51. The cast includes Sarah Traux, William Jaffray, Howard Gould, Thaddeus Gray, Albert Andrus, Antonio Salerno, Pearl Gray, Selim Abbott, Lala Fadda and Oriental dancers.

All the property of the Century Amusement Corp., including the two productions intact of "The Century Girl" and "Miss 1917" and the performing rights of those plays, were sold Feb. 21, at the continuation sale held at Francis's Storehouse and on the stage of the Century to Sam Harrison, of the Amsterdam Theatre Building, for \$30,000.

It was stated in one of the New York newspapers last Sunday Daniel Frohman had severed his connection with the Famous Players Film Co. Mr. Frohman is the Vice-President and managing director of that company, and also director in the Famous Players-Lasky Corp. It is only his duties at the studio in the executive department that have ceased.

In order to devote more time to the production of the Greek plays at Carnegie Hall, which has proved a successful undertaking, Margaret Anglin has decided to withdraw temporarily from "Billeted," March 6. She will repeat her performance of "Modest" March 7, and will give the third performance of "Electra" March 8.

The Mayor's Committee of Women on National Defense is organizing a new war aid service for the actresses of the country. They will be asked to knit sweaters and socks in their spare time, during rehearsals and while in their dressing rooms and to send the knitting to the Headquarters of the Committee in the Times Building.

The comedy in which Mr. and Mrs. Drew are to be seen on the legitimate stage has been named "Keep Her Smiling." Rehearsals started last week under the direction of Richard Walton Tully. The company will also include De Witt Jennings, Mable Turner, Lincoln Plumber, H. W. Post, Viri Rial. The play will be produced in Boston next month and comes to New York in August.

FANCY FREE.

Chicago, Feb. 27. "Fancy Free," a new musical comedy with Clifford Crawford, Marilyn Miller and Ray Raymond, was produced by the Shuberts at the Garrick after a brief Eastern tryout. It registered a pleasant impression without attaining the outlines of a certain hit. The piece is still "in the process," and showed its, as yet uncovered, joints throughout. If an individual triumph may be assumed from the first night attitude it fell to Ray Raymond, the accomplished young dancing-singing juvenile whom vaudeville took from the local cabarets several years ago and now, surprised to musical comedy, has found a "home."

The book is by Dorothy Donnelly, the dramatic actress, and plays nothing like that sounds. It is very thin—in spots threadbare—and of the farce order. The music and lyrics by August Barratt can be listened to without pain, but contribute neither a new rhyme nor a new melody; the work of the arranger rather than the composer stands out in those numbers which register, as the orchestral adapting is unusually excellent. The verses and choruses read as though the last words had been written first to rhyme, and the rest put in like those incomplete vaudeville hits which are compiled with so many "to fill."

Miss Miller, seen in her first part outside one of the big revues, loses nothing in the change. She has the angularity of youth, which is a charm rather than a disadvantage, and reads lines with mellifluous ease and a nonchalant poise; her smile, alone, seems almost to melt in plain words, "the bull." She features the smile, and her face is made for smiling; but she might either vary it or once in a while forget it. She is, none the less, a sure addition to "straight" musical comedy, and is at least as much at home there as in the things that are anointed at the Winter Garden. Her songs do not get over here because they are poor songs, but her solo dance went bigger than ever, and her other dancing numbers hit, too.

Crawford walks through the two acts a la Raymond Hitchcock, seeking to convey his improvisation—that and the semi-drunk style which he constitutionally affects even when the part doesn't call for it. As a sort of alibi a bellboy brings him in a drink every so often, willy nilly, which is an easier way out than changing his sketch. He has frequent monologues, mostly malapropos, during which the stage is his whether it belong to him or not. There is a decidedly too much Crawford in "Fancy Free." He is not the favorite here he is in New York either, and never will

be; Chicago does not cotton to that brand of wit.

Raymond has several numbers hard to sing and understand because of weird ups and downs in the scores and the meaningless lyrics. But one song about American beauties he put across as the outstanding wallop of the piece, taking four legitimate encores, where all evening the leader (also the composer) had been pushing encores where no one asked for them, and, on one occasion, for Crawford, where that comedian refused to respond and take it. Crawford, the program said, wrote his own words and music at that.

Others in the cast are Ethel and Gladys Sykes, John E. Wheeler, May Thompson, Regina Richards, Charles Brown, Marjorie Gateson, Robinson Newbold, Violet Englefield, and an exceptionally slightly chorus for a Shubert enterprise.

The production is commonplace, and the costumes are conventional. *Lat.*

K. & E. GUARANTEE \$1,000,000.

(Continued from Page 3.)

risk. For example, if a house cost, say \$1,600 a week to run, the attraction playing it was to give the house the first \$2,000 and take the remainder of the receipts. Several meetings with Erlanger to put through such a proposition were had, but the hitch came when Erlanger refused to relinquish the five per cent. booking fee and the thing fell through.

"It was at this juncture the Shuberts heard what was in the air and started to protect themselves, making overtures to Woods, Cohan & Harris and several others.

"If Cohan & Harris had switched over to the Shuberts, several of the producers now allied with the Shuberts were ready to jump to K. & E., feeling they could make attractive arrangements with the latter."

SMALLER MANAGERS PROTEST.

(Continued from page 13.)

sider any complaints even though the form was adopted jointly by the A. E. E. and the managers' association. If those objections will be properly presented to us, we will take them up in council and if the complaints are equitable they will be presented before a future joint meeting of the A. E. A. and the U. M. P. A.

"In other words, we are willing that if it can be shown that there are stipulations subject to abuses or there are clauses working against the producer, we will not stand in the way of effecting corrections."

Between now and next season there may be some changes made in the new contract form.

CRITIC'S SUBTERFUGES.

Chicago, Feb. 27.

Charlie Collins, dramatic critic of the "Post," is getting back at the Shuberts for barring him from their theatres. On the occasion of the opening of "De Luxe Annie" at the Princess Mr. Collins' column the following day was severely blank. On the following day, however, Mr. Collins printed what he called a "Review of Reviews." He took the comments of all the other critics, and culling from them such references as were either lukewarm or entirely uncomplimentary presented them to his public as a sort of round robin.

In the same article he took his readers into his confidence and told them how he managed to lift the embargo on occasions. Once, he recited, he disguised himself with black whiskers and got by the eagle-glimmed box office man. On another occasion he dressed shabbily and refrained from the use of his Gillette for several days. He managed in this way to get a seat in the gallery, but he failed to mention whether the shows were worth all the trouble.

Musical Show for Cantonments.

Aubrey Mittenhal has accepted "The Dancing Widow," books and lyrics by Charles Horwitz and music by George Rosey, which he plans to produce this spring for a tour of the cantonment theatres.

The musical comedy is expected to play a regular route next August.

SHOWS IN CHICAGO.

Chicago, Feb. 27.

David Warfield, consenting for the first time to play Sunday nights when the closed Tuesdays were instituted by the fuel department, seems to like the experiment, for he has kept the Sabbath evening performance in ever since. The result, added to capacity shows all the other days, is breaking the box office records at Powers', scaling over \$18,000 for the past week despite the hard times, bad weather and religious calendar.

"De Luxe Annie" seems not to have created a profound interest here, and is getting only fair business. "The Wanderer" picked up perceptibly, and returned about \$5,000 profit to C. E. & G. last week, with the other product of this firm, "Leave It to Jane," a show that never had a winning week in New York in six months and more, the biggest musical success of the season here, at the La Salle, owned also by the lucky trio.

Kolb and Dill, after a remarkable run, the quality of their stuff considered, leave to make room for Chauncey Olcott, Charles Cherry, in "The Naughty Wife," opened to considerable local attention at the Cort, where "The Gipsy Trail" wound out its unprofitable length Sunday. Jane Cowl is still getting top money, and "The Follies," on their last fortnight, are turning away plenty of business. "Maytime" is growing.

"Cheating Cheaters," doing nicely, leaves March 16 to let Raymond Hitchcock in as "opposition" to his ancient foe, Billy Sunday.

"Among Those Present," the H. B. Warner starring affair which started as a surprise sensation at the Blackstone, drawing \$8,800 the opening week and \$9,900 the second, against all expectations and expert verdicts, sagged this week and is finding the level set for it by the rail birds.

This week had a \$6,500 outlook.

Warner drew society with his opening, the Marshall Fields and Armours attending. This got around and drew those curious to see with their own eyes what the multi-millionaires had craved.

SHOWS IN PHILLY.

Philadelphia, Feb. 27.

Jack Norworth's "Odds and Ends of 1917" opened successfully at the Lyric. Despite unfavorable weather conditions the house was crowded, and the show went over with the noise of a hit. Norworth was given a great reception, and the piece met with universal satisfaction.

"General Post," with William Courtney and Thomas W. Wise, had a fine opening at the Broad, and was very well received.

"Toot Toot" continues to score at the Forrest, and the business has held up so strong an extra week has been tacked on to the original stay. The show ends here March 9.

"The Man Who Came Back" is drawing well at the Adelphia, and "Up Stairs and Down" is getting good business at the Garrick.

That business is generally good is evidenced in the way "Over the Top" is drawing at the Chestnut Street opera house after the revue was panned almost unanimously by the press and had been recorded as a poor show.

SHOWS IN LOS ANGELES.

Los Angeles, Feb. 27.

Heavy rains for the past week have hurt theatre business noticeably. There are no signs the rain will stop.

"Fair and Warmer" and "Johnny, Get Your Gun," had a disastrous week. The "Show of Wonders" at the Mason this week will fare no better unless the rain ceases.

Kansas City Stock Changes Hands.

The lease of the Grand and the stock playing there, Grand players, have changed hands for the second time this season.

CABARETS

The Partridge Club, subject to investigation through District Attorney Swann's official inquiry into gambling around New York, has been an odd institution of its kind, especially since it operated in hotels. Three men are believed to have been directly interested in the club. Those three always sat at the head of the table at the Partridge's monthly and annual dinner. The Partridge first gave its dinners at the Ritz-Carlton then the Knickerbocker and Holland, and this season at the Imperial, although the customary annual dinner was omitted this year through the activity of the inquisitors. The Imperial Hotel failed to draw as representative a crowd to the Partridge's affairs as the other and more "swell" hotels did. In the days of the Ritz, the Partridge Club was at its zenith, but lost little prestige when moving to the Knickerbocker. The leading men of the country attended the dinners. Monthly dinners by the club were free to "members" or guests. Members were taxed \$30 for the annual dinner, one of the most elaborate banquets any New York hotel has ever regularly staged. At one of the Ritz annual dinners for the club, when there were 210 people at the tables, the hotel's bill was \$6,000. Following the dinner all sorts of games of chance were in progress. Chemin de fer was the favorite through the quick action obtained by it. But pinochle at \$1,000 a side passed unnoticed. Chemin de fer is the baccarat of Monte Carlo. It runs in "passes" and the "bank" may make a "pass" many times, on a somewhat similar plan as "passes" in shooting craps, although chemin de fer is played with several decks of ordinary cards bunched together. The bank is taken by the players in turn. It has been known where the banker in chemin de fer at a Partridge Club dinner has won as much as \$30,000 in 15 minutes, through allowing his bank to hurdle on successive passes. But a big winning like this was rare, although moderate winnings and losings were frequent. It is claimed by those who have played the game it is impossible to cheat at it. Two players run the cards given them, against the bank, and they must follow set rules of the club, which protect the other players who wager on their hands. This season according to account about the biggest winning at the Partridge Club was made by a downtown man, who got \$26,000 in one evening. He was also the largest loser, coming back the next time and returning \$20,000 of it. While there have been reports the rake off or "kitty" ran up to a \$5,000 profit on the evening, this is disputed by those who should know. The "rake" on the annual dinner did not meet the expenses it is said, as each guest always receives a souvenir costing not less than \$100. The usual rake was gotten from the game as it progressed and appeared to average about 10 per cent. of the money in the centre, as a \$1,600 centre would cause a \$150 "kitty," starting with a \$50 bank. That amount, \$50, was the limit of the bank on its first deal. Few professional gamblers attended the Partridge dinners and the two or three of them that did were notorious and consistent losers. One of the best-known bookmakers in New York is termed the poorest card player for big stakes in the city. But the professional gambler had a percentage over the business man in chemin de fer as the gambler would allow his bank to accumulate, securing all possible if the break came to his deal, while the business man kept drawing down on consecutive passes. A gambler with the same break as a business man might win

\$12,000 where the merchant would not win over \$800. There is a playwright who is said to have won over \$200,000 last year in New York at chemin de fer, but not at Partridge Club dinners.

It is up to the Gasless District to acknowledge a debt of gratitude to the Gas House District. There is a new face seen almost nightly now in the Ravine of Revelry. Not that the subject of this important bit of information was ashamed to have his face on Broadway before the lights were dimmed. It just so happened. Gas House Paddy is the new figure of note among us. He has eschewed the corn beef and cabbage of his home diggings and has become a devotee of the "table de hotey." Paddy is an adroit diplomat. To his friends he explains that he needs a change of diet, hence his migration from the east of Second avenue to west of Fifth avenue. And Paddy is fortunate in that he does not need any change in the sense the term is used colloquially in referring to money. He is there with the bankroll and his friends, who believe that he seeks the place formerly occupied along Broadway by "Diamond Jim" take little stock in his explanation of his recent desertion of his friends and old rendezvous. Frequenters of the restaurants where the wine runs red and the food comes in small doses, cannot mistake "Gas House Paddy" for anyone else when they see him. He is about six feet something in height, shoulders like Tom Sharkey, cheeks as red as the fluid they serve at the "table de hotey," and a brogue and diamond ring about the most brilliant thing along the dark and gloomy town boardwalk. There is one thing that is delaying the changing of Paddy from an accepted Gas House District mogul, to a Broadwayite. It is not the red ink of the "table de hotey," or the gilded "calfs," nor the bread sticks, nor the olives; it is the spaghetti. He likes the doughy strings, but he experiences much trouble in keeping the "shuff" on his fork. The first time Paddy saw the spaghetti, he said, "That looks like the shuff a patent medicine guy over in the district used to keep in bottles; only he didn't call them by that name." Paddy also has fallen for the cabaret. "No more knee pianos (accordion) or camaulias for me," he said. (Paddy was host at a box party the other night.)

Maxim's put on a new revue last Thursday night, again produced by Percy Elkeles, the official producer for Maxim's since Mr. Elkeles staged Broadway's first restaurant revue there some years ago. In the new production (with dances arranged by Billy Sharp) are as principals, Stewart and Olive, Veronica, Georgie Manatt and Ida Clare, if Miss Clare is still there, which seems unlikely after the first performance. She is a singer of French songs. Some one of a more lively type will be engaged to replace her. Miss Manatt, who was in "Odds and Ends," is a pretty little number leader with a pleasant smile that helps her on the floor. Veronica does toe stepping only, and very well. For one so youthful she is quite deft at it, and gets away from classical ballet work to suit the popular taste of restaurant patrons. She also has some personality, rare in toe dancers. There are six chorus girls, with claims to notice besides fair looks and bare legs. These will become the attractive section of the new Maxim revue. The dressing is tasteful, as in all of Mr. Elkeles' shows, and there is a novelty to the finale to the show that ends it with a zip. That is a "going over the top" finish, the girls climbing ladders at the north end of the room, exiting over the rail at the top of the balcony. The revue is in two parts, with plenty

of snap, and, like all the Maxim shows, got over from the start.

The liquor men, inclusive of restaurateurs, are apprehensive of the action that may be taken by the present New York State Legislature on prohibition. They appear to feel there will be a decided restriction placed against "hard" drinks in this state after Sept. 30 next. The Legislature will adjourn probably in the early part of April. "Hard" liquors will take in whiskeys, brandies, etc., leaving the lighter alcoholic drinks out. There is a belief at the same time among the same people that New York State in 1919 will vote for "Bone Dry" Prohibition, and the dispensers of beverages as well as the manufacturers are apparently of the opinion that with Woman Suffrage now prevailing, there is a very minute chance of its defeat. Consequently there is no gleeful joy just now on the inside of the liquor business. And the old axiom in things of this nature that "as New York goes, so goes the country" doesn't lift any part of the distillery gloom.

A new corporation, of which Samuel Tauber of New York is treasurer and managing director, has taken a long lease on the Isleworth Hotel, at Virginia avenue and Boardwalk, Atlantic City.

The house is to be remodeled, and will be known as the Blackstone.

One of the new features will be a ballroom on the street floor, with a seating capacity of 1,200; a dance floor, 30 x 60, and a promenade balcony.

The main restaurant and grill will be on the street level, with a seating capacity of 400.

The Blackstone will open about May 25.

The new revue produced by Mike Berger at the Portola-Louvre, San Francisco, is about the best seen in a Frisco restaurant for some time. The company is headed by Bobby Robison and Billy Frawley, from Levey's, Los Angeles. Both boys are good entertainers, and give a Broadway touch to the affair. The supporting company includes Blanche Trelease, Norrine Adams, Harry Cleaveland and a nice looking chorus. The show is going over, and it is becoming more difficult daily to secure a table after 11.

Harry P. Heagerty, owner of a road house out of San Francisco, has been declared mentally incompetent, on a petition filed by his wife, Mrs. Matilda Heagerty. Mrs. Heagerty alleges her husband has been issuing checks to people he does not owe money to and has given away various sums. She says his condition is due to excessive drinking. He has had trouble often with the police during the past three years as the result of alleged infractions of the law.

The Ethel Davis Revue has opened at Solari's, San Francisco, and is very enjoyable. Just how profitable it will be to the management, however, is very hard to figure, as it is a pretty expensive looking show for the house, with its limited seating capacity. With eight good looking girls behind her, Miss Davis is given ample opportunity to reveal her million dollars' worth of personality.

The Six White Kuhns and Harry Nosskoff, their pianist, have contracted for three months at the Martinique Hotel, Atlantic City. They will play their vaudeville dates before opening at the summer resort. The Kuhns and Nosskoff came east from Pittsburgh several months back to establish the new cabaret policy at the Van Cortland Hotel. After ten weeks there the sextet opened in vaudeville.

Al Davis, amusement manager of the Alamo Casino, on West 125th street, and of the Steeplechase Pier, Rockaway, owned by the same corporation, has taken an interest in the cabaret agency known as the Sheridan Booking

Office, and will supply cabarets with talent. Davis supplanted Harry Hoch in the Alamo position, Hoch leaving to join the professional department of Waterson, Berlin & Snyder.

The latest addition to the cabaret field is that of Maude Eppe, operatic singer, and Valery Macken, who has been doing the publicity for the Women's Suffrage Party of Brooklyn. The combination is to conduct what is to be known as Val-Eppe's Black Diamond Cabaret in East 9th street.

A. B. Conkwright would like the Government to grant him a special commission as Military Supervisor of dancing. He and Violet Lobell, his present partner, at Healy's, want to make the American Army officers the most graceful dancers in the world.

Buffalo has only two all-night licenses, with Mayor Buck strictly enforcing the ordinance that there shall be no dancing in a room where liquor is sold. This has hit all the cabarets in town with a prospect of several closing entirely before long.

The Coconut Grove is to have a cabaret production staged there around April 1, it is reported, put on by the managers of the house, Elliott, Comstock & Gest. Morris Gest is said to be attending to it.

Joseph Hess and Gertrude Bennett, dancing for the past six months at Rector's, Palais Royal and the Moulin Rouge are filling a special engagement of four weeks at the Ritz, Brooklyn.

A waiter by the name of William O'Donnell, employed at Rector's, San Francisco, was arrested one evening last week charged with short changing two soldiers.

Billy Frawley, of the Portola-Louvre Revue, San Francisco, has written a song, "I'll Take California for Mine," that is being used in nearly every revue in Frisco.

Johnny Phelan, who has owned several cabarets in upper Harlem and the Bronx during the past several years, has taken over a new place in Mt. Vernon, N. Y.

Max Rogers' show at Healy's will close Sunday. The company of 18 people will open at the Van Courtland Hotel next week.

The Blossom Heath Inn, on the Long Beach road, has remained open all winter. It is now one of the best looking road resorts around New York.

Tootsie Gordon, premier danseuse, opened a four weeks' engagement at the Portola-Louvre, San Francisco, Feb. 17.

Alyse Melsard, who stepped from the chorus of "Words and Music" to the "Midnight Frolic," is out of the latter.

The Ethel Davis Revue has opened at Solari's, San Francisco. Miss Davis is supported by two principals and eight girls.

The revue at the Somers restaurant, Brooklyn, closes this week, the show proving too expensive a proposition for the returns.

The Cooper Girls and Teddy Frances are heading the revue which opens at the Odeon, San Francisco, this week.

The Orange Grove in the Bronx reopened last week under the management of Joe Woods.

Jack Holden, late of the Will King Company, opened at the Portola-Louvre, San Francisco, this week.

La Pelletreau is now dancing at the Moulin Rouge.

BILLS NEXT WEEK (MARCH 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.

Agencies booking the houses are noted by single names or initials, such as "Orph." Orpheum Circuit; "W. B. O." United Booking Office; "W. V. M. A." Western Vaudeville Managers' Association; "P. H." Pantages; "L. W. L." Lewy; "M. L. C." Marcus; "I. S." Interstate Circuit; "B. T. S." B. T. S. (Chicago); "S. M. A." Sam; "S. C." Sun Circuit; "A. H." Asherman & Harris (San Francisco); "P. H." Pantages and Modkins (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)
Eva Tanguay
Grace La Rue
Beale Clayton Co.
"The Weaker One"
Walter Brower
Morris Sisters
Everest's Monkeys
Jed & Ethel Dooley
"Three Kanes"
(One to fill)
ALHAMBRA (ubo)
Mollie King
Lee Wrothe Co.
Alex MacFayden
"Camouflage"
Swift & Kelly
Swor & Mack
Santley & Norton
Baraban & Grohs
4 Boles
(One to fill)
COLONIAL (ubo)
Evelyn Nesbit Co.
Wm Gaxton Co.
Courtney Sisters
Santos & Hayes
Hunting & Francis
Moon & Morris
Prosser & Maret
Joyce West & Moran
Ferry
RIVERSIDE (ubo)
Adele Rowland
"On High Seas"
Jack Wilson Co.
"Florence Roberts Co."
Ryan & Lee
Watson Sisters
Fields & Flatow
McIntosh & Maids
ROYAL (ubo)
Valeska Suratt Co.
Bert Fitzgibbons
Eva Taylor Co.
Blanco & Raub
Mullen & Cogan
Bradley & Ardine
The Littlejohns
Hedges & Hedges
AMERICAN (loew)
Harry Tauda
Winchell & Greene
Jim & Anna Francis
Pernikoff Rose Co.
Treffrey & Miner
Hardworth Co.
Murray Bennett
(Two to fill)
VICTORIA (loew)
Dawn June
Sullivan & Mason
Hopkins Axtell Co.
Holmes & LaVere
Harry Breen
Clark's Hawaiians
2d half
Parise Doy
McCormack & Irving
Walter Percival Co.
Welch Mealy M.
(One to fill)
LINCOLN (loew)
Juliette Bush
Kaufman & Lillian
Dudley Douglas
"Miss Hamlet"
Foley & O'Neill
"Volant"
2d half
Lamont & Wright
Chabot & Dixon
"Women"
University 4
Hubert Dyer Co.
GREGLEY (loew)
Gorgall's Trio
Grace Edmonds
Taylor & Howard
"Pretty Soft"
Kalma Co.
(One to fill)
2d half
Florenz Duo
Purcella & Ramsey
Flora Starr
Regal & Mack
Foley & O'Neill
Clark's Hawaiians
DELANCY (loew)
Purcella & Ramsey
Durkin Girls
"Women"
McCloud & Carp
Ill's Circus
(One to fill)
2d half
Harry Tauda
Hopkins Axtell Co.
Fields & Halliday

Volant
Harry Breen
(One to fill)
NATIONAL (loew)
Florenz Duo
Jack Reddy
Sampsel & Leonard
Dunbar & Sherlock
Casson & Sherlock
2d half
Gorgall's Trio
Willie Smith
Weiser & Reiser
"Falling Star"
Bell Boy Trio
ORPHEUM (loew)
Steiner Duo
Cinderella Duo
Chabot & Dixon
Walter Percival Co.
"Sammy Duncan"
Chas Ahearn Co.
2d half
Dawn June
Winchell & Greene
Hill's Circus
"S. Stember & Bro"
Eleanor Haber Co.
Dunbar & Turner
Martini & Fabrin
BOULEVARD (loew)
F & W Dreyer
Clinton & Rooney
Harold Selman Co.
Fields & Halliday
Hubert Dyer Co.
2d half
Helene Trio
Fields & Halliday
Hubert Dyer Co.
2d half
Helene Trio
Sullivan & Mason
"Pretty Soft"
Tracy & McBride
McCloud & Karp
AVE B (loew)
Rowley & Tolnton
Jeanne
"The Mollified"
Tracy & McBride
Broslus & Brown
2d half
The Norvelles
Cameron DeWitt Co.
Frank Mullane
4 Renee Girls
(One to fill)
Brooklyn
ORPHEUM (ubo)
De Haven & Parker
Mason & Keeler
"Miss Hamlet"
Mignon
Cronin's Novelty
Mack & Vincent
McDevitt Kelly & L.
BUSHWICK (ubo)
Van & Schenck
"Liberty Adams"
Dole & Salinger
Elinore & Williams
Stephen O'Rourke
"Corner Store"
Fox & Ward
Pallenberg's Bears
Ferry
2d half
EIJOU (loew)
DeRex & Wood
Nippon Duo
McCormack & Irving
Walter Percival Co.
Welch Mealy M.
(One to fill)
MURRAY BENNETT
Hull's Seals
2d half
Clinton & Rooney
Fitz & Mora
Sammy Duncan
Chas Ahearn Co.
(Two to fill)
DEKALB (loew)
Helene Trio
Treffrey & Miner
Weiser & Reiser
Regal & Mack
University 4
2d half
Juliette Bush
DeRex & Wood
"Dudley Douglas"
Sampsel & Leonard
American Comedy 4
Casson & Sherlock
PALACE (loew)
2d half
Alfred & Pearl
Barry & Sullivan
Fisher Lucky G.
Martini & Fabrin
(One to fill)
ABERDEEN (ubo)
Morrin
Anderson & Reau
Connelly Sis
4 Harmony Kings
(One to fill)
Jermom & Mack

"Miss Hamlet"
Durkin Girls
Bell & Caron
WARWICK (loew)
The Norvelles
Cameron DeWitt Co.
Frank Mullane
Exposition 4
(One to fill)
2d half
Wolford's Dogs
(Four to fill)
Albany, N. Y.
PROCTOR'S (ubo)
Sylvester & Proster
Kampin & Bell
Charles L. Fletcher
"Overtones"
Morris & Allen
Jazz Nightmares
2d half
Beng's Models
Klein Bros
John McGowan Co.
Wells Knibbles Co.
J & M Harkins
"Dancing a la Carte"
Alexandria, La.
RAPIDS (ubo)
The Dreyers
Mills & Moulton
Carroll & Flynn
Perara Sextet
2d half
Equillo Bros

Art Adair
Conley & Danlevy
Callina's Circus
(One to fill)
Augusta, Ga.
GRAND (ubo)
(Macon split)
1st half
Elvira Sisters
Fentill & Stark
Maryland Sisters
Kaufman Bros
The Ferraras
MODJESKA (loew)
Loew & Spelling Sis
Alf Ripon
"Temptation"
Lee & Cranston
Johnson Howard & L.
2d half
Donovan & Murry
9 Little Rubens
Bernard & Meyers
Peggy Bremen & Bros
(One to fill)
Bakersfield, Cal.
HIP (each)
(3-5)
Del Vecchio Co.
Royal Italian 6
Billy Keigarde
(6-7)
3 Alex
Billy Bowman
Davis & Walker

CONTINENTAL HOTEL

LOS ANGELES AND SAN FRANCISCO
Shanley and Farness ("Fifty-Fifty")

Cook & Lorens
Cavanaugh Duo
(Two to fill)
Allentown, Pa.
ORPHEUM (ubo)
Joe Dealy & Sis
Hanney & Francis
"When Man Marries"
Green & Parker
(One to fill)
2d half
McKinnon Twins
Bud Dailley Co.
Patricia & Myers
"In the Trenches"
(One to fill)
Alton, Ill.
HIP (wva)
Miller & Lawrence
Roth & Roberts
2d half
Duval & Simmons
Hill Trivello & H.
Altoona, Pa.
ORPHEUM (ubo)
Lady Ben Mel
Mr & Mrs G. Kilde
William Sisto
"America First"
(One to fill)
2d half
Frisco
Lawrence Brook Co.
Victor's Melange
(Two to fill)
Ann Arbor, Mich.
MAJESTIC (ubo)
"Mimic World"
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
Reno
Kennedy & Rooney
Charlotte Parry Co.
Bancroft & Broke
4 Kastling Kays
GRAND (loew)
Loddy & Leddy
Curtis & Gilbert
Cardo & Noll
Adams & Guhl
Lambert
2d half
Loew & Spelling Sis
Alf Ripon
"Temptation"
Lee & Cranston
Johnson Howard & L.
ABERDEEN (ubo)
Morrin
Anderson & Reau
Connelly Sis
4 Harmony Kings
(One to fill)
Jermom & Mack

Goodhue
(8-9)
LeRoy & Paul
Burns Sis & Lou
Baltimore
MARYLAND (ubo)
Merkins & Arena
Al Abbott
Frances Kennedy
Annette Kellerman Co.
Millership & Gerard
Low Dockstadter
Taylor Trio
HIP (loew)
Sadie Sherman
Saxton & Farrell
Nat Nazarro Co.
Gorman Bros
Great Santell
(One to fill)
Battle Creek, Mich.
BIJOU (ubo)
(Kalamazoo split)
1st half
Billy Kinkaid
Saxon & Clinton
Wilton Sisters
Creighton Belmont & C.
"Fountain of Love"
Bellville, Ill.
WASHINGTON (wva)
The Bimbos
Black & O'Donnell
Valyada & B. Nuts
2d half
Carletta
Devo & Dayton
Dan Sherman Co.
Binghamton, N. Y.
STONE (ubo)
J & J Loughlin
Manning & Hall
(Three to fill)
2d half
Florence Timponi
Howard & Ross
Rawson & Clare
Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
Kenny Mason & S.
Wood & Wyde
Oliver & Oip
Cook & Lorens
Southern Serenade
BIJOU (loew)
Bellthazer Bros
Alvin & Williams
Rowles & Von Kauf
Murry Livingston
Ed & Little Ford
2d half
Loddy & Leddy
Curtis & Gilbert
Cardo & Noll
Adams & Guhl
Lambert

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Keith's (ubo)
Sanson & Deilla
Corb Shep & Don
Fisher Hawley Co.
Elsa Reugger Co.
"Baudbox Revue"
Moss & Frye
"Submarine F7"
Three Dooleys
Bert Levy
ORPHEUM (loew)
Cornelia & Adele
Ward & Cullen
Doyle Family
O'Connor & Dixon
DeLesse Troupe
(One to fill)
2d half
Green & Pugh
Maude Durand Co.
Jarrow
Hazel Kirke 5
(Two to fill)
ST JAMES (loew)
Ryan & Ryan
Walton & Gilmore
Leila Shaw Co.
Willie Solar
Nettie Carroll Tr
2d half
Tokal Japs
Hall & O'Brien
Glen & Jenkins
Kitty Francis Co.
Bridgeport, Conn.
POLI'S (ubo)
Permalne & Shelley
Moore & West
O'Donnell & Blair
Texas Comedy 4
Emmet Devoy Co.
2d half
The Zanaros
Olga
"A Mex. Romance"
Miller & Lyles
Aus Woodchoppers
PLAZA (ubo)
Walter Hayes
Byron Lloyd Co.
Parker & Rogers
"Inspiration"
2d half
D & S Levine
Jack Marley
Roy & Arthur
(One to fill)
Buffalo
SHEA'S (ubo)
Diamond & Daughter
Russell Ward Co.
Whipple Huxton Co.
Hayward, Sturdevant
Newwood & Hall
Casting Campbells
KEDZIE (wva)
Aerial Butterflies
Hiatt & Gear
Mattle Choate Co.
Rucker & Winifred
(One to fill)
2d half
Geo Primrose Jr & B.
J & G O'Meara
Will Stanton Co.
Skelly & Helt
Vera Sabini Co.
Burr & Lea
Lyan Yoder Co.
Bud & Nellie Heim
Harold Trio
Butte, Mont.
PANTAGES (p)
(R-12)
Singer's Midgets
Andriova Co.
Ueno Japs
Haager & Goodwin
"Fall of Rheims"
Gilroy Haynes & M.
May Dorr
Kahler Children
Calgary
ORPHEUM
Geo Damerall
Weiler & Moran
Cooper & Robinson
Haruko Onuki
Lazier Worth Co.
"In the Zone"
Oakes & DeLour
PANTAGES (p)
"Wedding Shells"
Lew Wilson
Fisher & Wilson
"Nation's Peril"
Dagnon & Clifton
Camden, N. J.
TOWER'S (ubo)
2d half (28-2)
Reel Guys
Francetti Sisters
J Eckert Co.
"Oh That Melody"
Canton, O.
LYCEUM (ubo)
Shepherd & Ray
Raymond & O'Connor
6 Kirksmith Sis
Wilfred Clark Co.
Stewart & Donahue
Darras Bros
Cedar Rapids, Ia.
MAJESTIC (wva)
Lampkins
Ernie & Ernie
Robert E. O'Connor Co.
Warner & Conley
Willie Zimmerman
Merle's Cockatoos
2d half
Alex Bros & Evelyn
Taylor & Schmid
B Harrison Co.
"Follies DeVogue"
Chas Olcott

HOTEL APPLETON

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(Next to Alhambra Theatre)
The New Home of the Theatrical Profession

Columbia, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Barlow & Deerie
Harry B Lester
Caltes Bros
Elsie La Bergere Co.
(One to fill)
Columbus
KEITH'S (ubo)
Bell & Eva
Frances Dougherty
"Motor Boating"
Carlisle & Romer
McKay & Ardine
Billy McDermott
March's Lions
BROADWAY (sun)
Adonia & Dog
Frosin
Garden Belles
Ray Trio
Dallas, Tex.
MAJESTIC (inter)
Libonati
Edith Clifford
Harry & Eva Puck
Golet Harris & M.
Jean Adair Co.
Al Herman
Roland Travis Co.
Danville, Ill.
LYRIC (ubo)
Wood & Animals
Bertie Fowler
Brady & Mahoney
Arco Bros
(One to fill)
2d half
Wm DeHollis Co.
"Tillars Sisters"
"Betting Bettys"
Rector Weber & T.
(One to fill)
Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
Nip & Tuck
Peerless Trio
Jack Gardner Co.
Chas Young
"Follies DeVogue"
2d half
Capes & Snow

Edwin George
Hudler Stein & Phil
Jordan Girls
Tyler & St. Claire
"Our Family"
Detroit
TEMPLE (ubo)
Elizabeth Brice
Mr & Mrs J. Barry
Nonette
Hawthorne & Anthony
Una Clayton Co.
Ward & Girls
The Bandys
7 Bracks
REGENT (miles)
"Bon Voyage"
Diana Bonnar
Raymond & Caverly
"Bohemian Life"
Zeno & Mandel
La Emmy
ORPHEUM (miles)
Misses Parker
Ralph Hers
Leonard Brown Co.
Bets & Childow
Lady Suda Noy
(Three to fill)
Duluth
ORPHEUM
(Sunday opening)
Montgomery & Perry
Billy Reeves Co.
Yates & Reed
Natalie Sisters
3 Stewart Sis
Helen Savage Co.
C. F. Ueber
GRAND (wva)
4 Seasons
Craig & Meeker
"Grant's Roosters"
Hal & Francis
(One to fill)
Connors & Edna
Willie Hall Co.
Tiny May Circus
(Two to fill)
Easton, Pa.
ABLE O H (ubo)
Stewart & Mercer
Britt Wood

\$14 WEEK ROOM AND BATH FOR TWO
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RIESENWEBER'S HOTEL
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New York City

Mack & Lane
"Fireless Reverie"
Judson Cole
Robinson's Elephants
2d half
Dayton O.
KEITH'S (ubo)
Ed Morton
Milton & DeLong Sis
"Futuristic Revue"
Warren & Templeton
Cameron Sisters
Chas Irwin
The McIntyre
(One to fill)
Decatur, Ill.
EMPRESS (wva)
(Sunday opening)
"Sunny-Side of Bway"
2d half
Walker & Texas
Hallen & Goss
Lawrence & Edwards
Song & Dance Rev
ORPHEUM
(Sunday opening)
Jos Howard's Revue
Kings & Harvey
"Five of Clubs"
Doc O'Neil
Leonore Simpson
Claude Roode Co.
Bessie Remple Co.
PANTAGES (p)
Hill & Ackerman
Marie LaVare
Burns & Lynn
Chauncey Monroe Co.
Jackson & Wahl
"Courtroom Girls"
Des Moines
ORPHEUM
(Sunday opening)
"For My Husband"
Sylvester & Vance

Bob Dalley Co.
Hufford & Chain
"Seven of Hearts"
Joe Dealey & Sis
Hanvey & Francis
"When Man Marries"
Jimmy Lucas Co.
(One to fill)
E. St. Louis, Ill.
HERBES (wva)
Carletta
Oscar Lorraine
Silver & North
Collins & Hart
2d half
The Bimbos
Dae & Neville
Fanny Simmons
Gardner Trio
PANTAGES, Conn.
PANTAGES (p)
Bellocclair Bros
Mary Norman
Jos B. Totten Co.
Elizabeth Cutty
Madison & Winchester
Ganglier's Dogs
Elinore, N. Y.
MAJESTIC (ubo)
Baird & Inman
Hinkle & Mae
Lee Barth
Jonah Hawaiians
(One to fill)
2d half
Alice De Garmo
Morlin
Manning & Hall
"Oh Mr Detective"
(One to fill)
Erie, Pa.
COLONIAL (ubo)
Siegrists
Barber & Jackson
Mellette Sis & Marsh

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And kindred disorders. Boon for sinners and other
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THE KOLUX CO., 1328 Broadway, N. Y. C.

<p>Drew & Biras "Mar via Wireless" MAJESTIC (low) The Arleys Howard Sisters Con Conrad Harris & Manion (Two to fill)</p> <p>Evansville, Ind. GRAND (wva) (Terre Haute split) 1st half Orville Stumm H & M Gilbert Bert Baker Co Gene Moore Electrical Venus</p> <p>Fall River, Mass. BLJOU (low) Green & Pugh Maude Durand Co Jarow Hazel Kirke 5 (One to fill)</p> <p>2nd half Cornelia & Adele Ward & Cullen Douglas Family O'Connor & Dixon DeLesse Troupe</p> <p>Filmt, Mich. PALACE (ubo) (Saginaw split) 1st half The Kitties Tennessee Trio LaSova & Gilmore Ray Snow Zig Zag Review</p> <p>Ft. Wayne, Ind. PALACE (ubo) Julia Edwards Flake & Fallon "The Slacker" Margaret Farrell Dale & Burgh Billie Knowlton Tr 2nd half Veronica & Hurlfall Haddon & Norman Gardner & Revere Medlin Watts & Tr "Makers of History" (One to fill)</p> <p>Ft. William, Can. ORPHEUM (wva) Moore & White Holmes & Hollister Variety Trio "Minnie Burke Boys" 2nd half 4 Seasons Craig & Meeker Grant's Roosters (One to fill)</p> <p>Ft. Worth, Tex. MAJESTIC (inter) Act Beautiful Rev F Gorman Arthur Hayes Co Angling & Lloyd Frankie Heath "Merry Go Round"</p> <p>Fresno, Cal. HIP (aah) Le Roy & Paul Carson Bros Goodhue Maggie LeClaire Co Burns Sis & Lou F & M Wedell G & M LeFevre 2nd half 3 Millards A & A Owen Mantell & Warden Manning Sullivan Co Marston & Manley Kartelli</p> <p>Galveston, Tex. MAJESTIC (inter) (4-5) (Same bill playing last week 6-8) Juggling Nelsons Johnny Johnson Co Lillian Fitzgerald Co Ed Foy & Family Clara Howard Hazel Moran</p> <p>Grand Forks, N. D. GRAND (wva) 2nd half Aselia & Delores Morality Girls 6 Cornals</p> <p>Grand Rapids, Mich. EMPRESS (ubo) Aerial Mitchell McMahon & Chappelle Eddie Carr Co Helen Trux & Sis Kenny & Hollis Herman & Shirley (One to fill)</p> <p>Great Falls, Mont. PANTAGES (p) (28-27) (Same bill playing Anaconda 28) "Cabaret DeLuxe" Frank Morrell Graw Pates Co Early & Laight 8 Mus DeLuxe Girls Glen Echo</p> <p>Green Bay, Wis. ORPHEUM (wva) 2nd half Taketa Bros Lamey & Pearson Arthur Higley World Dancers</p>	<p>Greenville, S. C. GRAND (ubo) (Spartanburg split) 1st half Eldora Co Olson & Johnson Gertrude Barnes Lambert & Frederick The Vivians</p> <p>Hamilton, Can. LYRIC (ubo) Lucy Gillette Selia Allen Pistola & Cushing W Olathe Miller Co Burns & Frabito The Duttons LOEW (low) Adams & Mangies Norton & Norton Parsons & Irwin Francis Rice Frank Farron "Oh You Devil" Harrisburg, Pa. MAJESTIC (ubo) Frank Ward "In the Trenches" Francis Dwyer Victor's Melange (One to fill)</p> <p>2nd half Curley & Welsh Harry Bond Co Britt Wood Galletti's Monkeys (One to fill)</p> <p>Hartford, Conn. POLIS (ubo) Krayona Co Gilmore Corbin "Mexican Romance" Saxo Five Amoros Sisters 2nd half Nowaday J & W Henning Reiley & Lester Stampede Riders PALACE (ubo) Chief Little Elk Co Jack Marley Hers & Fairman Miller & Lykes "Vacuum Cleaners" 2nd half Kate & Wiley Permain & Shelly John R Gordon Co Green McHenry & D Hattiesburg, Miss. CANTONMENT (low) Herman & Henley Owen McGivney Lane & Smith 6 Royal Hussars 2nd half 3 Stylish Steppers Adorosa & Jeanette Middleton Spellmeyer John O'Malley Sully Family</p> <p>Hawleaton, Pa. PEEBLY'S (ubo) 2nd half (28-2) The Newman's Meyers & Mulvey Marcus & West L Steele Co</p> <p>Hoboken, N. J. LOEW (low) College Quintet Laurie Ordway Howard's Bears (Two to fill)</p> <p>2nd half Lloyd & McCardie Lillian Kingsbury Co Exposition & Broslus & Brown (One to fill)</p> <p>Houston, Tex. MAJESTIC (inter) Skating Bear Cooney Sisters Wayne Marshall & O Skipper & Kantrap "Submarine F" Clark & Verde Columbia & Victor Huntington, W. Va. HIPPODROME (sup) "Pretty Baby" 2nd half "Paradise Valley" Indianapolis KEITH'S (ubo) Natchik Troupe Abbott & White Thomas & Hall Harry Cooper Co David Spratlen Adelaide & Hughes Lydia Barry LYRIC (ubo) Frick & Adair Premont Benton Co "Fay & Jack Smith Jansem & Mystery M (One to fill)</p> <p>Ithaca, N. Y. STAR (ubo) Florence Timponi Howard & Ross Hawson & Cline (Two to fill)</p> <p>2nd half Hinkle & Mae Lee Barth Hoyt's Minstrels (Two to fill)</p> <p>Jackson, Mich. ORPHEUM (ubo) (Lansing split) 1st half "Tink-Tock Girl"</p>	<p>Jacksonville, Fla. ARCADE (ubo) (Savannah split) 1st half Gaffney & Dale Dores Dare Royal Hawaiians Capt Barret & Son Lohse & Sterling</p> <p>Johnstown, Pa. MAJESTIC (ubo) (Pittsburgh split) 1st half The Friches "Mossman & Vance "Maurice Downey Co Richards & Kyle Princess Deer Co</p> <p>Kalamazoo, Mich. MAJESTIC (ubo) (Battle Creek split) 1st half Evelyn & Dolly Mack & Maybelle Bessie LaCount 7 Honey Boys (One to fill)</p> <p>Kansas City, Mo. ORPHEUM (Sunday opening) Frital Schoff Tennessee Ten Herbert Clifton Co Rae E Ball Toney & Norman Kanzawa Japs Harry Green Co PANTAGES (p) (Sunday opening) Joe Roberts Joe K Watson Mumford & Thompson Herbert Brooks Co 4 Landings Ariosa's Dancers Zira's Leopards</p> <p>Knoxville, Tenn. BLJOU (ubo) (Chattanooga split) 1st half Nardini Rome & Cox "Smart Shop" Webb & Romaine Kokomo, Ind. SIBES (ubo) Rekoma "Tiller Sisters "Williams & Held Gabbys & Clark (One to fill)</p> <p>2nd half Sigmund & Manning Browning & Booth "Oh You Widow"</p> <p>Lafayette, Ind. FAMILY (ubo) 2nd half Aroo Bros Lace & Lawrence M Montgomery Co Shaw & Castwell "Miss America"</p> <p>Lancaster, Pa. COLONIAL (ubo) 2nd half (28-2) Al Tucker Green & Lewis Roach & McCurdy Novelty Minstrels</p> <p>Lansing, Mich. BLJOU (ubo) (Jackson split) 1st half Moran & Welser Smith & Kaufman Chas McGoods Co (Two to fill)</p> <p>Lexington, Ky. ADA MEAD (sup) Melvin Lane Co Belmont's Wheelers Bogard & Nicoll</p> <p>Lima, O. ORPHEUM (sun) "Six Little Wives"</p> <p>Lincoln, Neb. ORPHEUM Avon Comedy 4 Anna Chandler Mack & Earl Rice & Warner The LeGrohs Ruth Osborne Boyar Co</p> <p>Little Rock, Ark. MAJESTIC (inter) Neil O'Connell "Reckless Eve" (Two to fill)</p> <p>2nd half Mang & Saxer Ashley & Allman Cartmell & Harris Rita Boland "The Night Boat"</p> <p>Logansport, Ind. COLONIAL (ubo) "Hoosier Girl" 2nd half "Williams & Held Roth & Roberts"</p> <p>Los Angeles ORPHEUM Altruism Valnova's Gypsies Carus & Comer Stan Stanley 3 "Quakertown to B" (One to fill)</p> <p>2nd half "Money or Your Life"</p>	<p>D Harris & Variety 4 Cortez 3 HIP (aah) Millard Bros Mae & Billy Earle Dedic Velde Co Waiman & Berry DeForests & Falke Orr & Hager Miserva Courtney Co</p> <p>Louisville ANDERSON (ubo) Heras & Preston Harry L Mason Misses Campbell Mrs G Hughes Co O'Neill & Walmisley Edward's Revue</p> <p>KEITH'S (ubo) (Nashville split) 1st half Jeanette Childs Grey & Byron Bobby Heath Revue Man On Ice Wagon Great Leon</p> <p>Lowell, Mass. KEITH'S (ubo) Nestor & Vincent Willing & Jordan Halligan & Sykes 4 Gypsy Girls Planagan & Edwards Travalo</p> <p>Macon, Ga. GRAND (ubo) (Augusta split) 1st half Koman Corcoran & Mack Musical Highlanders Helen Ely Co</p> <p>Madison, Wis. ORPHEUM (wva) (Sunday opening) Lala Seibin Co Bruce Morgan & B Jack Clifford Hugo Lutgens N O Creole Band (One to fill)</p> <p>The Nevilles Harry DeVora 3 "The Fixer" Maidie DeLong Olympia DeSvall Co</p>	<p>N O Creole Band Cheyenne Days (Three to fill)</p> <p>Minneapolis ORPHEUM Morgan Dancers 4 Haley Sisters Bert Swor Sole Russ & Davis Burley & Burley The LeBolos Tarsan</p> <p>PANTAGES (p) Fanton's Athletics M P & Harmon Musical Notes Wright & Davis Mercereau Co Gordon & Gordon PALACE (wva) The Larneds Flo Adier Boys "Lincoln 18 A" Halley & Noble B Bouncer's Circus GRAND (wva) 3 Shannons "W B Patton 3 Alkens (Two to fill)</p> <p>Moline, Ill. PALACE (wva) (Sunday opening) Story & Clark Wilson & Wilson Mme Marion Co B Harrison Co Travillios & Seal 2nd half "Naughty Princess" Montgomery, Ala. GRAND (ubo) (New Orleans split) (Sunday opening) Collins & Hart Gordon Eldrid Co Benny & Woods Rubio Troupe (One to fill)</p> <p>Montreal PRINCE (ubo) The Hennings Horn & Ferris Sam J Harris Hardeen (One to fill)</p>	<p>Emmett Devoy Co Texas Comedy 4 BLJOU (ubo) Smiletta Sisters Two Conlees "New Petticoats" Herbert & Whitney Bennett Sisters Ed Cota 2nd half Three Mizumos Arthur Madden Moore & West Saxo Five "Inspiration"</p> <p>New Orleans ORPHEUM Mercedes Walter C Kelly LeMaire & Gallagher Williams & Wolfus Louis Hardt Kennedy & Burt General Piano</p> <p>PALACE (ubo) (Montgomery split) 1st half Louis Stone Josephine Leonhart "Count & Maid" Hamilton & Barnes Paul LeVan & Dobbs Vivian Ord &allows Jessie Standish Seven Sammies Simmons & Bradley (One to fill)</p> <p>DAVID (ubo) Julian Ettinge Ed Keynard Sylvia Clark McM Diamond & C Raymond Wilbert Athos & Reed (Two to fill)</p> <p>Portland, Me. KEITH'S (ubo) Don Fung Gue & Haw Brown & Jackson Three Chums Marie Stoddard Boganny Troupe Bense & Baird</p> <p>Portland, Ore. ORPHEUM McDonald & Rowland Harry Holman Co Basile Allen H & E Connolly Regal & Bender Cycling Brunettes PANTAGES (p) Steiner 3 Countess Verona Mile Fleury Lawrence Johnston Co Hilton & Lazar Billy King Co Keane & White</p> <p>Providence, R. I. KEITH'S (ubo) Bollinger & Reynolds The Gerald DeLeon & Davis McCarthy & Faye Bob Hall Laura H Crews Co W J Rolly U S N Mystic Hanson 3 (28-2) MAJESTIC (low) Tokai Japs Maria Hall O'Brien Glen & Jenkins Kitty Francis Co 2nd half Ryan & Ryan Walton & Gilmore Lella Shaw Co Willie Solar Nette Carroll Tr (One to fill)</p> <p>Reading, Pa. HIP (ubo) Curley & Welsh Harry Bond Co Patricia & Myers Galletti's Monks (One to fill)</p> <p>2nd half Stewart & Mercer Frank Ward Francis Dwyer "Seven of Hearts" (One to fill)</p> <p>Richmond, Va. LYRIC (split) (Norfolk split) 1st half Tuscano Bros Jones & Greenlee Martha Hamilton Co Crawford & Broderick Blanch Alfred Girls</p> <p>Roanoke, Va. ROANOKE (ubo) (Charlottesville) 1st half Elsie Ward Mitchell & Mitch "Keep Moving" Ben & Hazel Mann Osaski & Titko</p> <p>Rocheater, N. Y. TEMPLE (ubo) Mlle. Doree Celebs Sam Hearn Dorothy Hayes Co Moore & Whitehead Farrell Taylor 3 Leavitt & Lockwood Jack & Folia Fink's Mules</p> <p>FAMILY (sun) Vivian Reiner Co Duffy & Montague Isobel</p>	<p>Girl in Moon Clayton & Lennie Six Provincials Rockford, Ill. PALACE (wva) (Sunday opening) 2 Blondys Maidie DeLong Sam Liebert Co Arthur Rigby Olympia DeSvall Co 2nd half Lala Seibin Co Peerless Trio Jack Gardner Co Jack Dresher Trivillas & Seal</p> <p>Sacramento, Cal. ORPHEUM (25-26) (Same bill playing Stockton 27-28; Fresno 1-2) Hyams & McIntyre Scorpio & Varvara Stuart Barnes Eldia Morris Elegier's & Ken 5 HIP (aah) (Same 1st half bill plays Stockton 2d half) 1st half Tluy Trio Larry Haggerty McLain Gates Co Winchester & Allire Homburg & Lee Talsell & Yoshi The Vernon Johnny & Wise 4 American Beauties Allen Carroll & P R H Giles Flying Weavers</p> <p>Saginaw, Mich. JEF-STAND (ubo) (Flint split) 1st half A & G Terry Foster & Foster "Circus Days" Viola Lewis Co (One to fill)</p> <p>St. Louis ORPHEUM Lucille Cavanaugh Co Edwin Arden Co Joe Jackson Lightner Sis & Alex Rockwell & Wood Bert Johnson Co Joe Towle Bissett & Scott GRAND (wva) Geo Nagnara Nate Pio Albert Fred Rogers Wilson & Larsen Dolce Sisters "Merchant Prince" "Hickman Bros" Cal Dean Co Royal Gascoignes Rock PARK (wva) Foley & Massimo Roberts & Roden Day & Neville Henry & Moore Pauline</p> <p>2nd half Musical Fredricks 4 Buttercup Angel & Fuller Bob Carlin Marmien Sisters EMPRESS (wva) Mack & Williams Lou Hoeg 5 Merry Maids J C Mack Co Asahi Japs 2nd half The Ziras Miller & Lawrence Hoosier Girl Silber & North (One to fill)</p> <p>St. Paul ORPHEUM Elizabeth Murray Fanchon & Marco K Dahl & Gillen Bronson & Baldwin Jill Cullen Gwen Lewis Harriet Hempel Co PALACE (wva) "O'Connor & Edna "Willis Hall Co (Three to fill)</p> <p>2nd half Greene & Platt Davis & Moore Eldridge Barlow & M Bernard & Lydard Mme Seidini Horses</p> <p>Salt Lake ORPHEUM Alan Brooks Co Boothby & Everdeen Bernie & Baker Comfort & King Selma Brants Farker Bros Sheehan & Regal PANTAGES (p) Wilson's Lions Lewis & Lake Grindell & Eather Arno Antonio 3 Harry Rose Burke Toubey Co</p> <p>San Antonio, Tex. MAJESTIC (inter) Fern Biglow Mehan McNally Dinus & D</p>
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BRADY and MAHONEY

The Cruise of the Doughnut

Pantages Circuit

TOM JONES

Manchester, N. H.

PALACE (ubo)

Lawn

Gates & Finley

Archer & Belford

Weston & Young

Crossman's Enter

2nd half

Martin & Boggs

Fred Weber Co

M & B Hart

Cornell Trio

Maxwell Quintet

McKeessort, Pa.

WHITE O H (ubo)

Catherine Powell

Riggs & Ryan

Viviana School

Rose & Walker

(One to fill)

Ed & Jean Keeley

Savannah & Georgia

"Finders Keepers"

Ward Wilson Co

Bostwick's School

Bogard & Nicoll

Memphis

ORPHEUM

Nan Halperin

Sam Mann Co

Willie Weston

Bob Matthews Co

Viviana School

Pete & Pals

Prevost & Brown

LYCEUM (low)

Jimmy Shea

Beaux & Belles

International Tourists

Lipton's Monks

Ed & Lot Ford

Alvin & Williams

Rawles & Von Kauf

Murry Livingston

Milwaukee

MAJESTIC (orph)

Sally Fish Co

Lillian Shaw

Louis Simon Co

Arthur Deagon

Gallagher & Martin

Ambler Bros

Betty Bond

Willa Aubrey 3

PALACE (wva)

(Sunday opening)

Taketta Bros

Lamey & Pearson

"The Fixer"

Prierra & King

"Quakertown to B"

(One to fill)

2nd half

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Imperial Duo
Adams & Grifth
Mrs T Whiffen Co
Robins
Harold Dpkane Co
San Diego
PANTAGES (p)
"Bride Shop"
F & O Walters
Jack Kennedy Co
Rodriguez
Bobby Tremaine
Tom Kelly
HIP (ash)
Dave Thurbay
Dorothy DeShelles Co
Kelly & Vincent
Visions of Art
Vallee
Rice Bell & Baldwin
2d half
Del Vecchio Co
Moore & Hager
Royal Italian 6
Hong Kong Tr
Stanley & Gold
Billy Kelgare
San Francisco
ORPHEUM
(Sunday opening)
G Hoffmann Co
Kelly & Galvin
J C Nugent Co
The Sharrocks
Leo Beers
Lean & Mayfield
Kerr & Weston
Alfred LaTell Co
PANTAGES (p)
(Sunday opening)
The Prescotts
"Bachelor Dinner"
Minetti & Sedilli
Musical Kuehns
Wilkins & Wilkins
Bobby Henshaw
CASINO (ash)
(Sunday opening)
Jack & Pearl Hall
Wright & Earl
Warren & Wade
McW B & Stendal
3 Lordons
HIP
(Sunday opening)
Olivier Severn 3
Gibson & Hall
Paul Keill
"Mayor & Manicure"
Hodge & Lowell
Marcelle
Saskatoon, Can.
EMPIRE (wva)
1st half
(Same bill playing
Regina, Regina, Can.
2d half)
Kennedy & Nelson
Gaynelle Everette Co
"D'Lier
"Sea Rovers"
Bayannah, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half
Susanne Tompkins
Stone & McAvoy
Ned Norton & Girls
Johnny Nef
Aeroplane Girls
Schenectady, N. Y.
PROCTOR'S (ubo)
Ethel McDonough
John McGowan Co
Hall & Hunter
"Dancing a la Carte"
(One to fill)
2d half
Bicknell
Clark & Lavers
"Honor Thy Children"
4 Harmony Kings
Frank Stafford Co
Scranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Carbrey Bros
Helen Harrington
"At Rocky Pass"
Bert Earl 3
Bert Melrose
Seattle
ORPHEUM
Nellie Nichols
V & E Stanton
Phine & Pinks
Sarah Padden Co
Hanson & Clifton
Colour Gems
Will Oakland Co
PANTAGES (p)
Zara Carmen 3
June Mills Co
Kinkaid Kittles
5 Metzetts
Sincclair & Tyler
Rob Albright
Sioux City, Ia.
ORPHEUM (wva)
(Sunday opening)
Christie & Bennett
7 Variety Dancers
"Carson & Willard
Herbert's Dogs
Aubrey & Rich
2d half
The Lamplins
Christine Wibur
Sextet DeLuxe
"Dreamland"
Paul Kliest Co
No. Bend, Ind.
ORPHEUM (wva)
(Sunday opening)
Austin & Bailey

Toledo
KEITH'S (ubo)
Frank Shields
Juliet Dika
Joe Browning
"Bonfire of Empires"
Conroy & LeMaire
Browning & Denny
Rath Bros
(One to fill)
Toronto
SHEA'S (ubo)
Juno Salmo
Gould & Lewis
Cris & Hamilton
Swor & Avery
Rae Samuels
Lady Duff Gordon
Lake Charles, La.
ARCADE (inter)
Arthur Lloyd
Harry Thorne Co
Kilkenny 4
3 Bobs
(One to fill)
HIP (ubo)
Mile De Pinna
Pat & Peg Houlton
Pineau & Bingham
"Hello Egypt"
Cahill & Romaine
Prevost & Goulet
YONGE (loew)
2 Walters
Jim Reynolds
The Chelseas
Jessie Hayward Co
Jones & Sylvester
Grey & Old Rose
Trenton, N. J.
TAYLOR O H (ubo)
2d half (28-2)
Crawford's Show
Evelyn Bates
Campbell & Bell
Lane & Clegg
Geo Reeves
The Barlows
Troy, N. Y.
PROCTOR'S (ubo)
Racko & Partner
Riche & Lenore
Tudor Cameron Co
Wells Knibloe Co
J & M Harkins
Brenck's Models
2d half
Sylvester & Proster
Kimplin & Bell
Violet McMillan
O'Donnell & Blair
Cliff Green
Jazz Nightmare
Utica, N. Y.
COLONIAL (ubo)
Beauley & Albersson
Lew Madden Co
Gillette & Clark
"Oh Please Mr Detec"
(One to fill)
2d half
Robt H Hodge Co
"Bungalow Girls"
(Three to fill)
Vancouver, B. C.
ORPHEUM
Kalmer & Brown
"Corner Store"
Foster Ball Co
Franklin
3 Weber Girls
Allan Shaw
Marion Harris
PANTAGES (p)
Anderson's Revue
Topsy Equestrians
John & Mae Burke
Silver & Duval
The Ielands
Joe Reed
Victoria, B. C.
PANTAGES (p)
Hope Vernon
Fat Thompson Co
Lee Hop Co
Harvey 3
Goldie & Ayres
Roscoe's Minstrels
Waco, Tex.
MAJESTIC (inter)
(4-5)
Mang & Snyder
Ashley & Allman
Carlmeil & Harris
William Ebs
"Night Boat"
Rita Boland
John Clark Co
Washington, D. C.
KEITH'S (ubo)
J & C Williams
Fritz & Lucy Bruch
Inhof Conn & C
Louis Dresser
Emmett Corrigan Co
R & O Sutro
Morrie & Campbell
(Two to fill)
Waterbury, Conn.
POLI'S (ubo)
Cook & Rothert
Cliff Green
G & L Garden
"Second Kindhood"
Green McHenry & D
Auss Woodchoppers
2d half
Ball Bros
Gilmore Corbin
"Byron Lloyd Co
McWatters & Tyson
Kelso & Francis
"Brown's Mus Review
Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)
Melino Twins

J & G O'Mera
Kingsbury & Munson
"Dreamland"
Thalerion Circus
2d half
Nip & Tuck
Story & Clark
Sam Liebert Co
Warren & Conley
Fern Richelleu & F
Wheeling, W. Va.
VICTORIA (sun)
2d half
All Girl Revue
Brooks & Lorella
Dale & Weber
"Lincoln of U S A"
Walter Weems
Oh Doctor
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton Split)
1st half
Black & White
Newport & Sike
Conley & Webb
Eddie Miller Duo
Winnipeg
ORPHEUM
Leona LaMar
Perrone & Oliver
Loney Haskell
Dugan & Raymond
Tama 3
Brodean & Silvermoon
"Exemption"
PANTAGES (p)
Chandler & De Rose
Sis
"Hail for Night"
LaFrance & Kennedy
4 Meyakos
Orren & Drew
Adinova Co
STRAND (wva)
Azelle Delores
Morlarity Sis
Barton & Wilson
6 Cornillas
2d half
Moore & White
Holmes & Hollister
Variety Trio
"Minnie Burke Boys
Woonsocket, R. I.
BIJOU (ubo)
DeWinters & Rose
Davis & Stafford
Musical McLarens
2d half
Robbins Family
Guest & Newlyn
Loversburg Sis Co
Worcester, Mass.
POLI'S (ubo)
Kate & Wiley
"Nowadays"
Brown's Mus Review
Reiley & Lester
Roy & Arthur
2d half
Krayona Co
Musical Mack
Amoros Sisters
Lewie & Leopold
Welch's Minstrels
PLAZA (ubo)
Ball Bros
D & S Levino
J & W Hennings
Rome & Wager
2d half
Smilletta Sisters
Two Conlons
"New Petticoats"
Herbert & Whitney
Bennett Sisters
Yonkers, N. Y.
PROCTOR'S (ubo)
Adion Co
Violet McMillan
James C Morton Co
Minnie Allen & Sis
Lew Holtz
Strassell's Animals
2d half
Parish & Peru
George Jessell
Tudor Cameron Co
Crawford Show
Gallagher & Martin
Loyal's Dogs
York, Pa.
OPERA HOUSE (ubo)
Turner & Grace
Frisco
Laurence Brook Co
Jimmy Lucas Co
(One to fill)
2d half
Lady Sen Mei
Mr & Mrs G Wilde
William Sisto
"America First"
(One to fill)
Youngstown, O.
KEITH'S (ubo)
Beeman & Anderson
Henshaw & Avery
6 American Dancers
Rudolph
Maleta Bonconi
John B Hymer Co
Daisy Baker
Dainty Marie
Paris
ALHAMBRA
J Roganny Tr
Hanvahr & Lee
Florimonds
Oella Lotts
Alonzo
Yvonne Guilet
Bros Bonne
Fletcher
Gabriel Lordy
Mile Nadir
Olga Morrelli

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OBITUARY

Samuel Phillips, aged 70, a pawnbroker of Cincinnati, died Feb. 26. He was stage manager for Joseph Jefferson for 15 years. At Jefferson's funeral he and Grover Cleveland were pallbearers. Phillips was born in England. He passed his winters on Jefferson's plantation in Mississippi. He was also stage manager for Edwin Booth.

Billy Madden died in the hospital at White Plains, N. Y., Feb. 21, where he had gone to undergo an operation. The deceased was 65 years of age. He trained John L. Sullivan when he won the championship from Paddy Ryan. For the past seven years he had been conducting a health farm at Cairo, N. Y.

IN LOVING MEMORY OF
MY DEAR "PAL," MY WIFE
WINNIE RAYMOND
Who left us February 22nd, 1918.
My dearest death is all I know for their
kindness during those trying moments.
LOU RAYMOND
"They will, not miss, be done."

The mother of William Mahan died Feb. 27. Mahan until a few weeks ago was treasurer of the Fulton theatre, but was forced to go to Tucson, Ariz., for his health. He has been away about three weeks.

A. R. Breesee, one time associated with Joseph Murphy and a member of the Dudley-Buck Quartette, died in Brooklyn last week at the age of 66. His last appearance in vaudeville was with "Circumstantial Evidence."

IN MEMORY OF MY
DEAREST FRIEND
MOLLIE THOMPSON
(Mrs. Eddie Garvie)
Who departed this life January 21
JIM and BONNIE THORNTON

Winifred McKenzie Raymond, wife of Hip Raymond and formerly with the Elliott Sisters, died Feb. 25 in New York from consumption after an illness of five years. The deceased was 33 years of age.

Alfred D. St. Clair died at his home in Bayside, L. I., Feb. 25. He was a veteran tenor and sang with Patti and her opera organization. The deceased was 61 years of age.

In Memory of My Dear Friend
RAY MERWIN
Who died February 19th, 1918.
My deepest sympathy to his wife
and family.
ARTHUR O. MAY

Frank J. Belcher, age about 47, a brother of Fred Belcher (J. H. Remick & Co.), died in New York, Feb. 18. Some years ago the deceased was interested in the film business.

Terry McGovern died in the Kings County Hospital, Brooklyn, Feb. 22, from pneumonia and kidney trouble, after two days illness. He was former featherweight champion.

Commemorating the
First Anniversary of the Death of
MY BELOVED HUSBAND
JOSEPH S. NATHAN
DOROTHY DAHL NATHAN

The mother of Ollie Northlane Riano (Riano and Northlane) died at her home at Eddyville, Ia., from heart trouble.

The mother of Harrold Rick (Three Rounders) died Feb. 19 at the Post-

Graduate Hospital, New York, at the age of 55.

Peggy Gray, sister of The Greys, died Jan. 22 in Detroit after an illness of several months.

A sister of Roberts Corwin was reported Tuesday to have died in Paris the day before.

The father of Mark Nelson died at the Lincoln hospital New York Feb. 22.

CRITICISM.

UNDER PRESSURE.
A comedy in four acts, by Sydney Rosenfeld, at the Norworth, Feb. 21.
The play is a bad-mannered and only mildly amusing comedy, and hardly sturdy enough to stand the strain of a pair of New York productions in a single season.—*Times*.
"Under Pressure" is a pleasing and playful comedy, which was seen here last autumn under the title of "The Love Drive."— *Herald*.

HER COUNTRY.

A comedy in three acts, by Rudolph Basler and Sybil Spottiswoode, presented by Walter Knight, at the Funch and Judy, Feb. 21.
The local love for England and hatred for Germany will probably be stronger in those who do not see "Her Country."—*Times*.
By far the best scenes were those which vented the author's sarcasm against German taste in styles of dress, house furnishing and food, and in their insistence upon thrift and economy—when their wives, not themselves, were affected.—*World*.

YOUTH.

A comedy in three acts, by Miles Malleon, presented by the Washington Square Players at the Comedy, Feb. 20.
The audience seemed to take more interest in the intimate exhibition of the mechanical working of a theatre stage than in the philosophical speculations of Mr. Malleon.—*World*.
The background of the life of the theatre is very well observed and is presented with considerable skill and humor.—*Times*.

SICK-A-BED.

A farcical comedy by Ethel Watts Mumford, produced by Klaw & Erlanger at the Gaiety, Feb. 25.
The new farce caused in the audience as much continuous and vociferous laughter as any play presented this season.—*Herald*.
The humor of the central situation has been enhanced by several amusing characterizations, with the result that the piece, while not a farce of the first order, has a number of hilarious moments.—*Times*.

A CURE FOR CURABLES.

A four-act comedy by Earl Derr Biggers and Lawrence Whitman, suggested by Mrs. Cora Harris' short story. Produced by the Shuberts, at the 89th St. Feb. 25.
The performance may be taken in large doses, which may be repeated as often as one can get seats.—*Herald*.
There is the shadow of an idea in the play and the gleam of an uplift. A number of the lines are bright, and our hero makes the most of them. It is a typical Hodge vehicle, in short.—*Times*.

ENGAGEMENTS.

Evelyn Ferris, Marie McConnell, Laura Walters ("Rock-a-Bye Baby"), Lowell Sherman, Alma Tell ("The Squib Farm").

SHOWS IN 'FRISCO.

San Francisco, Feb. 27.
Approximately \$100 turnover at the Savoy Sunday night when Bonita and Lew Hearn joined the Will King comedy company.
Business is good at the Alcazar where Charles Ruggles is playing in "Captain Kidd, Jr."
Fair returns now registered at the Cort with the "Cleopatra" film.
"Johnny Get Your Gun," first week at Columbia; opened well.

LEONA POWERS ENGAGED.

Denver, Feb. 27.
Miss Leona Powers, leading woman at the Grand, Sioux City, has announced her engagement to Lieut. Lomax of this city. Miss Powers is a Denver girl.

"Fit" Makes Gest Travel.

Chicago, Feb. 27.
Morris Gest arrived here Sunday bandaged and looking pale from his recent accident. He made the "jump" against his doctor's orders because one of the leading actresses in a Chicago show belonging to his firm had had a temperamental fit. He straightened it out and returned east.

WAR PLAY NICELY ACTER.

Paris, Feb. 27.
Mme. Hertz and Coquelin presented Feb. 26 at the Porte Saint Martin a new play by Kistenmackers, entitled "Un Soir au front" ("An Evening on the Front").
Andre Brule, just returned from South America, and Madeleine Lely are the principal protagonists.
It was nicely acted and well received.

SHAKESPEARE A SUCCESS.

Paris, Feb. 27.
Shakespeare's "Antony and Cleopatra," adapted by Lucien Nepoty, was produced at the Theatre Antoine by Firmen Gemier last night and is a splendid success for literary folks.
It is ably interpreted by Gemier and Mme. Andree Megard in the respective title roles.
The mounting is splendid, and the show a fine one.

Proposed Tour Postponed.

Paris, Feb. 27.
The proposed tour of the Comedie Francaise company has been postponed.

"OH LOOK" CALLED A HIT.

Wilmington, Feb. 27.
"Oh Look," the musical comedy produced by William Sheer and Harry Carroll, was shown here Monday night, preliminary to a week's stay at the Playhouse, and the local press unanimously pronounced it a hit. One paper termed it the best musical comedy of the season.

Harry Fox is starred and brought home the largest individual score. The music by Mr. Carroll was also highly praised.

George Sidney, Louise (?) Cox and Genevieve Tobin received special mention. Others in the company are Clarence Nordstrom, Alfred Kappler, Alexander F. Frank, Albert Sackett, Frederick Burton, Harry Kelly, Charles Musset, Amelia Gardner, Florence Bruce, Betty Hope Hale, Mildred Sinclair, Betty Hamilton, Emily Morrison.

The book is by James Montgomery. One of the reviewers said that barring "Going Up" (which Mr. Montgomery also authored and it appeared at the Playhouse as well) "Oh Look" is the biggest local hit of the house. Joseph McCarthy wrote the lyrics.

The marriage of William Sheer Feb. 24 is reported in the Picture Department of this issue.

STOCKS OPENING.

O. E. Wee is arranging a route of summer parks for the Mallory-Corinne Players, opening the middle of May.

Montreal, Feb. 27.

The company to inaugurate stock musical comedy here March 12 with "The Firefly" as the bill will include Florence Weber, J. Humbird Duffey, Harry Short, Stella Newton, Mary Kilcove and a chorus of 25. Sidney Reilly will be musical director.

"13TH CHAIR" CLOSING.

The company of "The 13th Chair," headed by Catherine Grev, is closing within the next fortnight and the players will be returned to New York.

"FLO FLO" RUN.

Two new principals were inserted in the cast of "Flo Flo" at the Cort Monday night. They were Irving Parker and Hazel Kirk. Plans for the show to run well into the summer have been made.

A second company, rehearsing in Bryant Hall, opens at Stamford, Conn., March 9 for a road tour laid out by the John Cort offices. John Wiltstach will likely handle the advance.

SHOWS IN NEW YORK.

"A Cure for Curables," 39th St. (1st week).
"Business Before Pleasure," Eltinge (28th week).
"Billeted," Fulton (10th week).
"Cohan Revue," New Amsterdam (9th week).
"Chu Chin Chow," Century (20th week).
"Cheer Up," Hippodrome (28th week).
"Eyes of Youth," Elliott (27th week).
French Players, Theatre des Vieux Colombier (14th week).
"Follow the Girl," 44th St. Roof (1st week).
"Flo Flo," Cort (11th week).
"Girl of Mine," Bijou (5th week).
"Gipsy Trail," Plymouth (13th week).
"Going Up," Liberty (10th week).
Greenwich Village Players (16th week).
"Her Country," Punch and Judy (2d week).
"Happiness," Criterion (9th week).
"Jack of Lantern," Globe (20th week).
"Josephine," Knickerbocker (5th week).
"Lombardi, Ltd.," Morosco (23d week).
"Lady of the Camellias," Empire (10th week).
"Madonna of the Future," Broadhurst (5th week).
"Maytime," 44th St. (27th week).
"Naughty Wife," Harris (14th week).
"Oh, Lady, Lady," Princess (4th week).
"Oh, Boy," Casino (15th week).
"Parlor, Bedroom and Bath," Republic (10th week).
"Polly With a Past," Belasco (26th week).
"Seventeen," Booth (6th week).
"Sick-a-Bed," Gaiety (1st week).
"Success," Harris (5th week).
"Silent Assertion," Bramhall Playhouse (11th week).
"Seven Days' Leave," Park (7th week).
"Sinbad," Winter Garden (2d week).
"Tiger Rose," Lyceum (22d week).
"The Mad Man," Cohan and Harris (27th week).
"The Little Teacher," Playhouse (4th week).
"The Copperhead," Shubert (2d week).
"The Master," Hudson (2d week).
"The King," George M. Cohan (15th week).
"The Off Chance," Empire (2d week).
"The Garden of Allah," Manhattan O. H. (1st week).
"The Love Mill," 48th St. (3d week).
"Under Pressure," Norworth (2d week).
"Why Marry," Astor (10th week).
Washington Square Players, Comedy (18th week).
"Yes or No," Longacre (11th week).

INCORPORATIONS.

Motion Picture Chair Co., Manhattan, \$100,000; H. Lipschultz, W. P. Voorhes, A. D. Fisher, 297 East 161st street, New York.
San Bernardino Producing Corp., Cal. pictures, \$75,000 (San Bernardino capital interested).
"Yours Truly," Inc., Manhattan, theatricals, \$5,000; A. Pearson, I. I. Hartman, J. Muldoon, 1493 Broadway, New York.
Auriga Film Corp., Manhattan, \$30,000; J. E. and W. F. Smith, J. A. Fleitzer, 220 West 42d street, New York.
Touraine Realty Co., Brooklyn, realty, hotels, restaurants and theatricals, \$60,000; John Azelmont, Charles J. Campbell, A. S. Chotzinoff, 40 Union Square, New York.
Photo Products Export Co., New York City, pictures, \$1,000; Harry S. Stone, Edward Casey, Robert B. Olsen, 561 West 51st street, New York.
Virginia Holding Co., theatricals, \$1,000; J. G. Lowenthal, August Dreyer, A. Perloff, 116 West 45th street, New York.
New Jersey Incorporations.
Seaside Realty Co., amusement, \$10,000; James P. Hedges, John Rauffenbart, and J. Wilfred Hart, Atlantic City.
Film Renewing Co., Manhattan, \$5,000. M. L. Rosenwasser, J. F. Dalton, M. A. G. Thelander, 586 W 178th St., New York.
R. & W. Amusement Co., Manhattan, \$25,000. A. M. Bather, H. F. Wagner, W. Pentice, 120 Powers St., Brooklyn.
Over The Top Corp., Brooklyn, amusement, \$5,000. R. W. Seaton, E. Lynch, J. B. Davis, 223 Madison Ave., New York.
Song Hits in Photo Plays, Manhattan, \$10,000. H. and J. Cohn, G. E. Karn, 1600 Broadway, New York.
David P. Howells, Manhattan, motion pictures, \$25,000. S. M. Kohn, A. C. and R. P. Howells, 440 Riverside Drive, New York.
Corona Film Corp., Manhattan, \$25,000; E. and A. Ploosberg, E. H. Mayer, 230 W. 48th St., New York.
Maxtrix Photo Plays, Manhattan, \$10,000. W. Lewis, S. Kramer, W. Grossman, 1475 Broadway, New York.

Critic's Wife's Protege.

Los Angeles, Feb. 27.
Mrs. Charles Eugene Banks, wife of the Seattle critic, is wintering in Southern California. She has interested herself in a young Danish actress, Mrs. Bodil Rosing.

"The Village Tinker" (5).
Comedy.
15 Mins.; Three (Special).
Royal.

"The Village Tinker" is another of the Fred Ardath rural skits that clings to the border of hokum business somewhat similar to his former productions, but in all does not contain the same entertaining qualities generally identified with his pieces. Tuesday night it was bolstered by the presence of Ardath himself, but that hardly proved of sufficient advantage to bestow added laurels and consequently the piece passed away with the same returns that caused its removal to the earliest possible position so that its injury to the bill proper would be materially lessened. The idea revolves about a village chap who is inventing an aeroplane, the "prop" machine later being successfully utilized for slap stick purposes and further permitting a light theme to carry through the required time. The four male characters are on the rural order, with the woman adding nicely during her short stay, allowing for the closing business wherein Ardath exits with a stick of dynamite and is blown in the air (dummy). That probably was the biggest surprise the audience received, for it should have happened long before, and it appeared as though they were anxiously awaiting it. There is the usual kicking and slapping business, all caused by the "prop" aeroplane set in mid-stage. When taking into consideration the appearance of the machine, it makes the turn look like a small time attraction.

"The Maxine Revue" (8).
18 Mins.; Full Stage.
American Roof.

This latest addition to girl act ranks is minus a "book," but there is a lot more missing. In the dressing alone the act classes above the average. The producer apparently Donald Roberts, featured with Maxine Douglas, has devoted considerable attention to the chorus in giving it wardrobe and allotting the six girls several numbers. Miss Douglas outside of showing several pretty frocks could do little with her markedly weak voice. But the chorus does look good, have three or four changes and the frocks for each girl are different instead of the stereotyped sameness in such costuming. The act carries a couple of drops, but the full stage set appeared to belong to the house. Most of the act was done in "one," with considerable switching from full stage without any reason. Roberts was always whistling to the flymen to raise or lower the drops. But he has a voice best displayed at the close with "A Ragtime Battle Tune." Outside of the costumes the "Maxine Revue" is not there. *Ibee.*

Peggy Brooks.
Songs.
12 Mins.; One.

A comely, plump female with a voice of considerable volume and who is possessed of a magnetic personality when she chooses to exercise that gift. When she "exudes" this attractiveness she lands a solid hit, but just about half the time she slackens her pace and lets the act down. For instance, she opened with a song rendered in a most desultory manner, then announced an imitation of Lauder with enough "pep" to get a good laugh. Her Scotch dialect scored nicely. She followed this with "You're in Style When Wearing a Smile," which showed her voice to good advantage, but the act again sagged as she concluded that number. Returning in another gown she offered a patriotic applause-getter, "Bing Bang Bing 'Em on the Rhine," with such spirit that she scored a riotous finish and had to repeat the chorus a number of times before the audience would let her depart. Miss Brooks seems possessed of a dual personality. When she tries she's a riot, when she doesn't, she isn't. *Jolo.*

Arthur Dunn and Co. (4).
"Say Uncle" (Comedy).
17 Mins.; Full Stage.
City.

Arthur Dunn has a turn designed to exploit his funny mannerisms and lack of stature. He is assisted by another man and three girls, one playing opposite him while the other two are just "bit" girls. Dunn is using his usual messenger boy character and gets laughs with it. The scene is the apartment of three chorus girls. Dunn arrives as a messenger. The wealthy old uncle of one of the girls is expected and as he happens to be a sure enough uncle he will cut her off without a dollar if finding she is on the stage. Also a "John," trying to date her for dinner. A sort of mix up of identities, with the usual ending. The real uncle never puts in an appearance. The early section has a number of laughs but the finish is rather weak. The two chorus girls in the "bits" might be improved on. It is just fair pop time material now with Dunn doing all the work. *Fred.*

Valand Gamble.
Lightening Calculator.
17 Mins.; One.
City.

An act that may be worked into a corking comedy feature for the better houses. Enough comedy in it now in a talky way to make it get over. The trouble is the general run of those in the audience will be unable to follow the figuring and that detracts. If there were a few simple expose touches added it might carry greater weight. The old 9 addition might be used for one of these. There are two men although but one is billed. The straight opens with a legitimate attempt to juggle figures with the aid of a blackboard. The "plant" in the audience interrupts and "calls" him for a mistake. The usual invitation for the plant to come on the stage. This is legitimately done, however, and it lends to the comedy value. Gamble's juggling with days and dates is an effective audience bit. *Fred.*

"The Call to Arms" (5).
Dramatic.

13 Mins.; Interior.
Harlem O. H.

Another recruiting sketch. Opens with a boy, his mother and sister, discussing the youth's desire to enlist. Eccentric janitor enters and joins in the discussion. Mother is loath to have the boy join, as she had her husband and three other sons killed in the Mexican war. French officer enters and is introduced by janitor as former occupant of the apartment. He makes a long speech showing why the youth should go, winding it up by singing the "Marseillaise" in his native tongue. Boy salutes and says: "Uncle Sam, I am ready." Curtain. Sure fire for small time. *Jolo.*

Olive Green.
Songs.
10 Mins.; One.
American Roof.

Olive Green is probably not a new comer judged from her easy deportment but she needs a different routine to impress as a single, for her voice while acceptable fails to lift her above the ordinary single. Only the first number is "written" that a lyric on the color combination of her name, the rest being published numbers—good enough but familiar. For a finish she does a fiddle imitation, but the fiddle bit didn't fool anyone any more than it did herself. *Ibee.*

Barton, Oliver and Mack.
Singing and Comedy Trio.
16 Mins.; One.

One straight and two "comic" men, who do sidewalk "trilog" and harmonizing. Commonplace. Suitable for continuous houses. *Jolo.*

Lillian Shaw.
Songs.
21 Mins.; One and Two.
Majestic, Chicago.

Back, bigger and better than ever. That was the verdict of the opening matinee audience at this theater of more than ordinarily critical patrons. Miss Shaw, after an absence of some two years, reappeared in strong and perfect voice, her famed mannerisms and her effulgent personality as irresistible as of yore. She opened to a big hand with a costume Wop novelty number, finishing in rapid fire rhyme, setting out that since her husband read "Eat and Grow Thin" he had grown skinny and his lap had lost its charms. She then exited and, with a quick change, returned in a white satin frock (straight) and sang a rip-snorting Hebrew character comedy ballad about driving the wolves from the door, the wolves being relations named Wolf. The lyrics cannot be described; but they never miss a tap. Blanche Merrill wrote them in her funniest and surest six-cylinder strain. Miss Shaw sang them for every fibre and spark that they provided. Remaining on, Miss Shaw did Irving Berlin's "The Devil Has Bought Up All the Coal," getting her big hand at the finish of the first chorus, and not coming back as strongly on the second verse and repeat refrain. She might find it to her advantage to let the nifty novelty go as a one-verse, as it draws its punch from a single idea, and is exhausted when that idea has been sprung. On this number she again departed and came back in grotesque bridal garments, carrying a ridiculous bouquet and wearing big, sloppy, white tennis slippers. In a combination of song, asides and monologue Miss Shaw had the house screaming with laughter as she put it up to the world at large whether it was better to be a wife, setting out all the troubles of marriage, or an old maid, presenting all the pain and agony of that existence. The number, done in semi-Yiddish dialect, was a triumph for the comedienne, bringing her back into the specialty which has been identified with her for many seasons. For the final shot Miss Shaw returns in her familiar and classic baby-carriage character, wheeling the clumsy young bus on into a scene in "two" with a park scene on the back drop and a park bench standing center. She wearily sinks to the bench, and her first look has the audience captured, it is so agonizingly comical. She does a song following the general lines of her former ones in similar circumstances, and it comes up to the best of them, getting her a banging acknowledgment at the finish. She took several recall bows, but did not fall for an encore where most performers would, on half the encouragement, have torn into a patriotic ballad. For sticking to her own line and for her repression she should be thanked. She has a ringing act of its kind without straining or camouflage. *Lait.*

Musical Macks.
Songs and Brasses.
13 Mins.; One.

Both this man and woman have been out before, from their easy deportment behind the footlights. With the man at the piano and the woman starting the act with two song numbers, one of patriotic hue and the other a yodeling ditty, their billing was confusing. But the man then showed something in clever cornet playing, using the melodious "Long, Long Trail" as his selection. The woman again sang, this time a melody of old-time songs, ancient enough to bring smiles. For a finish she handled a trombone, the man dueting with his cornet. It earned them an encore. The act should find no trouble early on the three-a-day bills. *Ibee.*

Arnold Daly and Co.
"Democracy's King."
13 Mins.; Full Stage.
Hudson Theatre.

Arnold Daly has written in "Democracy's King" a modern allegory in play form which he uses as an afterpiece to his revival of "The Master" at the Hudson. At the time he penned it, Kerensky was at the head of affairs in Russia. It is supposed to show the conclusion of the present war with victory for the Allies and the capture of the Kaiser. Daly enacts Wilhelm, who is brought into a field, to be hanged in the presence of his six sons and the heads of the six allied nations, King George of England, Albert of Belgium, Emanuel of Italy, President Poincaré of France, Kerensky of Russia and an American military officer. The heads of the victorious nations are seated at a table, where they are supposed to have arrived at the decision to hang Wilhelm, after due deliberation. They think this is a bit too severe—all excepting the American, who insisted upon so disposing of the instigator of the war and who will accept no compromise. The American is willing to release the Kaiser if one of his sons will take his place, but the six shrink in horror and decline the proffer. The conversation is practically confined to two characters—the American and the Kaiser. They ask Wilhelm if he has anything to say and he makes the claim that, through his failure to accomplish his domination of the world, was born genuine democracy. By specious arguments he goes on to prove his contention. To King George he says that England, though still the foremost trading nation, was dying of senility and if left unmolested, would have died of dry rot. Now, having been awakened, it is the strongest of all. To Albert he states that if he (Albert) is in real earnest for world-democracy, that he resigns his throne. For them all he scores points, until he concludes with Poincaré and says that it is to France alone he owes his defeat—the fact that the French has a sense of humor and are able to laugh in the face of any catastrophe. "My dream was world conquest. Wilhelm the failure cleansed everything" and so on. Finishing his harangue he is told the rope will be pulled by the children whom he made orphans, and he shrinks at such a thing—anything but that. The children are heard in the distance and eventually rush on, crying: "Let's play 'Lusitania'." You go up and we go down." They had been told it was to be a merry little game. The noose is placed about Wilhelm's neck, unseen by the children, they are given the other end of the rope and rush off, tugging with all their might, as the curtain descends. A clever snatch of allegory for a two-dollar audience. Mr. Daly gives an intelligent portrayal of the defeated Kaiser, despite the mannerisms with which he invests everything he enacts. The allegory's greatest weakness consists in the fact that the Kaiser is really the hero, as Napoleon was when captured and condemned to exile. The stronger the Kaiser scores with a convincing argument, the less an American audience feels like applauding. The night reviewed it was received in silence. *Jolo.*

Irving and Ward.
Songs and Talk.
12 Mins.; One.
American Roof.

Two boys doing Hebrew comedy, very poorly. There is really nothing to laugh at in the talk, while the songs fail to help. One of the boys is singing a "Lonesome" song with the usual recitation following the first verse and chorus, and then back to the chorus again, with the comedian following with a poor parody on it. The boys will have to do quite some fixing up before they'll have a regular act.

Martha Hamilton and Co. (2).
"Oh, You Women" (Comedy).
15 Mins.; Full Stage (Parlor), (Interior).
Fifth Avenue.

A comedy about women card players possessed of the gambling spirit and the playlet as written by Jos. L. Browning runs ahead of the present cast playing it. That cast is led by Martha Hamilton, which could probably be accounted for through Miss Hamilton having secured the script from Mr. Browning. No other reason obtrudes after seeing it. Two men are in support, one the husband of the gambling wife and the second an installment collector. The installment plan of purchasing clothes and furniture is made the fun basis. The Fifth Avenue stage management set the dining room neatly, with that objective, it looking exactly like the \$1 down display windows of the furniture stores. The wife's addiction to poker reduces herself and husband to actual want, although the husband (quite well taken and it could as well be the lead) confesses he earned a salary of \$75 weekly, but gave the money to his wife, who lost it at cards, owing for everything else, this eventually causing the dining room to be cleared of its furniture by the installment people, who also demand husband and wife return the unpaid-for clothes they are wearing. The finish could be turned up, since the finale brings about \$500 in cash to the wife for not prosecuting a charge of gambling she brought against the Harlem flat where her money was lost, but the skit ends upon an empty room and a conversational dialogue finale. In the playlet Miss Hamilton is Mrs. Harris, who moved from Brooklyn to Harlem, and her ruin, financially. Miss Hamilton looks Brooklyn and acts Brooklyn. The male players pass, mostly by comparison. The act is there for big time but not with the present company. As framed now it will be a small time howl, for there is much to be laughed at in it. *Sime.*

Schoon and Walton.
Songs and Talk.
13 Mins.; One.
5th Ave.

Boy and girl, with talk and songs. The girl has three changes. One is a soubrette dress the girl wears while the couple are singing about an "old fashioned girl." That ruins that. The boy has a loud speaking voice, too loud for big time, and he speaks as though formerly appearing in blackface or a cabaret, suggesting the latter also when singing. His best song is "Married." Their best number is "Caroline." His catch line expression is "Ain't She Nice?" referring to the girl, who looks very nice, nicer than she sings. Some of the talk early is quite frayed, but thoroughly tested by others, mostly small timers. The act makes liberal use of the spotlight, for no reason, like all of the others. It's a good small big time turn for an early spot. The boy might tone down and try for a method or style of his own in delivery. They are young enough to advance, but the present material used won't help them to do it. *Sime.*

Kerr and Ensign.
Musical.
11 Mins. One.
Columbia (Feb. 24).

Man and woman violinists. They open with a medley playing together. The man solos next with a horn attachment on his instrument. Imitations of the human voice are cleverly done with considerable comedy derived through the expressions. The girl solos next after a costume change. Then comes a double number with the pair carrying on a musical "conversation." They might have offered something "raggy" at the finale. It's generally expected from a turn of this sort. A good specialty for an early spot on any big time program. Mr. Kerr was formerly of Kerr and Berko. *Wynn.*

Tom Efficiency Girls.
Automobile.
6 Mins.; Full Stage.
Casino, San Francisco.

San Francisco, Feb. 27.
 The latest Joe Longfeather offering is a decided novelty. Ten girls, divided into two teams, appear in jumpers and run a race to decide the speed supremacy in assembling an automobile, two cars being used. After an announcement by Longfeather, they take the cars apart, suspending the chassis in the air by chains. They take about two minutes to get the cars back together the rest of the time being taken up by Joe's speech and the decision of the audience as to the winner. The attraction proved strong enough in closing position to keep the house seated. The act should get plenty of work while it is the only one of its kind but when the novelty wears off it's through.

"Pianoville" (4).
Piano-Act.
14 Mins.; Full Stage (Three Pianos).
5th Avenue.

A sort of condensed "Pianophiends," called "Pianoville," with two boys and two girls. The member who doesn't play, sings. The two girls play up-rights, the boy on a concert grand. There has been no carefulness given to the selections, unless the turn runs on one person's idea, which was not extensive or comprehensive. The singer starts by a descriptive number about "The Land of Song," informing the audience they are now in songland. It was superfluous information and a new opening will fit in. The boy who sings sings everything the same way, even though he does change his clothes. The players just play, and that they play without discordant notes, though each has his or her back to the other, is the only thing worthy of note in the act. It's not a big time number, just small time, and then the small time will consider about handling three pianos for one turn. A different frame up in songs and music might be of assistance. If there is a soloist among the pianists, one who can play well enough to hold attention, either by straight or trick work, with rags favored, that should be tried. Perhaps it has been already. "New acts" seldom reach the 5th avenue without knowing all about themselves before they go there. *Sime.*

Kane and Odon.
Songs and Talk.
11 Mins.; One.

The boy and girl seem capable of handling better material than they are using. Their act Monday night called forth pennies and noises from the gallery. The one number that "those above" took exception to was a "Home Town" song, with the boy calling off about every newspaper ever published in the country in a sing-song voice. The girl, at the piano, looks well, but has little to do. It might benefit if she were given a number by herself. The couple appear to be a bit above the average, but the material they are now using is far, far below par. The quicker the routine is changed the better it is going to be.

Lyons and America.
Songs and Musical.
11 Mins.; One.
American Roof.

Two young men who did quite well opening the show and may be entrusted with a later spot. One has a voice and an exceptional falsetto which he used with results. He slipped up on one note but it's a clear falsetto and the finishing notes more than made up for the momentary slip. The other youth specializes with the violin and when taking his bows his wavy hair stands on end as if on springs. For a finish the men offer a novelty on guitars effected by one having his arms around the other's shoulders and each strumming the other's instrument. *Ibee.*

"He Never Knew."
Dramatic.
15 Mins.; (Special Set).
Rialto, Chicago.

Ralph Kettering wrote it. This sketch proves there are disadvantages when one attempts to turn out too many. William Shilling plays the leading part. The playlet is reminiscent of "The Bird of Paradise." Kettering has rung in an improbable plot which frankly panders to the patriotic instincts without any basis for a response. In the Hawaiian setting, which incidentally looks proppy and unconvincing, Shilling stumbles out of the hut in the character of the white man who has lost himself in the sunshine of Hoola-Hoola-on-the-Pacific. The tall brownskin gal is there with the entwining arms. A castaway intrudes on the scene just when Shilling is laughing in the good old stock way. Well, if it isn't brother Sam, from Baltimore, who deserted from the army! The only thing left for the derelict to do, to vindicate the honor of the family and the flag, is to take the place of his brother in the ranks. So after successfully choking the recalcitrant brother he leaves brownskin flat, and makes a heroic exit, with this Corse Payton finish: "And I'll never be satisfied until the old stars and stripes are fluttering from the highest tower in Berlin." Heavy silence. *Swing.*

Eleanor Haber and Co. (3).
"The Woman of a Thousand Secrets" (Farce).
16 Mins.; Full Stage.
American Roof.

Several seasons ago Eleanor Haber had a playlet somewhat better-written than the new sketch credited to Ethel R. Walker, billed as a "dramatic farce." The dramatic angle is subordinated to the farcical, but any power the dramatic touch might have been supposed to hold was lost through mediocre playing. The plot basis is familiar enough in vaudeville comedies, that of a wife or sweetheart being "framed" to be cured of an idea obnoxious to the interested male. Miss Haber is supposed to be plain Mamie Reilly, but to the despair of her lover she has become known as "The Woman of a Thousand Secrets" and is telling fortunes at \$5 per tell. At the opening she informs an old party who later doubles in the act that he will be the father of six children, which gets a giggle. A lady client calls for advice on what to do about her husband who is smitten with another woman. In happens hubby and in a clinch the man is supposed to be shot. On romps the lover, who is for saving his near-future-telling sweetheart. And when she exits for a cloak, the injured party awakens and they all laugh at how easy the cure was effected. The girl enters to discover the hoax, but declares she's through and will behave. Miss Haber may have thought the farce worthy of big time, but it isn't. It will go for a spell in pop. *Ibee.*

Carbrey and Cavanaugh.
Dancers.
10 Mins.; One, three, one.
Harlem O. H.

Two young men, open with a song and some dual stepping, in "one." Drop is raised revealing a flight of five steps on which they perform Russian and other eccentric work, then back to "one" for loose ankle stuff. Some novel movements, which scored strongly. *Jolo.*

Clark and Lovere.
Crossfire, Dancing, Instrumental.
16 Mins.; One.
Harlem O. H.

He straight "city chap" to woman's country simp. Crosstalk, some dancing, and finish with piano accordions. Talk is commonplace and routine crudely assembled. *Jolo.*

Kane and Wagner.
Songs and Talk.
12 Mins.; One.
City.

A two-man turn with a rather rapid line of comedy patter and a number of parodies, sure fire with pop audiences. *Fred.*

Capt. Anthony Adair.
Songs and Stories.
12 Mins.; One.

Capt. Anthony Adair was formerly with the Red Cross Corps of the Canadian Army. He was "gassed" at the front and is now in vaudeville. Several stories and a song, playing his own accompaniment for the latter, are his contribution. As a freak turn at this time he will pass nicely on pop bills. *Fred.*

PALACE.

An overtime show again this week but of general excellence which kept the usual big Monday night house in until the last. What weakness there was might be in the rather wide separation of the comedy. There were two big laughing turns, Lee Kohlmar and Co., on third, and Joe Jackson, who wound up proceedings. In the interval was no comedy punch, the clever Beatrice Herford not quite supplying it.

Any technical weakness, however, was more than made up for in the appearance of three Palace favorites, all of whom at one time or another have played two consecutive weeks or more in the house. They are Bessie Clayton, Grace La Rue and Jackson, who came along in the last section of the show. The Bessie Clayton turn is in its third week, but from her reception and that of her dance revue in total, it might have been the first. The petite and graceful Miss Clayton pulled whale sized applause herself, yet it remained for Louis Mosconi to again record the individual hit. When he danced with his light-footed brother he stood out as one of the most remarkable of eccentric dancers. Alone his foot skillfulness is the more emphasized. Quite a bit is due to him that the Clayton turn was not matched in applause returns.

Miss La Rue stepped on next to closing with Duane Bassett at the piano. She had several new frocks and also three new numbers. Retained from her former routine are "Road to Mandalay" and "Two Eyes of Gray." The first new one was used third, being "Somewhere in France," a dramatic lyric touched with pathos. Her two last program numbers are credited to Lieutenant Gita Rice, but none of them compare with one of her last season's songs, "Where's the Boy for Me?" One of the new numbers is "Dance Again!" and the final is "Cherry Blossom Land." Between the two Miss La Rue effected a costume change that will give the feminine in her audiences a chance to rave. It's a sort of glorified Japanese affair, composed of several folds of sheer colored materials with many tassels of green and embroidered in silver threads. It lacked a few minutes of eleven when Miss La Rue finished, yet she earned and took an encore number, "Soldier Boy," her only published song.

Just 10:58 when Joe Jackson edged on. Some on the lower floor walked but the upper house stuck solidly. The gallery knew the act, but Joe kept them laughing, they doing the clapping when he started to finger his cheese-cutter bicycle. Joe knew it was late and carried but ten minutes.

Intermission was opened by the accomplished Elsa Ruegger, who won rather big returns with her cello playing. The playing of harp, an instrument not often seen in vaudeville at present, by Miss Ruegger's accompanist, Zmay Clark, came in for appreciation.

Miss Herford followed with the impressions of the precocious child, the shop girl and at the employment agency. This last bit was delicious for the commuters in the house.

In all, the five turns after intermission were made up of single names, but in the cases of Miss Clayton and Miss Ruegger, others figured in the acts.

Intermission was closed by Langdon McCormick's dose of heroic dramas and spectacle labeled "On the High Seas." The action has been speeded somewhat over its original New York appearance. The patriotic lines found ready response and the dramatics went over because of the cause of the war—expressing feeling against German intrigue. The house got quite excited over the spectacle of the oncoming American battle fleet with the din of whistles, the booming of cannon and the flashing of signals. It's the effect of the season so far.

Lee Kohlmar with his splendid supporting cast in "Two Swooshes" real got the show started from third spot. The house started laughing when Lee dumped all the "surprises" from his pockets and bubbled with good humor from then on. The playlet is in Sam Shipman and Clara Lipman's best strain. Santly and Norton followed the pace, fourth. They sprung three numbers of patriotic hue but not of the red red brand. One, "There's Peace on Earth Again," is of the serious order, but the prize song is a humorous war number, supplying a corking finish for them.

Eddie Weber and Marion Ridnor, a newly formed dancing duo, handled themselves well, second, and were rewarded. Ed Durkin worked his dog turn in the opening spot. *Ibee.*

RIVERSIDE.

Business was far from the average at the Riverside Monday night, the count showing just a trifle more than a half house, although the program and weather seemed suitable to promote patronage. The gathering didn't exhibit any undue interest in the bill, sitting through the several specialties with only an occasional outburst. This called the show, particularly the early section, none of the acts in that division earning any appreciable returns.

The top liners are De Haven and Parker and Louise Dresser and Laura Hope Crews in her "divorcement" sketch. Miss Dresser was undoubtedly the bit of the bill, running through her repertoire of special numbers in perfect shape. Miss Dresser has a distinctive personality, a rather charming manner of delivery, good voice, appearance and all the other essentials of a successful single. She wastes little or no time in exiting and entering, coming on but twice during her entire act. The songs, the recitations, are all snappy, everyone carrying a "nifty punch," and at the conclusion of her routine Miss Dresser was compelled to enquire and offer a speech. She left a wide margin in the final score between herself and any other number on the bill.

The Four Holises opened with a casting act, the feature being a comedy "flyer," rather heavy for this line of work. A woman "flyer" provides some novelty through her presence, although her work is of the simple grade. There is nothing of a sensational nature about the routine, the finale being a half swing over the "cradle" by the man. The comedy helps. It's a good opening turn for his time.

Mack and Vincent hardly got started. Their routine needs renovating, for the songs now used are hardly up to the big standard. The girl is a capable accompanist, particularly for her partner. He might realize the necessity of always facing his audience while singing a pathos chorus, as done now. It is a trifle overworked on this week's program, three of the turns calling for the instrument in the "prop" list. The Camerons have altered their program a trifle since their last Riverside date, and the change helped to bring them over a tidy hit.

De Haven and Parker have a sensibly arranged skit in which they sample the trappings of a trifle overworked on this week's program, three of the turns calling for the instrument in the "prop" list. The Camerons have altered their program a trifle since their last Riverside date, and the change helped to bring them over a tidy hit.

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ALHAMBRA.

Plenty of dolines in the way of entertainment this week with an excellent house Tuesday night to show high appreciation. That in spite of the exit march not being sprung until 11:15. With the news film on first and the opening act on long, it was 8:45 when the second turn came on.

It was that time was just framed for Jimmie Lucas, who occupied the spot, he romping off with the much desired ranking of riot. From the moment he informed his "keeper," Joe Hall that he was among these present and dished out "ashes to ashes, dust to dust," in the army didn't get out the navy music. In nature times, the house was his. Lucas looked strong enough to have anchored the next to closing turn, but with Bert Fitzgibbon on the same bill, the latter was planted there. The Lucas routine is sure fire. Yet Jimmie pilled the score higher with an old soldier plant, whom he used with his only straight number, "Soldier Boy," which was the encore. The "old boy" roused the house for a second time as Jimmie had done that little thing alone, or rather with his "company." It is a coincidence that both he and Fitzgibbon should be on both using a plant with such big results. The Halligan and Sykes turn followed Lucas, not an over-enthusiastic at the start, but the fun, but their "Somewhere in Jersey" didn't do it.

Lucas then there were three other markable defined hit turns. W. J. (Sailor) Reilly, Van and Schenck, and Fitzgibbon. Reilly, who

is said to hold a three months' furlough from the navy, and whose arm insignia denote an election of the first class, should be credited with helping enlistment and service support as much as being an entertainer. The manner in which he put over "Liberty Bell" shows that there is a heap of "stuff" in him. With that number he stopped the show and only escaped after a short odd ditty that he no doubt picked up aboard ship.

Joseph E. Bennett closed intermission with his familiar but very likable "Who Is She?" The turn went over finely, considering that it has played the Alhambra a number of times before and has been seen in the neighborhood in other houses. That it was standard in delivering this trip is because of the clever playing. Mention of Minnie Enslow in the split-bride role is surely deserving. Bernard is reading a new vehicle by Willard Mack which will probably reach a showing soon.

Gus Van and Joe Schenck opened after intermission as favorite and went off with an easy hit. Their trip around the New York with a two-week stopover in each has been well received. The act is a thing. Evelyn Nesbit with Bobbie O'Neil offered "Roseland Fantasy," on seventh. With not much in the way of voice Miss Nesbit seems to have found a number suited to her with "A Baby's Prayer at Twilight." Here is a name attraction. Primarily Miss Nesbit might attempt something in the way of fetching wardrobe. She wore two gowns of black and white color combination and neither looked well nor new.

Bert Fitzgibbon found the next to closing location as easy as ever for him. His wife's voice was in bad shape, but he coaxed her to do her number anyhow. The "put" was covered for the usual quantity of bows and his speech may hold a bit of family prophecy, he saying that next season they expected to "have a little fence running around the house."

Boillinger and Reynolds held them in with their ten minutes of slack and bounding wire, starting just four minutes past eleven. The man's stunts about the usual routine. Aubrey and Riche opened the show, and although their sister turn went over quite well, a bit of cutting might add strength. *Idea.*

FIFTH AVENUE.

It commenced to rain just too late Monday evening after New York's first real springlike day of this winter. It was much for the usual capacity attendance at the Fifth Avenue, although that house is reported to have broken out its record by \$500 last week since the Fifth Avenue adopted the popular price policy of vaudeville. To beat the gross by \$500 at the pop scale is some beating!

A fair show was exposed to the downtowners the first half and the last section of the performance held all of its goodness.

Among the box musicals, "Jazz Night-mare," the raggedy production Joe Santley first produced in Chicago. It has two men and four girls. Of the girls, one is a redhead and another a blonde, with the other two brunets. The brunets may be all right, but no one looked at them, because the redhead and blonde, considered the stars, were beyond the two young men when all six were on the stage. And yet, and yet again, for the curtains, only the redhead was allowed to appear with the young men for a bow, and she only to be made the point of an old gag. The hogging the bows may be recherche in Chicago, but it's against the ground rules in New York.

"Jazz Nightmare" looks like entertainment of the proper kind, the rag stuff, even if the act starts off without reason and has no more reason afterward. It opens in "one," lingers a while there and then slips into full stage, a bedroom set with a piano, with the young men mostly around for a song or two. The full 20 minutes the turn takes. One of the young men has all the laugh lines and also plays a saxophone that makes him the hit of the crowd, but you can never tell in vaudeville what it is, the girls or talent, so it's just as well to find out by letting the girls show for the finish, unless that has already been proven, which might explain why they are held back while the men smirk their acknowledgments. Any couple of good looking girls in vaudeville now could start a panic. It's such a long time since a couple with looks, together, showed, and this redhead, also brunet, could pull away from the stage door of the "Midnight Frolic." The girls are so pretty they have to be led away from the theater with a will. A bit of restraining for the Jazz act and it should be excellent. There's a long lapse in the bedroom scene before the girls again show, but it's hard to bring girls into a bedroom with a couple of fellows sleeping there, although there is no more cause for any being on "one" at the opening. The talking saxophone player appears to be the act, although the other young man has a voice and plays the piano. There's a jazzy finish with the furniture dancing about, but there's hardly anything new in the turn excepting the title and the people, and the people seem to be enough.

Another of the bill's features, next to closing, was Josie Heather, with her bunk smile and new clothes, pretty clothes, too, while Sister Bobbie exposed her bare legs a couple of times, and William Casey, apparently with the same suit he last wore in New York, again presided over the piano, doing more or less in this turn than their accompanists usually do in a couple of acts with piano. Josie has some new songs. Her first is "The Boys With the Khaki Get the Nice Girls," and then she sang about a crinoline skirt she wore, afterward returning in kilt for "Maggie McCarthy," when Bobbie mixed in with the dance at the finish. Bobbie again doing her

bit later as a young soldier whose stockings were about three inches short. Then there was another song and recitation, with Miss Heather doing right well, like she always does, whether she Scotch or English or something else, although the house falls for her plaid song and dress the easiest. Anyway the Heathers picked a good name and Josie has trained that smile of hers into a bank account. It's about 10-1 she would cry laughing now from the stage.

The Three Hickey Brothers were on between the Jazz and Heather turns. They have a funny comedian with a grotesque facial make-up, while the two acrobatic boys have personality, the combination winning out, although their encore bit of "mind reading" could be replaced. It's so familiar though giving them boys credit for doing it well through the slapstick. Good acrobatics and comedy don't happen often enough nowadays to be overlooked, so the Hickeys are safe on the big time for a long while, or they should be.

Earlier in the bill Martha Hamilton and Co. (New Acts) had a song that suited the house, but it could have been improved on the playing end. Nevins and Erwood gave their new comedy act No. 3, not doing so well at the finish of it as they have done in other houses, perhaps through following Rose and Moon, who also danced. Rose and Moon danced and sang, not extraordinarily, just or-Edwilly, but were backed dancers of course. Monday evening the young man in doing some of his kicks started to break up his trousers just where the right hand side of the house couldn't miss it. This is probably the only mixed two-act in vaudeville that has not tried for an "entrance" introduction. They just walk on and start to sing. It is rather good for them in that way making it a bit harder, but it's distinctly different from the rest and altogether away from the flirtation idea of meeting in the centre of the stage before a drop of a deserted street. Lamb's Manikins opened the show; Pedersen Brothers closed it. Mabel Burke sang "San Domingo" with animated slides. *Time.*

AMERICAN ROOF.

The American Roof held a fairly well filled house Monday night. Those there were liberal enough with applause.

Duke opened with a "two-bar" act that passed and was followed by Frank King, who opened in "one," went into "two," and closed in "one." This lad is using a "Mother" finish and also singing a song about "The Boys of the Life Boat Crew" in front of a special drop supposedly the ocean, but looking more like a bunch of little hills that is funny to say the least. Mr. King's material comes very near the "sure-fire" line. The farther away he gets from that sort of thing the better off he is going to be, as he has a voice that if used to deliver some regular songs should get him over nicely, though the audience seemed to like the "Life Boat Crew" stuff all right.

Roatino and Baret got across mainly on the strength of the girl's singing. Her partner does very little. They went fairly well. Irving and Ward (New Acts) failed to show anything above the average double turn. Charlie Ahearn closed intermission and did very well with what looked to be almost a new act. A girl is singing and she does a dance with Mr. Ahearn, besides looking very well.

Flora Starr opened the second half in a nice little turn, though her French number, imitating Anna Held, might be done away with. Miss Starr sang four songs and played a selection upon the piano, the latter probably the strongest feature of the routine. This girl has appearance and with some improvement on delivery of songs should find it easy on most of the bills.

Chas. W. Dingle and Co. have a "dream" sketch, with an Irish legend as its story, therefore running into two songs sung by Mr. Dingle. There are two men and a girl with neither one pushing the star for the honors. Harry Breen kept 'em laughing for the entire length of time with his "put" stuff. He is pulling some "neighborly" gags that held up his act until the laughs subsided.

Harrah and Jacquellina closed with roller skating and held most of the house. The girl has enough looks to pass her, while the boy does the real work on the skates, per usual.

WINTER GARDEN.

Fifteen acts made up the bill at the Winter Garden Sunday night. Two-thirds of them did nothing but tire the audience. The few that really seemed to please the house, which was packed, were Robert Emmet Keane, Fred and Adelle, and Harry Breen. Laurie and Bronson and Ben Welch, who, though closing and on at 11:20, held, with a few exceptions, the entire audience until he had finished.

The Sunday concerts at the Garden remain about what they always have been. Still ringing in the songsters of operatic melodies who, once on the stage, remain there indefinitely. And it takes but little time to bring them back. People who sit through an entire Winter Garden performance are certainly entitled to some reward. The one reward they seem to want is Al Jolson. He didn't appear last Sunday eve.

The Yalton started at 8:30 with dancing, followed by Sherman, Van and Hyman, three boys from the west who did nicely after singing four songs. Grace and Berks, two more lads, did their bit of "hoofing" and passed on, as did Madam Galaventi, who came through with "The Last Rose of Summer," and lingered and lingered, returning to sing an encore, entirely uncalled for.

Mr. Keane, telling one or two new stories, scored the first hit of the evening. His Kipling war poems were exceptionally well done.

Hoff and Von Busle sang three songs and trotted on their way. The gentleman sang "Patience" with feeling, and it helped the turn along.

The Astairs put over the best dancing act of the evening. There was plenty of dancing throughout the two hours and 50 minutes the show ran.

Frankie Fay, who had been announcing up to this time came on and did a number of his own, doing very well with talk and songs. After finishing his act he continued announcing. Mlle. Dazie was the next on the program and did her ballet dancing under difficulties. The orchestra was all wrong with her music. Laurie and Bronson closed the first half and were the third act on the bill to liven things up. They certainly "let 'er go" proper on this occasion.

Seabury and Shay opened the second half, the boy doing some fine step work in different spots, but the whole turn is not strong enough to keep up the pace, with the result it slowed down towards the finish. Ed Wynne did some comedy in "one" and got away nicely with the house wanting more. Craig Osterberg sang a night song, and showed good judgment in limiting to that number. As he possesses an excellent voice it was easy going for him.

Marie Nordstrom was assisted by Mr. Fay and without the presence of the latter it would have been dubious for the girl. She opened with a verse about a book and an eye that May Irwin did some time ago, and she got her little Mr. Fay, is a very handy lad to have around Sunday nights at the Garden.

ROYAL.

Tuesday evening the Royal filled rather slowly and by show time the house appeared somewhat light, notwithstanding a special ten-act bill, containing well-known names, as the current attraction.

Invariably, the early days of the week are the lightest, and Tuesday coincided with that rule. Undoubtedly attendance will increase later in the week, although the majority of the regulars will probably be disappointed when comparing the current layout with previous weeks. It contains good singing and comedy, and at times runs splendidly, but for the greater portion appeared to lag itself along, and though numerous turns out their specialties, the exit march was played well after eleven. The Bronxites remained intact throughout.

The first half received a couple of starts, but nothing to compete with the closing portion. Due credit in that section must be given Frank Dobson, who soldierly encountered a scene of resuscitating attendance following the almost death knell administered by "The Village Tinker" (New Acts). Shifted from second after intermission to "No. 4." Dobson met anything but a pleasant gathering, but seemed the least dismayed and did remarkably well, considering the existing circumstances. According to past recollections, he has never so badly choked his material, and the time lost through the preceding turn, retaining the real merit of his specialty, seemingly adapted especially for the better grade vaudeville houses.

Dolly Connolly, assisted by Perry Wenrich, closed the first half, following Dobson, and did extremely well with a quiet and interesting turn. In the second half, Miss Connolly made a pleasing impression upon her entrance, thereafter confining her efforts to light singing numbers that were individually enjoyed. Occasionally her throat would parch, but that did not interfere with the generally good returns.

It was simply the Watson Sisters in the second half, banishing across a safety right from the start and closing with a wallop that "cleaned up." They were placed in the next-to-closing spot. Before departing the girls offered a speech in acknowledgment of the tremendous applause.

William Gaxton, assisted by a cast of five in "Kismet," made his presence known earlier in the section, holding the attention nicely and receiving suitable applause.

McIntosh and His Musical Maids were delegated to the opening spot, getting away nicely and running through an entertaining musical routine. It was quite early when they entered, but it did not prevent immediate recognition. Sherman and Uttry held up the "No. 2" position well enough to carry the show along. Miss Sherman was either late in arriving or hurriedly made up, for she had too much on.

Coakley and Dunlevy opened after intermission in their comedy skit, "Over There," proving acceptable to the majority, and starting that section in the right direction. A slight rearrangement of dialog and business proved of material advantage, with the laughs more consistent, and the introduction of a song towards the middle giving an added punch. Mimon found little to stop her from getting across, her impersonations being singularly approved.

The Arleys came on rather late with their perch work, the auditors remaining intact, which speaks for itself as to the value of their turn.

23D STREET.

Nothing startling the first half. The credit for drawing the good business there Tuesday night should go to Jean Sothern, who was "topping." The life in the performance didn't become evident until she was down towards the latter part when Mrs. Sothern came on and was followed by Duffy and Ingila, both acts doing much better than anything that had preceded them.

The Trennell Trio opened in neat opening act. Anna Trennell deserves special mention, as she does some good work. The comedy is weak, but the girl is enough to put the act across in that direction. Melville and Curtis, No. 2, were fortunate to get away clean. It's

a talking act with a song for a finish. The whole turn is slow and uninteresting. The man is the "wise boy" from the city, and the girl a simply country miss. So it goes on and on, but fails to arrive, with the result the team walked off almost cold.

Miss Southern and Castle had a good chance to do something, but they did not hop on to their opportunity. Both boys are in blackface, doing some dancing and talking with one song. Nothing unusual in the turn, the act working the same as many other double blackface turns that have gone before. DeLacy, Rice and Co. made 'em laugh a few times with their sketch. The man's name is not mentioned, but he should receive some prominence as he is the principal laugh-getter and ran away from both women in that respect. It's a fair laughing skit that the audience seemed to like well enough, but didn't go wild over.

Tudor Cameron and Co. did nicely with "nut" stuff. There is a girl, also another fellow as "props." Mr. Cameron carries the burden, with the girl not having much to do, and the other boy playing straight for him, though not to any great extent. The trio did rather nicely.

Miss Southern received a reception upon her entrance and pleased the audience through with her five songs. She has changed her wardrobe a little to advantage, her opening dress being much prettier than the one worn when at the Fifth Avenue. Miss Southern should be able to draw business wherever the people are picture "fans" and should receive some credit for not referring in any way to the fact that she has been pictured.

Duffy and Ingis got over with a wallop on their wild and hilarious "nut" act, the playing of the different instruments keeping them going on and off for three or four encores. The boys have good miscellaneous routine, doing nothing in particular and everything in general. It brings them plenty of laughs and as much applause.

Gems of Art, a posing turn, closed, the majority remaining for it.

AUDUBON.

The Audubon had its usual crowded house Tuesday night, but unlike other Fox houses everything runs like clock-work. In the lobby three box-offices are always open for the night performance, and two in the daytime. Its patrons only have to wait a short time before securing tickets. Once inside, the usherettes, in neat uniforms and carrying swagger sticks, direct you to your seat quietly without disturbing the early comers. A pocket flashlight is carried by the girls, so that during the picture periods patrons can reach their seats without falling over those already seated.

A peculiar thing about the Audubon is, although the house has two big lobbies, there is never a display of photo-booths playing in either. This is most likely due to the undecided bookings of the Fox office, as they would have to change the photos too many times weekly.

The Penn Trio, opening, had to be billed as the Penn Duo, owing to the illness of one of the members. If you had not seen the act before you would not believe there were three in the turn. The two men went through a fast routine of bar tricks and scored strongly. Steve Fredo, doing an Italian character, but his talk failed to draw even one laugh. Steve wasn't satisfied with the applause he got, came back with a guitar. His first two numbers were all right, but then he started with some nameless song, accompanying it with a couple of steps which he repeated over and over until the audience tried to applaud him off the stage, but he finally decided to leave.

Mme. Benson and Co., in "The High Cost of Living," furnished laugh after laugh. The skit is chuck full of comedy lines and is played by the three people to keep the house in an uproar. The comedy picture, Billy West in "The Loose Nut," which divided the show, left the house in high spirits for Wayne and the Warren Girls, who started where the picture left off. This trio do a nice act and were well liked. The material is good, they harmonize nicely, and with Benson in the comedy role have a good variety turn. They were brought back for an encore, responding with a Hawaiian number and playing ukes, which sent them over to a big finish.

Browning and Dawson, in blackface, almost knocked the people off their seats with their cross-fire. Mostly every line brought a laugh, and at the close Dallas, a colored boy, with his harmonicon and "blues," had to do two encores. Florence Tempest and Co. closed the show and registered solid. Before the Fox five-reel feature, final, Edward A. Packer, one of the Washington Four-Minute Men, spoke that length of time.

CITY.

Seven acts, a feature and News picture, attracted a fair sized crowd the eve of Washington's Birthday. James and Arthur gave the bill a nice start with comedy acrobatics. The boys work about seven minutes without a dull moment. The audience is either applauding their splendid work or laughing at their comedy tumbles. Benson and Burr followed and just passed with singing and dancing. The couple are not bad singers, but the act lacks the proper punch to make it any better than a No. 2 turn in the pop houses. Joe Bernard and Co. opened slowly, but as the playlet progressed the speed went with it, finishing splendidly. Following is the feature, the Roman Sisters, not little applause for their good work. The City patrons don't care much for classical dancing.

Esie White in "one" in front of a special drop has a neat little act, good enough for the two-day houses. She uses character numbers and was brought back for an encore.

She was one of the applause bits of the bill. "Miss Hamlet," a travesty girl act with a company of ten, had the house in an uproar. The piece, although funny and handled well by the four principals, just misses being big time. Hoey and Lee closed at 10.15, taking the applause honors with them.

GRAND OPERA HOUSE.

With the annexation of the Grand to the Vaudeville Managers' Protective Association comes a slight change in the policy of the house. The show is again starting at 8 and the bill has been reduced to six acts to better advantage. Mostly every seat was occupied at certain time Monday night, perhaps due to the improvement in the bill for the first half. It was a few degrees better than those shown during the eight-act period. The second portion was by far the better, each of the three turns there getting goodly applause.

Sullivan and Dale, following the Pathe Serial, which split the bill, open in "two" with a drop to represent the interior of a Bowery boarding house. The man is a French nobleman who would have been a Count in France had it not been for his brother's tricks, but he was in America and broke. The girl is a newswoman with plenty of "slang" gets many laughs, splits her bank-roll with him, and is about to leave when a letter arrives that the man's brother is dead; he is again Count. The Hart Brothers in blackface with comedy talk and songs scored solid. The boys work fast, have some very bright dialog and use two saw-fire war songs which put them over with some to spare. The Carl Eugene Troupe closed the show to a good applause finish.

The Three Adora opened, followed by Backstern and Lalom. The team was lucky to pass with their present songs, talk and dances. "Between Showers," a comedy drama with three people passed by a narrow margin. The material needs bringing up, and more of a punch to make the three-a-day houses.

SHOWS LAST HALF. AMERICAN ROOF.

Excellent attendance Washington's Birthday eve to see the last half bill, which measured up to the standard in all departments save comedy. Up to intermission it was nearly "bone dry" of laughs and there were not nearly enough in the final section to equalize the bareness of the first portion.

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The following circuits, managements and agencies have signified a willingness to adopt such means as will be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

MARCUS LOEW CIRCUIT (Joe M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Alox)	MICHIGAN VAUD. CIRCUIT (W. S. Butterfield)

If Glenn and Jenkins, colored, billed as "The Street Manicurers," next to closing, were depended on to plant the comedy punch of the show, the management was too much. They held the spot without trouble, perhaps because of the absence of comedy ahead of them. The men are garbed as white wings, carrying the regulation street brooms and a refuse box. Their talk as to what is garbage and what isn't, proved rather dirty fun. Part of the talk routine consisted in each telling the other how badly he'll be mused up if the other starts anything, etc. Seems that most colored comedy teams adhere to the same style of personal attack.

Eleanor Haber and Co., on preceding, presented "The Woman of a Thousand Secrets" (New Acts) with fair results. Intermission was closed by "The Maxine Revue" (New Acts) and opened by Olive Green (New Acts).

A sister turn, Harmon and O'Connor, fourth, capped applause honors and almost from the time a stage hand invited them to haul the piano on the stage themselves they were primed as favorites. Each girl handled a solo or two, but scored best with a duet. The girls amused with their kidding of each other over their figures, though neither is unduly large, and there was a humorous line that "a song about Germany is an invitation to a murder." It's an act that ought to go upward.

Bert and Vera Morrissey did very nicely second, and with good reason for it's one of the neatest duos in pop circles. Both are able to handle numbers and both dance acceptably. That and appearance are real assets for advancement which should come with a new material. Vera makes three changes and she looks really lively in all.

Huling's Water Lilies fared excellently on third. Mr. Huling has a reputation for his training of these aquatic animals. There are five "seals" in the turn, but the bulk is done by two, who work along the same line as Ray Huling's clown seal. One animal appeared to be pretty well bunged up, perhaps as the result of his jealous companions. Lyons and Americo (New Acts) opened and The Three Sports, a bar act, including an Amazonian strong woman, closed the bill. *See.*

FIFTH AVENUE.

A big time program was at the Fifth Avenue the last half last week. It held several names known in the larger houses and also an unusual degree of novelty through new turns. Of the latter Schoen and Walton and "Pianoville" are under New Acts.

Tanoo Kajiyama showed his former handwriting turn, starting with a new setting for the blackboard, preceding the actual work with his conception of the advance of the world from 1914 to 1918, with a circling globe showing President Wilson had replaced the Kaiser as the world's important personage. Nothing much to this opening excepting applause, of course, but it made the act somewhat different and more in line of the "new act" Kajiyama probably believes he has. The remarkable display of mind concentration is given in the former way, with but little variation. It is always interesting and to those seeing it for the first time astounding. Kajiyama is utilizing a phone to receive messages from the audience while writing back-handed headlines from the dailies. It's a striking display of his powers, and his reception was most cordial.

Another new turn was that of Lloyd and Wells, dancers and singers, the hit at "You're in Love," who open in rough clothes, before a back drop of a freight car with an opening (door) through which they emerge. The drop will be classified as a "copy" of that employed by Alexander and Fields. The resemblance ceases with the setting. The boys change later to evening dress, doing nine minutes speedily, with some dancing steps of their own, and leaving an excellent impression. A couple of songs are in the act. They had to follow another two-man dancing act, Janis and West, but did not suffer through it. Janis and West talk, sing and dance, and the dance man has the word without doing that overly well. They are small timers. Wearing light derbies with their dark outway suits will never change that opinion.

Near the end of the bill Kenny and Nobody got the hit of the show. Bert Kenny works out a monolog through carrying an imaginary person with him in a manner all his own. He has also taken the well frayed monologistic scheme of mentioning "girls," "boys" and "marriage" and through new treatment made a new monolog of the material that seemingly obliges laughter. With a little morality talk on "Nobody" at the finish Kenny likewise scored, and for a finish (encore) sang

23D STREET.

The 23d Street was aided in filling up Thursday night by the invasion of the boys from Camp Upton, who had come in for the parade the following day. The audience put its O. K. on the show all the way.

Stone and Manning opened with eccentric dancing, and pleased, followed by Charles Bradley, who with his songs and stories did very well. Hayes and Latham (the former Catherine Hayes) one-half of the old act of Hayes and Whinnon, passed acceptably with the big girl doing comedy and also handling one number, while the other miss did the straight singing.

Corinne, assisted by Charles Bunnell, still retains much of her youth and looks exceedingly well on the other side of the lights, and she has filled her act with enough red fire to illuminate all vaudeville. There are some speeches that can't fall down during those times, and Corinne is singing three songs, two done in costumes of the Red Cross and one in khaki. Mr. Bunnell has little to do other than sleeping on a couch for a "dream." Corinne is supposedly an old lamp in the house of Lafayette. It comes to life. Frequent applause, but the house seemed to be a bit tired at the finish and let it down to a considerable extent.

Jenks and Allen in rube characters cleaned up. The couple are pulling one or two gags inclined to be a little blue, but the audience howled at them, so there you are. They kept 'em laughing for 11 minutes and ended up with the lion's share of the applause for the evening.

Carbery and Cavanaugh, another of the usual song and dance turns, found it very hard going following the comedy act, and consequently didn't do so well. The boys are doing nothing out of the ordinary, and one lad should have had his costume cleaned. It looked as if it had been messing about in a coat.

Jack Gardner did fairly well with his songs and stories. His finish with the alarm clock in the audience was the best. The three songs failed to arouse any wild enthusiasm, and the stories were about the same. Mr. Gardner's "plant" is essential to the welfare of the turn.

"On the High Seas" closed the show, the house remaining to watch the big act and being rewarded by a fine naval effect in the last scene.

CITY.

Comedy was the rule at the City for the first half. Of an eight-act show seven were after laughs and the greater part got them. Incidentally the upper section of the house here is growing rough again and one of the acts had to make two speeches regarding throwing of pennies from the gallery. The second speech quieted the disturbers.

The Krumko Duo, with comedy acrobatics, opened the show and got a few laughs. Kane and Wagner (New Acts) scored with chatter and parodies. Shannon and Annie had the third spot and passed fairly well, all things considered. The act is one that is hard to classify. It isn't singing turns and yet there are three songs in it. It isn't a sketch, although it has a plot and dialog. Being a combination of both it is neither fish nor fowl, and the audience seemed to be of that mind regarding it. The numbers got some applause, but the laughs were few and the finish weak.

The Universal Current Events split the bill after the third act, and the parade scenes in New York division from Camp Upton won any quantity of applause.

Florence Hardman, the violinist, with her piano accompanist, made a decided impression with a repertoire a little highbrow for the audience.

Harry Hines was a decided comedy hit with his patter and songs. It was he who had the trouble with the upper section, but he handled the situation admirably and got away with honors. His burlesque of "Lily of the Valley" was a scream to 14th street.

Arthur Dunn and Co. in "Say Uncle" (New Acts) scored, but the finish is weak. Valand Gamble (New Acts), in the next to closing spot, pulled a number of nifties and won considerable applause.

Closing the show Schep's Comedy Circus held the stage for almost a half an hour and the audience remained seated. "The Moral Law," film, concluded the bill. *Fred.*

AL. JOLSON A WITNESS.

New Haven, Feb. 27.

Al Jolson and a number of principals from "Sinbad" at the Winter Garden were called to New Haven yesterday by Assistant District Attorney Crosby, to be examined as witnesses in the case of the alleged violation of the Garfield Fuel Order by the Shubert theatre Feb. 5 when "Sinbad" opened here.

The Shubert case has been up before United States Commissioner Wright, and was set down for a hearing March 11. It is included with a number of violations the district attorney will present to the grand jury. If an indictment is found the probabilities are that the case will be tried by the United States Court within a few days.

The Pastime, Columbia, S. C., closed recently through an epidemic, reopened Monday. It plays vaudeville.

HARLEM OPERA HOUSE.

Thursday night is "Gift Night," and two dozen "gifts" were distributed last week by Sol. Joy, assisted by Solly Lee (he of "The Singi", "Doorman" fame). The two developed an impromptu bit of comedy here and there during the distribution that brought a number of laughs. The "gift" thing as worked was a real get together affair from the audience's standpoint, and a lot of good natured fun results. Incidentally this feature drew an audience that jammed the theatre from top to bottom.

A seven-act show was fairly good vaudeville. In addition there was a news weekly, Trimmings comedy and feature and an ill song by Mr. Levey.

The Gordon Brothers with the boxing Kangaroo opened the show and pulled a few laughs. Capt. Anthony Adair (New Acts) held the second spot. Marcus and West, who replaced Morris and Sherwood, scored heavily on third. The comedy as handled by the boys got over very big. Irene West looks pretty and handled her numbers nicely. The Violet Benson act, "The High Cost of Loving," followed and was a scream.

The comedy film followed, and the "kiff" section used the next 25 minutes after which the ill song came along.

The latter half held Conly and Webb, who passed nicely. Lander Brothers, comedy bit of the bill (although some of their gags are pretty aged), and Those Five Girls closed the bill.

"Captain of His Soul" was the Tringlo feature. *Fred.*

The Lady Aberdeen act is booked to appear at the Palace, New York, March 18.

MR. GEORGIE JESSEL

(Under Management of MAX HART)

**All Material By
GEORGIE JESSEL
and
EDDIE CANTOR**

This Week, February 24th
MARYLAND THEATRE, BALTIMORE, MD.

DISTRIBUTING COMBINATIONS.

The picture world just now is being flooded by a number of independent co-operative booking organizations. The United Picture Theaters of America, Inc., has started, while others to be launched are the Associated Theaters, Inc., (of the Northwest); the Producers and Exhibitors, Affiliated; and the new W. W. Hodgkinson plan.

The United Picture Theaters of America, Inc., has for its officials Lee A. Ochs as president; C. R. Seelye, late of Pathe, as vice president; Louis F. Blumenthal, treasurer; and Charles M. Rosenthal, secretary. Its plan as announced is to enable "exhibitors in every section of the United States to own collectively and distribute to its members pictures on which all members can and will make a profit." "I have been working on the plan for three years," says Mr. Seelye. "It isn't a new scheme, since during the time I have been formulating the plan, I have been paving the way for its actual formation."

The American Druggists' Syndicate has 22,000 druggists members, owning 90 per cent. of the stock. Since they control the company, they are in a position to have something definite to say about prices and what they will buy. Drug manufacturers are not permitted to own stock, assuring equal treatment to all manufacturers. It is upon this idea that Mr. Seelye has built the plan of the United Picture Theaters of America, Inc.

The United next fall may enter the production field. The concern has temporary offices with the "Exhibitors' Trade Review," while headquarters is being fitted up on the fifth floor of 1600 Broadway.

The Producers and Exhibitors, Affiliated a few weeks ago announced its organization as including Herbert Brenon, Frohman Amusement Corporation, Lawrence Weber, Harry Rapp, Triumph Films and the Hammerstein-Ince-Shubert combination. Herbert Brenon is now inactive, however, and his studio is closed. Rumors have been current the Hammerstein-Ince-Shubert faction, also inactive at present, is dickering with the World Film. The latest report is that the Frohman Amusement Corporation is out, at least partially, having sold its production of "My Own United States," to Metro. All these things, despite the optimistic reports of C. C. Pettigohn, general manager of the organization, seem to be ominous indications of a dismemberment.

The W. W. Hodkinson plan of distributing productions has already been outlined in VARIETY. Hodkinson plans to split the country into 28 sections, the exhibitors controlling each of these sections sharing in the profits of the organization. Hodkinson, who has the releasing of all Paralta productions, is now on the coast launching the scheme.

The Associated Theaters, Inc., of the Northwest, has Thomas Hemlin, of Minneapolis, handling its management. Reports reaching Broadway indicate that this organization already has considerable strength.

LETTERS

When sending for mail to **VARIETY**,
address Mail Clerk

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

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

Advertising or circular letters will not be listed.

P following name indicates postal,
advertised once only.

Reg following name indicates registered mail.

QUESTIONNAIRES.

Chyo George
G
Griffith Jos A
H
Halstenbach Edw A
Homborg Albert H
P
Paskay Robt
V
Vanfeer Arnold

A
Adams Rex (P)
Alden Laurel (Pkg)
Allen Ethel
Allen Mrs B
Almond Edith
Almond Mrs T
Amos Sylvia
Andrews Miss M
Archer Lou (Pkg)
Archer & Ward
Armstrong Mrs B
Armstrong Carl
Armin Walter
Arnold Lewis (C)
Artois Walter (Pkg)
Artois Mrs W
Arville Victoria (C)
Asend Ben
Asoria Miss I
Aster Edith
Aubrey B A (C)

B
Babcock Mrs T
Bailey Pearl (C)
Baker Mrs
Baker Mildred (Pkg)
Barbour E L (C)
Bartones (C)
Bard Ben
Barlow Hatty (Pkg)
Baron Leonara
Barry Miss D
Barth
Barth Lena Lee (Pkg)
Barton Emryl (Pkg)
Bean Jack W
Belgium Trio (C)
Bender Mazie (C)
Benson H C (C)
Benson & Bell
Bennett Anna
Bennett Miss W
Bernie J (C)
Berg David
Beigre Valerie
Berry Sally
Besent Lillian
Blondell Ed (SF)
Blound William
Bowen Jano
Boylan Augusta (C)
Boyal Jack
Boyd & Oals 3
Bradley Mr & Mrs J
Brennan Billy
Brown James (C)
Browne Josephine I
Browning Tod (SF)
Brunette Fritale
Bryan Francis
Bunnale Maud
Busch Julia H
Burke Jim
Burrell Chas E
Burns Lynn (C)
Burton Irene (Pkg)
Busch Juliet
Byron Bert
C
Cagwin Jack (C)
Cahill Jane
Cahill Mrs Thornton (C)
Callr Marion (Pkg)
Cambell Miss J (C)

Carr Arthur (C)
 Carbery Mrs J
 Carlita Grace
 Carmen Miss B
 Carter Joe
 Chiyo & Chiyo
 Christie Geo D (C)
 Christie G Carl
 Christie G Carl (C)
 Claire Dora
 Clay Clara
 Cleve Helen
 Clifton & Dale (C)
 Cohee J H
 Coleman Harry
 Collier & Waide
 Conrad Miss G
 Conboy Kelcey
 Conway Charles E
 Cornell Millie
 Coudray Peggy (Pkg)
 Cowles Mr R M
 Craige Blanche
 Cramer Francis
 Craun James (Pkg)
 Crawford Hart
 Cromwell Billy
 Cunningham Jean
 Curtiss U S (C)

D

Dailey Paul
Dale Frederick (C)
Dale Miss M (C)
Daley Eddie (C)
Darling Miss L (C)
Darling Miss Lee (BF)
Davie Beatrice
Davis Essie
Davis John (C)
Deane Homer A (Pkg)
Deane Mrs M P
De Angelo Carlo
DeBrion Corinne B
Deely Ben
Deerie Helen
Deil Jack
Denham Helen M
Derrick Mr & Mrs I
DeYoung Billie (C)
Devers Honora (Pkg)
DeWitt & Guither
Dixon Dorothy
Dockratty John
Donlon Vivian (Reg)
Donovan Fannie
Doris & Mack (C)
Dorsh Al (Pkg)
Doughty Jack
Downing Evelyn (C)
Downs John
Drew Beatrice
Dunn Thomas P
Dupree L
Duquene Four
DuVal Viola E
DuVea Jack & Agnes
E
Eadie & Ramsden
Earl Burt
Earle Ralph
Eaton Louise
Eddy & Denny
Edwards Sarah (C)
Edwards John
Edwards Margaret
Edwells Co (C)
Ellers Novelty (C)
Ellsworth Grace
Elray & Elray (C)
Elmerson Maude (C)
Elmerson Willie
Emerson Mrs H
Emerson Harry A
Eppilloy Jules
Eppico Joe
Esmerelda Edna
(Pkg)
Evans Harry
Everett Mirrah (C)
Evra Madra (Pkg)

Fagg & White (C)
Fairfax Mame M
Fass Blackham (C)
Ferdinand Fred
Fern Chas (C)
Fern Alma
Ferry Hatty
Fields Al G
Figuero Jack
Finn & Anna
Finn & Anna Georgia
Fittsimmons Mrs B
Fittsimmons & Cam
eron
Flynn Josie
Ford Ray
Foreman C B (Reg)
Frank Wm
Frances Beverly
Francis Aaline
Francis Evelyn
Frank W J
Franklin Ruth
Fraser Jack
Fredericks Mrs G W
Freed Jack
Freeman Jessie
Freeman Lee
Frey Lewis
Friggs Al

G
Gabriel Master (C)
Gaby Frank
Gallana Margaret
Garcia Heave
Gardner Dave
Gason Lily (Pkg)
Gerard Frank
Gibson Hardy (C)
Gibbs Miss H
Gick Albert
Gilbert & LaCrago (C)
Gintini Eugene F
Gladioli Florence
Glydon Miss T
Golden Mable
Golden Nathan
Goldstein Nathan
Gordon Thomas
Gordon Tommy
Gore Robert
Gotchall Harold
Goutbourn Mrs C H
Gould & Gold
Gould Venita
Graff Mary
Grant J (Pkg)
Gray Mrs Fack
Green Grace
Greenough Mrs A J
Grenville Claire
Grey Clarice (Pkg)
Griffith Fred M (C)
Griffith Fred M (C)
Gross Genevieve
Guarella F (C)
Gunn Beuglia (C)

H
Hackett Fred C
Hale Mrs Bud
Haleson Flo
Hall C S (C)
Hall W J (C)
Hall Ruth
Halle Eunice (C)
Halle Eunice
Hamel Edna May
Haney Edith
Haney Edith (C)
Hanson Julia A (C)
Hardy Irene
Harrington Fred (C)
Harlan Kenneth (Res)
Harran Alice
Harrish Roy
Harrington Al (C)
Harrington Fred (C)
Harris Eleanor
Harris Honey
Harrison C A (Pkg)
Hart Hazel
Hartman Marie (Pkg)
Harvey Charles
Hawkins Mr & Mrs
Hayes & Neal (C)
Hayden Jack M
Haynes Bill
Haywood Ruth
Nealy Nell
Hearn Frank
Hearn Julia (Pkg)
Healey F C (C)
Henderson C
Herman Al

Herz Ralph
 Hayer Grace
 Hickey Martha
 Hicks Trixy & L
 Higgin Helen
 Hilburger Helen
 Hines Cissy
 Hoffman Francis
 Holden Jack
 Hollister Mr & Mrs
 Homberg Albert H (P)
 Horn & Ferris
 Howard James (Pkg)
 Howe Walter S
 Husted Sadie
 Hunt Henry (Pkg)
 Hunt Opega M
 Hutchins Dick (Reg)
 Hyams John
 Hyde & Hardt (C)

I
Ingraham Bella

J
Jacquette (C)
Jacobs Sammie
Jacquette
Janis Mrs E (C)
Janis Elaine
Jarrow
Jerome Eddy
Jerome Mrs F
Jessop Wilfred
Johnson Mrs Roy
Jones Edith M
Jones & Jones
Jordan Betty
Jordan Jules

K
Kearney Jane
Kelt Mr J (Pkg)
Kelth Roydon
Keller Marie (C)
Keller Marie
Kellogg Chas
Kelly Nora (C)
Kennedy & Burt
Kennedy David E
Kennedy Vic (Pkg)
Kimberly & Arnold
King Frank G
King Gus
King Julia (C)
Kirby Thomas
Klause Sisters
Knox Wm C
Kreimer Wm S

L
LaBelle Rubby
LaCoste Mrs H
Lake Marjorie
LaMar Levina
Lambert Natalie (C)
Lampini Bros (Reg)
Lane Henrietta (C)
Larson Antoinette (C)
LaRue Eva

LaRue Ethel
LaTosca Phil (C)
LaToy Mille
Lauren Benny
LeFleur (C)
LeVene
Leach Hannah
Leavenworth Mr
Lee Irene
Leever Lew
Leipig Nate (Pk)
Leighton Chas (SF)
Leonio Flie
Leonard Olivette
Leone Maude
Lesner Bert (C)
Lester Bert
Lewis & Abbott (C)
Lewis Eva
Lewis Percy W (P)
Lidell Jack (Pk)
Liederman E E
Littlejohn Frank (C)
Livingston Robert
Lloyd & Britt (C)
Llorella Lilla (C)
Lockhart Maude
Lockwood Helen
Lorenz Myrtle (Reg)
Loretta Gert (C)
Lorimer Miss M
Lorraine Miss W (C)
Lorraine Miss B
Lorraine Peggy (Pk)
Lovell & Lovell (SF)
Lovel & Lovell
Lowell Nellie
Lucas Hanny

Lutz Howard R
Luval Jack
Lynch Jack

M
Mackie Florence (C)
Maddison Ralph
Mallory Burton (Pkg)
Mareena Mike (C)
Martin Chas (C)
Marion & Deane
Marion Garnet
Marston Rose
Martell Fay (Pkg)
Martell Fred J
Marini Robert
Marvel Chas
Matthews Mrs D (C)
Matthews Mrs D I
(Reg)

Maxims Four (SF)
May Evelyn (C)
Maybelle Snowie (C)
Maynard Dottle
Mayo Betty (Pkg)
McArty Grace (C)
McCauff Mari I
(Pkg)
McCormick Hugh M
McDermott Billy
McGinnis Mrs F
McGlyn Grace
McInnery Matthew
McLaughlin Jannie
(C)
McLaughlin Jennie
McLeod Annie B
McMortimer Robert
Mecker Matt

Melville Mae
 Mercer V
 Merrill Beanie
 Messier Marie
 Milford Florence (C)
 Miller Elizabeth (C)
 Miller Arthur M
 Millier Earl B
 Minager Fo
 Mintz Anna
 Montambo Pah
 Moore Tim & G (C)
 Moore Frank (C)
 Moore Margaret (Pkg)
 Morley Lillian
 Morris Billy (C)
 Morrow Wm
 Marshall Lillian
 Morton Jane (C)
 Mozart F & E
 Muhsall Bernice

Murphy J Amos (C)
Murry Lola (C)
Murray Edw
Murray Laura
Murray Fred
Muthe Louis
Myers Miss A

N
Neven John J
Neale Arthur (Pkg
Neaynard George
Nelson Walter (C)
Nelson Caroline
Nelson Robert B
Neville George
Newman Lew & J (C
Newman Miss B
Newport Hal
Noble Herman
Nolan Louis
Nolan Mildred (Pkg
Noll Fritzie (Pkg)
Norris Norena

O
Oakley Florence
O'Brien Ethel
O'Connor Lorena (Pk)
Odom Estelle
Ohare Frank
Oldham Georgia
Olson Howard
One B (C)
Osborn Lynn (C)
P
Padula Miss M (Pk)
Page Mildred E
Paoli Mrs M D
Park Emily (C)
Parker Bros (C)
Parker Miss A R (C)
Park Richard L
Parker Texas
Parks Emily
Paul Francis (Pk)

Paulette Louise
 Pemberton Miss
 (Reg)
 Perry H H (C)
 Peters Wm F
 Pierce Chas A
 Pierce Irene
 Pierce Paul
 Pierson Chas W (P)
 Pike Raymond H
 Piquo Harry
 Pactor Bert (C)
 Poshoy Robert (P)
 Post & Gibson
 Potter & Hartwell
 Pratt Herbert A
 Presburg Mr & Mrs
 Pritchard G A
 Pullman Miss J
 Purviance Roy (Pkg)

Q
Quirk Jane

R
Rae & Wynn
Raffin Al (Reg)
Rainey Margee
Rankin Walter (C)
Randon Mr
Rarbier Jack
Rawlinson Herbert
Reed Daniel
Riberg Inez
Richards Edith
Rifner Carl
Riley Joseph
Ripley Nellie V
Rivers Miss D (C)

Roberts & Maitland
(Pkg)
Roberts Mabel (O)
Robt Fred
Romaine Julia (Pkg)
Roman Hughie H
Rose Della (Pkg)
Rose Ivy
Rose Jack
Rosen Jimmy
Royal Jack (SF)
Royal Jack
Rudnoff W
Rull & Rull
Russell Georgia
Russell H & F

S

Sabourin Frank
Sam Lik Yung (Reg)

Samuels Maurice
Saandejet Joe
Salisbury Endona (C)
Sandberg Bob (BF)
Sanford & Dore
Scanlon Mathew
Schaefer S
Schayer Fred
Schofield Charles
Scott Mrs K M
Scott Sylvia

Ben Mel Lady
Settle Annie
Shannon J J
Shattuck Ethel
Sherlock Frank (C)
Sheehan May
Sheldon Lillian
Sheppard Al
Sherwood Morris V
Sherwood Harvey (C)
Sieger Lillian
Sidell Jack (C)
Simmons Gladys
Simpson Lairy
Sipperly Ralph
Smith & King (C)

Smith Clara (Pkg)
Smith D C
Smith Loster A
Smith Thomas R
Smyth Arthur F
Southern Evelyn
Spaulding Clarice (C)
Spaeder Fred & G
Sph Mrs L
Stanley Edwin
Stark Virginia (C)
Star (Pkg)
Starr Carrie (C)
St Clair Aida
Sterling Eisle
Stern Al
Stevens Leo
Stewart Anita
Stewart Dick
Stewart Florence
Stirk Clifford (P)
Stone Hazel

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"FORTY THIEVES"

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Story Rex (P)
Stratton Jack
Sullivan James R
Sullivan John
Sutton Luis (Pkg)
Swain Hal (SF)T
Takaori B S (SF)
Talmadge Sue
Taylor Triplets (C)
Tempest Florence
Tendehoa Chief
Terry Mrs Walter
Thomas Helen
Thames Chester
Tilden Miss H
Tilton Lucille
Tommer Mrs T
Tracy Martin
Turner Chas S
Twoomey NeilV
VanHoff George
VanHorn S B
Vardon Vera
Vendeta Dolly
Veronce Mrs J L
Vert Hazel
Vivian Harry
Volt Lawrence FW
Wagner Emma
Walton & Brandt (C)
Walsh Marie
Walters Selma (Pkg)
Ward Elroy (C)
Ward Mrs (Reg)
Ward & Cullen
Ward Lillian
Warren & Conley
Warren Spencer
Weber & Wilson (C)Weber Chas
Welford Miss D (SF)
Welch Emmett
Wells Mr & Mrs G
West Eugene
West Lelia
Western Helen
Weston Verna
Wheeler Bert B
Wheeler Dick
White Deer Princess
(Pkg)
White Miss B
White Martha
Williams Burt (C)
Wilbur Harrington
(C)Wilbur Mrs C R (Pkg)
Wilkie Susie
Williams Adelaide
Williams J & C
Williams Addie B
Wilson Irene (C)
Wilson Frankie
Wilson Lucille (C)
Wilson & Mack
Winton Lloyd H
Wood Miss M
Woods Helen (C)
Woodward Fred (SF)
Woodward Harvey J
Worden Mrs H
Worthington Major E
(Pkg)Y
York Florence
York & King (C)
Young Ellice
Young Margaret
Yule Arthur

Z
Zabella Flora
Zanora Frank
Zuhn Billy

BURLESQUE ROUTES

(Mar. 4 and Mar. 11.)

"Americans" 4 Erie 5 Oil City 6 Beaver Falls
7-9 Park Youngstown O 11 Victoria Pitts-
burgh.
"Army & Navy Girls" 4 Gayety Minneapolis
11 Star St Paul.
"Auto Girls" 4 Savoy Hamilton 11 Cadillac
Detroit.
"Aviators" 4 Empire Hoboken 11 Star Brook-
lyn.
Behman Show 4 Gayety Washington D C 11
Gayety Pittsburgh.

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York 11 L O.
"Bliff Bing Bang" 4 Howard Boston 11-13
Academy Lowell 14-16 Worcester Worcester
Mass.
"Bon Tons" 4 Gayety Kansas City Mo 11
Gayety St Louis.
"Bostonians" 4 Orpheum Paterson 11 Majestic
Jersey City.
"Bowerys" 4 Star & Garter Chicago 11 Gay-
ety Detroit.
"Broadway Belles" 4 Standard St Louis 11
Englewood Chicago.
"Broadway Frolics" 4 Empire Newark 11
Casino Philadelphia.
"Burlesque Revue" 4 Gayety Detroit 11 Gay-
ety Toronto.
"Burlesque Wonder Show" 4 Gayety Toronto
11 Gayety Buffalo.
"Cabaret Girls" 4 Lyceum Duluth 11 Century
Kansas City Mo.
"Charming Meadows" 4 Gayety Chicago 11
Gayety Milwaukee.
"Darlings of Paris" 4 Trocadero Philadel-
phia 11 So Bethlehem 12 Easton 13-16 Ma-
jestic Wilkes-Barre Pa.
"Follies of Day" 4 Lyric Dayton 11 Olympic
Cincinnati.
"Follies of Pleasure" 4 Star St Paul 11
Lyceum Duluth.
"French Frolics" 4 Century Kansas City Mo
11 Standard St Louis.
"Forty Thieves" 4 Gayety Philadelphia 11 Ma-
jestic Scranton.
"Gay Morning Glories" 4 Victoria Pittsburgh
11 Penn Circuit.
"Girls from Follies" 4 Penn Circuit 11-12
New Bristol Bristol 13-17 Camp Dix Wrights-
town N J.
"Girls from Happyland" 4 Olympic New York
11 Trocadero Philadelphia.
"Girls from Joyland" 4 Empire Cleveland 11
Erie 12 Oil City 13 Beaver Falls 14-16 Park
Youngstown O.
"Golden Crook" 4-6 Poli's Meriden Conn 7-9
Cohen's Newburg 11 Hurtig & Seamon's
New York.
"Grown Up Babies" 4 Gayety Brooklyn 13.Amsterdam 14-16 Hudson Schenectady N Y.
Hastings Harry 4 Columbia Chicago 11-13
Berchel Des Moines Ia.
"Hello America" 4 Empire Brooklyn 14-16
Park Bridgeport.
"Hello Girls" 4 Gayety Milwaukee 11 Gayety
Minneapolis.
"Hip Hip Hurray" 4 Majestic Jersey City 11
Peoples Philadelphia.
Howe Sam 4 Star Cleveland 11 Empire To-
ledo.
"Innocent Maids" 4 Majestic Ft Wayne 10-11
O H Terre Haute Ind.
Irwin's "Big Show" 4 Gayety Omaha Neb
11 Gayety Kansas City Mo.
"Jolly Girls" 4-5 Binghamton 6 Norwich 7
Oswego 8-9 Inter Niagara Falls N Y 11
Garden Buffalo.
"Lady Buccaneers" 4-6 Park Lynn 7-9
Worcester Worcester Mass 11 Olympic New
York.
"Liberty Girls" 4 Olympic Cincinnati 11 Co-
lumbia Chicago.
"Lid Lifters" 4 Star Brooklyn 11 Gayety
Brooklyn.
"Maids of America" 4 Corinthian Rochester
11-13 Bastable Syracuse 14-16 Lumberg
Utica N Y.
"Majestics" 4 Casino Boston 11 Columbia New
York.

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High-class patriotic comedy song with irresistible swing,
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Strand Theatre Building—Bryant 2880.Marion Dave 4 Empire Albany 11 Gayety
Boston.
"Merry Rounders" 4 Gayety Montreal 11 Em-
pire Albany.
"Mile a Minute Girls" 4 Garden Buffalo 11
Star Toronto.
"Military Maids" 4-5 Holyoke Holyoke 6-9
Gilmore Springfield Mass 11 Howard Boston.
"Million Dollar Dolls" 4 Casino Brooklyn 11
Empire Newark.
"Mischief Makers" 4 Empire Chicago 11 Ma-
jestic Ft Wayne Ind.
"Monte Carlo Girls" 4 Englewood Chicago 11
Empire Chicago.
"Oh Girls" 4 Peoples Philadelphia 11 Palace
Baltimore.
"Orientals" 4-5 New Bristol Bristol 6-9 Camp
Dix Wrightstown N J 11 Gayety Baltimore.
"Pace Makers" 4 Cadillac Detroit 11 Gayety
Chicago.
"Parisian Flirts" 4 Majestic Scranton 11-12
Binghamton 13 Oneida 14 Oswego 15-16
Inter Niagara Falls N Y.
"Puss Puss" 4 Colonial Providence 11 Casino
Boston.
"Record Breakers" 4 Lyceum Columbus 11-12
Cort Wheeling W Va 13 Canton 14-16 Grand
Akron O.
Reeves Al 4 Hurtig & Seamon's New York 11
Empire Brooklyn.
"Review of 1918" 4 Star Toronto 11 Savoy
Hamilton.
"Roseland Girls" 4 Columbia New York 11
Casino, Brooklyn.
Sidman Sam 4 Casino Philadelphia 11 Miner's
Bronx New York.
"Sight Seers" 7-9 Park Bridgeport 11 Co-
lonial Providence.
"Social Follies" 3-4 O H Terre Haute Ind 11
Lyceum Columbus.
"Social Maids" 4-6 Bastable Syracuse 7-9
Lumberg Utica 11 Gayety Montreal.
"Some Babies" 4-5 Cort Wheeling W Va 6
Canton 7-8 Grand Akron O 11 Empire Cleve-
land.
"Speedway Girls" 4 So Bethlehem 5 Easton
6-9 Majestic Wilkes-Barre Pa 11 Empire
Hoboken.
Speigel's Revue 4 Gayety Buffalo 11 Corin-
thian Rochester.
"Sporting Widows" 4 Gayety St Louis 11 Star
& Garter Chicago.
"Star & Garter" 4 Empire Toledo 11 Lyric
Dayton.
"Step Lively Girls" 4 Palace Baltimore Md 11
Gayety Washington D C.
"Tempters" 4 Gayety Baltimore 11 Gayety
"20th Century Maids" 4 Grand Hartford 11
Philadelphia.
Jacques Waterbury.
Watson Billy 4 L O 11 Orpheum Paterson.
Welch Ben 4 Gayety Boston 11 Grand Hart-
ford.
White Pat 6 Amsterdam 7-9 Hudson Schene-
ctady N Y.
Williams Melille 4-6 Berchel Des Moines Ia 11
Gayety Omaha Neb.

INTERNATIONAL CIRCUIT.

(March 4.)

"A Dangerous Girl" Lyceum Pittsburgh.
"A Daughter of the Sun" Prospect Cleveland.
"After Office Hours" Park Indianapolis.
"Apollo Comic Opera" Lyceum Paterson.
"Bringing Up Father" National Chicago.
"Mutt & Jeff" Lyceum Detroit.
"Sweetest Girl in Dixie" Gayety Louisville.
"The Natural Law" Imperial Chicago.
Thurston Grand O H Youngstown O.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Lou Shean has purchased the Marie James
agency. Shean has been a producer.

Eileen Huban replaced Cathleen Nesbit in

the female leading role of "Cheating Cheaters."

Ben Lewis, treasurer of the Gayety, has gone
to the Garrick as an assistant treasurer.

**HOME
RUNS**

BROAD

Words by
LEW BROWN.

Music by
ALBERT VON TILZER

AU REVOIR BUT NOT GOOD-BYE SOLDIER BOY

Modesty is a virtue, but it can be overdone. Up until the present moment, we have refrained from telling you what a wonderful song this is. The unusual success that hundreds of performers are making with it has caused our enthusiasm to burst all bounds, and we are forced to say that "AU REVOIR, BUT NOT GOOD-BYE, SOLDIER BOY," is showing all the signs of a new record breaker.

Words by AL. HARRIMAN

Music by JACK EGAN

THAT'S THE KIND OF A BABY FOR ME

Eddie Cantor's sensational hit in Ziegfeld's Follies. All indications point toward it being the greatest hit on record. Get it on before everybody beats you to it.

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NEW YORK CITY

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HOME
RUNS

Words by LEW BROWN

Music by RUBEN COWAN

MY MIND'S MADE UP TO MARRY CAROLINA

Can you pick a hit? Why not start in now and try your skill? "CAROLINA" has been pronounced by the most capable popular song critics in the country as being a natural hit. If you haven't heard "CAROLINA" as yet, send for a copy and see how your judgment compares with theirs.

Words by
AL. HARRIMAN

Music by JACK EGAN

JUST A LITTLE COTTAGE

(I'LL CALL IT HOME, SWEET HOME)

You've all heard the expression, "18 karat gold" or "sterling silver"—well this song belongs in that class. You are going to hear a lot more about it, but your fellow artists will do the telling. "Nuf sed."

ATION, WILL VON TILZER, President

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houses, will tour the Provinces.
I am going to —

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Indianapolis, March 11
Louisville, March 18
Columbus, March 25
Canton, April 1
Cincinnati, April 8
Grand Rapids, April 15
Palace, Chicago, April 22
Toledo, O., April 29
Dayton, May 6
Cleveland, May 13
Youngstown, May 20
Erie, May 27



This Week (Feb. 25),
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Direction, JAS. PLUNKETT

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Futuristic sets a specialty

Friday, "The Man Who Stayed at Home" played its hundredth performance at the Playhouse.

Elliot, Comstock & Gest announce that "Chu Chin Chow" will come to the Auditorium in February, 1919.

Lillian Cullen has joined "Leave It to Jane" as member of the chorus and utility understudy.

Ruby Rosalie, of the ballet in "The Wanderer," took the place of Mile. Carmen one night last week on ten minutes' notice, when the latter was taken ill.

"The Wanderer," which is on its last two weeks at the Auditorium, will have a two weeks' run in Milwaukee before it starts its summer run on the Pacific Coast.

The Women's Auxiliary of the American Theatrical Hospital gave a card party Feb. 28 at the Stratford Hotel to add to the fund of the hospital.

Low Rosenthal, who booked six and a half weeks of Kansas City time for the W. V. M. A., has gone on the road for the association as a traveling representative. His book has been taken over by Willie Berger.

Cliff Dean, treasurer at the Auditorium, left this week to go to the Coast with Dana Hayes, who is ahead of Kolb and Dill. "The High Cost of Loving" will play in Spokane before going to the Coast.

Coming: March 3, "Rambler Rose," with Julia Sanderson and Joseph Cawthorn, to the Illinois; March 4, Chauncey Olcott in "Once Upon a Time" to the Olympic.

Nan Halperin purchased 500 pairs of Sox

this week, which she forwarded to Co. C, 125th Engineers, Expeditionary Force, in France. Miss Halperin is godmother of the company, and each week sends \$25 worth of tobacco for the boys.

Harry Coner has been replaced by Sam Edwards in "Fancy Free," which opened this week at the Garrick. Ray Raymond has been given a featured rating in the show, and his name now stands equal with Marilyn Miller's.

John T. Murray and Mack Marshall of "Maytime" at the Studebaker both expect to be called in the next draft. Each tried to get into the officers' training camps. Murray was born in Australia, but is a naturalized citizen.

The present vaudeville tour of Walter C. Kelly, the "Virginia Judge," may be his last. He and his brother own a construction company in Philadelphia, which has just won several new contracts, including that for the new Philadelphia public library.

Ann Orr of "Leave It to Jane" has reserved 100 seats for one performance at the La Salle to take care of her sister members of the St. Alphonsus Academy alumni. She obtained her first stage training in private theatricals when a student at this Chicago school.

Chester Rice has had a lot of luck ahead of shows. For 24 weeks he piloted "The Boomerang" during its record Chicago run. Now he is ahead of David Warfield. He will remain in Chicago all of next year, opening Labor Day with Ina Claire in "Polly with a Past," and then "Tiger Rose," with which he will finish the season.

Before Hugh Ward, the Australian manager, left Chicago recently he offered Oscar Shaw, of "Leave It to Jane," a two years' contract for Australia at \$700 a week, with first class passage to and back from the antipodes, and with the provision that the management should

SERG'T. ABE OLMAN'S NEWEST SONG HIT!

**"CHUCK" REISNER and ED. ROSE WROTE THE WORDS
IT IS BETTER THAN "SHELTERING PALMS"**

'PICK A LITTLE'

**FOUR LEAF
CLOVER**

**A
BEAUTIFUL
STORY**

**A
HAUNTING
MELODY**

AND

SEND IT OVER TO ME

NOT FORGETTING

FAUGH-A-BALLAH

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I WISH YOU ALL THE LUCK IN THE WORLD

ALL THAT THE TITLE IMPLIES

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EZ KEOUGH, Manager

SAN FRANCISCO OFFICE: Pantages Theatre Building. JACK LaFOLLETTE, Manager

AT B. F. KEITH'S ALHAMBRA THEATRE THIS WEEK

W. J. (SAILOR) REILLY

IS

STOPPING THE SHOW

WITH

"WHAT'LL WE DO WITH HIM, BOYS"

(The Yanks Made a Monkey Out of You)

Published by **JOE MORRIS MUSIC CO.**, 145 West 45th Street, New York City

pay the income tax of the actor. Despite these alluring enticements, Shaw decided to stick to "Jane."

At Plantadost is in Chicago. One of the debts he made was to purchase from Roger Graham, for what is said to be a record price, Graham's number, "Bring Back My Soldier Boy to Me." The song was written by Frank Maglin and Walter Hirsch. Graham has a new rainy day "blues" song called "Has Anybody Seen My Corrine?" which he thinks will be a successor to "Nobody."

Fred Steward, with the Shuberts here for many years as treasurer of the Princess and Studebaker theatres, is now treasurer of the La Salle.

Charlie Heede, formerly treasurer at the La Salle, has put in his application for the position of treasurer. Until he is called to serve he will be assistant to Treasurer Raymond West, of the new Woods theatre, when it opens.

When Harry Ridings offered an elephant as his contribution to the Stage Women's War Relief Fair at the Auditorium this week his donation was received with mixed emotions by the committee in charge. Mrs. J. M. Harris, chairman of the doll booth, finally discovered a postscript on Mr. Ridings' letter which solved the problem. "It is a toy elephant, which I neglected to state," he added thoughtfully. Dolis for Mrs. Harris' booth were donated by Helen Lackaye, Rita Stanwood, Jane Cowi, Adele Rowland, Fannie Brice, Lucille Cavanaugh, Mrs. George K. Spoor, Nan Halperin, and others.

Jack Fox has been barred by many bookers of the Affiliated Booking Company, and his resignation has been asked by the independent Booking Agents' Association as result of a benefit for the late Ray Merwin, one of the A. B. C. bookers. Merwin, a very popular man in the A. B. C., died under tragic circumstances. Two weeks before his death his first born child, a babe of two weeks, died. Following his death, Mrs. Merwin was prostrated and it was learned that she was in need. The independent agents got up a collection to aid the widow. It is said the barred man was the only agent who refused to contribute. His resignation was asked forthwith.

A number of show folk attended the funeral of Ray Merwin on Washington Birthday, from the residence of his wife's family, 5018 No. Ashland avenue. Services were held in the St. Thomas of Canterbury Church. The following were pallbearers: John J. Nash, Ralph Ketterling, John Bently, Raymond Rayfield, Joseph Young and Everett Hayes. Among those who attended the funeral were J. C. Matthews, Lee Kraus, Harry Spingold, Lew Cantor, Charles Nelson, Warren Warren, Sam Tuck, Fred Lincoln, Norman Klaskic, "Shorty" Albany, A. E. Meyers, George Webster, Gast Gourdon and Will Cunningham. Interment was at Mt. Carmel.

AUDITORIUM (H. M. Johnson, mgr.).—"The Wanderer" (5th week).

BLACKSTONE (Harry J. Powers, mgr.).—H. B. Warner in "Among Those Present" (3d week).

COHAN'S GRAND (Harry J. Ridings, mgr.).—Jane Cowi in "Lilac Time," big (10th week).

COFONIAL (Norman Field, mgr.).—"Cheating Cheaters," bit (5th week).

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In a dainty singing,
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novelty. Staged and
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Season in August.

MORETTE SISTERS

COLUMBIA (Frank G. Parry, mgr.).—Burlesque Revue.

CORT (U. J. Herman, mgr.).—"The Naughty Wife," with Charles Cherry and Lucille Watson, opened (1st week).

ENGLEWOOD (J. D. Whitehead, mgr.).—"Mischief Makers."

EMPIRE (Art Moeller, mgr.).—"Innocent Maids."

GARRICK (Wm. Currie, mgr.).—Clifton Crawford in "Fancy Free" opened big (1st week).

GAYETY (Robert Shoemaker, mgr.).—"Hello Girls."

ILLINOIS (R. Timponi, mgr.).—"Follies" coming to a close of its successful run (10th week).

"Rambler Rose," with Julia Sanderson and Joseph Cawthorn, Mar. 3.

IMPERIAL (Will Spink, mgr.).—"Bringing Up Father."

LA SALLE (Nat Royster, mgr.).—"Leave It to Jane," capacity business nightly (5th week).

NATIONAL (John Barrett, mgr.).—"The Natural Law."

OLYMPIC (Abe Jacobs, mgr.).—"Last week, after successful run, of Kolb & Dill in "High Cost of Loving" (10th week). Chauncey Olcott in "Once Upon a Time," Mar. 4.

PLAYHOUSE (Guy Hardy, mgr.).—"The Man Who Stayed at Home," still staying (10th week).

PRINCESS (Will Singer, mgr.).—"De Luxe Annie" (2d week).

POWERS (Harry J. Powers, mgr.).—David Warfield in "The Music Master," with seats selling four weeks in advance (6th week). Immense returns.

STAR & GARTER (Wm. Roche, mgr.).—Mollie Williams Burlesquers.

STUDEBAKER (Louis Judah, mgr.).—"Maytime" (8th week).

MAJESTIC (William G. Tisdale, mgr.; Orpheum; rehearsal, 9.30).—Robert Edeson, the headliner, did not appear Monday afternoon, delayed somewhere because of railroad troubles; Victor Moore and Co. replaced, doubling from the Palace. The show is a snappy and entertaining one this week, shaping up stronger than the average run of Majestic bills of late. Lucille Cavanaugh and Co., held over, appear as the extra feature.

The really top notch in the performance came with the appearance of Lillian Shaw (New Acts) when applause of the sort not common to matinees at this dignified house broke loose. Rexo, the skater, opened, making a good impression in neat afternoon attire.

His routine is a bit monotonous but he redeems it with his tunnel trick at the finish, when he goes through two long paper mache tunnels, 18 inches high, on his skates, doing a "split" stunt. La Zar and Dale followed. It took them some time to get started, as the overdone stuttering held back such action as they offer before they go into their regular work, the musical act, when Dale does a nifty violin and a tantalizing trombone, and La Zar make a piano take a line of jokes. The finish was satisfactory.

Wilfred Clarke and his company, including the vivacious Grace Menken, played "His Reel Trouble," a sketch similar in manner and technique to those that this standard vaudeville farceur has shown for many years. This is by no means the best of his acts. Its comedy is of the run-in-and-out style, and there are many puns that are sent across for laughs but flitter before they land. Speed is the principal virtue of the vehicle and through this the house is held. The plot has to do with two motion pictures in which the principals are scandalously involved. It would help enormously—would make this a strong sketch without doubt—if flashes of the pictures talked about could be shown. As it is the comedy action comes off outside and the actors have to talk about it. The act did not register.

Helen Trix, introducing her peachy little sister, Josephine, had a path of roses. The harmonizing entrance of these two girls, neatly dressed and singing with soft and perfectly synchronizing voices, paved it. Helen then did the better part of her regular piano-logic act, with Josephine walking in in Irish costume to chime and to do gestures and a little dance. Then Helen abandoned the piano and she and the cante went into a sly number, song and dance, Josephine showing herself a sprightly and promising stepper, and they were brought back for a patriotic encore.

The Cavanaugh act was wholesomely received and went as well as on the opening matinee a week ago. Cooper and Ricardo were moved up a notch and sent in to follow Miss Shaw, a hard spot for Miss Ricardo, who found that coming in the wake of the expert and veteran Miss Shaw with Yiddish comedy and dialect songs is no light task. Cooper, with his mellow ballad voice, sang "Baby's Prayer" to a stiff hand, and the comedy, except that it suffered from propinquity to Miss Shaw, ran through happily.

Dainty Marie, doing without revision the

act that she showed for her specialty in "What Next?" closed, holding the entire audience. She appeared in "one" in a frock and talked to the audience for half a minute in kidding strain, then the olio went up and she shed her duds and went into her gymnastics, which she has a way of executing in manner rivaled only by little Lettsel.

McVICKER'S (Jack Burch, mgr.; agent, W. V. M. A.).—Peppie-Greenwald spent a lot of money on "The Song and Dance Revue." There are half a dozen special drops, and they represent the highest art in painted settings. The costumes are eye-dazzling and spick. The girls are shapely and tuneful. The lady who dances while the costumes are being changed is a wizard for slam-bang steps. The solitary young Adam in this opulent Eden has a good voice. Withal, there is something lacking. There are no lines, no gags, no laughs in the piece. A few of those, with a comedy character to relieve the dancing and singing routine, would make a first rate revue of the present offering. The first setting is an eye-compelling beach scene. This changes to a hunting scene, then a futurist drop in brown. Appropriate costumes accompany each number. The Pickard Trio opened with a comedy acrobatic act. Two of the three are clown-costumed, but the straight man is the one who does the most difficult stunts on the bars. The act is an excellent opener. Santucci with his accordion couldn't seem to give the audience enough. He was repeatedly recalled and applauded. Brenda Fowler and Co. followed in a war "slacker" sketch. Miss Fowler's restrained, unaffected treatment of the mother role stands out in contrast to the usual overdone, maudlin delineation. The plot is as old at least as the war. But it is very well done, and a novelty is introduced when the painting of the "Spirit of '76" comes to life, and the staunch drummer delivers his message to the son. Betts and Chidlow with small talk on poker, and the embarrassments of its terminology to an Englishman, amused. Poker is almost as universal as love, and any gags about either usually score. Eastman and More, attired respectively as a surveyor and a gypsy queen, waste a lot of time in inconsequential chatter when they should be doing what they know how to do—singing. Both have splendid voices, and their rendition of the Americanized "Auf Wiedersehen" got a big hand. Con Conrad opened cold, grew warm and finished hot with his character songs and piano. Conrad introduced himself in verse, and sang a snatch of his old songs that he popularized before he went to London. He delivered one number which might be "blue" if it weren't done so guilelessly.

Wilson Avenue (Mitchell Licalzi, mgr.).—Agent W. V. M. A.).—A high grade, well balanced, intelligent program of good entertainment, as is customary at this house. Billy Kinkaid opened with his bagpipes, balancing and weight lifting. Although somewhat hoarse, Billy's witty comment in Scotch dialect as he did his tricks helped his offering. His best trick is lifting a glass of Scotch with his teeth, balancing on his hands, while maneuvering a tray on his head, and finally elevating the glass so that the liquor within goes where good Scotch is supposed to go. His act is an ideal one for opening. Saxon and Clinton won the house with their character songs. Miss Saxon's rube delineations are famous, and her partner at the piano, with comedy signs announcing the numbers, kept the audience amused while

MARIE
CLARKE
and
EARL
LAVERE
in
"HIS FRIEND MAGGIE"
This week (Feb. 25)
First Half—Harlem O. H., New York
Last Half—Proctor's 125th Street, New York
Direction, BILLY GRADY

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THE SONG THAT IS CREATING A RIOT

“WHAT’LL WE DO WITH HIM, BOYS”

(The Yanks Made a Monkey Out of You)

Stops the show cold. Lots of “Punch” catch lines.

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“There’s a Service Flag Flying at Our House”

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GOING BIGGER THAN EVER

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Will There Be Any Home Sweet Home?

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Grace La Rue

PALACE, NEW YORK, THIS and NEXT WEEK (Feb. 25-March 4)

THE FAYNES

Presenting
"IN A CONSERVATORY"

Miss Saxon made her changes. Rex Adams and Vera Thomas have considerably improved their act, "After the Ball," since their last appearance at the Windsor some weeks ago. Joseph Santley presented the act at the time. A special drop is used, representing the exterior of a fashionable home, with a practical door. The chatter consists of the man's denunciation of his wife following her roughnecking at the musicale, her first society function. Miss Thomas has added "They Go Wild, Simply Wild Over Me" to her routine. The song is worked into the plot, and she puts it over splendidly. The act, smoothed out and trained down as it has been, is worthy of a big time showing. J. C. Mack and Co. kept the house roaring with their funny sketch, "On a Busy Street." Years do not dull the ludicrous aspect of Mack's old lady characterization. There is only one such extant in vaudeville. It belongs to Mack, who created it. Nobody tries to steal the character, because it is highly doubtful if any body but Mack could get away with it. The boy in the act has a ringing voice, and sings a couple of songs. The Ross Brothers, diminutive boxers, closed

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We are certain we can supply you with the kind of songs that you want to improve your act and will gladly demonstrate those which may prove available for use. This is your opportunity to make yourself well acquainted before it is sung by every Tom, Dick and Harry.

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Direction, ARTHUR KLEIN

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with training routine and a three round exhibition bout.

PALACE (Earl Steward, mgr.; Orpheum).—A big comedy bill and an all-around gala show this week. Only one weak turn, and that not without its bright spots. The hits were liberally spread about and the honors shared by half a dozen acts, of which the following order is an attempt to record the respective favor of the audiences as shown by applause: Sallie Fisher and Co.; Rockwell and Wood; Victor Moore; Bert Baker and Co.; Frank Burt and Co.; Lightners and Alexander; Wilson and Aubrey Trio opened and the Apollo Trio closed. Edna Luby, appearing No. 2, suffered a series of cold returns from the house. In an opening song about "Sammy in Paris" she got a poor start, as the song is empty and not her kind in any event. She then did impersonations, choosing for her subjects women stars famous for their individualities. In turn she did Lillian Lorraine, Bell Baker, Mary Nash, Nora Bayes and Laurette Taylor, unfortunate selections. In the two dramatic bits she revealed a ringing voice for that style of matter, and it is suggested that if she would get a sketch or straightaway recitation she would be welcome in vaudeville, for she has slightly appearance and attractive vocal quality. But as an impersonator she is totally misled and entirely miscast. In dialect efforts she was least of all effective. Miss

Luby has talent. She needs a manager or an adviser.

But with Ed Johnston and Jeanette Buckley started the big show. This flute-blowing eccentric has a quaint way of making fun, draggy, but never boring. The trio got plenty of hearty laughs. The Lightner Sisters and Newton Alexander were switched up to follow, skimming with satisfactory results through a routine of harmony comedy singing and piano work.

Sallie Fisher was moved up to come next, and the act outdid its recent knockout at the Majestic. Miss Fisher's voice seemed exceptionally fine and heart-reaching. After the curtain had been dropped she had to come before it and bow and bow, though she and her company had taken a dozen in the act.

Victor Moore, entering to a hospitable tattoo, came next. When a man who for years played an act called "Change Your Act" does change his act, he lays himself wide open. Moore, beloved by so many, can afford to do that.

MINERS
MAKE-UP
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STETSON and HUBER W. V. M. A.
Direction, WAYNE CHRISTY

CHESTER A. KINGSTON The Chinese Puzzle

Personal Representative,
JAMES E. PLUNKETT

His sunny smile and his rotund personality carry him through anything, and so they give him a salutary lift here. The present act is essentially a "single," though he employs one carried assistant, dressed like a stagehand, and uses a couple of regular crew men and the orchestra for feeders. The material appears to be not quite ready for the best of metropolitan consumption; but through it shines Moore, and whatever he does he makes seem worth while, and so it is; he gives as much with a smile or a little grimace as many can bring about with scenery, effects, effort and artistic gripping. As he works along in this vehicle he will smooth it out and enhance it until he unquestionably will bring it to the full standard of his reliable old one, though, of course, he misses the comely assistance of Mrs. Moore. For a single act it measures up now.

And following him arrived Bert Baker, for so many years a favorite "fad," now as a straight comedian without distinct makeup or costume, only as a middle-aged lawyer with fingers itching to tickle the pretty ladies under the chin. In his company appeared another primeval star of the old-time burlesques, Ida Emerson, looking stately and well preserved. For continuous laughs this vehicle cannot be outstripped. It has to do with the lying husband, and the stratum of prevarications upon fibs is irresistible. The humor is low without being shocking. The action is a mile a minute. Strange this delineator of a distinct stage clown type for so many years is funnier than he has ever been, without the speech, mannerisms or external applications of that style.

Coming on late, Rockwell and Wood nailed the house with hammering attack from the word go, and in five minutes had 'em doubled up in that inimitable "are you sure you mean right by me, Al?" bit. The comedian has a rich vein of satire that hits amidships and bores through without resistance. No one can fight off laughter at that kind of stuff, shot as it is with skillful delivery as keenly ironic as the patter. The finish, with one of the boys banjoling and the other getting miracles of tune out of a ten-cent time fife, took these lads away booming and brought them back bowing. Lat.

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AMERICAN VENTRILOQUIST

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"THE AVIATING CHAUFFEUR"

and

"OLD ZIP LIZAR COON"

WELL, AIN'T THAT HOT CORN?

The Artistic Triumph of the Varieties at KEITH'S PALACE THIS WEEK (Feb. 25)

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will surely add to this reputation, as it is without doubt one of the most beautiful and sympathetic Irish Ballads, from every standpoint, that we have ever published and will equal if not surpass in popularity any of the great successes we've given you up to now.

The lyric by PHIL. H. ARMSTRONG will surely appeal to not alone every Irish heart, but to every lover of a good poem, while the music by DANIEL J. SULLIVAN, is typically Irish and as flowing and singable as you could wish for, with a "punch" climax that every singer will revel in.

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Bill not up to its usual house standard. Cecil Lean and Cleo Mayfield did fairly well. "The Propriety" got by through a vigorous use of the flag. Arline Levy and Larry Ackertind handicapped by opening position. Santi and his Oriental dances closed. Paul Morton and Naomi Glass (holdovers) eclipsed last week's success. Cressy and Dayne (h. o.) changed their bill, offering "The Village Lawyer." Al Shayne duplicated last week's hit. Harry Gifford in "The Gay Old Sport," fairly well received.
PANTAGES.—Lottie Mayer and diving girls, unusual diving turn. Joseph Greenwald and Co., good laughing sketch. Brooks and Powers, hit of show. Beatrice McKenzie, did well. Johnny Singer and dancing dolls, excellent in opening spot. Tai Ling Sing, novelty, scored.
HIPPODROME.—Irving and Montrose, opened. Stanley and Lea, artistic. B. Kelly Forrest, show hit. "Tate's "Motoring," laugh-

ter throughout. Three Haigs, closed successfully. Jess and Dell, novelty. The Shea Sisters, added, did fairly.

ALCAZAR (Geo. Davis, mgr.).—"Captain Kidd, Jr." (Charles Ruggles).

CORT (Homer F. Curran, mgr.).—"Cleopatra" (film, third week).

COLUMBIA (Gottlob & Marx, mgrs.).—"Johnny Get Your Gun" (first week).

SAVOY (Harry Davis, mgr.).—Will King stock, with Bonita and Lew Hearn (tenth week).

CASINO (Lester Fountain, mgr.).—A-H & W. V. A. vaudeville.

PRINCESS (Bert Levey, lessee and mgr.).—Bert Levey vaudeville.

WIGWAM (Jos. F. Bauer, mgr.).—A-H & W. V. A. vaudeville.

CASINO.—17. Bill attractive and pleasing.

Goodhue, the dancing banjoist, opened. His neat appearance helped. George and May Le Fevre were second with dancing. The act looks good, barring George's eccentric number, in which he does a "nancy." This should be cut, at least the make-up. It failed to get a laugh, and laughs are something the act doesn't need. Marston and Manley, a good looking girl, and an English comedian, were well received with patter and two or three exclusive songs. The star act was "The Unfair Sex," a comedy sketch, well taken by Maggie Le Claire, Katherine Osborne and Oscar Briggs. One of the best acts here in a long time. Burns Sisters and Lou, piano-turn that bears the earmarks of a chautauqu tour but with the variety offered by the rest of the bill, they were liked. Fred and Mae Waddell's opening number might be changed for some-

thing more recent. The rest of the song, dance, patter, "nut" comedy, Indian club juggling and swinging gets over nicely. The Ten Efficiency Girls (New Acts) concluded the vaudeville. Picture, "The Strong Way."

The Latin Quarter Opera Co., at the Washington Square theatre for the past few weeks, seems to be firmly established in San Francisco, and may become a permanent institution here.

Fred Tracy (Tracy and Carter) has purchased an interest in the Fisk Music Publishing Co. here, and expects to be located in the city permanently.

Buster LaMar, pianist and singer, joined Shapiro-Bernstein's local staff this week.

Arline Levy, daughter of Archie Levy, former local agent, is making her big-time debut at the Orpheum this week.

Larry Yoell is now in the Broadway Music Corporation's local office.

As a result of an argument as to the right to direct a play, Charles J. Connelley and Clay M. Greene have withdrawn a play, jointly written by them, from the Little theatre, where it was to have been produced. All plays at the Little theatre are supposed to be

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With melodies of music that were delightful in their pleasantness and depth of tune and with a charm of their own that allowed the score to be the predominating feature of the performance, "Miss Springtime" sang its way into capacity business the first three days of the week at the Apollo theatre.

The first conjunctive appearance on any stage of Louis Mann and Sam Bernard in a new American comedy-drama entitled "Friendly Enemies," by Samuel Shipman and Aaron Hoffman is to take place at the Apollo theatre Thursday night. This production brings with it an unusual "twist" to the methods of theatrical publicity—one not particularly discernible to the public, but evidently of importance to the two stars concerned. For every poster in which Mr. Mann's name appears first, there is one with Mr. Bernard's name in the lead, and according to the contract the distinction must be observed in the newspaper advertising and in every line of printed matter that is sent to

the press. Two sets of programs must be printed; one set must have Mr. Bernard's name first and the other Mr. Mann's. The displays in the theatre lobbies must be equally nice in their impartiality. So must the lithographs. The press agent must indeed labor arduously when these temperamental stars twinkle in the same sky.

The Washington Birthday week-end brought many thousands to this resort, and the first really good business of the year was experienced by the hotels and theatres. Late comers were glad to be able to get cots at the hostels and the "standing room only" signs were visible for several days in the theatre lobbies.

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Blanche Ring has never had any trouble in carrying Boston audiences off their feet, but Monday, in her new act, she was at her best in an excellent show. It was only the 10 p. m. closing mandate which prevented her taking encores. The show is opened by DeWitt Young and Sister in a juggling act which has a striking black and white background for a setting. Austin Webb and Co. in "Hit the Trail," have a good inoffensive hit off on Billy Sunday. Mehlinger and Meyers woke the bill up with a crash. Emmett Corrigan took the house by surprise. His characters are less pretentious than hitherto and seemed to touch the audience by a new and delightful vein. Deiro had his usual

success. He had rather spoiled his act in serious spots by talking solo voice to the orchestra leader. DeLeon and Davies have an ideal act in "Behind the Front." It is clean as a whistle, droll and very cleverly staged. It is a pity Miss Davies, after displaying several really exceptional costumes, should close in a costume which is a long way from doing her justice. The act of the Four Kings was cut short to come in under the 10 p. m. ruling and resulted in a rather disappointing closing. The feature wire stunts were entirely omitted.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Film is attracting, being "Men Who Have Made Love to Me," adapted from the book, "I, Mary MacLane." Big advertisements.

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Vaudeville is topped by the "Ragtime Dining Car." Includes Welling and Sylvia, Elsie White, Ernest Evans and Girls, and Fred Webber.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Film. "The Christian." Attractions: Vaudeville: Howards; McMahon Sisters; Billy Giamon; Allen and Kenyon; King and Millards; Whitmark Serenaders.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—"Salvation Sue," headline; McCormack and Irving; Duncan and Holt; Magee and Anita; Bell and Cron; "The Knife," film.

GLOBE (Frank Meagher, mgr.; agent, Loew).—"House dark this week. Has been using pictures since stock venture proved unsuccessful.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Willie Solar, tops; Lella Shaw and Co.; Walton and Gilmore; Minnie Harrison; Ryan and Ryan; Nettie Carroll Troupe. Film, "The Legion of Death."

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The Warrior," film; vaudeville. **GORDON'S OLYMPIA** (Frank Hookall, mgr.).—"The Light Within," film; also war pictures; vaudeville.

THEATRE (Thomas B. Soriero, mgr.).—Pictures. Musical acts interspersed.

SHUBERT (E. D. Smith, mgr.).—"The Very Idea" opened Monday to packed house. Ernest Truex and Richard Bennett have leads. This comedy brought to this house when a shift sent Clifton Crawford in "Fancy Free," booked for here to Chicago.

COLONIAL (Charles J. Rich, mgr.).—"Opening of 'The Rainbow Girl,' which has the city to itself as far as a musical show is concerned. Latest Klaw & Erlanger productions, Beth Lydy and Billy B. Van head cast. Understood show has been given a thorough revamping and is in good condition. Follows most profitable engagement of Hitchcock.

PLYMOUTH (E. D. Smith, mgr.).—"The Man Who Came Back" shifted from Wilbur, where it had nine weeks of good business. Expect patronage to continue. Engagement at this house indefinite.

WILBUR (E. D. Smith, mgr.).—"Opening of William Gillette in 'A Successful Calamity.' Capacity business Monday night and a large advance sale. Hasn't been here for several seasons. Always popular in this city.

MAJESTIC (E. D. Smith, mgr.).—"The Rat" doing good business at popular prices. Third week. Received much better than when here before.

PARK SQUARE (Fred E. Wright, mgr.).—"Potash and Perlmutter in Society" drew large house at opening. Undoubtedly will prove paying attraction.

TREMONT (John B. Schoeffel, mgr.).—"Last week of 'The Boomerang,' which has done a fine business here for the past 10 weeks. Mrs. Fiske in 'Mme. Sand,' next week.

HOLLIS (Charles J. Rich, mgr.).—Seats

selling two weeks in advance for George Arliss "Hamilton." Typical Boston society audiences dividing their attention between this house and opera. Second week.

OPERA HOUSE (E. D. Smith, mgr.).—Second and the last week of the Chicago Opera reported as big financial success. Nothing booked to follow it. Theatre may be used for experimental purposes. Expect Winger Garden shows here next season.

COBLEY (H. W. Patten, mgr.).—"Inside the Lines," sixth week. Due for at least another week. Crawling up on the record made by attraction last season at this house.

CASINO (Charles Waldron, mgr.).—"Twentieth Century Mads."

GAYETY (Thomas H. Henry, mgr.).—"Roseland Girls' Show."

HOWARD (George E. Lothrop, mgr.).—"Lady Buccaneers Burlesques. Duffin-Rodney Troupe heads house bill; Wilbur Held; Biss and Gagne; Elsie Strik; James and Reddy.

It is planned to tour the New England states with a special company and present Earl Derr Biggers' play, "Inside the Lines," which is now in its sixth week at the Copley theatre, the stock house here. Henry Jewett and Herbert W. Patten, manager of the company, will have charge of the road company. While the show is on the road it will continue to be presented at the Copley by the Jewett Players.

BUFFALO.

MAJESTIC (Peter C. Cornell, mgr.).—Switched from legitimate for one week only to pictures. Technicolor, first public showing of "The Gulf Between," starring Grace Darmond and Niles Welch. Well sustained screen story with splendid acting, artistic scenic mounting of natural colors. Even the eyes of the characters are cleverly tinted. Business, fair.

TECK (John R. Olshel, mgr.).—"So Long Letty," good houses; a jazy travesty on trial marriage; new scenery and some recent costumes added color to the lively musical vehicle.

STAR (Peter C. Cornell, mgr.).—Bonstelle stock in "Lilac Time"; extraordinary business, due, perhaps, to Jane Cowell's appearance in the same play here a few months ago.

SHEA'S (Henry Carr, mgr.).—Lady Duff Gordon's revue packing Shea's with women audiences this week. Ray Samuels sang some songs to a Monday matinee that actually warmed up. Weather was springtimey outside. Clark and Hamilton went big. Swor and Avery got laughs, although backstage acts haven't been scarce of late. June Selmo, Gould and Lewis. Bill appeared to be thoroughly enjoyed.

HIPPODROME (Harold Franklin, mgr.).—"Wolves of the Rail" is drawing crowded houses. Constance Talmadge in "Scandal" closes the week.

STRAND (Earle Crabbe, mgr.).—"Pictures. "Runaway Romany," first half; last half, Mrs. Vernon Castle in "Sylvia of the Secret Service."

LYRIC (Charles Bowe, mgr.).—"The Girl in the Moon," singing, headed, pleasing bill; Six Provincians, cyclists, passed; Nat Gill, ventriloquist, pleased; Eddie Clayton & Co., diversing; K. L. D. and the "Love Doctor."

OLYMPIC (Stoklin, mgr.).—Hugo, Janseis, "Fashion Shop," models displaying gowns; Hill and Betrina, work hard; Kamer and Holland, good; Three Tivoli Girls, good impression; Marvin E. Yates, lively sing.

VICTORIA (Edward L. Hyman, mgr.).—"Picture. "The Love Doctor," good bill, good houses.

ELMWOOD (E. Weisberg, mgr.).—"Pictures. "The Love Doctor," good bill, good houses.

GAYETY (Patton, mgr.).—"Mads of America." Belle Baker missed her opening matinee at Shea's because of delayed trains which left her at Hamilton, Ont. She arrived in time for the evening performance.

A theatrical and film building is to be built in Buffalo. Real estate men are now conferring with investors over such a plan. There has been a genuine need for the assembling in one section of the building of all theatrical booking offices and film exchanges.

"13th Chair" at the Teck next week. "Her Regiment" and "Peter Ibbotson" also coming.

Maude Adams in "A Kiss for Cinderella" and "Robbie Crusoe" are to be at the Majestic within the next two weeks.

M. Shea, of Shea's Hippodrome, has presented every house employee with a thrift book and Government stamps to encourage saving.

John M. Sittler has been placed in charge of offices here for the Pioneer Productions.

Herbert Hughes, a film man prominent in the local field, has gone on the road for Pathe.

Doc Leonard, formerly with Universal, is now selling his own line of features.

C. A. Taylor, local branch manager for Pathe recently appointed, has announced the appointment of C. J. Rose as city salesman and Albert Teschmacher as booker.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Mme. Doree's Celebrities, Moore and Whitehead, Fink's Mules, Farrell-Taylor Trio, Dorothy Hays and Co., Chick and Foris, Sam Hearn, Abe Levitt and Ruth Lockwood.

MILES (Will Greening, mgr.; Nash).—Russell's Dancing Serenaders, Robins and Fulton, Burkhardt and Gross, Lennett and Strom, Juggling Clarks, Vespa Duo.

ORPHEUM (Rod Waggoner, mgr.; Loew).—"Bohemian Life, Lillian Watson, Harris and Mannoni Duo, Zarelli Duo, Harry Lloyd, La Emmy, Overhold and Young.

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CHICAGO

PHILADELPHIA

BOSTON

REGENT (Tom Ealand, mgr.; Loew).—"Concentration," W. L. Thorne and Co., Claude and Marion Cleveland, Zeno and Mandell, Gene Lord, Three Mori Bros. and feature picture.

OPERA HOUSE (Harry Parent, mgr.).—"Riviera Girl." Next, "Come out of the Kitchen."

GARRICK (R. H. Lawrence, mgr.).—John Drew-Margaret Illington. Next, "Love o' Mike."

ADAMS (Russell G. Pearce, mgr.).—Glaser Stock Co. in "Man from Mexico." Next, Rebecca of Sunnybrook Farm."

LYCEUM (Al Warner, mgr.).—"Daughter of the Sun." Next, "Mutt and Jeff."

GAYETY (J. M. Ward, mgr.).—Sliding Billy Watson.

CADILLAC (Sam Levey, mgr.).—"Charming Widows."

W. H. Rudolph, publicity manager for the Clara Kimball Young Co., arrived in Detroit Sunday to put over the engagement of "Parentage" at the Drury Lane theatre for an indefinite run. This film attraction is owned for Michigan and Ohio by Harry I. Garson, who is Miss Young's personal representative.

George W. Trendle, general manager of the Kunsy Enterprises, became a father of a son Washington's Birthday. The father was born July 4th.

The state fuel administrator has lifted the ban on theatres and business places, and they can now operate whatever hours they deem best. He is still sticking to his order relative to lightless Thursday and Sunday nights.

M. Harlann Starr has been appointed manager of the Knickerbocker theatre, Detroit.

There are now in Detroit 188 picture theatres. In Grand Rapids are 14.

KANSAS CITY.

BY HAROLD A. LOCKHART.

SHUBERT (John B. Fitzpatrick, mgr.).—Robert B. Mantell opened Monday night with "Merchant of Venice" in series of Shakespeare.

ORPHEUM (Lawrence Lehman, mgr.).—"The Naughty Princess" tops bill with good music. Bill generally pleasing, includes Sylvester and Vance, Hudler, Stein and Phillips, Tyler and St. Clair, the Gaudemid Brothers, Arnold and Taylor, Charles Withers and the troupe weekly.

GRAND (J. Kent Sherlock, mgr.).—Reorganized Grand Players Stock Co. offered "Three Weeks." A very noticeable improvement was shown in the company.

GLOBE (Cyrus Jacobs, mgr.).—Captain Kidder and Co. featured unusually well balanced bill. Others, Four Bards, Dan Ahern, Newkirk and Homer Sisters, Cecil and Mack, McCormack and Shannon and picture serial, "Bull's Eye."

GARDEN (W. J. Quigley, mgr.).—"Ruggles of Red Gap," picture. Second week for pictures.

EMPRESS (J. C. Donnelly, mgr.; Parentage).—Honey Bee heads bill, with Maurice Samuels and Co., Dainty Transfield Sisters, Verna Mercereau and Co., Mile. Theresa and Co., West and Hale and Ruth Roland complete the bill.

CENTURY (Tom Taafe, mgr.).—"Broadway Belles for week."

GAYETY (George H. Gallagher, mgr.).—"Sporting Widows."

"Every effort will be made to give Kansas City playgoers what every city of this size ought to have—a first class stock company." J. Kent Sherlock, manager of the newly reorganized Grand Players, said last week when he officially took charge of the theatre.

Otis Skinner, here the week just closing in "Mister Antonio," made a record at the Shubert in Kansas City.

VARIETY'S LOS ANGELES OFFICE

Pantages Theatre Building

L. E. Behymer, music impresario, is confined to his home with a sprained ankle.

"Cleopatra" is in fifth week at Clune's Auditorium, and still going strong.

Work has been renewed on Miller's new theatre. Operations halted several months ago on account of increased cost of materials; at least that was the reason given out.

Oliver Morosoco's lease runs out on Majestic in a few months. He is not anxious to renew, and a report is current that Ackerman & Harris want it. A representative of that firm has been negotiating for the lease, but nothing is definite.

Marshall Stedman, until a few months ago engaging director for Universal, is assisting Frank Egan in the production of child plays at the Little theatre.

George Primrose, who played the Pantages recently, announces he will be through with the footlights after June. He says he will return to Los Angeles and buy a home, perhaps disposing of his ranch near Portland.

McIntyre and Heath posed for the camera while here. Did they like it? They were like a couple of kids with a new toy.

MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"Oh, Boy," 3, "The Wanderer."

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Cecil Cunningham, Edwin Arden, Jack Clifford and Co., Mr. and Mrs. Jimmy Barry, Hayward-Stafford Co., Lillian Gonne and Bert Albert, Fred Berrens, Harry Norwood and Alpha Hall.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"An Heir for a Night," Henry Keane and Co., The Dohertys, Peerless Trio Hiatt and Gear, Darto and Rialto; last half, Olympia Des Vail and Co., Charles Wilson, Fredk. J. Harvey and Co., Lamey and Pierson, Fagg and White, Nipp and Tuck.

MILLER (Jack Yeo, mgr.; agent, Loew).—American Saxophone Sextette, Bob Wassman, Three Gibson Girls, Minus and Bryant, Morgan and Stewart, William Schilling and Co., Norton and Christy, Tally and Hart, Four Roadsters.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Theatre Stock Co., "The Knife"; March 4, "A Widow for Proxy."

PABST (Ludwig Kreiss, mgr.).—Pabst German Stock Co. "Als ich Noch im Fluegel-kleide"; 27, "Abendsonne," "Donatello" and "Der Arzt Selner Ehre."

GAYETY (Charles J. Fox, mgr.; agent, American).—"Army & Navy Girls," March 3, "Hello Girls."

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

John G. Fee, former member of the Shubert stock players, who went to St. Paul when the company disbanded last summer, has been re-engaged for the new organization that now is in its second week. Mrs. Fee, professionally known as Mildred Davenport, comes with him. Both are very popular locally, not only on the

WALTER WEEMS PANNED IN PITTSBURG!

CHRONICLE TELEGRAPH

FEBRUARY 19, 1918

Davis—Vaudeville.

Manager Harry Davis at his Davis Theater yesterday started a week of nifty vaudeville composed of nine acts, the chief of which is Gus Edwards' Annual Song Revue. That is, it was billed as the big number, and it deserves the billing it had. But it wasn't the best number on the bill. The palm for that goes to William Weems, a black-face comedian, new to Pittsburgh. He was given the glad hand to a greater degree than any other act on the bill, because he put over good, clean fun in a new way, most of his material being crisp and fresh. Next in popularity was Jack Donahue and Alice Marion Stewart.

LEADER

FEBRUARY 19, 1918

A black face comedian, Walter Weems, new to Pittsburgh, scored a tremendous hit. His lines were new and he was forced to respond to a number of encores. In addition Weems gave several excellent numbers on the saxophone.

PITTSBURGH POST

FEBRUARY 19, 1918

Davis—Vaudeville Newness.

First-time-in-Pittsburgh features which added to yesterday's bill of extra interest in Davis vaudeville included a burnt cork monologue by Walter Weems. Repeated rounds of hands called for him after he had left the stage. This newcomer began with a ditty that sprinkled "goosey dust"; then discussed the world's three mysteries—love, woman and chop suey; told about a motorist sticking out a hand to signal and a Ford ran up his sleeve and bit him; recalled that Adam got the most beautiful woman in the world, and she cost him only one bone; and finally went from the sublime to the sublimer by tooting tunelessly on a horn a selection by "Theda Bara's brother, Paul Bearner."

GAZETTE TIMES

TUESDAY, FEBRUARY 19, 1918

The prize laugh winner of the bill is a black face monologist, Walter Weems, who is new to the Davis, but the best in vaudeville. Most of his stuff is new, both in matter and style of delivery, while with all his nonsense he keeps on the clean side of the ledger. The audience gave him what he deserved—the glad hand.

PITTSBURGH SUN

FEBRUARY 19, 1918

Walter Weems in blackface puts over a monologue that is exceedingly clever, and with the assistance of a horn, on which he performs creditably, earns no end of applause.

PITTSBURGH PRESS

FEBRUARY 19, 1918

Walter Weems, a new comer to this city, presented a burnt cork offering that was above the average. His stories are new and well told. It is safe to say that he will be back again soon.

Pittsburgh Dispatch

FEBRUARY 19, 1918

Walter Weems, a blackface monologist, new to Pittsburgh, was obliged to give two encores. He has a lot of new patter and his facile way of "putting it over" made his time on the stage very enjoyable. As an added feature, he played skillfully on the saxophone.

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NEW YORK CITY

stage but in a social way. The new company is a strong one, others including Harry L. Minton and Blossom Baird, leads; Karl Way and Cora King, seconds; W. H. Belmont, juvenile, and Olive Remsey, ingenue; Sheridan Davidson, characters; Robert Jones, comedy and stage manager. Frank Livingstone is the new director.

The Little Theatre will begin the year's activities March 2-4 with the presentation of two one-act plays, "I Am Going," by M. Bertrand, and "Bondage," an American play written by Charles A. Myall of Chicago, the theme dealing with the negro problem. On March 23 Arthur Schnitzler's "Farewell Supper" will be offered, and on March 25 "Mr. Sampson."

Charles Perry, brought from Minneapolis to manage the Strand, one of the high-class downtown picture houses, is using advanced methods to put the place in a class by itself. At judicious intervals the action of the pictured story is suddenly transferred to the stage in actual visualization. In a picture on Feb. 12, in which Lincoln figured, a "spot" was thrown on curtains of a box, and Allen T. Frisby, stage carpenter of the Shubert, who can impersonate the emancipator with remarkable fidelity, appeared to deliver Lincoln's Gettysburg address. This "different" policy is getting results. New lighting and other improvements of the best are being made.

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NEWS NOTES

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IF HARRY HOUDINI doesn't return the elephant that disappeared from my trunk I will publish Harry Houdini's name in this paper.

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MONTREAL

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards and Driscoll, mgrs.).—"Her Regiment." Next, "Peter Ibbetson."

PRINCESS (Fred Crow, mgr.; agent, U. B. O.).—"Band Box Revue"; Burns and Frabito; Frank and Toby; Jane Connelly and Co.; Nella Allen; Platel and Cushing; Bowers, Walters and Crocker; Sig. Franz Troupe.
LOBWS (Ben. Mills, mgr.).—"Edward Farrell and Co.; Al. Wohlman; Grey and Old Rose; Two Walters; Jones and Sylvester; Howard and Sadler; film, "Daughter of Destiny."

FRANCAIS (Phil. Godel, mgr.).—1st half, W. Olathe, Miller and Co.; Lucy Gillette; Lee Walton and Henry; Arthur Madden. 2d half, Ken and Wagner; Hello Egypt; Pope and U. No; Florence Randall Co.; Tom and Dolly Ward; "Julius of the Strong Heart" (film).
ORPHEUM (J. H. Alos, mgr.).—"Intolerance," film, opened Tuesday.

IMPERIAL (H. W. Conover, mgr.).—"Madame Jealousy," film, and Rosa Lind, soprano.

GAYETY (Tom Conway, mgr.).—Dave Marion's show.

EMPIRE (G. Aubry, mgr.).—Empire Stock, Roma Reade, now in lead; Harry Cowan, heavy.

STARLAND (Joe Masareu, mgr.).—Tizoune and Macks; Whirlwind Girls.

GRAND (Geo. Rodaky, mgr.).—"Loaded Dice" (film).

STRAND (Geo. Nicholas, mgr.).—"Trouble Makers" (film).

Starting March 11, the Orpheum will open musical comedy stock under the direction of Frank W. Ranger. The first piece is "The Firefly."

NEW ORLEANS

BY O. M. SAMUELS.

ORPHEUM (Arthur White, mgr.).—Trizie Friganza easily the predominant currently. Dickson and Deagon, opening, worked entirely too long, although doing fairly well. Constance Crawley, held interest. Jack Lavier, pleased. Act needs speeding. Bert Hughes Co. mild reception. Spencer and Williams, intelligently entertaining. Vallicia's Leopards, imposing closing number.

TULANE (T. C. Campbell, mgr.).—Dark, owing to closing of "The Flame."

CRESCENT (Walter Katman, mgr.).—First half, "Echoes of Broadway." Conroy and O'Donnell, Burke, Rose and Kendall, Nicola Verga, Jack and Jessie Gibson, "The Keys of the Righteous," film. Last half: Owen McGivney, Six Royal Hussars, Lane and Smith, Weed and Wood, Herman and Hanley, "Spurs of Sibyl," film.

PALACE (Sam Myers, mgr.).—First half: Bobby Heath's Revue, Helene Vincent, Reynolds and Donegan, Leipsig, Pollard, "Six

Shooter Andy," film. Last half: Raul Periera, Kilkenny Quartet, "Under One Roof," Arthur Lloyd, Laura and Billy Dreyer.

DAUPHINE (Lew Rose, mgr.).—Stock burlesque.

LAFAYETTE (Frank Davis, mgr.).—Paul English Players.

STRAND (Maurice Barr, mgr.).—Pictures.

John E. Kellard is underlined for the Tulane next week.

One of the local restaurants has out a service flag.

Frank Davis has installed a stock company at the Lafayette, with pictures as a supplement.

Just when Noble Hearne had settled down here as manager of the Globe, it became necessary for him to locate at Alexandria, La. Harry Morel succeeds Hearne. He was formerly manager of one of the Saenger houses at Vicksburg.

Joe Thomas, stage manager for the late Henry Greenwall for a number of years, is occupying a similar position at the Palace. Thomas takes the place of Eddie Mauras.

One of the theatrical photographers of this city has given up that branch to open an employment agency. He is still giving positions.

Max Fink is leading the orchestra at the cantonment theatre located near Little Rock.

Although Nora Scott could not play at the Crescent last week owing to illness, her partner, Charles Bennington, appeared singly, the act receiving full remuneration from Marcus Loew.

Billie Madden, long a popular singer of plaintive ballads in the smaller theatres along Canal street, became Mrs. Joe Baker last week.

"The Birth of a Nation" is being shown at the Tudor currently.

PHILADELPHIA.

BY JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—The cutting of 10 or 15 minutes out of the running time was all this week's show needed to make it a thoroughly satisfactory entertainment. Following the run of big name features which have packed the house to the doors almost at every performance for the past month, Theodore Kosloff and his Russian Ballet had some task for a headliner, but Monday afternoon, with spring weather conditions to combat, the show played to almost capacity, and the show went over in great shape, although it was after five when Bradna and Derrick took their final bows. There is a lot of class to the bill this week even the comedy numbers sharing the honors in this respect. As

long as vaudeville has Kosloff it can always boast of a classy dancing number. The Russian artists are giving the best act of this kind seen here. The program is more varied than any previous offering of the kind, and every number is beautifully executed. Much credit may also be given to the orchestra Kosloff carries with his act. The music is superb, and in perfect harmony with the exceptional dancing of Kosloff and his associates. The act was heartily applauded. The big laughing hit of the show went unexpectedly to George Bancroft and Octavia Broske, former musical comedy people, who are presenting a "nut" comedy skit called "Get Off My Carpet." There isn't any more sense to the act than there is to the title despite the fact that Miss Broske warbles Tosti's "Goodbye" in a forceful soprano. The couple need bother little about the vocal portion of their skit, however, for Bancroft has developed into a clever handler of the "nutty" stuff, with a peculiar style of delivering his talk that is a cross between Sam Morton and Frankie Fay, if you can imagine any such thing. Their act was a huge laughing hit, and, preceding the Russian dancing turn, scored one of the real big applause hits of the bill. Nicely placed in the bill, Wellington Cross got away with a liberal share of the laurels with his new "partner of Lois Josephine the fellow who is a sort of a surprise, for he displayed plenty of pep" and confidence, and got his stuff over in splendid style. To help things along all but one of his songs were new, and the old one was used to advantage. Ted Shapiro officiated at the piano. Nat Nazarro and Co. crowd a whole lot of variety into their act, so much of it in fact that the acrobatics form only a small part of their work. They have retained several of their best hand tricks, and there is some great floor tumbling by one of the four. Jimmy Nazarro proved himself a clever

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In "Just This and That"

Direction, LEWIS & GORDON

VARIETY, January 26, 1918
"Jackie" and "Billie."

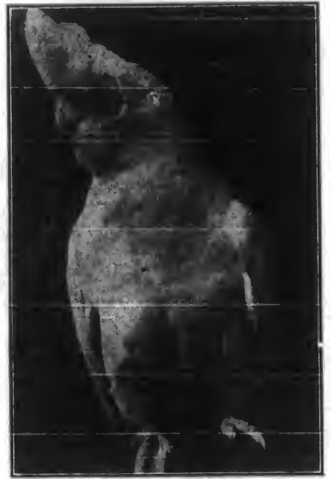
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10 Mins.; One.
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An attractive woman in evening gown, speaking good English, works with two trained cockatoos, one at a time. The first is "Billie," in a routine of stunts more or less familiar, but pleasingly presented. Then "Jackie" is brought forth, a smaller bird. It "talks" so distinctly one is almost tempted to suspect the lady is resorting to ventriloquism. "Jackie" says: "Hello," "I want a drink," "Come in," imitates a cat and dog, sneezes, waltzes and fox-trots, does a trapeze stunt on the lady's finger, a comedy boxing match with its trainer and when whipped yells, "Shake hands"; crows like a rooster, says "Good-bye" to the audience when finished, etc. Act all right on any program. Jolo.

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THE FEATHERED COMEDIANS

Direction, MORRIS & FEIL



"JACKIE"



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youngster of a decidedly versatile turn, and his individual work was a big factor in sending the act over in the hit class. It is some time since we have seen a cartoonist use persons in the audience as a model for sketches, and Ed. Marshall managed to work up some excellent comedy with his drawing. Along about the middle of the one-act play called "The One Way Out," presented by Robert T. Haines and Co., Mrs. Haines, who plays the role of the wife, exclaims "words, words, words." This is the best definition of the playlet Mr. Haines has this season. It is the old eternal triangle story, with the erring wife being saved at the critical stage by the expose of a sort of dream. It calls for a wide stretch of imagination to draw anything real from the sketch, except that it is a very nice and timely lecture to wives who have husbands fighting "over there" while

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they are enjoying pleasures at home. The play has some tense moments, and an unexpected climax, but it is not up to what Mr. Haines has given to vaudeville in the past, nor is it as well played. It was, however, well received, and held the strictest attention despite its draggy opening. One of the best riding acts on the stage is that of Bradna and Derrick, seen often here, but always making good, as it is doing this week. Jack and Cora Williams held the opening spot with their varied offering, the woman's teeth tricks being deserving of all the honors received by the act, and the Galarini Sisters pleased with their instrumental music. The Pathe Weekly News pictures had their usual quota of war scenes, which got them a fair average.

COLONIAL (H. A. Smith, mgr.).—"Six Imps and a Girl"; Adra Ainsley; Nora Shelby and Co.; Corelli & Gillett; Lawton; Burke & Harris; Bill & Mary Rogers; film, "The Planter."

NIXON (Fred Leopold, mgr.).—"Hello Japan"; Frosini, Russ, Van and Sully; Nolan & Nolan; film, "The Wrath of the Gods."

NIXON'S GRAND (W. D. Wegelarth, mgr.).—"A Seymour Brown & Co.; McDewitt, Kelley & Lucey; McCormick & Dougherty; Everett's Monkey Circus Pictures."

KEYSTONE (M. W. Taylor, mgr.).—"The Down Home Ten"; Worden Brothers; Harris & Lyman Royal Pearl; Walter Hill & Alice Donaldson Co.; Antrim & Vale; film, "Vengeance and the Woman."

ALLEGHENY (Joseph Cohen, mgr.).—"America First"; "Olives"; Walters & Walters; Archie & Gertie Falls; film, "Stella Marie."

GLOBE (Sablowsky & McGuirk, mgrs.).—"Cunning; Tommy Toner; Walter Law; Four Olympians; Maybelle Best; Weber & Elliott; George Oeffmann; Jay Raymond. Pictures."

WILLIAM PENN (Geo. W. Metzel, mgr.).—"First half, Toney & Norman; Dugan & Ray-

mond; Willie Brothers; Alexander & Fields; film, "The Whip." Last half, Stephen D. O'Rourke; McCarty & Faye; others.

BROADWAY (Chas. Shisler, mgr.).—"First half, 'A Telephone Tangle'; 'The Corn Cob Cut-Ups'; MacCaryon & Marone; Dunham, Edwards Trio; Bob Sterling; film, 'The Moral Law.' Last half, 'A Regular Business Man' Eddie Cassidy; 'Hilda's Ankle'; film, 'Jack Spurlock, Prodigal.'"

CROSS KEYS (Sablowsky & McGuirk, mgrs.).—"First half, 'Children of France'; 'Hilda's Ankle'; Eddie Cassidy; Nellie Powers Co.; Grey & Hest. Last half, 'A Telephone Tangle'; 'The Reel Guys'; others.

PROVIDENCE

BY KARL K. KLARK.
SHUBERT MAJESTIC (Col. Felix R. Wendisch, mgr.).—"John Barrymore and Constance Collier in 'Peter Ibbetson' well received here this week. New large houses. OPERA HOUSE (William S. Canning, mgr.).—"Opera House Players in 'The Heart of Wetona,' drawing well. 'Broadway and Bittern' next. Ann McDonald will join next week."

KEITH'S (Charles Lovenberg, mgr.).—"Submarine F-7" went well as headliner. Another offering of a scenic nature that also came in for its share of attention is Katherine Dana's "Fantasie Luminare." Other acts Alexander MacFayden, Santos and Hayes, Swan and Mack, Hal Skelly and Eunice Saucan, Blanche Sloan and De Winters and Rose.

EMERY (Martin R. Toohey, mgr.).—"The acrobatic talkfest handed out by Mealy and Montrose apparently pleased. Nat Carr. "Women," Wieser and Reiser, Denort and Barlow, Brown and Carstens. Second half: "Salvation Sue," Six Musical Spillers, Harry Duncan and Dan Holt, Minnie Harrison, and others.

New York & Stark
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FAY'S (Edward M. Fay, mgr.).—"Melody Land," musical offering, as headliner. Howard, James and Co., Buster Brown Trio, Pearl and Kathleen, Cahill and Bennett. Feature picture.

COLONIAL (J. F. Farr, mgr.).—"Ben Welch and Co. The offering is superior to those seen in the past two weeks.

With "heatless Mondays and heatless Tuesdays"—for theatres—abandoned this week the Providence theatres settled down to the regular business this week. Tuesday was the first day theatres have been allowed to keep open for many weeks—since the Garfield edict. Accordingly Monday receipts fell off, and when all is said and done the greater part of the managers here are glad the "holidays" are over.

Wall Part, formerly assistant manager at the Emery, has been made manager of the Modern. Mr. Part succeeds David E. Dow, who has recently become interested in a music publishing firm, and who has taken the lease of a theatre at Newport, so it is understood.

Three workmen employed in the construction of the new million dollar Keith theatre here were injured Monday morning when a staging on one side of the building collapsed. None was seriously hurt, however, although they received medical attendance and one was removed to an emergency hospital.



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The men at the Naval Reserve Force station at Newport are arranging to stage a picture play. It will be shown in Newport first and later the film will be sent all over the country. The receipts will go to the Naval Aid Society and the Red Cross.

Several local theatrical men are backing a music publishing company recently incorporated here for \$10,000, which will conduct

a music publishing business and furnish songs, acts, etc., for the theatrical profession. The firm has taken the name of Jerome, Lloyd & Dow, Inc., and has offices in the Caesar Mich Building. William S. Canning, manager of the Providence Opera House, is president of the firm, while Jerome H. Stewartson, leader of the Modern Theatre Symphony Orchestra, is vice-president, and David E. Dow, formerly manager of the Modern, is secretary and treasurer. On the staff of writers are

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METROPOLITAN (George T. Hood, mgr.).—20-25, Italian War pictures; 27, Cyril Maude in "Grumpy."

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Scheer, Billie Bingham and Perqueta. Chorus of 12. Splendid patronage.

WILKES (Dean B. Worley, mgr.)—96th week of the Wilkes stock organization. "The Dawn of a Tomorrow," heart-drama, with Grace Huff and Ivan Miller leading. Capacity business.

MOORE (Carl Reiter, mgr.)—17, Gertrude Hoffmann, 48-minute turn; Leo Beers, distinctive entertainer; Kelly and Galvin please; J. C. Nugent in real comedy sketch; Kerr and Weston went big; Alfred Latell, novel. Capacity business.

ORPHEUM (Jay Haas, mgr.)—17, Frank Coogan plays banjo; Harris and Francis, good; Early and Wrenn, surprise act; Great Melnette, good; Whirlwind Hagans, liked; Delmar pleased. Feature film.

PALACE HIP (Joseph A. Muller, mgr.)—17, Charles J. Harris & Co. in comedy sketch; "Marcelle," dainty musical comedy, featuring Billy Hibbit and Eddie Malle; Hodge and Lowell; Kelli; Gibson and Hall; Severn Trio.

PANTAGES (Edgar G. Milne, mgr.)—17, Roscoe's Royan Nine; James (Fat) Thompson & Co.; Harvey Trio, Lee Hop Co.; Hope Vernon; Goldie and Ayres. Capacity business.

COLISEUM (E. D. Tate, mgr.)—Continues Talmadge in "Scandal" (film), to good business.

LIBERTY (John Von Herberg, mgr.)—"Empty Pockets" film.

CLEMMER (James G. Clemmer, mgr.)—"The Widow's Mite," film.

STRAND (William H. Smythe, mgr.)—Second and last week of "Parentage" film.

COLONIAL (John Danz, mgr.)—"The Divorce," film.

MISSION (Jensen & Von Herberg, mgr.)—"Hands Down," film.

CLASS A (Louis Goldsmith, mgr.)—"Baby Mine," film.

LITTLE THEATRE (Horace Smythe, mgr.)—"The Crown of Destiny," film.

The Titian Feature Photoplay Corporation of Spokane has leased the Castle Hill addition in the western section of the city, and will convert the buildings now on the 70-acre plot into structures suitable for picture purposes.

William Mayton has closed his stock organization in Pocatello (Idaho) and is now in vaudeville with his wife (Caroline Edwards).

W. S. Betts, former manager of the Grand, Sunnyside (Wash.), has purchased the Liberty, Ellensburg, and will play the Hip road show there.

Rodney Hildebrand has gone to California. Val Howland has succeeded him with the Empress Players at Vancouver.

R. E. Holland joined the Dave Williams' "Ole the Swede" this week.

Carl Reiter, local representative of the Orpheum Circuit, has been confined to his home the past week with a severe cold.

Dealing with the early days of the Alaska gold fields, Ed. Armstrong has written a comedy sketch, "Sourdough Nell." Presented at the Gaiety, 24, by the Armstrong Folly Company.

H. Hoaglund of this city was buncoed out of \$1,000 Thursday when he paid that amount to men giving the names of Wm. Delmar and G. M. Wilson, for the Ballard theater, 5132 Ballard avenue, Seattle. He went out to Ballard to take possession, but when Robert V. Jennings, owner of the theater, knew nothing of the "sale" Hoaglund reported the matter to the police.

The management of the Clemmer ousted a man from the house Thursday for making disparaging remarks about the Government. A woman accompanied him. Repeating his remarks while in the lobby of the theatre, a bystander struck him down. Several soldiers were called in and the man was sent to the police station.

Frank Jacobs, local photographer and picture producer, has failed to get into the Government aerial photograph service on account of defective sight. Jacobs formerly made the pictorial big show at the Orpheum, and now makes the Star-Liberty News Weekly show at the Liberty each week.

Due to the closing of the theatres in Yakima, on account of the diphtheria epidemic there, the "Bird of Paradise" show was held over at the Seattle Met Saturday and Sunday.

Chas. P. Watson, head of the Film Division of the Committee of Public Information, arrived here from Washington, D. C. He came to arrange for the display of Government war films in this city and other of the larger towns and cities of the state.

Enrico Tassetti is organizing an operatic company in Spokane to present "Cavaleria Rusticana" and "Rigoletto" this season.

"The German Curse in Russia," a five-reel production, was at Pantages last week as a part of the regular program.

The Dream, First avenue and Columbia street, this city, has been purchased by Joe Danz, brother of John Danz, manager of the Colonial and High Class, picture theatres here.

J. H. Powell is the new representative of the Famous Players-Lasky Corporation in this city.

A building is being erected at 1413 First avenue, for theatrical purposes, the lower floor to be utilized as a picture theatre and the second floor as an auditorium. The Henry Broderick Co., real estate concern, has the rental of the property, but will not give out the name of the lessees. Report has it that a Mr. Read and a woman partner will operate the house. It will be completed about March 1.

Mike Rosenberg, manager of the De Luxe Feature Film Co., announced his company purchased the entire northwestern rights for all of the William S. Hart, Douglas Fairbanks, Charles Ray, Frank Keenan and Norma Talmadge features made by Triangle.

VANCOUVER, B. C.

BY H. P. NEWBERRY.

EMPRESS (Geo. B. Howard & Chas. E. Royal, mgrs.)—Empress Stock in "Rolling Stones," 34th week. Excellent attendance.

AVENUE (W. Scott, mgr.)—"Henpecked Henry" with Billy Oswald, 18-23. "Seven Day Leave," 25-2. Comink, Kolb & Dill.

ORPHEUM (Jas. Pilling, mgr.)—18, "Vanity Fair of 1918," excellent headline attraction; McDonald & Rowland, good; Harry Holman Co.; Basil & Allen, clever; Harry & Etta Conly, liked; Regal & Bender, good; Cycling Brunettes, popular.

PANTAGES (Geo. B. Howard, mgr.)—18, Winston's Seals, excellent headline; Leslie Clare & Co., featured; Homer & Dubard, also featured; Canfield & Cohen, good; Francis & Nord, liked. Business good.

COLUMBIA (J. H. Mayrand, mgr.)—Transcontinental Road Shows (vaudeville) and feature pictures.

GLOBE (W. P. Nichols, mgr.)—Clara Kimball Young in "Shirley Kaye."

COLONIAL (H. Quagliotti, mgr.)—"Come Through," with Herbert Rawlinson.

REX (W. P. DeWeese, mgr.)—Billie Burke in "The Land of Promise."

DOMINION (J. Muir, mgr.)—"Aladdin and the Wonderful Lamp," featuring the Fox Kid-dies. Special symphony orchestra.

Kulolila's Hawaiians joined the Pantages show this week.

Charlotte Fletcher has left the Empress Stock.

Orpheum shows have discontinued taking the Saturday night boat to Seattle. The last show is given here Saturday night, and had to be rushed in order to get away, as the same bill opens in Seattle for the Sunday matinee. New arrangements have been made which will allow more time before leaving this city.

WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.)—Annette Kellermann's Big Show triumph for her, and registered big hit; Lew Dockstader went

JAMES MADISON

VAUDEVILLE AUTHOR—1488 Broadway, New York refers to Frank Tibber, Nora Bayes, Al Jolson, Emma Carus, Barker, Howard and Howard, Ben Welch, Diamond and Brunson, Doo O'Neill, Curdell and Harris, Stuart Barnes, Keno and Green, Boney and Bent, Nat Carr and many others.



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big: Dorothy Faye, marvelous voice; Swift & Kelley, clever couple in clever sketch; Eva Taylor-Lawrence Grattay Co. in "Rocking the Boat," good; Joyce, West & Moran, good; Morin Sisters, opened big, later on bill would have "cleaned up"; Prosper & Maret, acrobats, held the house closing the show.

NATIONAL (William Fowler, mgr.)—"The Land of Joy" doing big, opening Sunday night after two weeks of heavy display advertising.

HELAECO (L. Stoddard Taylor, mgr.)—Emma Dunn in "Old Lady 31," Sunday night, 24, given over to Private Peat with his war story.

POLI'S (Fred Berger, mgr.)—"The Only Girl," musical stock offering.

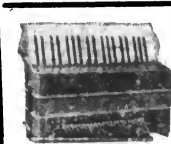
GAYETY (Harry Jarboe, mgr.)—"The Piano Mover."

COSMOS (B. Brylawski, mgr.)—"The Art Student"; "The World of Harmony"; Rae & Wynn; William Cahill, Espe & Dutton; George Randall & Co. in "Mush."

LOEWS COLUMBIA (Lawrence Boatius, mgr.)—William S. Hart in his latest film, "Blue Blazes Rawden."

Frances Starr appeared at the Belasco Monday afternoon reciting "Carillon," a patriotic poem, with the New York Symphony Orchestra playing the accompaniment.

Manager Robbins, of Keith's, has a service flag with five stars hanging from the proscenium arch.



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EVE'S DAUGHTER.

Irene Simpson-Bates.....Billie Burke
John Norton.....Thomas Meighan
Courtney Urquhart.....Lionel Atwill
Martin Simpson-Bates.....William Riley Hatch
Earlier this season, Grace George appeared at the Playhouse in a play by Alicia Kameny called "Eve's Daughter." It was noted as an unequivocal failure. What little merit it possessed was deleted in the screen version by Margaret Turnbull, employed by Paramount for Billie Burke, and directed by James Kirkwood. There seems to have been a carefully thought-out plan to deliberately remove from the story the only situation upon which the play was founded—that of a young woman, physically enticing, without money, who makes up her mind to give herself to a man she fancies she loves without the formality of a marriage ceremony. In the Turnbull scenario, when the heroine finds the man has no intention of dealing honorably with her she secures his proposition and returns home with the other man who offers her honorable marriage, amply financed. Nothing happens at all, and as a result the brief feature, which takes but 50 minutes to unwind, proves dull and uninteresting. There is no drama in visualizing a pin-headed girl whose millionaire father dies and leaves her but \$15,000, which she promptly proceeds to "blow" for a good time in New York, goes to Boston with a man she believes intends marriage, finds he doesn't, and accepts the other man. Innumerable dramas and excellent acting parts have been made out of erring women. Females who don't are altogether uninteresting for stage purposes. A tragic-comedy might have been secured out of the theme, which would have suited Miss Burke much better. As to the star's portrayal of the principal role in "Eve's Daughter," the worst that can be said of an actress is nothing. Thomas Meighan as the hero and Lionel Atwill as the heavy handled their respective roles adequately. There is nothing in the direction and photography deserving of special mention. "Eve's Daughter" is a commonplace picture, far below the present Paramount standard, and not likely to give satisfaction. Jolo.

THE GIRL IN THE DARK.

Brice Ferris.....Ashton Dearholt
Lola Fox.....Carmel Myers
Ming.....Frank Tokanaga
Leo Wing.....Frank Deschong
Strang.....Harry Carter
Struber.....Alfred Allen
Sally.....Betty Schade
"The Girl in the Dark" is a Bluebird feature adapted from "The Green Seal," by Charles Edward Walk, produced by Stuart Paton, with Duke Hayward, cameraman. It would have made an admirable serial, and with very little imagination could readily have been transformed into that form of picture entertainment. The story starts off with the most absorbing action. A girl is seen in a darkened hall, and a number of villainous looking Chinamen seize her. She screams; a young man seated in his room seizes a revolver and starts to the rescue. She is rescued by him, but is lured away and locked up by a powerful Oriental secret society, and so on. They are seeking a green sea ring which the girl wears, and in the end, with the aid of flashbacks, the reason for the quest is revealed. The suspense is maintained by continuous conflict, and the atmosphere of Chinatown, secret passages, etc., excellently visualized. Ashton Dearholt as the hero and Carmel Myers as the heroine portray their roles nicely, as do the remainder of the supporting cast. "The Girl in the Dark" is a first rate program feature. It might have been elaborated into something much more pretentious. Jolo.

THE SHUTTLE.

Bettina Vanderpool.....Constance Talmadge
Rosalee Vanderpool.....Edith Johnson
Reuben Vanderpool.....E. B. Tilton
Mrs. Vanderpool.....Helen Dunbar
Sir Nikel Anstruthers.....George McDaniel
Lord Mount Dunstan.....Albert Roscoe
Penzance.....Thomas Persse
Lighted Anstruthers.....Edward Pell
G. Selden.....Casson Ferguson
As a feature this production is a corking ad for the Carona typewriter, she is an angle that should not be overlooked if the feature does not bring the financial return expected. Released by Select as one of its Star Series. Constance Talmadge, the star, is billed as a comedienne. Her role is far from that which would usually be assigned to a comedienne. The story originally written by Frances Hodgson Burnett, the screen adaptation having been made by Margaret Turnbull and Harvey Thew, and directed by Rollin Sturgeon. Jar. C. Van Trees was the camera man. The story is based on the international marriage question, and handles two views of it. The first shows the unhappy marriage of the eldest sister of the American millionaire family, and the advent of the younger sister in England to straighten out the married sister's affairs, she in turn falling in love with a penniless young Englishman who has nothing but a title and a mortgaged estate. He at first refuses to

marry for money, but when a real romance springs up between he and the young American girl that she has a couple of millions in her own rights fails to deter him from taking her as his wife. The plot is apparent immediately after the first reel, and the story just runs along on incidents until it is time for the villain to drop dead of apoplexy, which a subtitle says was "the ancient curse of the Anstruthers," and the hero and star get together for the final climax. As a comedy relief to the heavy matrimonial plot there is a young American traveling through the country on a "bike" selling typewriters, and he just naturally jassies up the entire plot with slang phrases. As a picture, "The Shuttle" is far from a world beater, but it will pass with the regular run of program stuff where a daily change is followed. Miss Talmadge failed to create any distinct impression in the role of the younger sister, and the sympathy for the greater part was in the part played by Edith Johnson. Albert Roscoe was very convincing as the young lover, and played with several interesting touches. E. B. Tilton in a character hit was quite acceptable while the title role was handled by Edward Pell. The scenes for the greater part are exteriors, and some very delightful locations were secured. The interiors were not out of the ordinary, and the lightings were fair. Fred.

THE TRIUMPH OF VENUS.

Venus.....Betty Lee
Cupid.....Bonnie Marie Diana
Phyllis Beveridge
Vulcan.....Percy Standing
Mars.....Carl Dane
Jove.....John Fedris
The Sculptor.....William Sherwood
Nea.....Grace Hamel
Pannas.....Hassan Musallil
Captain Edwin Bower Hesser, who wrote Goldwyn's "For the Freedom of the World," is apparently the author of "The Triumph of Venus." At least he is the producer. It stars Betty Lee and is described as a "mythological motion picture spectacle," presenting a story of ancient Grecian mythology, although, for the sake of popular knowledge, the characters are given their better known Roman names. A lapse of 17 years separates the two sections of the story. First, Captain Hesser has depicted the love of Venus for a mortal, a sculptor, and the man's subsequent death by an arrow shot by Venus' rival, Diana. The second half of the theme concerns itself with Nea, the half goddess, half mortal daughter of Venus, and the sculptor, who loves Pannas, a fisher youth. After many tribulations, Venus gets the permission of Jove that Nea and Pannas may drink of the cup of immortality. Many of the scenes on Mt. Olympus are crudely handled from a directorial standpoint, and the film has numerous incidents which aroused the amusement of an invited audience at the Strand theatre. Yet the production, with its many glimpses of the gods and demigods in the abbreviated attire popularly attributed to dryads, and of their disporting, diving and swimming in pools and rivers minus even this scant attire, will probably give the production a certain box office pulling power. After observing some of the bathing scenes with nude girls swimming about and the various close-ups of Grace Hamel in a veil and the character of Nea it might be observed the National Board of Review has broadened its viewpoint in the case of five years. It is only fair to note, however, that the production has scenes of frequent photographic beauty. It is this photographic beauty rather than the lame development of the fanciful theme or the work of any player which is the saving grace of the "The Triumph of Venus." Betty Lee is starred as Venus, but her work does not stand out. She photographs indifferently, and no special dramatic ability is apparent. The best work is done by Miss Hamel. William Sherwood is satisfactory as the sculptor. "The Triumph of Venus" is liable to stir the risibilities of a thinking audience. On the other hand it would crowd a theater with the kind of fan who goes to the Kellermann fantasies or such a film as "Sirens of the Sea."

THE SIGN INVISIBLE.

Lone Deer.....Mitchell Lewis
Dr. Robert Winston.....Victor Sutherland
Rev. Rene Mercier.....William A. Williams
Lou Batbeau.....Edward F. Roseman
Jeanette Mercier.....Mabel Julline Scott
Edgar Lewis' "The Sign Invisible," written by Anthony Kelly, and released as a First National Exhibitors' Circuit production, cannot be pronounced a vigorous drama. It is a conventional melodrama of the old-fashioned, popular-priced idea. Although Mitchell Lewis is starred in the role of the half-breed Lone Deer, the story really centers around Dr. Robert Winston, a derelict physician who has become a drunkard and an atheist. He attracts the interest of Jeanette Mercier, daughter of the pastor of the nearby church, despite his protests he does not believe in the existence of a God. The main theme of the story concerns itself with how Winston declares he will believe if a sign comes from the Almighty, and Lone Deer, upon whom he has

operated for the removal of a bullet, lives. Science, he admits, cannot save the Indian, with a happy future in store for him. Upon his knees, thoroughly reformed, which paves the way for a wedding with Jeanette. A second theme of "The Sign Invisible" revolves around Lone Wolf and his love for an Indian girl, Winona. The girl starts west with her father, who wants to pass his last days with his people. "Come back to you," she tells Lone Wolf. But a few days later their canoe, overturned and waterlogged, is found by Lone Wolf, who assumed both have been drowned. Later, in a fight to save the minister's daughter from a soundly store-keeper, Lone Wolf is shot, the bullet apparently hitting a nerve which causes blindness. Winston operates, as before noted, not believing that he can possibly save the Indian, but Lone Wolf recovers. He is, however, blind. But he finds happiness in the end when Winona returns. She will be his eyes, he tells Winston.

Edgar Lewis' direction is adequate but not electrifying. In fact, the story hasn't a punch. Lewis plays the part effectively, but Victor Sutherland and Jeanette stand out, largely through the story itself and not through vigor of playing. Victor Sutherland and Mabel Scott are both rather colorless in the parts. "The Sign Invisible" will not dissatisfy an audience, but it does not live up to the expectations aroused by Edgar Lewis' preceding productions.

THE BELOVED TRAITOR.

Mary Garland.....Mae Marsh
Judd Minto.....E. K. Lincoln
Henry Elms.....George Fawcett
Myrtle Bille.....Hedra Hopper
Paul Drayton.....Bradley Barker
Father Anthony.....J. A. Furey
Simoon Garland.....Louis R. Grisel
Dan.....Chester Morris
Mae Marsh's fifth Goldwyn production is "The Beloved Traitor," from the novel by Frank L. Packard. The book was a "best seller," and hence the reason for retaining the name in the picturization. The name means nothing in connection with the film feature. Stripped of the book's descriptive writing, the conventional story is dependent upon the sensationally effective photography and the all-star cast. The story, in brief, is that of a Maine coast girl who is loved by a local fisherman, who has a talent for sculpturing. After some wealthy New Yorker with his daughter and, seeing the work, takes the youth to the city to have him taught technique. The young man takes to flying high, the New Yorker writes back to the local priest, who shows the letter to the girl, who rushes to New York and rescues him. Mae Marsh's ability to shift from comedy to pathos is her highest asset. She is the one actress who resorts to tears to depict all emotions. In "The Beloved Traitor" she really hasn't the stellar role, the part being more passive than active. But she brings to it a sincerity that carries conviction and makes it stand out. The leading part is really the hero, played "conscientiously" by E. K. Lincoln. George Fawcett has a rather straight role, devoid of all mannerisms. Like Theodore Roberts, Fawcett can usually be counted on for the introduction of a "mannerism" that give a touch of character to his portrayals. In this case it was conspicuous by its absence. A raging storm along the Maine coast was an exceedingly effective piece of photography. William Winston is credited with the direction and George W. Hill with the camera work. The entire production was classically handled and therefore conceals the mediocrity of the story. Jolo.

THE SONG OF THE SOUL.

Ann Fenton.....Alice Joyce
Fenton.....Percy Standing
Dr. Evans.....Walter McGrail
Oelsen.....Bernard Siegel
Butth.....Barney Randall
Ruth.....Edith Reeves
Billy.....Stephen Carr
This Vitaphone should supply a good program release, since its plot deals with mother love and the right to be happy. The story in itself, however, brings forth nothing new, in fact it is reminiscent of other film yarns with the same basic plot. Yet that doesn't mean that Shannon Fife hasn't welded his own tale. Ann Fenton supposes herself rightfully married for two years, when she discovers that her union is a sham, the being the crime of her husband. In addition, his presumed "business" is a gambling den in which he is partners with one Butch. When he discovers that detectives have trailed him on the bigamy charges he hikes for the tall grass, and is for Ann going with him, though he refuses to allow her to follow him into non-belong. Ann cut away from Fenton. But the bigots in the small town establish her as a fallen woman and forcibly take away her progeny. Seven years pass. They find Ann in the city working for and being loved by the well-to-do and forceful Dr. Evans, while the boy has been adopted by a cruel inhabitant of his town. The doctor, who is deeply smitten with Ann and the picture could have ended in the third reel had she wished to explain her unfortunate early alliance. Instead she returns to the village as a school teacher to be near her boy, but is recognized and dismissed. Once more back in the city she meets Fenton, who has established a high-toned gambling establishment in one of the doctor's houses. She marries the physician and induces him to adopt the youngster, without disclosing his parentage. This gives Fenton a chance to hold a whip over Ann's head unless she consents to protect him by having the doctor rescind a dispossession order on

the gambling joint. The doctor learns the truth first, however, and it all comes out with a happy future in store for Ann and her son. Tom Terriss has done the directing acceptably, but one scene bit will be bound to cause unfavorable comment. That is in the school board hearing when Ann is dismissed and the school directors have refused to allow her boy in school because he was illegitimate. Ann points to a framed inscription that reads "I solemnly swear that I am God himself has no name. In such a circumstance that is overstepping the limit and the title and bit which takes but little footage might be better eliminated. Alice Joyce, a Vitaphone favorite, plays Ann well, with acceptable characterizations by her main support in the person of Percy Standing as Fenton. Walter McGrail as Dr. Evans and Barney Randall as Butch. Jolo.

THE HOUSE OF GLASS.

Clara Kimball Young will achieve and add another to her string of triumphs of the screen in the production of "The House of Glass," the latest Young release of the Select. It is an adaption of the play of the same title by Max Marcin, the screen version having been made by Charles E. Whitaker. Emilie Chautard directed the production and Jacques Bisuel is responsible for the camera work. The latter is to be credited with having secured several corking "shots" in the picture. The story of the play has been adhered to rather closely and other than the fact that there was a slight bit of miscasting in the matter of the men supporting the star the production is a corker from whatever standpoint one takes it. Pell Tremont and Corinne Giles could have reversed roles to advantage. Miss Young is at all times impressing and convincing in the role of the innocent victim of police and circumstantial evidence. The supporting cast has several good individual touches, namely, Josie Sadler as the landlady and Norman Selby (Kid McCoy) as the detective. "The House of Glass" is a combination of star and picture that will get money. The story is there at all times and the interest is sustained from the start to finish. It is one of the best of the Select productions in almost two months. Fred.

REVELATION.

Nasimova does some vivid acting in "Revelation," Metro's seven-reel adaptation of Mabel Wagner's romance, at the Lyric. The story is out of the ordinary, with a lame conclusion, but there is much intelligent acting by George D. Baker. Nasimova plays Joline, a cabaret dancer of the Paris Latin Quarter, who becomes interested in a young and penniless American artist, Paul Granville. Joline becomes the model of Paul, indeed, his mistress. With the cabaret dancer as an inspiration, Paul becomes famous. Obviously a fond bower. Told by the Countess Adrienne de Roche of a strange legend of the Madonna, Paul is fired with a desire to paint the scene of the story, but he will require a model other than Joline to pose for the Holy Mother. The count has told the artist of the legend, that he may part Paul and Joline and obtain the fascinating model for himself. In the end Paul realizes he owes everything to Joline and decides to again make her his model. So the two go to the scene of the legend, a monastery in the interior of France. According to the story, a pious monk planted a rosebush in the courtyard of the monastery years before. In spite of his care, the bush never blossomed. The priest brooded over it, considering it an instance of divine displeasure. One day while the monk was praying by the bush, when the Madonna appeared within its branches. As the vision faded, the bush burst into bloom. The bush has again ceased to bloom and the monk who tends it has fallen ill, believing the sins of his youth have brought about the change. Realizing that he must die, the monk decides the monks will not admit Joline, as the rules prohibited a woman's foot entering the portals. Joline dons boy's clothes and next day goes through the gates with the artist. Once inside, the monks being at prayer, she dons the robes of the Madonna. Joline having assumed the pose of the legend, the artist starts work. The sick monk suddenly appears, sees Joline in her garb of the Holy Mother, and falls in a faint. Paul and Joline make their escape from the grounds before the monk is found. The bush again bursts into bloom and the legend, given new force, brings worshippers from all France. When the news of the so-called miracle comes to Joline the little model is keenly amused. She tells the artist the monastery and tells him the whole story. The prior, however, still believes the incident at basis is a miracle. For how can Joline account for the bush bursting into bloom? "Perhaps the miracle will manifest itself through you," he tells Joline, who is now dressed in a nun's habit. Paul is under old life with Paul and she leaves him. They are again united at the outbreak of the war, when Paul enlists, and Joline, as a war nurse, finds him wounded in the very monastery of the miracle. They are ultimately married. Nasimova gives a remarkable characterization of the wild, untamed girl of the cabarets to the woman, stirred by artistry, intuition. Charles Bryant is excellent as the American artist, Bigelow Cooper plays the Count de Roche with poise and distinction, and Frank Currier gives a finely spiritual touch to the prior. A strong bit of an Apache is done by Sydney de Cordo. Mr. Baker's direction is sympathetic and well-suited to the story. There is no question of the slump of the production in the last two reels. The final half hour or more of "Revelation" is exceedingly true.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

MOVING PICTURES

LOADED DICE.

All the principal characters in "Loaded Dice" are bad, excepting one, a society girl, who didn't last long, but the picture is a good one-of its kind. And its kind is just a bit peculiar. That the feature's (Pathé) star is Frank Keenan makes it worth while, for when it is a matter of playing before the camera, there is always full justification for tipping your lid to Mr. Keenan. Frank Keenan is what one could be or so very, very few seldom are, termed a magnificent actor. His role in "Loaded Dice" fits him so well and tightly the actor Keenan dissolves into the character, Richard Gordon, and never becomes Keenan again while the picture pours through. It is this remarkable ability of Mr. Keenan to lose self in his role, to forget pose and remember police, to oblige forcefulness in pantomime to project itself from the screen to the audience as it is projected from the machine to the screen, that smothered up some of the clap-trap of this feature, even though that same clap-trap is offset by a study of the atheist and inveterate criminal such as "Loaded Dice" presents to those who care to make a study of it. The care and attention given to the picture in detail of photographic effect, sequence of action and skill in direction could not be overlooked. Nor will the story escape notice from those who say or think there are certain elements of human nature or the passions better off the screen than on. Which will prove nothing in this instance, however, for the feature pointedly aims, arrives at and hits two conceded morals, that there is a finish to everything with that ending always against the wrongdoer, and that the non-believer in the Almighty changes mind when in physical distress. It tells other things; for instance, how easily a wealthy young man may be "framed" for \$100,000, only in doing it Dick Gordon violated one of the ethics of the underworld, profession he highly represented, that the more people mixed in it the more dangerous the job. Dick Gordon, as a caption aptly described him, was a promoter with nothing to promote; in other words, a wit worker. He lived well, had a girl, and was a good gambler, who thought if the percentage was 50-50, the wit end should have an edge somewhere. Otherwise nothing is so certain as that which is clinched. Which led Gordon to frame Harry Palmer (Guy Combs), the rich young fellow with a bankroll and no brains. Gordon wanted \$100,000. Through his girl, Rose Billings (Florence Ashton), Gordon learned of three financiers who were scheming to corner food products and Gordon threatened exposure unless declared in. The trio agreed he should become a party provided he put up \$100,000 as his share two days after. Gordon agreed. Perhaps he could have borrowed \$100,000 from Palmer. But he took no chances. That was his creed. He did not believe in God, depended upon his own resources and followed his theory and principles in everything undertaken. Down in the country Gordon maintained a hunting lodge. Nearby was a bed of quicksand. He discovered the quicksand one afternoon when out shooting upon throwing his rifle to the ground and seeing it slowly disappear. Gordon called at the club, saw Palmer, and they arranged to shoot ducks at the lodge the next afternoon. Gordon then visited an actress friend, induced her for a consideration to become his aunt, induced Rose to be her daughter and his niece, and they all met the next afternoon in Gordon's office. Palmer was also there. Rose looked very attractive. When Gordon found he couldn't lean on the four o'clock train, because of an unexpected appointment at five, the aunt suggested they go ahead. While the aunt, daughter and Palmer were on the train, the aunt stopped off at Fairview to inquire at the station if they should chance cars there. The train with the daughter and Palmer went on without her. Expecting the aunt, also Gordon, to arrive at least by the last train that night (which they did not do), the couple in the lodge were eating and drinking when Palmer, partially stupefied with knockout drops in his wine, attempted to assault the girl. The drug overcame him while trying. In the morning when Palmer awoke he was uncertain what had happened. In the morning also arrived the aunt and Gordon. The girl told her aunt she had been assaulted. The aunt vowed vengeance upon Palmer unless he married the girl. Palmer implored Gordon to save him at any cost. When the

two days were up Gordon appeared with a certified check and was declared the fourth member of the quartet. The aunt, who smoked a cigarette at every opportunity, even while seated on a fence, returned to her city home and told her own daughter how easily Gordon, with Rose, turned the trick. The daughter, for spite, told Palmer. Palmer rushed back to the lodge where Gordon had gone once again. He accused Gordon. Gordon pushed him over the cliff and the quicksands swallowed him up. Not even the insert showing the final splurge of the sands flashed and a closeup marked the smooth running of this scene, perhaps the first ever put in pictures with a human as the victim. (Mr. Coombs must have been unable to breathe for at least 90 seconds, if not longer.) Returning to the city full of vengeance Gordon proceeded directly to the home of the tattler, killed her and escaped, although seen from the next apartment by another crook, who later recognized Gordon as he was attending a ball, escorting Ethel Mason, the society girl (Madeleine Marshall). The crook stole a diamond hairpin at the ball. Gordon chased and captured him, but released the crook when the latter recognized him. And after, as Gordon in his rapid path to fame started by his job was elected governor of the state, seemingly still supported by his confederates of the food conspiracy, the crook again appeared, demanding Gordon visit him that evening at his room. Gordon did so, with a gun in his outside coat pocket. It was a rainy night. Wherever the character went or appeared it was still raining, quite some picture rainstorm. The crook, for protection, had a thug stationed outside on the fire escape. As Gordon was about to shoot the crook, the thug fired first, which put one governor out of business, but not until he had been removed to his home, when, while watching an hour glass that marked his length of life, he sent for Rose—the girl who had stuck by him and he had brushed aside, to become betrothed to Miss Mason. As the hour glass had about run its course, Gordon saw it shade into an image of the Magdalen and the Cross, when he confessed his belief in God and asked for mercy, with the picture fading out on a death as it had started with a kiss by Gordon and his girl on the brink of a hill. Just who triumphed remains untold unless we look back. He with his companion, escaped for the murder of a murderer. Herbert Blache directed. He brought out the connection between "loaded dice" and Gordon's theory of life quite plainly. At one time a hand rolled the box and threw five sixes. It recalled the old days of the crap game at Hammerstein's. All roles are well played. Miss Billings sends over an appeal despite an unsympathetic part. The player of the aged actress had an excellent bit, having to feign dramatics one moment and non-chalance the next. The crook looked a "Raf-fie," debonaire and slick, but he was a crude worker and could never have gotten past the bulls at any ball. The only talent to Mr. Keenan's perfect playing of his steely gambler was a somewhat undue excited manner after having killed his betrayer. The restaurant, ball and club scenes were splendidly mounted, especially the clubroom. "Loaded Dice" will or should create talk when shown. It is easily a three-day run and could stand a week if the town is big enough. There's meat in it to draw from every section of any city.

WILD WOMEN.

Cheyenne Harry.....Harry Carey
The Queen.....Martha Mattox
The Princess.....Molly Malone
"Wild Women." Universal's five-reel feature, will probably draw between its title and its paper featuring grass-clad ukelele cuties, but it will not come up to an audience's expectations. "Wild Women" is the old dream idea, with variations. Cheyenne Harry gets all the boys of the Bar-I Ranch to enter a Frisco rodeo to win cash prizes and help out one of the cowpunchers, whose wife is in need of several hundred dollars for an operation. Cheyenne and the boys win the steering and other contests and walk away with the prizes. That night they celebrate, dishing up gilded cake and a chorus of Honolulu belles are doing hula-hula dances in the cabaret. Finally they all go to sleep in a back room. The rest of the five-reeler is Cheyenne's dream of being shanghaied with

his friends on an old sailing brig and washed up on a desert isle when the ship burns. There the castaways encounter a tribe of Hawaiian dancers, whose angular queen insists upon marrying Cheyenne. The cowpuncher succeeds in avoiding the queen and is just kissing the pretty princess of the isle when he awakens in the back room. "Wild Women" would do for a one-reel comedy, but it is entirely too slender for five. The producers apparently think the glimpses of the Hawaiian girls in their alifafa skirts, dashing about the ocean's edge, will put over the picture. Harry Carey is the cowpuncher, Cheyenne Harry. The only other person who stands out is Molly Malone, as the pretty princess.

THE ROUGH LOVER.

Richard.....Franklyn Farnum
Spike.....Franklyn Farnum
Helen.....Juanita Hansen
Aunt Mary.....Martha Mattox
Countess Wintershin.....Katherine Henry
Count Wintershin.....Frank Montague
Bluebird's "The Rough Lover," presenting Franklyn Farnum in a dual characterization, does not make the most of its comedy idea. Richards, something of a bookworm and far from a strenuous sort of chap, is in love with Helen, whose ideal, however, is an athlete. The sentimental Countess Wintershin is fascinated by the mild Richard and involves him in all sorts of tribulations with her excitable husband. Richard disappears from a swimming raft in an endeavor to avoid the countess and is supposed to have been drowned. Helens' aunt is a spiritualist and promises her niece she will get into communication with Richard's departed spirit. Richard, meanwhile, has reached an island nearby used by Spike O'Brien, lightweight champion, who looks exactly like him. Richard gets Spike to go back to the aunt's house for his clothes. Spike appears just as the aunt's spiritualistic seance is in progress and, looking identically like Richard, upsets the affair. Here the scenario writer, Eugene B. Lewis, lost the point of his comedy idea and the rest of the situations become haphazard and conventional. The time worn comedy due is dragged in as the big humorous scene. After a series of misunderstandings over the mixed identities of Spike and Richard, there is the usual denouement. Farnum surpasses his work of his past few pictures in the double role, which he diversifies nicely. Juanita Hansen is attractive as the heroine, and the rest of the roles are done satisfactorily. The audience in as the big humorous scene. "The Rough Lover" was reviewed, seemed to like the picture. One or two situations aroused a good measure of laughter. "The Rough Lover" is a shade better than the average Bluebird.

HEIRESS FOR A DAY.

Helen Thurston.....Olive Thomas
Jack Standing.....Joe King
Spindrift.....Eugene Burr
Old Hodges.....Graham Pette
Mrs. Standing.....Lillian Langdon
Grace Antrim.....Mary Warren
Mrs. Rockland.....Anna Dodge
A most improbable comedy yarn with a mediocre cast and similar direction, this Triangle. The heroine falls to arouse sympathy, partly because of the scenario, but, perhaps, more because she enacts her role without sincerity. It may be logical for a person to acquire snobishness after suddenly acquiring great wealth, but the transition here is too fast. Helen Thurston, a manœuvre in a large hotel, falls in love with Jack Standing, whose "grand dame" mother sets her heart on his marrying a debutante of their set. In spite of Helen's position in the hostelry she attends a dance in the hotel, and when Jack's mother finds her son and Helen dancing together, the girl is properly snubbed. Helen's grandfather suddenly dies, and it is noted about Helen had fallen heir to a fabulous sum. Immediately she is taken in the social set and tradesmen vie with each other to sell her costly raiment on credit. It turns out that a cousin, one Spindrift, is the sole heir under certain conditions. One is that should Helen live a year within \$1,000 bequeathed to her, she is to share in the estate 50-50. Hence Spindrift aids in her extravagant buying. Then this youth villain, who wasn't content with a paltry ten millions, half of the estate, tells Helen the real facts and sicks the tradesmen

after her. So Helen hooks her pearls and pays some of them off. Just when she is bemoaning her fate the good old family lawyer arrives to say she wins all the works of deceased grandpaw's estate, since the will stipulated that if Spindrift had encouraged Helen spending more than that \$1,000 he was to be disinherited and she to be the sole heir. There isn't even variety in the names given the cast, either the fault of the author or the scenarist. The direction was by Jack Dillon, and his results are all. This feature seems to be a by-product. It wasn't interesting at a private viewing and it probably won't be considered otherwise in the theatre. Idec.

THE SHOES THAT DANCED.

Rhoda Regan.....Pauline Starke
Mrs. Regan.....Anna Dodge
Mother Carey.....Lydia Yeomans Titus
Harmony Lad.....Wallace MacDonald
Something picturesque about gun-fighting, whether the incident be the flash-like with drawal of a Colt from the hip holster or whether it be the barking of the automatic cunningly pumped from inside coat pocket of the city "gunman." Being urban and not sparated by distance nor time, the city gunman's shootings and plottings are perhaps too grim a reality to be fictionally treated through films very often. Yet the city gangster's gun-play has a certain glamour, as that formerly of the west, and it lends itself to romantic fiction as shown by Triangle's "The Shoes That Danced," taken from John A. Moroso's story, and given a scenario by Jack Cunningham. In addition to its action, it is a story that seems quite possible. To make it the more realistic the two New York gangs concerned are the Hudson Dusters and the Cherry Hills, both groups of roughs in existence not long ago, if they actually are not at this day. There is a killing in the "Pepper Box," an East Side cabaret, and when a "squealer" tips off the kumman the police, he "gets" his. The affair leads Rhoda Regan and Mamie Conlon to fear for the future of their sweethearts, who are known as the "Harmony Lad" and "Stumpy Darcy," and who are leaders of the Hudson Dusters. The Harmony Lad promises Rhoda to quit his mode of living and take a job as entertainer in the "Pepper Box" with an ultimate view of going on the stage. Mamie, on the night of the Lad's first appearance in the cabaret risks fate by flirting with Wedge Barker, leader of the Cherry Hills, and, later, when Stumpy sees the pair together, he "snuffs out" Barker. Immediately the police dragnet is thrown out for the Lad, from whom the detectives figure they would find the hiding place of Stumpy. But the Lad flees to Jersey on the eve of his first stage date down south. And only the fact that he gets information that Stumpy, masquerading as Charlie Chaplin, is devoting all his attention to Rhoda at a masked ball lures the Lad back to Rhoda's home. But the Lad has no chance to wreak vengeance on Stumpy, for the latter removes his masquerade in front of Rhoda's door and the wanted man is snatched off by a detective who had been shadowing the pair. She and the Lad are married with the prospect of his cleaner life within the law. "The Shoes That Danced" might be called an "eastern-western." The comparison to the "western" crops up often, gun-play and underlying romance—along different lines, but still present. The "Pepper Box" takes the place of the "Hell's Kitchen" of the mining camp. The surreptitious automatic takes the place of the "six shooter." And, too, it's a feature of types which, added to the gun-play feature, is why Triangle chose wisely in placing the direction in the hands of Frank Borzage, classed with the best in the production of "westerns." He has admirably chosen his types, with Pauline Starke as Rhoda just shading the splendid cast. She is equally good as the shop girl who aspires to better things for her sweetheart and looks fetching in her Pierrot costume at the ball. Wallace MacDonald as the "Harmony Lad" was another good selection, while Dick Rosson performed well as usual in the character of "Stumpy." Anna Dodge as "Mrs. Regan" wears a fine old Irishwoman, and Lydia Yeomans Titus, too, played a character bit well. Pliny Horn was not taxed with anything exceptional. Seen at a private showing the picture impressed and should attract unusual interest. Idec.

I am leaving the

GOLDWYN PICTURE CORP.

after completing the revision of and additions to the Mabel Normand picture

"Joan Of Plattsburg"

GEORGE LOANE TUCKER

PETTICOAT PILOT.

A Lasky (Pathe) Paramount feature that may have been selected with Vivian Martin, the star, in view. It is from the novel, "Mary Gusta," the tale of an orphaned girl in a Massachusetts sea-coast town, brought up by the two old proprietors of a general trading store, who were partners of her father, the latter dying poor. The feature is a comedy drama. Youth is contrasted against age in it. At the funeral services of Mary's father a laugh, and the biggest one of the picture, was intercepted into the parlor of the home where the services were being held through some Keystone comedy via a cat. There are a few other smiles (mostly from the captions) during Mary's early days when in the store, aiding her guardians; but shortly after the film becomes serious and remains that way until its conclusion. There is a love story with complications, also a bit of pathos in the guardians sending Mary to a city boarding school, nearly wrecking their business through the expense. Mary discovers it on the eve of her departure as a guest of a yachting party to Japan. Her declination of the invitation, her return to the country and the saving of the situation she has innocently brought about through reinvigorating the methods of conducting the business, Mary saving it from immediate failure by calling a meeting of the creditors, when she obtained an extension of six months on the bills payable of the firms and incidentally, likewise, her engagement at the finale. It is hardly the story that carries this picture along as a middling feature that may prove a better entertainment for the young than the old. It is the company. In Miss Martin's support are Theodore Roberts and James Neill, with Harrison Ford playing the juvenile, opposite the star. The picture was directed by Rollin S. Sturgeon. No occasion calls for lavish production, nor is there any scenic view of interest. The photographs are clear, with one scene on the Harvard campus, probably. Miss Martin takes good care of the easily played part assigned her. Messrs. Roberts and Neill are a tower of strength in the upholding, but they save rather than make the feature. "Petticoat Pilot" will likely be better liked in the afternoons than at night. *Time.*

HEADIN' SOUTH.

Headin' South.....Douglas Fairbanks
Spanish Joe.....Frank Campau
The Girl.....Catherine MacDonald
"Headin' South," Douglas Fairbanks' latest Artcraft release, written by Allan Dwan, is more melodrama than comedy. Fairbanks, however, handles his role with a fine sense of humorous satire. The star plays a mysterious, lone rider, an outlaw, who acquires the appellation of "Headin' South." He figures in a number of startling shooting-up stunts and attracts a wide reputation through the Southwest. "Headin' South" enrolls with a famous gang of outlaws headed by Spanish Joe. His past reputation as a highwayman gets him into the band. With Spanish Joe, "Headin' South" meets the girl of his heart, a pretty Spanish senorita who is a prisoner of the Mexican bandits. How he outwits Spanish Joe and saves the girl form the basis of the melodramatic situations. Finally "Headin' South" gets the girl, her mother, and the women of the rancho to the nearest frontier town. The place is attacked by the bandits, but "Headin' South" succeeds single-handed in capturing Spanish Joe. The bandits are finally driven off by the hero and "Headin' South" reveals himself as an officer of the mounted police who has been assigned to the task of bringing in the bandit chief, his stunts as a highwayman being merely to gain the confidence of Spanish Joe. Fairbanks climbs barns and walls with his usual facility, but "Headin' South" isn't as acrobatic as some of his recent ventures. The star plays the role with his usual buoyancy. Frank Campau makes a vigorous bandit, and Catherine MacDonald, who makes her first appearance with Fairbanks, is a pretty heroine. The picture is well directed by Arthur Rosson under the direction of Mr. Dwan. "Headin' South" isn't Fairbanks at his best, but it is an entertaining and lively melodramatic comedy. It won't disappoint and it won't send audiences away talking about it.

THE BEGGAR WOMAN.

Sergius.....I. I. Muzik
Mary Mar.....Mme. N. A. Lesienko
Pathe some time ago purchased a number of Russian features which are being released from time to time. It may be the "The Beggar Woman" was among the group taken on bloc, for it certainly doesn't seem like it was chosen because it possessed some special bright quality. It doesn't. Like many foreign films it is more story than action, and in this case it's a disagreeable yarn, one that sounds like the plot of a cheap paper novel of the old school. Also it finishes in tragedy as do many of the foreign features, and especially the Russian kind. The similarity to other foreign pictures is to be further found in the rather elaborate settings, interiors for the most part. But some of those were badly lighted, unless the print shown at a private view was of poor quality. Mary Mar is an opera singer with a head for the kind of opera singing to be a Continental custom. She one day meets Sergius, a poet of means, and invites him to a little gathering at her sumptuous home after the opera. Right away the rhymer tells the songbird he is smitten, but he refuses to take a glass of wine with her. The reason later develops that Sergius liked the little needle in the arm of his. They have a tiff over the affair and he tells her that he loves her, but he is not to be classed with the other plain worshippers. It is curious no effects of the needle work of Sergius come to

view, and that may be because portions of the film were probably deleted by Pathe. But apparently Mary never finds it out—as far as the film shows. The pair become engaged to marry and things move lovingly along until one day when Mary visits a poor family to give charity she contracts smallpox. Suddenly taken ill the opera is postponed and the next day the doctor diagnoses her case. Another curious point crops up in that connection, for when the doctor orders the house quarantined a whole host of the singer's friends go their way, rather a marked difference between Russian and American health standards. Sergius begs to stay, but he too is driven from the house. A month later Mary is on the way to recovery, but a new operatic star has been established in her stead. News of that brings the tradesmen, and all her furnishings are auctioned off. Thus does Mary fall from the pedestal of being the pet of Petrograd, all in 80 days. To make it worse she is driven from the house in the sale of her own chattels and discovers that her face is marred beyond hope. Also her voice is gone. There is a deal of kissing of the hands and when Sergius hears of the sale he rushes on the scene and immediately kisses her hands, which passes the limit under the circumstances. But when he lifts the veil from Mary's face, it's curtains as far as he is concerned. Mary is reduced to poverty and finally lands at begging in the streets, while Sergius in his studio takes one last needle-fund and dies. The only real touch that looks familiar is the presence of snow. Outside of that it's all foreign. The acting doesn't approach our own standards and the directing is at times so bromidic one can almost hear the director say "more toward the camera." Miss Lesienko is not youthful nor possessed of beauty, but neither are the majority of opera stars. She hardly shows taste in wearing her jewels when just allowed out of bed from such a dire illness and with her face veiled. "The Beggar Woman" deals with a repulsive topic which certainly will never help it into favor. *Joe.*

HIGH ROYAL HIGHNESS.

Jack Christie.....Carlyle Blackwell
Princess Diana of Teosta.....Evelyn Greely
Her Aunt.....Kate Lester
Victor Borden.....Bert Honey
General Malcott.....Lionel Belmore
Lisette.....Kitty Johnson
Ferdinand.....Herbert Barrington
The chief fault of the World production, "His Royal Highness," is that it is artificial romance done in serious fashion. The picture is a single flash of humor. Carlyle Blackwell is the star and director. Where a light touch would possibly have glided over the clap-trap of the plot, Blackwell has played everything in typical old time screen idol fashion. Jack Christie and Victor Borden are roommates at Harvard. Both go to Europe together, Borden in reality being the heir to the throne of Wallarya. In Paris, Borden becomes involved in a brawl over an Apache's sweetheart, and goes to a hospital. As the heir is scheduled to appear in Wallarya on a certain date, Jack goes along in his stead. In Wallarya, Jack introduces pep and slang into court life, gets involved in a series of conventional romantic drama adventures, and rescues the royal princess from kidnapping by Prince Ferdinand, the pretender to the throne. Jack comes to love the princess. News arrives from the real heir to the throne he has decided to renounce kingly aspirations and go to America with his little Apache. Thus the way is cleared for a marriage between Jack and the princess. The final fade-out lingers until one year after, when a new heir apparent is trumpeted into the world for the first time. Mr. Blackwell is a stilted and artificial American-made king, Evelyn Greely has little to do as the princess, and the rest of the cast is passable. The costumes of the Wallarya populace strongly suggest musical comedy.

THE WASP.

Grace Culver.....Kitty Gordon
John Culver.....Charles Gerry
Mrs. Culver.....Gladys Burr
Harry Cortland.....Rockfield Fellows
Mr. Cortland.....William Calhoun
Jackson Devereaux.....Edward Rosemond
Kane Putnam.....Victor Kennard
Brassos.....Lionel Belmore
A very conventional melodramatic plot of last generation's vintage is "The Wasp," written by Willard Mack, directed by Lionel Belmore, photographed by Lewis Ostland, starring Kitty Gordon. It is a World release. The handsome daughter of a millionaire captain of industry is known as "the wasp" because she says sarcastic things about other people. Her father wants her to marry the son of his business partner, and when he insists, she runs away in her auto, accompanied by her maid, the car driven by her chauffeur. On the trip she falls in love with the chauffeur, who is about to be put into the middle of a strike in one of her father's factories. Here the chauffeur acquires himself with great bravery and it turns out he is the son of a wealthy friend of her father's. There is a big strike, the works are blown up and so on. The chauffeur had been cast off by his father for a college scrape his father had given him a check, telling him to shift for himself and (most original stuff) the young man had torn up the check and told his father he wouldn't return until he had made good. Now, having acquired for a wife the only child of a millionaire, he was ready to appear before his father and prove he had a good business head on his shoulders. Some expedient final actions were used for exterior scenes, and the cast is one of merit. But the story is old-style melodrama. *Joe.*

NEWS OF THE FILM WORLD

Constance Talmadge's second Select picture is "Up the Road With Salina."

Pathe will release "The Nauahka" (Dorcedina) Feb. 24. The picture is in six reels.

Madge Evans' and George MacQuarrie's next feature will be "Wanted a Mother."

Carlyle Blackwell has signed a new contract with World.

William Brady has taken over the Triangle studio at Yonkers.

Joe Welch is negotiating with Universal to appear in comedy productions.

Virginia Pearson's brother, Harvey, in the U. S. Marine Corps for over a year, is now in France.

Leo F. Levison has been placed in charge of Select's Pittsburgh office, succeeding Harvey B. Day, resigned.

Arthur Butler Graham, attorney for Mack Bennett, left Tuesday for California to consult with his client.

"The Bride's Revenge" is the new film Select is making for Alice Brady. Charles Miller is the director.

"The Lion's Claw" will be the next Universal serial; directed by Jacques Jaccard; Marie Walcamp will have the stellar role.

George Walsh, who broke three ribs while on a cross country run, is on the road to recovery.

Milton B. Sills will be Clara Kimball Young's leading man in "The Reason Why," not Conway Tearle, as announced earlier.

The Ella Hall production, "Beauty in Chains" will be the Universal release for March 11.

Peggy Hyland has just finished "The Debt of Honor." It is scheduled for release March 10.

Edward Elkas, one time musical director for Alice Neilson in "The Fortune Teller," is now acting in pictures.

Texas Guinan is in New York, her third trip east since she joined Triangle at Culver City a few months ago.

H. Seelig, former newspaper man, has joined the Triangle scenario staff and is writing two-reel comedies for them.

P. A. Powers has been appointed chairman of a committee of picture managers to provide film entertainment for the soldiers and sailors.

The Graphic will soon release "Moral Suicide," written and directed by Ivan Abramson.

Miriam Cooper has returned to the screen. She will appear as the wife in "Woman and the Law."

Mae Marsh's next Goldwyn release will be "The Beloved Traitor," an adaptation of Frank L. Packard's novel. She takes the part of Mary Garland.

Hugh Thompson has been signed by DeLuxe Pictures, Inc., as leading man in support of Doris Kenyon, in "The Street of Seven Stars," story by Mary Roberts Rinehart.

The first experience of the American troops in France with liquid fire is shown in official pictures received here by the American Red Cross.

The Pioneer Film Corp. will be the distributors through the New York territory for the productions of the State-Right Distributors, Inc.

The next Douglas Fairbanks production will be named "Mr. Fix It." It was written by Allan Dwan, from a suggestion by Ernest Butterworth. Dwan also directed it.

Eddie Morrison, press agent for the distributing branch of the Paramount Artcraft, has been confined to his home for a week because of illness.

Not even Government war pictures for relief fund benefits may be shown in North Dakota Sunday, according to orders sent out by Attorney General Langer of that state.

The state rights of "Mother" for New York have been secured by the Modern Feature Films, through Sawyer and Lubin of General Enterprises, Inc.

The Colonial, Savannah, is closed for repairs. It was the only five-cent picture house in the city and is controlled by Manager Abe Guckenhelm of the Savannah theatre.

Mildred Allen had an aeroplane honeymoon with her husband, Lieut. Lawrence B. Sperry, worked in the preliminary film scenes of "Woman and the Law."

'Tis understood the new Fox film, "The

Woman and the Law," with R. A. Walsh directing, is a screened version of the late De Saules murder case.

Victor Schertzinger, directing the Charles Ray production, "Thomas H. Ince, has gone on a vacation and will be temporarily replaced by Irving Willat.

The National Film Co., of Englewood, Colo., through its president, O. D. Woodward, has secured a contract for 78 pictures. All the subjects are to be of the western type.

King Daggot returns to the Universal program in a one-reel comedy, entitled "I'll Fix It," released under the Nestor brand, March 18.

J. Stuart Blackton in a few weeks will begin on "Missing," by Mrs. Humphry Ward. The Commodore will make his home in California in future.

Hana Shimomura, Japanese lyric soprano, is playing a limited engagement at the Imperial, San Francisco, singing English, French, and Italian arias.

The Motion Picture Exhibitors of Maryland have appeared before the State Judiciary Committee, asking that the censor board be legislated out of office.

Howard Kyle will make his first screen appearance in a forthcoming World Film release, "Devil's Dice," in which Kitty Gordon is to be starred.

Sylvia Day, one of the Ziegfeld "Follies" beauties, left New York last week for Hollywood, where she will make her first screen appearance in support of Parsons.

The patriotic picture which Vitagraph is making in conjunction with the State Defense Council of New York will be titled "New York, or Danger Within."

George C. Doughtery has signed with World as film editor. He was one of the pioneers in the business, with D. W. Griffith in the old Biograph days.

Having extended their activities to Australasia, Goldwyn is preparing to have their pictures placed in South Africa, Argentina, and Porto Rico.

William S. Hart will shortly begin work on his next film, which is taken from a story written by C. Gardner Sullivan, who wrote "Hell's Hinges."

Little Mary McAllister is a star. A few years ago she was doing "bits" and small parts for Essanay. She is now featured in two-reelers.

In order to get correct locations for "The Life Mask," the third special production in which Petrova will appear, the exteriors will be taken on the estate of James Deering, Miami, Fla.

William Russell is at work on his first production with the new William Russell Productions organization at the studios in Southern California. The film is entitled "Adrienne Gascoyne."

Metro has secured the picture rights to "Pais First," recently played at the Fulton with Thomas Wise and William Courtenay in the leading roles. It will be used as a starring vehicle for Harold Lockwood.

C. E. Shurtleff has been engaged as general sales manager for Hodgkinson Service. He was formerly with Select. P. N. Brinch, formerly sales manager for Hodgkinson, has been made assistant to the president of that organization.

The Sterling Pictures Corp., Arthur Beck, president, has made arrangements to handle for state right exploitation the screen production of "The Natural Law," made by the France Films, Inc.

Tom Bret, who was writing the captions for the Sidney Drew comedies, is doing the captions for the new Dolly Sisters production, which will bear the title of "The Millionaire Dolls."

Shortage of electricity at the Goldwyn Studios, at Fort Lee, has necessitated the renting of two other studios in Manhattan to get Mabel Normand's latest picture, "The Floor Below," out on schedule time.

Ralph Bradford has been engaged by the Triangle to take charge of its Chicago territory, coming to that organization from Goldwyn, having supervised the Minnesota territory for the latter firm.

Thomas Bret has been engaged for the National Film Corp. to act as scenario editor and title writer for the Capitol Comedies, in which "Smiling" Bill Parsons is to appear, and which are to be released through Goldwyn.

Sol L. Lesser, San Francisco picture man, has been elected president of the State Rights Exhibitors' Corporation, embracing the United States and Canada. Leon D. Netter, another San Franciscan, was elected secretary.

WILLIAM A. BRADY'S BIG PICTURE

Did you play "The Whip"?

If you did you know what a box office bear it is.

Well, there is a companion picture to "THE WHIP" in the making.

Over \$100,000 has already been spent on it.

The last reel alone remains unfinished and it shows a battle in mid-air between a monster Zeppelin (not a model—a real one) made on government lines at a cost of over \$25,000, with a war hydroplane over the real ocean.

The real actors go in the clouds, not faked—the real thing.

Its Title

"STOLEN ORDERS"

founded on the Drury Lane play, "Sealed Orders," written by Cecil Raleigh and Henry Hamilton, authors of "The Whip," which ran at the Drury Lane longer than

"The Whip" did. The title, "Sealed Orders" was appropriated by a Danish picture some years ago, hence the change of name to "Stolen Orders."

Directed by Harley Knoles, George Kelson and William A. Brady

ACTED BY 6 STARS

CARLYLE BLACKWELL
GEORGE MacQUARRIE

KITTY GORDON
MADGE EVANS

MONTAGU LOVE
JUNE ELVIDGE

Guaranteed bigger than "THE WHIP."

It's in Eight Reels, just jammed full of Love, Sport, Passion, Jealousy, Crime and Thrills. No war.

A picture with a solar plexus punch in every reel.

For sale the world over on a territorial basis.

DUNCAN CONTROVERSY.

A controversy seems likely over William Duncan, the serial star announced as signed by Pathe. Duncan has been for a long time a member of the Vitagraph forces, coming to the front in the past year in several serials, including one now being released, "Vengeance and the Woman."

Recently Pathe, following the return of General Manager J. A. Berst from

the coast, announced that Duncan had been signed and would be director of serial coast production, as well as starring in his own productions.

Now, however, Vitagraph claims Duncan will continue with it. This statement is made officially. Duncan, it is stated, will start work in a new serial within a few weeks.

SOMERVILLE AND PARKES.

Roy Somerville has completed a deal with Lester Parkes to write continuity

and scenarios for Lillian Walker. Somerville was formerly with Griffith at the Fine Arts.

KENNEDY WITH HAYAKAWA.

Aubrey M. Kennedy is to be the head of the feature producing company, which is to have Sessue Hayakawa as its star. There is a possibility that George Loane Tucker, also formerly with Goldwyn will be associated with the company in the capacity of director of production.

VARIETY'S LOS ANGELES OFFICE.

Variety has established a branch office in Los Angeles, in the Pantages Theatre Building.

The office will be in charge of a representative of VARIETY for business purposes.

Guy Price, correspondent for the paper at Los Angeles, will continue as its new representative there.

KAUFMAN ESTATE TO WIFE.

The late Joseph Kaufman, picture director, in his will, left all of his estate to his wife, Ethel Clayton.

No estimate has been given of the value. Included in the property is between \$40,000 and \$50,000 of Famous Players (film) stock, also several thousand dollars in stock of Chicago packing firms.

PARALTA PICTURE AT STRAND.

The Paralta feature "Carmen of the Klondike," written by Monte Katterjohn, is to go into the Strand March 4.

During the same week the feature will be at the New York for a two-day run.

The "Carmen" feature has been purchased by the States Right Buyers' Association, from the Paralta.

Neilan to Direct Next Cohan Film.

Marshall A. Neilan, a director with to direct the next George M. Cohan feature.

RIVOLI'S PRODUCTION DEPT.

A production department has been organized at the Rivoli theatre for the handling of the costuming, etc., of the incidental chorus numbers and other ensemble groupings that form a permanent part of the program at that house.

There are now 27 members of the Rivoli-Rialto chorus and they double at both houses.

SOFT FOR MASTBAUM.

Twelve film producing concerns are contributing \$358.33 apiece, to be used as a fund to purchase a \$4,300 watch, to be presented to Stanley Mastbaum in the near future.

The 12 numbers on the watch will contain the portraits of the heads of the respective donating concerns.

Fined for Youthful Singing.

Cincinnati, Feb. 27.

Edward Linch, manager of the Metropolitan, was fined costs in the Municipal Court yesterday for allowing children under 14 to sing in public.

Linch said the words of patriotic songs were shown on a screen and the children who sang were given boxes of candy.

No Charge for Spies.

Davenport, Ia., Feb. 27.

The American theatre is advertising the appearance there of the film, "The Spy," and announces any German spy will be admitted free upon showing his credentials, promising a special performance for him.

Goldwyn's Man Going to Coast.

F. B. Warren, vice-president of Goldwyn, leaves next Thursday for California, to be gone a month. It is understood he is seeking a coast studio for his concern, and also to "talk" with several picture stars.

Georgia O'Ramey Going in Pictures.

Chicago, Feb. 27.

Georgia O'Ramey, of "Leave It to Jane," at the La Salle, is to go into pictures under Thomas H. Ince's direction, starting early in June. She signed to appear in a series of comedies.

It is not her first venture in the pictures. She served her screen apprenticeship in the old Biograph days, when D. W. Griffith was there, as an eccentric comedienne. Since then she has taken prominent roles in the films.

WORLD PICTURES BRADY-MADE



WORLD - PICTURES
present

CARLYLE BLACKWELL
EVELYN GREELEY

IN
"His Royal Highness"

"TRADE REVIEW" CUTTING DOWN.

The "Exhibitors Trade Review" started reducing the expense account this week by allowing its managing publisher, Merritt Crawford to leave. Mr. Crawford ends his connection with the paper Saturday.

"Cutting down" is but one of the reasons mentioned. Another report says Crawford openly declared to some of the stockholders of the paper they could not consistently identify themselves with the exploitation of the United Pictures Corporation, while still behind the film publication.

Lee Ochs is leaving this week for a 60-day trip to the coast in the interests of the League.

Mr. Crawford is said to have been among the foremost in placing the "Exhibitors' Trade Review" in the picture field. He is also reported to have been its highest salaried employee, which could explain the request for his resignation, although there are so many matters of "politics" in connection with the sheet through its complexed ownership and direction that no direct trace may be secured of any action taken by or for it.

The paper is commonly suspected of being operated expensively in comparison with its income and quite some concern has been felt of late by those most interested through a gradual falling away of advertising patronage for the "Review," although the paper never exercised any forcible influence and fell far short in sales and subscriptions of the Mulberry Sellers plan of its promoters.

COAST PICTURE NEWS.**BY GUY PRICE.**

Los Angeles, Feb. 23.

J. Stuart Blackton has begun his first picture at the Lasky lot.

Charles Christie has returned from a tour of the exchanges of the east.

Isadore Bernstein is now general manager of the National Film Co.'s studio.

A company of soldiers at Camp Kearney has been adopted by Theda Bara. Mary Pickford did it first, and now they're all doing it.

Albert W. Hale, the director, and his bride of a few weeks, are here, having left New York flat to take up a residence in Hollywood.

Walter Edwards has not signed with any firm as yet. When he left Triangle he said he wanted a rest, and he's taking it.

Bessie Love got started on her first Pathé picture to be made at Parisla, this week.

Frank Keenan's smiling countenance (oh, yes, he frequently smiles) was welcomed at the local cafes (where dancing is permitted) last week. Mr. Keenan is a considerable figure in the picture world here, and also a considerable dancer.

Rudolph Kopp, the San Francisco conductor, is in charge of the Grauman orchestra.

Dorothy Dalton is learning to be a director. Roy O'Neill, her director, is showing her the ropes.

Claire Roberts, formerly with Triangle, is vacationing at Elsinore.

Texas Guinan leaves for New York next week, her third cross-continent journey in a few months. Wonderful how that girl spends money.

Harry Williams, who has been laid up with infected eyes, is about town again, wearing colored goggles.

William A. Parsons, head of the National, has returned from New York, where he went to exploit "Tarzan of the Apes."

Herbert Standing was guest of honor at the Kinema Red Cross tea room. George Beban, ditto.

The mother of Jack Cunningham, scenarist, is visiting him. Mrs. Cunningham, Sr., has been for several weeks at San Luis Obispo, Cal.

Charlie Fuhr is reported suffering from lockjaw. At any rate, we have seen none of his scintillating literature of late.

Katherine MacDonald played lead in Douglas Fairbanks' last picture.

Monte Katterjohn wrote the scenarios for the first two pictures to be produced by George Beban.

Mae Murray presented a silver trophy at Watts Tavern a week ago. Harold Lloyd and Bebe Daniels won it.

Harry McCoy's name has been removed from the rick list. He's out again, hale and hearty.

Camille Astor is recuperating at a nearby mountain resort.

A dozen players were cut off the Triangle roster a few days ago. Others will be engaged, it was stated.

POWERS' ACTIVE COMMITTEE.

Pat A. Powers, the newly appointed chairman of the Committee on War

Camp Motion Picture Activities, co-operating with the Training Camp Activities of the War and Navy Department, whose selection was made by Raymond Fosdick, head of the T. C. A. commission, has assumed active charge of the new work of compiling, selecting and approving the pictures to be shown in the different army camps of the United States. Headquarters have been established at 70 Fifth avenue.

No circuit of picture theatres will be built by the committee under government guidance, but it is believed that

picture shows will be given in the new Liberty theatres when legitimate attractions are not available.

The biggest film manufacturers in the country are on Mr. Powers' committee and are giving him assistance by offering the use of all kinds of pictures.

Where film halls have been giving the soldiers free film entertainment the committee will furnish free prints, but where they can afford to pay the agencies a uniformly low rental will prevail.

**Paramount-Arbuckle Comedy**

Joseph M. Schenck presents

ROSCOE "Fatty" ARBUCKLE

in

"THE BELL BOY"

Produced by Comique Film Corporation

Released exclusively through
Famous Players-Lasky Corporation

"How he does it without killing himself is more than I can understand," remarked one of "Fatty's" fascinated fans a few days ago.

Wait till she sees him in "The Bell Boy!"

"Picture hardened" exhibitor that you are you'll laugh at every move in this, the greatest of all Paramount-Arbuckle Comedies.

See it at your Exchange. Laugh at it yourself. Then pass the good thing along.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JEFFE LASKY Vice Pres. CHAS. D. MILLER Director General
NEW YORK



NEW LIFE IN SCREEN CLUB.

Under the direction of the officers of the organization the Screen Club has undertaken an active campaign whereby it expects to bring a lot of former members back into the fold through the payment of unpaid dues as well as collect a sum through "donations" that will rehabilitate the organization and put it back on its feet.

For some reason within the past five months there has been an apparent apathy that has reacted against the club and the officials are determined to put new life into its existence.

"RAFFLES" PRIZE.

The All Star Feature Distributors, Inc., which controls the rights to "Raffles" on the coast, has resorted to an advertising stunt employed by the New York "World" some years ago when it ran the story in serial form.

The services of a man identifying himself as "Raffles" have been secured, who is to appear in well known stores. Anyone catching him will obtain a \$10 prize. This stunt will be worked in conjunction with the showing of the feature at the Strand, San Francisco.

CANADIAN BOOKINGS.

The Globe Film Co., Ltd., of Toronto, handling the Paralta pictures in Canada, submitted a partial list of the bookings for the Paralta films in Canada contracted for after the showing of the first release of the company there.

The list includes nine houses in Toronto, three in Montreal and one each in the following towns: St. Catharines, Hamilton, Niagara-on-the-Lake, Walkerville, Galt, Ottawa, Parry Sound, Quebec, Three Rivers, St. Lambert, St. Johns, Glace Bay, Sydney, Prince Albert, Medicine Hat.

OPERATORS SUSPECTED.

Indianapolis, Feb. 27.

Four union picture operators were arrested by the police last week as the result of the burning of the Annex picture theatre, located in the business section, Feb. 14. The police investigation started when George G. Swain, manager of the theatre, reported he suspected the fire was of incendiary origin because of the trouble he has had with the union.

At one time signs were posted on the front of the house proclaiming union men were not employed as operators and asking the public not to patronize it. Later pickets were assigned to the theatre and court action resulted. At another time Swain told the authorities persons obtained entrance to his theatre and slashed the screen.

On the morning of the fire the manager declared some one had entered the booth, wrecked the machines and set fire to films causing the destruction of the theatre.

Swain recently signed up with the unions, but the operators still refused to work for him according to the authorities.

The men held by the police are Wilbur West, operator at the Circle; Arthur McLosky and Charles Hoffman, operators at the Crystal, and Martin Flats.

The Annex was one of two pioneer picture houses in Indiana.

TUCKER WANTED BILLING.

George Loane Tucker has announced his retirement as general director for Goldwyn at the conclusion of the making of the latest Mabel Normand picture. It seems Tucker wanted all the Goldwyn advertising, in the trade papers and on the films to read all pictures turned out by Goldwyn, whether made by him or not, should bear a line stating they are made under the supervision of Tucker. Goldwyn objected, saying it had spent considerably over \$1,000,000 building up the Goldwyn name and such an arrangement would be equivalent to surrendering its reputation to the director.

From all accounts the parting is with the utmost friendliness, even to the extent of Tucker suggesting that in the event he formed a producing company of his own, he would like to arrange with Goldwyn to distribute for him.

MOSS' FEATURE.

B. S. Moss is providing for the making of a feature out of the Cosmos Hamilton subject, "The Sins of the Children," to be marketed in the early summer.

DALE CEASES REVIEWING.

Alan Dale has ceased to review pictures. The dramatic critic has in the past few months been of the regular figures at the private projection of features for the press.

Dale lately stated he would pass up picture reviewing in the future, saying picture productions were beyond him, for about one in ten was worth while reviewing at all.

Rivoli's Opening Day, Sunday.

Beginning March 11, the opening day at the Rivoli will be switched from Monday to Sunday. The management finds that houses making a practice of running a program for a full week have Sunday as an ideal opening day.

In trying to educate the public to accepting Monday as the day for the revealing of new productions at the Rivoli has proven a slow task.

Theatre Sold Three Times in Year.

Los Angeles, Feb. 27.

The Bennett theatre, owned by Mack Bennett, has been transferred to Harry P. Caulfield, who rechristened it Reveira.

This is the third time the house has changed owners in a year.

PARALTA PLAYS PICK OF THE PICTURES

The First Four Paralta Plays

J. Warren Kerrigan
in
"A Man's Man"

Bessie Barriscale
in
"Madam Who?"

Henry B. Walthall
in
"His Robe of Honor"

J. Warren Kerrigan
in
"The Turn of a Card"

Booking exclusively through

"Hodkinson Service"

at all General Film Exchanges

PARALTA PLAYS, Inc.

Six West Forty-eighth Street

New York City

DISTRIBUTED BY

W.W. HODKINSON CORPORATION

BROADWAY'S TRIO OF FILM HOUSES REACH CLOSE TO \$50,000 WEEK

Last Week's Receipts at Rialto, Rivoli and Strand. Rialto, \$18,500 with Hart Film; Rivoli, Almost \$18,000; Strand, Third, with Biggest Capacity and Lowest Prices.

The gross at New York's three biggest picture houses for last week totaled almost \$50,000, the Rialto (William S. Hart in "Blue Blazes Rawden") getting top money of the trinity. The Rialto's gross was nearly \$18,500. The Rivoli (Elsie Ferguson in "The Song of Songs") pulled within a few dollars of \$18,000, and the Strand, where practically a double bill was shown, ran third with a little under \$16,000. The Strand had John Barrymore in "Raffles" and Marie Dressler in "The Agonies of Agnes."

While the Strand has the greater seating capacity there is enough difference in the scale there as compared with the other two houses to make a decided drop in the gross.

FOX'S DINNER DRAWS.

The William Fox dinner at the Hotel Astor Sunday night drew a large crowd, between 700 and 800 it was estimated. A majority seemed from political life, although there were numerous people present connected with recent Hebrew charities. Mr. Fox has interested himself in.

At the guests' table were many theatrical notables, also Jacob H. Schiff, Felix Warburg and Jacob Wertheim. Among the speakers of the evening was Raymond Hitchcock, introduced by Wilton Lackaye, the toastmaster.

Mr. Hitchcock, when starting his remarks, said: "Mr. Fox, ladies and gentlemen and Mr. Schiff: You have been told I am a funny comedian, so I suppose I must make good. Now Jake (turning toward Mr. Schiff), I understand you have a lot of coin so I am going to let you into a few good things." Hitchcock, much to the amusement of the show people at least, almost entirely devoted the remainder of his address to the eminent Hebrew philanthropist, who, with Mr. Warburg, is a member of Kuehn, Loeb & Co., the bankers.

The theatrical complement at the guests' table included Lee Shubert, George M. Cohan, Pat Casey, Nick Schenck, B. S. Moss and L. Lawrence Weber.

The dinner was privately arranged and given as a testimonial to Mr. Fox. Seats were disposed of at \$10 each. Quite an attendance of the feminine sex was in the boxes.

BEBAN ORGANIZING.

Los Angeles, Feb. 27.

George Beban's first pictures under his own production policy will be "High and Dry" and "The Master of the Pound."

Beban has adopted this as his policy-trademark: "The plays that make the dimples to catch the tears."

George Stount, formerly business manager for Mack Sennett, has been engaged as manager for the new Beban concern. It is probable the pictures will be produced at either the Triangle plant at Culver City or Universal City.

Beban has architects drawing plans for an individual studio but this will not be built for some time.

Sarah Kearnan, the character woman, and Bob White (the Italian character portrayer's own son) are among the first engaged to support the star.

FANNIE WARD IN JAP FILM.

"The Japanese Nightingale" will be the next Pathe film feature for Fannie Ward as star, to be made on the Coast and directed by George Fitzmaurice.

Miss Ward left New York last Thursday for the west.

Gertrude Selby reached New York last week coming from the Coast. She is to appear in the new Pathe serial, "The Wolf-Face Man."

It's but three or four years ago Miss Selby was playing ingenue roles in a stock organization in New York. She was then about 17 years old, and has come forward in pictures very rapidly since entering that field.

"TARZAN" RELEASED APRIL 2.

On April 2 "Tarzan of the Apes" will be released generally outside of New York. Through the First National Exhibitors' Association, a number of bookings have been obtained with the minimum rental for the first week set at \$1,000. This rate was obtained for towns of Wilmington and Denver class. Detroit will pay \$2,000 for the first week as will Philadelphia.

The picture continues on at the Broadway at \$1.50 top.

The Oriental rights were sold last week for China, Japan, Malay Peninsula and British India.

APPEL BACK WITH WORLD.

Oscar Apfel is back with the World directing the latest Kitty Gordon feature. He left with a company Sunday for Augusta, Ga., to take exterior scenes.

Irving Cummings has also returned to the World and is Miss Gordon's leading man.

STOLEN FILMS LOCATED.

Seattle, Feb. 27.

Seventy-nine reels of pictures stolen from the Triangle exchange were found in an opium den in the lower part of town packed in a box labeled "Hardware," and consigned to a town in Java.

BLACKTON IN EARNEST.

As a further evidence that Comodore J. Stuart Blackton is in earnest about confining his production activities to California for good, he has leased his former studios in Brooklyn to another concern.

SELZNICK BACK.

Lewis J. Selznick returned on Monday from his four weeks' vacation at Palm Beach, sunburned and ruddy. He professed to be entirely out of touch with things in film business.

CONSTANCE STILL SELECT'S.

Constance Talmadge has been working in the Palas-Morosco studios in Hollywood, Cal., creating a report this star had left the Select forces.

Miss Talmadge has been making only Select pictures in Hollywood under a working arrangement with the managers of that studio. Her services are controlled by Select for a term of years.

PETROVA'S DIRECTORS.

Perhaps no other film star has had as many different directors in such short a time as Petrova has had handling her different films under the Supperpictures, Inc. The directors having handled her in order were George Irving, Larry Trimble, Frank Crane and Ralph Ince.

Irving directed "A Daughter of Destiny," Trimble "The Light Within," Crane the "Life Masque," while Ince is now directing "The Great Star."

THRILLS!

Your audiences have learned to expect continuous action in a Pearl White serial. They have learned to expect thrill after thrill and you know that they have never been disappointed. They will find in

THE HOUSE OF HATE

more excitement and more red blood action than in those phenomenal successes, "The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "Pearl of the Army" and "The Fatal Ring!"

Those thrills, plus a fascinating story, super-feature production, noteworthy direction, a fine cast headed by the only

PEARL WHITE

and the popular

ANTONIO MORENO

make "The House of Hate" the greatest box office attraction that has ever been offered. Past performances of Pearl White serials make it certain to do a wonderful business.

BOOK IT NOW!

Produced by Astra

Directed by George B. Seitz

Written by Arthur B. Reeve and

Charles A. Logue

Scenarios by B. Millhauser

RELEASED MARCH 10th

PATHE EXCHANGE, Inc.

ESSANAY COMPANY MAY RETIRE FROM PICTURE PRODUCING

1917 Said to Have Been Disastrous Year for Pioneer Picture Concern—Plant Will Probably Be Shut Down in May.

Chicago, Feb. 27.

It is rumored that the plant of the Essanay company will shut down May 1. One report has it that this will mean only a closing for the summer. Another declares that it means the absolute passing from the field of pictures of this pioneer film concern.

Officials of the company denied that there was any truth to the reports. Yet an investigation of conditions lends credence to them.

It is said that 1917 was a disastrous year for the Essanay company. In September, according to a former attaché of the firm, President George K. Spoor was quoted as saying that up to that month the firm had stood a loss during 1917 of \$750,000.

Since the first of the year the office, mechanical and selling departments of the Essanay company have been reduced to the bone. Dozens of employees have been let out. Only one of the three large interior studios of the Essanay company in Chicago has been in operation.

Since Jan. 1 the company has been turning out only one picture a month, alternating Taylor Holmes and the Essanay juvenile star, Mary McAllister. These are practically the only two stars left on the Essanay payroll, and it is said they are slated to go soon, too.

Within a comparatively short period the following Essanay stars have been let out: Max Linder, Mary Charleson, Jack Gardner, Sidney Ainsworth, Nell Craig. Before that Henry Walthall, Francis X. Bushman and Charlie Chaplin left the fold.

The Culver City Essanay plant has been shut down since September. There is only one director at the Chicago studio, where once there were a dozen. Arthur Berthelet is the sole survivor. Those that have gone are Harry Beaumont, E. H. Calvert, Larry Windom, Fred Wright, Richard F. Baker.

PATHE ALARMED?

Pathe seems alarmed at the future of the picture industry, through the possibility, according to that film distributing and making concern, that Paramount-Artcraft may tie up the principal exhibitors of the country on five-year contracts, leaving no "first run" returns for other makers.

In an announcement given out last week by Pathe to the picture trade press, the statement is made in it, "Unless our Pathe Play program is supported by the exhibitors of the United States, we will cease making feature productions."

The statement claims that within 60 days Paramount-Artcraft will try to sign up all exhibitors on five-year agreements. The Paramount-Artcraft name is not mentioned in the Pathe announcement, but that is the concern referred to.

No one at Paramount-Artcraft would comment upon the matter. From accounts Hiram Abrams and Benjamin Schulberg have been interviewing exhibitors throughout the country on P.-A. behalf, offering them contracts for five years. Good salesmanship arguments have been employed and reports say the Paramount-Artcraft representatives have been quite successful in their convincing endeavors.

It is said there are 188 first-run picture theatres in this country. There

are about 14,000 picture houses in all. Of this number it is claimed Paramount-Artcraft supply 6,000. The others are divided up, with a concern like Pathe, without the first-run money, able at the utmost, according to a Pathe man, to secure \$100,000 in returns in full from one of their features. With an operating expense of 30%, plus \$65,000, cost of production, it is impossible, this Pathe man said, to make a profit on a feature. A loss of at least \$5,000 may be calculated upon in advance.

Pathe is one of several independent producers that want to, but seem unable, to get together. Pathe may be in communication with one or more of these to plan some defensive to the Paramount-Artcraft five-year plan. The independents have attempted at various times to induce first-run exhibitors to use their products, but the first runs asked immediately what guarantee they will receive that the independents can furnish them with a weekly release for a year that may be depended upon. This has kept the independents outside the first-run houses, especially on Broadway where the Rivoli, Rialto and Strand use the Paramount-Artcraft pictures, although the Strand next week will play a Paralta ("Carmen of the Klondike").

While the Pathe people profess to be in deadly earnest and have sent copies of the announcement to all exhibitors, they have invoked the trade press for further publicity and Pathe is possibly angling to find out how the exhibitors may best be influenced. Pathe has several arguments to advance to exhibitors, and in these it may be joined by Metro. Pathe and Metro may have approached Fox with the object of forming a three-cornered union for defense, but it is reported Fox did not lend a willing ear, preferring to stand alone.

There are several other independent makers, of more or less importance, but none so far has voiced any public opinion on the future of the picture business as Pathe professes to see it.

Monday Pathe sent out a request to join the National Association of the Motion Picture Industry, enclosing a schedule of fees charged by that organization for producers, distributors and others eligible to join.

"Many problems, legislative and otherwise, confront the motion picture industry at this time," says the Pathe invitation, "and it is highly important for the welfare of all of those concerned with the industry that there be a central body to handle all matters of this kind."

The Pathe open letter of last week has brought a flurry of comment. Trade reports have it Pathe is cutting prices on features and serials in a wholesale fashion to counteract any opposition move.

SUMMER TRY OF PICTURES.

The Hippodrome management is considering the feasibility of running pictures in the house next spring and through the summer until next season's stage attraction is ready. Other attractions are included in the entertainment to be at popular prices.

The Shuberts tried a summer picture policy there a few years ago, but with-

UPTOWN PICTURE PALACE.

It's not improbable Thomas Healy is providing for a summer run of pictures at his Ice Palace and restaurant at 95th street and Broadway. Now called the Sunker Gardens, the Healy uptown place sees no outlet for indoor ice skating during the hot spell. Plans have been drawn for remodeling, it is said, for a seating capacity of 3,000. A policy of big features to vie with the picture palaces of Times square will be inaugurated, and the restaurant attachment to the Healy resort may be retained.

The ice rink is on the floor above the restaurant.

NEWPORT'S NEW HOUSE.

Newport, R. I., Feb. 27.

The Lafayette, a new picture house, opened Monday under the management of David E. Dow, formerly manager of the Modern at Providence. The lessees are the H. D. Perry Company of Belknap Falls, Vt. Jerome H. Stewartson, formerly leader of the Modern Symphony Orchestra at Providence, assumed charge of the orchestra.

Newport at the present time is a rich field on account of the thousands of Naval Reservists, soldiers at the various forts and other army and navy establishments now quartered here.

KEENEY'S PATHE STUDIO.

The Pathe studio at 134th and Park avenue has been leased by Frank A. Keeney. Work on another film feature to be exploited by Keeney is under way.

The first of Catherine Calvert subjects, "The Romance of the Underworld," was finished Wednesday and a release date will be announced shortly. The second Calvert subject will be "Marriage," by Guy Bolton, with James Kirkwood directing.

The Keeney company used one of the Biograph studios for the Calvert film.

WIND BREAKS UP FINALE.

Atlantic City, Feb. 27.

Longport, the residential suburb of Atlantic City at the extreme end of the island, has been bubbling with excitement for more than a week, as weather conditions finally permitted William A. Brady to stage "Sealed Orders," a film which has engaged the intrepid manager's attention in this vicinity for over two months.

Everything was running smoothly in a characteristic Brady melodramatic production, consisting of a daring ocean rescue, an aeroplane battle in mid-air, a boat wrecking scene and other exciting events, and was nearing its finale, which was to be the destruction by fire in mid-air of a 100 foot dirigible, when almost completely destroyed the mammoth morning last week a strong north west gale blew down the hangar and moth air-ship.

The management immediately set a large force of men to work to repair the structure and it is now predicted that the final scene will be photographed before the close of the week.

WORLD RENEW CONTRACTS.

Carlyle Blackwell, whose contract expired with World, has renewed it for a long term, as has Travers Vale, the director. Vale's contract does not expire until October; it has been renewed for a term of years.

World has also acquired Oscar C. Apfel, the director. His first picture will be with Kitty Gordon starred.

INTERNATIONAL HAS HALF.

The International (Hearst's) has closed for a half interest in the Graphic Film Corp.

The first picture under the dual management will be released in about two weeks. It is "Moral Suicide" starring John Mason with Leah Baird in support.

TRIANGLE

Here's More Proof

YOU read in a recent Triangle advertisement of what Mr. H. R. Mason at Goldsboro, N. C., had to say about Triangle Service.

Here's another letter which is also well worth reading:

"When your service lost certain of its stars we were of the opinion that its value had been hurt, and cancelled. We then opened the Matraic Theatre to a straight open-market booking policy and secured a succession of high priced stars. With the inauguration of the 15-cent per reel 'graft', we placed your service in our 15c Theatre, throwing out the product of one of the predatory grafting producers. We immediately realized after seeing your new film what a foolish mistake we had made in cancelling your service and hastened to book a second change, thus eliminating the product of another one of the skin-rem-alive boys. We then lifted your 'One-Shot Ross' into our Matraic Theatre and were astonished to find that it out-drew the high priced should-be, but is-not lady star, in one of our super-de-luxe feature company's pictures. We pleased our public and made good money on 'One-Shot Ross'—we lost heavily on the lady star that had succeeded in picking one of the producing companies with an enormous salary, but is unable to get the public into the theatre. Exhibitors near here tell us that some of the new Triangles have broken their house record for business."

"Yours very truly,

"BROWN'S AMUSEMENT ENTERPRISES, Ltd.

"Herman J. Brown (Signed)."

We want to repeat our recent statement. If the pictures you are running are not making money for you, if the service you are receiving is not prompt and satisfactory, communicate with the nearest Triangle exchange.

TRIANGLE DISTRIBUTING CORP'N

1457 Broadway, New York

S. A. LYNCH

President

R. W. LYNCH

Vice-President

FRED KENT

Treasurer

Y. F. FREEMAN

General Manager



VARIETY

STATE RIGHTS BUYERS OWN PICTURE ANTI-BID ASSOCIATION

New York Representatives of Feature Exploiters in Combine to Keep Prices Down. Every Sixth Picture Assigned to Member; Others Refusing to Become Interested.

An understanding between the six most prominent buyers of state rights at present makes prohibitive any competitive bidding. This came to light recently through one of the buyer's overzealousness. He got the picture at a price and blocked the others in the agreement. He was not a member to any agreement at the time and it was in their efforts to have him join them that he secured the "inside" of the scheme being employed by picture buyers. Since then he has been admitted to the association and now there is an agreement between the buyers of rights not to bid above a certain agreed upon figure for any picture.

The manner in which the scheme works is that after all see the picture, all with the exception of the one designated to get the rights, are to express their dislike and state that they are not interested. Thereupon the one to bid states that he is willing to pay under the price asked, stating his principals may be able to make some use of the feature in the territory that they control.

The next feature displayed for sale in the state's right market is assigned to another member of the sextet. Each in turn has an opportunity to get a bid on each sixth feature that comes along.

At this time the buyers of the First National Exhibitors' Assn.; State Rights Distributors' Assn.; Universal buyers for the Jewel Productions, the S. A. Lynch Enterprises, the W. H. Enterprises, and the U. S. Exhibitors' Assn. are the membership of the anti-bid club.

N. Y. STATE CONVENTION.

An unsigned call for a convention of New York State picture exhibitors was published in "The Exhibitors' Trade Review" last week, supposed to be the organ of Lee Ochs, in which Arthur James, Metro, is also said to have been interested.

The call, unsigned, urged exhibitors to attend at the Hotel Astor, March 4-5, when the subject of "Sunday" would be discussed as important to them.

Behind this call is reported a desire by Ochs to impress upon those attend-

ing the necessity of raising a fund to lobby special legislation at Albany, before the Legislature adjourns at the time now set, early in April.

Subscriptions for the legislative fund will likely be requested, although just now there doesn't appear to be any immediate need for the step. The Bender case (Schenectady), of quite some import to all show business as far as "Sundays" are concerned, was to have been argued before the Court of Appeals at Albany, Feb. 28, but the latest information up to Wednesday was that this matter might be delayed.

EFFICIENCY.

A new system has been introduced at the World Film's Fort Lee studio which started operating again this week, after having been closed down due to the stringent coal shortage in northern New Jersey. The new system is said to be an innovation as far as picture studios are concerned, the idea being credited to E. J. Rosenthal, formerly an efficiency expert in the management of a mercantile factory. Mr. Rosenthal was placed in charge of the plant this week and his system calls for the control of the studio in exactly the same way a modern manufacturing plant is regulated.

The idea is to eliminate everything that tends to waste both in time and materials. Mr. Rosenthal will see that everyone expected to be on hand at nine in the morning will be there and that everything will be ready for production each morning. He will see that the sets and props are ready for the directors at the time called for. This matter of preparation will be up to the men heading the various departments, but actual supervision will be in the hands of Mr. Rosenthal. R. B. McIntyre remains as casting director.

STORY OF EDITH CAVELL.

Father DeVille a Belgian priest, is in New York with credentials as the personal representative of Cardinal Mercier, and has arranged a series of lectures in which he will relate the true story of the Edith Cavell execution and war conditions in his country.

The agency handling the lecture tour wants to make a stateright picture based on Father DeVille's lecture and has been in negotiation with several producers to that end.

K & E BUY FILM FOR \$160,000.

The "Gerard film" as it is called, based on Ambassador James W. Gerard's book, "My Four Years in Germany," is said to have been bought (U. S. rights) by Klaw & Erlanger for \$160,000.

The special feature is to open at the Knickerbocker, New York, a K. & E. house, March 11.

The picture was privately shown last week. It was then reported both the Shuberts and K. & E. had offered houses on Broadway for its metropolitan showing.

Ten reels have been prepared for the Knickerbocker premiere. In the picture Gerard is impersonated by Albert Brown, who fooled some of the critics who have seen the picture before its final touches, on the makeup of the ambassador.

KAPLAN HELD ON SUSPICION.

San Francisco, Feb. 27.

N. S. Kaplan, owner of a Russian moving picture company, was held by Federal authorities and sent to Angel Island upon his arrival in San Francisco on the S. S. "Teny Maru" last week.

Kaplan, who says he is French, ascribed his troubles to his kindness in offering to share his stateroom with a man traveling on a Bolshevik passport. Kaplan claims he has been in the picture business for years, that his headquarters are in Yokohama and that he has not been near Russia, except a short visit he made to Vladivostok.

The Federal officials have not made any definite charge against him, but are holding him for investigation by the immigration authorities.

GRIFFITH'S PICTURE READY.

Los Angeles, Feb. 27.

The D. W. Griffith's war film is ready for the exhibitors. It was run off at the studio this week, with only a few employees witnessing it.

Mr. Griffith is reported as entirely satisfied with the special feature. No title has been yet selected.

WOODS-BAUMAN CO.

A. H. Woods and Charles Bauman have organized a corporation for the production of feature pictures, utilizing some of the Woods plays.

F-P-L. Taking Mirror Studios.

Famous Players-Lasky are negotiating for a lease of the former Mirror studios at Glendale L. I. This is rendered necessary by the increased number of productions being made in the east and will not interfere with the present arrangement for the use of the Paragon studios at Fort Lee.

82 Producers in N. A. M. P. I.

Paralta has joined the National Association of the Motion Picture Industry, making the 82d producing organization in the association.

BILLY SHEER MARRIED.

Portchester, Feb. 27.

At 12:20 a. m. Sunday, at McCarthy's Inn here, William A. Sheer of New York was married to Mrs. Eva R. Gleason, a divorcee, and daughter of W. S. Rountree of Chicago. Mrs. Sheer is reported to have a fortune in her own right.

The contracting couple were at the trial performance of "Honor Bright" at Stamford, Conn., Saturday night. McCarthy's Inn was phoned to, and Mr. McCarthy was asked if he could arrange for a wedding. One of the most popular road resorts of Westchester, Mr. McCarthy felt he must uphold the reputation of his place to accommodate any one, and had the arrangements completed by the time the party arrived. Judge John L. Coward performed the ceremony after the town clerk had issued a license.

James Montgomery, author of "Honor Bright"; Yvonne E. Stebbins and James F. Moran, owner of the Vanderbilt theatre, New York, were in the party who witnessed the ceremony. After an early breakfast the newly-weds drove toward New York.

"Honor Bright" is at the Playhouse, Wilmington, Del., this week, and is due to open in New York, at the Vanderbilt. Mr. Sheer, with Harry Carroll, produced it, with Harry Fox as star.

Mr. Sheer was formerly engaged in the business end of pictures, where he became well known.

KELLERMANN FILM DATE.

The date now set by Fox for the showing of the newest Annette Kellermann special feature film, "The Queen of the Sea," is April 21.

The New York showing of the picture will probably occur at the Lyric.

CARL'S HOPE.

When the management of "Tarzan of the Apes" winds up at the Broadway in April the house will be taken up by the Carl Laemmle interests for another showing of one of the Universal subjects now finished.

The success of "Tarzan" has Laemmle believing that sooner or later a special U subject will hit the Broadway that will duplicate the "Tarzan" returns there. Of course that is only a hope of Carl's.

WATCHING "MINOR" VIOLATIONS.

On the head of the rigid enforcement of the "Blue Law" Sunday a week ago when a number of managers were arrested for violation of the law comes the rumor that headquarters detectives will shortly make the rounds of theatres in hopes of rounding up managers who allow minors to enter their theatres unaccompanied.

Children ask patrons to purchase their tickets at the door and once inside sit where they like.

Brooklyn and the Bronx are said to be the favorites of the kiddies.

RECORD BREAKERS



PARISH AND PERU.

VAUDEVILLE'S VERSATILE VARIETY VIRTUOSOS

Direction: FRANK EVANS

This Week (Feb. 25)—Bushwick, Brooklyn, N. Y.
Next Week (March 4)—Proctor's 58th Street, and
Yonkers, N. Y.

Fashion decrees that the hem of the skirt shall remain two inches above the shoe top. Hello hip boots.

Billy Beard

"The Party from the South"

Principal Comedian
At G. Field's
Minstrels
Eastern Rep.
Pete Mack
Western Rep.
Simon Agency

JIM and MARION

HARKINS

Direction,
NORMAN JEFFERIES

This Week (Feb. 28-2), Temple,
Syracuse, N. Y.

"SOMEWHERE IN ELMIRA"



my folks died a horrible death this past week. That's all there is; there's nothing more; that's all there is; that's all (To be spoken with feeling.)

OSWALD.

NEW ACTS

The Sharrocks.
Mind Readers (Don't be afraid).
Work in—the Orpheum Circuit and Audience.

Lady blindfolded on stage names different articles touched by man in audience—like cigars, programs, Greek menus on pins, etc. (done by the old system of having speaking tube connected with his eyeglasses—so she can see and hear everything). They have a peculiar code, the man always mumbles. "Did you hear a buzzin' noise?" and the lady answering, "The Mighty One!"—though people who know them very well claim they always mumble those lines in restaurants, hotels, dressing rooms and checker games. A fly man and clarinet player told me that this act never lays off. No wonder Pete Mack is their agent. He certainly must have a good pull!

LAUBRON.

Sounds like a cable address, but means:
LAURIE and BRONSON

Worked with our friends, Fay, Two Coleys and Fay, last week. The act now consists of four birds, an old crow, a little blackbird, a peacock and a little yellow canary.

We want to thank Murphy and Klein for the silk hat they sent. It came just in time to be juggled. Paul thinks the one Klein is wearing is about due to be sent also. All silk hats welcome.

PAUL and MAE NOLAN

IN "JUST COMEDY"

This Week (Feb. 25)—
Nixon, Philadelphia, Pa.
Direction, NORMAN JEFFERIES

To Make a "Next-to-Closing"

out of

YOUR SYSTEM

(a) Eat Plenty but Slowly.
(b) Masticate your food.
(c) Surround Pills as Requested.


(I can't go, so I'll send
My Better Side.)

DR. WILLIE SOLAR

Loew Circuit. Direction, MARK LEVY

PESTS No 15

YE SILK-HAT COMIC, WHO IS FLOPPING.



WHATT A WE CARE FOR THESE BOOS MANAGER'S REPORTS! EVERYBODY IN THE OFFUS CAUGHT US AT THE PALLUS AND YOU KNOW WHAT WE DID TO UM THERE!

WALTER WEEMS.

FEB 25 HIP YNGSTIN


GOD divided Man into Men that they might Help each other

Edward Marshall

---Chalkologist---

Keith's Phila. week of Feb 25th

The Original Arleys



Direction:
Western, **TATES & EARL**
Eastern, **PETE MACK**

An Ordinary Low Down Private

Without Permission

Borrowed a
Captain's Overcoat and Hat and
Paraded Up and Down B'way.
He Cornered a lot of Salutes but
Eventually Broke His Arm
Acknowledging Them.

MORAL: "All is not Gold," etc.

FALLON and FAYNE

"An Athletic Marathon"

Now Playing
Fox Time. Direction, MARK LEVY

Chris.—Do you think we will ever play the PALACE?

Bob.—I don't know: I held two "Queens" last night and drew a "King."

Chris.—I see the manager will not play a colored act.

Bob.—Maybe he has them on the "Black Hat."

Chris.—You know they had a very cool audience yesterday!

Bob.—Yes! "Heatless Monday."

Chris.—And why do some actors take so long to play pool?

Nolan and Nolan please take notice.

Bob.—"Cause they have to wait for their "ones."

Take one bow and stagger off.

BOB KNAPP and CHRIS CORNALLA

Bryant 8960

JACK TERRY

WORLD'S CHAMPION
PIE CHARMER

Friars' Club will always reach me

FRED DUPREZ

Says:

There isn't a word in Foxe's Book of Martyrs about a woman with a No. 5 foot wearing a No. 3 shoe.

American Representative **SAMBAERWITZ** 1493 Broadway New York

PROBLEMS

The weather.
Mike Scott.
Boston streets.
Profiteers.
Doctors' prescriptions.
Income tax.
Train announcers.
Greek dialect.
Time tables.
Our photos.
How old is she?
Mark Levy's furlough.
Jack Goldberg's musical hair display.
Moe Schenck wants to know how some acts can keep account of their bows without an adding machine in the wings.

FENTON and GREEN

(You can't feel a horsefly.)

PAULINE SAXON

SAYS

This time of year seems very dull—it always drags a lot—but then, Spring soon will come; And when it does, Perhaps I'll fall in love again.

BLACKFACE

EDDIE ROSS

Featured
Neil O'Brien Minstrels

ALHAMBRA
New York NOW

MAE AUBREY
and
ESTELLE RICKE

SONGS and DANCES
NOVEL and EXCLUSIVE

Presenting their up-to-the-minute Venetian feature, an exciting eloquence in black and white. Scenery by John Young, New York City. Costumes by Madame Hammer, New York City.

Direction, LIEUT. M. S. BENTHAM
Palace Theatre Bldg., New York

Most men are polite enough to let a lady seat herself first—If there is more than one seat.

DOLLY GREY

AND

BERT BYRON

WM. NEWELL

AND
ELSA MOST

"TWO BRIGHT SPOTS"

Direction, MESSRS. FRANK DONNELLY and NORMAN JEFFERIES.

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 FLO

BRENDEL and BERT

in
"Waiting for Her"

Direction, H. BART McHUGH

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

THE FEMINE HALF OF THE ACT OF



VINCENT


and
CARTER

PLAYING FOR
W. V. M. A.

DIRECTION,
CONEY HOLMES

ALEXANDER and FIELDS

Finishing our 22nd
consecutive week for U. B. O.



OLDIE GRAMM

Arrives Hits Or
Versatility
Moss Empire,
England

ADELE JASON

Featured in PEPPE and GREENWALD'S
"ALL GIRL REVUE"

Personal Direction, M. L. GREENWALD

BERNARD THORNTON

FOX FILM LEADING MAN

EXPRESS APPRECIATIVE THANKS FOR UNSOLICITED OFFER TO RETURN TO THE
LEGITIMATE STAGE FROM

KLAW & ERLANGER

"SICK - A - BED"

MR. GEORGE TYLER

"COUNTRY COUSIN" and H. B. WARNER

MR. A. H. WOODS

"MARY'S ANKLE"—"BUSINESS BEFORE PLEASURE"—"FRIENDLY ENEMIES"

PREFERRING TO
REMAIN WITH

WM. FOX

WHO MADE ME
IN PICTURES

DAVID BELASCO

SAYS:

"I Remember Your Appearance in 'Kitty Mackay' (Comedy Theatre) and Was Most Favorably Impressed"

MANAGED BY CHAMBERLAIN BROWN

TEN CENTS

ht. cover

VARIETY

VOL. L, No. 2

NEW YORK CITY, FRIDAY, MARCH 8, 1918

PRICE TEN CENTS

Pictures

Paramount Pictures

Drama

Variety

CHARLES RAY

Thomas H. Ince Star in Paramount Pictures.

**THE VERDICT
OF TWO GREAT SHOWMEN
MIKE SHEA Of Buffalo**

MOVED

EDWARD MARSHALL

with his NEW CHALKTALKOLOGY from NUMBER FOUR to
NEXT TO CLOSING.

Following BARNES and CRAWFORD and EDDIE LEONARD
in succession.

For further particulars MR. SHEA and the Buffalo Newspapers.

Gentlemen:

MR. HARRY JORDAN
Of Philadelphia

CHOSE

EDWARD MARSHALL

to follow ROBERT T. HAINES and his TENSE WAR SKETCH
wherein MR. HAINES portrays the part of A SPIRIT RETURNED.

ONCE CHALKOLOGY CLOSED AN ORPHEUM CIRCUIT
SHOW in Duluth and it has OPENED some few BIG TIME
SHOWS. Thus it HAS HELD DOWN EVERY SPOT in a
VAUDEVILLE SHOW from NUMBER ONE to NUMBER NINE.
AS JOHNNY COLLINS has said: "A VERY DEPENDABLE ACT."

EDWARD MARSHALL

Succeeding, not with CARTOONING, but in SPITE of it.
ALF. T. WILTON, still in charge.

VARIETY

VOL. L, No. 2

NEW YORK CITY, FRIDAY, MARCH 8, 1918

PRICE TEN CENTS

SHOWS AT THE BOX OFFICES IN NEW YORK AND CHICAGO

Legitimate Theatres Keep Going at Full Swing. Al Jolson, Broadway's Biggest Current Hit, Playing to Over \$36,000 Weekly at Winter Garden. "Name" as "Draw" Potent, Via Marjorie Rambeau.

No abatement in the brisk patronage at the metropolitan box offices of the \$2 theatres that got a fresh impetus with the Monday holiday performances for four weeks. There has been a lull for a brief spell at odd times during the past month, like the middle of last week for instance, but the week-end usually overcame the slump, bringing the gross to expectation. With the spring here the theatres expect as a matter of course a lightening up of business. Last Saturday night was one of the heaviest of the season at the Broadway theatres.

Three events stand foremost just now along the Broadway line. That is the tremendous success and business achieved by Al Jolson in "Sinbad" at the Winter Garden, the remarkable staying powers of Fred Stone, in "Jack o' Lantern" at the Globe, who is still playing to capacity at a \$3 scale in his 20th week, and the marked effect the absence of Marjorie Rambeau from the cast last week in "Eyes of Youth" had on the gross receipts. With an understudy in the star's role the box office totaled \$4,000 less than the average of that play during its 27 weeks at the Elliott.

There are still eight "buys" running at the ticket brokers, for "Oh Boy" (Princess); "A Tailor Made Man" (C. & H.); "Lombardi, Ltd." (Morosco); "The Cohan Revue" (Amsterdam); "Oh Lady Lady!" (Princess); "The Copperhead" (Shubert) and "Sinbad" (Winter Garden). The buy for "The Little Teacher" (Playhouse) runs out this week, but will be renewed for two additional weeks.

There is a small buy for the first two weeks of the new Rock and White revue "Let's Go" at the Fulton. Among eight of the agencies 100 seats a night have been taken at \$2 flat with the house paying the war tax. The Shuberts tried to force the brokers to buy for the "Follow the Girl" show at the 44th Street Roof by refusing to fill orders for the seats or giving them any seats on assignment. The brokers up to Wednesday, however, saw no reason why they should take a chance on the show.

Twenty attractions were listed in the

two Joe LeBlanc cut rate exchanges on Wednesday. Orchestra seats were obtainable for "Girl o' Mine" (Bijou); "The Madonna of the Future" (Broadhurst); Washington Sq. Players (Comedy); "Flo Flo" (Cort); "The Love Mill" (48th St.); "Maytime" (44th St.); "Follow the Girl" (44th St. Roof); "Success" (Harris); "The Master" (Hudson); "Yes or No" (Longacre); "Lombardi Ltd" (Morosco); "Under Pressure" (Norworth); "The Gipsy Trail" (Plymouth); "Her Country" (Punch & Judy); balcony seats only could be had for "Oh Boy" (Casino); "Why Marry" (Astor); "Eyes of Youth" (39th St.); "The Copperhead" (Shubert); and "A Cure for Curables" (39th Street. Of the latter attractions only "The Eyes of Youth" were offered on sale in the Public Service Ticket Office, the down stairs branch of the LeBlanc business.

None of the new shows coming in of late, other than the Jolson piece, has created any excitement. VARIETY's estimate of box office takings for last week is:

"A Cure for Curables" (Wm. Hodge) (39th St.) (2d week). Didn't start off well enough to ensure anything. About \$4,000 last week, its first.

"Business Before Pleasure" (Eltinge) (29th week). \$9,700. First week show fell below \$10,000 since it started run, now in the 29th week. Plan to move original company to Chicago abandoned through success of new Woods' play, "Friendly Enemies," now delegated to open the Woods theatre in the Windy burg.

"Let's Go" (Rock and White) (Fulton) (1st week). Was to have opened last night. Small company and light expense, with stars dividing with house. Hitchcock & Goetz have house, Rock and White, show.

"Cohan Revue" (Amsterdam) (10th week). Between \$13,000 and \$14,000. Has fallen away off. Not up to run of Cohan revue last season at Astor, though Amsterdam holds more money. Reported Cohan & Harris intend sending this year's revue on road, though most of the plays travestied by it still running in New York. Show just now considered too expensive for profitable

(Continued on Page 15.)

K. & E. BUYING HARRIS HOLDINGS.

It was said Wednesday Klaw & Erlanger will purchase the theatrical holdings of the estate of William Harris, who died some 18 months ago, if they have not already done so.

The Shuberts have also been in active negotiation for these interests, deemed valuable as they include important interests in a number of legitimate theatres and which, if secured by the Shuberts, would make them partners with K. & E. in a way that could have been, to place it mildly, exceedingly annoying.

The deal involves a cash consideration of something in the neighborhood of \$1,250,000. It is understood Jack McKeon, the theatrical and film broker, brought about the arrangement. The Shuberts were understood to be dealing direct.

All the details were settled early this week, at which time K. & E., who had first call through the sentiment attaching to the business relations existing between them and the Harris family for the past generation, were given the first option and were notified they had 48 hours in which to buy.

The heirs are anxious to sell and settle up the estate. They include Mrs. William Harris, Sr., William Harris, Jr., Mrs. Henry B. Harris, Mrs. Steele, a sister of the deceased, and other minor relatives, including a number of grandchildren.

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**THE VERDICT
OF TWO GREAT SHOWMEN
MIKE SHEA Of Buffalo**

MOVED

EDWARD MARSHALL

with his NEW CHALKTALKOLOGY from NUMBER FOUR to
NEXT TO CLOSING.

Following BARNES and CRAWFORD and EDDIE LEONARD
in succession.

For further particulars MR. SHEA and the Buffalo Newspapers.

Gentlemen:

MR. HARRY JORDAN
Of Philadelphia

CHOSE

EDWARD MARSHALL

to follow ROBERT T. HAINES and his TENSE WAR SKETCH
wherein MR. HAINES portrays the part of A SPIRIT RETURNED.

ONCE CHALKOLOGY CLOSED AN ORPHEUM CIRCUIT
SHOW in Duluth and it has OPENED some few BIG TIME
SHOWS. Thus it HAS HELD DOWN EVERY SPOT in a
VAUDEVILLE SHOW from NUMBER ONE to NUMBER NINE.
AS JOHNNY COLLINS has said: "A VERY DEPENDABLE ACT."

EDWARD MARSHALL

Succeeding, not with CARTOONING, but in SPITE of it.
ALF. T. WILTON, still in charge.

VARIETY

VOL. L, No. 2

NEW YORK CITY, FRIDAY, MARCH 8, 1918

PRICE TEN CENTS

SHOWS AT THE BOX OFFICES IN NEW YORK AND CHICAGO

Legitimate Theatres Keep Going at Full Swing. Al Jolson, Broadway's Biggest Current Hit, Playing to Over \$36,000 Weekly at Winter Garden. "Name" as "Draw" Potent, Via Marjorie Rambeau.

No abatement in the brisk patronage at the metropolitan box offices of the \$2 theatres that got a fresh impetus with the Monday holiday performances for four weeks. There has been a lull for a brief spell at odd times during the past month, like the middle of last week for instance, but the week-end usually overcame the slump, bringing the gross to expectation. With the spring here the theatres expect as a matter of course a lightening up of business. Last Saturday night was one of the heaviest of the season at the Broadway theatres.

Three events stand foremost just now along the Broadway line. That is the tremendous success and business achieved by Al Jolson in "Sinbad" at the Winter Garden, the remarkable staying powers of Fred Stone in "Jack o' Lantern" at the Globe, who is still playing to capacity at a \$3 scale in his 20th week, and the marked effect the absence of Marjorie Rambeau from the east last week in "Eyes of Youth" had on the gross receipts. With an understudy in the star's role the box office totaled \$4,000 less than the average of that play during its 27 weeks at the Elliott.

There are still eight "buys" running at the ticket brokers, for "Oh Boy" (Princess); "A Tailor Made Man" (C. & H.); "Lombardi, Ltd." (Morosco); "The Cohan Revue" (Amsterdam); "Oh Lady Lady!" (Princess); "The Copperhead" (Shubert) and "Sinbad" (Winter Garden). The buy for "The Little Teacher" (Playhouse) runs out this week, but will be renewed for two additional weeks.

There is a small buy for the first two weeks of the new Rock and White revue "Let's Go" at the Fulton. Among eight of the agencies 100 seats a night have been taken at \$2 flat with the house paying the war tax. The Shuberts tried to force the brokers to buy for the "Follow the Girl" show at the 44th Street Roof by refusing to fill orders for the seats or giving them any seats on assignment. The brokers up to Wednesday, however, saw no reason why they should take a chance on the show.

Twenty attractions were listed in the

two Joe LeBlang cut rate exchanges on Wednesday. Orchestra seats were obtainable for "Girl o' Mine" (Bijou); "The Madonna of the Future" (Broadhurst); Washington Sq. Players (Comedy); "Flo Flo" (Cort); "The Love Mill" (48th St.); "Maytime" (44th St.); "Follow the Girl" (44th St. Roof); "Success" (Harris); "The Master" (Hudson); "Yes or No" (Longacre); "Lombardi Ltd" (Morosco); "Under Pressure" (Norworth); "The Gipsy Trail" (Plymouth); "Her Country" (Punch & Judy); balcony seats only could be had for "Oh Boy" (Casino); "Why Marry" (Astor); "Eyes of Youth" (39th St.); "The Copperhead" (Shubert); and "A Cure for Curables" (39th Street. Of the latter attractions only "The Eyes of Youth" were offered on sale in the Public Service Ticket Office, the down stairs branch of the LeBlang business.

None of the new shows coming in of late, other than the Jolson piece, has created any excitement. VARIETY's estimate of box office takings for last week is:

"A Cure for Curables" (Wm. Hodge) (39th St.) (2d week). Didn't start off well enough to ensure anything. About \$4,000 last week, its first.

"Business Before Pleasure" (Eltinge) (29th week). \$9,700. First week show fell below \$10,000 since it started run, now in the 29th week. Plan to move original company to Chicago abandoned through success of new Woods' play, "Friendly Enemies," now delegated to open the Woods theatre in the Windy burg.

"Let's Go" (Rock and White) (Fulton) (1st week). Was to have opened last night. Small company and light expense, with stars dividing with house. Hitchcock & Goetz have house, Rock and White, show.

"Cohan Revue" (Amsterdam) (10th week). Between \$13,000 and \$14,000. Has fallen away off. Not up to run of Cohan revue last season at Astor, though Amsterdam holds more money. Reported Cohan & Harris intend sending this year's revue on road, though most of the plays travestied by it still running in New York. Show just now considered too expensive for profitable

(Continued on Page 15.)

K. & E. BUYING HARRIS HOLDINGS.

It was said Wednesday Klaw & Erlanger will purchase the theatrical holdings of the estate of William Harris, who died some 18 months ago, if they have not already done so.

The Shuberts have also been in active negotiation for these interests, deemed valuable as they include important interests in a number of legitimate theatres and which, if secured by the Shuberts, would make them partners with K. & E. in a way that could have been, to place it mildly, exceedingly annoying.

The deal involves a cash consideration of something in the neighborhood of \$1,250,000. It is understood Jack McKeon, the theatrical and film broker, brought about the arrangement. The Shuberts were understood to be dealing direct.

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IN PARIS

Paris, Feb. 25.

The next French budget will probably provide, as a revenue raiser, for a charge to national museums, such as the Louvre, in Paris. The fee will be 2 frs. on Fridays and 1 fr. other days excepting Sundays and public holidays, when admission will be free as in the past. Annual tickets will be sold for 10 frs.

There may be some delay in the arrival of the Hippodrome revue at the Folies Bergere, which Albert de Courville intends to bring to Paris in March, and which will include the best features of Zig Zag and Box of Tricks. With the present regulation of the authorities in London suspending all passports for British artists (women under middle age; men under 60) leaving England it is possible that the large chorus will not turn up. It appears that the Tiller girls now at the Folies Bergere are instructed to remain in Paris for the present (although previously informed that the Baratta revue was to close Feb. 28), and may be drafted into the new show.

Matinees were given at all places of amusement in Paris Feb. 12 for the Shrove Tuesday holiday.

No further development is given out relative to Cora Laparcerie and Jacques Richepin (husband of the said directress of the Renaissance theatre) taking the Opera des Champs Elysees as a music hall. At present it would look as if the venture is in abeyance.

Volterra has returned from London. He will not put on a new show at the Casino de Paris when Gaby Deslys and Pilcer quit the house in March (having been retained a month) as intended, but will remodel the present revue for Mistanguett and M. Chevalier, including four new sets. An exposition of millinery is to be a feature. Rose Amy, Magnard and the chorus will remain.

Mabel Russell, an English actress, married last June, gave birth to twin sons, following an operation for appendicitis. One child has since died.

Phyllis Bedells (announced to appear in the De Courville revue at the Folies Bergere, Paris, in March) was married recently in London to Captain Ian Gordon MacBean of Singapore.

Cecile Valdey, formerly a French actress, wife of Abel Deval Boularan, director of the Theatre de l'Athenée, recently died.

Paris Theatres: "Mon Jeudi" (Bouffes); "Deburau" (Vaudeville); "Kiki" (Gymnase); "Ecole des Cocottes" (Michel); "Grand-Père" (Porte St.-Martin); "Train de 8h.47" (Ambigu); "13th Chair" (Rejane); "Course au Bonheur" (Chatelet); "Nouveaux Riches" (Sarah Bernhardt); "Petite Bonne d'Abraham" (Edouard VII); "Gare Regulatrice" (Scala); "Dragées d'Hercule" (Renaissance); "Baiser dans la Nuit," etc. (Grand Guignol); "Claudine a Paris" (Bouffes du Nord); "Dame de Chambre" (Athenée); "Compartment des Dames Seules" (Palais Royal); "Oh, Cupidon" (Varieties); "Art de Tromper les Femmes" (Marigny); "Affaire du Central Hotel" (Apollo); "Billet de Logement" (Cluny); "Mon Ami Teddy" (Arts); repertoire at Opera, Opera-Comique, Odeon, Trianon, Gaite; revues at Casino de Paris, Mayol, Folies Bergere, Cigale, Gaite Rochechouart, Ba-Ta-Clan, Femina, Capucines, varieties at Alhambra, Empire, Nouveau

Cirque, Medrano, Olympia, Damia, Kur-saal, Eldorado, Petit Casino.

MILLER-HAWTREY'S NEXT.

London, March 6.
Gilbert Miller and Charles Hawtreay, in conjunction with Frank Curzon and Gladys Cooper, will produce "The Naughty Wife" at the Playhouse after the run of "The Yellow Ticket," with Mr. Hawtreay and Miss Cooper in the leading parts.

CLINTON ACTIVE "OVER THERE."

London, March 6.
Wal Clinton, comedian and dancer, has recovered from a wound in the foot, received while with a concert party in France, and is running a Revue behind the lines, in nine scenes.

NIGHT SHOWS RESUMED.

London, March 6.
All the theatres have resumed evening performances that were temporarily abandoned during the recent air raids.

CLAIRE ROMAINE SIGNED.

London, March 6.
Alfred Butt has engaged Claire Romaine for the "High Jinks" company which commenced a twice-nightly tour at Leeds.

"LILAC DOMINO" SCORES.

London, March 6.
"The Lilac Domino" has caught on at the Empire. J. L. Sacks' next production will be "The Decameron Nights," founded on Boccaccio's stories, music by Howard Carr, book by Robert McLaughten.

NEW SHOW AT HIP.

London, March 6.
"A Box o' Tricks" will be presented at the Hippodrome tomorrow with Shirley Kellogg in the leading role. Her part in "Cheating Cheaters" at the Strand has been assumed by Mary O'Farrell.

VICTORIA PALACE BILL.

London, March 6.
The Victoria Palace is this week featuring Marie Loftus, Van Hoven Tucker, Nella Webb.

NEW FACES AT COLISEUM.

London, March 6.
The newcomers at the Coliseum are Florence Smithson, Nixon Grey, Rinaldo and Rich Hayes.

BESSIE SLAUGHTER IMPROVES.

London, March 6.
Bessie Slaughter is slowly recovering from a serious illness.

WILSON QUILTS ALHAMBRA.

London, March 6.
Joseph Wilson has resigned the general management of the Alhambra, Glasgow.

Bad Weather for French Theatres.

Paris, March 6.
Bad weather is affecting theatre receipts, excellent of late.

Team Shows New Act.

London, March 6.
At Collins' Music Hall, Islington, Prummel and Rogers successfully presented a new act.

Dearly Revives "Baby Mine."

Paris, March 6.
Dearly has withdrawn "Oh Cupidon" from the Varieties and revived "Baby Mine."

ADMIRALTY FILM INTERESTS.

London, March 6.
A new Admiralty film entitled "The Way of a Ship on the Sea" was shown privately at the Scala, March 1.

It provides a splendid object lesson on the wonderful work done, showing a merchant marine transporting food and munitions; also the development of a standard ship from the laying of the keelplate to the final coat of paint.

ROBEY STABILIZING FUND.

London, March 6.
The Variety Artists' Benevolent Fund, with George Robey president, will be placed on a sound financial footing by Robey, the champion collector, already taking steps to secure funds.

"ROMANCE" AT 1,000 MARK.

London, March 6.
"Romance" at the Lyric celebrates its 1000th performance March 11, when Miss Keane presents souvenirs to the audience. It establishes a record run for a drama.

CONDUCTOR FINCK RESTORED.

London, March 6.
After resting for three months, Herman Finck, restored to health, has returned to the conductor's chair at the Palace, succeeding Jacques Heuvel.

Elsie Janis Arrives in Paris.

Paris, March 6.
Elsie Janis has arrived with her mother and states she intends working at soldiers' entertainments in France. No announcement has yet been made relative to the Folies Bergere revue.



BOLLIGER and REYNOLDS

"FUN ON A WIRE"
Exhibiting a routine of hazardous feats on a bounding wire. A genuine novelty interspersed with good comedy. Doing an absolutely different triple balance on the wire.

Last week (Feb. 25) at the Alhambra, New York.

VARIETY said, "Bolliger and Reynolds held them in with their ten minutes of slack and bounding wire, starting just four minutes past eleven. The man's stunts aloft form an unusual routine."

This week (March 4), Keith's, Providence. Direction, ALF. WILTON.

BUTT BUYS IN ON HIT.

London, March 6.
Alfred Butt has just concluded a deal whereby he obtains a quarter interest in the production of "Going Up," which is to be made here by J. L. Sachs. Also interested in the piece are William J. Wilson, the American producer, and Arthur Voegtlin, of New York. The production is to be staged here in May.

ROYALTY VISITS PALACE.

London, March 6.
At the Palace March 1, the Queen, Princess Mary and a distinguished audience was present at a special matinee for the benefit of King George's Sailors' Fund, when George Robey sold the manuscript of a new poem, specially written, by Sir Henry Newbolt, for \$2,500.

"THE BOY" GETTING OLDER.

London, March 6.
"The Boy" celebrates its 200th performance March 7 at the Adelphi, with new numbers for W. H. Berry, Maide Hope and Nellie Taylor.

MISS WARD AIDS "SMOKES."

London, March 6.
Dorothy Ward has collected over \$800 during the pantomime run at the Palace, Manchester, for the soldiers' tobacco fund.

CALL BOY WINS D. S. O.

London, March 6.
Corporal Britten, two years ago call boy at the Adelphi, has won the Distinguished Service medal, also the Croix de Guerre.

"DOMINO" HAS BIG WEEK.

London, March 6.
The "Lilac Domino" had a big opening week at the Empire. The attraction scored a gross of \$16,250, and the advance sale is said to be large.

"Christmas" on Screen.

London, March 6.
At Philharmonic Hall a revised film version of "Christmas" was presented Feb. 25.

DIVISION OF LECTURE PROCEEDS.

Lowell, Mass., March 6.
Private Peat appeared here before a fairly large audience Monday night. The management which had his affairs in hand took the major part of the proceeds, leaving but \$50 to be given to the Knights of Columbus and the Red Triangle for war purposes. The lecture was under the auspices of these two organizations.

ATHLETIC INSTRUCTORS.

An authorized list of athletic directors and boxing instructors at the various National Guard and Army cantonments has been announced by the War Department Commission on Training Camp Activities through Dr. Joseph E. Raycroft, Army athletic director; H. Wilfred Maloney, Camp Fremont, Palo Alto, Cal. Maloney was formerly director of athletics at Leland Stanford University. Paul Pilgrim, of New York, Camp Merritt, Tenafly, N. J. Pilgrim was formerly captain of the athletic team of the New York Athletic Club and at one time middle distance champion of the United States. Jack London, of New York, at Camp Lee, Petersburg, Va. Johnny Griffiths, of Akron, O., Camp Bowie, Fort Worth. Joe Mandot, of New Orleans, has resigned as boxing instructor at Camp Sheridan, Ala., his work is now being carried on by an enlisted man. Other athletic directors and boxers who have been relieved are R. R. Templeton, director at Camp Travis, Fort Sam Houston, Tex., and Frankie Russell at Camp Pike, Ark. Budd Goodwin, of the New York Athletic Club, swimming instructor at Camp Travis, has been selected as Mr. Templeton's successor.

THREE BIG SUNDAY BENEFITS BRING \$26,000 FOR CHARITY

Trio of Performances in Aid of Service Branches Attract Unusual Business. Hip's Show Returned \$16,000; Manhattan O. H. Gets \$5,000; Mt. Vernon Show, Same.

Last Sunday three big benefits were held in or around New York. The Hippodrome returned \$16,000, the Manhattan opera house, \$5,000, and Proctor's, Mt. Vernon, \$5,000.

The Hippodrome's show was held under the auspices of the Real Estate Board of New York for the Army and Navy War Relief. The entertainment was divided into two parts the first for the soldiers and the second for the sailors. Ship and camp life scenes were displayed upon the stage. Sousa and his band furnished the music. Mary Garden and Fred Stone individually appeared, also "The Sunshine Girls" from "Jack O' Lantern."

The Mt. Vernon benefit was for the Soldiers' and Sailors' Clubhouse at New Rochelle, where the Y. M. C. A. building has been converted into social quarters for the boys from the camps nearby when they are in the town. F. F. Proctor furnished the theatre and the United Booking offices sent the show. Jule Delmar made the arrangements and ran the stage. Those appearing were Julia Arthur, Felix Adler, Six Brown Brothers, Barban and Grohs, Leo Carrillo, Cochran and Zardo, Mlle. Dazie, Louise Dresser, Gus and Leo Edwards, Nat C. Goodwin, Gilbert and Friedland, Carl Jörn, 3 Jahns, Martello, Charles Purcell and Peggy Woods with Sigmund Romberg at the piano, Slayman Ali's Gurators, Herman Timberg, Van and Schenck, with soldiers and sailors in special numbers.

The Manhattan opera house benefit was for the 302d Sanitary Train of the 77th Division at Camp Upton. The soldiers called upon the U. B. O. late in the week for assistance in completing their program. This was given them. George M. Cohan auctioned off an autographed photo of Col. Roosevelt, which had inscribed upon it, "Good luck will come to the man who buys this photo." It brought \$150. Programs were sold for 25 cents each, soldiers doing the selling. W. B. Sleeper represented the U. B. O. at the opera house.

Those appearing were Grace LaRue, Edith Day and chorus (from "Going Up"), Bessie Wynn, Eva Shirley, Bert Fitzgibbon, Ted Snyder and Joe Young, Gilbert and Friedland, Mullen and Coogan, American Comedy Four, besides a skit of "School Days" staged by the boys from camp led by Lieut. H. E. Hall, with the soldiers playing the boy and girl pupils, also a Litter Drill and another camp scene.

The "Going Up" show furnished its orchestra, Cohan & Harris receiving word late Sunday afternoon of the need of musicians.

Next Sunday night at the Hippodrome the New York Athletic Club is holding a benefit to secure funds for athletic equipment for the soldiers at camp. Frank Jones is in charge of the stage and show for the affair. The N. Y. A. C. has been furnishing equipment to the soldiers through private subscriptions at the clubhouse, but wish to extend its operations.

A benefit was given for the 52nd Street Naval Reserve in Brooklyn at the Armory Tuesday, Feb. 26, by courtesy of the United Booking Offices and under the direction of Jack Dempsey and John Lampe. Those who ap-

peared were Abs and Wheeler, Florence Timponi, Young and Wheeler, Toby Claude and Co., Elizabeth Mayne, Burns and Kissen, William Gaehagen, Arthur Galli and Redmond and Wells. A benefit was given last week at the Bensonhurst Naval Reserve base, sanctioned by the U. B. O., and under the same direction. Acts appearing were Private Harry Rose, Holmes and Reilly, Carrie Lilly, Neville Fleeson, Ryan and Joyce, Elizabeth Mayne, Mack and Vincent, "Noodles" Fagan.

SAILING TO SOUTH AFRICA.

Sometime early this month there will sail for South Africa, leaving an Atlantic seaport and going direct (about 24 days on the water) three acts to play the halls over there.

The turns are Charlotte Parry, Flying Mayos and Margaret Calvert. George Stilwell and Ann Bradley lately returned from that country after playing there for nearly a year.

LAUDER'S FINAL ROUTING.

The Harry Lauder road tour is approaching the end of his most successful season over here. William Morris has arranged the final dates, up to the time of Mr. Lauder's farewell at the Metropolitan opera house for two weeks commencing April 22.

April 1 week Lauder will appear at the Auditorium, Chicago, jumping from that city to Philadelphia, where he will open April 8 at the Forrest (a K. & E. booking). Commencing April 15 for the week the Lauder show will play one-nighters.

IRENE CASTLE TO RETURN.

Irene Castle, at present in Cuba, finishing up some film work, is to shortly undertake a tour of vaudeville.

On her return to this country Mrs. Castle will secure a dancing partner and make a bid for public favor in the line that first brought her to notice.

ELSIE BOEHM BACK.

Elsie Beaumont has framed a single singing turn for vaudeville with a pianist as accompanist. Formerly when Miss Beaumont (who is Mrs. Paul Durand in private life) was on the stage, she was known professionally as Elsie Boehm.

Now that she is returning, Miss Beaumont has selected Alf T. Wilton as her agent, which, Miss Beaumont says, is no reflection upon Paul as a husband, but having an agent outside the family keeps the matrimonial matters in their customary routine.

Paul seems perfectly satisfied.

BERNSTEIN SOUTH.

Freeman Bernstein is in Porto Rico, where he expects to superintend an Insular Fair, to be held there shortly under governmental auspices.

Mr. Bernstein was in Porto Rico about two years ago and is familiar with the Antilles.

Open All Summer?

There is a possibility that the Orpheum theatres in the northwest may remain open throughout the summer, in addition to the customary Orpheum remaining open in the Californian cities.

"WAR" SONGS ORDERED OFF.

Following a series of written complaints from patrons of his chain of Orpheum theaters, Martin Beck issued circular orders to his managers this week instructing them to censor all song repertoires offered by acts playing the circuit.

Two songs were specifically mentioned in the order and were banned as unpatriotic, "I Don't Want to Get Well" and "There'll Be a Hot Time for the Old Men When the Young Men Go to War." Both are published by Leo Feist.

Mr. Beck in his circular letter claimed the songs tended to discourage men of military tendencies and served to make a travesty of a very serious condition. The instructions issued gave the managers power to summarily order off any song either in lyric or that carried any light reference to the army, navy or the war. The managers were also instructed to make weekly reports of all song routines and where a banned number is repeated the act will be promptly taken off the route.

The United Booking Offices have also instructed managers to be careful of lyrics and may take action on the same numbers, although as yet nothing has been issued from that agency mentioning any specific song.

ASHES SCATTERED ON SANDS.

Honolulu, T. H., Feb. 19.

The sands of the beach at Waikiki are now the resting place of C. H. Stover, the man who made the spot famous with his song, "On the Beach at Waikiki."

Stover, who died recently in Denver, made a last request that his ashes be scattered along the beach he loved so well.

HOLY WEEK AT A. C.

Atlantic City, March 6.

Keith's here will open vaudeville for a single week March 25 (Holy Week), with the regular season not beginning until about the end of June.

THEATRES FOR FIGHT CLUBS.

New Jersey legalizing boxing may convert several theatres of that state into fight clubs. Bouts are legally limited across the river to eight rounds, with three commissioners of boxing appointed for each county.

Several theatrical managers interested in Jersey theatres seem to think that fight clubs in their houses will solve the present difficulty of persuading Jerseyites to visit the show places.

"GAGS" COMPLAINTS.

J. Francis Dooley (Dooley and Sayles) has registered a complaint with the N. V. A. alleging the use of several of his "gags" by two other turns.

Dooley avers Morris and Campbell are using "Can we have a little service, please," which bit he claims as his own. He also says the Watson Sisters have lifted two of his lines: "Don't laugh, don't look at me" and "I'd bite you but I don't eat pork."

PLAYERS RUN GARAGE.

Frank and Bert Leighton have temporarily retired from theatricals in order to give their attention to the garage they recently opened in association with George McKay (McKay and Ardine). The place is located at Freeport, Long Island, the trio having a monopoly on the business in that section.

PAN TOUR FOR DONOVAN.

Donovan and Lee have been contracted for a tour of the Pantages circuit, opening at the usual starting point during May.

This is the first time in 34 years that Jim Donovan has worked in vaudeville for any circuit other than those affiliated with the Keith interests.

GEST'S INJUNCTION.

Wednesday the attorneys for Morris Gest expected to serve notice on Flo Ziegfeld, Jr., of an application for an injunction restraining Ziegfeld from using the title "Cocoanut Grove" for his "Midnight Frolic" show on the Amsterdam Roof, as Ziegfeld had announced he intended to do. Gest maintains the billing of Cocoanut Grove is as much a part of the Century theatre as anything else in and around the house. Ziegfeld was co-manager with Charles Dillingham, of the theatre before the Century passed to the direction of Elliott, Comstock & Gest.

For the revue Gest intends producing on the Century roof about April 1 there have been engaged Edwin Royce to stage it, with Harry Tierney and Leslie Stuart to write the music for special numbers. William, Ray and Gordon Dooley are under contract to appear in it.

The robbery lately occurring at the Century was covered by insurance, \$5,000 having been taken out. Exact amount stolen, \$4,970.71.

Mr. Royce this week signed another contract for two more years with the firm.

OLDFIELD AS "HIGHWAYMAN."

Barney Oldfield may replace Paul Dickey as the autoist of "The Lincoln Highwayman," a playlet resting since Dickey left vaudeville.

Harry Weber is negotiating with the famous driver, who will handle his "Golden Submarine" upon the stage if arrangements are completed. It is said Oldfield wants \$1,800 weekly to appear.

NESBIT IN A SKETCH.

Harry Weber feels quite confident he can transform Evelyn Nesbit from a song and dance artiste into a dramatic actress. At least the try will be made shortly, according to report, with a sketch playlet already selected.

PACIFIC COAST EXPO.

Oakland, March 6.

The Pacific Coast Land and Industrial Exposition is to be held in this city between Aug. 15 and Oct. 15 of this year. The event will be staged at the Civic Auditorium, which has a 30-acre park surrounding it.

Three acres will be devoted to the amusement zone, with 40 amusement features of all descriptions. A round-up will also be staged and several bands will be imported for the occasion.

This will be one of the biggest expositions ever held in the west and will be supervised by George B. Keefe and Harry Perkins.

House for Chambersburg, Pa.

Philadelphia and Chambersburg capitalists are contemplating building a new theater at Chambersburg. The Crescent theatre there is a picture house. Another house is to be built to play small time vaudeville.

Chambersburg is the county seat of Franklin county, Pa., in the middle of the rich Cumberland valley farming district.

Riders Off for Cuba.

A new equestrienne act called the Cuore Company was formed last week and sails for Cuba Saturday to join the Santos circus, the turn having a ten-week contract. The troupe was formed of detached riders by Frank Wirth.

SUFFRAGETTE COMEDY.

Worcester, Mass., March 6. "Nowadays" with four women opened at Poli's Monday. It's a suffragette comedy skit, with the women players doing a policeman, postman, conductor and janitor.

Fairly amusing and held the No. 2 position assigned on the Poli program.

INCOME TAX DETAIL

With the final day for return of income tax statements extended to April 1 there appears to be considerable confusion among the profession as to how the forms are to be filled out and just what items of expense are permitted to be deducted from the taxable amount.

All returns must be made by April 1 and all those failing to do so are liable to a fine of from \$20 to \$1,000 in addition to an increase of 50 per cent. of the tax due.

It is recognized by the internal revenue department that a certain number of citizens may be delayed on account of traveling, but all extensions of time in making the returns must be obtained from Washington and unless good cause is shown, the penalties will be strictly administered. Failure to pay fines in cases of tardy returns may lead to imprisonment. The actual payment of the tax is to be made by June 1.

Actors are permitted deductions for all expenses entailed in following their profession and the tax applies to both men and women. The problem as far as the legitimate players are concerned and those in burlesque and pictures and where he or she is a member of an organization in which the transportation and the like is paid by the management, is comparatively simple. Many of the items which the vaudevillian is allowed as expense also applies to the other fields of the profession. The compulsory computation of the income and outlay of the professional really tends to make a business man of the actor and since the new tax law has a low minimum, a great many in theatricals will for the first time actually figure their accounts and obtain an accurate knowledge of their earnings.

The items permitted to be deducted include railroad fares, commissions to agents or managers, royalties on or payments for material and songs, advertising, costumes, scenery, baggage and hauling trunks and extras which may include fireproofing of scenery, necessary on entering some cities, the payment of "allowances" to stage hands and the like (the latter to be listed as extras and not specified), also inclusive of expense incurred in employing taxis where an act "doubles" between two houses as well as laundry necessary for stage appearances.

It is pretty generally known every individual who earns more than \$800 per year must return a statement to the collector of internal revenue in the district in which they reside. Forms may be secured at any bank, trust company, post office or from the collectors' offices.

Every single individual earning in excess of \$1,000 must pay tax over the sum above that amount and every married person must pay tax on all over \$2,000 earned per year. The year in question is 1917—that is, the income must be figured from January 1 until December 31, 1917. Persons whose income is in excess of \$3,000 should use form 1040. Those whose incomes are less than \$3,000 should use form 1040A.

Because of the rather complex questions of the tax form statements it may not be clear to many in vaudeville just how they should figure returns. The manner in which a two-act composed of a man and woman who split the salary and are not married to each other may be cited as an example, the figures set down having been presented and O. K'd by Joseph F. Prendergast, chief deputy collector to Mark Eisner of the third district internal revenue office, which covers New York's theatrical district.

The case presented is where the act is earning \$350 weekly, and during the fiscal year covered by the statements, the turn worked for 25 weeks. Jointly the two persons earned \$8,750, each

member therefore earning \$4,375. Their expenses in operating their act, traveling, etc., were:

Railroad fares.....	\$400
Royalty on material.....	400
Booking commission.....	875
Advertising	350
Scenery	300
Baggage and extras.....	200
	\$2,525

That expense would be shared by each member of the act and counted as necessary expenses against his or her taxable revenue. But in addition there is a further exemption, in the event either or both having expended money on wardrobe. If, for instance, the woman of the team spent \$1,000 for gowns and the man spent \$350 for clothes, they would add that to the amount of exemption claim, so that their computation should be on this basis:

Man.	
1/2 Railroad fares.....	\$200.00
1/2 Royalty	200.00
1/2 Booking commission.....	437.50
1/2 Advertising	175.00
1/2 Scenery	150.00
1/2 Baggage and extras.....	100.00
Wardrobe	350.00
	\$1,612.50

Woman.	
1/2 Railroad fares.....	\$200.00
1/2 Royalty	200.00
1/2 Booking commission.....	437.50
1/2 Advertising	175.00
1/2 Scenery	150.00
1/2 Baggage and extras.....	100.00
Wardrobe	1,000.00
	\$2,262.50

If the man is married and the woman single, this is how they would arrive at the taxable amount:

Man.	
Income	\$4,375.00
Less:	
Expenses.....	\$1,612.50
Exemption.....	2,000.00
	3,612.50

Woman.	
Income	\$4,375.00
Less:	
Expenses.....	\$2,262.50
Exemption.....	1,000.00
	3,262.50

Taxable amount.....\$1,113.50

(The woman would also be allowed to charge off maid service if any.)

In the case that the man is unmarried he would naturally pay tax on \$1,000 more or \$1,762.50. But should he be married and have dependent children he is entitled to further exemption of \$200 for each child.

Where both a man and wife are in the same act and she receives a salary she must make a tax statement or they can make a joint return. Or where they are working in different acts they may make a joint statement or make separate returns. Only one can claim \$2,000 exemption. If separate statements are made either man or wife can claim \$2,000 exemption. But if separate statements are made it would be best for man and wife to claim \$1,000 each. All statements will be checked up through the agencies booking all acts. Therefore on the line which reads "by whom employed?" the name of the circuit or booking agency giving the contracts should be inserted.

An act should also state the professional name and real name, because of the checking which the government will do. It is a mistake to believe incomes will become known. That information is absolutely kept secret by the tax collector.

Where an actor is receiving salary and not sharing in a partnership arrangement, the statements are quite simple, since the individual merely fig-

ures the sum received and deducts the actual extra necessary expenses that may not be entailed by the act's management or owner and that added to the exemption (\$1,000 if single and \$2,000 if married plus \$200 fee for each dependent child).

The example cited of course can be used for acts where more than two members are equally concerned; that is if it is a trio, the expenses are split into thirds; if a quartet the split is in fourths, etc. It also applies to a single.

The item of scenery and wardrobe must be computed with care, as the ruling on the amounts claimed leaves it up to the honesty of the individual. For instance, if an act bought a drop for \$300 in 1917, the act should figure the life of the drop or the time for which it can be used. If the artist figures the drop may be used for two, three or more seasons, the amount stated in the list of expenses should be set down at one-half, one-third or whatever the percentage of the total cost of the drop would be. So that instead of charging off \$300 for the drop as in the example, \$150 would be the amount if the drop was useable for two years and \$100 would be the amount if figured good for three years.

Where scenery had been bought previous to 1917, the act is allowed to charge off depreciation. Thus if the actor figures the drop or set valuables after this season, he would be allowed to charge in a percentage of the cost, figured on the ratio of one year against the total life of the scenery.

Care should be exercised in such figuring because government inspectors will investigate costs and next year the tax returns will be compared with this year's statements.

The charging off of wardrobe expenses should be figured on the same basis as scenery. If it is found that wardrobe bought during 1917 can be used during this season, the total amount so expended must not be included, but only a percentage of it.

The percentage of tax payable to the internal revenue collector in the example noted is two per cent. The taxable amount arrived at is the net income. Net incomes up to \$3,000 pay two per cent. All net incomes over \$3,000 must pay a higher rate—the percentage on the statement forms.

The United Booking Offices instructed all of its managers this week to assist artists applying for aid in making up tax statements. The U. B. O. also informed its managers to warn all artists of the serious consequences of neglect in filing the tax report in due time, as heavy penalties have been provided and will be enforced.

Actors are not allowed to include hotel or living expenses in deducting from their incomes. Even where actors maintain homes, they are not allowed to charge up outlays for living on the road. The department of internal revenue has made no positive ruling in such cases, but probably will not permit deductions of that class. For this present return, therefore, in spite of what ruling may later be made on the subject, the internal revenue collector has ordered no such allowances are permissible.

SATURDAY MORNING SHOWS.

Bob O'Donnell, manager of the Harlem opera house, is giving special performances at his theatre every Saturday morning for the school children of Harlem. Pictures only are shown. The Lincoln Cyle, with Benjamin Chapin, is the special feature; two reels weekly. The remainder of the show is made up of a Keystone comedy, Pathe Weekly and a four-reel feature. Mr. O'Donnell will continue the Saturday morning affairs for ten weeks.

Last Saturday a special show was given for school teachers of Harlem, 4-9 being in the house.

The top price Saturday mornings is ten cents.

"SUNDAY" CASE DISMISSED.

The first of the "Blue Law" cases was decided Tuesday in the Magistrates Court of the Bronx. The defendant in the action was B. F. Kahn, of the Follies theatre. Magistrate Grosman dismissed the case.

The theatre had put on a vaudeville show, Sunday, Jan. 1, consisting of different trios and two acts and an Hawaiian troupe called Princess Matella and Co. As the ownership of the theatre had not been established the complaint was dropped and the court ruled: "A violation of the Penal Law is not only punishable as a misdemeanor, but in addition to the punishment therefor provided by statute a penalty of \$500 may be recovered; and besides every exhibition performance or exercise thereby prohibited of itself annuls the license of the theatre. Where such drastic pains and penalties are entailed by the violation of a statute the defendant is entitled to have strict proof made against him of every element constituting his alleged offense. The evidence in this case falls short of these requirements."

It was also ruled that although Kahn's name appeared on admission tickets as "B. F. Kahn's Follies Theatre," his connection with the theatre as regards ownership could not be assumed and that names of this kind were frequently used as trade marks or as the title of a theatre.

One of the downtown cases was also tried last week, revolving about the point of what constituted a circus act. It was adjourned.

4 ACTS IN TROUBLE.

Following a special meeting held in the offices of the Vaudeville Managers' Protective Association and attended by officials of that organization and the executives of the National Vaudeville Artists, four members of the latter organization were dropped from the roster.

The move followed a complaint preferred by a member of the V. M. P. A. who claimed the four acts played in a house not listed in the V. M. P. membership. The acts were given an opportunity to explain. It was learned they had been contracted for a series of weeks, signing a "blanket" form of contract without stipulating the towns or theatres. The agency, after the initial week, shifted their route and booked them into a theatre owned by a non-member of the V. M. P. A. The acts suspended will probably be reinstated, but in the future all cases will be handled without appeals. There are several agencies issuing the "blanket" contract, some even listed in the V. M. P. A., but their string of theatres include houses not members of that organization and when those houses are played, regardless of the booker's organization connection, the acts will be refused future engagements in any house owned or controlled by organized vaudeville.

MACK PRODUCING.

Wilbur Mack (Mack and Walker) has started producing vaudeville acts of his own having taken offices in the Strand building. In addition to producing he is writing material and songs.

With Nella Walker he has appeared in vaudeville for the past 12 years. They may appear together for a few weeks in New York in their "A Pair of Tickets."

Next season, however, Miss Walker will appear in a new turn produced and presented by Mack. He is being assisted by Al Hockey.

AGENTS POOL INTERESTS.

Sam Fallow and Meyer B. North have formed a partnership with headquarters in the Putnam Building, where they will jointly book attractions which in the past they represented individually.

WITMARKS REGAIN ERNIE BALL; SONGWRITER QUILTS LEO FEIST

All Suits Discontinued. Ball Writes to Feist and Returns All Monies Advanced.

After being a member of the professional staff of the Leo Feist Music Co. Ernest Ball returned to M. Witmark & Sons this week, ratifying his existing contract with that house. At the same time Mr. Ball, one of the most popular and successful composers in this country, returned all money drawn from the Feist concern for the six-month period, and left that organization without a point left to legally contest his transfer.

When the action was confirmed the Witmarks instructed Nathan Burkan, their attorney, to discontinue and withdraw the suit for injunction filed against Ball and the Feist officials.

The relationship between Ball and the Witmarks was renewed after a conference with Julius Witmark, the professional head of the firm. Ball apparently decided his move to the Feists, made last September, was an unwise one, he having placed but one song with the Feist firm, and that getting little returns in comparison with the action derived from his publications with the Witmarks.

The following letter was written to the Witmarks:

Gentlemen:

I am satisfied that I did you a gross injustice when I stated that you failed to live up to your contract with me in the following respects:

That you refused to account for and pay the royalties prescribed in such contract at the times and in the manner therein prescribed; that you refused to furnish statements of sales and royalties earned and to pay the same in the amounts, at the times and in the manner therein prescribed.

That you refused to account for and pay to me and all those jointly interested with me one-half of all the moneys received by you from or on account of the reproduction of my compositions upon mechanical instruments, and that you paid me on account of such mechanical reproductions less than the amount so reserved in the contract.

As a complete vindication to you I herewith acknowledge and declare that you have rendered me proper and true accounts for any and all royalties accruing from the publication and sale of my compositions to the first day of January, 1918, and that you have paid me the royalties due to me under said contract, and at the times and in the manner therein prescribed.

I further acknowledge and declare that your dealings with me were absolutely straightforward, correct and honest, and that I have no just reason to complain because thereof.

I hereby ratify, confirm and approve in all respects my existing contract with you.

Yours very truly,

(Signed) ERNEST R. BALL.

At the same time Ball mailed the following letter to Leo Feist:

Dear Mr. Feist:

I am satisfied after much deliberation that I acted rather hastily in accepting advice to break the Witmark contract and to make one with your company.

I had no real grounds justifying me to sever the contractual and

most friendly relations that existed for many years between myself and the Witmarks. Their dealings with me have been absolutely honorable, square and above board at all times. Their royalty statements, accountings and payments have been according to contract.

Under the circumstances I cannot permit the litigation with the Witmarks to continue.

As the contract between your company and me was dependent upon my succeeding in breaking my contract with the Witmarks, and as I have thus indicated there are no just grounds for such action, will you therefore instruct your attorneys that I ratify, approve and confirm in all respects the existing contract between the Witmarks and me and to take no further proceedings in the pending suit.

I am enclosing you herewith your company's advances to me, the receipt of which kindly acknowledge.

Yours truly,

(Signed) ERNEST BALL.

Ball's action does not affect the status of J. Kiern Brennan, who moved over to the Feist firm with Ball. It is probable, however, that Brennan will eventually return with Ball, the pair having collaborated on several Irish numbers.

"IRON HAND" PLAYING.

Cincinnati, March 6.

"The Iron Hand," played by a company Dorwent Hall Caine heads, is at Keith's this week, its first time on the regular circuits.

The playlet his father wrote is well presented by Mr. Caine, and the local press has been enthusiastic over it.

Tully-Muckenfuss Dissolution.

The dissolution of the producing firm of May Tully and Rosalie Muckenfuss is being reported.

Miss Tully recently wrote a successful \$2 comedy, "Mary's Ankle," and has been drawing royalty for her work. The two young women were vaudeville producers when they branched out. Since, Miss Muckenfuss has changed her name to Rosalie Stewart by a court order.

EDELSTEN, THE SAILOR.

Willie Edelsten returned from London late last week and expects to go back there shortly. He came principally to recruit a company for the J. L. Sachs production in England of "Going Up," which will be presented there about May 1.

William J. Wilson will stage the piece. Among those who will go over with the company are Edelsten's daughter, Anita Elson, now appearing at the Palais Royal here.

UNION CAN'T FORCE EMPLOYMENT

Lowell, Mass., March 6.

In a decision of a test case between the union and the Standard theatre, Haverhill, the Supreme Court decided against the musicians' union. The organization tried to enforce a rule requiring the employment of an orchestra of six members, while the management desired only an organist.

The court held such a rule to be an interference with an employer's right to the free employment of labor.

This matter has been a bone of contention between managers and musicians for the past few years.

The decision may mean the loss of employment to many musicians throughout the state.

AGENTS VS. LANDLORD.

Chicago, March 6.

A run or that there might be an exodus of agents from the Majestic Theatre Building to the new Statelake building when the structure is completed next year is the probable reason for the receipt by many of the agents of a letter from the Lehman Estate, owners of the Majestic building.

The letter advised the agents that they would have to move out by May 1 unless they signed a new three years' lease on or before that date.

There was momentary consternation. It was sent to the Helen Murphy Agency, Beecher & Jacobs, Harry Spingold, Earl & Yates and Edgar Dudley, on the 9th floor; Lew Goldberg on the 10th floor; Lew Shean on the 14th floor.

It was said later that the agents will attempt to live out the balance of the time prior to the completion of the Statelake building by taking quarters with the offices of the Interstate, Allardt, Orpheum and U. B. O. circuits.

BART McHUGH BACK.

Bart McHugh returned to the United Booking Offices floor this week, recovered from his recent illness.

It was the regular Tuesday trip to New York for the Philadelphia booking man.

MANAGERS CHANGE.

The present manager of Proctor's 125th Street is John Loveridge, from the west. He succeeds Hary K. Burton. Mr. Burton was withdrawn by the United Booking Offices for special work.

Last week at the Greenpoint, Brooklyn, Leon Kelmer assumed charge. He formerly managed the Casino, Naragansett Pier, R. I.

Lynn Houses Closed Sundays.

Lowell, Mass., March 6.

Receiving complaints that shows verging on the blue were being played, Joseph H. Plunkett, chief of the State Police, has ordered the closing of all theatres Sunday at Lynn, and Mayor Walter H. Creamer has been requested to issue no more licenses.

This will leave the picture houses in full sway Sundays.

Divorced from Tom Sharkey.

Los Angeles, March 6.

Florence Camille Sharkey was granted a divorce from Tom Sharkey, the former pugilist, this week.

Sharkey is now in the east. He was formerly manager of the James J. Jeffries cafe here.

Rats' Hearing Again Adjourned.

The White Rats' investigation has again been postponed, the next hearing being scheduled to be held on March 15. A hearing was to have occurred this week, but the extended absence from the city of A. T. Sapinsky, attorney for the petitioner, caused a fifth week's postponement.

Look for the Sheriff; he'll surprise you—Chas. Althoff

ELKS' NEW RULER.

Last Sunday night Frederick E. Goldsmith was elected Exalted Ruler of New York Lodge No. 1 of the B. P. O. E. by acclamation. There was no opposition ticket. The honor is all the greater in the case of his election because of the fact that this year marks the 50th anniversary of the founding of the Elks, which has grown tremendously since Feb. 16, 1868, the date of its organization.

Prior to becoming the B. P. O. E. the original organization from which the order came was known as "The Jolly Corks."

Mr. Goldsmith is the first member of No. 1 to rise to the position of Exalted Ruler at the age of 36. He is one of the partners in the law firm of Henry J. & Frederick E. Goldsmith and at one time



FREDERICK E. GOLDSMITH
Exalted Ruler of B. P. O. E. No. 1.

was the partner of "Little Tim" Sullivan. In his 10 years of membership in the Elks he has served on the Law, Entertainment, Visiting, Relief and Christmas Tree Committees, and has occupied the chairs of Esteemed Lecturing Knight, Esteemed Loyal Knight and Esteemed Leading Knight with distinction.

Mr. Goldsmith's law firm is well known to the profession and has legally represented some of the largest theatrical concerns.

The ticket last Sunday night was: Exalted Ruler, Frederick E. Goldsmith; Esteemed Leading Knight, George A. Hopkins; Esteemed Loyal Knight, Rochus W. Kruger; Esteemed Lecturing Knight, Frank D. Fallon; Secretary, James W. Carroll (10th term); Treasurer, James P. Walsh; Tiler, Edward J. Trolan; Trustee, Arthur V. Dearden; Grand Lodge Representative, J. H. Chris Mitchell; Alternate Grand Lodge Representative, Arthur V. Dearden.

The Elks' Circus held at No. 1 Lodge last week resulted in obtaining \$10,000 for the War Fund of the order.

TROY'S HOME TOWN BILL.

Troy, March 6.

Manager H. R. Embe of Proctor's in this city has petitioned Johnny Collins, who books the bills at the house, to furnish Troy with a program of all native talent that has become known on the vaudeville circuits since leaving home.

Mr. Collins has consented to attempt it. Mr. Embe submitted to him the following names, all originally from Troy: Hyams and McIntyre, Cressy and Dagne, Meehan's Dogs, Lottie Baker, Judge and Gale, Ned Corbin, Kelso and Leighton, Faulner and Payton, Ad Hoyt's Minstrels.

The local Proctor's will have an all-Irish bill for the April 1st week, on a split. Mr. Embe claims 70 per cent. of Troy's population is Irish.



VAUDEVILLE

IN THE SERVICE

Albert Leoni, the 22-year-old son of Mrs. Harry Leoni-Peck, prior to the adoption of the draft applied for enlistment in the army, but was rejected because of physical unfitness. Young Leoni was then operated upon and upon recovery went to Washington, was examined for admission to the aviation corps and upon being accepted departed for the Kelly aviation field. Leoni will likely do clerical work in the divisional headquarters at San Antonio.

At the headquarters of the International Alliance Theatrical Stage Employees of the United States and Canada, Assistant International President Charles C. Crickmore is compiling a complete list of the men in the organization who have joined the colors since last April. So far the compilation shows that fully 10 per cent. of the Alliance membership is enrolled in Uncle Sam's military service.

Ballard MacDonald and Joe Goodwin, attached to the professional staff of the Shapiro-Bernstein Music Co., leave for Atlanta this week to collaborate with Jimmie Hanley in the composition of several new numbers. This will be their last opportunity to work with their associate, since he expects to leave for France with the next contingent. Hanley was promoted to the rank of sergeant last week.

Sgt. Fred Bostwick, formerly of the vaudeville team, Bostwick & Randolph, was found dead at Camp Fremont, Jan. 30, apparently a suicide. It was not until last week the news of his death was given out in San Francisco. Mr. Bostwick, who enlisted at Dayton, O., was with Company B of the 12th Infantry.

Joe Borrowes, the bantam designer and writer for B. D. Berg, has left the girl act producer's office and expects to enter the service as a field clerk. Joe was once rejected, but since he did not claim exemption, the clerical job was suggested and promised him. He weighs 90 pounds, gross.

Major passes a private seated on his haunches whittling; asks for a match. Without looking up the private replies: "Nawl!" Major passes on, giving no heed. Private looks up as Major is disappearing in the distance, rushes after his superior officer, salutes and apologizes. Major listens and says:

"Forget it, my boy, but take my advice—never do that to a second lieutenant."

Arthur J. Jackson, formerly of the 305th Machine Gun Battalion at Camp Upton, L. I., has been returned to civilian life through a transfer obtained from Washington. He is to remain in New York to do special work for the Government.

Lieut. Getz Rice of the 1st Canadians has given a one-step and march song to G. Ricordi & Co. for publication. It was written by Rice while in the trenches at Neuve Chapelle, France.

Lowell Moore, brother of Menlo Moore, has left Chicago for Camp Hancock, Augusta, Ga. He is a member of the Aviation Corps and expects to be "over there" by April 1.

Sergt. Ernest Young, who recently died at Camp Upton, L. I., was with the William Hodge Show, "Fixing Sister," a year ago.

Franklin Pangborn, with the Jessie Bonstelle stock in Buffalo, is leaving this week to join the New Jersey Engineers.

Thomas "Happy" Hines, son of Thomas West (Thatcher, Primrose & West), Reserve Station, Commonwealth Pier, Mass.

Tom Shannon (Tate's "Motoring") received word while in San Francisco that his brother, C. A. W. Brown, had been killed in action in Italy, Dec. 12.

Alfred Van Leer, age 21, was recently killed in action in France. He was

a brother of Arbold Van Leer, playing in the "Submarine" act.

Alex. Craig, former vaudevillian, is with the Canadian Kilties in the south of England.

Philip Travers, English, last with "Pom Pom," has joined the Canadian Army.

Paul Dempsey has recovered from a recent attack of pneumonia and is in New York on sick leave for 30 days.

Le Roy Mondereau ("Mutt and Jeff") is in the band, 8th Field Artillery, Camp Wheeler, Ga.

Ben Burke has reported for duty at Tacoma, Wash. Burke is a member of the Engineers' Corps.

Eddie Link (Link Bros., acrobats) is attached to Casual Co. No. 1, Barracks 206, 342nd Inf., Camp Grant, Ill.

Jean Finneran, dancer, has been transferred from Camp Sherman to Camp Ogleshorpe, Ga.

Leo Lorraine (LaBlanc and Lorraine) is a first lieutenant in the old First Ohio, now the 148th U. S. Inf.

FIRST CAMP SHOW MAY 18.

The first intact vaudeville road show to be booked over the circuit of Liberty theatres, located in the several cantonment camps throughout the country, will start on its tour May 18, booked by Billy Sullivan of the United Booking Offices. The program has not as yet been arranged.

It was originally intended to start the shows May 11, but word was received that the houses at Camp Merritt, Tenaflly, N. J., and the Camp Upton theatre were not completed as yet. All the others have been finished and resident managers appointed.

The profits accruing from the theatres will go to the various cantonment treasuries. The main expense will be artists' salaries and overhead necessary for actual operation.

DELINQUENTS ANSWERING.

Up to Wednesday other draft delinquents had forwarded their questionnaires to Draft Board 158. Their names are: Louis Alberni, Frank J. Bardon, Charles Osomkon, S. M. de Edwin Perera, Earl G. Sheehan, Stan Stanley, David J. Thursby, Harry D. Wilson.

"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.

Ed. Gravell is a member of the machine gun company of the 109th Inf. at Camp Hancock, Augusta, Ga.

Ernest Dupille has enlisted in the Navy, and assigned to U. S. S. "Oklahoma."

Richard J. Harkness (Richard De Mar.), Co. L, 310 Inf., Camp Dix, N. J. A story comes from Camp Upton, as follows:

Max Singer, minstrel, Reserve Station, Commonwealth Pier, Mass.

DRAFTED.

Fourteen men of the B. S. Moss offices have been called. They are Charles Jones, Joe Purley, Harry McLaughlin, C. Crotty, B. McGarrety, Geo. McQuede, Jimmy Mahr, D. Hanaway, Wm. Kelly, J. Priest, J. Haherman, Frank Auer, Vincent Hunt, Leonard Geigrich.

Joe Flynn, one time press agent (for Hammerstein's Victoria), who of late has been doing a single in vaudeville, was called for examination. He was appearing in Boston when the draft board summons was sent out and last week he reported to the local board in city.

Arthur Fields, after being passed by the Draft Board Medical Examiners, was retired from the army this week after suffering a nervous breakdown. He will retire for an extended rest.

Eddie Vogt ("The Bride Shop"), because of his inability to make the necessary weight prescribed in army regulations.

Leland Mudge has been ordered to Camp Taylor, Louisville, Ky. He was formerly of the Mudge-Morton Trio.

Eddie Fredriks (Fredriks and Palmer), accepted.

Charles Mosconi, rejected, physical ailment. Returned to the Bessie Clayton act this week.

Bernard Salomon (Paul Scott offices) accepted.

The Three Mori Sisters and Grossman Twins have been added to the show at Healy's Golden Glades, 66th street.

SUPERVISING BENEFITS.

To overcome questions or complaints that may arise through supplying soldier or sailor benefits in theatres with entertainment, the United Booking Offices has decided that hereafter one of its staff will be deputed to personally represent it at all future shows the U. B. O. may be interested in.

This supervision will, it is said, extend to noting the gross and net receipts of the benefit, and how the difference may have been disbursed.

NEW ENGLAND NORMAL.

Boston, March 6.

Through a ruling by James J. Storrow, New England Fuel Administrator, the opening and closing restrictions on the theatres, picture houses and other places of amusement in New England ceased to be operative this week.

This brings conditions back to normal.

PELHAM'S WEEKLY SHOWS.

Weekly shows are being staged at the Pelham Park Naval Training Station now by Lieutenant Jos. F. Montague, attached to the hospital corps at that stand. Lieut. Montague draws his talent from any source possible, being well-known in the profession. The shows are given indoors and sketches can be played as well as the usual acts in "one."

Last Sunday the program included Arthur Aldridge, Elm City Quartet, Robert Emmett Keane, "The Market Place" (Lamb's Club playlet), Blanche Seymour, Frank Belcher, Mrs. Grace Atwell Mordant, Charles Prince and the McGivney Sisters.

The entertaining is done gratis, several residents of Pelham volunteering their automobiles to transport the talent from the city. Dinner is served the artists in the officers' mess quarters and they are conducted throughout the vast camp by a set of official guides.

PLAYHOUSE FOR JACKIES.

Chicago, March 6.

The entire stage equipment of the theatre at Camp Perry, Great Lakes Naval Training station, has been donated by the Chicago Managers' Association. Under the direction of President Harry J. Ridings and Secretary Frank P. Gazzolo, the members of the association have either made cash donations or given whatever scenery and other stage paraphernalia they could spare from their regular equipment.

With the money contributed new materials were ordered until now the stage is adequate to take care of the biggest productions. The stage is spacious and has plenty of dressing rooms.

HELPING W. S. S.

Thrift in purchasing war savings stamps will be encouraged by the theatres booked through the United Booking Offices.

An experiment is being tried in Yonkers, where the Proctor theatre is admitting at Saturday matinees all children holding a 25-cent saving stamp free to the theatre.

W. S. S. workers will also be allowed the use of the lobby to promote the sale of stamps.

BENEFIT PREPARATIONS.

The first matter for the second annual benefit for the National Vaudeville Artists was issued this week, letters being sent to the program advertisers of the first benefit and heralds distributed throughout the country to theatres listed on the membership roster of the Vaudeville Managers' Protective Association.

The same process of distributing tickets will be followed as last year. Agents will be given a certain number of tickets to distribute to their various attractions.



SERGT. BEN PIERMONT

Co. H, 366th Inf., Camp Upton, L. I. Sergt. Piermont, before entering the Service, was engaged in placing vaudeville bills, otherwise known as a "booker."

AMONG THE WOMEN

BY THE SKIRT.

Only a fair-sized audience at the Colonial Monday night. Joyce, West and Moran opened, the girl wearing a blue chiffon skirt and yellow bodice. She changes to a short cerise costume, made in two flounces, faced with yellow. The bodice, although cut low, had a high collar. A purple fan was carried. Another frock worn was of soft white satin, with puffed hips and draped over lace petticoats. Ninita Bristow (with Joseph E. Bernard) was in a pale pink satin, draped over a chiffon petticoat, having rose ribbon edging. Buster Santos and Jacques Hays, new to New York, brought down the one solid hit of the evening. Miss Santos weighs close to 300, and wore a white satin evening gown with crystal trimming. Miss Hays had a three-flounce crystal gown. Evelyn Nesbit, who still insists upon singing, appeared first in a cloak of cerise brocade. Underneath was a chiffon dress that looked mauve in the spotlight. There were three rows of the mauve and three rows of black, all cut in points, giving an effect in diamond shape. The well-known black and gold evening wrap, trimmed in black fox, was worn over a white chiffon frock having black velvet sides. Fay and Florence Courtney were in white dresses, with cloaks of indifferent model.

The opening act at the Palace this week caught more applause than usual. The Morin Sisters had the position, and were prettily dressed in short white satin costumes. The skirts were faced in red and bands of blue sequins were at the belt and edged the short pants. White tammies had red pom-poms. The final number was done in gold dancing frocks, with pink and blue facings. Olive Oliver and Sara Biala (in the sketch, "The Weaker One") wore the garb of French peasant women. Grace La Rue, in her second week, appeared first in a black lace dress. The skirt had richly embroidered panels at the sides. The bodice, made perfectly plain, was over a white lining. A black hat with a cut brim was trimmed with osprey. A diamond chain and ruby pendant sparkled at the throat. The grey chiffon gown of last week was also worn. Sadie Burt (Whiting and Burt) looked quaint in a coral satin, made with a full skirt over long pants. The hem had a border of silver lace, edged in white maribau. A black velvet bodice had a wide pink collar. A poke bonnet with high crown had one chiffon streamer. Another costume was very short. The skirt was pale blue with in pink net flounce.

If the applause for the Bessie Clayton act was legitimate it is wonderful any act can do so well in its third week at one house. Miss Clayton received no less than an ovation Monday afternoon. A Spanish number has been added, in which Miss Clayton is draped in a white shawl.

Eve Tanguay, doing as well as she ever did at the Palace, shows one costume that is a wonder. Made of turquoise, with a tight fitting bodice, the skirt extends in a circle. The first costume, made of Xmas tree trimming, has been worn before. Her dollar-bill costume will have to be placed in a safe every night. A black sequin bodice, after the lines Miss Tanguay has made famous, was worn for her many encores.

My seats for "Girl o' Mine," at the Bijou, cost \$3.30 each. Not so long ago any one in the cast could have been seen for 30 cents, but if Elisabeth Marbury and the Shuberts can get away with it more power to them. From the size of the audience the night I was there not many people are being fooled, however. It is Miss Marbury's

delight evidently to take unknown dancers and make stars of them. In this case Dorothy Hickson is trying to do a Mrs. Castle, but not successfully. Miss Hickson wears some pretty frocks. She appeared first in a gray satin skirt with a short blue velvet jacket, cut in square scallops and trimmed with silver buttons. Marie Nordstrom looked a servant girl on an outing in a black skirt, white shirt-waist and black cape. Two other costumes worn by her may have been meant for comedy. To be sure the show needed some. Edna Wallace Hopper must have grown tired of the struggle, for I hear she has left the cast.

The other evening in a theatre over in a Jersey town, I am told the husband ordered his wife, who is assistant player in a sketch, abruptly to get out of there (meaning the theatre) and go home. She did what he said, hopped on the next train, and when time for the sketch to play arrived the company was one short.

At one of the big time houses in New York last week I am told the wife in a double turn, headlining the bill, occupied all by herself the star dressing room on the stage, while four other women of the program dressed in the other stage floor room. "Prerogative" minus consideration, oftentimes rudely referred to as "swelled head."

At the American the first half Walter Winchell and Rita Green, No. 2, do an act, the like of which many are doing. It is the bench. Miss Green, with her hair in curls, wears a blue dress made with a full skirt and trimmed at the hem with pink ribbon. A better looking frock was a coral shepherdess dress with lace petticoats. Bare legs and socks were shown. The four Renee Girls dress ordinarily. The singer of the act appeared first as an Italian girl in native costume. Her second dress was of yellow satin with a black bodice and purple mantel. Huge feathers of purple and yellow adorned her head. A pink satin dress with crystal bodice brought the act to a finish. The three girls danced in costume to match the singer.

An act called Les Aristocrats consisted of two women and a man. The man looked more the acrobat than dancer. The girls also were rather large for their kind of dancing. One girl wore a tan cloak faced with red. A toe dance was done in pale green with lace underneath. Another dress was of blue chiffon cut in points and trimmed with flowers. The bodice was crystal. A Spanish costume was in the inevitable red, gold and black. The finale number bringing the three dancers together had them all in white. Marie Louise a brunette type of miss with a pleasing personality appeared first as a grey red cross nurse. A pretty dress of silver lace followed.

ILL AND INJURED.

While en route to Columbia, S. C., the West Vaudeville Co., playing the cantonment camp theatres under the supervision of the Redpath Lyceum Bureau, was caught in a wreck wherein 13 were killed and many injured. None of the artists were among the dead, however, although Houston (Houston and Valerie) was badly lacerated about the head and face. Mrs. Frank Gregory suffered a contusion of the skull and C. Davies, formerly with the Four Bards, has a compound fracture of the hip. He is now confined in the Columbia Hospital and his chances of recovery seem favorable.

Andy Byrne, former musical director

of Keith's, Bushwick, Brooklyn, and now in vaudeville, was injured last week at Alberta, Can., while hanging his drops in the Pantages theatre there. Byrne fell through a stage trap door, 20 feet into the basement. Miss Russell, his partner, did a single turn for the week.

Marjorie Rambeau, who fell at the St. Nicholas skating rink last week and broke her leg, is improving. Jane Grey was engaged Monday to play her role for the remainder of the season in "Eyes of Youth."

Clarence Jones, carpenter with "The Masquerader," suffered a broken leg last week when a piano fell on it. He is covered by liability insurance and Richard Walton Tully paid him three weeks salary.

Maurice Goodman, counsel for the United Booking Offices, was expected to return to his office by yesterday after being home for a week suffering from an infection following a nasal operation.

Harold de Becker, who was rejected by both the American and British recruiting officials because of inflammatory rheumatism, appeared in "The Willow Tree," which suddenly closed at Newark lately. He is again suffering from his old complaint.

Tommy Curran underwent an operation for defective hearing and since the operation has had several hemorrhages, making his condition critical.

Edgar Allen, booking manager for the Fox vaudeville circuit, who has been confined to his home for some time through illness, is expected to return to his office this week.

Charles Baker, who had a hemorrhage last week, was on Broadway Monday arranging to go to Adirondacks for a several weeks' stay.

Harry Bailey, manager of the Alhambra, was confined to his home the early part of the week, suffering from tonsillitis. I. R. Samuels is acting for him.

Thos. Nelson (Nelson Comiques) has been confined to the home of his brother, 1870 Park avenue, with a serious attack of pneumonia.

James Stevens, the baritone, who was dangerously ill of pneumonia, has returned to New York from the Berkshires fully recovered.

Max Hirsh, manager of the "Land of Joy," ill in Baltimore, threatened with pneumonia, returned to New York, March 3, ready to resume his work.

Josephine Harmon (Harmon and O'Connor) ill with threatened pneumonia this week, forcing the act to cancel at Bayonne, N. J.

Cecelia Hoffman has replaced Eve Lynn as prima donna with Arthur Hammerstein's "Katinka," Miss Lynn leaving through enforced illness.

James E. (Blutch) Cooper has taken his wife to Mount Clemens for a month's stay. Mrs. Cooper has been ill with rheumatism for several weeks.

Jeff Davis returned to his routing books this week after fighting pneumonia for 10 days.

Paul Cooke had a week with tonsillitis ending Sunday, when he recovered long enough to lost \$1.85 at poker.

Jack Curtis (Rose & Curtis) concluded he was sick enough last week to leave for Hot Springs, Ark.

J. Bart McHugh is around again. Mary Cheevers (Eastern Managers' Association) is ill with appendicitis.

Gertrude Mudge ("Suffrage Revue") was operated upon last week at the Wesley Memorial Hospital, Chicago.

Irving Berlin left the hospital last Saturday, going home and taking his stomach with him.

Fred McCloy, general press representative for the Columbia, is around again after a recent illness.

Helene Hennequez was operated upon for appendicitis at the German Hospital, New York, March 1.

Nina Davis is seriously ill in Pittsburgh, suffering with grippie.

Gareth Hughes is recovering from a nasal operation performed last week.

IN AND OUT.

When a disappointment comes to the Fifth Avenue there are generally follow-ups or a flock of them. Last Thursday after Gallagher and Martin and Jed and Ethel Dooley had disappointed, Greene and Parker were placed in the bill. Miss Parker received a wire after the first performance informing her that her mother had died in the west, when Gallagher and Martin, who had arrived from New Orleans 21 hours late went into the program. May Naudain and Co. substituted for the other turn. What prevented the Dooleys from appearing was not made public.

Fields and Flatow had to leave the Colonial bill Tuesday, through illness. It also keeps them out of the Orpheum, Brooklyn, bill next week. With Jack Wilson returning to the Colonial show Tuesday, Bert Fitzgibbon was retained to fill in for the other vacancy. Next week with Laura Hope Crews and Co. out of the Colonial show, Santos and Hays will be held over there, that act doubling for its second week in New York.

Murphy and Lockman, who arrived from Australia two weeks ago, and opened at the Hippodrome, San Francisco, last week, were forced to cancel after the second day on account of the illness of Mr. Murphy. The Shea Sisters filled in.

Moore and Whitehead were out of the Temple, Rochester, program after the Monday night performance on the request of the house manager, J. H. Finn. Harry and Anna Seymour substituted.

The Palace, New York, program was found too long Monday and the opening of the show shifted from 2.15 to 2 o'clock, whereupon the Morin Sisters, who had opened the performance, retired. No substitute.

Jed and Ethel Dooley and James and Bonnie Thornton were out of the first booked bill for the Palace, New York, this week. Hickey Brothers and Whiting and Burt replaced the acts.

Hedges and Hedges left the Royal bill after the Monday matinee, Mr. Hedges saying Mrs. Hedges wasn't feeling well. Gardner and Hardman stepped in.

Bert Fitzgibbon, doubling from the Royal, substituted for Jack Wilson & Co. at the Riverside this week. Mr. Wilson had a cold.

Through illness of Corinne Sales, Dooley and Sales could not open at the Bushwick Monday, with Bert Hanlon filling in for the week.

The "Race of Man" canceled at Keith's, Cincinnati, upon leaving Toledo because of the illness of Benny One, the Chinaman in the act.



ELFIE FAY and ELEANOR KENT
At Proctor's 58th Street, New York, NOW.
Direction, WM. L. LYKENS.

BURLESQUE

LID LIFTERS.

The show appears to be about the same as last year's offering. The "Shenandoah" bit has been removed, but just what has been substituted, if anything, wasn't evident at the Star, Brooklyn, on Tuesday night when a new house was in attendance. Several of the new popular songs have been inserted lately, however, which has no doubt helped to lift the "Lifters." As a whole the entertainment looks good and it's too gabby.

Harry Lang is featured, together with Henry Sweet, they being just two others in the cast. They added to a chorus of 10, cannot cause Lew Talbot much worry about the payoff. Lang for a spell this season was with the Belman Show, but when Lew Kelly returned from England, Lang was shifted back to the "Lid Lifters," which he adored last season. He assumes his familiar role of "Isay" and is practically concerned in all the dialog, which keeps him on the stage with few intermissions.

Miss Sweet in figure and dressing is a classy little person and possessing so pleasing a smile it is a shame that she hasn't been blessed with better teeth. She looked nice in tights and a rhinestone bodice when she sang Captain Willie Brown, a naval number near the close of the first act, and the chorus too looked nice for the first time since the curtain rose, as "Uncle Sammies." It was the best of Miss Sweet's numbers. The bit of back dancing by the girls was all too short.

The first act, too, held another liked interval when Billie Moore delivered two songs in "one," they being "Someone Else May Be There When I'm Gone" and "There'll Be a Hot Time for the Old Men." This latter number hasn't been overplayed in burlesque and hence it scored on its own. Miss Sweet dressed acceptably except for her last costume, which she would give the "gate."

The second act went somewhat better than the first for some reason. There was by the way an Urbanesque back drop used, but that was nearest to anything real in scenic investiture. Dolly Meaden got something with "Bluebird," her singing throughout being of the strenuous order. In the latter number she was helped by Lang's whistling exhibition. Miss Sweet again scored with "Naughty, Naughty," with the chorus again looking well in silk pajamas.

"Hello, Wilson," a telephone number by Miss Sweet and Russell Hill, with the lyric lauding the President, did the air of "Hello, France," also found favor. Miss Moore got something, too, with "San Domingo."

It seemed as if the "Lifters" would have had tough going but for the numbers. Save for the two exceptions the chorus costumes were poor. In several instances the girls looked like vaudeville. The front line made a fairly good showing and most of the chorus was well formed, nearly all indulging in the posing bits.

Lang was in good form in the chorus or "pick out number" at the final, and uncovered several girls over the average, they being Violet Pansey, an English girl, and Marie Gordon, who got something with "A Baby's Prayer at Twilight."

Russell Hill handled a French dialect well and with Lang worked up a funny bit by mixing the French and Yiddish lingo. Clayton Frye started with a high line of slang that quickly petered out, yet foiled Lang well enough.

The "Lifters" could have been improved easily by speeding, but that would necessitate more and newer material and costumes.

Ibee.

ROSELAND GIRLS.

This James E. Cooper production, reviewed in these columns early in the season, shows little or no improvement in general over its earlier form. The principal fault lies with the construction and material of the opening section. In this Solly Ward, the principal funster, essays the role of a Dutch comic, a broad characterization with rolling R's and the many other marks of the type, even including the chin piece.

Ward is miscast in this, for he is a natural Hebrew comedian and should stick to that. In the afterpiece he did the Hebrew, and with his distinctive style, which includes a vernacular of its own. He kept the house in continual good humor. The first part has a weak hook, although the musical department is nicely arranged. The "bits" are laughless and the book is themeless. The latter arrangement is intentional, however, and would mean little or nothing were the comedy situations strengthened.

Lewis Ward is doubling to exhibit his versatility. It is hard to understand why he doesn't essay the Hebrew role throughout the entire performance.

The principals in addition to Ward include Elsie Bostel, blonde and decidedly clever. She tops her associates in the number leading, with Eva Lewis, the soubrette, taking a snubless in honors. Miss Lewis, also blonde, is active and kept the speed up to a good average while in evidence. Esther Delauer is also among the feminine contingent, and did her share in an unimportant part.

Harry Coleman pulled many a laugh in an eccentric role, but Coleman, for some reason or other was smothered and had far too little to do. His part, especially in the opener, could be greatly improved. In fact it would have been wise to team him up with Ward and let them compete in the comedy division.

Bunter, Chick and Hunter, a three-man main act, offered a specialty in the second part and handled light roles throughout the show. Their singing skill was one of the individual hits, coming down near the finale of

the show. Charlotte Turner offered a toe dance in the first part, getting away with a fair round of applause. The second part, showing a western town scene, provided plenty of contrast, and with Ward at his best the laughs came thick and fast. This section contained some new "bit" ideas and a few old ones revamped, but on the whole the affair was excellent for laughing purposes. The production end has been well taken care of, the scenic and wardrobe equipment running well above the average.

The chorus of 20 are all good singers and run to a high average in appearance. They were given an opportunity to show their individual talent in the first part when Ward staged a chorus number. It was a big hit and stood out as one of the few commendable things in that division. The show will satisfy those who remain for the finale, but that opener could have been nourished up a trifle during the show's whirl around the wheel.

Wynn.

MAURICE JACOBS DIES.

Maurice Jacobs, the burlesque manager, age 62, died March 6, early in the morning, at the Jewish Hospital, Brooklyn, following an operation for internal trouble. Burial services were held yesterday (Thursday) from his late home at Richmond Hill, L. I.

The deceased had been in burlesque for many years and at the time of his death was operating one show on the American Wheel. In the olden days of burlesque he was a member of the firm of Butler, Jacobs & Lowrie, who had several attractions on the then Empire Circuit or Western Wheel.

BURLESQUE CHANGES.

Emil Agoust and Simone de Beryl have been added to the stock show at the 14th Street theatre. They were formerly with "Puss Puss."

"Roseland Girls" now has a new soubrette, Hazel Lewis.

Danny Murphy, with "Burlesque Review," forced to quit acting, owing to ill health, has been succeeded by Manny Koler.

Charles Baker has written a new burlesque show styled "The Vampire Girls" for the American Circuit next season. "The Vampire Girls" will replace either the "Speedway Girls" or "The Tempters" next fall.

TONY DUFFY'S BUY.

Tony Duffy, formerly in the U. B. O. moving picture department, bought out Fred A. Block's scheme of "making picture stars from persons in the audiences" of various vaudeville theatres, the idea being a patronage booster. Duffy will work his proposition at the Prospect next week. It is along lines similar to those employed by Will J. Cooke.

AMERICAN'S NEW RULES.

Aggressiveness and progressiveness will be the watchword of the American Burlesque Wheel next season, if the spirit of the meeting of the Association held in New York last week may be accepted as the forerunner.

The aggressiveness will extend particularly to the censorship of the productions, and it is said this censoring will commence before the attractions are ready to leave for the road in the summer.

The composition of the Censor Committee was not evidently decided upon, but report presages new members on it who will wield an ugly club for careless and disobedient franchise holders.

The American Wheel may be cut down to 28 weeks next season, with the one-nighters out, giving the traveling managers all the best of the present route. If other time is added it will be full weeks.

Stray rumors here and there vouchsafe information that several of the current faces in the managerial ranks of the American will be marked absent next season, to remain absent. They have brought about their own abolishment, according to the stories by their shows this season.

There seems no pretense of the American managers who appreciate conditions denying the American Wheel this season could have been in better shape. Everything for next season is promised, and those who know claim it is a promise that will be made good.

There are American managers who stand ready now to wager that next season will not find a "cooch" dancer or imitation of one in any show or theatre on the American Wheel, without any exception. According to the statements of the well informed there will be regular burlesque next season on the American with the "turkeys" that have been dishonoring burlesque on that route this season all thrown out.

One report is to the effect that the Mutual Association, composed of producing managers on the American Circuit, is fully in accord with the most drastic reforms contemplated by the American circuit.

It has been already set the chorus line must contain no less than 18 girls.

Lynn, Mass., is off the American Wheel for the remainder of the season. The Park, Manchester, N. H., gets two days of the open time, and Worcester, Mass., four days. This rerouting is effective immediately.

All of the American Association directors were in New York last week for the meeting. Out of towners were I. H. Herk, Chicago, Doc Lothrop, Boston, and H. Muller, Cincinnati.

The regular season on the American Wheel ends around May 1.

CAMP GIVES GOOD START.

Burlesque at Wrightstown, N. J., which is in close proximity to Camp Dix, started out successfully last week with "The Tempters," the first American Circuit show in.

While the civilian population was represented the soldiers were in the majority.

Until further notice the Wrightstown house will get the American shows for five days, the companies going in there from Bristol, where a Monday date is played. From Wrightstown the shows go to Baltimore and thence on through the circuit route.

PARTNERS FOR 19 YEARS.

For 19 years John G. Jerman and Henry C. Jacobs have been show partners. This summer J. & J will celebrate the anniversary.

Barney Gerard Legit Producing.

Barney Gerard has formed a producing company with Edward Clark and will produce plays in the legitimate theatres.

MARRIAGES.

Dolly Bunch, soubrette with "The Speedway Girls," who recently announced her engagement to Bob Schoonaker, manager of the Folly, Chicago, was married March 1 to Lieut. J. Lewis Mackay, a childhood sweetheart. The ceremony took place at Philadelphia.

James Sheedy, son of M. R. Sheedy, agent and booking manager of the Sheedy agency, last week to Adele, a vaudeville single turn. James was not called in the draft last week as reported, although he is listed in the first class.

Harry L. Franklin, Metro director, to Mrs. Mildred Dean, Feb. 27. Mrs. Dean was the widow of the late W. J. Dean, stage manager for David Belasco for a number of years.

Babian Dolly (Dolly, Bennett and Young) to Sergt. C. F. Adams, 127th Machine Gun Bat., Camp Cody, New Mexico, Feb. 21.

BIRTHS.

Mr. and Mrs. William E. De Croteau, at their home, Meriden, Conn., Feb. 9, daughter.

Mr. and Mrs. Benjamin Schulberg, at their home in New York, Feb. 20, daughter (Sonya Gladys).

Mr. and Mrs. Edward Nelusco, at their home in New York, March 2, daughter.

Mr. and Mrs. Jess Hebert, at their home, 25 Pearl street, Cambridge, Mass., Feb. 27, son.

Mr. and Mrs. Emmett MacDonald, Feb. 21, daughter. The mother professionally known as Florence Mackie.

Mr. and Mrs. L. J. De Lamarier, Grand Rapids, last week, son.

Mr. and Mrs. Billy Watson, March 1, daughter.

NEW ACTS.

Walter Percival, who was to have gone into the skit, "One Saturday Afternoon," written by himself, with Louise Myers, has arranged to go into a legitimate production and has been replaced in the act by a Mr. Linden.

Lily Belle Russell to Henry Fettermer, an engineer, at Detroit March 2. Miss Russell is of Russell's Dancing Serenaders.

Herman Timberg has concluded to take part personally in the new act produced by him, called "The 10 Viol-Inn."

Gus Erdman with Billy Lewis (formerly Stewart and Lewis) two-act (Marvin Welt).

Fletcher Norton, Evelyn Cunningham and a piano accompanist (Arthur Klein).

Henrietta Crosman in sketch, "For Our Boys," three people (Frank Evans).

Ruth Noble (Norton and Noble) and Mae Rose (Mae Rose and Star Quartet).

Blanche Alfred and Five Girls, Neil Abel (new act), Lewis and Leopold (Pete Mack).

Mike Bernard and Harry Hines; Vera Michelen and Herbert Cortell (Harry Weber).

The "sister" team of Muller and Potter will disband, Maud Muller returning to a new single monolog.

Mabel Barry (the widow of the late Frank Barry) has teamed with George Scott (Scott and Markee).

Edmund Stanley and Victoria Gauran (Edw. S. Keller).

Dick Arnold with Nanette Creighton (Three Cregton Sisters) two-act.

Adelaide and Cunningham and Dorothy Irving, two-act.

Van, Rowman and Co., blackface.

Maurice Abrahams and Eddie Cox, piano and songs.

The Delphines, a wire act, sailed from San Francisco for Australia on Tuesday to join the Wirth Brothers' circus. About six other turns departed for the same destination several weeks ago.



EDDIE VOGT

Whose boyhood ambitions while sitting high and dry in the gallery watching Andy Tombes in "THE BRIDE SHOP" was to play the part of "Billy Cope" in the same piece.

He told his ambitions to George Choo, who eventually purchased the piece for him, and now EDDIE VOGT has proved himself a worthy successor to Andy Tombes under the direction of GEORGE CHOO.

VARIETY

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Vol. L.

No. 2

When the call came for subscriptions to the Second Liberty Loan, readers of VARIETY made a showing of which we had reason to be proud. Not only did they contribute generously of their substance, but their service for the cause was rendered with a spontaneity and whole-heartedness that won admiration on all sides. Within a few weeks, the Third Liberty Loan will be floated. The issue of bonds will be the largest ever offered. That America will respond readily there can be no question, but the demand will be so substantial that in some cases sacrifice may be necessary if this issue, like its predecessors, is to be over-subscribed.

To those who aided in the past, the opportunity is offered for further service for the United States. The opportunity carries with it a great privilege for seldom is it given to those who love their country as members of the theatrical profession love America, to be asked again and again to aid her in the greatest work she has ever undertaken from motives of entire unselfishness and altruism. Those, therefore, who aided the Second Loan may be expected to seize the chance to participate actively in the work of the Third. To those who could not, for one reason or another, do as much as they could have wished to make the Second Loan a success, an opportunity presents itself in this Third Loan which must not be overlooked.

When the story of America's part in the Great War comes to be written, a chapter will be devoted to the efforts made by artists to assist their Government. The Stage shall have won new honors and fuller recognition as a force for good in the Republic by the record that shall then be set forth. We urge organization for the sale of Liberty Bonds when this new issue appears.

Sully's barber shop in the Palace theatre building had gross receipts of \$36.25 on the day the agents of the building bought it out. Sully sold the day's receipts for \$15. The normal takings in the shop are between \$5 and \$10 daily. A special drive was made by the agent to let Sully see what could happen in a busy barber shop. Sully says if he can get the agents to run the shop for three days steady he will be able to sell for \$7,000. After holding the money for a couple of days during which Sully was trying to figure out how it happened, the profit of the agents was turned over to the barber shop proprietor. The agents may buy up the shop again for a day as they say there were so many laughs around it would be a pity not to repeat.

Since the last executive session of the officers and directors of the I. A. T. S. E. in Buffalo there have been quite a number of new locals added to the original roster, with President Shay and his staff of organizers having every reason to feel proud of the increases. Late locals created are: M. P. O. 262, Montreal; s. e. and m. p. o.,

514, Bellefontaine, O.; m. p. o., 513, Tulsa, Okla.; mixed local, 512, Spartanburg, S. C.; m. p. o., 511, Jacksonville; m. p. o., 509, Duluth; mixed local, 506, Anniston, Ala.; mixed, 502, Dover, Del.; New Haven clearers' No. 501. Others are in course of organization.

Riley Wilson, ex-legislator from West Virginia and acknowledged the best narrator of coon stories in the country, has just completed a book on his experiences during a trip to Alaska, entitled "From Philadelphia to Charleston, W. Va., Via Nome." The book is a private volume, and will not be placed on the market, but will be distributed in de luxe editions to his friends. Wilson returned to New York this week after an extended trip north, bringing to Broadway two new southern millionaires as companions.

Pat Casey, general manager of the Vaudeville Managers' Protective Association, in the course of his official duties runs across many queer complaints from members of the profession, but this week the most unique "kick" arrived from a western town when a woman "single" complained she had lost a pocketbook in one of the theatres listed among the V. M. P. A. roster, and asked that the organization compensate for the loss and its contents.

Charles MacDonald, an artist, was awarded a judgment last week of \$825 against Jake Wells. The case had been in litigation since 1913, when both parties entered into an oral agreement whereby MacDonald was engaged to play in the Wells' houses in the south. The contract was breached. Wells pleaded that the agreement between them had been made through agents and that the agents were not authorized by him.

Legal action is reported contemplated by Blanche Merrill against Fannie Brice as a result of Lillian Shaw singing "Don't Know Whether to Do It or Not," written by Miss Merrill for Miss Brice. The latter is said to have made Miss Shaw a present of the number. It is claimed on behalf of Miss Merrill she sold the stage rights to Miss Brice, which did not permit their transfer without consent of the author.

The opening date for the Barnum and Bailey circus at Madison Square Garden has been changed to March 25, the date having been set ahead one week following Secretary McAdoo's order permitting circuses practically the same transportation freedom as before the traffic congestion arose. The McAdoo order has led to most of the other big-top shows setting their opening dates ahead one week or more.

Adams Express Co. is holding at the Claim Bureau, 30-42 Trinity Place, New York, three trunks with the following markings: No. 10184, Flo Charles, from New London, Conn., marked "Theatre"; No. 10182, Cummings, from Fitchburg, Mass., marked "Adelaide Cummings' Theatre"; No. 8491 I. Lancaster, from Wilkesbarre, marked "Minnie Williams' Theatre."

Lew Kelly, now with "The Behman Show," is probably the first burlesque man to be honored with an invitation to address the members of the Rotary Club, an exclusive commercial organization. Kelly while playing Baltimore last week gave the Rotary members a brief idea of the war abroad. He recently returned from London.

"Fisherman's Luck" is to be played by the stock company at the Academy of Music, Northampton, Mass., next week. The new play is by Arthur Edwin Krc... and Norman Lee Swartout. The former was publicity director for Winthrop Ames, and the latter is the author of "The Arrival of Kitty." It is a comedy in three acts.

Wilson Mizner was called in the

gambling investigation Assistant District Attorney James E. Smith is conducting. The playwright when asked if he had played chemin de fer at any of the gaming clubs replied he had, often, because it is a simple game and he wasn't called upon to think while playing it.

The estate of the late Junie McCree is said to amount to about \$20,000 in New York State. He also owned property in Toledo. The former McCree offices in the Columbia theatre building have the name of the Continental Booking Agency on the doors with D. Eisenstein, A. Francy and H. Machat listed as composing that concern.

Thomas E. Miurra, Jr., is now giving his main attention to the theatrical matters in the law office of the attorneys, O'Brien, Malevinsky & Driscoll in the Fitzgerald building. A. G. Steiner, of that office, has become identified with Ernest and Cane.

Otto Wells, manager Wells-Wilmer-Vincent interests, will open Ocean View, a summer park near Norfolk, Va., early in April, a month in advance of previous years' openings. The only new "ride" scheduled is an elaborate housing of "The Whip."

Dan Cotter, treasurer of the Garrick, Chicago, will be connected with the Century, New York, for the remainder of the season, while Charles Than-houser moves over from the Studebaker, Chicago, to replace him.

Mr. and Mrs. E. G. Litchfield, of Dorchester, Mass., have announced the engagement of their daughter Vera (Marcus Musical Attractions) to Keith D. Hodge, Gloversville, N. Y. (non-professional).

Felix Adler plans a new social club to be called "The Mustys," the name ostensibly derived from musty ale. The idea is to gather 50 actors, 10 doctors, 10 artists, 10 lawyers, 10 musicians and 10 newspapermen for a beefsteak dinner once a month.

The J. H. Tooker Show Print has opened offices in the Broadway section. They have taken a suite in the Knickerbocker Annex on 39th street and the office staff will be housed there instead of at the plant as heretofore.

The new "Loyalty" production which Comstock-Gest had intended for an immediate production has been shelved indefinitely. The play was not considered in sufficient shape for a Broadway premiere.

Ernie Erdman's jazz band, well known in Chicago, joined the Hale and Paterson dancing turn which reopened at Newark this week. The act as first carried the Dixieland jazz band playing at Reisenweber's.

While attending a performance at the Riverside theatre Monday night Margaret Tupper slashed her throat with a razor. When asked for an explanation she replied that her sweetheart had left for Canada in the army.

Major Gordon W. Lillie (Pawnee Bill) recently acquired large holdings in the Petrol Refinery of Yale, Oklahoma. The name of the company has now been changed to the Pawnee Bill Refinery.

Jean Steward, who was "discovered" in pictures by David Belasco and then placed in "The Wanderer," playing the Florence Reed role on the road, has returned to New York. She was replaced by Jean Robinson in the show.

Clare Freeman is now alternating in the prima donna role of "Princess Pat" on tour with Annette Ford. The latter

was ill for several weeks from measles contracted at one of the camp theatres.

The Bookers and agents on the fifth floor of the Palace building took up a collection last week, the proceeds going to buy smokes for Joe Raymond, who is on Ward's Island.

Sam Kenny may have been dramatized, though Sam says nothing. The new Claude Gillingwater sketch for vaudeville has been titled, "The Return of Sam Kenny."

An evening of dancing will be held by the Friars at the Monastery Saturday night (March 9). The event is restricted to Friars only and their ladies.

William Lindsay, passenger agent of the Lehigh Valley, returned to New York after a vacation in Florida. His wife and daughter are to remain south until next month.

The final Sunday concert for the season at the Columbia, New York, will probably be May 5. The Bronx opera house will give its last Sunday show May 19.

Jack Norworth was "positively announced" in the Shubert press sheet this week as the headliner at the Winter Gardens' performance Sunday night (March 10).

William Rock left New York Sunday for Pittsburgh to see his sister, who was not expected to recover from an illness.

"Princess Pat," travelling over the southern cantonnments, is now being managed by Leo Leavitt, replacing Fred Mayer (Mayer & Seeskin), who thought a rest might do him good.

The Coburn Minstrels are playing eastern territory, the first time in several years. The show's nearest point to New York will be Dover, Del., some time during April.

Annette Kellermann, with her vaudeville production, opened at Baltimore Monday, accepting further engagements for a few weeks.

H. H. Frazer has started to cast "Four Queens" again and the piece will be sent out for a tryout some time next month.

Eddie Cox, formerly of Coogan and Cox, is now acting as floor manager for Fisher & McCarthy, the music publishers.

James W. Greely has been appointed manager of the opera house at Augusta, Me. The house plays road attractions principally.

Catherina Haywood, champion lady billiardist, opens next week at the Palace, New York.

Al Jolson may be the guest of honor at the dinner of the Friars at the Monastery March 31.

Ed Rose, of the Forster M. P. Co., Chicago, staff, is in New York on a business trip.

Aubrey and Rich have been booked for Australia and sail from Vancouver about April 1.

William Dellman is managing the Crescent for the Leventhal Amusement Co.

Harry Fitzgerald, the agent, has been looking about in Chicago.

Lloyd and Britt have separated.

WOODS' "FRIENDLY ENEMIES" CALLED "MILLION DOLLAR SHOW"

Expected to Make That Amount for Producers—Has Six People, One Set of Scenery and Salary List of \$1,800.

Recommended by President Wilson. Opens New Woods, Chicago, Next Week.

Washington, March 6.

For the first time in the history of the local theatres a President made an address between acts on the merit of the play he was watching. It occurred Monday night at the National, when President Wilson arose from his box seat, upon invitation of Louis Mann, and commended "Friendly Enemies," at the National this week.

Mr. Mann is one of the stars of the play. Between acts he mentioned the President was present and through a neatly contrived speech induced the Chief Executive to express his opinion of the piece, which has to do with the German-American element and recruiting.

It is reported A. H. Woods, producer of the play, will use the President's endorsement in the interest of the attraction. Although historic theatrically, the fact of the President making the address in the theatre was not given to the Associated Press, through some fault of the show's staff, and only a few papers are said to have mentioned it in consequence.

A "Million-dollar show" is the subtitle already applied to the latest play produced by A. H. Woods, "Friendly Enemies," written by Sam Shipman and Aaron Hoffman, with Louis Mann and Sam Bernard as the co-stars.

The show opened in Atlantic City Thursday night of last week, playing to \$5,400 in four performances, turning people away Saturday night. The piece opened Thursday night to \$1,157; played Friday night to \$1,401; Saturday matinee, \$965; Saturday night, \$1,861.

New York show people who saw it at the seaside said it would make a million dollars for its promoters. Woods has 50 per cent. of it, Mann and Bernard 25 per cent. each. The piece carries six players, uses but one set of scenery for the three scenes and its salary list, including the stars, does not exceed \$8,000 weekly (the stars having sacrificed salary in favor of their sharing interest).

The four other players are Felix Krembs, Mme. Cathrelly, Rich Barbee, Regina Wallace.

It will open the new Woods theatre, Chicago, next Monday (March 11), and after a run there will show in New York. The Woods office is reported having turned down offers of Broadway houses for its premiere, that carried besides the customary sharing terms for play and theatre, a condition of 50 per cent. of the house profit for the show.

Chicago, March 6.

A. H. Woods arrived here, bubbling with fervor over "Friendly Enemies," the Mann-Bernard (also Bernard-Mann, for the billing is cut up fifty-fifty) play, which opens his new Woods theatre next Monday. The first thing Woods did was to cancel a project for auctioning seats to the opening, he being opposed to any hold-up or apparent "gy." He even hopes to hold some of the main floor seats from the scalpers' clutches, feeling that a few thousand dollars any one evening is of small

consequence, whereas the spirit of the town toward his new house is of vast importance.

INTERNATIONAL THROUGH.

There doesn't appear to be any doubt but that this season is the final one for the International Circuit, and the end of what was once known as the Stair & Havlin time, or popular priced houses for legit traveling attractions.

The International has been operated by George Nicolai and Gus Hill. It represents a loss, it is estimated, to its promoters of about \$100,000 since opening two seasons ago.

The Hill shows, however, and Gus Hill has had several on the International route, made the most money en tour. There were as many as eight or nine Hill shows going around the International houses.

According to report there are about six theatres over the eastern section of the country held by the International or Hill and Nicolai on lease or guarantee of rental. These will play any policy that may be decided upon for next season.

Just now there are about 10 shows playing as the remnants of the International, with about eight International houses represented on the route sheet.

LOS ANGELES' DREAM.

Los Angeles, March 6.

With the completion of arrangements by M. De Pasquali, founder of the Los Angeles English Opera Company, and Chev. Fulgenzio Guerrieri, noted operatic conductor, for the holding of a season of opera, in English at Clune's Auditorium, the later part of April, this city yesterday took an important step toward the realization of its dream of becoming the musical center of Western America.

Incidentally, it makes Los Angeles the first city in the country to bring to a practical head the nationally widespread propaganda for an established school of English opera, free from dependence upon European singers and foreign musical training.

Negotiations with Maestro Guerrieri have been under way for some time. Rehearsals will begin immediately.

"LITTLE GIRL" OUT.

Weber & Anderson's "Some Little Girl" has to have opened March 7 at Buffalo and after playing Toronto will go into the Olympic, Chicago for a run.

In the cast are Felix Adler, Shep Camp, Harold Hendel, Frances Ross, Pam Trevor, Florence Morrison, Peggy Lundine, Jimmie McIlheran.

Under the title of "Six Little Widows" the show played the Astor last summer.

"HUSBAND" FINISHED.

"What's Your Husband Doing?" the Walter Jordan production that has been hovering on the border of success and failure since opening, will close its season at Teller's, Brooklyn, March 16.

"Kiss Burglar" Going Out of Town.

"A Kiss Burglar," the Glen MacDonough-Ray Hubbell musical play being produced under the general direction of Jack Welch, will open out of town Easter week.

The cast includes Fay Bainter, Armand Kalisz, Denman Maley, Harry Clarke and others.

FILMS IN ADVANCE WORK.

Nellie Revell has worked out a novel scheme for the advance work of the touring companies of "Flo Flo." Each of the agents will carry a special reel showing the fashion parade in the show. This film was taken by the Universal and distributed as part of their screen magazine which was released several weeks ago.

The agent will carry the picture with him and during the time he is in the town the film will be shown. About three copies will be working in an endless chain with each show, the man back with the attraction picking them up and expressing them ahead.

NEW "UPLIFT" IN CHICAGO.

Chicago, March 6.

The Player's Workshop, which recently deserted its old quarters and is now situated at Fifty-fourth street and Kenwood avenue, is making an experiment in community play productions which is hoped to have more successful results than the Little Theatre plan, which suffered such clammy results here.

Special scene designers, stage directors, and playwrights are to be utilized in the combat with the commercial stage.

PETITION THEATRE OPENING.

Los Angeles, March 6.

Merchants doing business at the south end of Broadway are bringing pressure to bear upon certain theatrical managers in an effort to maintain the Majestic as a legitimate house.

The theatre has been alternating between pictures and road shows, with several dark weeks injected into the combination, and this mixture hurts business, so the merchants aver.

The Shuberts have been asked to send their road shows to this house, it is understood.

NAMES IN "YES OR NO."

Anderson & Weber have engaged Crystal Hens and Janet Beecher for the leading feminine roles in "Yes or No" and they will join the cast shortly.

They have been guaranteed six weeks' work with the present play, after which they are to be starred in a piece by Cosmo Hamilton, a dramatization by the author of his novel, "The Door Without a Key."

WEBER AND FIELD CAST.

It is possible the early announcements of the complete cast of the new Weber and Fields show will contain the names of the Dolly Sisters. The Dollys are negotiating with the management, but up to the middle of this week had not signed. They have also been offered vaudeville and will accept one or the other.

Some of the recent engagements for the show are Franklyn Farnum and Adele Rowland.

Rehearsals start March 11, and after three weeks, then out of town, the play will come to the Astor, New York, for an indefinite run.

This week the piece was renamed and called "Back Again."

SUING ANGEL.

Boris Said, said to have been the angel for the "Dew Drop Inn" show, on tour under the direction of Myron B. Rice, Jack Hazzard and Percival Knight, is named as the defendant in a number of suits pending.

Said is reported very wealthy. The Actors' Equity, through its attorney, are trying to recover for a number of members and a printing house is also suing.

Players Change Name.

The McGinnis Brothers, now in "Flo Flo," have changed their names to Inness Brothers, under the instruction of John Cort.

SHOWS IN PHILLY.

Philadelphia, March 6.

Lou Tellengen in "Blind Youth" was the only opening of the week, coming to the Garrick Monday with a big premiere. Geraldine Farrar (Mrs. Tellengen) occupied a box and this circumstance was reflected in the enthusiasm of the audience. The newspaper reviewers did not share the audience's ultra friendly attitude toward star and play.

Business has dropped off at the Forrest where "Toot Toot!" is the attraction in its last week. It has done well for four weeks. George W. Lederer's "The Land of Joy" comes into the house March 11.

"General Post" leaves the Broad this week after three weeks of fair business, making way for Mrs. Fiske in "Service."

"Over the Top" is drawing crowded houses at the Chestnut Street opera house. Last week's total is reported to have been \$20,000. "Katinka" is underlined.

"Odds and Ends of 1917" is doing fairly at the Lyric, due in large measure to the popularity of Jack Norworth himself. Next week the offering will be replaced by the Faversham-Fenwick-Elliott-Arbuckle revival of "Lord and Lady Algy."

"The Man Who Came Back" is in its third week at the Adelphi with fair returns. In spite of its metropolitan record, the "notices" were not over enthusiastic.

At the Walnut "Fair and Warmer" begins a four-week run at popular prices. It had a promising start both as to business and newspaper comments. The company is excellent.

SHOWS IN 'FRISCO.

San Francisco, March 6.

Capacity business at three local legitimate houses, Alcazar, with a return of "It Pays to Advertise"; Cort, "Show of Wonders," first week; and Savoy, where the King musical comedy players are playing stock.

"Johnny Get Your Gun," second week at the Columbia, is holding up well.

SHOWS IN LOS ANGELES.

Los Angeles, March 6.

Local theatres are doing very well this week considering the weather. Mary Robson in "A Little Bit Old Fashioned" at the Mason is drawing packed houses, the first capacity business in evidence there in some time. Other theatres, particularly the picture houses, are doing exceptionally big for current conditions.

MARTIN BROWN'S COMEBACK.

Martin Brown, the dancer, is back on Broadway after a long absence. He dropped out of sight about two years ago. There was much speculation regarding his whereabouts.

Brown has been trying playwriting and the result is one play entitled "You Wouldn't Believe It," accepted by Charles Hopkins and renamed "The Prodigious Son." Brown has two other plays.

"BELGIAN" FOR PHILLY.

Oliver Morosco's production "The Little Belgian," in rehearsal, is to have its initial presentation at Stamford, Conn., March 16. The piece is to go into the Chestnut Street, Philadelphia, the Monday following for four weeks, after which it will be taken to Chicago, opening at the Cort there about April 29.

HATTON PLAY FOR LONDON.

Frederick and Fannie Hatton's comedy, "Upstairs and Down," is to be taken to London and produced there by Albert De Courville. The show will go across as soon as possible, probably following "Cheating Cheaters," now running over there.

William Morris is acting for the production and expects to send more plays to England in the near future.

NO BOOKING DATES ARE SET BY ELLIOTT-COMSTOCK-GEST

Announcement Withheld Whether Firm's Fourteen Shows to Be Produced Will Be Routed by Klaw & Erlanger or Shuberts. Producers "Shopping."

Elliott, Comstock & Gest will have 14 shows next season. Up to Wednesday none had been routed for 1918-1919.

Speculation is keen whether these attractions will finally find a resting place upon the books of the Shuberts or Klaw & Erlanger's.

The three-firm has been looked upon as a Shubert ally, but there is nothing in spreading reports just now to tell where they stand, with the presumption they do not consider themselves aligned to either side of the fight, and at liberty to place their shows to their best advantage.

The "Oh, Boy!" headed by Joseph Santley, playing the mid-west week stands following the Chicago engagement, is said to be doing well in that territory. The show gathered \$15,200 in Cincinnati; \$13,900 in St. Louis the week following. Indianapolis donated \$11,600, and last week the show drew \$13,300 in Milwaukee, where it is playing this week also.

Producers of legitimate attractions are now "shopping" for terms between the factional sides of the legit strife.

Mostly those believing they are capable of framing musical comedies are approaching either Klaw & Erlanger or the Shuberts (and oftentimes both) to learn what may be secured in the way of inducements for them to stage a show or so next season, giving the bookings (and perhaps an interest) of the prospective production to the parties they may settle with.

The Shubert-K. & E. fight will likely bring back all the old-time producers who thought they had retired from the business of putting on shows.

"OH LOOK" TANGLES.

The managerial forces behind "Oh Look!" due to open at the new Vanderbilt theatre Thursday (yesterday) have been experiencing considerable internal trouble which for a while threatened to cause a change of ownership in the production.

The show was originally financed by a delicatessen shop owner named Eddinberger, who advanced \$5,500 for the staging of the piece. It is the old "Ready Money" piece by James Montgomery with music set to the original book by Harry Carroll and Joe McCarthy of McCarthy & Fisher. Eddinberger was given a 25 per cent. interest in the show with Carroll taking an equal portion and Billy Sheer the same percentage.

The opening night in Stamford, Conn., Eddinberger was offered twice the amount of his investment for his interest. The offer excited the delicatessen man and he began to realize he had something worth while. He engaged an attorney and decided to sell. Meanwhile the offer dwindled to \$8,000. Wednesday of this week negotiations were still on between Eddinberger and Sheer for the delicatessen man's 25 per cent. Should Sheer succeed in purchasing his percentage he will then own half the production rights or what might be termed a controlling interest.

Meanwhile Carroll took the directing wheel and has been acting as general supervisor of the production. This eventually riled his associates and Carroll was instructed to leave the managerial privileges to Sol Manhei-

mer, now in charge. Carroll and Joe McCarthy, the collaborators on the score, had a disagreement through Carroll attempting to transfer the publishing rights of the music to another publisher. This was straightened out and up to the arrival of the troupe in New York everything was peaceful.

Whether Carroll sells his interest or whether Sheer succeeds in purchasing Eddinberger's portion is questionable. Eddinberger seems anxious to return to his business and leave show business to showmen.

The organization has been credited by out-of-town papers with four or five song hits, one, "Typical-Topical-Tunes" taking 15 encores at every performance during the run through the "sticks." Several music publishers have made bids for the number, but McCarthy & Fisher will retain the rights.

The entire house for the opening performance had been sold out by Monday and at the last moment, those interested were scurrying around to procure seats for the newspaper reviewers who had apparently been overlooked in the initial distribution.

The management of the Vanderbilt and "Oh Look" have been trying to force the ticket brokers to make an outright buy for the show.

The management asked \$2.25 flat for week nights and \$2.75 for Saturday evenings. The brokers passed the buck on the show and stated that they were unwilling to take a chance in advance of the opening of the production at this time.

ROCK AND WHITE'S CO.

The Rock and White company, to have opened at the Fulton theatre last night in "Let's Go," has besides the stars, Beatrice Herford, Smith and Austin and Prof. Jack Magee, as announcer.

An orchestra of 22 colored members of the Clef Club furnish the music.

The show is playing on equal terms with the house, at a \$2 top, all expenses of both to be deducted from the gross, with the net divided between theatre and production.

The cost of production for the White and Rock "intimate review" did not exceed \$1,000.

Meanwhile the starring couple are continuing to appear nightly in "The Midnight Frolic" on the Amsterdam Roof.

"SEE YOU LATER" PEOPLE.

"See You Later," the musical version of "The Girl from Rector's," will go into rehearsal Monday.

A. H. Woods is making the revamped production and has so far engaged as principals Jack Henderson, Mabel McCane, Harry Gilfoil, Octavia Arcaro, Hal Forde, John Dale Murphy.

Robert Milton will stage the piece. Mr. Gilfoil is at present on the Orpheum Circuit, at the Orpheum, San Francisco, this week. Martin Beck consented to his release for the Woods show.

Ritter Considering Producing Again.

Joseph Ritter for the spring is considering a musical comedy called "The Heart of Bohemia," music by Bert Grant and book and lyrics by George Graff.

\$1,500 FOR LILLIAN RUSSELL.

Chicago, March 6.
Lillian Russell has been signed at \$1,500 weekly to appear as a featured assistant to Raymond Hitchcock in the Chicago engagement of "Hitchy Koo," opening at the Colonial on March 17. Miss Russell will join the company in Detroit and rehearse for a week, replacing Mabelle Cedars (Mrs. Jack Pierre), who followed Josephine Whittell, successor to Grace La Rue. Miss Russell has not appeared in musical comedy since the first Weber-Fields revival, six years ago. She is a big local favorite. Hitchcock has set a price of \$2.50 nightly and \$3 Saturday nights on his seats. Walter Duggan is putting over star publicity.

With the exit of "Cheating Cheaters" from the Colonial comes an inside story showing that Al Woods is, himself, a "friendly enemy." He had an option on the Hitchcock show to open his new house, and Klaw & Erlanger threatened to enjoin the combination when Woods switched to Shuberts. Woods released Hitchcock without prejudice. Aaron Jones, of the firm owning the Colonial, was eager to get "Hitchy." "Cheaters" was above its contract minimum week after week; the Colonial was the only house where a Hitchcock opening could be arranged. Jones wired Woods and asked him to withdraw his piece as a favor, March 16; Woods wired back "Sure."

"SOMETIME" FOR SUMMER.

Arthur Hammerstein's next production will be "Sometime," a musical play with the score by Rudolf Friml and book and lyrics by Rida Johnson Young. The piece will come into the Astor in August, it having an Atlantic City premiere during the first week of that month.

All future musical comedies presented by Mr. Hammerstein will be billed as "musical plays," he believing that the former term has been abused through the flood of plays of the revue type. "Sometime" possesses a real book, as have also his other musical offerings.

NO. 2 "B. B. P." CLOSING.

The No. 2 "Business Before Pleasure," which started on the road several weeks ago, is closing. It was too expensive to operate on the one nighters. It was first planned to bring the company into the Eltinge, replacing the original cast, which was to have opened the new Woods theatre in Chicago.

CONTINUE OPEN SUNDAYS.

Washington, March 6.
The theatres continue to remain open Sunday, regardless of the let-up in the Tuesday closing order. Open Sundays were originally permitted to compensate the Tuesday darkness, but the District Commissioners lately ruled a continuance because of the present over-populated condition at the capital.

BELASCO'S "ROSALENE."

"Dark Rosalene," a drama tried out at Lynn, Mass., Christmas, by Whitford Kane who is co-author of the piece, is to see production by David Belasco.

The play will probably not be put on until next season. The title refers to the name of a horse, but "Dark Rosalene" is an Irish play. The expression was used in the black pages of Ireland's history.

ZIEGFELD BEAUTIES FREED.

Chicago, March 6.
Several members of the Ziegfeld Follies appeared last week before Judge David M. Brothers in the Circuit Court. Ada Epstein, adopted daughter of the late "Big Tim" Sullivan of New York, was granted a divorce from William Epstein, former stage electrician.

Madeline Engal, also a tripper in Ziegfeld's beauty stock, received a decree as well.

CARUSO REFUSES \$55,000.

During the past week Enrico Caruso practically turned down \$55,000 for concert engagements. A Kansas City promoter offered the tenor \$45,000 for six performances to be sung west of the Mississippi after the regular opera season ends, which would be sometime during April. There was another offer of \$10,000 for a single performance during May in Atlantic City.

Although the general impression is not given broadcast, the tenor has touched the mark in his income that would mean the playing of these engagements would give the U. S. Government 50 per cent. of the amount that he received. Caruso has already paid the revenue department \$59,000 on his income of 1917. He was one of the first registrants and has already sent the Government his check for that amount.

THOMASHEFSKY UPTOWN.

Thomas Thomashefsky will come to Broadway this spring with a month of Yiddish plays, under the management of William Morris for the engagement. The presentation of Yiddish plays in their present modern development in the heart of New York's theatre district has long been talked about ever since Thomashefsky built his own theater on Houston street.

The plan is to bring the Yiddish star and his company into the Knickerbocker and possibly draw from the best class of Hebrews. Two weeks of the month will probably be devoted to Shakespeare in Yiddish and the balance of the time drama and a musical play.

The Thomashefsky theatre downtown is a paying institution, scaled at \$2 top. The gross recently was quoted at \$14,000 weekly.

BRITISH BACKING PLAY?

It is indirectly hinted the British Government is the financial sponsor for a big melodrama in which Holbrook Blinn and Blanche Bates are to jointly star. The piece is to open in Albany March 11, and at present is called "Getting Together." Several scenes show one of the British Tanks in action and a scene in No Man's Land, somewhere in Flanders.

The piece is said to be absolute pro-British propaganda by those who have had a chance to see some of the rehearsals going on in New York for several weeks. The theme will pound home the necessity of everyone getting together in the effort to win the war.

Clifford F. Pember is directing the art of the production, while Mr. Blinn is handling the stage.

HITCHCOCK AT THE GLOBE.

Negotiations under way at present may result in Raymond Hitchcock and the second of series of "Hitchy Koo" revues occupying the Globe theatre for the summer following "Jack o Lantern."

At the Charles Dillingham offices it was stated the matter is under advisement. It has not been decided just how far into the summer the present attraction will remain.

BROADHURST'S MUSICAL PIECE.

George Broadhurst is working on the book and Silvio Hein is composing the score for a musical piece, to be done next season.

Same two collaborated on "Nancy Brown" in which Marie Cahill starred a number of years ago.

FOUR AFTER TRYOUT PLAY.

"Garside's Career," by Harold Brighouse, who wrote "Hobson's Choice," was presented last Friday at the Lyceum theatre by the players of the Sergeant School. On Monday four different producing managers made bids for the manuscript. Up to Wednesday the rights had not been disposed of.

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.)

Richard Harding Davis left an estate of \$50,375.11.

Geraldine Farrar celebrated the 36th anniversary of her birthday March 1.

Arnold Daly, who was to have closed his engagement in "The Master" March 2, has decided to continue it indefinitely.

The American Academy of Dramatic Arts will give its sixth matinee of the season March 8 in the Lyceum.

Masked burglars got away with \$6,000 from the safe of the Century Feb. 28. As a result Peter Haggerty, night watchman, was arrested.

The estimated receipts of the Actors' Fund benefit performance at the Century, March 1, were \$10,000.

Lee and J. J. Shubert have begun negotiations for the purchase of Lyric Concert Hall, a theatre and concert hall in Baltimore.

Three companies of "The Little Teacher" will be sent on tour next season by Cohan and Harris.

Postoffice officials announce, starting March 15, the limit of weight for parcel post packages will be increased to 70 pounds.

Helen Murphy, known as a dramatic coach, who died in Brooklyn, Jan. 8, left an estate of \$130.

Sydney Rosenfeld, author and manager of "Under Pressure," has decided to organize a second company for road engagements.

The Washington-Philadelphia-New York aerial mail service will be inaugurated on or about April 15.

Shaw's play, "Mrs. Warren's Profession," will be produced by the Washington Square Players at the Comedy, March 17.

Gaston Mayer, representing the International Productions Co., Ltd., is seeking the London rights to "Success." Lee Baker is after the rights for Australia.

The National Catholic War Fund Committee will hold a mass meeting under the patronage of Cardinal Farley in the Hippodrome on March 17.

The home of E. L. Morrison at Lynbrook, L. I., was destroyed by fire March 3. The loss was estimated at \$20,000. Mr. Morrison built the Rockaway Music Hall.

John McCormick's first concert on his Red Cross tour was held in Cleveland March 3. The receipts were \$12,000. Twenty autographed records were sold for \$2,500.

Elliott, Comstock and Geet will open the Century road with an after-theatre revue, staged by Edward Royce, with music by Leslie Stuart.

William G. Smyth turned over to the Stage Women's War Relief a check for \$5,598.10, the proceeds of the Lamb's Gambol recently given in its behalf, at the Hudson.

Blanche Bates and Holbrook Blinn will head the company to give entertainments to speed up British and Canadian recruiting. Charles Francis will assist. He is in the British Army.

Charley Banks arrived in New York, March 2, having closed as agent of Jack Reid's "Record Breakers." He has been appointed general manager of Finn's Chautauque, which will open its season in the east, April 23.

Secretary McAdoo announces that the campaign for the third Liberty Loan will open April 6, the first anniversary of the declaration of a state of war between the United States and Germany.

Edith Wynne Matlison will give a special Lenten matinee performance of "Everyman" at the Republic, March 12. The theatre was donated by A. H. Woods for the benefit of the Stage Women's War Relief.

The name of Cyril Harcourt's new comedy has been changed from "Petticoats" to "A Pair of Petticoats," reminiscent of the same playwright's success a few years ago, "A Pair of Silk Stockings."

At the request of George M. Cohan, Weber & Fields have changed the name of their coming musical play; it will be known as "Back Again." The original title was "Up in the Air."

Mrs. George Eliot Edson, the second wife of Robert Edson, was granted an interlocutory degree of divorce in the New York Supreme Court, Feb. 28. Unknown correspondents were named.

Michael Collins, a bartender of West 50th street, and John Gilligan, a former waiter at Hely's, were fined \$25 each, Feb. 28, by Federal Judge Manton, for selling drinks to soldiers in uniform.

The matinee performance of the "Cohan Revue," Feb. 26, engineered by Marion Tucker, for the benefit of the Free Wool Fund of the Comforts Committee of the Navy League, realized \$2,000 net.

Another company of "The Man Who Stayed at Home" is rehearsing. The cast includes Aubrey Bosworth, Belle D'Arcy, George Burnett, Jean Thomas, Ashton Newtone, Marjorie Davis and Harry Forbes.

With the engagement of Harry Mestayer, the cast for "The Wild Duck," the first play of the season of Ibsen repertoire, in which Arthur Hopkins will present Mme. Nasimova, at the Plymouth, is complete.

A Philadelphia branch of the Stage Women's War Relief will shortly be opened at 226 Walnut street, with Mrs. James Elverson, Jr., as chairman. She is also organizing a benefit to be given at the South Broad Street theatre on March 15.

"Julius Caesar" will be revived by the Shakespeare Playhouse under the direction of Frank McEntee, to be presented at the Cort, beginning March 15, for a series of Friday afternoon and Saturday morning performances.

The second winter frolic of the Friars, given in the clubhouse March 3, was unusual in that for the first time of the club house of the frolicers were women. Margaret Laurence, retired from the stage, scored the big hit of the evening.

Upon his plea of guilty to the charge of abducting a 16-year-old girl Henry W. Petrie, composer of "Aaleep in the Deep," was sentenced in Chicago March 2 to an indeterminate sentence of from one to 14 years in the Joliet Penitentiary.

Roland B. Molinoux, who dramatized his experience in the death house in "The Man Inside," which David Belasco produced, left an estate of \$6,000, in personal property, when he died as an incompetent at Kings Park Hospital, Nov. 2.

R. H. Burnside, managing director, and William G. Stewart, stage manager at the Hippodrome, have volunteered to arrange and handle the program for the grand military and naval meet to be held in Madison Square Garden March 15-17.

Acknowledgment of the settlement of a judgment for \$22,887 against Mrs. Elizabeth C. Seaman (Neillie Bly) and the American Steel Barrel Co., of Brooklyn, was recorded March 2 in the Kings County Clerk's Office. The judgment was obtained by Louis Van Doren, a lawyer, for professional services.

The entertainments to be given every Sunday at the Playhouse by the Stage Women's War Relief for the men in the service are now being arranged by Dorothy Donnelly and a committee which included Arthur Hopkins, Grant Mitchell, Frank Craven, Louise Dresser and Hilda Spong.

Charged with violating the Sullivan law, a man describing himself as Louis Anconi, an Italian actor, was held March 3 in the Jefferson Market Court by Magistrate McGeehan, charged with having a revolver in his possession. Anconi said he used the weapon on the stage.

Mrs. Beatrice Keller, of 245 West 51st street, New York, formerly the fencing girl in Anna Held's musical company, known on the stage as Beatrice Brealine, was awarded \$10 a week by Magistrate Harris, March 1. She charged her husband, Harry A. Jeweller, with non-support.

Henry Miller's theatre, nearing completion, will open Easter Monday, with a comedy by Louis Evan Shipman, "The Fountain of Youth." The cast will include Henry Miller, Olive Tell, Lucie Watson, Frank Kemble Cooper, Wallace Erskine, Noel Haddon, Lillian Kemble Cooper, Frank Sylvester and C. Leslie Austen.

There will be a Red Cross garden at the International Flower Show, which opens in the Grand Central Palace, March 14. It will start the inauguration of a new movement to "send a sick soldier some flowers." All the soldiers now in the hospitals in New York will receive fresh flowers twice a week if necessary.

The National Security League announced last week it had formed 200 committees in 30 states, in a campaign to give physical exercises, planned by Walter Camp, chairman of the Committee on Physical Reserve. It is

proposed to organize clubs in every town to give exercise for the development of men and women, as well as boys and girls.

Marie Nordstrom, of "Girl o' Mine," has been appointed chairman of the Knitting Committee of the Mayor's Committee of Women on National Defense. Any players who wish to help Marie Nordstrom in their spare time by knitting should communicate with her, care Women Committee on National Defense, Times Building, New York.

At the resale by auction of the equipment of "Miss 1917" and "The Century Girl" held March 4 at the Columbia Storage Warehouse, Sam Harrison repeated his previous bid of \$30,000, and the lot was knocked down to him. The former sale, which took place Feb. 20 and 21, was declared invalid by Judge Meyer of the Federal Court, because of "jockeying."

Edgar MacGregor has bought the dramatic rights for "Annie-for-Spice," a novel by Fred Jackson, and has commissioned Edward Peple to make a play of it. He also purchased "A Distasteful Acquaintance," by Charles W. Bell, and the rights to "The Road to Yesterday," from which he will have a musical comedy made by Henry Blossom and Uda Waldrop.

ENGAGEMENTS.

Gertrude Vanderbilt has succeeded Edna Wallace Hopper in "Girl o' Mine."
Josephine Whittell, in "Rock-a-Bye Baby."
Clay Clement ("Here Comes the Bride").

CRITICISM.

FOLLOW THE GIRL.

A musical comedy in three acts. Books and lyrics by Henry Blossom; music by Zoel Parenteau; at the Forty-fourth St. Roof, March 2.

Mr. Blossom's book is not strong on characterization, but it is liberally sprinkled with bright lines, some of which will be fresh to everybody. The music was pleasingly varied and tuneful.—Times.

NEW SHOWS NEXT WEEK.

"Toot Toot," Cohan (March 11).
"Mrs. Warren's Profession," Comedy (March 11).

FOLLOW THE GIRL.

Did you ever get into a show late, fall to pick up the thread of the story and wonder what it was all about? The first act of "Follow the Girl" during the intermission, ask him when he got in and have him tell you that he was there before the curtain rose, only to wonder what it all meant. That is exactly what happened at the 44th Street Roof on Tuesday night at a performance of "Follow the Girl."

Raymond Hitchcock and E. Ray Goetz are programed as the sponsors for the show. One can hardly blame the Shuberts for not wishing to accept the responsibility. Sometime ago Joseph Riter was looked upon as an angel in the show business. He had this place and knew enough to unaid it. That removes him from the angel class.

"Follow the Girl" was written by Henry Blossom and Zoel Parenteau furnished the score, according to the program matter. Tuesday night it was stated at the back of the house that there was mighty little of the Parenteau score left. Maybe his music had a bit in it. It's a matter of taste. The water could have been anything more colorless than the music now there.

J. C. Huffman is credited with the staging and Walter Brooks is supposed to have directed the dances. There is nothing in the work that either has done that will reflect any great credit on them. From a production standpoint the show has three pretty sets and also an effect, employed for the finale of the second act. The costumes are a constant clash of color and nothing to rave about.

One leaves the theatre with but the remembrance that Walter Catlett is in the show. And matter of fact he is the show. It is Catlett, first, last and all the time during the three acts. He gets all the laughs and walks away with all the honors. One other person stands out, a little girl in the chorus, formerly in the Winter Garden shows. She is a good dancer. At the Winter Garden she didn't stand out, for they are all good dancers there. This musical comedy is dubbed a "marathon" show. The cast is long on men, with a sprinkling of proven artists in it in addition to Catlett, but as to the woman contingent there is a lack of class and pep. Jobyna Howland playing a mother is the outstanding female figure, literally and histrionically.

The scene of the story is at a fashionable resort in Maine with the usual ensemble of summer visitors. Outside of the comedian the juvenile end of the cast is pretty weak. Elleen Van Blene plays the ingenue lead in a listless manner, and Harry Fender, opposite her, also creates no impression. His dancing with Ernestine Meyers made one wish to see Carl Rosa do it again. Miss Van Blene and he were equally weak in handling numbers. Richard Tabor as a head bellboy did fairly, also Charles Clear in an eccentric comedy bit.

William Danforth and George L. Bickle in the older section both scored. Bickle played a grumpy hotel keeper and he takes some nerve these days to pull a Teutonic dance on any stage. He got away with it. Mercedes Lorenze in the soubrette role struggled along, making the best of what she had to do, which wasn't much excepting for a few numbers, one of which was put over by the aforementioned chorus girl, and the latter of the two being done by Miss Lorenz with Catlett.

In the first act there were two numbers

that carried a little promise. They were a duet, "Follow the Girl," by Tabor and Allie Ryan, a trio, "Easy Come, Easy Go." Of the four numbers in the second act, "Woman, Woman," by Jess, Harry Catlett, Miss Lorenze and chorus, was the one walloper. Here the chorus girl again shone, as she did in the number earlier in the act, "I Wish the Girls Could Go to War." Out of five numbers in the last act a comedy quartet was the only thing at all worth while.

There must have been a lot of money spent on clothes, but it means nothing in this show, and the chances are that they will come in handy for the redressing of some of the road shows next season, for if "Follow the Girl" lasts more than a fortnight on Broadway it will be only because the public go to see the one chorus girl and laugh at the Catlett comedy. Fred.

FRIENDLY ENEMIES.

With a theme almost of topical interest, humanitarian in trend and handled splendidly, "Friendly Enemies" won and stirred large audiences which packed the Apollo theatre. Laughter, tears, sympathy, and understanding, came to those who attended this premiere.

The authors, Samuel Shipman and Aaron Toffman, have conceived a play based on a delicate subject and worked it out cleverly and humanely. Louis Mann gives the piece an excellent interpretation, while Sam Bernard and Mathilde Cottrelly provide perfect support.

The play deals with a type of German citizen confessedly a puzzle to the American born—Karl Pfeifer, trained and educated in the wars of Prussia-Germany, cannot be convinced that Germany is wrong. Atrocities attributed to his people as he knows them assume the color of the blackest lies. His friend, Henry Block, is of the younger generation in thought, and is solidly against militarism and Kaiserism. The conflict of opinions furnished the humor of the piece—humor which was underneath it a subtlety, but nevertheless poignant pathos. Karl, to save Germans in America from supposed persecution as represented by a secret agent of the Imperial Government, subscribes \$50,000 to a fund represented to be for this purpose. He does this, not to help Germany so much as to prevent sorrow and suffering to those who bear German names. Meanwhile, unknown to him, his son has become a lieutenant in the American army. This angers him. But in his anger there is more pain than wrath. He recalls his relatives to his son's memory and asks whether the boy thinks they could do the things reported of them. But the boy is firm, and he is right. The son of which his son has sailed for France is destroyed by the very money he has subscribed for another cause that the truth comes home to Karl Pfeifer. Then he becomes irrevocably an American, governed by the principle of liberty and equality for all.

"Friendly Enemies" runs the gamut of emotion. Laughter follows tears, and tears laughter; contempt is routed by pity, and pity by sympathy. There is no end of logical argument of seemingly logical rebuttal, out of which comes a conclusion as human as the conflict itself. There is a pathetic and stirring love story, full of the human things in life, to round out a full, brisk action. Louis Mann's interpretation of the part was masterful. Equally masterful was Sam Bernard as Henry Block. And Mathilde Cottrelly, as Marie Pfeifer, contributed a fine piece of acting. The rest of the cast supplemented the work of these stars in every scene. "Friendly Enemies" is a masterpiece. It is well worth seeing. Charles Scheuer.

DALY PAYING UP.

Harry Mestayer has left "The Master" to become a member of Nazimova's company ("Wild Duck"). The part is now being played by Charles Halton, the understudy.

"The Master" business is improving and last week did in the neighborhood of \$5,000, which has encouraged the management to continue at the Hudson. The star has accepted a salary cut, as has several other members of the organization.

Whatever eccentricities Arnold Daly may be possessed, he has evinced a disposition to pay his financial obligations. He is sending 60 per cent. of his salary every week to the Actors' Equity Association to apply toward the payment of salaries due artists on a previous failure.

EDWARDS' REVIEW.

An Intimate Review is proposed by Gus Edwards, who is of the opinion now is the time to give the \$2 houses something under his brand.

Mr. Edwards has been delivering girly productions to vaudeville regularly, having been uniformly successful. His venture for the legit will be written by himself and he also expects to become a large part of the entertainment upon the stage.

If it happens, next season will be the time.

SHOWS AT THE BOX OFFICE.

(Continued from page 3.)

road tour. Nora Bayes, principal single feature of cast, receives \$1,500 weekly, out of which she pays own little company carried into the production with her. Amsterdam not filling rear of orchestra and doing hardly anything upstairs.

"**Chu Chin Chow**" (Century) (21st week). Big business at scale holding up. \$18,000 last week.

"**Cheer Up**" (Hippodrome) (29th week). Last week nearly \$40,000. Week before (Washington's Birthday), \$51,000. Receipts inclusive of the Sunday night rental, \$2,000. This season substantial profit is anticipated at Hip, with wagers being made house will remain open until Decoration Day. Last season the Hip lost a little money, the season before it broke even. There is no better managed theatre in the country than the New York Hippodrome. Its treatment of patrons seems to have made that particular item a matter of good will with the public. Artists engaged there also speak of the gentlemanly courtesy always extended to them by the business executives, in front of the house.

"**Eyes of Youth**" (Marjorie Rambeau) (Elliott) (28th week). \$8,100, below average by \$4,000, solely attributed to absence of Marjorie Rambeau in principal role. Miss Rambeau fell while ice skating last week at the St. Nicholas Rink, breaking her leg. It will be several weeks before she can return. The drop in business was immediate with the publication of her unfortunate mishap. Matter of loss in receipts being cited by managers to denote that individual "star drawing power" still remains a factor in legit theatricals.

French Players (Theatre du Vieux Colomba) (15th week). French plays only. Last week around \$5,000. Business was reinvigorated by the active direction of Richard J. Herndon, who has assumed charge of company and theatre. Blocks of balcony seats disposed of to schools and subscription sales worked. The French Players have been running since October. They are expected now to remain until April 15 and show a profit on the season.

"**Follow the Girl**" (44th St. Roof) (1st week). Opened Saturday night. The former Hitchcock & Goetz revue again put on by the Shuberts. Not much looked for from it. Notices indifferent. Walter Catlett best liked by the reviewers. Catlett centre of lively incident during rehearsal Thursday night, preliminary to the Saturday opening. Comedian stated to J. J. Shubert he would not open "cold" in New York, whereupon Shubert struck him. Several blows were exchanged, but no particular damage followed. Catlett opened the show. Later Shubert is reported to have said that Catlett's stand against opening in New York, two nights before the show was billed to start on the Roof, exasperated him beyond control, as he and Catlett knew that Catlett had drawn \$1,200 advance money.

"**Flo-Flo**" (Cort) (12th week). \$9,400 last week. Week before \$10,400. (Washington's Birthday). Show appears to be gaining as the run extends.

"**Girl O' Mine**" (Bijou) (6th week). \$3,200. Universally conceded to be very bad show and leaves this Saturday. "Squab Farm" opens at Bijou next Monday.

"**Gipsy Trail**" (Plymouth) (14th week). Has dropped very low in gross. Around \$3,500 last week. Going out, to be replaced by Arthur Hopkins' latest production, "Wild Duck," with Nazimova.

"**Going Up**" (Liberty) (11th week). Has caught on very big and about the biggest money maker for its managers, Cohan & Harris, of their five plays now on Broadway. \$15,000 last week.

"**Her Country**" (Punch and Judy) (3d week). No one appears to be paying any attention to it.

"**Happiness**" (Laurette Taylor) (Criterion) (10th week). \$8,500.

"**Jack O' Lantern**" (Fred Stone) (Globe) (21st week). \$22,200 last week,

at \$3 scale in house of 1,100 capacity. Has been playing continuously to similar receipts since opening, with no extra advertising.

"**Lombardi, Ltd.**" (Morosco) (23d week). \$7,500. Booked for the subway time around New York in May, which indicates management will hold show in until end of April. "Clothes" appear to sound the keynote of this play's profitable engagement in New York. Fashion scene or parade in piece, with gowns changed frequently. Women predominate in attendance.

"**Madonna of the Future**" (Emily Stevens) (Broadhurst) (6th week). \$5,000. Leaving March 16. It's the Alan Dale play, first one written by him, and has lived up to the predictions which said eight weeks would be plenty for this piece or any other depending wholly upon raciness in dialog. During run has been mainly supported by cut rates and seemed to have more appeal to that class of theatre-goers.

"**Maytime**" (44th St.) (28th week). Moved over from the Shubert and about ready to move again. \$7,700 last week.

"**Oh, Lady! Lady!**" (Princess) (5th week). \$7,200. Ticket agencies ready to buy for another eight weeks.

"**Oh, Boy!**" (Casino) (16th week). \$8,600.

"**Parlor, Bedroom and Bath**" (Republic) (11th week). \$10,500.

"**Polly With a Past**" (Belasco) (27th week). A bit off. Two reports on last week's receipts. From management's side, \$11,300. Outside sources, \$9,200.

"**Seventeen**" (Booth) (7th week). Pronounced very likeable piece. Nearly \$6,000 last week. Show cheap to operate. Matinees drawing.

"**Sick A Bad**" (Gaiety) (2d week). \$7,700 last week, its first.

"**Success**" (Harris) (6th week). About \$4,400 last week, helped by a \$1,500 Saturday night house. Play said to have a punch, but poor title against it, now doing 90% cut rates.

"**Seven Days' Leave**" (Park). \$9,700 last week. \$10,500 week previously. Showing surprising drawing power. Melodramatic story. Has received quiet and consistent but persistent publicity that has greatly helped.

"**Sinbad**" (Al Jolson) (Winter Garden) (3d week). The best and biggest drawing attraction the Winter Garden has ever held. Al Jolson surely evidencing in this production what a remarkable entertainer he is. Astute legit managers classify him with Lauder as an individual card. Could have been handled same way. Apparent realization of that reported as prompting Shuberts to give Jolson contract for next five years on his own terms. Jolson under new contract draws \$2,500 weekly, receives in addition 15 per cent. of the net profit of any show he is with while it is at the Garden, and 25 per cent. of the net when on the road, also Jolson to receive outside New York City 50 per cent. of the net at any Sunday performance he appears in under the Shubert management. Is receiving \$500 extra weekly under the contracted salary of his present agreement. No exact line on "Sinbad" receipts. Show opened to \$12,000 the first night. Is breaking all the house records, but through the peculiar manner the Shuberts are handling the box office nothing but the statement would give the exact figures and perhaps that wouldn't. All sorts of high prices secured. House can't be doing less than \$36,000, including Sunday nights, which now run to \$3,500 or over when Jolson appears. Everything in house scaled week days and Sundays to meet the demand. Though Jolson is a high-salaried star he so easily carries a performance that comparatively he may always be the centre of an inexpensive salary list considering number of people engaged. Present cast not heavy in weekly cost. Many believe Jolson could have demanded 50 per cent. of the net in addition to his salary and secured it. The Shuberts could not afford to lose him. When entering into the new agreement Jolson is said to

have been offered a guarantee of \$2,500 a week by J. J. Shubert. In return Jolson wrote out his demands on a sheet of paper, folded it and left the room. That same night at the Winter Garden he is reported to have received his contract reading at his own terms without further parley. The Jolson shows are said to play Shubert theatres, 85-15; sometimes 80-20, giving the production all the best of it.

"**Tiger Rose**" (Lyceum) (23d week). Capacity claimed, with \$12,500 quoted as last week's figure. Outside information reports slight drop and \$10,000 last week.

"**Tailor-Made Man**" (Cohan & Harris) (28th week). Having a long run, but expensive show in cast. \$10,500 last week.

"**The Little Teacher**" (4th week). (Playhouse). Not the swooping success looked for \$6,200 last week \$7,700 the holiday week before.

"**The Copperhead**" (Lionel Barrymore) (Shubert) (3d week). This play starting off sensationally through notices and star expected to draw back rapidly commencing with this week, after the furore has died down. Washington's Birthday week \$13,900. Last week, \$11,000. This week may be around \$8,500. Not enough in the play to hold it up as a big hit, according to the showmen.

"**The Master**" (Arnold Daly) (Hudson) (3d week). \$3,500 last week. Arnold Daly is continuing, despite his threat to leave the stage flat if the public kept on walking out on his plays.

"**The King**" (Leo Ditrichstein) (Cohan) (16th week). Leaving, to be followed by Henry W. Savage's "Toot Toot." Savage play expected to get over. He is renting the Cohan for four weeks at \$3,000 weekly, with option. Wanted the Knickerbocker, but would not pay the \$4,000 a week rent asked for that house. "The King" did \$5,800 last week. Must do \$8,000 for the show to break even. Cast expensive.

"**The Garden of Allah**" (Manhattan) (2d week). Revival and playing to \$1 scale.

"**The Love Mill**" (48th St.) (3d week). May have gotten \$3,500 last week. Piece never taken seriously. Appears to have been privately financed and promoted. Has guaranteed theatre. Next week "Man Proposes." Owen Davis wrote it.

"**The Off Chance**" (Ethel Barrymore) (Empire) (11th week). "Under Pressure" (Norworth) (3d week). Doing hardly anything. Up to Thursday last week less than \$500. At Wednesday matinee last week 27 people downstairs. Sydney Rosenfeld, author, addressed the audience, stating newspapers made error in matinee day and offered return tickets with two extra coupons as bonus to those who wished to come some other time. Only

two accepted offer and play was given for remainder. Going out soon. It is "The Love Drive," renamed, that looked very good when opening upstate, playing a return engagement at Syracuse within 10 days.

"**Why Marry?**" (Astor) (11th week). \$8,100 last week, good business, and with Nat Goodwin out of the cast through illness.

Washington Square Players (Comedy) (19th week). Can't seem able to hit it off. Company trying everything, latest "Mrs. Warren's Profession," which seems to express their feeling of hopelessness.

"**Yes or No**" (Longacre) (12th week). Plodding along. \$4,500 last week.

"**Oh, Look!**" (Harry Fox) (Vanderbilt). Due to have opened Monday, was postponed for show to play New Haven, probably for some little fixing, although glowing reports given the piece at Wilmington last week. Is opening attraction for new Vanderbilt.

Chicago, March 6.

Unseasonably warm weather dulled the edge of what had promised to be a golden week in the theatres. Hits are numerous, however, and the average receipts no worse than normal.

"**The Music Master**" (Warfield) (Powers) (7th week). Still playing Sundays, dropped to \$14,000, which is big, but not up to several weeks preceding when \$18,000 was reached.

"**Leave It to Jane**" (LaSalle) (6th week). \$11,000 for house and show belonging to same management and each operated with comparatively small expense.

"**Lilac Time**" (Jane Cowl) (Grand) (11th week). One of the season's phenomenal winners. \$10,500 last week and no prospect of going below \$9,500 this week.

"**De Luxe Annie**" (Princess) (3d week). Holding at \$8,000, but moving out Sunday to make room for the Drew-Illicking combination. Latter's first booking by Shubert offices.

"**Rambler Rose**" (Illinois) (1st week). Got society opening and looks about \$12,000 this week. Fair to middling. "The Follies" caved in a trifle on the closing week, taking \$17,200 as against the almost unbroken entries of \$21,000 for the run.

"**Among Those Present**" (Blackstone) (4th week). This puzzle started like a house afire. No one knows why. Panned by critics and audiences and has steadily slipped. Last week \$6,800. This week less.

"**The Wanderer**" (Auditorium) (6th week). This big one has let its booming die out after a sensational campaign in advance and at the start and let down to \$15,400 last week with threats of between \$10,000 and \$12,000 this week.

"**Fancy Free**" (Garrick) (3d week). Not warmly received. Started badly, picking up with departure of "Follies" and Kolb-Dill competition. Went briskly early this week and looks like \$10,000. Last week \$9,300.

"**Cheating Cheaters**" (Colonial) (6th week). Fair hit from the first. \$8,700 this week.

"**The Naughty Wife**" (Charles Cherry) (Cort) (2d week). Began nicely and climbing. Last week \$8,050. This week about \$8,600.

"**Maytime**" (Studebaker) (9th week). Nursed week after week as it rose steadily and is now doing over \$8,000.

"**Once Upon a Time**" (Chauncey Olcott) (Olympic) (1st week). Opened very badly, about \$500. Looks around \$6,000 on the week. Kolb and Dill closed to \$9,700. Conceded an error for house and show to break up profitable run which challenged all prophecy and argument.

"**The Man Who Stayed at Home**" (Playhouse) (11th week). Selling out Saturdays and Sundays. Was ready to go weeks ago. Still getting around \$5,000, making money for theatre and play, both of small proportions. Last week \$4,880.



AL. ABBOTT
"THE VILLAGE SONGSTER"
Playing United Time with big success. This week, March 4th—Maryland Theatre, Baltimore, Md. Direction, FRANK EVANS.

Hyman Adler Co
Kelly & Pollock
Boganny Troupe
(One to fill)

E. St. Louis, Ill.
ERBERS (wva)
Robbie & Gordon
Miller & Lawrence
Hickman Bros
Hill Triyoli & Hill
24 half
Luba Meroff 8
Fags & White
Bodie & Ramsden
J C Mack Co

Edmonton, Can.
PANTAGES (p)
Chandler & DeRose Sis
"Heir for Night"
LaFrance & Kennedy
Four Meyakos
Orren & Drew

Elmira, N. Y.
MAJESTIC (ubo)
Art Adair
Connolly Sis
Lew Madden Co
Gina's Circus
(One to fill)

Trefrey & Minor
Camille Personi Co
Piano & Bingham
Hay's Minstrels
(One to fill)

ERIC PA.
COLONIAL (ubo)
Belmont's Warblers
Horn & Ferris
Dickinson & Deagon
John B Hymer Co
(One to fill)

MAJESTIC (loew)
2 Walters
Demarest & Doll
Walter Percival Co
Billy Elliott
"Around the World"
(One to fill)

Fall River, Mass.
BIJOU (loew)
Idania Troupe
Holmes & LaVere
"Easy Money"
Pearson & Goldie
Grey & Old Rose
2d half

Gorgallia Trio
Hal Langdon 3
Dunbar & Turner
Kama Co
(One to fill)

Fort Collins, Colo.
EMPRESS (wva-ab)
(13)
Alvarez Duo
Leonard & Halex
Nick Santoro Co
Calvin & Thornton
Juggling De Lisle
(13)

Rice Bell & Baldwin
Vincent & Kelly
Visions of Art
Ft. Williams, Can.
ORPHEUM (wva)
Connors & Edna
Willis Hall Co
Case & Carter
Tiny May's Circus
2d half

Dublin Girls
(Three to fill)
Ft. Worth, Tex.
MAJESTIC (inter)
Bert Hughes T
Street Urchin
Ned Norworth Co
"Reckless Eve"
Cooper & Ricardo
Jack LaVier

Fresno, Cal.
HIP (a&b)
Jess & Dell
Willie Karbe
Kimball & Kenneth
A & L Bell
Tate's Motoring
Stine & Snell
Nlobe

Irving & Montrose
Llewellyn & Stanley
Stanley & Lee
Nelson Bann & D
B Kelly Forrest
3 Halse

Galesburg, Ill.
ORPHEUM (wva)
2d half
Max Bloom Co

Galveston, Tex.
MAJESTIC (inter)
(11-12)
(Same bill playing
Austin 13-14)
Skating Bear
Conroy Sisters
Wayne & Candy
Skipper & Knstrup
"Submarine P 7"
Clark & Verdi
Columbia & Victor

Grand Forks, N. D.
GRAND (wva)
2d half
4 Seasons
Crak & Meeker
Grant's Roosters
Gd. Rapids, Mich.
EMPRESS (ubo)
Frank Marley
Hallen & Fuller
Browning & Denny
Brice & Barr Twins

Belle Baker
Bell & Eva
(One to fill)

Gt. Falls, Mont.
PANTAGES (p)
(5-6)
(Same bill playing
Anaconda 7)
"Wedding Shells"
Lew Wilson
Fisher & Wilson
"Nation's Peril"
Dexnon & Clifton
PALACE (wva-ab)
(9-10)
Delavan Bros
Van Etta & Gershon
Harry Mason Co
2 McCarvers
Cecile Trio
Barry Nelson & B
(14)
McIllyar & Hamilton
Fox & Foxie
Lord Roberts
Doyle & Wright
Argo & Virginia
Gelles Troupe

Greeley, Colo.
STERLING (wva-ab)
(11)
Alvarez Duo
Leonard & Halex
Nick Santoro Co
Calvin & Thornton
Juggling De Lisle
(14)
Rice Bell & Baldwin
Valle
Vincent & Kelly
Visions of Art
Greenville, S. C.
GRAND (ubo)
(Spartansburg split)
1st half
Koman
Holiday & Willette
Holliday Ely Co
Mitchell & Mitch
"Smart Shop"

Hamilton, Can.
LYRIC (ubo)
Mr & Mrs Vernon
Chas Grapevine Co
Margaret Young
Brendel & Burt
3 Darling Sisters
(One to fill)
LOEW (loew)
The Parshleys
Jim Reynolds
The Cleveland
"Right Man"
Bobbe & Nelson
Merlan's Dogs

Harrisburg, Pa.
MAJESTIC (ubo)
Francetti Sisters
Lew Sen Mel
Mr & Mrs G Wilde
William Sisto
"America First"
2d half
Stewart & Mercer
Ronald & Ward
"Clubmates"
Burt & Frabito
(One to fill)

Hartford, Conn.
POLIS (ubo)
Conlee Sisters
J C Morton Co
Ed Miller Duo
Sig Franz Troupe
2d half
3 Melody Phlends
Billy Gleason
Stephen D O'Rourke
Benett Sisters
(One to fill)
PALACE (ubo)
Smilletta Sisters
Emmett DeVoy Co
Frank Buntz & H
W & P. Bland Co
2d half
Cook & Rothert
Annie Welmers
Thomas Exagan Co
J & M Hawkins
Balzar Sisters

Hattiesburg, Miss.
COMBENT (loew)
Jimmy Sica
Reaux & Belles
International Tourists
Lipton's Monks
(One to fill)
2d half
Laddy & Laddy
Lewin & Williams
R & Von Kaufman
Murry Livingston
Ed & Lot Ford

Hazelton, Pa.
FEELER'S (ubo)
2d half (7-9)
Follies Sis & LeRoy
"Shrapnel Dodgers"
Roe & Edge
Waterbury Bros
Hoboken, N. J.
LOEW (loew)
Ferrell & Rose
Wm Pinkham
Matthew Roser Co
Mabel Elaine
Glen & Jenkins
2d half
Wilbur & Lyke
Jeanne
Harry Brooks Co
Cook & Stevens
(One to fill)

Houston
PRINCE (hp)
Pedrini & Monks

Doris Lester Trio
Gillrairie's Dancers
Harry Johnson
4 Casters
MAJESTIC (inter)
Libonati
Edith Clifford
H & E Puck
Golet Harris & M
Al Herman
Jean Adair C
Roland Travers Co
Huntington, W. Va.
HIP (sun)
Rhoda Royal Circus
2d half
"Six Little Wives"

Indianapolis
KEITH'S (ubo)
Chinko & Kaufman
Sylvia Clark
Mrs J. Hughes Co
Alexander O'Neil & S
Mario Orchestra
Milt Collins
(One to fill)

Ithaca, N. Y.
STAR (ubo)
3 Jahns
Piano & Bingham
Coakley & Dunley
(Two to fill)
2d half
Morley
T & S Moore
"Bungalow Girls"
(Two to fill)

Jacksonville, Fla.
ARCADE (ubo)
(Savannah split)
1st half
Caites Bros
Spencer & Williams
Cook & Lorenz
Richard Wally Co
(One to fill)

Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Staggole & Spier
Barney Williams Co
Barnes & Smythe
Retter Bros
(One to fill)

Joplin, Mo.
CLUB (hp)
High Jenks Mus Co
2d half
Herbert Brooks
Joe K Watson
Arcovos Dancers
Joe Roberts
4 Readings

Kansas City, Mo.
ORPHEUM
(Sunday opening)
"Four Husbands"
J & B Morgan
Connell & Craven
Holt & Rosefield
Flick & Williams
Jordan Girls
Frank Crumit
(PANTAGES (p)
(Sunday opening)
Naynon's Birds
Byal & Early
Donald Sisters
Alice Hamilton
"Well Well Well"
"Atlantic Review"

Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Elvira Sisters
Ann Sutor
Bobby Heath Revue
Mollie Fitzgibbons
(One to fill)

La Junta, Colo.
ROURKE (wva-ab)
(11)
Lorraine & Mitchell
Knight Benson & H
"Wireless Girl"
George F Hall
Swain's Cockatoos

Lake Charles, La.
ARCADE (inter)
(12-13)
(Same bill playing
Beaumont, Tex., 11-17)
Rubio T. supe
Kennedy & Burt
Gordon Eldrid Co
Henny & Woods
Mercedes

Lancaster, Pa.
COLONIAL (ubo)
2d half (7-9)
Elliot & West
Mr & Mrs Vernon
Chas Seaman
7 Gypsy Brigands
Lima, O.
ORPHEUM (sun)
Heeman & Anderson
W. Lohle
Daniels & Walter
2d half
3 Melody Girls
"Tale of a Coat"
Walter Weems

Lincoln, Neb.
ORPHEUM
Joe Howard's Revue
King & Harvey
"File of Clubs"
Doc O'Neil
Leonore Simpson
Claude Ronde Co
Beatie Rempel Co

LYRIC (wva)
Clarence Wilbur
"Dreamland"
2d half
Klass
"Fireside Revere"

Little Rock, Ark.
MAJESTIC (inter)
John Clark Co
Rita Boland
The Coquette
(One to fill)
2d half
Fern Biglow & M
Imperial Duo
Mrs Whiffen Co
Jack Marley
Harold Dukane Co
(One to fill)

Livingston, Mont.
STRAND (wva-ab)
(12)
McIllyar & Hamilton
Fox & Foxie
Lord Roberts
Doyle & Wright
Argo & Virginia
Gelles Troupe

Los Angeles
ORPHEUM
Hyams & McIntyre
Scarploff & Varvara
Ziegler's & Ken 5
Elda Morris
Carus & Comer
Stan Stanley Co
Harry Beresford Co
PANTAGES (p)
"Lots & Lots"
Brooks & Powers
J Singer & Dolls
Beatrice McKenzie
Ti Ling Sing
HIP (a&b)
Frank Rogers
Dorothy De Shelles Co
Kelly & Vincent
Royal Italian 6
Hong Kong Troupe
Billie Bowman
(One to fill)

Louisville
ANDERSON (ubo)
Nankicki Troupe
"Hit the Trail"
Harry Cooper Co
Adelaide & Hughes
Lyons & Yocco
Leitzel
(One to fill)

MAJESTIC (ubo)
(Richmond split)
1st half
Carberry & Cavanaugh
Gertrude Van Dyke Co
Al Abbott
(Two to fill)

N. Yakima, Wash.
EMPIRE (wva-ab)
(10-11)
Barnes & Burner
Dorothy Dale
Dancing Demons
Berry & Nickerson
Halligan & Combs
Monahan Arabs
(15-16)
Edwards & Louise
Willison & Sherwood
Senna & Weber
Tom Davis Co
Meryl Prince Girls
Charlie & Atwood

Okla. City, Okla.
LIBERTY (hp)
Mile Thersene Co
Geo Van Hoff
Maurice Samuel Co
Transfield Sisters
Honey Bees

Oakland
ORPHEUM
(Sunday opening)
"Vanity Fair"
Harry Holman Co
Basil & Allen
Kerr & Weston
H & E Conley
Cycling Brunettes
Alfred LaTall Co
PANTAGES (p)
(Sunday opening)
The Frisco
"Bachelor Dinner"
Minetti & Sedili
Musical Kuehns
Wilkins & Wilkins
Bobby Henshaw

Ordn, Utah
PANTAGES (p)
(14-16)
Wilson's Lions
Lewis & Lake
Grindell & Eather
Arno Anthony 3
Burke Touley Co
Harry Rose

Omaha
ORPHEUM
(Sunday opening)
Fritz Scheff
Mack & Earl
Hudner Stein & P
Rae E Ball
The LeGros
Boyar Troupe
Avon Comedy 4
EMPRESS (wva)
Swan & Swan
Kenny & LeFrance
Ray & Fay
Managh's Show
2d half
The Lamplins
Clarence Wilbur
"Dreamland"
(One to fill)

Newark, N. J.
LOEW (loew)
McGee & Anita
McCloud & Karp
Regal & Mack
George Armstrong
(One to fill)
2d half
Goldie & Mack
Weiser & Reiser
Fields & Halliday
Durkin Girls
Bell & Caron
(One to fill)

New Haven, Conn.
PALACE (ubo)
Carl Rosini Co

Burt Johnson Co
Joe Towle
Bisset & Scott
Heras & Preston
LYCEUM (loew)
Curtis & Gilbert
Cardo & Noll
Adams & Guhl
Lamberti
2d half
Alf Ripon
"Temptation"
Lee & Cranston
Johnson Howard & L
Cliff Green
MAJESTIC (orhp)
McIntyre & Heath
Rockwell & Wood
Ed Dowling
Herman & Shirley
Lewis & White
Rexo

Minneapolis
ORPHEUM
Fanchon & Marco
Harriet Rempel Co
Dahl & Gillen
Edwin George
Tyler & St. Claire
Verdi & Verdi
PANTAGES (p)
Great Leon
Quigley & Fitzgerald
"Flirtation"
Al Noda
Moore & Rose
Aerial Patts
PALACE (wva)
Greeno & Platt
Davis & Moore
Eldridge Barlow & E
Bedini Horses
(One to fill)

GRAND (wva)
Azela & DeLore
3 Moriarty Girls
Lee & Bennett
Van & Vernon
6 Cornellas
Montgomery, Ala.
GRAND (ubo)
(New Orleans split)
(Sunday opening)
1st half
Kenny Mason & S
Man Off Ice Wagon
Oliver & Olp
Kennedy & Rooney
"Southern Serenade"

New Orleans
ORPHEUM
Nan Halperin
Sam Mann Co
Willie Weston
Bob Matthews Co
Winona Winters
Pete & Fala
Prevost & Brown
PALACE (ubo)
(Montgomery split)
1st half
Reno
Wood & Wyde
Bankroft & Broske
Kaufman Bros
Kestling Kays
CRESCENT (loew)
Laddy & Laddy
Alvin & Williams
R & Von Kaufman
Murry Livingston
Ed & Lot Ford
2d half
Loew & Spelling Sis
Curtis & Gilbert
Cardo & Noll
Adams & Guhl
Lamberti

New Rachelle, N. Y.
LOEW (loew)
The Norvellos
Frank Mullane
Cameron DeWitt Co
2d half
Rowley & Tolston
Steam Fitters
"Women"

Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Carberry & Cavanaugh
Gertrude Van Dyke Co
Al Abbott
(Two to fill)

N. Yakima, Wash.
EMPIRE (wva-ab)
(10-11)
Barnes & Burner
Dorothy Dale
Dancing Demons
Berry & Nickerson
Halligan & Combs
Monahan Arabs
(15-16)
Edwards & Louise
Willison & Sherwood
Senna & Weber
Tom Davis Co
Meryl Prince Girls
Charlie & Atwood

Okla. City, Okla.
LIBERTY (hp)
Mile Thersene Co
Geo Van Hoff
Maurice Samuel Co
Transfield Sisters
Honey Bees

Oakland
ORPHEUM
(Sunday opening)
"Vanity Fair"
Harry Holman Co
Basil & Allen
Kerr & Weston
H & E Conley
Cycling Brunettes
Alfred LaTall Co
PANTAGES (p)
(Sunday opening)
The Frisco
"Bachelor Dinner"
Minetti & Sedili
Musical Kuehns
Wilkins & Wilkins
Bobby Henshaw

Ordn, Utah
PANTAGES (p)
(14-16)
Wilson's Lions
Lewis & Lake
Grindell & Eather
Arno Anthony 3
Burke Touley Co
Harry Rose

Omaha
ORPHEUM
(Sunday opening)
Fritz Scheff
Mack & Earl
Hudner Stein & P
Rae E Ball
The LeGros
Boyar Troupe
Avon Comedy 4
EMPRESS (wva)
Swan & Swan
Kenny & LeFrance
Ray & Fay
Managh's Show
2d half
The Lamplins
Clarence Wilbur
"Dreamland"
(One to fill)

Newark, N. J.
LOEW (loew)
McGee & Anita
McCloud & Karp
Regal & Mack
George Armstrong
(One to fill)
2d half
Goldie & Mack
Weiser & Reiser
Fields & Halliday
Durkin Girls
Bell & Caron
(One to fill)

New Haven, Conn.
PALACE (ubo)
Carl Rosini Co

O'Donnell & Blair
Florence Tempest Co
Flanagan & Edwards
Balzar Sisters
2d half
Martin & Boos
Lewis & Leopole
Bence & Baird
J C Morton Co
Miller & Lyle
Everest Monkeys
BIJOU (ubo)
Stone & Adelaide
Cliff Green
Gates & Finley
Monarch Comedy 4
"Vacuum Cleaners"
2d half
Prestine & Shelly
Dartion Oliver & Mack
Royt Hymes 8
Two Stars
Strassle's Animals

Ottawa, Can.
DOMINION (ubo)
Anderson & Rean
Manning & Hall
Hardeen
(Two to fill)
2d half
De Pinna
Pat & Peggy Houlton
Smith & Hall
Hardeen
(One to fill)

Panama, N. J.
PLAYHOUSE (ubo)
2d half (7-9)
The Havelocks
Hawley Mike & Haley
M Keogh Co
Miller Packer & S
3 Theodores

Patterson, N. J.
MAJESTIC (ubo)
2d half (7-9)
Newhoff & Phelps
Le McMillan Co
Fraser, Burns & H
Viola Gillette
"Fun in Trenebe"

Pawtucket, R. I.
SONNIG (ubo)
McCarty & Faye
Wilbur Held
J & W Hennings
Mystic Hansen 3
2d half
Musical Macks
Mcroy Sisters
Weston & Young
Welch's Minstrels

Peoria, Ill.
ORPHEUM (wva)
Max Bloom Co
2d half
Mang & Snyder
Gallagher & LeMaire
Oscar Lorraine
Mississippi Mimes
(One to fill)

Philadelphia
KEITH'S (ubo)
DeHaven & Parker
Mason-Keller Co
Morris & Campbell
Gisday Hansen
Sean & Mack
F & L Bros
Sully Rogers Co
4 Ankps
ALLEGHENY (ubo)
Digby & Bells
Arthur Pickens Co
Herman Timberg Co
Corbett Shephard & D
(One to fill)

GRAND (abo)
Espe & Dutton
Three Chums
Chas Morati Co
El Com
Mimie World 18
W FENN (ubo)
2d half (7-9)
Norton & Melnitz
H Adler Co
Jack Rose Co
"Down Home 10"

Pittsburgh
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Clinton Sisters
Bee Ho Gray
Relate
Ward Wilson Co
(One to fill)
DAVIS (ubo)
Jennie Middleton
Ashley & Allman
6 American Dancers
Shaw Mayhaw
Swift & Kelly
March's Lions
(Two to fill)

HARRIS (ubo)
Deldes & Imo
Dawson & Dawson
Barber Thatcher Co
Gohl & Romshe
Lillie Alvert
Deodato
Grester City 4
The Belmonts

Portland, Me.
KEITH'S (ubo)
Bollinger & Reynolds
4 Gypsy Girls
Halligan & Sykes
Troavto
Lovenberg & Neary
Mullen & Coogan
Portland, Ore.
ORPHEUM
Nellie Nichols
V E Station
Phine & Pickle
Sarah Padden Co
Hanson & Clifton
Color Gems
Will Oakland Co
PANTAGES (p)
"Girl at Cigar Stand"
Francis & Noening
Homer & Dubard
Winston's Seals
Canfield & Cohen
Kublika's Hawaiians
HIPP (wva-ab)
(10-13)
Annette & Morrell
Florence Calvert Co
Mack & Goldies
Dorothy Lam Co
Rondy Robinson
Alma Co
St. Louis
ORPHEUM
Whiton Lackaye Co
Clark & Hamilton
Camerton Sisters
(Continued on page 20.)

"Little Miss Foxy"
Lovett & Dale
Koban Japs

Providence, R. I.
KEITH'S (ubo)
Keno & Wagner
Guth & Lewis
Green & Pugh
Walter Brower
Bhorne & Williams
"Mar via Wireless"
Ray Samuels
Breen Family
EMERY (loew)
Corneides & Adele
Green & Pugh
Douglas Family
Jarrov
DeLesse Troupe
(One to fill)

2d half
Jesse Edwards Co
Guth & Lewis
Maude Durand Co
O'Connor & Dixon
Hazel Kirk 5
(One to fill)

Provo, Utah
COLUMBIA (wva-ab)
Rice Bell & Baldwin
Valle
Vincent & Kelly
Visions of Art

DeForest & Fisks
Minerva Courtney Co
May & Billy Marie
Millard Bros
Dave Thurst

Pueblo, Colo.
PRINCESS (wva-ab)
(10-11)
Clark Sators
Zulu Drama
Juvenile Kings
Bert Draper
DeKoch Troupe
(15-16)
Thiesen's Pets
Roanoke Asher
"Night With Poots"
Kathy & Mack
Shanghai Trio

Reading, Pa.
HIP (abo)
Turner & Grace
Ronald & Ward
"Clubmates"
Pietro
(One to fill)

2d half
Francetti Sisters
Ledy Ben Stadel
Mr and Mrs G Wilde
William Sisto
"America First"

Regina, Can.
REGINA (wva)
2d half
Moore & White
Holmes & Holliston
Variety Trio
Minnie Burke Boys

Richmond, Va.
LIBERTY (ubo)
(Norton split)
1st half
Roy & Pogana
Sandy Shaw
J Lewis Co
Martelle
(One to fill)

Roanoke, Va.
ROANOKE (ubo)
(Charlottesville split)
1st half
The Arlys
Worth Waiting 4
Nash & O'Donnell
Jones & Greenlee
The Kellers

Rockester, N. Y.
TEMPLE (ubo)
The Bandys
Will Ward Co
Una Clayton Co
Nonette
Mr & Mrs J Barry
Elizabeth Brice
7 Bracke
(One to fill)

FAMILY (sun)
The Farrines
Florence & Robbina
Donita & Dexter
Ann Hamilton Co
C & M Dunbar
Rock Springs, Wyo.
GRAND (wva-ab)
(10)
Rice Bell & Baldwin
Valle
Vincent & Kelly
Visions of Art

Sacramento, Cal.
HIP (a&b)
(Same 1st half bill
plays Stockton 2d
half)
Geel & Hernies
Florence Bell Co
Mac O'Neil
Small Town Opera
Neville & Brock
Seymour Family
2d half
Annette & Morrell
Florence Calvert Co
Mack & Goldies
Dorothy Lam Co
Rondy Robinson
Alma Co
St. Louis
ORPHEUM
Whiton Lackaye Co
Clark & Hamilton
Camerton Sisters
(Continued on page 20.)

KOLOX
Quickly Relieves
HEAD COLDS
Nasal Catarrh
Hay Fever
and kindred disorders. Soon for sinners and other
theatrical artists.
1st-50c-75c at leading drug stores, or direct from
THE KOLUX CO., 1328 Broadway, N. Y. C.

KEITH'S (ubo)
(Nashville split)
1st half
Rome & Cox
Webb & Romaine
"Art Studio"
Chas Howard Co
LeVan & Dobbs
Lowell, Mass.
KEITH'S (ubo)
Fong Gue & Haw
Brown & Jackson
Bert Levy
Marie Stoddard
Fisher Hawley Co
Frank Dobson
Macon, Ga.
GRAND (ubo)
(Augusta split)
1st half
Barlow & Deerie
Johnny Gue & Haw
Norton & Girls
Leipzig
Acroplane Girls
Manchester, N. H.
PALACE (ubo)
Howard Co
Miller & Capman
Bert Wilcox Co
Lew Hawkins
"Sallie's Visit"
2d half
Potter Hartwell Co
J & V White
Kuter Claire & K
Laughlin & West
Karl Emmy's Pets
McKeesport, Pa.
WHITE O H (ubo)
The Friches
Dokherty & Scalia
Maurice Downey Co
Fields 2d half
Allanson
Mossman & Vance
Rajah Co
(One to fill)
Memphis
ORPHEUM
Lucelle Cavanaugh Co
Night Boat
Jas H Cullen
Montreal
PRINCESS (ubo)
Moon & Gerald
Farrell Taylor Co
H & A Seymour
Chief Caulopolitan
Dore's Celebs
Moore & Whitehead
Amorosa Sisters
(One to fill)
FRANCAIS (ubo)
De Pinna
Pat & Peggy Houlton
Smith & Hall
"Fashion Shop"
(One to fill)
2d half
La Belle & Lillian
Anderson & Rean
Manning & Hall
"Fashion Shop"
(One to fill)
LOEW (loew)
Adams & Mangies
3 Rozellas
Frances Rice
Jessie Hayward Co
Frank Farron
"Oh You Devil"
Nashville, Tenn.
PRINCESS (ubo)
(Louisville split)
1st half
Chester Kingston
Nelson & Co
"Melody Land"
Stone & McAvay
"Count & Maid"
Newark, N. J.
LOEW (loew)
McGee & Anita
McCloud & Karp
Regal & Mack
George Armstrong
(One to fill)
2d half
Goldie & Mack
Weiser & Reiser
Fields & Halliday
Durkin Girls
Bell & Caron
(One to fill)

DR. KUNSTLER, Dentist
Here to announce that he has moved to more modern

"The Weaker One." (6).

Dramatic.
28 Mins.; Full Stage (Special Set).
Palace.

Just why the program should declare this sketch a "tribute to the spirit of the French" is problematical, for the general theme rather emphasizes the cowardness of its leading character, a French youth (Hal Crane), who, when the invading Teutons necessitate armed resistance, refuses to accompany his associates, declaring the while that he fears the sight of blood and has determined to enter the service of God as a curate. The sketch revolves around an emotional axis and the principals succeeded in keeping a tension, more particularly so at the close. The scene shows the cottage of Madame Coudrai (Olive Oliver), and the program explains the event recorded occurred in her cottage at Archeux, north of Amiens, France, in August, 1914. Clotilde Cudrai (Sara Biala) and Jean Jacques are twins. The townspeople announce the invasion and a meeting is called for the town square. Jean Jacques will not go. His mother and sister plead with him, but to no avail. Finally the sister, realizing her physical and facial likeness to the twin brother, leaves the room and returns arrayed in a suit of his clothes, declaring the family must be represented and that she will go in her brothers' place. The finish brings on Father Gallard (Alfred Moore) and when Jean Jacques declares he proposes to serve God, the Father tells him the way to do it is to join his comrades and defend France. He leaves promptly, marching by the door a few minutes later with the small army of "supers" costumed to represent the villagers. The piece carries a certain interest, but the playing of the cast stood out as the redeeming feature. At times it threatened to reach a draggy station, but the trio portraying the family roles generally lifted it up to its normal point again. It will do for a single whirl around the circuit. The piece was written by Ethelwyn Brewer de Foe, wife of the dramatic critic, Louis de Foe. It was well staged by Edward Renton.

Wynn.

Tompleton, Gessner and Holt.
Dances and Songs.
13 Min., Full Stage.
Fifth Ave.

The trio is comprised of a man and two women. Opening in "one" the three offer a Chinese song with a bit of stepping, followed by another number by one of the girls. The act then goes to full stage, with the other girl in a rather effective "airplane dance," attachments to the dancer's arms and skirt making a good flash of planes through the lobsterscope spot used. There is a solo dance by the man with bare legs and he joins for a final "devil" dance number with one girl, after the singer of the trio delivers "Angel Face, Come Kiss Your Devil," the latter appearing in the picture at the curtain, repeating the chorus. The act can improve on its lighting. The routine needs working out which should add strength—more than it showed in the closing spot.

Ibee.

Six Virginia Steppers.
Songs and dances.
14 Mins.; Three.
Columbia (March 3).

Five men and a girl, the latter doing the number leading. The turn is dressed with a black and white back drop, the sextet opening in costumes of similar colors. The opening song is a sort of lyrical prologue. The five men are rather husky for the work, but dance well in group. A solo by one scored on merit. It's a good dancing turn and because of the scarcity of such productions might find it easy to land. They could open a big time bill or hold a feature spot on a small circuit program.

Wynn.

Santos and Hays.
Comedy "Sister" Act.
One.
Colonial.

Buster Santos and Jacques Hays, who are widely known about the western circuits, but are newcomers to this territory, drew down the honors of the evening. Their opening is a sparkling bit of repartee. Straightway they spring an agreeable surprise in the "double voice" number of the little woman, and then go into a screaming burlesque—built upon the contrast between the thin girl and the super-dreadnaught partner—which keeps the audience in continuous laughter. Their finish is the act's weak point. If they could devise another comedy surprise to get them away their offering would be vastly strengthened. One of the things that make the act a winner is that both women are extremely presentable. Their comedy is appreciable by audiences of intelligence and taste. Indeed, their whole offering has within itself enough of novelty and surprise to make it an acceptable offering for the highest class of audiences.

Race and Edge.

Talk.
14 mins. one (special drop).
Fifth Ave.

The drop pictures the Thames river with the two men supposed to have met on a bridge which spans that stream. One is in the character of an Englishman of the "fop" type and the other a rather elderly American but uses a Tad accent, though not pronounced. This man displays a discolored front tooth, which, if natural, should be fixed and if "made up" shows bad taste. The men won something early with a duetted rhyme "For You, Miss Liberty." The talk turns to baseball with the Englishman giving his idea of the game in rhyme, suggesting something similar done by Tommy Hayden. They also tell the old "Knight of the Bath" gag, and finish with a word picture of a parade of American troops through the London streets, pointing out over the audience's head and saying "There goes a boy from Texas and there is one from Maine" etc. It won them satisfactory applause. This team has been working around town for some weeks and while there has been improvement since the initial showing, it's a question whether it will attain big time calibre.

Ibee.

May Naudain.
Songs.
10 mins. one.
Fifth Ave.

Miss Naudain was accompanied by Anatole Friedland the last time in vaudeville. She has William Walsh at the piano at present, he "assisting" the songstress. But other than join in the chorus of one number which added no value, he sticks to the piano. Miss Naudain offered four numbers, they being "Somewhere the Songbirds Are Singing," "Sweet Little Buttercup," "Mary Wants a Little Sun" and "After the Battle Is Over," given in the order named. Only the first song, however, showed the range of her voice and logically it should have been given last.

Ibee.

The Berkleys.
Ballroom Dancers.
8 Mins.; Full.

A dancing team, maybe from a cabaret, but they stepped into vaudeville before ready for a stage showing. They know the steps but are short on stage deportment. At the American Roof they opened with a waltz and finished in the center of the stage, when after bowing walked off. A one-step that followed was about as bad. A solo dance by each of the principals fell short of registering. Their final stepping to a patriotic medley was cut short by the curtain being lowered in the midst of it.

Fred.

Miroslava and Serbians (4).
Instrumental and Vocal.
16 Mins.; Two (Velvet Drop).
58th Street.

Advance indications carry the assumption Miroslava is fresh from the bullet-laden fields of Serbia and that the foreign-looking band of string instrumentalists she has with her may have done things musically in Serbian-land, but after all it's Miroslava's voice that holds the act above the pale of the smallest small time. The musicians are attired in native costume. Miroslava (sounds rather walterking-sleyish) appears in an overseas outfit in keeping with Serbian modiste customs and makes a neat little speech about America's generosity to her kinsfolk. Then she sang what she termed a Serbian love song, in Serbian dialect, explaining what its lyrics would be in English. Then the minstrels strike up an air of ragtime construction, playing it as Serbians would play it, rather goulashically, so's to speak. Effective in the main. Miroslava changes to conventional American womanesque attire and proceeds to warble some selections best known to the topical song catalogs. It was noticed that she dropped her Slavish accent and endeavored to put the song over in a manner typically vaudevillian. She can sing and her voice made a splendid impression. Perhaps Miroslava came from Serbia, but she deserves credit for putting over numbers unusually well. Serbia has had trouble enough and the present war almost finished her at the beginning of the gas and hand-grenade pastime across the briny, but the question will arise just where Miroslava's stocky-looking, healthy mandolin-jazzists come in to be so far away from the land of fighting. Serbia could probably use these musicians, unless they saw service and were wounded, but maybe the next U. S. draft may catch several of them. If the act continues on its Serbian sympathetic strains in vaudeville, the voice of Miroslava will merit attention, while that speech of hers is sure to prove gangway irresistible.

Mark.

Mann and Mallory.
Talk.
12 Mins.; One.
23rd Street.

Mann and Mallory, man and woman, are doing a double conversational turn something along the style of olden days' two-men-talking acts, the girl taking the straight. She walks upon the stage alone at the opening, in a tailor-made suit, and starts suffrage talk, followed by a short fellow in semi-comedy make up who might be at first glance guessed as a Hebrew comedian. But he isn't. The man has the comedy lines, and several remarks of the Suff kind, marriage and a soused husband returning home bring laughter. They are in the sure-fire class for an audience such as the 23rd Street gathers. The turn finishes with a husband and wife comic number. The woman looks rather well and does a neat straight talking role, holding up the turn with it. The act is a bit odd in its frame up, but hardly above small time.

Time.

Lerner, Ward and Brisco.
Singing Comedy Sketch.
15 Mins.; Full Stage.

This trio start off with what appears to be a comedy sketch, then introduce a couple of popular numbers and finally finish with a grand opera travesty that wins hands down. The act is a corker for small time. Two men and a girl. Of the former one works straight, the other doing a Perlemutter type. The girl was formerly of the team of Ward and West. The final number, the operatic travesty, is very cleverly done. The trio represent a sextette of noted singers in their dressing, wearing half and half costumes and sing the sextette from "Lucia," getting a lot of laughs with the number.

Fred.

Sergt. Victor Gordon.
Monolog.
11 Mins. One.
Fifth Ave.

Victor Gordon was a member of the Gordon Highlanders whom the Huns dubbed the "Ladies from Hell" during one of the brilliant England advances last year. Garbed in the kilts of the Scotch unit, he announced a few humorous incidents relative to his time at the front and hoped because of his dialect that an interpreter wouldn't be necessary—and none was. He said he had been over the top nine times, which wasn't his fault, however. Gordon started with a story of his first session in what he called an international trench. It was half filled with water. If you looked over the top you'd be sniped and if you sat down you'd be drowned. This led to his reciting of a rhyme of his own called "My Little Wet Home in the Trench," which told of the dugout. There followed a number of references to the pestilence of all the men at the front—vermin, known as "cooties." One of the bits has already been printed in a story of the war. It is about the "cooties" which bit a Tommy on the leg and as he stooped to scratch, a shell shrieked past where his head would have been. Whereupon the Tommy remarked to the "cootie" he couldn't give him the Victoria Cross, but he could give him a home and thrust him down his neck. Gordon sprung a few new ones on "cootie," however, one that some men read newspapers in the trench and some read their shirts—that is, looked for the "biters." And he told of noticing famous generals being suspicious in their movements. One more familiar funism on trench life came with his telling of the Tommy who had the hiccoughs during a drum fire and wanted to be scared. That was first sprung by the famous British cartoonist, Bainsfather, in one of his early drawings and has been since printed in story form. Gordon finished with another poem preceded by the appeal, "Britishers Enlist." The rhyme placed the "German swine" and the conscientious objector in the same class. It ended with "Let the Kaiser go to Hell with the fellow who objects." Gordon said he reached "Blighty" because of 16 small shrapnel wounds in his side, but he is a healthy-looking specimen at present. His talk is brief and entertaining and should easily fill an early spot on the bigger bills.

Ibee.

Harold Selman and Co. (2).
"Prove to Me" (Sketch).
15 Mins.; Full Stage.

Harold Selman is presenting another of his unique playlets which holds sustained interest, sufficient comedy to make it appeal anywhere and a twist at the finish that keeps one guessing. Only in this case there is a double twist which makes it all the more valuable. The scene is the back room of a saloon in the slums. At the opening a girl and "John" enter. They have been dining at one of the uptown places where a discussion as to the heartlessness of women that have fallen from grace is the topic. The girl maintains that a woman never loses a heart, for the mother love instinct is with her at all times. The man holds otherwise. A hardened character enters and the test begins. Needless to say the man loses. But the moment he leaves it is shown that the two women are in partnership and the test is a "frame." The man has been waiting outside the door and sees that he was the victim of a plant. He returns to shame the girls, but he makes a plea which gets the two girls to give him the coin and after that he admits that they were the winners at any rate, for in handing him back the coin on his own story they proved exactly what the girl held as her side of the original argument. It is a corking sketch and could be played on any big time bill.

Fred.

Siegmán and Beaumont Sisters. Sketch.

19 Mins.; Full Stage. City.

Oscar Siegmán is the comedian now with the Beaumont Sisters. He has replaced Billy Van in the three-cornered combination. The act that they are offering is a mixed hodge-podge much revised. The scene represents the drawing room of the Baggs home, and the widowed sister, who has been in Atlantic City on a visit, returns home, bringing her second husband with her. He has saved her life by wading into the surf and pulling her out. Just for that she marries him and to hear her rave regarding her Adonis before his advent makes the audience expect a freak and they are not disappointed. Siegmán is one of those long, gangly fellows, with a horror of germs and a ministerial mien. The two sisters take him in hand and brow beat him until he takes to drink and then turns the tables. There is but one humorous touch, but it is suggestive and in extremely bad taste at this time. This is not the day when one may safely poke fun at the national emblem and that is about all the final punch of this act is. There is a picture on the wall of the first husband and when hubby No. 2 turns it a soap ad with a girl in a bathtub is disclosed, at which the comedian sings the "Star Spangled Banner," the final gag being "What are you singing that for?" and the reply, "I'm trying to get her to stand up," which lets the curtain down on the laugh. Fred.

Winchell and Green. "Spoonerville" (Skit). 12 Mins.; Two. American Roof.

In forming a likable act for the No. 2 position Walter Winchell and Rita Green have made a promising start. Theirs is a sort of bench turn, but it has dialog, songs and dances. For an opening the girl is perched on a bit of brick wall, and there is a duet, the lyric of which is rather bright. They wander to a bench for a spoonery bit, followed by another song. But here, while the lyric includes the names of famous men, it is not so well written. While Miss Green is making a costume change Winchell handles a war song, and he gives way for the girl's eccentric solo dance. There is another duet for the close, and some stepping takes them off. The first two numbers appeared to be written, and were helped by the naive manner of Miss Green. The turn isn't one to bring forth any volume of applause, but it's pleasant. Ibee.

Muller and Potter. "Afternoon Tea" (Comedy). 23 Mins.; One. City.

Maud Muller, assisted by a woman of the grande dame type, is presenting a comedy act in "one" that is very rough at present and virtually a monolog for Miss Muller. The act is entirely too talky at the opening, but is talky from the point that it is laughless. Then Miss Muller starts a string of talk alone, interrupting it with a number that won hearty applause. She fails to seem at home in handling the talk end and there were several times when the City audience grew restless. A finishing number is a duet, "Things That a Woman Can Do," with a patriotic touch that got over but fairly. The act is far from right at present. Fred.

Peppine and Perry. Music. 12 Mins.; One. Jefferson.

Two young men. First play accordeons. The slender chap switches to the violin. Routine runs usual gamut of classical and topical, with the Jeffersonites most partial, of course, to the airs they know best. One member of duo very serious throughout. The other boy loosened up occasionally. Sure-fire in the pop theatres. Mark.

PALACE.

One of the best all around programs of the season, well balanced, top-heavy with talent, and generally entertaining from every angle. The headlining responsibilities and class of the bill is shouldered by a trio of women, three of vaudeville's best incidentally, and the returns certainly justified the booker's selection. Eva Tanguay is the particularly bright attraction this week, the Beacie Clayton Dance Revue and Grace La Rue being hold-overs from the previous week. Tanguay, looking quite as well as ever, never accomplished more in her long theatrical career. Following the Clayton turn, which, up to that moment, had topped everything preceding it, and which to the casual observer threatened a sure stage "death" to its successor, Tanguay pranced on, and was promptly stopped with a 50-second reception. It was the biggest and kindest compliment ever handed the cyclonic and eccentric singer, and before she had warbled half through her opening ditty that entire house had forgotten the Clayton turn, and immediately tingled with enthusiasm over Tanguay. And the reception was not only unanimous, but spontaneous. It seemed as though the packed house understood the peril and realized that a hearty welcome would thwart it. It certainly did. Tanguay worked as she never did before, and at the finale she had proved her right to the title of vaudeville's greatest headliner. Her repertoire is almost entirely new, likewise her costumes. The opening number, "Lovingless Day," is a lyrical gem, and it softened the way for the balance of the routine. "If They'd Just Sped Eva Tanguay Over There" is also sure-fire for Tanguay. She introduced a rather novel variation in her act, being made of a dollar bill and built in the form of a dollar and its base. "If I Were a Boy I'd Belong to the Navy," with a short burlesque dance followed, and then "Please Don't Forget Me When I'm Gone." This has a ring of sincerity that Tanguay emphasizes nicely, and can be safely stamped as one of the best numbers she has introduced since "I Don't Care," which she entered with. She also rendered the "Marseilles" in French, with a costume made up of the flags of the allied nations. She could wear some headgear of appropriate make. A costume of blue beads corralled a gasp from the female patrons, but such a condition is generally expected of the Tanguay wardrobe. Progressive and aggressive, Eva Tanguay is still the peer of vaudeville headliners, a truly wonderful woman. She stood the genuine acid test Monday night, and came through with a genuine 22-karat report.

The Beacie Clayton production will top anything in the dancing line that vaudeville has seen in seasons, being particularly strengthened by the presence of the Maroon Brothers. The eccentric dancer actually made them stand up, while the duet dance by the brothers was a veritable "rice" such as the term is applied professionally. Miss Clayton's two were thoroughly appreciated, and the Gilding O'Mears earned their just share.

Opening with the usual weekly pictorial, the show ran along evenly right up to the final number, which came on after 11 P. M., bringing the exit march around 11:20. It was rather late, but the house remained right up to the conclusion of Miss Tanguay's specialty, when the general exodus practically killed the closing turn, the Three Kane Brothers (New Acts). This was unfortunate, but it is an accepted fact that a metropolitan audience will not stick for the finish.

The Morin Sisters opened with their classy little dancing routine, and packed away a tidy bit with little or no trouble. Under ordinary circumstances this specialty should hold a spot nearer the center of the bill, but this is no ordinary bill, and any other spot would cause a conflict. Next came the Three Hickey Brothers, with their acrobatic dancing turn. It's one of the best acts of its kind, wholly good and generally funny. The dancing duo were well rewarded for their effort, and the Hickeys pulled many a laugh with his eccentricities.

Walter Brower was on a trifle early to gather his customary results with his monolog, but every point found its mark, and he can be properly credited with a laughing hit. The sketch was "The Weaker One" (New Acts), coming next in the order, and intermission was closed by Grace La Rue (second week). She has changed her repertoire somewhat, opening with "Lase No. 1," a high class number that equals anything she sings. It gave her a corking start. Toward the finish, Miss La Rue's voice went "blue," a trifle, but she quickly recovered, and it was hardly noticeable to many in the house. Two gowns were worn, one, a stunning black creation, and the other a vari-colored affair that shows her graceful lines. Miss La Rue was well received, taking several bows at the finish.

Everest's Monkey Circus opened intermission, and provided the essential variety through the comedy. It called for laughs aplenty, and the closing trick, a bar leap by one of the simians, rounded the affair into a hit.

Whiting and Burt have a new routine, Miss Burt holding now with "My Little Service Flag Has Seven Stars," a well written number, with a comedy "kick" that insures its safe passage anywhere. The pantomime accompanying the love number is also well staged. "Lump of Sugar in Dixie" makes an exceptionally good encore song, and the couple might have sung it another night. They were one of the bright hits of the program.

The Clayton act followed with Tanguay and the Kane Brothers next in order. Wynn.

RIVERSIDE.

Judging by the way the audience received the show at the Riverside Monday evening, it is first-rate entertainment. From first to last every act was heartily applauded. Nothing dropped, nor was there, at any time, any suggestion of such a condition.

McIntosh and the Musical Maids, Scotch singers, dancers and instrumentalists, three girls and a man in Highland costumes, played drums, the man the pipes, one girl used the piano and two played violins, the girls sang "Annie Laurie," and all four finished with brass. Classy act of its kind and was accorded big applause at its conclusion. It was followed by another plus act, Corporal Arthur Fields, vocalist, and Private Leon Flatow at the piano, both in uniform. They are members of the 71st, and a program note states they are donating their salaries for the benefit of the 71st Infantry. They offered a number of popular ditties, mostly patriotic, the pianist cutting up capers at the instrument. They were well received, due to a considerable extent to the popularity of their appearances.

Florence Roberts and Co. are back with a revival of J. Hartley Manners' brilliant dramatic sketch, "The Woman Intervener." They don't write sketches like that every day—not even Mr. Manners, and they don't have stars like Miss Roberts in vaudeville every day. Therefore the return is welcome. It could stand repeating for years and years. Incidentally the story would make a better motion picture scenario than 50 per cent of those being used in the highest grade film features.

It was announced from the stage that Jack Wilson would be unable to appear and that Bert Fitzgibbon had been substituted. Wilson was scheduled to close the show, but Fitzgibbon went on fourth, as he had to double at the almost continuous laughter. Adele Rowland and her pianist closed the first half and sang five numbers, besides a little chatter in the "Knitting, Knocking" ditty, from which she extracted lots of laughs. One of her other songs was also used by the Watson Sisters, separated only by one act and intermission.

Jack Mack and Mack opened the second part, and the woman pulled down a little applause for him with "Hungarian Rag," one of his own compositions. They are a corking trio of acrobats, two men and a woman in civilian attire, the woman doing contortion work and the men a number of original hand-to-hand combinations. The finish, a dive by one man from a three-high table to the underlander's hands, the latter having the victim wrapped backwards about his body, is a nifty.

Watson Sisters have a lot of smart chatter, barring a couple of "released" jokes, but still finish their songs with right hands extended in approved old style fashion. The "released" gags are: "We don't get much money, but we have lots of fun" and "If I fell in a coal-hole I'd be arrested for stealing coal." The "released" is taken in the latter one by a rejoinder from the smaller to the larger sister: "You couldn't fall into a coal-hole." Their ludicrous dance finish earned them so much applause they were forced to employ a comedy speech.

The defection of Jack Wilson moved Ryan and Lee from fourth to next to closing with their comedy, "Hats and Shoes," and they registered a big hit with their laughing act. The couple are constantly changing the act, adding to it laugh upon laugh. Langdon McCormick's spectacular melodramatic production, "On the High Seas," is a big enough act to close any show anywhere. It is one of those suspenseful interest "wireless" ship-board stories, with a tremendous patriotic note, and a big finish, which looks as big as anything of the kind ever tried in vaudeville. Jolo.

ALHAMBRA.

Practically four solid hours of entertainment at the Alhambra this week. Tuesday night the show opened at 8:10 with the Pathe Weekly and closed at 11:12 with Barbarian and Grohs, in a new dancing act for their reunion. With the exception of "Camouflage," dramatic sketch with trick scenery, every turn of the evening was highly successful and even the puerile, old-fashioned counterfeiting melodramatic playlet received encouragement by moderate handclapping. What an ancient thing the story is, and as for the trick scenery, which is changed in something less than a fraction of a minute, that's as simple as the striking of any instrument and about as subtle as a hammer. The "periscope" idea of "Camouflage" is a new application of the old "diminishing" mirrors, and that about lets it out. The finish is an insult to one's intelligence. The dialog distinctly discloses the scene is the fourth floor of a private house. The counterfeiter has the federal officers covered with revolvers and is about to kill them, when one of the fourth floor windows is smashed in by a shot from an officer outside. On what is supposed to be standing? Only a moment before the crooks looked out the same window and remarked there was nobody around. Four Boies, three men and a woman, have a good teasing act with pleasing comedy, finishing with a sensational "over the bar" stunt. Alexander McPayden, the distinguished Milwaukee pianist, who was a prodigy in his youth, is living up to early expectations. His paraphrasing of famous waltzes is brilliant and his rendering of the "Lucia" sextet with his left hand a marvelous bit of execution. Ed. Lee Wrothe and Co. in a farcical skit, "Janitor Higgins," is designed solely to exploit the personality of the star, the other four people piling on dialog and situations for his ludicrous come-backs. In these days of modern playwrighting the producer should

be chastised for permitting "silliness," especially when there are five people in the first kidding, and Norton, singing and crooning, chanted up some violent applause. Thomas Swift and Mary Kelley, in a skit with a bit of singing and a little comedy, have a genuine novelty, cleverly conceived and adequately put over. The act ranks with the best of 'em, and entitled to a spot on any program.

Willie King, recruited from the films, with her own pianist, is a pretty little miss with a sweet personality and some exclusive songs. Then she gave some imitations, which were applauded as strongly as they always are, no matter who does them, or how they are done.

Swan and Mack, blackface, were next to closing just before 11. Jolo.

ROYAL.

The Royal held a good house Tuesday night, though the taken seats were few and far between toward the back of the lower floor. The bill ran along nicely, having two distinct "wallopes" in the first half, if applause means anything. They were Gardner and Hartman, who replaced Hedges and Hedges in the second position, and Muller and Coogan, who did exceptionally well but spoiled it a bit by coming back for two encores when one would have sufficed. One of the boys in the act, Coogan, was helped along materially by the orchestra, which put its dance music over in a way that left nothing to be desired. Mr. Coogan evidently appreciated it, for when finishing he remarked, "Some just boys." Nat Kamern can certainly put himself on the back for having one of the best orchestras in a vaudeville house around the city. Any act that goes into the Royal with a jazz number need never fear about the men in the pit.

The Littlejohn stand things and were followed by Gardner and Hartman. Bradley and Ardine did themselves proud with songs and dances, the encores they did going very big. Miss Ardine showed to advantage throughout in the costumes worn and dancing, while her partner took care of the singing end, with no little assistance from Mr. Kamern's boys playing the instruments.

Muller and Coogan wasted little time in getting under way, and everything was "all set" five minutes after their entrance. They seemed to appreciate the way the house was receiving them and worked a bit harder than usual, rewarded at the finish by what might be called a real outburst. They returned once for an encore, well deserved, but slipped a little in coming back the second time. Taylor-Grattan and Co. closed intermission and amused lightly with a sketch. They did well enough after it was all over.

Oliver Briscoe, assisted by Al Raub, began the second half in "one," and passed on the strength of the double singing. Both have voices and whose singing are at their best. Miss Briscoe looked exceptionally well in her closing costume. It was a trend that helped the turn along to a great extent.

Valaska Suratt held the house so much so one line called forth a "hand." Miss Suratt still looks as well as ever. Her dramatic sketch was well received by the Royalites and got four or five encores after it was over.

Bert Fitzgibbon closed the show, and though he was on pretty late had no trouble in jamming things up. He is the same "nut" and the more "nut" stuff he does the better they like it. The bunch from the Bronx stuck to the finish to see Fitzgibbon make his exit.

COLONIAL.

This week's bill furnishes satisfactory entertainment. Probably the only complaint is too much fast specialty and comedy entertainment packed into the first half, and not enough in the second.

One thing that contribute to this is the presence in the middle of the second half of the sketch, "Kisses," with William Gratton featured. The playlet is interesting, but when all the action consists of the exchange of talk between persons seated in chairs it scarcely makes for the enlivening kind of entertainment necessary to keep running a show that has up to that moment been made up of the fastest kind of specialty material.

An ideal variety bill, of course, should begin in a moderately interesting way, and should progress to the accompaniment of gradually increasing speed to a climax. Somehow this week's Colonial bill, excellent as it is, misses this crescendo effect.

Jorge West and Moran open with their varied routine of song numbers and dances. The turn has a wealth of capital material in an additional value in the really striking beauty of the woman's frocks. The small amount of chatter is amusing, and the dancing at all times interesting. Moon and Morris' stepping is also flawless in the union work, and from first to last they have a clean, straightaway offering. Joseph A. Bernard's sketch trifle, "Who is She?" is a capital bit. Its laughs are well placed, delivered pliantly, and always in good taste. Mr. Bernard's comedy method has in its something of easy assurance that is highly effective, and his partner, Ninita Bristow, makes a satisfactory foil for his calm, smooth method with her volatile affect.

Evelyn Nesbit, supported by Bobby O'Neill, has a fast arrangement of dance and song numbers, backed by highly attractive stage setting and first rate costuming. The act takes much of its interest from its sightliness.

Winning and Francis in "Love Blossoms" opened the intermission satisfactorily. "Kisses" followed. The Courtney Sisters filled in an agreeable interval next to closing in (Continued on Page 21)

BILLS NEXT WEEK.

(Continued from page 17.)

Milo Bennett & Richards
Lydia Barry
Gonne & Alberts
Garcinetti Bros
GRAND (wva)
Aerial Butters
Mack & McCree
Eugene LaBelle
Musical Franchises
Krantz & LaBalle
Angel & Fuller
Bob Carlin
"Magazine Girls"
Arco Bros
PARK (wva)
The Elmbos
Adolph
Eadie & Ramaden
Tyler & Crollus
"Miss Up-to-Date"
2d half
Aerial Butterfys
Newkirk & H. G. Hils
Homer Lind Co
Willie Nowlin Tr
(One to fill)
EMPRESS (wva)
Luba Meroff 8
Daval & Simons
"Money Or Your Life"
Lazar & Date
Gardner Trio
2d half
Swain's Novelty
Marshall Montgomery
Roach & Curdy
(Two to fill)
COLUMBIA (wva)
Daly & Berlow
Van & York
"Mary's Day Out"
Gilbert & McKutch
Danny Simmons
"Prosperity"
4 Buttercups
5 Merry Maids
Buch Bros
St. Paul
ORPHEUM
(Sunday opening)
Tricie Frigiana
Grace DeMar
Harry Von Fossen
"For Pitty's Sake"
Helen Savage Co
Alaska 8
Montgomery & Perry
PALACE (wva)
3 Atkins
8 Shannons
Chas Wilson
Cheyenne Days
(One to fill)
2d half
Willie Misch Co
Erie & Ernie
Washington Five
Cheyenne Days
Salt Lake
ORPHEUM
4 Marx Bros
Valnova's Gypsies
"Propville Recruit"
Ruth Royce
Adaple's Animals
Roubie Sims
Thompson & Hanger
PANTAGES (p)
"Bride Shop"
F & O Walters
Jack Kennedy Co
Rodriquez
Bobby Tremaine
Tom Kelly
San Antonio
ROYAL (hp)
"Fashion De Vogue"
Reno Sisters
6 Sennaders
Pat Barrett
Rizolotto Bros
MAJESTIC (inter)
Jugling Nelson
Johnny Johnson Co
Lillian Fitzgerald
Ed Foy Family
Clara Howard
Hazel Moran
San Diego
PANTAGES (p)
Rosallind
The Lanktons
Jarvis & Harrison
Ter & Florence
D Harris & Variety 4
Cortez Trio
HIP (ash)
Walman & Berry
3 Alex
Davis & Walker
Ray & Paul
Mazzie LeClair Co
(One to fill)
2d half
F & M Waddell
Burns Sis & Lou
Cliff Bailey Duo
Art & Anna Owen
Manning Sullivan Co
Geo & May LeFevre
San Francisco
ORPHEUM
(Sunday opening)
G Hoffmann Co
J C Nugent Co
McDonald & Rowland
Regal & Bender
Leo Beers
Kelly & Galvin
The Sharricks
PANTAGES (p)
(Sunday opening)
Gruber's Animals
Song & Dance Revue
Owen & Moore

Edward Bell & War
Herman & Shriner
Nancy Fair
CASINO (ash)
(Sunday opening)
The Vernons
Johnny & Wise
4 American Beauties
Helen Carroll & P
R H Giles
Flying Weavers
HIP (ash)
(Sunday opening)
Tiny Trio
Larry Haggerty
McLain Gates Co
Winchester & Allre
Homburg & Lee
Talliel & Yoshi
Saskatoon, Can.
EMPIRE (wva)
Moore & White
Holmes & Holliston
Variety Trio
Minnie Burke Boys
Savannah, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half
Mabel Fonda Co
Lambert & Frederika
Gail Stephens Co
John Johnson
The Vivians
Schenectady, N. Y.
PROCTOR (ubo)
Kamplin & Bell
Mr & Mrs Melbourne
Violet McMillan
"Too Many Sweethearts"
2d half
John Geiger
Gladys Alexander Co
Pistol & Cushing
"Too Many Sweethearts"
Scranton, Pa.
POLI'S (ubo)
(Wilkes Barre Split)
1st half
A & D LeRoy
Stone & Boyle
Ethel McDonough
Roy LaPearl
"Dancing La Carte"
Seattle
PALACE (wva)
Kalmers & Brown
"Corner Store"
Foster Ball Co
"Pinkie Co"
3 Weber Girls
Allan Shaw
Marlon Harris
PANTAGES (p)
Yucatan
Chung Hua Four
Mack & Vemar
Russell & Ryne
Sternth Bros
PAT. HIP (wva-ah)
(10-13)
Zemater & Smith
Cook & Lillard
Howard Martell Co
"Little Miss Foxy"
Lovett & Dale
Koban Jans
(14-16)
Arthur Davis
Wilson & Van
Gray & Graham
"Between Us Two"
Ives Leahy & Farns
Pittrof
Spartanburg, S. C.
HARRIS (ubo)
(Greenville split)
1st half
Great Johnson
Ron & Hazel Mann
"Colonial Belles"
Morton & Klare
Osaki & Titak
Spokane
PANTAGES (p)
Uyeno Japs
Hnaker & Goodwin
"Fall of Rheims"
Gilroy Haynes & M
Mary Dorr
Singer's Madgets
Adinova Co
HIP (wva-ah)
(10-12)
3 Fishers
Doble & Ray
Allen & Morton
"Night In Egypt"
"Memories & Histories"
Gypsy Dancing 3
(13-16)
Morones
Richards & Ward
Lewis & Chapin
American Miss Maltis
Singer's Animals
Morris Animals
Springfield, Mass.
PALACE (ubo)
Kate & Wiley
Gilmore Corbin
Hoyt Hymes 3
Texas Comedy 4
Kelso & Francis
Stamper Riders
Nester & Vincent
Moore & West
Archer & Bedford
Green Mohb & Dean
Florence Tempest Co
W & E Hand Co
BWAY (low)
Lella Shaw Co

Walton & Gilmore
Nettie Carroll Tr
(One to fill)
2d half
Maria
Anderson & Burt
Columbia City 4
(One to fill)
Springfield, Me.
JEFFERSON (hp)
Helen Carroll & P
Joe K Watson
Arlova's Dancers
Joe Roberts
4 Readings
2d half
High Jink Mus Co
Springfield, O.
SUN
3 Melody Girls
"Tale of a Coat"
Walter Weeman
2d half
Ballyhoo Four
Whittle
Stockton, Cal.
HIP (ash)
1st half
3 Haigs
Nelson Bann & D
B Kelly Forrest
Llewellyn & Stanley
(Two to fill)
Superior, Wis.
PALACE (wva)
Willie Misen Co
Ernie & Ernie
Washington Five
(Two to fill)
2d half
3 Shannons
W B Patton Co
Chas Wilson
3 Aikens
Miniature Revue
Syracuse, N. Y.
CRESCENT (ubo)
Eddie Hill
Treffrey & Minor
Clay & Ward
"Oh, Mr Detective"
Mazuna Japs 8
(One to fill)
2d half
Burr & Lea
Howard & Ross
Herr & Fairman
Jones & Ryan
Chick Faye
(One to fill)
TEMPLE (ubo)
Silvester & Proster
Schoen & Walton
George Yeoman
Gladys Alexander Co
Pistol & Cushing
7 White Kuhns
2d half
Whitney's Dolls
Kamplin & Bell
McCarthy & Faye
Mr & Mrs Melbourne
Morris & Allen
"Planoville"
Tacoma
PANTAGES (p)
Hone Vernon
Pat Thompson Co
Lee Hop Co
Harvey 8
Pascoe's Minstrels
Uyeno Japs
HIP (wva-ah)
(10-13)
Arthur Davis
Wilson & Van
Gray & Graham
"Between Us Two"
Ives Leahy & Farns
Pittrof
Toldeo
KEITH'S (ubo)
Ouenle Dunedin
Stewart & Donohue
Rudinoff
Helen Tris & Sis
Eddie Carr Co
"Melvin Watts & T
"Forest Fires"
Toronto
HIP (ubo)
Van Oorden & Fallows
"Memories & Histories"
Florence Timpon
Dorothy Hayes Co
All Grant
Janla Hwallans
YONGE (low)
The Arleys
Linda Suda
Lone & Harper
S Miller Kent Co
Chase & LaTour
Harris & Manlon
Josephson Troupe
Trenton, N. J.
TAYLOR O H (ubo)
2d half (7-9)
Curry & Graham
Josephine Bell
Larry Simpson
Donnett & O'Brien
"Modiste Revue"
Kola
Toronto, Can.
SHEA'S (ubo)
Diamond & Daughter
Russell Ward Co

Whipple Huston Co
Edward Marshall
Eddie Leonard Co
Mme Chilton Ohman
Toonsoonin Arabs
(One to fill)
Trinidad, Colo.
WEST (wva-ah)
(12)
Clark Sisters
Zuhn & Broder
4 Juvenile Kings
Bert Draper
DeKock Troupe
Troy, N. Y.
PROCTOR'S (ubo)
Gillis Co
Sam Hearn
Klein Bros
Baldwin Blair Co
Margaret Ford
Eva Fay
2d half
"Fun In Trenches"
Jennings & Mack
Frances Kennedy
"Honor Thy Children"
Hallien & Hunter
Eva Fay
Union Hill, N. J.
LINCOLN (ubo)
2d half (7-9)
Marlow & Duffy
Lane & Clay
4 Musical Kleisses
G Alexander
Jettain Sisters
Harry DeKoe
Tarsan
STRAND (wva)
Challis & Lambert
4 Seasons
Craige & Meeker
Grant's Roosters
2d half
Connors & Edna
Willis Hall Co
Case & Carter
Tiny May's Circus
Woonsocket, R. I.
BIJOU (ubo)
Musical Macks
Melroy Sisters
Welch's Minstrels
2d half
Wilbur Held
Vancouver, B. C.
ORPHEUM
Blossom Seely Co
Vardon & Perry
Kitamura 8
"In the Dark"
Reed & Wright Sis
Lucille & "Cockle"
Anson & Daughters
Victoria, B. C.
PANTAGES (p)
Anderson's Revue
Popsy Equestrians
John & Mary Burke
Silver & Duval
The Landels
Joe Reed
Waco, Tex.
ORPHEUM (hp)
Lord & Fuller
Ruhla Pearl
Guy Woodward Co
Wilson Bros
"Fascinating Flirts"
MAJESTIC (inter)
(10-11)
Fern Biebow & M
McN Dinos Dewolf
Imperial Duo
Adams Griffith
Mrs Whiffen Co
Robins
Harold Dkane Co
(14-16)
Arthur Lloyd
Thorne Co
Kilkenny 4
International Revue
(One to fill)
Walla Walla, Wash.
LIBERTY (wva-ah)
(10-11)
Edwards & Louise
Willison & Sherwood
Senna & Weber
Meryl Prince Girls
Tom Davis Co
Claire & Atwood
(15-16)
Three Fishers
Doble & Ray
Allen & Morton
"Night In Egypt"
Walters & Hastings
Gypsy Dancing 3
Washington, D. C.
KEITH'S (ubo)
Blanche Ring
Wm Gaxton Co
Jack McGowan Co
Millership Gerard Co
Lloyd & Wells
Watts & Storey
Page Hack & Mack
(One to fill)
Waterbury, Conn.
POLI'S (ubo)
Marlin & Bocks
Moore & West
Barton Oliver & M
Archer & Bedford
Miller & Lyles
Thomas Egan Co
2d half
Kate & Wiley
Gates & Finley
O'Donnell & Blair
Monarch Comedy 4
Olives

Wheeling, W. Va.
VICTORIA (sun)
The Auser
Clifton & Kramer
"Hello Egypt"
Choy Hong Wa Co
2d half
Thomas P Dunn
Olathe Miller Co
Merritt & Bridwell
Six Provenances
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton Split)
1st half
Raymond Wilbert
Earl & Sunshine
McWatters & Tyson
Bob Hall
Haranura Japs
Wilmington, Del.
D'KSTADER'S (ubo)
H Crozman Co
Fay Coleys & Fay
Girl In Moon
Joe DeKoe Co
Joyce West & M
Dorothy Granville
(One to fill)
Winipeg
ORPHEUM
Morgan Dancers
Macart & Bradford
Yates & Reed
Burley & Burley
Natalie Sisters
Harry DeKoe
Tarsan
STRAND (wva)
Challis & Lambert
4 Seasons
Craige & Meeker
Grant's Roosters
2d half
Connors & Edna
Willis Hall Co
Case & Carter
Tiny May's Circus
Woonsocket, R. I.
BIJOU (ubo)
Musical Macks
Melroy Sisters
Welch's Minstrels
2d half
Wilbur Held
J & W Hennings
Myrtle Hanson 8
Worcester, Mass.
POLI'S (ubo)
Zermine & Yalla
Benedict & Baird
Stephen D O'Rourke
Green Mohr & D
Strassle's Animals
2d half
Mr Proxer
Ed Miller Duo
Stamper Riders
PLAZA (ubo)
Nester & Vincent
Argie Welmers
Permaine & Shelley
J & M Hawkins
M & B Hart
2d half
Gilmore Corbin
Texas Comedy 4
Sig Franz Troupe
(Two to fill)
Yonkers, N. Y.
PROCTOR'S (ubo)
The Flemings
Morris & Allen
The Duttons
(Three to fill)
2d half
Bieknell
George Yeoman
"Calendar Girl"
(Three to fill)
York, Pa.
OPERA HOUSE (ubo)
Stewart & Mercer
Harvey & Francis
Jack Rose
(Two to fill)
2d half
Bert Earl 8
Newhoff & Phelps
Athos & Reed
Youngstown, O.
KEITH'S (ubo)
Darras Bros
Juliete Dika
Sampson & Douglas
"Somewhere in Fr"
Eddie Borden Co
Emily A Weiman Co
4 Harmony Kings
Fink's Mules

tising scheme which cost a little over \$5,000.
The rental at the Met. for the single performance was \$1,000, an orchestra of 100 men cost another \$1,000, a special stage carpet tacked on \$1,500 to the expense and newspaper advertising bills totaled a little over \$1,000. The seats for that performance were at \$2.50, with but a few sold, although the house was packed from top to bottom. All went well until in one of the dances Miss Moller appeared in about six inches of flesh-tinted court plaster which failed to act as a sufficient disguise. The furor that followed reached all the way to Bird Island.
Seats for the Carnegie appearance are at a premium. At that Helen may fool 'em and dance with a little something more the next time, because the police are apt to be around.

MANY ACTS DROPPED.
About 150 acts were reported having been dropped from the membership roll of the National Vaudeville Artists this week for non-payment of dues.
The list is said to have been given to the Vaudeville Managers' Protective Association, which in turn is reported having sent a copy of it to the various circuits affiliated, instructing that two weeks' notice be given on all outstanding contracts held by any of the expelled N. V. A's.
At the N. V. A. it was said that through the expulsions, if any of the dropped members should apply for re-instatement they would have to take the procedure of a new applicant, which includes payment of an initiation fee.

DISSENSION AT NORWORTH.
"Under Pressure," which is holding forth at the Norworth, is said to have seen some lively times back stage since its opening. The front of the house has been treated with nightly curtain speeches from Sydney Rosenfeld, the author and reproducer of the show. The audiences have been small.
On Saturday last Mr. Rosenfeld discharged a stage hand, and when the stage manager explained that it couldn't be done without a two weeks' notice, he also was "let go." But the stage hand was kept on.

NEW WAR PLAY.
Providence, R. I., March 6.
"The Woman on the Index," which made its debut here Monday night before a good house at the Shubert Majestic with a good cast, promises to be one of the best productions tried out in Providence this season.
It is by George Broadhurst and Lillian Trimble Bradley and an up-to-the-minute war play. With the exception of the prologue timed 1903 it chronicles a Washington narrative of the events in the present year, 1918.
Those responsible for the play must have had in mind Bolo Pasha, Count von Bernstorff, Capt. Karl Boy-Ed and other sharply outlined characters.
Nearly all the scenes are laid in the Capital. The woman in the case in early days of her life had experiences with the police and in the play is the wife of an American diplomat. Her career supplies the theme. After many adventures she is triumphant. Julia Dean in the role occupies the stage for 15 minutes in the prologue without speaking a line. Her work is one of the brightest spots. Eugenie Blair plays a character role for the first time in her long career.
Others in the cast are Fredeme Burt, Frank Westerly, Lester Lonergan, Walter Ringham, J. T. Chaille, Roy Fairchild, T. Tamamoto, Amy Ricard, Camilla Dalberg, Dagmar Godowsky.

War Moller at Manhattan.
The Manhattan is to stage a war melodrama along heroic lines, there being three producing firms bidding for tenancy through Morris Gest.
The show is expected to be put on this spring, preparations to start as soon as agreement on possession of the house is reached.

STOCKS OPENING.

Lynn, Mass., March 6.
The Auditorium, playing stock season, is now bucking opposition, since the Central Square, which has been giving pictures and vaudeville, also switched to a stock policy last week. The town is not large enough for two stock companies.

Lowell, Mass., March 6.
Manager Harry M. Goodhue has reopened the Central Square theatre in Lynn, and a newly-organized stock company will play the house.
Alice Bentley and Robert Brister have been engaged to play the leads.

SHOWS OPENING.

"Mrs. Wiggs of the Cabbage Patch" has been obtained by Woods & Aisten, who are booking a short spring tour, opening April 1. James Castle will manage.

DANDY SUES PRODUCING CO.

Jess Dandy has started a suit through Henry J. & Frederick E. Goldsmith against the "Footprints" Producing Co. for \$1,000. This company is the corporation that produced "Success" in which Dandy is now appearing at the Harris theatre.

MET. BARRED BARE DANCER.

Spread ads in last Sunday's papers revealed that Helen Moller, who hails from Bird Island, Minn., will not display her art terpsichore a la Greek on the stage of the Metropolitan O. H., but instead will frisk her form with great freedom and abandon about the rostrum at Carnegie Hall March 11.
The reason for Miss Moller not making her next appearance at the Metropolitan is because the Real Estate Board which controls the house took the same stand in her case as they did in the "Salome" matter at the Met. several years ago. The answer is that Helen displayed entirely too many and much of her physical charms on her public appearance Feb. 25.

However, to show that she is a shrewd business woman, and has understanding of what will attract the art lovers of New York, Miss Moller has boosted her prices for her Carnegie Hall appearance to \$5 top. As a matter of fact the Metropolitan appearance was but an elaborate adver-

SHOWS THIS WEEK.

(Continued from page 19)

their familiar manner, and Prosper and Maret closed. The last named pair have a routine of hand to hand equilibristic feats which contains nothing startlingly new, but executed with gymnastic style, and their dressing and stage accessories are an immense asset.

AMERICAN ROOF.

Business a bit off Monday night with Lent a possible factor as the reason. But the first half show failed to reach the usual American standard, and besides the bill was not as well framed. Four of the five acts before intermission worked on top of the footlights, two turns appearing in "one" and two in "two." Only the act closing intermission went to full stage. There was a four-minute wait near the finish of the show that because of the time necessary to set the rigging of a routine acrobatic turn.

There wasn't a solid hit throughout, but nearest to that score were Rosamond and Dorothy and the American Comedy Four, both coming in the latter part, and both about tied for honors. The sister team opened intermission to considerable advantage. It's an act that will probably move upwards since the girls are likable and one is especially clever. She is the one at the piano and an entertainer of the class to be labeled as "good company." The part of her playing is best described as sort of jazz fingerling instead of rag, the girl moving about freely on the stool. The quartet turn was next to closing, with their rather familiar mixture of comedy and songs. The "Lodge" is still an important member, but the man doing black-face seems new. He stands out strongest of the four, doing the one solo. The act could have taken an encore, but apparently unloaded its whole bag of tricks and let it go at that.

In between the two there came Henry Horton and Co. in the surprisingly ancient vehicle, "Uncle Lem's Dilemma." Back in 1907 the comedy playlet ran 22 minutes. At present it is five minutes shorter, the cutting may be done to lend speed, which isn't possible with that sort of act. Mr. Horton is a good player, but his support is less than mediocre. As the playlet looks now, it doesn't fit.

Harvey Tuda opened the show with his nerry acrobatic stunts atop a white sphere. His performance always commands attention. Winchell and Green were second (New Acts), and the Four Renee Girls followed with songs and a bit of dancing. This was once the Renee family, but the mother is now doing the singing, and makes a number of chances, as do the three daughters, who form a sort of chorus. The act is "old-fashioned" while formerly it worked in full, with several scene changes.

Welch, Mealy and Montrose added some needed comedy on fourth. Les Aristocrats, a dancing turn of three persons, closed intermission. One girl on her toes, who later joined with the man for a Spanish number, displays class, and from the form showed the act can be built up considerably. It consumed but seven minutes, though it originally ran twice that long. The Adelle Trio, with hand-balancing and aerial work, closed the bill. The act floundered as fitted for the opening spot, for Harry Tuda could have closed as well as they, and the switch would have eliminated the wait. Dec.

FIFTH AVENUE.

The Fifth Avenue held its usual Monday night audience, therefore the house was well filled with a few empty seats in the rear. The show overflowed with song, the opening and closing acts being the only two not to use melodies with lyrics. The honors were divided between Embas and Alton, No. 2, and Burns and Klisen, next-to-closing. Archie and Gerlie Palka started with an exceptionally good tumbling turn, the girl doing some hard falls and working nicely on a rope. The turn got more than the usual applause for an opening number. Embas and Alton (New Acts) followed and proved their worth by scoring one of the hits of the evening, despite the fact that they were so early.

Charles Mack and Co. amused with an Irish sketch with two men and a woman, surrounded by a special set of a cottage. The girl is warbling two numbers, also doing an Irish jig, which is her contribution during the 18 minutes the act runs. The skit is inclined to be a bit weak on the comedy end, but the playing of the Irish places by Mr. Mack and the dancing of the girl and the other man help things for them. The audience received it in a half-hearted way that put the act across in the average manner.

Dingle and Ward did well enough, but would find it to their advantage if they adhered more closely to their dancing and singing, leaving out some of the talking in the act. Mr. Dingle made 'em laugh with his dancing, and especially with his kicking, and the more dancing he does the easier the going will be for him. The boys sang two songs that got them a little. It was quite evident the audience preferred to see them dance and sing than to sit and listen to the talk which failed in comparison to the rest of the material used.

Mr. Proxy (New Acts) did nicely with his ten-minute monolog on topical subjects, he resembling President Wilson and addressing the audience as such. It was somewhat of a novelty and well appreciated. Ernest Evans and Co. presented a dancing turn that resembled his old act as far as the stepping was concerned. The turn did well enough at the finish, but it looks as if the time were almost over for his dancing acts of this sort.

Burns and Klisen registered the second hit with their songs and talk. The boys sang

five songs and came back for an encore which was all very well, but nevertheless seemed unnecessary. It's a lengthy act for a double turn and could stand some cutting here and there.

Gautier's Toy Shop closed the show.

HARLEM OPERA HOUSE.

The show for the first half looked good on paper, and even better on the stage. Attendance Monday night fell off considerably, perhaps due to the wet weather.

Richards, the female impersonator, opened, and scored with his classical dancing. After taking two bows he closed his act, which sent him over to a big applause finish. Weber, Beck and Fraser passed with their trio warbling, getting the best returns for the final hit. Following the number sung by Sol Le Voy, accompanied by an illustrated picture, Lemingwell and Myers registered with their clever little comedy skit entitled "A Night at the Lodge." The piece is a dream act, but written to keep the house in an uproar, which it does, and is handled in a neat way by the team. Jack Gardner opened cold, but with the assistance of his "plant" in the audience passed. Marvel and St. Clara, preceded by the Hearst-Pathe News and a talk by J. J. Goldberg, of Washington, walked away with the applause hit of the bill. Mr. Marvel, who is a deaf mute, does a Russian and the dance in military attire, which is remarkable. The St. Clara, boy and girl, are also fine dancers. Accompanied by a pianist the turn will do as good in any two-day house. The Bowman Brothers and Wakino and Seals rounded out the bill. A five-reel Triangle feature brought the show to a close.

JEFFERSON.

Business fairly good Monday night at the Jefferson. The Wells Troupe opened, worked eight minutes with the women doing some "understanding" that held attention. The perch work of the men held up the turn, with the flag stung at the finale good for the usual returns. Pennine and Perry (New Acts). The Hall Players were called, but in their place appeared Frank Whittier and Co. in "The Bank Roll." Two men and a woman kept up farcical dialog that elicited laughter, with Whittier doing some excellent work as the soused father who liked his little game away from home once in a while. The mother frowns on gambling, but likes a little bridge. The son does on football and knows how to pick a winner.

Hobson and Beattie sister act, looked and did well. They were followed by the Pathe weekly, with Hart and Diamond next. A special announcement is made via the screen that Ethyl Hart and Edward Diamond held the world's record for endurance dancing, 10 hours at one stretch. One alide also declares Miss Hart is the most perfectly developed woman in the world. Then Miss Hart appeared in a specially dressed stand upstage and shows the development of her arm and shoulders. Then comes the dancing section. Miss Hart displays considerable pen and the act goes through nicely with the pair doing some fast swinks. Miss Hart hanging onto Diamond's neck. The act was well received.

Kay, Moore and Kay were Keno, Melrose and Kew. Kay demonstrated what "amusement" means by using a conventional exchange when all the time their forte is ground acrobatics. They did well. George Rosener did best with his "done" characterization, although the audience laughed heartily at the English "bit."

"Mile a Minute," with the melodramatic race between a man and a woman, was done slowly, but thrilled with the mechanical novelty at the finish. The mechanical effects worked rather satisfactorily in the main, despite lack of experience with the heavy stuff by the local crew, and drew attention. It's the old-fashioned "meller" stuff, but hits 'em in the pan houses. The feature film was "Nobody's Wife" (Louise Lovely). Mark.

GRAND O. H.

In the second week under its new policy this theatre's show seems just a trifle improved. Judging from the audience it doesn't appear that a real high class show would do any good. What they want is hokum. With each rag that seemed just a trifle suggestive the audience hurst forth with loud and prolonged laughter. First honors Monday night were evenly distributed among Broomstick Elliot and Sharp and Gibson. Irene and Parker in the opening spot got away fairly well. Parker's violin playing was well received, as was Irene's dance, especially her whirl at the finish. Seeley and Green indulged in a line of gags and songs and were presented with carfare in the shape of pennies from the gallery. It seemed a sure flop until the man started pulling the girl's dresses up at the finish. This bit scored with the audience, and they got away close.

"The Mysterious Will," a sketch is just junk slapped together. Broomstick Elliot with his gags and broomstick fiddle got big applause. A Hearst-Pathe News reel split the bill here, which was followed by Hayes and Co., the company being a girl. The pair indulged in trick bicycle and unicycle riding, nothing extraordinary but pleased this audience.

Brookman and Steel Sisters have a good foundation for an act, but their comedy falls short. It is too talky with no pep. The act offers many an opportunity for a good yarn and the trick should be rearranged accordingly. Sharp and Gibson, a blackface and ten, in next to closing offered a fairly good line of talk. The "Yes We Did" number, although old as Methuselah, always will go well. Another hit, the war in baseball, although supposedly new, is being used by others. In the closing spot were "The Liberty Girls."

OBITUARY

Thomas A. Carter, one of the best known of the younger of the men in show business, died March 3 at Camp Upton, Yaphank, L. I. He was a member of the 305th Machine Gun Battalion. He had been ill only a few days, having contracted a cold Feb. 22 while in the parade of the National Army in New York, which developed into double pneumonia. The funeral took place yesterday morning from St. Raphael's church with full military honors, the men of his company acting as pall bearers and accompanying the body to the place of interment. "Tommy" Carter was for years connected with the financial department of the Klaw & Erlanger office, where he was the assistant to the late Meyer Livingstone, and later to Jos. Klaw. He was in charge of the house staff of the Globe theatre under Harry Klein for a number of years, assuming those duties in addition to those at the K. & E. office. After leaving K. & E. he was associated in the agency business with Dave Gordon in the Fitzgerald Building. His mother and several sisters, as well as a brother, Benj. Carter, treasurer of the Cohan theatre, survive him. Thomas was the one unmarried member of the Carter family at the time of his death.

Daniel E. Madden, father of Edward Madden, the song writer, and Richard Madden with the American Play Co., died last Sunday at his home in the Bronx, age 74. Dan Madden was the house detective at the Marlborough Hotel for 15 years, and for several years had had the post of assistant to the manager at the Bronx O. H. since the opening of that house.

IN MEMORIAM
In Loving Memory of
JOE WATTS
(Of Watts and Lucas)
My Dear Husband, My Loving Pal
Who died in Quebec, Canada, March 9, 1916.
Rest in peace
LES. H. KING

The wife of Arthur Rockhill (Tate's "Motoring") died at the Seaton Hospital, New York, Feb. 22. The funeral was held in New York the following Monday. Mr. Rockhill was playing in San Francisco at the time and could not attend the funeral.

Thomas Marvin Hunter, often spoken of as the dean of the American stage, died at Worcester, Mass., March 3, from infirmities of old age. He was 80 years old and a native of Granville, N. Y. His theatrical career covered a period of 55 years.

Daniel W. Champlin, aged 81, father of Charles Champlin, the stock manager, and who for six years traveled with the latter's company, acting as doorman, died Feb. 27 from infirmities of old age.

Ed. F. Davis died at his home in Kalamazoo, Mich., Feb. 25, from tuberculosis, in his 61st year. The deceased was a veteran showman and for many years was contracting agent with the Wallace Circus.

Mrs. Jennie Samanni died in the Hebrew Hospital, Baltimore, from diabetes, March 3. The deceased was chief stewardess of the Hotel Kernan, Baltimore.

Colonel Johann W. Colenbrander, C. B., explorer and soldier of fortune, died in Africa, March 2, as the result of a fall from a horse, while acting in pictures.

Fred Titus, in theatricals for many years, and the husband of Lydia Yeannans Titus, died in Los Angeles last week.

Albert Q. Scammon, husband of Ida Bell Scammon, died at Brattleboro, Vt., Feb. 17. The deceased was 65 years of age.

Samuel Kohan (Sam Wilson, of Wilson and Rich) died Feb. 17 at the home of his mother, 125 Weirfield street, Brooklyn, of pneumonia.

Frank Clare, with George Rolland and Co. in "The Vacuum Cleaners" (vaudeville), died at Louisville, March 3, of pneumonia. He was 43 years old.

The father of Maurice Diamond (Diamond, McMahon and Chappelle) was reported to have died March 4.

The mother of Mrs. William Petrill ("Liberty Girls") died at her home in Cleveland Feb. 26.

The mother of Blanche Andrews Murphy, died at East Carew, Mass., Feb. 15, from heart trouble.

The father of Marion Ford died in Boston Feb. 23 at the age of 66 from gas poisoning.

The father of Mae Earle (Mae and Billy Earle) died suddenly Feb. 5 in Los Angeles.

The mother of Walter Daniels (Daniels and Walters) died in Philadelphia Feb. 24; age 66.

The father of Emmett Welch died in Philadelphia last week.

THEATRE HOODLUMS JAILED.

Detectives made a raid on rowdies in Kahn's Folies theatre in the Bronx last week and as a result ten disturbers were arrested.

Two of the men arrested, Antonio Bagostino and Michael Camerato, were given five-day sentences, while the other eight were given their choice of a fine of \$5 apiece or three days.

The arrests were made when the gang started throwing spitballs, pebbles and programs into the orchestra, the missiles landing upon the heads of those occupying orchestra chairs.

NEIGHBORHOOD PICTURES.

Next week B. S. Moss' Prospect theatre in the Bronx will make a local film on the stage during the performance, using home talent exclusively.

The nature of the turn will be about the same as was done at the Harlem opera house some weeks ago.

Denies Police Ban.

J. A. James of the Folly theatre, Akron, O., denies his house was closed by order of the local police.

"I closed the theatre myself," he says, "because business was unsatisfactory. Any manager who has played Akron since Dec. 15 will tell you this is true. My people were all recognized players, the principals and girls being recruited from the number one and two wheels.

"Perhaps VARIETY information confused my house with another theatre in Youngstown, which I have heard has been in difficulties with the authorities."

SHUBERTS BOOKING.

Margaret Anglin, who closed at the Fulton, Saturday, with "Billeted," is taking to the road, booked by the Shuberts.

The forthcoming Weber and Fields show will also be booked out of the Shubert office.

Announcement News Extraordinary

Soon to Be Released

Ed. Rose

and

Sgt. Abe Olman

got 'em guessing again with their newest and greatest novelty song—

"The Meaning of

Y
M
C
A



Watch this page next week for answer.

By the

"Oh Johnny Oh"

BOYS

"Faugh-A-Ballah"

and

"Pick A Little"

"Four Leaf Clover"

Published by

FORSTER MUSIC PUB. CO.

CHICAGO, ILL.

Room 42, Cohan's Grand Opera House

EZ KEOUGH, Manager

SAN FRANCISCO OFFICE:

Pantage's Theatre Building

JACK LA FOLLETTE, Manager

CABARET NOTES.

Loretta ("Pewee") McDermott, known as the only lady "jazz dancer," has signed a contract for 20 weeks at Reisenweber's. Miss McDermott hails from Chicago, where she was teamed at one time with Frisco, who taught her the peculiar stunt. Frisco is all het up about her advent on Broadway, he saying this is his exclusive field. Miss McDermott was offered a two weeks' date at Reisenweber's with an option of 20 additional weeks, which would have given her an opportunity to raise her salary figure, if a success was scored. She, however, said she didn't understand what option meant. Loretta dances while wearing tilted derby, carrying a cane and smoking a cigar; same as Frisco.

Michigan goes "dry" May 1. Detroit is in the state. It has several cabaret restaurants, including hotels. The cover charge in Detroit has never promoted a friendly feeling for the cabarets. The hotels charged from 25 to 10 cents a plate, and it brought about general annoyance among patrons. It was a small-time manner of apeing New York, where they do the cover thing at wholesale rates on top of the menu price. At the Columbia, New York, this week one of the comedians says: "I read a lovely breakfast yesterday morning, but couldn't buy it."

Judge Mayer in the City Court a few days ago decided against Lola Wentworth, who sued Reisenweber's in an effort to recover a salary claim in connection with an engagement at the Hotel Shelburne. She was transferred from the leading revue character to a solo number and contended that this action injured her chances of securing vaudeville engagements. Judge Mayer ruled that the transfer worked her no such injury and expressed the opinion that employment in a cabaret could not be presumed to lower the artistic standards of a player. The case was decided from the bench and was not permitted to go to the jury.

Somers Restaurant on Rockaway avenue, Brooklyn, did not discontinue its revue Saturday as reported. A. Heyman, manager of the restaurant, one of the largest in Brooklyn (it can accommodate 4200 at one time), says he had no idea of closing his present show. Among the principals are Edward Murray, Edward Jackson, I. Eon St. Clair, Tubby Garron, Katherine Afolph, Eddythe Gantz, with a chorus of eight girls. In the 11 years Somers has been established Mr. Heyman says this is its best season.

Raiding the Greenwich Village "dumps" in New York has been active of late. These are places downstairs in that "Bohemian" quarter with funny names. The same gang frequents the resorts that made the odd dances at Wenester Hall require police surveillance. Of late places around and below Washington square have been attracting the curious from uptown, those who thought they were "seeing life" to sit at a bar table on a sawdust floor and watch the antics of eccentric persons of both sexes.

A new musical show labeled "A Springtime Revue" had its first performance at the Winter Garden, Chicago, last week. Among the principals are Simpson and Deane, comedy singers and dancers; Belle Sisters, singers and dancers; Vera Long, prima donna; June Roberts, character dancer; Martin Van Bergen, baritone. Also there was the Winter Garden chorus, newly costumed, and cavorting in numbers never before seen at this cabaret.

Billy North is to produce a revue at the Black Cat, San Francisco. Six girls will be used.

PAGE CENTURY'S HOST.

Will A. Page, the publicity director for Elliott, Comstock & Gest, returned from Chicago this week and immediately started organizing an elaborate press department at the Century. He is leaving the small quarters formerly allotted to William Raymond Sill and has moved upstairs in the finely furnished suite used by Flo Zeigfeld, Jr.

There are three rooms, two of them to be at the service of newspapermen. One room will have desks and typewriters and in the other is promised a buffet with "Mose" in attendance. There will be no checks. Page explains it will be cheaper to get libation at the private buffet at the Century than at a hotel, in spite of the taxi fare.

MACGREGOR'S ELEVEN PLAYS.

Edgar MacGregor has 11 productions mapped out. The pieces will be produced one at a time at the rate of about one every two months. He is to start casting on a new production next week some time.

LETTERS

When sending for mail to VARIETY, address Mail Clerk

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

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

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

Questionnaires	Bowen Jane
O	Bowers Martin
Chyo George	Boylan Augusta (C)
G	Boyd Warren A
Griffith Jos A	Boys & Girls S
H	Brady Paul
Halstenbach Edw A	Brennan Billy
Homborg Albert H	Britton Frank
P	Brooks Celeste (SF)
Paskay Robt V	Browning Tod (SF)
Vanter Arnold	Brown James (C)
A	Brown & Carsten
Abrahams David J	Brown Josephine
Adams Rex (P)	Bruce Ernie (C)
Ainsworth P (C)	Burke Frankie
Allard Burt	Burke Jim
Allen Miss M	Burrell Chas M
Allen Mrs Searl	C
Almond Edith	Cafferty Nat
Andrews Mabel	Cagwin Jack (C)
Archer & Ward	Cain Arthur
Armstrong Florrie	Caine & Odom
Arnold Lewis (C)	Calvin & Thornton (C)
Arselma Ethel	Calbourne H W
Aster Harry	Campbell Miss J (C)
Atkinson Hal (C)	Carr Arthur (C)
Aubrey B A (C)	Carlyle Louise
Aubrey Dorothy	Carmen Miss B
Avery Drew	Carroll Madam
B	Cassey Joe
Babcock Mrs T	Casey Wm Jr
Bachus Frank	Chaille James
Bachus Georgia	Chick Family
Bailey Pearl (C)	Christie Geo D (C)
Baird Alvin A	Christie G Carl
Baker Leah E	Church Alice
Baker Marion	Churchman F (C)
Barbeau Beatrice	Clare Millie
Barbour E L (C)	Clarke Wilfred
Barbour Lynn	Cleve Helen
Barker Mrs T H	Clifford Boss
Barnes Carolyn	Clover Poppy
Barnette Camille	Coffman Joe
Barney Violet	Coleman Fred C (P)
Barry C & E	Coleman Harry
Barrett Guy	Collins Goldie
Beber Lucile	Collins Lillian
Belmont P (C)	Colman Mack
Bennett Miss P	Colwyn Peggy
Bender Masie (C)	Conboy Kealey
Bennett Chas (C)	Conner Elliott S
Benson H C (C)	Conway Chas H
Benson & Bell	Cornall Harry
Berg Dave	Cornell Millie
Bergere Valerie	Coughlin Mary
Berlinger Suem (C)	Courtney Alice
Berniviel Bros	Cowles R M
Berry Frank	Cox Mrs Harry
Berry Rose	Craike Blanche
Berry Sally	Cramer Frances
Bester Mrs V M	Crawford & Broderick
Bimbo Chas (C)	Crawford Helen
Blair Geraldine	Cromwell Jack
Blondell Ed (SF)	Cross Billy
Blondell Ed (C)	Curtis U S (C)
Blount William	Curtis & Wolts
	D
	Dalley Eddie
	Dakin Sylvia
	Dale Frederick (C)
	Dale Miss M (C)
	Dale Dolly
	Daley Eddie (C)
	Darling Miss L (C)
	Darling Miss L (SF)
	Davis Beatrice
	Davis Essie
	Davis Hilda

Davis Kella	Harlan Kenneth (Reg)
Davis Marion	Harrington Al (C)
Davis Warren C	Harrington Fred (C)
Day Marion A	Harrish Roy (C)
Dearie Helen (C)	Harrish Roy
Dean Mrs M P	Harris Eleanor
DeBrion Corinne	Harris Honey
Deely Ben	Harris Roy
Deerie Helen	Harris E (C)
Deplin G & M	Harrison Alberta
Dell Jack	Harrison Claire E
Dell Maybelle	Harrison Chas
Delmore & Moore	Hayes & Neal (C)
Denham Helen M	Hector
Derrick Mr & Mrs	Healey F (C)
Devers Honora	Helder Fred
DeVoy Jean	Helen Miss
Dewitt & Gulther	Henderson C (C)
Doyo Jeanne	Hendricks Miss
DeYoung Billy (C)	Henning Leo
Dickerman Daisy	Herman Dr Carl
Dixon Jeanne	Hoyer Grace
Dom Elisabeth	Hickey Martha
Donagan Jimmy	Higgins Clark
Donovan Vivia (Reg)	Higgins Helen
Donovan Fannie	Hilden S (C)
Doris & Mack (C)	Hill Emma (C)
Doughty Jack	Hoffman Francis
Downing Evelyn (C)	Holmes Jack
Doyle Jimmy	Holden & Buchanan
Doyle John T	Holt Victoria
Drew Beatrice	Homan & Helm
Duke Irene	Howard & Lisette
DuLell & Covey	Howe Walter S
Dumitrescu Mitter	Hunt Opega M
Dunn Thomas P	Hussey Jimmy
	Hutchins Dick (Reg)
	Hyam John
	Hyde & Hardt (C)
	Hyde Clifford
	I
	Imhof Lella M (P)
	Inglis Jack
	J
	Jaquette (C)
	Jackman Lennie
	Jackman Harry J
	Jahnson Harold
	Janis Mrs E (C)
	Jan & Jun
	Jones & Jones
	Jordan Betty
	Jordan Jules
	K
	Kane & Odom
	Kay Arthur
	Kearney Jane
	Keach Kelvin
	Kelth Roydon
	Keller Marie (C)
	Keller Marie
	Kellogg Chas
	Kelly Nora (C)
	Kelly Edward E(P)
	Kelly Walter
	Kemp Aleck
	Kennedy & Nelson
	Kenny Leola
	Kern Florence
	King, Frank G
	Kling Gus
	Kling Maud
	Kirby Thomas
	Klages Ray
	Klages Sisters
	Klein Emil
	L
	La Belle Rubby
	LaCoste Warren
	Laker Grace M
	LaMar LeVina
	LaMont Larry S
	Lambert Natalie (C)
	Lampini Bros (Reg)
	Lane Helen
	Langton Hal
	Larson Antoinette (C)
	LaTosca Phil (C)
	Lauri Roma
	Lauvette Jules
	Lavine A (C)
	Lawrence Edna
	Lawrence Pam
	Lawsom Bill (SF)
	Leach Hannah
	LeFleur (C)
	Leighton Chas (SF)
	Leighton's
	Leibold Rialto F
	Lemke Ann
	Lennice Florence
	Leonard Olivette
	Leone P M
	Leslie Bert
	Lester Bert
	Lester Richard
	Leveque Lucie
	Lewis & Abbott (C)
	Lewis Eva
	Lewis Frank
	Lewis Jack
	Lewis & White
	Livall Jack
	Liu Lun Fong
	Littlejohn Frank (C)
	Livingston Robert I
	Lloyd & Britt (C)
	Lloyd & Wells (C)
	Lockhart Mable
	Lockwood Helen
	Loretta Gert (C)
	Lorraine Miss W (C)
	Lorraine Miss B
	Lovell & Lovell (SF)
	Lovell & Lovell
	Lynn Roy
	Lyons Jack
	M
	MacArthur Mrs F
	Mack Taylor (C)
	Mack Willard
	Mackie Florence (C)
	Mackinnon Twins
	Madell & Corbey (C)
	Mahlberg Alfred
	Makia Mrs H

(MISS) "SHERMAN WAS RIGHT, IT'S A GREAT SONG"

SADIE SHERMAN

(SINGING COMEDIENNE)

FEATURING

**THIS WEEK
AT
BALTIMORE****"THERE'S A SERVICE FLAG FLYING
AT OUR HOUSE"**

Published by JOE MORRIS MUSIC CO.

145 W. 45th St., New York, N. Y.

Mantilla Rosacita
March Verna
Marion Bert (C)
Marion & Deane
Marshall Dorothy
Marshall Lew
Martin Chas (C)
Martini (C)
Martini Angelina
Martini Bob
Martyn & Flo (C)
Masqueria Sis (C)
Mathews Mrs D (C)
Mathews Mrs D D

(Reg)
Maxin A (C)
May Evelyn (C)
Maybelle Snowie (C)
Maynard Dottie
McArdy Grace (C)
McCormick Hugh
McDermott Billy
McEvoy Chas F
McGinnis Mrs F
McGuire J S (C)
McIntirey Matthews
McKeone Pete
McKinney Dean
McLaughlin Jennie (C)
McLaughlin Jennie
McLeod Annie B
McMann Harry
McMaster Wm H H
Meade Miss B
Mecklenberg Irene
Meeker Matt
Meichert Bernice
Melville Mae
Merrill Bessie
Merrill R Frank
Milford Florence (C)
Miller Belle (SF)
Miller R (C)
Miller Anna
Miller Arthur
Miller Earl B
Minogor Fo
Mintz Anna
Montenick Elsie
Montague Marceline
Montambo Fab
Montrose Geo
Moore Tim & G (C)
Moore Frank (C)
Moore Ruth
Morris Billy (C)

Morley Lillian
Morton Jane (C)
Morrow Wm
Moschell Lillian
Moser Fred & E
Mulhall Bernice
Mulhall Lucille
Murdock Miss J
Murray Lola (C)
Murray Edward
Muthie Louis

N
Nealand W D
Neaynard Geo J
Nelson Walter (C)
Nelson Mae
Nevins Josie
Nielson Anabel
Nitchie Geo
Nixon Don

O
Oakley Florence
O'Connor Lorena
Odum Estelle
O'Donnell John
O'Hara Frank (P)
Old Homestead 8 (C)
Oldham Georgia
Olga Miss
Olson Howard
One B (C)
Osborn Lynn (C)
Otta Geo H
Owen Hila
Owens Jack

P
Page Mildred E
Palliere Mae
Park Eunley (C)
Park Richard L
Parker Bros (C)
Parker Miss A R (C)
(P)
Parker Texas
Parks Emiley
Paulette Louise
Pemberton Goldie
(Reg)
Penemore James
Perry H H (C)
Persson Chas W (P)
Pike Raymond
Pocor Bert (C)
Pollock Jean
Pollock Maudie

Poskey Robert
Post & Gilbert
Potter Wm G
Powell Erimline
Pratt Herbert A
Pritchard G A

Q
Quealy & Finley
Quealy Mr & Mrs H

R
Raby Arthur
Radenbuck E (C)
Rae & Wynne
Rabin Alf (Reg)
Rainey Marie
Rambo Zella
Randall Russell
Randow Mr
Rankin Walter (C)
Ray & Paganna
Reed Daniel
Reginald Nola
Reubens Murray
Reynolds Joyce
Rhoads Mr B
Rhoads Florence C
Rich Helen
Richards Edith
Richards Great
Rifner Carl
Ringling Adolph
Rivers Miss D (C)
Roberts Mabel (C)
Robertson Bob
Romanine Manual
Roman Hughie H
Rose Ivy
Rose Jack
Rose Victor G
Rose Vivian
Ross Fred H
Royal Jack (SF)
Royal Jack
Rudolph W
Rudolph Fritzle
Rull & Rull
Russell Georgia
Russell Miss H & F

S
Sabourin Frank
Sallebury Endora (C)
Sam Lik Yung (Reg)
Sam Long Tack (C)
Sampson & Leonard
Samuels Maurice
Sandoz Joe
Scanlon Mathew
Schaefer Sylvester
Schofield Chas
Scott Miss K M
Scott Sylvia
Secrest Cecil J
Seidson & Bradford
Shaw Mr (C)
Shannon J
Shattuck Ethel
Shaw Sandy
Sherlock Frank (C)
Sheldon Arthur
Sheldon Lillian
Sheldon Mabel
Shepherd Bert
Shepherd Al
Shepherd Mrs V
Sherwood Harvey (C)
Sherwood Morris V
Shon Madelyn
Siddell Jack (C)
Singer Lillian
Sims Jessie
Simmons Gladys
Simpson Larry
Sims Pete
Slipperly Ralph
Skatelle B & H
Skelly J (C)
Smith D C
Smith & King (C)
Smith Lester A
Smith Margaret B
Smith Thomas R
Solimni Marie
Southern Evelyn
Spaulding Clarice (C)
Spencer Trilo (C)
Spencer Chester
Spitzer John S
Stafford J M (C)
Stark Virginia (C)
Starr Carrie (C)
Steinle & Hyde (C)
Stephen Murray
Stevens Clara

Stevens Leo
Stewart Dick
Stewart Florence
Stewart Jean
Stone Harry
Story B
Stratton Jack
Strength Bros (Reg)
Sullivan James R
Sullivan John
Swain Hal (SF)
Sydney Eleanor

T
Takori B S (SF)
Tanner Lenora
Taree
Taylor Triplets (C)
Taylor & Howard
Taylor Orban E
Tempest Florence
Templeton Lucy
Tendehoe Chief
Tennyson Babe
Texico
Thomas Helen
Thompson Happy
Thiden Helen
Tilton Lucille
Tischlen Kasennya
Titcomb LaBelle
Tonner Mrs T
Tower Geo S
Troutman Mabel
Tucker Cyril (P)
Turner Chas S

V
Valata G Costa
Valdare La Zelle
Valerie Sisters
Van Cello
VanHoff Geo
Van Horn S B
Vardman (C)
Vardon Frank (C)
Vardon Vera
Vaughn J Preston
Venetta Dolly
Vert Hazel
Vincent Robert
Vincent Elinore
Vivian Ada
Volt Lawrence F
VonMortan Margaret

W
Wagner Emma
Wallace Mrs H (C)
Walton & Brandt (C)
Ward Mrs (Reg)
Ward & Cullen
Ward Felix
Ward Lillian
Ward Elroy (C)
Warner H (C)
Warren Spencer
Warrington Mrs
Weak Bert
Weber & Wilson (C)
Welford Miss D (SF)
Wells Toby
West Leila
Wheeler Bert & B
Wheeler Mrs C
Whittier Roy
Wilbur Harrington (C)
Wilbur Bunny
Wilbur Mrs C R
Williams Burt (C)
Williams Burt (C)
Williams Mr & Mrs L
Williams Lottie
Williamson Addie
Wilmont Flo (C)
Winter Theresa
Wilson Irene (C)
Wilson Frankie (Reg)
Wilson Lucille (C)
Wilson & Mack
Wilson Maud
Wilson Ruth
Wise Ray (C)
Wood Fred (SF)
Woods Helen (C)
Wood Mrs M
Woodward Harvey J
Worthington Viola
Wyer Forest G

Y
York & King (C)
York Florence
Young Chu Chih
Young Ellice
Young Margaret

Young Myrtle
Young Robert
Younger Jack

N. V. A. Letter List.
These letters will be held at the N. V. A. for ten days and if not called for will be turned over to the Dead Letter Office:

A
Ambler Edward
Arrens The
Austin Bob
B
Ballon E A
Barrett Joe
Barry Nelson
Bell Bill
Bennett Joe
Black & Tan
Broderick Lillian
Browning Bill
Burnett Babe

C
Campbell Bob
Caprice June
Carlyle Jack
Carroll Fred
Chaplow Renee
Chlyo George
Chlyo Mrs Gertrude
Church Mr Chas
Claire Miss Nell
Clayton Eddie
Clark Marie
Conrad Con
Cooney Adella
Curtiss Golda

D
Dean & Thatcher
De Costa Miss Tam
De Witt Wm
De Vio R E
Dore Walter
Dohn Bob
Dove Johnny
Dunbar Archie
Elliott Willie T
Everest Miss G
Everest Robert
Evans Leggie

F
Fabrick Mr H
Fleeson Mr Nevil
Fox Barnett
Frost Mr Russell
G
Gillette Mr Chas
Girard Eddie
Glasgow Nick
Viscchi A
Victor-Tramp Comedian
Violinsky Mr
Vivian Miss H

W
Wadsworth Mrs Char-lotte May
Wallace Mrs F
Walace Franklyn
Walsh Frank Esq
Watson Bobby
Watson Sammy
Warneok Frank L
Warren & Frost
Wayne Kathryn
Webster Alfred
Weber Al
Weeks Bert
Weiner H M
White E A
White Mrs E
Whitlow Arthur
Wichman George
Wilbur Fred
Wolf Mr Harvey
Worth Miss Charlotte
Wood Francis

Y
Yamamoto Tony
Yorke Eva
Yorke Lou G
Yorke April
Young Eddie

BURLESQUE ROUTES

(March 11 and March 18.)
"Americans" 11 Victoria Pittsburgh 18 Penn
Circuit.
"Army & Navy Girls" 11 Star St Paul 18
Lyceum Duluth.

"Auto Girls" 11 Cadillac Detroit 18 Gayety
Chicago.
"Aviators" 11 Star Brooklyn 18 Empire Ho-
boken.
Behman Show 11 Gayety Pittsburgh 18 Star
Cleveland.
"Best Show in Town" 11 L O 18 Orpheum
Paterson.
"Bliff Bing Bang" 11-12 Park Manchester 13-16
Worcester Worcester Mass 18 Olympia New
York.
"Bon Tons" 11 Gayety St Louis 18 Columbia
Chicago.
"Bostonians" 11 Majesty Jersey City 18 Peo-
ple's Philadelphia.
"Bowers" 11 Gayety Detroit 18 Gayety To-
ronto.
"Broadway Belles" 11 Engelwood Chicago 18
Empire Chicago.
"Broadway Frolics" 11 Casino Philadelphia 18
Hurtig & Seamon's New York.
"Burlesque Revue" 11 Gayety Toronto 18 Gay-
ety Buffalo.
"Cabaret Girls" 11 Century Kansas City Mo
18 Standard St Louis.
"Charming Widows" 11 Gayety Milwaukee 18
Gayety Minneapolis.
"Darlings of Paris" 11 So Bethlehem 12 Eas-
ton 13-16 Majestic Wilkes-Barre Pa 18 Em-
pire Hoboken.
"Follies of Day" 11 Olympic Cincinnati 18
Star & Garter Chicago.
"Follies of Pleasure" 11 Lyceum Duluth 18
Century Kansas City Mo.
"French Frolics" 11 Standard St Louis 18
Engelwood Chicago.
"Forty Thieves" 11 Majestic Scranton 18-19
Binghamton 20 Norwich 21 Oswego 22-23
Inter Niagara Falls N Y.
"Gay Morning Glories" 11 Penn Circuit 18-19
New Bristol Bristol 13-17 Camp Dix Wrights-
town N J.
"Girls from Follies" 11-12 New Bristol Bris-
tol 13-17 Camp Dix Wrightstown N J 18
Gayety Baltimore Md.
"Girls from Happyland" 11 Trocadero Phila-
delphia 18 Majestic Scranton.
"Girls from Joyland" 11 Erie 12 Oil City 13
Beaver Falls 14-16 Park Youngstown O 18
Victoria Pittsburgh.
"Golden Crook" 11 Hurtig & Seamon's New
York 18 L O.
"Grown Up Babies" 13 Amsterdam 14-16 Hud-
son Schenectady N Y 18-19 Holyoke Holyoke
20-23 Gilmore Springfield Mass.
Hastings Harry 11-13 Berchel Des Moines Ia
18 Gayety Chicago.
"Hello America" 14-16 Park Bridgeport 18
Colonial Providence.
"Hello Girls" 11 Gayety Minneapolis 18 Star
St Paul.
"Hip Hip Hurray" 11 People's Philadelphia
18 Palace Baltimore.
How Sam 11 Empire Toledo 18 Lyric Day-
ton.
"Innocent Maids" 10-11 O H Terre Haute Ind
18 Lyceum Columbus O.
Irwin's "Big Show" 11 Gayety Kansas City
Mo 18 Gayety St Louis.
"Jolly Girls" 11 Garden Buffalo 18 Star To-
ronto.
"Judy Buccaneers" 11 Olympic New York 18
Gayety Philadelphia.
"Liberty Girls" 11 Columbia Chicago 18-20
Berchel Des Moines Ia.
"Lid Lifters" 11 Gayety Brooklyn 21-23 Hud-
son Schenectady N Y.
"Maids of America" 11-13 Hastable Syracuse
14-16 Lumberg Utica N Y 18 Gayety Mon-
treal.
"Majestics" 11 Columbia New York 18 Casino
Brooklyn.
Marion Dave 11 Gayety Boston 18 Columbia
New York.
"Merry Rounders" 11 Empire Albany 18 Cas-
ino Boston.
"Mile-a-Minute Girls" 11 Star Toronto 18
Savoy Hamilton.
"Military Maids" 11 Howard Boston 18-19
Park Manchester 21-23 Worcester Worcester
Mass.
"Mischievous Makers" 11 Majestic Ft Wayne 17-
18 O H Terre Haute Ind.
"Million-dollar Girls" 11 Empire Newark 18
Columbia Philadelphia.
"Monte Carlo Girls" 11 Empire Chicago 18
Majestic Ft Wayne Ind.
"Oh Girls" 11 Palace Baltimore 18 Gayety
Washington.
"Orientals" 11 Gayety Baltimore 18 Gayety
Philadelphia.
"Pace Makers" 11 Gayety Chicago 18 Gayety
Milwaukee.



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A FRIENDLY SUGGESTION

to music publishers, and to my fellow workers in the fields of comedy and song—from

SOPHIE TUCKER

I am not using any war songs or so-called patriotic numbers. I am a comedienne and a vaudeville entertainer. I feel that the public is as patriotic as I am—with all that I have contributed to every fund I know of and personally raised more than \$10,000 for the soldiers' smoke drive—and that the good people of the United States do not look to a singer of ballads and comedy songs to either inspire their patriotism or teach them to be good Americans.

And I will not take advantage of their natural patriotic fervor to get applause or attention or seek favor because I touch on topics that they must applaud irrespective of my merits.

I believe in acts of serious nature, elocutionists, dramatic stars and the like using war material if they choose, because it is the big subject of the day and is the natural one to stir poetry or drama.

But I cannot see the art or consistency in comedy performers inserting war songs just to get into the grace of audiences who pay to be amused, and I regard them as a type of profiteers who seek to exploit an unusual and deplorable situation to their own advantage. Least of all do I approve of the so-called "comedy war songs." I cannot see any comedy in the horrible war which is sending our boys to battle and which has plunged humanity into an ocean of blood.

THEREFORE,

I request publishers to cease sending me war songs—they are not for my style of work, anyway not for my idea of respect for those stricken by this catastrophe.

If I take any new songs they must be

NATURAL HITS

ON THEIR OWN MERITS

PALACE MUSIC HALL, CHICAGO—NEXT WEEK, AKRON—THEN RIVERSIDE, NEW YORK

"Parlarian Flirts" 11-12 Binghamton 13 Oneida
14 Oswego 15-16 Inter Niagara Falls N Y
18 Garden Buffalo.
"Puss Puss" 11 Casino Boston 13 Grand Hart-
ford.
"Record Breakers" 11-12 Cort Wheeling W Va
13 Canton 14-16 Grand Akron O 18 Empire
Cleveland.
"Review of 1918" 11 Savoy Hamilton 18 Cad-
illac Detroit.
Reeves Al 11 Empire Brooklyn 21-23 Park
Bridgeport.
"Roseland Girls" 11 Casino Brooklyn 18 Em-
pire Newark.
Sidman Sam 11 Miner's Bronx New York 18
Empire Brooklyn.
"Sight Seers" 11 Colonial Providence 18 Gay-
ety Boston.
"Social Follies" 11 Lyceum Columbus 18-19
Cort Wheeling W Va 20 Canton 21-23 Grand
Akron O.
"Social Maids" 11 Gayety Montreal 18 Empire
Albany.
"Some Babies" 11 Empire Cleveland 18 Erie
10 Oil City 20 Beaver Falls 21-23 Park
Youngstown O.
"Some Show" 11 Star Cleveland 18 Empire
Toledo.
"Speedway Girls" 11 Empire Hoboken 18 Star
Brooklyn.
Speigel's Revue 11 Corinthian Rochester 18-20
Baatable Syracuse 21-23 Lumberg Utica
N Y.
"Sporting Widows" 11 Star & Garter Chicago
18 Gayety Detroit.
"Star & Garter" 11 Lyric Dayton 18 Olympic
Cincinnati.
"Step Lively Girls" 11 Gayety Washington 18
Gayety Pittsburgh.
Sydell Rose 11-13 Poli's Meriden Conn 14-16
Cohen's Newburgh N Y 18 Miner's Bronx
New York.
"Tempters" 11 Gayety Baltimore 18 Gayety
Philadelphia.
"20th Century Maids" 11 Jacques Waterbury
18 Poli's Meriden Conn 21-23 Cohen's New-
burgh N Y.
Watson Billy 11 Orpheum Paterson 18 Ma-
jestic Jersey City.
Welch Ben 11 Grand Hartford 18 Jacques
Waterbury.
White Pat 11-12 Holyoke Holyoke 13-16 Gil-
more Springfield.
Williams Mollie 11 Gayety Omaha Neb 18
Gayety Kansas City Mo.

INTERNATIONAL CIRCUIT.

(March 11.)
"After Office Hours" 11 Prospect Cleveland.
"Apollo Comedians" 11 Lyceum Paterson.
"Bringing Up Father" 11 Park Indianapolis.
Hill's Minstrels Lyceum Detroit.
"Mutt & Jeff" 11 Lyceum Pittsburgh.
Rice's Circus Imperial Chicago.
"The Marriage Question" 11 Gayety Louisville.
"The Smarter Set" 10-13 Majestic Florida.
Thurston 11-12 Clarksburg 13-16 Wheeling W
Va.
"Trail of the Lone One Piece" American St
Louis.

Crossman's 7 Entertainers

This Week (March 1), Manchester, N. H., and Haverhill, Mass.

PERSONAL DIRECTION OF "ARTHUR" KLEIN

MAX GORDON

presents Rose and Moon

Next Week (March 11), ??????

March 18, Keith's Philadelphia

TIZOUNE, EFFIE MACK and PETRIE

(Comedian) (Soubrette) (Straight)
Now in our 14th week at Starland Theatre, Montreal, Canada.
("Rover" just came out of hospital.)
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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Samuel L. Tuck is now an associate in the Nelson agency.

Fred Lundy, "The Norwegian Janitor," who recently quit vaudeville for the navy, has been appointed a chief petty officer.

Harry Singer, formerly manager of the Palace, was in Chicago this week on a tour of inspection of all the Orpheum circuit theaters.

Sam P. Gerson, general press representative for the Shuberts, returned to Chicago this week from a visit to New York—the first in five years.

The service flag at the Grand opera house now has 14 stars, the latest being for John J. Johnson, advertising agent, who has enlisted at Great Lakes.

The run of "De Luxe Anne" at the Princess will be cut short on March 10, when John Drew and Margaret Livingston begins an engagement in "The Gay Lord Quex."

Joseph Santley and his wife, Ivy Sawyer, have left "Oh, Boy." Mrs. Santley is expecting a visit from the stork.

Sophie Tucker, headlining at the Palace this week, featured two new Rossiter songs, "The Jazz Dance" and "Every Day." The latter was written by Shelton Brooks.

The Ringling circus people have definitely set aside all rumors to the contrary by announcing that the big show will come to Chicago for a run at the Coliseum in April.

Charles Porter has succeeded Charles McKay as the individual who coldly greets the press agents on Tuesdays at the Examiner office.

Mrs. Jack Billsbury gave birth to a boy this week. Billsbury, a partner in the Helen Murphy agency, was formerly a member of the old Victoria Four. Mrs. Billsbury is a sister of Helen Murphy.

A voting contest for the most beautiful girl in "The Wanderer" company at the Auditorium was won by Anna May Denney, one of the girls in the ballet. She is only 17 years of age, and this is her first appearance on the stage.

Last week Edward Ellis, leading man in "Cheating Cheaters" at the Garrick, met his daughter for the first time. He welcomed to Chicago Mrs. Ellis and the Ellis heiress, who began this life four weeks ago. Mrs. Ellis is known to the theatre and in the films as Josephine Stevens.

It looks like a large summer. "Doing Our Bit" will occupy the Palace. Raymond Hitchcock will keep "Hitchy Koo" at the Colonial; the La Salle will have a musical show, and in all likelihood the Garrick, Illinois, Coburn's Grand, and possibly the Studebaker, will have summer shows.

When the late William Warren, for many years leading comedian of the old Boston Museum company, celebrated his jubilee there in 1882, the ceremony included his acceptance of a silver pitcher. This week that pitcher changed hands in Chicago. Mrs. George B. Dunlap, of Chicago, a niece of the famous old actor, presented it to Mrs. Channing Pollock, a great-granddaughter of the actor. Mrs. Pollock professionally known as Anna Marble, is here as business manager of "Lilac Time."

The following shows are due for Chicago during the next month: John Drew and Margaret Livingston in "The Gay Lord Quex," March 10, succeeding "De Luxe Anne" at the Princess; Louis Mann and Sam Bernard in "Friendly Enemies," dedicating the new Woods theater, March 11; Raymond Hitchcock in "Hitchy Koo," succeeding "Cheating Cheaters" at the Colonial March 11; April 1, Margaret Anglin in "Billeted," succeeding "The Man Who Stayed at Home."

The Stage Women's War Relief held a very successful country fair last week at the Auditorium hotel. Newspaper men, critics, judges and prominent business and social figures of Chicago helped to make the affair interesting and financially fruitful. Among the stage people who took part were Marie Ziegler, Allyn King, Ethel Intrepid, Jane Thomas, Dorothy O'Brien, Mrs. Charles Thomas, Mrs. Oscar Shaw, Mrs. Charles E. Kohl, Jr., Miss Alice Gerstenberg, Frankie Raymond, Mrs. E. R. Fitchell was chairman and Mrs. Mortimer Singer secretary of the fair.

AUDITORIUM (H. M. Johnson, mgr.).—"The Wanderer" (6th week).

AT LAST!! The greatest rag song on the song market

"THERE'S A LUMP OF SUGAR DOWN IN DIXIE"

By AL BRYAN, JACK YELLEN and ALBERT GUMBLE

HERE'S THE CHORUS

CHORUS

There's a lump of sug-ar down in Dix-ie And it's all my own— She's the

2nd time f

sweet-est lit-tle bunch of sweet-ness I have ev-er known— Ev-ry glance that she gives me puts

sug-ar in my tea Her kiss-es are like hon-ey yum-my-yum-my-yum-my

cresc.

Sweet-er than the hon-ey to the bee— There's a "Choo-choo" leav-in' here this eve-nin'

bound for Ca-ro-lin'— And it's goin' to take me to that lit-tle lol-ly-pop of mine—

cresc.

She's a gal that Mis-ter Hoo-ver ought to meet— Puts her fin-g'er in the pie to make it sweet— My little

Sweetest lit-tle sug-ar lump I ev-er knew— And her fa-ther's got a lot of sug-ar too

Ev-ry-bo-dy calls her can-dy kid down home— Say! she ev-en combs her hair with hon-ey-comb

lump of sug-ar down in Dix-ie mine all mine There's a mine *D.C.*

(Copyrighted, 1918, by Jerome H. Remick Co.)

OH BOY!! What a great song this is!

A sure fire melody. Right up to the minute lyric.

SUGAR!
Sugar!! Sugar!!!

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1918 SONG HITS

"MY LITTLE SERVICE FLAG HAS SEVEN STARS"

By MURPHY-TIERNEY

"DON'T TRY TO STEAL THE SWEETHEART OF A SOLDIER"

BRYAN-SCHENCK-VAN

"SWEET LITTLE BUTTERCUP"

BRYAN-PALEY

"LAST NIGHT"

BROWN-SPENCER

"JERRY MON CHERIE"

MURPHY-TIERNEY

"ON THE WAY TO HOME, SWEET HOME"

KAHN-VAN ALSTYNE

"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

"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-KAHN-VAN ALSTYNE

"SO LONG, MOTHER"

KAHN and VAN ALSTYNE

"DERBY DAY IN DIXIELAND"

By EGAN and WHITING

"BLUE BIRD"

By CLARE KUMMER

"WONDROUS EYES OF ARABY"

By FLETA JAN BROWN and HERBERT SPENCER

"WHAT ARE YOU GOING TO DO TO HELP THE BOYS?"

By KAHN and VAN ALSTYNE

"YOU-OO JUST YOU"

CEASAR-GERSHWIN

W. B. S.—Stands for W

**"BLUE
BIRD"**

OUR HIGH
CLASS
BALLAD

"JUST A BABY'S PR

THE SENSATION

Words by Lewis & Young

(For Her Dad

Are you looking for a phenomenal song? This song is a bigger hit than our
looking for a su

**"BLUE
BIRD"**

OUR HIGH
CLASS
BALLAD

Words by Grant Clark

"I HATE TO

THE LOVE SONG

(I'm So Use

As good a lyric as "You Made Me Love You" and a better melody than "So

**"BLUE
BIRD"**

OUR HIGH
CLASS
BALLAD

Words by Edgar Leslie

"FOR THE

THE PUNCH S

The only real follow-up song of "Me and My Gal." We guarantee this one. You
have it. Get a look at the double and you'll put it on i

IRVING BERLIN WANTS TO KNOW

If you've heard the new version of

"MY SWEETIE"

The sweetest song of the year. The latest double is a knockout.
Hear it and be convinced.

ARE YOU PATRIOTIC?

"Dixie Volunteers"

will make your audience get up and holler. It's a song
with a swing. The kind that are scarce nowadays.

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JOHN CONRAD
111 N. Nevada Bldg.

**WATERSON, BERLIN &
MAX WINSLOW.**

's Biggest Songs—W. B. S.

F SENSATIONS

AYER AT TWILIGHT

Over There")

Music by Moe Kraus

big ballad, "Joan of Arc," and it's only in its infancy. Put it on if you're
rip-roaring song.

"BLUE
BIRD"

OUR HIGH
CLASS
BALLAD

THE SEASON

LOSE YOU"

Music by Archie Gotlier

o You Now)

"These Days." You never heard a double until you hear this one. Get it

"BLUE
BIRD"

OUR HIGH
CLASS
BALLAD

OF THE YEAR

WO OF US"

Music by Harry Ruby

ve looked high and low for a song of this kind and we're lucky enough to
inute. Double for boy and girl; two girls and two boys.

"BLUE
BIRD"

OUR HIGH
CLASS
BALLAD

BERLIN'S NEW IDEA

"Someone Else May Be There While I'm Gone"

A real laugh song with an exceptional tune. Don't overlook a
good thing.

THE BIG IDEA SONG

"The Devil Has Bought Up All The Coal"

A scream in each line—with a punch that is a wallop. Make 'em
laugh and be a hit.

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THREE SURE HITS "OH, MIN!"

This number is the SENSATIONAL HIT OF CHICAGO and vicinity, one of those over-night songs, positively the best novelty song hit of the age. Don't overlook this one.

"You Have A Wonderful Way"

The best double number to be had anywhere; if you want a number that will go over, send for it or call at the office. You will like it.

"When the Autumn Leaves Are Turning Gold"

A wonderful ballad for quartets, and there are a lot of them using it; so follow the crowd and sing a hit.

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YOUNG MAN WANTED

to take care of ponies. Experience unnecessary but must be kind and good to animals. No boomer or cigarette band. Pleasant treatment. Good salary. Address Schep's Circus, care Joe Michaels, Room 2019, Freeman Building, New York; Phone, Bryant 445. Playing Fox's Crutons, New York, 7-10.

BLACKSTONE (Harry J. Powers, mgr.).—"Among Those Present," with H. B. Warner (4th week).

COHAN'S GRAND (Harry J. Ridings, mgr.).—"Jane Cowl in 'Lilac Time.'" Big (11th week).

COLONIAL (Norman Field, mgr.).—"Cheating Cheaters"; hit (9th week). Raymond Hitchcock in "Hitchy-Koo" March 13.

COLUMBIA (Frank G. Parry, mgr.).—"Harry Hastings Big Show."

CORT (U. J. Herman, mgr.).—"The Naughty Wife," with Chas. Cherry and Lucille Watson (2d week).

ENGLEWOOD (J. D. Whitehead, mgr.).—"Monte Carlo Girl."

EMPIRE (Art Moeller, mgr.).—"Mischief-Makers."

GARRICK (Wm. Currie, mgr.).—"Clifton Crawford in 'Fancy Free' (2d week). "Over the Top," with Justine Johnson, coming next week.

GAYETY (Robert Shoemaker, mgr.).—"Charming Widows."

ILLINOIS (R. Timponi, mgr.).—"Joe Cawthorn and Julia Sanderson in 'Rambler Rose'; opened big (1st week).

IMPERIAL (Will Spink, mgr.).—"Natural Love."

LA SALLE (Nat Royster, mgr.).—"Leave it to Jane"; hit of the town (9th week).

NATIONAL (John Barrett, mgr.).—"Bringing Up Father."

OLYMPIC (Abe Jacobs, mgr.).—"Chauncey Olcott in 'Once Upon a Time' for three weeks' engagement (1st week).

PLAYHOUSE (Guy Hardy, mgr.).—"Man Who Stayed at Home" still staying (11th week).

PRINCESS (Will Singer, mgr.).—"De Luxe Anne" (3rd week).

POWERS (Harry J. Powers, mgr.).—"David Warfield in 'The Music Master' hit. Immediate returns (7th week).

STAR & GARTER (Wm. Roche, mgr.).—"Flowery Burlesques."

STUDEBAKER (Louis Judah, mgr.).—"Maytime" (9th week).

MAJESTIC (Orpheum); William G. Tisdale, mgr.; rehearsal, 9:30. McIntyre and Heath, younger than ever, played "On Guard" here for the first time, making the house howl with heart-gladdening laughter. They talked in their accustomed key, changed from darkey rags to grotesque military costumes, drilled in screaming style, danced like a pair of youngsters, finished to an artistic and hilarious curtain in which they utilized that comedy which is akin to pathos, the humility of the colored folks in the presence of the lucky and mighty white.

TAI LING SING CHINESE VIOLINIST

Just concluding a successful tour of the Pantages Circuit. Week of March 11, Los Angeles.

SHEA & BRANDT, Cleveland, Ohio
PERSONAL REPRESENTATIVES

Four Casting Campbells opened in their usual trim fashion. Eddie Dowling followed a cruel spot for a single in street attire. But Eddie is not timid or weak of lungs. He swallows all the noise of shuffling feet and dropping seats and tops it. Eddie would have a fine act if he went a little lighter on the war stuff. He finishes with a frank bid for applause in a patriotic speech that shrieks with Fourth-of-July, and which may belong somewhere, but certainly not in vaudeville. His dialect stuff and comedy are splendid.

Harry Hayward and Francis Stafford, with a snappy set and one-reel comedy props without end, held number 3 with satisfactory results, and would get more out of their material if they didn't go at it so hard. The "surprise" finish neither helps nor hurts—it is inconsequential. Miss Stafford looks beautiful.

Janet Adair, showing two striking gowns, sailed through a brisk and taking routine, assisted by Miss Adelphi, a red-head who tries to make out of a pianist-assistant's job a silent soubrette opportunity, as she uses her eyes and hands incessantly, and bows off with all the frou frou and fuss of a headliner. Miss Adair had a good war song, with a jumble of words, and a number about a pair of old chums which finished with "sad stuff." Her delivery is exactly neat and correct and devoid of "jazz," and she is a pleasure to behold in her restraint, handsome, but unaffected garb and pure enunciation.

Lester bounced his dummy to a continuous comedy hit, easily the strongest line of chatter he has spilled in years. Lew Brice, the over-talored youth, and his voluptuous Barr Twins, slid through the top-rate stuff which he has been using this season and drew a hearty hand. Cecil Cunningham, looking forgoous, held the audience and left them smiling.

Jack Wyatt's pretentious singing, dancing,

and piping and musical act with his Scotch lads and lassies, held the house in, almost solid. The costuming in its myriad variations is rich, and the condition of the clothes and properties is spotless—refreshingly so.

The whole show ran sweetly and in tune. Lot.

McVICKER'S (Jack Burch, mgr.; agent, W. V. M. A.).—"The Four Roses open a bright, rollicking bill. Intelligent, earnest effort is represented in this act, which consists solely of dancing. The girls synchronize as if they were mechanical dolls wound up by the same key. The rope-skipping number is delightful. Lillian Watson followed with just songs and held up the show. A clever, tuneful comedienne is Miss Watson. She opened with "I'm Little, but Oh, My!" which is in the nature of an introductory song, and then put over her laughingest number, "Abram, I'm Your Wife, Not Your Servant Girl," a dialect song. Miss Watson's next number, "Oh, Harry, Harry!" This has a touch of "blue" in it. It rings unpleasantly on the ear. Miss Watson sang "We're All Comrades Now" for her finish, and encored with "One Little Girl," which is a good bit. William B. Friedlander's "Suffragette Revue," allowing a few gaps here and there where matter has been deleted to save time, nevertheless got many hands because of the brilliant costuming and tuneful songs. The best number in the revue is "Kill Me with Love," sung by Jack Weiner and Sylvia De Frankie. The effect of this number would be heightened if the couple used uniforms instead of the civilian attire. Miss Marian Chase, a new member of the revue, has added a charming personality and nice voice to the act. Bobby Bernard distinguishes himself in the comedy role. Linnett & Sturm, a couple of artful boudiers, have one of the best acrobatic acts on the time. Lloyd & Whitehouse bring titlers with their chatter and screams with their travesties of opera for the finish.

WANTED FIRST CLASS MAN DANCER

If possible with knowledge of Spanish and Russian Dancing. Address ANTOINETTE, care VARIETY, New York

PALACE (Earl Steward, mgr.; Orpheum).—"Sophie Tucker, on the rebound from a western drive, stops here on passport with an act almost entirely new since her last appearance, and to be 100 per cent. unseen in the east when she reaches Broadway again. She has always been a favorite here, but this time outstrips anything of the past. To say she stopped the show wouldn't begin to describe it—she ruined it. There wasn't a laugh left in a man or woman in the capacity gathering, and all hands were red and burning from applause.

Her jazz band, working now like a perfect 12-cylinder engine, in tune and in harmony, effectively and perfectly, outpaces anything else in the whole gamut of vaudeville. And when it has reached its limit of combined sound, and Frank Westphal has butted in and added his resounding piano touch to it, then Sophie lets loose her melodious pipes and raises the limit over all. And when that ends the house goes wild.

Miss Tucker is doing now only about 35 minutes, and she crowds into that time the cream of her best endeavors. Her routine is entirely exclusive, allowing her three knockout costume changes and plenty of comedy dialog with Westphal and her syncopeing quintet. She looks rosy and in tiptop fettle, and she works with that assurance that comes to the true performer when circumstances are congenial and the audience is enthusiastic. Chicago is 1,000 miles from New York, but the same kind of people live in both towns, so it is safe to predict for Sophie the biggest triumph of her career when she reaches the big town again late this month.

Westphal, of course, precedes his bride on the bill, as the return of the prodigal pianist a few minutes later in her turn is the apex of his contribution. He has polished up his quaint delivery, and he has added a poem in the meter of "Gunga Din" about a Ford car at the front, which ends, "You're better than a Packard, hunk o' tin," and it is one of the novelty snappers of the year to a canny bit of parodying. Westphal for many seasons hid his talent as an accompanist. He is now making up what he let get by, and is a sure-enough "act" all by himself.

Wilton Lackaye, billed second to Miss Tucker, left the house cold. His old act, "The Ferret," warmed over for one of his periodical flights into the lucrative fields of the varieties, has been seen here repeatedly. Furthermore, it never was liked. Lackaye is on the stage only a few minutes, and spends most of that time showing how debonaire he can be at lighting a cigarette, and how little he has to do to take the vaudeville

ROXY LA ROCCA

Wizard of the Harp

STILL IN ENGLAND
AND WORKING

gold, an attitude typical of the class of two-dollar stars who run in and out of the convenient two-a-day between failures in the theatres of their choice. Vaudeville has long ago shown that it takes more than a high-priced "name" to thrill or satisfy it; in this instance it sat back and waited for Lackaye to make good, and when he didn't, the house let him know it by comparative silence, unstartled by two or three quick ups and downs of the curtain after the abrupt and inartistic end of the artless sketch by Hall McAllister. The Primrose Four sang many old-time songs, darling even "Sweet Marie," and doing nicely. Bennett and Richards got a gasping start after their dark-stage surprise prelude, then the comedian knocked everyone a twister with some tantalizing and extraordinary steps. The act went over ringingly. Diamond and Brennan, the pretty lady revealing a cloth-of-gold gown and most of her snowy self protruding therefrom, had no complaint on departing, for the hand work "out front" was hearty.

Lillian Gonne, growing in artistry, but chubby and as tiny as in the Gusedwards days, did a school act with Bert Albert, cutting it up with all manner of foolery and mischief, and finishing with a smart bit of whistling comedy and comedy whistling. Garcinetti Brothers opened, threw hats, bounded on the rubber mat and got attention by virtue of a fascinating bulldog that works amusingly. Robble Gordone, the fair and shapely one, posed for the close of the show, drawing her never-falling favorable impression. *Left.*

HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—The joy of the dramatic Columbus knows no bounds. The Monday audience discovered a new one, and didn't even know her name. Anyway, she's the girl who does the whistling in the act known as Allen, Clifford and Barry. The act is in itself a high-grade, artistic offering. But the Whistler is a masterpiece. She can do anything musical, and does—whistles, sings, plays the piano like an inspired child, steps gracefully and looks good. The act is musical—piano, slide trombone, flute, violin, vocal. The girls take turns playing the instruments. They all play the piano at once in a patriotic medley that sizzles. They all sing simultaneously. But the Whistler—ah! Any time she wants to do a single, she'll knock 'em. Wanzel and Palmer have an odd and effective act (New Act). They were followed up by Harry Girard & Co. in their tuneful and dramatic sketch of the north. This act has been a hit on the big time. It played the Palace here quite recently. So it registered doubly well at the Hippodrome. Carl McCullough is offering the same old act. He's putting it over in the same old way. A slight cold couldn't mar the splendid timber of Carl's voice, nor the magnificence of his dandy personality. He opened with a new song (for him), entitled "That's the Kind of a Baby for Me," went to his impression of a woman in the telephone booth, and finished with his bit of how various folk would sing "Just for Tonight." Berk and Broderick have a swift dancing act. Miss Broderick is charming and curvilinear, which, of course, helps a great deal. Herberta Beeson, in her wire-dancing act, than which there is no more slightly or clever, closed. *Swing.*

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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Carlton St., Regent St., S. W., London

For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

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JUST SECURED!

THE HITS OF CHICAGO!
THE HITS OF THE WEST!!
THE HITS OF THE COUNTRY!!!

"DRAFTIN' BLUES"

(A Real Comedy Blues)

"KEEP COOL THE COUNTRY'S SAVING FUEL"

(I Had to Come Home in the Dark)

HIT JUST PURCHASED FROM CHAS. McCARRON

These "Ten Strikes" Added to the Following List of Hits
Puts Us at the Top

"SEND BACK DEAR DADDY TO ME"

HIT WITH PUNCH LINES—"Stop all this war and bring us victory
and send back dear daddy to me."

"SOMEBODY'S DONE ME WRONG"

THE ALREADY FAMOUS SKIDMORE NO. 3 DEACON NUMBER

"TISHOMINGO BLUES" A CHICAGO SENSATION

"RAMBLING ROSE" SWEETEST WALTZ SONG OF ALL

"INDIANOLA" A WONDER FOR DANCING ACTS

ALSO

"LILY OF THE VALLEY"

"SET ASIDE YOUR TEARS"

"GRAVEYARD BLUES"

"ORIENTAL NIGHTS"

"IONE BY THE RIVER RHONE"

"BROWNSKIN GIRL"

"I'M OLD ENOUGH FOR

A LITTLE LOVIN'"

"MOON IS SHINING IN FRANCE"

"WAIT FOR YOUR HONEY BOY"

"MY MOTHER'S LULLABY"

TELEGRAPH, WRITE OR CALL

JOS. W. STERN & CO., 1556 Broadway

HARRY TENNEY, PROF. MGR.

CHAS. LANG
Hotel Brewster
BOSTON

WILL E. SKIDMORE
119 No. Clark St.
CHICAGO

PHIL PONCE
Hotel Windsor
PHILADELPHIA

ALMA SANDERS
226 Commonwealth Ave.
DETROIT

F. T. MATTIMOE
151 Powell St.
SAN FRANCISCO

I. MILLER SHOES

THE LARGEST THEATRICAL SHOE MANUFACTURERS IN THE WORLD.

ENTIRE COMPANIES OF ANY SIZE AND INDIVIDUAL ORDERS FITTED BY US AT 24 HOURS NOTICE.

WE FILL EVERY STAGE AND STREET SHOE REQUIREMENT OF THE WELL DRESSED.

1554 BROADWAY 47th & 46th ST. N.Y.
Chicago Store STATE ST. MONROE

FREDERICKS SCENIC STUDIO

OFFICE—1547 Broadway, Room 409 STUDIO—643 West 42nd Street
Phone: Bryant 9421 NEW YORK CITY Phone: Bryant 5788

We specialize ANILINE TRUNK SCENERY. Easy to pack. Can show you how to beat the high cost of baggage transportation. Complete Dye Sets weighing less than Fifty Pounds. Futuristic, Art Nouveau, Velour, Velvet, Plush, Silk, Bath and Crotona Drops artistically made.



Phone Central 1291 COSTUMERS 127 N. Wabash Av.

JAMES MADISON

VAUDEVILLE AUTHOR—1488 Broadway, New York before to Frank Timmer, Nora Bayes, Al Jolson, Ben Carson, Barney Barnes, Howard and Sam, Sam Welch, Diamond and Brumma, Doc O'Hall, O'Connell and Harris, Smart Barnes, Kemo and Green, Ramsey and Bent, Not Carr and many others.



E. Galizi & Bro.

Greatest Professional Accordion Musicians and Singers. Incomparable Vocal Works. New York Patented with Keys.
263 Canal Street N. Y. City
Tel. Franklin 636

WARDROBE PROP. TRUNKS, \$5.00

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor and Bal Trunks. Farler Floor, 25 W. 51st St., New York City

TIGHTS

Union Suits, Symmetricals and Theatrical Supplies

Write for Catalogue No. V-3
Walter G. Bretzfeld Co.
1367 Broadway
(Cor. 37th Street) NEW YORK

MACK, The Tailor

1582-1584 BROADWAY
(Opposite Strand Theatre)
722-724-726 SEVENTH AVE.
(Opposite Columbia Theatre)
NEW YORK CITY

WANTED

A 60-FOOT ROUND TOP

with one or two 40-foot middle piece with stakes, jacks, seats and general equipment, etc. Apply at once.

JACK ALLEN

Care of Cousihan & Shannon, Strand Theatre Bldg., New York City, N. Y.

FOR SALE

ONLY THEATRE with stage in CITY OF 50,000

people. Fully equipped; seats 1,200. Best appointed in east. Address "X Y Z," VARIETY, New York.

CHIROPODISTS

DRS. CHAS. & LEVY TREAT
The Profession's Feet

At Strand Theatre Bldg. Broadway and 47th St.

doings at the next meeting. More than an hour was consumed in general discussion as to the proper care of the national convention of Elks, to meet at the shore the second week in July. The meeting opened promptly at 6 o'clock and occupied more than three hours of the evening. The principal speakers of the evening were W. E. Shackelford, E. J. O'Keefe, Samuel W. Megill and Charles Scheuer.

It was a program of surprises at the big wrestling joust at the Apollo Monday night.

AUGUSTOS IORO & SON

Manufacturers of the Best Accordions in the World Special for Piano Keys
325 Grand Street NEW YORK CITY

Guerrini Co.

Manufacturers of High Grade Accordions
277-279 Columbus Ave. San Francisco
Awarded Gold Medals—Genova, Italy; P. P. L. R. San Francisco, and San Diego.

"None can afford to miss it—all can afford to go."

"CHEER UP"

"GREATEST SUCCESS EVER KNOWN" AT THE MATINEE EVERY DAY
Staged by R. E. BURNSIDE
HIPPOTROME
Seats 6 weeks ahead.

YOUTHFUL BEAUTY REGAINED—RETAINED MME. MAYS

FACE SPECIALIST through her wonderful discovery, guarantee to remove all traces of age by RESTORATION of the face to its youthful contour and positively eliminate all lines, freckles, scars, blemishes or dark circles around the eyes, sagging muscles, double chins, etc. AUTHORIZED TREATMENT GIVEN EXCLUSIVELY AT
50 West 49th St., New York (3rd Only Address)
Telephone: Bryant 9426

Wardrobe Trunks

HALF REGULAR PRICES
EDWARD GROPPER
208 West 42nd Street
Phone: Bryant 8478 NEW YORK

Are you looking for the best Saxophone or other new or Second Hand Instrument?

Kalashen

14 Cooper Square New York

ARE YOU READY FOR A NEW ACT?

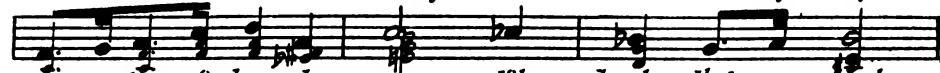
I have on hand hundreds of new, original and protected comedy and dramatic sketches, comedy acts in one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four, twenty-five, twenty-six, twenty-seven, twenty-eight, twenty-nine, thirty, thirty-one, thirty-two, thirty-three, thirty-four, thirty-five, thirty-six, thirty-seven, thirty-eight, thirty-nine, forty, forty-one, forty-two, forty-three, forty-four, forty-five, forty-six, forty-seven, forty-eight, forty-nine, fifty, fifty-one, fifty-two, fifty-three, fifty-four, fifty-five, fifty-six, fifty-seven, fifty-eight, fifty-nine, sixty, sixty-one, sixty-two, sixty-three, sixty-four, sixty-five, sixty-six, sixty-seven, sixty-eight, sixty-nine, seventy, seventy-one, seventy-two, seventy-three, seventy-four, seventy-five, seventy-six, seventy-seven, seventy-eight, seventy-nine, eighty, eighty-one, 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The Greatest Ballad of the Decade

"WHEN THE FLOWERS BLOOM ON NO MAN'S LAND"



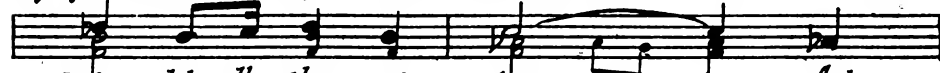
There's a vis-ion al-ways haunts me
Ev-ry where a heart is long-ing



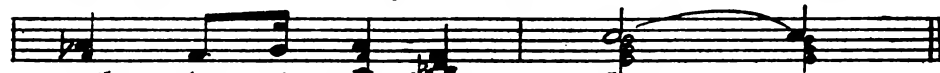
of a day, I long to see When hearts that are sad
praying that the day is done When far from a-larms



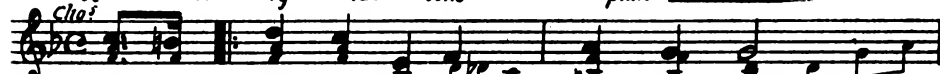
All will be glad on this won-der-ful day to be When
safe from all harms Ev-ry moth-er will hold her son When



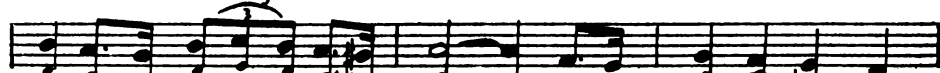
joys take the place of fears And
good will to ev-ry man will



smiles take the place of tears
be ev-ry nat-ions plan



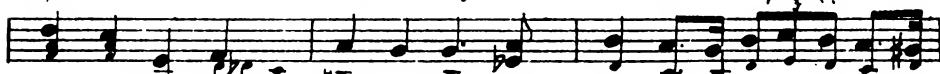
When the flow-ers bloom on no man's land



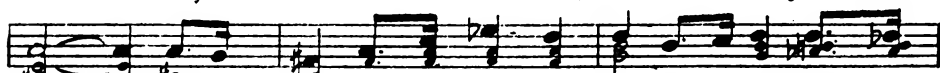
Bringing a mes-sage of peace and love — And the can-nyots roar is



heard no more what a bless-ing from a-bove — When the



sun shines through the clouds of war when peace car-ers all of the earth and



sea — and when each mother's son has laid down his gun what a



won-der-ful day that will be When the be

(Copyrighted, 1918, by Kalman, Puck & Abrahams, Con.)

(WHAT A WONDERFUL
DAY THAT WILL BE")

Lyric by
HOWARD E. ROGERS

Music by
ARCHIE GOTTLER

Don't fail to add this to your repertoire. Look it over and have it played. It is the greatest ballad we have ever offered. Write, wire or call for orchestrations.

KALMAR, PUCK & ABRAHAMS, CONSOLIDATED, Inc.

Strand Theatre Building

MACK STARK, General Manager

47th Street and Broadway, New York

MAURICE ABRAHAMS, Professional Manager

BEST PLACES TO DINE AT

SEE
"The Apache"
(ON SEATERS)
Vividly Recreated by
Elsie and Paulsen
Also
The World's Best
Shakers
Interpreted with
The Peppy Musical Comedy
"On the Carpet"
WITH
HELEN HARDICK
and
The White Huzzars

AT THE
GOLDEN GLADES
NEW
WINTER ICE SHOW
Every Night
That Zip-Zappy
DINNER SHOW at 7:15
That Snappy
Midnight Parade
at 11:00

Reserve Tables Now
Thomas Healy's
Broadway at 66th St., N.Y.
Phone 9900 Col.

Dancing
at 8 P. M.
Nightly
The
Balconade
Ballroom

Afternoon Tea
Daily
with Dancing
3 until 6
Main Restaurant

BEST PLACES TO STOP AT

500 Housekeeping Apartments

(of the better class, within reach of economical folks)

Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all booking offices, principal theatres, department stores, traction lines, "L" road and subway.

We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

ALL BUILDINGS EQUIPPED WITH STEAM HEAT AND ELECTRIC LIGHTS

HILDONA COURT

341 to 347 West 48th St. Phone Bryant 8265

JUST COMPLETED: ELEVATOR APARTMENTS ARRANGED IN SUITS OF ONE, TWO AND THREE ROOMS, WITH TILED BATH AND SHOWER, TILED KITCHENS, KITCHENETTES AND VACUUM SYSTEM. THESE APARTMENTS EMBODY EVERY LUXURY KNOWN TO MODERN SCIENCE.
\$13.00 Up Weekly; \$50.00 Up Monthly

YANDIS COURT

241-247 West 43d St. Phone Bryant 7912
1, 3 and 4-room apartments with kitchenettes, private bath and telephone. The privacy these apartments are noted for is one of its attractions.
\$11.00 Up Weekly

HENRI COURT

312, 314 and 316 West 48th St. Phone Bryant 8360
An up-to-the-minute, new, fireproof building, arranged in apartments of 3 and 4 rooms with kitchens and private bath. Phone in each apartment.
\$13.00 Up Weekly

IRVINGTON HALL

355 to 359 West 51st St. Phone Col. 7182
An elevator, fireproof building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 2, 3 and 4 rooms, with kitchens and kitchenettes, tiled bath and phone.
\$13.00 Up Weekly

THE DUPLEX

325 and 330 West 43d St. Phone Bryant 4293-6131
Three and four rooms with bath, furnished to a degree of modernness that exceeds anything in this type of building. These apartments will accommodate four or more adults.
\$8.00 Up WeeklyAddress all communications to M. Claman
Principal Office—Yandis Court, 241 West 43d Street, New York
Apartments can be seen evenings. Office in each building

SOMETHING NEW IN AN OLD SPOT!

AMRON'S

RESTAURANT

At Broadway and 48th Street
Directly under the N. V. A. Club
95c DINNER We take pleasure in offering a novelty in our **95c DINNER**Luncheon Entrees from 30 Cents Upward
Table d'Hote Dinner at 95 Cents

CABARET and DANCING

Our a la carte bill of fare carries the LOWEST PRICES IN NEW YORK
Come and make yourself at home.

We Cater Particularly to the Profession

UNDER THE PERSONAL MANAGEMENT OF J. AMRON

MARLBOROUGH HOTEL AND RESTAURANT UNDER THE SAME MANAGEMENT

CAFE MAXIM 110 West 38th St. N. Y. City Phone: Greeley 5512
MOST SENSATIONAL REVUE
"Always in the Lead" "THE GIRL FROM PAREE"
At 7:30 and 11:30

THE BEST ITALIAN DINNER IN THE CITY

Lunch 55 Cents **GIOLITO** Dinner 85 Cents108-110 W. 49th St. **GIOLITO** NEW YORK CITY

"THE RENDEZVOUS OF THEATRICAL'S BEST"

The first came when Will Bingham of New York trounced Takana, a muscular Japanese lightweight jiu jitsu champion of the Pacific coast, at his own national pastime in two straight falls, both of which were developed in fifteen minutes of rough and tumble effort.

The second was the defeat of John Kilonis, the Greek Demon, at the hands of Mike Yokel, recognized middleweight champ, who hails from Bingham Young's home town, Salt Lake City. Mike may know little of Mormonism,

but he is a bearcat when it comes to the mat game—a fact that dawned upon Kilonis when he lay on his back and "listened to the birdies sing" after the batter from Utah had chucked him through the air with an overhead heave from a double arm-lock. This stunt was accomplished in 1 hour, 13 minutes and 10 seconds of continuous effort.

Kilonis landed flat on his back and his head bounced just once from the mat—but once was enough. He was several minutes discovering that he hadn't run into a ton of Irish

WHEN IN CLEVELAND --

JOIN THE HAPPY CROWD

of Show folks stopping at the

HOTEL MARTINIQUE

Located at Huron, Prospect and 9th Streets, in the very heart of the amusement district.

Newly furnished throughout; excellent service; in connection with good, popular priced cafe.

PHIL B. ISAAC, Manager

Tel. Bryant { 554 THE EDMONDS One Block
555 7833 FURNISHED APARTMENTS 10 Times Sq.

CATERING EXCLUSIVELY TO THE PROFESSION

776-78-80 EIGHTH AVENUE

Between 47th and 48th Streets
Private Bath and Phone NEW YORK Office—
In Each Apartment 778 EIGHTH AVENUE

Phone—Bryant 1944 Geo. F. Schneider, Prop.

THE BERTHA

FURNISHED APARTMENTS

Complete for Housekeeping 323 West 43rd Street, NEW YORK CITY
Clean and Airy Private Bath, 3-4 Rooms Catering to the comfort and convenience of the profession.
Steam Heat and Electric Lights. \$8 Up

THE ADELAIDE
754-756 EIGHTH AVENUE

Between 46th and 47th Streets One Block West of Broadway
Three, Four and Five-Room High-Class Furnished Apartments—\$10 Up
Strictly Professional MRS. GEORGE HIEGEL, Mgr. Phone: Bryant 8560-1

SEYMORE HOTEL

ROCHESTER, N. Y.

Notice to the Profession

Rooms, 75c and upward

Rooms reserved on application.
JOHN A. DICKS, Proprietor

bouquets. He came back after ten minutes rest. He lasted just 1 minute and 4 seconds before he succumbed to an inside arm and bar hold that froze him fast to the padded circle.

Referee George Bothner at the conclusion of the bout declared it one of the best he had ever seen in all his career. For action and science, the veteran lightweight champion

Telephone: Bryant 2367

Furnished Apartments and Rooms

Baths and Continuous Hot Water
Large Rooms, \$4 and Up
2 and 3 Room Apartments, \$7 to \$9.50
COMPLETE HOUSEKEEPING

310 W. 48th St., New York

asserted it outclassed big bouts that have been attracting thousands to wrestling tournaments in New York. The capacity house agreed with him and gave the battlers plenty of encouragement throughout the mill.

The National Educators' convention brought 6,000 school teachers to the resort from every

Be the first to sing this beautiful charming ballad. Will follow any song ever published.

I MISS

DADDY'S GOOD NIGHT KISS

Is the baby ballad you are singing being done to death? Here is a new one to take its place.

DAILY PAPER SAYS:

"THE TUSCANIA lies at the bottom of the ocean, a victim of German ruthlessness. With her are some of our boys who have given their lives that you and I here at home may be safe. These hundred odd lives have gone forever—nothing that we can give can in any way atone for what they have given.

"But we can do something. It may not be much, but what we can do we must do. Germany has slapped our face. And now she is waiting for our answer.

"Those who know America will realize that every man, woman and child is going to join in an answer that can be heard from one end of Germany to the other.

"When each of us goes to bed tonight let's be able to say to ourselves, 'Well, perhaps I have not done much, but I have at least shown the mothers of our boys that I am behind them, and I have sent an answer to the Kaiser that will make him stop and think.'" Let this be your answer—

WE'RE GOING TO

HANG THE KAISER

UNDER THE LINDEN TREE"

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part of the United States and taxed the Million Dollar Pier and the Garden Pier to their utmost capacity. The evening that Governor Whitman of New York and Governor Edge of New Jersey and Mayor Bacharach of this city addressed the convention several thousand people were turned away, notwithstanding the enormous seating capacity of the Million Dollar Pier.

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—The program at the Monday night performance was very much juggled, the show closing with the pictures for the first time in a long period. Sansone and Dellia opened; Corbett, Shepard and Dunn went only fair; George M. Fisher and Co., in "Business Is Business," dragged quite badly. It is too long and is playing against "Potash and Perlmutter in Society" at the Park Square, much along the same lines. Elsa Ruegger and her company, in a high-class musical act, did not get over as well as average high-class musical acts do in this city, which is noted for liking acts of this kind. The bill didn't really get under way until Gus Edwards' offering. George Price and Cuddles Edward in "Just for a Kid" flashed on. This is a "happy-go-lucky" sort of act and went over very nicely. Plenty of pep and fun and was well liked. Moss and Frye, apparently new to Boston, made a big hit. Bert Levy, supposed to close the show, was jumped into the bill at this stage. He went very well. The Three Dooleys followed and nearly stopped the show. "Submarine F" closed the show. It is a novelty. The last half of the show is one of the best at this house for many months.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Striking a popular note in use of "Cheating the Public" as a film feature. Extensive advertising of this film. Big houses.

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BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Playing to big business with Annette Kellermann in "A Daughter of the Gods," film. Vaudeville: Bennett and Lee; The Geers; Sam Baber Clayton Conrad Co.; Warren and Welton.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Willie Solar; Lella Shaw and Co.; Nettie Carroll and Co.; Walton and Gilmore; Ryan and Ryan. "The Legion of Death," film.

GLOBE (Frank Meagher, mgr.; agent, Loew).—After a dark week using "Joan the Woman," film. Evident policy of house is to stick to big features for the balance of this season.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—O'Connor and Dixon; Douglass Family; Ward and Cullen; Jeanette Spellman; Cornall and Adele; Four Delosses. Feature film.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The Price of a Good Time," film. Vaudeville: Amaros Trio; Chuck Hess; "Eight Black Dots"; Maurice Whitman and Co.; Perle Sisters.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—"The Captive God," film. Vaudeville: "Fashion Plate"; Pauli and Boyne; Maurice Freeman and Co.; Brent Hayes; Josie Flynn Minstrels.

PARK (Thomas D. Soriero, mgr.).—"The Shell Game"; also "The Song of a Soul," films.

SHUBERT (E. D. Smith, mgr.).—"The Very Idea," a farce, doing good business; second week. Came in here on a shift of attractions at the eleventh hour and has caught hold.

COLONIAL (Charles J. Rich, mgr.).—Has the only musical attraction in town and doing well—"The Rainbow Girl." Engagement indefinite.

PLYMOUTH (E. D. Smith, mgr.).—"The Man Who Came Back" switched from the Wilbur, keeping up patronage. Fourth month in city.

WILBUR (E. D. Smith, mgr.).—William Gillette in "A Successful Calamity," drawing excellent houses.

PARK SQUARE (Fred E. Wright, mgr.).—Second week of "Potash and Perlmutter in Society," big business.

TREMONT (John B. Schoeffel, mgr.).—Only new show in town Monday night when Mrs. Flske in "Mme. Sand" opened to big house. Performances well attended by society. Engagement limited to two weeks.

HOLLIS (Charles J. Rich, mgr.).—Seats selling two weeks in advance for Arliss in "Hamilton," which started third week Monday.

MAJESTIC (E. D. Smith, mgr.).—Last week of "The Brat." Has been here a month and did well at popular prices. Next week, "Odds and Ends."

OPERA HOUSE (E. D. Smith, mgr.).—Dark this week. Chicago Opera Association closed two-week engagement Saturday to splendid business.

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CARELESS CHATTER CHAPPIES

COPLEY (H. W. Pattee, mgr.).—Seventh and last week of "Inside the Lines," the war play, which at one time gave indication of threatening the run of "The Man Who Stayed at Home." Patronage gave signs of easing off and show will be sent on tour through New England with a special company. House will start four weeks of repertory offerings. CASINO (Charles Waldron, mgr.).—"Majestics," to big business. GAYETY (Thomas H. Henry, mgr.).—Ben Welch show. HOWARD (George E. Lothrop, mgr.).—"Bluff," "Bang," "Bang," with house vaudeville; Addison Dolan and Co.; Murray K. Hill, Newell and Most; "Kid" Johnson; Clifford and Trank; Wait and Lane.

At the close of the New York season the Metropolitan Opera will come here and play seven performances at the Boston opera house. It is years since this company has been here. Caruso and Geraldine Farrar are booked to sing. Engagement opens April 22.

It is reported that William Collier and his company in "Nothing but the Truth," have made arrangements to appear in a chain of theatres owned by Charles Waldron in New England. Routing calls for appearance this week in Laconia, N. H., and Fitchburg, Mass.

Another innovation must be recorded for the Orpheum, Loew's big house here. First it was a tea room for the women patrons and now a stock ticker has been installed for the men patrons.

Ruth Shepley, of "The Boomerang," will soon sail for France. She will join the company Mr. and Mrs. John Craig have organized.

The Lynn theatre at Lynn, Mass., has changed hands and is now called the Park. During the past few years this house has been using a mixed program of legitimate attractions, pictures, vaudeville and burlesque. It now enters the straight legitimate field and will play only attractions that have proved a success in Boston. Lynn is about 10 miles out of Boston.

"Pollyanna" there this week. The house is advertising extensively in Boston papers.

BUFFALO.

SHEA'S (Henry Carr, mgr.).—Eddie Leonard and Co. and Barnes and Crawford features of well accepted bill. Madame

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

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MORETTE SISTERS

Chilson-Ohrman, soprano, liked; Eddie Marshall, chaikologist, made good again; Russell and Ward, got across; Whipple and Huston, smart pair; Col. Diamond and Granddaughter, novelty presentation of an old idea; Nine Toozoonins, bewildering as their title. MAJESTIC (Dr. Peter C. Cornell, mgr.).—Back to "legit" again. R. Stuart, Whyte's "Robinson Crusoe," Zara Clinton, starring; houses jammed and warmed up after rather frigid first few appearances.

TECK (John R. Olshel, mgr.).—"The Thirteenth Chair"; houses fair; well received.

GAYETY (Mgr. Patton).—"Spiegel Revue." GARDEN.—"Mile a Minute Girls." LYRIC (Charles Boew, mgr.).—Lynn Yoder and Co., Harold Trio, Zeno and Mandel, Burr and Lee, Bud and Nellie Helm, Three Anderson Sisters.

OLYMPIC (Mgr. Slotkin).—"Who's to Blame?" Morrells Trio, Dot Marcelle, McIntyre and Robbins, Lewis and Harvey. HIPP (Harold Franklin, mgr.).—Pictures. Douglas Fairbanks in "Headin' South," standing 'em out.

VICTORIA (Edward L. Hyman, mgr.).—Pictures. Mary Garden in "Thais" packing 'em.

ELMWOOD (Mgr. Weinberg).—Clara Kimball Young in "The Marionettes," big houses.

Al Sherry, who has managed several Buffalo vaudeville houses, will introduce vaudeville to the new Arcadia theatre this week. A community house, it will play vaudeville and pictures.

"Plunger" Filkins, formerly of Pathe, has gone with the Paramount office here and is working under Dan Savage.

Sam Banks is now in charge of the Metro local office.

The Theatrical Managers' Association called an emergency meeting in Shea's Hippodrome Thursday morning at which proposed legislation action at Albany to close film houses Sunday, was discussed. It was decided to take steps to oppose the annual propaganda in that direction which so far has met with little success.

A crusade is being conducted here by the Society for the Prevention of Cruelty to Children and theatres appear to be the objective. Judge Judge in children's court yesterday imposed fines of \$50 each upon doormen at the Plaza and Olympic after finding them guilty of allowing children under the legal age to enter the playhouse unaccompanied. The Olympic is a downtown vaudeville and picture house while the Plaza is an east side picture house. Three other theatres brought into court on the same charge had their cases postponed.

Katherine Cornell, daughter of Dr. Peter C. Cornell, manager for many years of the Star and now head of the Majestic, is making good with the Jessie Bonstelle company playing a winter engagement at the Star. Miss Cornell scored especially in "Seven Chances."

The Bonstelle play for this week, "Erstwhile Susan," is the dramatization of Marion De Forest, a Buffalo playwright and dramatic critic. Miss De Forest was also responsible for "Little Women."

Buffalo theatres joined in the Thrift Stamp drive this week by opening stamp selling agencies at their box offices. The Academy gave admission at half price to those who bought a Thrift Stamp at the Academy office.

The Victoria Hotel, across from the Gayety theatre, burlesque, is putting on a regular

Ted and Corinne

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Do You Know That—

There are approximately half a gross of actors here and in Europe who are making a decent living by using my old stuff!

Fellers, come and get the new stuff as I have plenty to go around.

Actors must live and let live. This also applies to audiences; so be careful and do not kill the audience as the manager no doubt, wants them to come in again next week.

WANTED URGENTLY!

Ten or twelve agents to boost this act. Inability attributable mainly to modesty prevents personal attention to this detail.
114 Linden Ave., Irvington, N. J.

midnight vaudeville show. This week, the four harps—Conlon, Laughlin, McNamara and Sullivan—are the song features. Jack White and Joe Morris are the added attractions.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Elizabeth Brice; Nonette; Mr. and Mrs. Jimmie Barry; Una Clayton & Co.; Will J. Ward & Girls; Hawthorne & Anthony; Seven Bricks; The Bandys.

REGENT (Tom Esland, mgr.; Loew).—"Bon Voyage"; Raymond & Caverly; Diana Bonnar; Leonard Brown & Co.; Zeno and Mandell; La Emmy, and "The Spy," feature picture.

MILES (Will Greening, mgr.; Nash).—"Spivens Corders"; Herbert's Seals; Van & Pearce; Ballyhoo Trio; Leigh & Coulter; Brandt & Aubrey, and "My Wife," Mutual film feature.

ORPHEUM (Rod Waggoner, mgr.; Loew).—Ralph Herz; Misses Parker; Lady Sudnoy; Lane & Harper; Lunette & Sturn; James Leonard, and Rothwell Brown.

GARRICK (Richard H. Lawrence, mgr.).—"Love o' Mike." Next, "Passing Show."

OPERA HOUSE (Harry Parent, mgr.).—"Come Out of the Kitchen." Next, "Hitchy-Koo." Prices, \$2.50 top for "Koo."

LYCEUM (Al Warner, mgr.).—"Mutt and Jeff Divorced." Next, Guss Hill's Minstrels.

GAYETY (J. M. Ward, mgr.).—"Burlesque Review."

CADILLAC (Sam Levey, mgr.).—"Pace Makers."

"Stella Maris" at Majestic; "Headin' South," Washington; "The Woman Between Friends," Madison; "The Keys of the Righteous," Broadway-Strand.

Reported that when the Vaughan Glaser Stock ends its run at the Adams in May it will play a limited engagement at the Empress, Lansing, Mich.

"The Unbeliever" is at the Majestic next week. Manager M. W. McGee is planning some unique and novel publicity and advertising stunts.

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George Leon Wilson, playing the Orpheum, gave a chili party after the show to a group of newspaper and footlight friends.



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S. Morton Cohn came here to watch the progress of the new musical wheel at the Burbank.

The Winter Garden show, "Show of Wonders," pulled a big press story with the Red Cross, engineered by Campbell Casad, for

the Shuberts, and Walter Hearn, for the Mason.

Mercedes got a world of publicity in Salt Lake City by working for the Thrift Stamp campaign. Front page stuff, too.

Harry Hammond Beall is writing the press dope for the Little theatre.

George Clayton, Hippodrome treasurer, is doubling in brass for awhile. He is assisting with the press work.



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Painful corns are utterly needless. Science has brought relief. The medicated spot of wax on a Blue-jay Plaster stops pain instantly.

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FRED THE BRADS NITA

Marinelli Agency, 1408 Broadway, N. Y. C.

Harry Clement has recovered from his recent operation.

Dr. R. Nichol Smith, well known to the profession here, has taken a film queen as his bride. She is Mme. De La Tora.

Alfred Bryan, the song writer, is here.

The fight between Klaw & Erlanger and the Shuberts has had a tendency to excite the local rialto. What is worrying it is whether the going over to the Shuberts of Woods et al will in any way affect the booking at the Mason, controlled by K. & E. At present the Mason is drawing all the big attractions with the Majestic practically idle except for an occasional attraction. This condition has been in effect since Morocco went over to K. & E. as a joint lessee of the Mason.

MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"Oh, Boy," held over for second week; 10, "The Wanderer."

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Sallie Fisher; Lillian Shaw; Louis Simon and Co.; Arthur Deagon; Bailey and Cown; The Amblers; Betty Bond; Wilson-Aubrey Trio.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"Quakertown to Broadway"; Edyth and Eddie Adair; Walter D. Nealand and Co.; Maurice Briere and Grace King; Violet Pearson and Jack Lamey; Taketa Bros.; last half, Cheyenne Days; New Orleans Orpheo Ragtime Band; Sol Berns; Charles H. Smith; Rives and Arnold; Harry Sterling.

MILLER (Jack Yoo, mgr.; agent, Loew).—Borsini Troupe; Hippodrome Four; Alexander Bros. and Evelyn; "Saint and Sinner"; Three Tones; Mona Herbert; Cook and Outman; Poy Toy Co.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Stock Co., "A Widow by Proxy"; 11, "Fair and Warmer."

PABST (Ludwig Kreiss, mgr.).—Pabst German Stock Co., "Was Beschwerdehuch"; 7, Burton Holmes.

GAYETY (Charles J. Fox, mgr.; agent, American).—"Hello Girls"; 10, "Charming Widows."

EMPERESS (Walter C. Scott, mgr.).—Stock burlesque.

If the second week of "Oh, Boy," held over at the Davidson, duplicates the first week's business, it will set a new record for musical comedy. A sell-out at every night and the two matinee performances has ruled.

Ruth Robinson opened 4 as new leading woman of the Shubert stock players, replacing Blossom Baird. John G. Fee, in second business, on the same date rejoined the company.

MONTREAL.

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards and Driscoll, mgrs.).—John Barrymore and Constance Collier in "Peter Ibbetson," to very large audience. Next, "Furs and Frills."

LUXEMSS (E. La Pierre, mgr.; agent, U.

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BILLY CUMBY

"The Black Spasm"

with JEAN BEDINTS
"FORTY THIEVES"

B. O.).—Week starts Tuesday. Charles Grapewin and Co., headlined; Ford Sisters, Brendel and Burt, Margaret Young, Clubmates, Karl Emmy's Pets, Archer and Wood, Jean Duval Co., Dupree and Dupree.

LOEW'S (Ben. Mills, mgr.).—Merlan's Dogs, headlined; Eddie Foyer, Chase and La Tour, The Right Man, Columbia City Four, The Parshley's Wm. S. Hart in "The Darkening Trail" (film).

FRANCAIS (Phil Godel, mgr.).—1st half: Hardeen, headliner, full week; Horn and Ferris, The Hennings, Sam Harris, Chas. Nichols and Co.; 2d half: Three Darling Sisters, Alf Grant, Harry Allon and Co., Mr. and Mrs. Veron.

GAYETY (Tom Conway, mgr.).—"Merry Rounders." Next, "Social Maids." IMPERIAL (H. W. Conover, mgr.).—Elsie Ferguson in "The Song of Songs" (film), and Mme. Maubourg and Willis Flanagan.

ORPHEUM (J. H. Alox, mgr.).—Theda Bara in "Cleopatra" (film). Next, Orpheum Musical Comedy Stock Co.; 1st week, "The Firefly."

STARLAND (Joe Mazouze, mgr.).—Tizoue and Mack Co., 14th week.

EMPIRE (G. Aubry, mgr.).—The Roma Reade Players.

NEW ORLEANS

BY O. M. SAMUEL.

TULANE (T. C. Campbell, mgr.).—John E. Keller.

PALACE (Sam Myers, mgr.).—First half: "The Count and the Maid;" Hamilton and Barnes; Josephine Lennard; Louis Stope; Jewel Carmen; Paul, Levan and Bobbe. Last half: Gordon Eldred and Co.; Benny and Woods; Collins and Hart; Rubio Troupe; Yankee and Dixie.

CRESCENT (Walter Kattman, mgr.).—First half: Sully Family; John O'Malley; Middleton and Spellmeyer; Amoros and Jeannette; Stylah Steppers; "One More American." Film. Last half: "Beaux and Belles;" Six International Tourists; Lipton's Monkeys; Jimmy Shea; Belle Thazer Troupe; "The Wasp," film.

DAUPHINE (Lew Rose, mgr.).—Stock burlesque.

STRAND (Maurice Barr, mgr.).—Pictures.

Report has it the Diamond will be operated shortly with a policy of tabloids at a nominal admission scale.

One of the short-order restaurants flanking the cabaret section is announcing that Tuesdays and Fridays will be "Mince Meatless Nights."

The Portola is the first of the small Canal street theatres to succumb to the present demand for the presentation of pictures in more pretentious places. Its demise occurred Sunday.

An act returned to New Orleans Saturday, after playing fifteen "cut" weeks. "Sore," mentally and physically, they were further chagrined by their friends who gathered at the domicile to welcome them, for the well-

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People engaged for the season of 1918 will report at MADISON SQUARE GARDEN, NEW YORK CITY, for rehearsals at 9:00 o'clock A. M. of the day designated for their departments:

Musicians	Monday, March 18th
Aerial Performers, with riggings	Monday, March 18th
All other Performers	Thursday, March 21st
Ticket Sellers and Doormen	Thursday, March 21st
Freaks and Side Show Performers	Saturday, March 23rd

All others not mentioned will be notified by mail.

Opening Performance—Monday Afternoon, March 25

Musicians answer this call by mail to KARL KING, 349 Columbus Ave., Canton, Ohio. All others to BARNUM & BAILEY, BRIDGEPORT, CONN.

THE THANKS

Are Due

MR. MONTGOMERY MOSES and MR. HARRY JORDAN

(They placed my name on the ballot)

"A vote of thanks is due Jay Raymond, who is the biggest hit of the bill this week, for offering a brand-new monologue which is many miles ahead of similar acts on either the two or three-day circuit. He proves that real wit and comedy is better entertainment than the melange of drivel offered by some of the high-salaried 'singles' who have managed to hypnotize many of the managers in vaudeville.

"There is a reason for Mr. Raymond's laughs and if you see him you will agree that this is true."

Philadelphia "Public Ledger," Feb. 26, 1918.

Additional thanks to MR. FRANK DONNELLY and MR. NORMAN JEFFERIES.

JAY RAYMOND

A Representative of the House of Mirth

wishers, unaware of conditions, gave them as a token of esteem and appreciation, a piece of cut glass.

"Turn to the Right" appears initially at the Tulane next week.

The Crescent is displaying a huge typhoon fan of the type Marcus Loew is to install in the house shortly, to allay the summer heat.

PHILADELPHIA.

BY JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—The highest praise that can be given to this week's show is that it got over despite the audience it was forced to play to. Every once in awhile the Monday gathering at this theatre seems to be doing its best to put the show

on the blink, and this week had one of those Mondays. It was noisy, inattentive, and failed to appreciate many of the good things offered. The result was that a really well balanced bill, with plenty of variety, a name act, and a couple of corking good novelty offerings slipped through solely on its own keel, defying all the handicaps. Blanche Ring had the headline position, and the popular musical comedy star was warmly received, without registering a large-sized hit. Miss Ring is not particularly well supplied with songs, if her Monday program is to be permanent. The vehicle Miss Ring presented on her last visit here was much more suitable to her. Despite this she warmed her audience up after getting a poor start with a badly arranged medley of popular numbers, and her Irish number, splendidly done, brought her a big haul. Then followed a Spanish number of fair calibre to

SCOTT MOORE

wishes to thank ROBERT CAMPBELL for a most successful season as LEADING MAN of Barley Campbell's spectacular production of 1837 "THE WHITE SLAVE," not forgetting the full envelope on Fuelless days.

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somewhere in New York City. Assisted by ERMYL BARTON and HARRY SEDLEY.

be followed with a war ballad, which was also a big winner for her. With a better opening number, something with plenty of life and snap to it, Miss Ring will have a much better offering. Maude Earl, last seen here in "The Antique Girl," a Lasky production, and well remembered for her excellent work with Julius Steger, is now principal in her own production called "The Vocal Verdict." Miss Earl is credited on the program with the authorship of her new vehicle, and if it is her own idea, the girl deserves a lot of credit for hitting upon something entirely new. The prologue, nicely handled by Miss Earl and Harry Keenan, who after doubling in the role of a judge, holds interest at the very start. Then Miss Earl displays a voice of good quality and an excellent method in a series of numbers varied in character. With each number, Miss Earl makes a change of costume, and she has given the piece pretty stage mountings. The offering was very well liked, each of her numbers winning applause, and the act closed to liberal applause. Two big laughing bits in the middle of the bill gave the show a big boost. One was Blue Bert Kenney and his invisible partner, "Nobody." The cork artist pulled down one of the biggest applause hits of the show, and deserved it, for his line of comedy talk is entirely out of the beaten path, and handled with the skill of an artist who knows his points and how to aim them. After getting a full share of the laughs, Kenney was called back for several choruses of "Hesitation Blues." Next came the Helen Gleason sketch, "The Submarine Attack," another cracking good idea of a comedy sketch, and very well played. Miss Gleason and William L. Nolte are a clever pair of artists who get every ounce of value out of numerous laugh lines and situations, and the climax is a scream. Little Billy was nicely sandwiched in with his songs and bits of dancing. These, with a cleverly rendered recitation, carried the diminutive comedian through in excellent shape. Leon Kimberly and Rena Arnold have a new opening for their act, which is now labeled "Anywhere in American." The girl does the comedy the same as she did in their former offering, and some of their material, as well as the finish, is along the same line as their other act, but it is a dandy little comedy skit, with a song or two to build it up, and the girl shows herself to be a decidedly good little comedienne. Gloran and Newell did much better than was expected, placed as they were in the closing position. The boys have worked up a novel way of introducing a triple bar act, and could have done much better anywhere else on the bill than where they were. As it was they held the spot in excellent shape, and the late-stayers did not fail to show their appreciation. C. Balfour Lloyd and Gilbert Wells did nicely with their eccentric dance numbers after getting a slow start with a draggy song, and Ollie Young and April won their share of the applause honors with their soap bubbles in the opening spot. There were some good war pictures in the Pathe Weekly series.

COLONIAL (J. A. Smith, mgr.).—"Hello Japan," a musical tabloid presented with a dozen members, heads this week's bill. Other

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KEITH'S ROYAL, NEW YORK, THIS WEEK (March 4)

OLIVE BRISCOE AND AL RAUH

NEXT WEEK (March 11), KEITH'S, BOSTON

Direction, HARRY WEBER

"KILLING TWO BIRDS WITH ONE STONE"

BERT FITZGIBBONS

At KEITH'S RIVERSIDE and KEITH'S ROYAL THIS WEEK (March 4), Closing the Show and Keeping Them In

Singing the Song with the "KICK"

"WHAT'LL WE DO WITH HIM, BOYS

(The Yanks Made a Monkey Out of You")

Published by JOE MORRIS MUSIC CO., 145 West 45th Street, New York City

vaudeville acts are Townsend, Wilbur & Co. in "The Smart Aleck"; Andy Kelly; Dick Knowles & Mae White; Epps & Dutton, and Willie Hale, and the film feature is Pauline Frederick in "Madame Jealousy."

NIXON'S GRAND (W. D. Wegfarth, mgr.).—"An Arabian Night," with a company of clever principals and pretty girls, tops the bill this week. Others are Dorothy Brenner; Those Five Girls, and Innes & Ryan, a fair young couple full of "ambush." The film feature is "The House of Hate," with Pearl White and Antonio Moreno.

NIXON (Fred Leopold, mgr.).—Harry Slatko's "Midnight Rollickers" has the headline position this week, with the following supporting bill: Katherine Murray; Arthur Gaden & Co. in "Secret Service"; Dooley & Nelson; Tuscano Brothers, and the film feature is Wallace Reid and Kathryn Williams in "The Thing We Love."

ALLEGHENY (Joseph Cohen, mgr.).—"The Mimic World Revue of 1918" is the big feature this week. Others, El Cato; Ward & Van; Charles Morato & Co.; The Harmony Four, and the film feature, Mabel Rallafarro in "Draft 258," a thrilling military picture.

KEYSTONE (M. W. Taylor, mgr.).—"The Mid-Winter Review," with a company of twenty artists, is offered as the chief feature this week. Others are Kamamura Japs; Brennan & Davis; James R. Waters & Co.;



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(4th position)

and

KEITH'S ROYAL

(Next to closing position)

JIMMIE LUCAS

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COMPANY

(Assisted by JOE HALL)

Through the kindness of

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Member of National Vaudeville Artists

Lewis London, and the film feature, "Vengeance and the Woman."

GLOBE (Sabloskey & McGuirk, mgrs.).—"The New Model," a musical revue, is the headliner. Others, "A Telephone Tangle"; "The World in Harmony"; Jack Levy and His Symphony Girls; Francis & Demar; George Randall & Co.; Mizpah Selbini; motion pictures.

WILLIAM PENN (G. W. Metzel, mgr.).—First half, "The Modiste Revue," with Louie Dacre, Ross Howard, and the Sunshine Girls; Cummings & Mitchell; Larry Simpson in "The Road to Reno"; Adele Dennett & Harry O'Brien in "Samples," and the film feature, Francis X. Bushman and Beverly Bayne in "Under Suspicion." Last half, "The Down Home Ten"; Hyman Adler & Co. in "The Schemer"; three others, and the film feature, "Flare-Up Sal."

BROADWAY (Chas. Shisler, mgr.).—First half, Cunning and His Magic Features, all week. Others in the first half are Billy and Maud Keller; Jay Raymond, monologist; Tom Mix is the film star in "Six-Shooter Andy." Last half, bill of four acts to support Cunning, and the film feature, Mary Pickford in "Stella Maris."

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—First half, Tommy Toner & Co. in "The New Doctor"; Raskin's Review; Antlrim & Vale; Mr. & Mrs. Hugh Emmett; Alice Roy; Friend & Downing. Last half, "The Corn Cob Cut-Ups" head a list of five acts and pictures.

PROVIDENCE

BY KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendischauer, mgr.).—"The Woman on the Index," before large houses. First showing. Reviewed elsewhere in this issue.

OPERA HOUSE (William S. Canning, mgr.).—Providence Opera House Players in "Broadway and Butternilk" with Elsie Esmond as new leading lady. Played before larger houses than during the past few weeks. New company is apparently going better than the one it replaced a few weeks ago. Changes in cast big improvement.

KEITH'S (Charles Lovenberg, mgr.).—George Nash in "The Unexpected" liked. W. J. (Sailor) Reilly, U. S. N., who is "vaudeville" between enlistments, is pleasing in spite of the fact he was obliged to curtail his offering on opening day because of illness. Mystic Hanson Trio; DeLeon and Davies; McCarthy and Faye; Bob Hull; The Gerald's; Bellinger and Reynolds.

EMERY (Martin Toobey, mgr.).—The bill the first of the present week was so much better than that offered the last half of last week that it made up entirely for the decidedly weak offering then. Kitty Francis and a large company in "Mrs. O'Malley's Reception" stopped the show. Glen and Jenkins; Tokay Japs; Maria; Hall and O'Brien. Last half: Willie Solar; Netty Carroll Troupe; Leila Shaw; Walton and Gilmore; Ryan and Ryan.

FAY'S (Edward M. Fay, mgr.).—Mme.

Nalada and Co., dances; "Country Days;" Lew Delmore and Co.; Davis and Marks; Three Lorraines; Ruth Haywood.

COLONIAL (J. F. Farr, mgr.).—"Puss Puss" company with some specialties above the average and exceptionally classy chorus. SCENIC (Pawtucket).—Robbins Family, headliner, first half; Lovenberg Sisters and Neary Brothers; Guest and Newlyn; George Leonard and Co.; Benjamin Chapin. Last half: Five Musical MacLarens; DeWinters and Rose Davis and Stafford; Gerlie Cogert.

The Emery this week put into effect a new scale, termed "war-time" prices. Matinees, entire balcony, 10 cents; orchestra, 15 cents; evenings, entire balcony, 10 cents; entire orchestra, 25 cents; Saturdays and holidays, balcony, 10 and 15 cents; orchestra, 25 cents.

William H. Apelles, leader of Apelles Band at Pawtucket for the past 10 years and director of the old Park theatre in this city as well as leader of several theatre orchestras in this city in past years, last week announced he is to retire and devote his time to composing music. Mr. Apelles was born at West Point Military Academy, where his father was teacher of music and bandmaster for many years.

The "Crown 1918 Song Revue" at Fred Mansfield's Crown Hotel is enjoying good patronage. Featured are Conner and Odette; Shirley Sherman and Evelyn Pauli.

Raymond Bond has been engaged for the Albee Stock for the coming season. Mr. Bond will alternate in leading roles with Bertton Churchill.

At the Shubert Majestic on the opening evening of "The Woman on the Index" two seats for the price of one were offered. This is a scheme put into operation on opening nights several times this winter, both at the Shubert Majestic and the Opera House.

Never before have there been so many Sunday evening charity concerts at the various Providence playhouses as during the past few months.

SEATTLE

BY WALTER B. BURTON.

METROPOLITAN (George T. Hood, mgr.).—28, Maude Powell and Seattle Philharmonic Orchestra in concert.

WILKES' (Dean B. Worley, mgr.).—With the full cast of the Wilkes Players, "Officer 666," current.

GALETTY (Ed. Armstrong, mgr.).—28, The Armstrong Folly Co. in "Sourdough Nell."

LYRIC.—Vaudeville and musical to fair business.

ORPHEUM (Jay Haas, mgr.).—27, Mme. Pozoe and Ernest Light, operatic; Bruce and Groves, eccentric dancers; R. A. Miller, jazziest; Triller, makes rag pictures; Eleonore and Roberto, comedy patter; films complete.

PALACE HIP (Joseph A. Muller, mgr.).—27, "The Morning After," sketch; Flying Weavers, Johnny and Wise, please; R. H. Giles, whistler; Four American Beauties, good quartet.

RETURNS TO VAUDEVILLE

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Direction, LEWIS & GORDON

ELVA GRIEVES
LEADING WOMAN WITH
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MABEL ALAN
CAMERON AND DEVITT
Watch for our new playlet, "OH! PSHAW"
Fully copyrighted

MARIE
CLARKE
and
EARL
LA VERE
in
"HIS FRIEND MAGGIE"
This Week (March 4)—Temple, Syracuse, and Proctor's, Schenectady, N. Y.
Direction, BILLY GRADY

PANTAGES (Edgar G. Milne, mgr.).—28, "Topsy-Turvy Equestrians," out of the ordinary; Anderson's "Krazy Kats," a girl act, passes; John and May Burke, funmakers; the Lelands, splendid; Walter Benson, liked; James Silver, good; Helen Duval, in "Simplicity."

MOORE (Carl Reiter, mgr.).—27, "Vanity Fair of 1918"; Harry Coleman and Co. in "Adam Killjoy"; Harry and Etta Conley, please; Cycling Brunettes, good; Regal and Bender, won favor; Basil and Allen, good; McDonald and Rowland.

COLBERT (E. D. Tate, mgr.).—Bill Hart in "Blue Blazes Hawden," film.
LIBERTY (John Von Herberg, mgr.).—"The Price of a Good Time," with Mildred Haines in the stellar role.

STRAND (Wm. H. Smythe, mgr.).—Rex Beach in "Footsteps of Capt. Kidd."
CLEMMER (James Q. Clemmer, mgr.).—"The Tenderfoot," with William Duncan and Carroll Holloway.

MISSION (Greater Theaters Co., mgr.).—Harry Carey in "Wild Women."

CLASS A (Louis Goldsmith, mgr.).—"The Auction Block."

LITTLE THEATRE (Horace Smythe, mgr.).—COLONIAL (John Danz, mgr.).—Mary Miles Minter in "Melissa of the Hills."
REX (John Hamrick, mgr.).—Annette Kellermann in "A Daughter of the Gods."

The Strand has a new manager. The lease held by William H. Smythe expired 5th, and as the owners are asking an increase of \$500 per month in rent, he will not renew the lease but secure another house in the city. The name of the new tenant could not be learned from the rental agency.

A business block is being built on the site of the former Strand, Spokane, gutted by fire some time ago.

A 15-year-old newsboy has been discovered by Tacoma by Monte Carter who has a tender voice of rare charm. Carter will see to the boy's education and musical training. When Carter was a mere youth he was taken under the wing of a professional singer and started on a professional career. George X. White (then known as George Weiss) started Carter in theatricals. Carter is now heading his own company of musical comedy players, and Weiss is one of his best comedians at the Oak Theatre, Tacoma, where the organization is at present.

Joe Danz is building a picture theatre on First avenue. This is the second house to be built on First avenue this year. The Flag, the other, was formally opened March 2, at 10c, prices.

Frank Burke, well known here from stock engagements with the Baker stock organization and at the old Seattle theatre, died in Los Angeles Monday, aged 50.

Colin Clements, a Seattle youngster, will join the Stuart Walker Portmanteau Players in New York this season. He was with the Carnegie Rep show in Pittsburgh last season. Clements is also the author of several plays, and three war sketches will be produced at the cantonment theatres as soon as performers complete rehearsals.

Dorothy Raymond, prima donna, joined the Keating and Flood organization at the Lyric, Portland (Ore.), Monday. May Finney and Daisy Deane closed there same date.

Mabel Estes has joined the Monte Carter company.

Earl Brown, of Brown and Wheeler, is the latest professional to join the ranks of the doormen in this city. He is now on the first shift at the Clemmer, with "Dad" (Frank) Howard taking the pasteboards in the late afternoon and evenings.

Cap. Allen Watt, at Camp Lewis, has been granted a 30-day furlough to visit his wife, who is ill, at Hollywood, Cal. Watt was formerly a director at Universal City.

Charles Lowe is now in business at Eugene (Ore.).

George McKenzie, former manager of the Metropolitan here, is advance man for Doc Wells, now in California.

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"OLD ZIP LIZAR COON"
WELL, AIN'T THAT HOT CORN?

TANEAN BROS. - DIRECTION, NAT SOBEL

MOVING PICTURES

A SOUL IN TRUST.

Dabney Carter.....Darrell Foss
Courtney Maitland.....Belle Bennett
Nan Barker.....Lillian West
Dabney Carter, Jr.....Grover Frank
Senator Franklin.....J. Barney Sherry
Jason Meredith.....Lee Hill
Mammy Judy.....Doris
George Barker.....William Dyer

Perhaps this seven-reel Triangle feature will appeal to women and perhaps it won't, but it will never have any man raving over it. From a man's standpoint the entire affair is simply seven reels of drivel. The first two reels are especially so. They depict the happenings that occurred 20 years prior to the modern age of the story. It is plain to see that as a sop to the censors the work of the author was somewhat changed, and this was done mainly in titles. The entire story was told in the titles rather than in the action. Catherine Carr is the one charged with the authorship, and seeing that the story was conceived by the mind of woman it may appeal to that sex. G. P. Hamilton was the director with Tom Buckingham as the photographer. The direction is extremely slow and draggy without any sense of tempo. It is just a long drawn out series of incidents that might mean anything providing the titles stated that anything under the sun was the case. In this picture there is another instance of the Triangle's lack of understanding women with looks. There is a momentary flash of a pretty girl playing the ingenue lead, but she is about the only good looking. The opening scenes are somewhere in the Old Dominion, and the wild youth of one of our "very best southern families" takes a shooting trip into the hills and ruins the daughter of an innkeeper. The original intention was not to have him marry her, but in the film this version as released he does that little thing and later marries another woman. He has his neck broken in a fall from a horse and before dying makes a confession of his previous marriage, stating "that was annulled by my lawyers," and it is quite the idea from the picture that the son was after the marriage had been annulled. This little angle killed all the wallop there was in the picture later. The widow to "do the right thing" hunts up the mother and baby and adopts the boy. The mother immediately takes the piece of money she received and hikes for the "big town." Twenty years later finds her a vampire, and the boys are supposed to fall for her. She is the cat-paw of a group of Wall Street operators and pulls the strings for them. The boy in the meantime has become the secretary to a U. S. Senator and the Wall Street mob want to get the inside of certain plans and the vamp is placed on the job. She gets what she is after, but when she finds out that it is her boy that she is running she decides to lay out and return "them polders." As a feature picture "A Soul in Trust" is a mighty good sleeping potion.

rected, as well as could be expected from the story, which does not measure up to some of Miss Pickford's more recent releases. Care in the settings has been maintained, while the lighting and photography are not open to criticism. A rather clever supporting cast surrounds the star with the work of William Scott, as Terry, easily winning second honors. Edna Waterman makes a splendid Mrs. Stuyvesant. But Kate Price, who once lent strength to the Vitaphone forces, establishes a more excellent characterization as Mrs. Jenkins. Norman Kerry has no easy role as Gordon, but he makes himself likeable. What humor there is mostly lies in the title and will provide amusement—not in the measure perhaps demonstrated by a group of persons at a private showing. "Amarilly" is a typical Pickford picture minus any exceptional features and not approaching the par of "Stella Maris," her last release.

THE FLOOR BELOW.

Patricia O'Rourke.....Mabel Normand
Hunter Mason.....Tom Moore
Louise Vance.....Helen Dahl
Monty Latham.....Wallace McCutcheon
Unle Amos.....Lincoln Plumer
Mrs. Mason.....Charlotte Graville
Ziegler.....A. Romane Callender
Stubbs.....Louis R. Griest
Managing Editor.....Willard Dashiell

Goldwyn made an error of judgment in selecting a melodramatic scenario for the use of Mabel Normand. It is "The Floor Below," written by Elaine Sterne, directed by Clarence C. Badger, photographed by Oliver T. Marsh. The story itself, while lacking in originality, has a leading role anything but soubtrifish, and Miss Normand invests it with her very charming "cute-guy" personality. Considerable time and expense was expended in the production, the cost of the photography, and so on, but it is asking too much to expect one to believe that a daily newspaper would employ a fluffy-haired girl as copy boy, stand for her shooting craps in the city room, play a harmonica and perform numerous other ridiculous stunts during business hours. Having done all this and been fired for it, she is, at the suggestion of one of the reporters, detailed to assist in unravelling a series of robberies, runs into a young and wealthy mission worker, is believed by him to be a burglar, taken to his mother's home to be reformed, where she again proceeds to cut up capers, the young man's fiancée loves another and steals, files a suit and, and believing it will hurt the man who had been kind to her, stands for the accusation. The visualizing of mission life and the interiors of the man's fashionable home are excellently depicted, the photography is superlative in the matter of clarity, numerous types have been carefully selected; there are well-drawn illustrated titles.

CARMEN OF THE KLONDIKE.

Dorothy Harlan.....Clara Williams
"Bik" McDonald.....Herschell Mayall
Cameron Stewart.....Edward Coxen
Salorata Joe.....Joseph J. Dowling

The "action" of the northern is being marketed by Selectat, a new company, and features Clara Williams. It is a stirring tale of adventure in the picturesque atmosphere of Alaska and its incidents are at all times compelling. In particular it has a fight between two men which registers as a sensational screen combat.

This fight (Herschell Mayall and Edward Coxen are the players engaged) provides the climax of the story and gives it its "punch." The rest of the tale, which concerns claim jumping and similar incidents, is extremely well handled. It has the backing of skillfully built up story background. All the details of the narrative lead up to it logically, and from the first it has been apparent to the spectator that such a fight between the two leading men characters is inevitable.

Then when the contest comes and the hero makes his victory complete, the audience is satisfied. There is in this detail of construction an excellent principle of story, a principle that is too often violated on the screen. The climax, or the culmination of a series of events and not as a "surprise," and it satisfies in the minds of the spectators a certain sense of justice. In other words it is not a detached incident with violent action, but rather is the logical outcome of a chain of events which from the first forecasts just such a denouement.

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BEAUTY IN CHAINS.

Pepé Ray Don Jose.....Emory Johnson
Don Perfecta.....Ruby LePanto
Rosa Rita.....Ellie
Don Cayetano.....Winter Hall
Jacinto.....Maxfield Stanley
Licurgo.....Harry M. Holden
Caballuco.....Geo. E. McDaniel
Juana Troya.....Gretchen Lederer
Lieut. Pinzon.....Wm. Hakeem

At the opening of the fifth reel of "Beauty in Chains" a title reads: "The Battle Begins." As it is the time absolutely nothing has happened and even the fifth and final reel is a feeble attempt to create a little action. "Beauty in Chains" is an Ella Hall-Universal production, adapted by E. J. Clawson from a book by B. Perez Galdos, pro-

NEWS OF THE FILM WORLD

Richard Cummings' son is with the Douglas Fairbanks company.

Goldwyn pictures will be shown extensively throughout Sweden, Norway and Denmark.

The title of Louise Glaum's first Paralta Play advertised as "Intelligence," has been changed to "The Iron Beast."

In "All Stuck Up," Essanay's new comedy, Don Barclay takes the part of a paperhanger.

Mabel Condon is now back in her Los Angeles office after a several months' stay in New York.

duced by Elsie Jane Wilson. It is designed as a visualization of life in a sleepy town in Spain. Dona Perfecta, the patron saint of the village, has a granddaughter, Rosarita, who has been betrothed to Pepe Ray Don Jose since childhood, though the two have never met.

The young folks meet, fall in love, and everything is all right. Dona casually asks the youth how he likes the little village and he gives his honest opinion of its absence of enterprise. This so incenses the old lady that she separates the couple and sets out to ruin the young man—even to the extent of hiring a burly ruffian to knife him. In an encounter with the ruffian, who is twice as big and armed with a dagger, the youth beats him and elopes with the girl. Good atmosphere and costuming, but the idea of an otherwise gentle and kindly old lady wanting to have a nice young man killed for expressing his frank opinion of her village, is rather extreme.

THE DESIRED WOMAN.

Richard Mostyn.....Harry Morey
Irene Mitchell.....Florence Deshon
Dolly Drake.....Jean Paige
Jarvis Saunders.....Charles Hutchinson
Jeff Henderson.....William Cameron
Little Winship.....Eddie Jensen
Andy Buckner.....Harold Foshy
Little Dick Mostyn.....Alda Horton
Mrs. Moore.....Julia Swayne Gordon
Delbridge.....Herbert Potter

The story is by Will N. Harben while the screen version was directed by Paul Scardon. In general character it is a society drama with a subordinate rural interest located in the Tennessee mountains. Release date is set as March 11. It's a Vitaphone feature.

The story is that of a man who has had many loves, has been stimulated by many intense experiences and finally finds his consolation in religious devotion as a substitute for momentary excitement. At least that appears to have been the message the author tried to deliver.

Author and director seemingly have not been in accord. Instead of making that simple theme plain the film as it comes upon the screen is a series of detached episodes. Perhaps each in itself is interesting in an unruly dramatic way, but all do not progress in an orderly way toward a climax.

Perhaps this statement opens up the controversial subject of how far the established principles of the stage screen rule the screen. Anyone who views "The Desired Woman" would be likely to be converted to the idea that the screen can safely borrow from the stage something of its system of orderly advance of events toward a denouement.

As the screen story is told it is chaotic. The spectator's attention is constantly distracted by swift change from scene to scene and from character to character. There is frequent shift from rural to urban setting and, besides this element of uncertainty of locale, the spectator's attention is confused with a multiplicity of characters. Ten principal characters are listed in the cast and there are others of importance. The story probably has too much material. Indeed it is impossible to call it a story. One may call it half a dozen stories. In the literary sense it is not a story at all, but confused record.

One story starts with the appearance in the Tennessee mountains of the staid city business sharper. He falls in love with a country girl and apparently wins her heart. That set of circumstances would make a complete, unified story.

The city man goes back to the metropolis where, by considerations of money and social prestige, he is forced into a marriage of convenience. There is another story. The marriage turns out unhappily for the reason that the wife's affections turn back to an earlier love for a younger man. There is another complete tale.

There are other complete stories in the film which further confuse it and the audience. The stage principle of unity is a necessity to the expression of a complete literary work.

Celestine is to be observed in the tiling, although the illustrations for the titles have been made with more than ordinary care. For example one title makes a well-bred woman say, "At what time can I expect my dinner guest?" In another place the title writer makes a character say, "She will not die, but she is morally hurt."

These points are made rather to prove the point that in the present development of the screen the real artistic purpose of the picture art should command the services of the highest intelligence.

Constance Talmadge is in California and has just completed there a feature called "Up the Road With Sallie."

Clara Kimball is finishing in the New Rochelle studio, "The Reason Why," after which she goes to the coast to work.

"In the Moonshine Country," part of the Paramount Bryn Photograph, depicts the process by which moonshine whiskey is made.

Hamilton Revelle will again play opposite Mary Garden in her new Goldwyn picture, "The Splendid Sinner."

The screen rights of Gertrude Atherton's novel, "Patience Sparhawk," has been secured for Petrova. Ralph Ince will direct.

Frederick H. Elliott, executive manager of the National Association, was in Albany this week on legislative business.

Carl Anderson, president of Paralta, is expected to return from his present western coast trip the latter part of the month.

Kate Price, for years with Vitaphone, will again appear on the Vita program. She is in the Earle Williams feature, "Sealed Lips," now in course of production at Hollywood.

"An Alien Enemy" has been chosen as the title of Louise Glaum's next feature. Monte M. Katterjohn wrote it. The release will be some time in April.

Dell Henderson began on his first World picture Monday, starring Carlyle Blackwell. In the screening department are Clara Beranger and George Proctor, new additions.

M. J. Sullivan, formerly manager of production of the National Biscuit Co., has been appointed manager of the New York office of the Mutual.

Alice Brady's latest Select production, which has been going forward under the working title of "Ruthless Russia," has been changed to "At the Mercy of Men."

The market is overstocked with "film specials," according to a film salesman who says that there are plenty of pictures to meet almost any demand.

General Manager Al Lichtman of Famous Players-Lasky has ordered the withdrawal from the Burton Holmes traveltogues of all the German scenes.

Work was started last week on a motion picture theatre at Richmond, a suburb of San Francisco. The approximate cost of the building will be \$175,000.

The First National Exhibitors' Circuit may shortly announce the date of the pre-release of its Charles Chaplin films. Chaplin has named the first subject "A Dog's Life."

George DuBois Proctor has joined the scenario staff of the World. He was managing editor of the "M. P. News," served a year with Lasky and then with Thos. H. Ince.

Elsie Ferguson has begun the production of "A Doll's House" at the Fort Lee studios, of the Famous Players-Lasky Corp. for Artcraft release.

Earle Williams has finished "The Green God," the Frederick Earl Kummer story, and will start on a screen version of "The Man from Brodney's," the G. B. McCutcheon novel.

George D. Baker, some years ago of Baker & Co., is directing several films for Metro. Baker left for the Coast last week as general managing director.

Roscoe "Fatty" Arbuckle is putting the finishing touches on "The Bell Boy," his latest Paramount comedy. The date of release is shortly to be announced.

Charles Giblyn, director of "Sunshine" Nan," in which Ann Pennington is featured, has cast himself for a character role in the production.

Before starting east on her honeymoon as the bride of Fred Niblo, Edith Bennett completed her scenes in a big circus picture for Thomas H. Ince, entitled "The Greatest Show on Earth."

Mutual announces another Margarita Fischler production for the week of March 11. It is titled "Ann's Finish," and produced by the American under the direction of Lloyd Ingraham.

Kenneth MacGowan is reported to be leaving Goldwyn to do special features for the New York "Tribune." MacGowan recently was shifted from the Goldwyn press department to editing sub-titles.

Doradillo, the dancer and film star, is in Los Angeles. She was born in California and will devote most of her vacation to spending it with her mother, who resides on a ranch near Santa Ana.

AMARILLY OF CLOTHESLINE ALLEY

Amarilly Jenkins.....Mary Pickford
Tom McGowan.....Wm. Scott
Gordon Phillips.....Norman Kerry
Mrs. Stuyvesant Phillips.....Ida Waterman
Mrs. Jenkins.....Kate Price
Colette King.....Margaret Landis
Bosco McCarty.....Thos. H. Ince
Johnny Walker.....Fred Goodwin

Mary Pickford's latest Artcraft (Paramount) was made to order for her. It again finds her in the character in which she won the early fame and which she has retained more or less faithfully ever since. No doubt Miss Pickford, like a goodly number of picture fans, loves that class of role, and no doubt Belle K. Maniates knew that in supplying the story, "Amarilly of Clothesline Alley." Certainly Frances Marion, who turned out the plot deals held it in mind. In substance the plot deals of the futility of trying to "mix ice cream and pickles," and leads to "Amarilly" the attribute of consistency. Some other Pickfords were guilty of thrusting the star from poverty and ignorance to riches and culture. Here, however, she returns to the lower level for happiness. Amarilly is the daughter of Widow Mrs. Jenkins' brood, and her lover is Terry McGowan, who has standing in the community as bartender of one of the dance halls. Amarilly starts working in the establishment as cigarette girl and comes into contact with Gordon Phillips who, with other glided youths, have invaded the East Side of the street, being free-for-all fight results. Gordon being backed by a flying wedge of waiters, and Amarilly, taking pity, takes him home to be fixed up by her mother. The result is that Mrs. Jenkins gets the job of doing Gordon's washing, and Amarilly calls at the latter's studio to get the linens. This arouses the jealousy of Terry and he is "to" Amarilly. She one day tells Gordon the story of the situation, and that leads him to ask his aunt to give the wife a room in her mansion. And it turns out Gordon becomes so smitten with Amarilly that he would marry her. Here the aunt comes to the rescue, figuring humiliation is the only thing to make Gordon take the right angle on his affections. So Mrs. Jenkins and her children are invited to an afternoon tea, where are present the set of the Stuyvesants. It doesn't take long to "show" Gordon, and it sends the Jenkinses, including Amarilly, back to the East Side. The finish finds Amarilly married to Terry who now has a job in the city hall and they have well started on the way to civilization, the use of the usual generous families of the poorer classes. The feature abounds in "long shots" that probably ordered Marshall Neilan to give Miss Pickford the preponderance of close-ups. Mr. Neilan appears to have di-

NOBODY'S WIFE.

Jack Darling.....Hart Horie
 Sheriff Carew.....Alfred Allen
 Dancing Pete.....Betty Inghade
 Hope.....Louise Lovely
 Tom Smythe.....A. C. Kenyon
 Betty Smythe.....Grace McLean

This five-reel Universal is founded on the French police motto, "Cherchez La Femme," in other words, if you want to catch a criminal, first find his girl. Alec Young was wanted by the Northwest Mounted Police for a murder committed six years before. They knew Dancing Pete was his girl and that she had been seen around Nugget. "Handsome" Jack Darling, a member of the force, was assigned to run down Young. His only clue was that Dancing Pete was supposed to be in a dance hall and saloon at Nugget, and the inference being that Young was somewhere in the neighborhood. With these facts as a base, the love story interwoven throughout, a fairly interesting western picture might have been produced instead of what followed, which was nothing more than a series of pictures apparently created to give the star and her leading man opportunities of going through a number of thrilling but impossible adventures. Just before arriving in Nugget, Darling blunders into a cabin where a remarkably pretty girl is apparently living alone. He proceeds to make violent love to her, and she is not altogether averse to the proceedings. Hope Ross finally promises to help Darling out by permitting him to say he was her husband when he goes to the saloon in Nugget to ask for milk for Hope's baby. It is her sister's child, but Darling's impetuosity in the previous love-making scene, had impelled Hope to claim it as her own. Jack then goes to the mining town, obtains the milk and at the same time locates Dancing Pete, with whom he makes an engagement for the following day. He keeps the appointment as he supposes secretly, but there were two persons following him. One was Hope, from motives of jealousy, and the other Sheriff Carew, alias Alec Young. Young shoots Darling from behind a boulder, while he is inside Pete's cabin, the bullet passing through the cabin door and wounding Jack in the arm. Failing to make Darling Pete confess as he goes through her trunk and discovers a photograph which convinces him that the sheriff and Young are the same. Darling then proceeds to get into the good graces of the sheriff and with his connivance they decide to rob the safe at the saloon. The scheme works well. After securing the booty, Darling turns around and denounces the sheriff, who escapes just as he is about to be bored full of holes by an indignant bunch of cow-punchers. Young is finally captured outside of Hope's cabin, where he had gone for safety against the posse and to use her as a shield, declaring that if they shot him, they would have to shoot her first. Eventually he is forced to surrender and Darling and Hope are united. The photography is good but the picture is full of impossible situations and the minor details have not been carefully worked out.

THE GUILTY MAN.

Claude Lescuyer.....William Garwood
 Marie.....Vivian Reed
 Lescuyer, Senior.....J. P. Lockney
 Claudine.....Gloria Hope
 Flammon.....George French

"The Guilty Man," originally adapted by the late Charles Klein, from a novel by Francois Coppee for A. H. Woods, has been well adapted to the screen by Paramount. A number of changes have apparently been made since the original trade showing for reviewers. The story, as it now stands, shows how Marie, Claude Lescuyer's mistress, is discarded at the demand of the elder Lescuyer, who insists his son devote his entire time to the study of law. The Lescuyers intend to care for the girl, but Marie refuses to accept their bounty. A baby is born. The story moves ahead a number of years. Marie, in order to live and give her baby a name, has married Flammon, a brutal cafe proprietor. Her daughter, Claudine, has grown to young womanhood and is in love with a young artist. Flammon insists she marry the former owner of his cafe, to whom he still owes a large sum of money. When the girl refuses, a struggle results and the man chokes his wife into insensibility. Fearing her mother is being seduced by her stepfather, Claudine seizes a silver and kills Flammon. The case comes to trial. Claude Lescuyer, meanwhile, has advanced to the position of prosecutor of Paris. It is he who has charge of the case against Claudine, little realizing the girl is his own daughter. Just before the trial comes, the prosecutor discovers the girl's identity. In a well worked up situation in open court, Claude pleads for mercy for the girl, declaring that in reality he is the guilty man, as the whole thing is a result of his own sins. The girl is acquitted and Claude and Marie are again reunited. "The Guilty Man" is written with an eye to the theatre rather than real life. It is skillfully built melodrama of the "Madame X" school. Yet in aiming for situations, obvious facts have been overlooked. Marie, in after years, must have heard of Claude's advance in the legal profession, since she knew his real name and his ambitions. Though theatrically effective, "The Guilty Man" holds the interest. It is said that, at the original showing, Marie was made the wife of Lescuyer and the whole point of the story removed. The elder Lescuyer insisted upon a divorce rather than upon an exchange in the faith. Thus Marie later marries Flammon to give her daughter a name, although the child has a perfectly good name in Lescuyer if the two were married. Evidently, some arrangement

was made with those who remodeled the story and the theme shifted back to its original. The directing of Irwin Willat had momentary weaknesses, but it has caught the Parisian atmosphere excellently. "The Guilty Man" is very well played, particularly by Miss Reed as the unfortunate Marie and Gloria Hope as her daughter.

HUCK AND TOM.

Tom Sawyer.....Jack Pickford
 Sid.....George Hackathorne
 Mary.....Alice Marvin
 Aunt Polly.....Edythe Chapman
 Becky Thatcher.....Clara Horton
 Widow Douglas.....Helen Gilmore
 Huck Finn.....Robert Gordon
 Joe Harper.....Antrom Short
 Muff Potter.....Tom Bates
 Mrs. Judge Thatcher.....Jane Keckley
 Injun Joe.....Frank Lanning
 Judge Thatcher.....John Burton

Director William D. Taylor has added another acceptable Paramount visualization of the immortal Tom Sawyer stories to the screen. Jack Pickford and Robert Gordon are again Tom and Huck respectively and this particular feature is built around the murder of a doctor by Injun Joe. The kids are in a graveyard at midnight when it happens and aid in the eventual apprehension of the culprit. The culmination of the story comes with the discovery by the boys of hidden treasure which makes them rich. The whole thing is very human and as it recalls one's early reading, carries with it just the proper "romance" for both the present and last generation of theatre-goers. There is no particular point upon which to dwell, other than to record the comedy registered strongly in the Paramount projection room, where it was screened for a bunch of hardened trade paper reviewers. Jolo.

THE FAMILY SKELETON.

Billy Bates.....Charles Ray
 Poppy Drayton.....Sybil Bremer
 Dr. Griggs.....Andrew Arbuckle
 "Spider" Doyle.....Billy Elmer
 Billy's Valet.....Otto Hoffman
 Wheeler.....Jack Dyer

A rather morbid story is "The Family Skeleton," by Bert Lennon, directed by Victor L. Schertzinger, photographed by Chester Lyons, an Ince-Paramount feature starring Charles Ray. Its lengthy "wind-up" is foreseen about the beginning of the fourth reel, but is redeemed in part by the humorously sarcastic titles and the excellent Ince cast and production. A young man (Ray) reaches the age of 21. He is a multi-millionaire and his six guardians read him a lecture on the curse of drink, informing him his father died of it. The young man gives a party in honor of his attaining his majority and promptly proceeds to get well "lit up." To his surprise on awakening next morning he finds it's pretty good. He continues his indulgence and is saved by a frame-up by which his sweetheart is supposed to be kidnapped, which gives him something to think about and do—other than being interested solely in himself and his "hereditary curse." Ray contributes his usual careful depiction of a "fearful" youth and receives adequate support. There are lots of types of people in the upper circles and the habitues of a Ninth avenue dive. The intrinsic worth of the scenario is weak. Jolo.

LITTLE RED DECIDES.

Little Red.....Barbara Connolly
 Duck Sing.....Goro Kino
 Col. Allison.....Frederick Vroom
 Tom Gilroy.....Jack Curtis
 Two Pair Smith.....Walter Perry
 Sour Milk.....Jean Herscholt
 Widow Bolton.....Alice Davenport
 Eliza Squires.....Mabel Handforth
 Dr. Kirk.....George Pearce

"Little Red Decides" classes as one of the most likable features Triangle has turned out in a year and its general all-around excellence places it far above Triangle program standard—in fact, distances the field. There is no one starred which is easily understood after seeing the picture for there are a number of splendid characterizations with almost every member of the Triangle players seemingly at their best. "Little Red Decides" is a comedy-drama and, though essentially a "western," there isn't any gun play, nor fued, nor any strain of plot usually associated with pictures of that class. William McCoy has written a story in which the players no doubt easily fell into the spirit of it and liked the revelation of it, and Jack Cunningham delivered an expert scenario. Little Red is a kid who is so loveable he creeps into the hearts of the Aliso ranch outfit from the veriest bunk band to the colonel himself, and including especially the Chinese, Duck Sing. The youngster is found one night by Tom Gilroy and Two Pair Smith, who are out riding the lines and when they follow the child they find that her father is dead in his shack, the mother having passed away just a few weeks previously. So the two men bring the kid to the colonel's house. From then on his name is "Little Red." Duck Sing is given especial charge of Red and from then on he's the main thing on the ranch. One day Little Red falls in the horse trough and the immersion is responsible for an attack of pneumonia. The boys, or "cow-kids," as Duck Sing calls them, send to Frisco for the famous Dr. Kirk, who carries until the child is convalescent and then orders that Red have the care of a woman. So he is taken to the parsonage in the nearby town. The doctor had said that if any of the boys married, it would provide a "mama" for Red and from the turn of card Gilroy is "elected" to secure a bride from the only three available

women in the district, they being two old maids and a sour widow. But they all turn Gilroy down much to his secret chagrin, and then Duck Sing kidnaps the kid from the parsonage yard. The colonel offers to double the salary of any man who married and to build a home on the ranch, all because of the care Little Red should have. But the child, hearing the talk, decides that he take Duck Sing for a "mama." Little Barbara Connolly makes Red entirely loveable, but in addition the child enacts her role astonishingly. Her work while abed with pneumonia seems to indicate that acting "was born right in her," and the future should loom bright for young Barbara. Next in line of the clever cast is the playing of Goro Kino, who is a real Chink and a real actor. His smile and understanding of his role fixes him as a screen figure which undoubtedly will be seen more often. Frederick Vroom as the reserved, but well-liked colonel, Jack Curtis as the good-natured Gilroy, Walter Perry as Two Pair Smith, Jean Herscholt as Sour Milk and eight or ten others all help to round out this exceptional feature. Perhaps Jack Conway, who placed a feather in his cap for clever direction, also dug up the unusual Chink. The titling helps in getting a number of laughs during the running. This picture was viewed at the Stanley, one of the smaller houses in Times square, and it surely speaks well of the Stanley manager's ability at selection. "Little Red decides" could have shown in Broadway's picture palaces with large success. Ibee.

THE MORAL LAW.

Isobel de Costa.....Gladys Brockwell
 Anita de Costa.....Gladys Brockwell
 Maruja.....Rosita Marstini
 Umberto.....Joseph Singleton
 E. Lloyd Shelton.....Joseph Singleton

Isobel de Costa is a screen figure which interesting story set in North and South America, and one that calls for a dual role which is rather cleverly portrayed by the slender Fox "vamp," Gladys Brockwell. There is considerable double exposure, in which Isobel de Costa and Anita, her half sister, appear, they being the two roles by Miss Brockwell. These scenes furnish an interesting experiment at

one point when the two characters are called upon to kiss. The meeting of the lips is naturally momentary, but since one girl is of the villainess type, whose caresses in that case would be perfunctory, the flash suffices and it forms a rare occurrence in double exposure. The photography on the whole, however, is not all that the picture calls for, and unless the print seen in a Times square theatre was defective in printing, there was a marked absence of clearness. That may partly be because of poor lighting at times. The action starts in the Florida home of Maruja de Costa, a wealthy man, who lives with Isobel, a daughter by his first wife. Anita, the half sister and her mother, are in Buenos Ayres, where the latter conducts a fashionable gambling house. The father dies, begging Isobel to try to vind Anita and share the estate. Anita has a passion for jewels and is a woman of unruly nature. She had been caught making love to Pedro by Umberto, her supposed lover, and when she "frames" him as a cheat at cards he carries her off in the pampas. But Anita poisons Umberto and escapes. Isobel arrives at this point and when Umberto turns up with the gendarmes who have saved him, it is Isobel who is taken to jail. Anita leaves Argentine and, with Pedro, turns up at the home of Isobel, whom she impersonates, and in her scheme to grasp all the de Costa wealth, she marries Robert Grant, Isobel's fiancé. In the meantime Pedro, in a jealous fit, had cabled to the police of Buenos Ayres that they had the wrong girl in jail and so it happens that Isobel escapes just after the ceremony is performed. Umberto, too, turns up, and it develops that Anita's marriage was illegal, since he had married him (Umberto) in La Platte five years previously. There are several marine scenes which are not up to standard. This defect should not be charged fully to the direction of Bertram Bracken, since filming vessels in the harbors these days is not made easy by the port authorities. Even though the technical phase of the picture is not without fault, the feature commands interest because of the tale and the very good acting by Miss Brockwell, who is excellently supported by Rosita Marstini as her mother and Joseph Singleton as Umberto. Ibee.

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THE SHELL GAME.

Whether it was the fault of the picture itself or the speed of its projection at the New York theatre on the first show last Sunday afternoon, is not known, but a so-called five-reeler ran over 80 minutes and at times was quite drowsy. It was "The Shell Game," a clever story by Kenneth L. Roberts that appeared in the "Saturday Evening Post," and which was adapted and directed for Metro by George D. Baker, Eugene Gaudio, photographer, Emmy Wehlen, star. The original title in the "Post" was "Good Will and Almond Shell." Its chief value as a picture is the surprise finish, as the plot is, otherwise, devoid of originality or suspense. A country girl goes to New York with her entire inheritance of \$1,500 in the belief she

has a wonderful voice. She spends her money having it cultivated before she realizes she has been "milked." Becomes a \$8 a week salesgirl, floorwalker makes a play, she is fired, landlady demands her rent, and all the rest of the conventional stuff. Meanwhile a slick bunco man is framing to land a wealthy real estate man. He has a theory all people are more susceptible at Christmas time. Bunco man follows rich man in to dinner at swell hotel, claims acquaintance (having met at a banquet, etc.), dines at same table, pulls a lot of sob stuff about yuletide, says he has suffered, etc. Real estate man then tells "his life tragedy"—that his wife and child were swept away in a flood (carefully but not elaborately visualized in a cut-back), that wife was dead and no trace of the child—all of which occurred 15 years before. You know

then that the villain is going to foist the poor girl upon the rich man as his long-lost daughter, and rather expect that it will turn out in reality to be his child. This, after 20 minutes of screening. Meantime the girl turns on the gas and attempts suicide. The bunco man, it so happens, lives in the same cheap rooming house, and you grow more weary of the palpable denouement. The villain revives the girl and persuades her to pose as the long-lost child. He has her write down the name and address of the lost child and insert it in an almond shell, and the following evening, while again dining with the rich man, drops the doctored almond shell into the bowl so real estate man, opening it with his nut-cracker, at last finds the whereabouts of his child. Bunco man writes out a telegram sending for the girl, accompanying

it with \$500. If you are at all analytical the idea will flash across your brain that a man of wealth and intelligence would have either had the police investigate, or have jumped upon a train and gone to see for himself. He doesn't even go to the train to meet the girl, but she is permitted to come to the hotel alone. He gives the young girl a royal time, showers her with clothes and gifts and on Christmas day the villain comes to shake down the girl. She pleads with him to wait till after yuletide, not wishing to hurt the man who had been so kind to her. Rich man overhears, appears upon the scene and gives bunco man the laugh—says the frame-up was so raw he entered into the spirit of it and manufactured the wife and daughter tragedy—that as a fact he had never had either a wife or a daughter. That he had followed the bunco man to his home that night, seen the suicide rescue, etc., and knew the girl was merely a victim. But, it being Christmas, and as he had enjoyed the whole thing, he felt, inasmuch as the girl would be his future wife, he thought he ought to stake the bunco man to—\$1,000. Bunco man: "At that my dope was right. Christmas makes 'em all soft." Clinch for rich man and girl. Very clever surprise denouement, but altogether too long in getting to it. Joseph Kilgour is the bunco man and Henry Kolker the real estate millionaire—both of whom give excellent characterizations. The star, Miss Wehlen, has comparatively little to do, being merely a feeder for the two men. Production, on the whole, rather carefully worked out, with one glaring error of direction. A girl rescued from death and revived after swallowing a quantity of illuminating gas, would be unable, immediately on being revived, to sit up and eat ravenously. Judicious, drastic cutting might make "The Shell Game" a good program feature. *Jojo.*

SELECT SP PICTURES

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directed by Robert G. Vignola
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The picture, "The Knife," is one of the most remarkable dramas ever shown through the medium of the screen—its action swift, straight, direct—like the stab of a blade through the dark. "The Knife" is a photoplay triumph!

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"Alice Brady does the best work of her screen experience."—*Moving Picture World.*

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SELECT SP PICTURES



THE SPURS OF SYBIL.

Directed by Travers Vale, written by Louis Winter, "The Spurs of Sybil" (World) as a starring feature for Alice Brady is a very light proposition. The story doesn't go very far, it's never exciting and hardly ever interesting, calls forth no special effort by anyone, from director to star and consequently leaves no impression, although Mr. Vale's direction at least has held up what otherwise might have been equivalent to a blank. Whoever selected the scenario is the only one at fault. A young orphan, ward of a wealthy maiden aunt and presumably her sole heiress, is informed by the aunt unless she (ward) maintains herself for a year by employment, the aunt will cut her off. And the ward goes to New York with \$100, stops at the Hotel Plaza for a few days, is unable to secure pleasant employment and becomes companion for an elderly and maiden aunt of Paul Berwick, who becomes the villain through making a vain effort to lure the girl away from the path. Curiously enough, the ward's place of employment was in the apartment above that of a young doctor she had flirted with when registering at the Plaza, while another woman met by the girl on an ocean voyage ward was hit by a taxi the hospital nurse found the gambling house woman's card on her, they sent for the woman, she had the girl removed to her home and Berwick again appears, as a bidder for the maiden, but the girl finds means to phone to the doctor, he phones the police and they raid the gaming establishment while it is filled with male female poker players, rescuing the girl, who, thereupon, for no reason at all, goes out of her head, saying, when regaining her reason five weeks later in the doctor's office, "Why am I here?" As the ward was played by Miss Brady, the question could have meant the doctor's office or the picture. It didn't seem like five weeks for the picture to run through, not over three, although it is but the regular five reeler (about four reels too many). *Sime.*

THE HARD ROCK BREED.

Donald Naughton.....Jack Livingston
Shelia Dolan.....Margery Wilson
Lynch Dolan.....Jack Curtis
Bill Naughton.....J. Barney Sherry
Mother Kelly.....Marion Skinner
Jim Smith.....Lee Phelps
Bunny Case.....George Chase
Mike Carney.....Louis Durham
Greek Louie.....Thornton Edwards
Sheen.....Aarond Edwards

This Triangle feature is a melodrama of fights and booze without much else. The theme that too much dough will spoil the best of us, unless the curb bit is applied and the man made to find his own level. There isn't much action different from that seen in features of this type time and again. The story is by Frederic Bachlot and scenario by G. E. Jenks. Raymond Wells directed with Pliny Horne at the camera. The principal scenes are at a contract job Bill Norton is handling. Trouble with the men, he sends his son on the job. The old idea of the conflict between the rough neck and the "dude" and the final victory of the latter who turns out to be "a regular guy" despite his clothes because he springs from stock of "the hard rock breed." There is a love interest, but love interest as far as Triangle pictures are concerned will be at a low ebb until that company acquires a few leading women who look intelligently well and pretty for a rational man to fall in love with. Margery Wilson is the young girl, Jack Livingston as the young hero, proved likable. The balance of the cast was fair. The direction drugs and while the camera work is fairly good there is nothing especially worthy of comment. *Fred.*

N. Y. CONVENTION.

Three things predominated at the stage meeting of the New York Exhibitors' League at the Hotel Astor the forepart of the week more than anything else. They were patriotism, a determination to fight "vicious legislation," and the desire of the Executives of the National E. L. to set before the meeting the proposed activities of the United Theatres distributing plan.

The sessions were pretty well attended, although there appeared a waste of talk Tuesday and Wednesday. The league was strong for the support of the President and his war policies.

Discussion of laws that are working hardships on the exhibitors throughout the State were taken up at length and the league is out to raise a fund for immediate lobbying necessary to help the exhibitors. Subscriptions were taken up for this legislative fund Wednesday just prior to a buffet luncheon served at 1:30 in the Belvidere annex. While the average donation was \$10, there was one party that staggered the meeting with a \$100 subscription.

Officials of the national league made talks, as well as heads of the State organization.

Exhibitors are awaiting the outcome of cases now in Albany which pertain to "Sunday" exhibiting. They want to urge every effort toward the throttling of a State measure that will prevent film performances in the State on Sundays. There has been an adjournment granted by the Court of Appeals at Albany for argument on one of the "Sunday" cases until March 20. An impression seems to be about there has been too much parading of the "Sunday" matter of late, for unexplained reasons, and more effective results might be accomplished quietly.

EXHIBITOR KILLED BY ROBBERS.

Cincinnati, March 6.

Andrew Nordmeyer, aged 63, proprietor of the Hippodrome picture theatre, was shot and killed by robbers, who held up the directors at a meeting of the Ninth Ward Building Association in Covington, Ky., last night.

Nordmeyer was president of the association.

Chief of Police Klumper, of Covington, also a director, killed one of the robbers.

The remainder of the band got away with \$1,100.

MERGER PROPHECY.

The latest merger prophecy this week is that before many weeks Pathe, Metro, World and Goldwyn will be in one distributing fold.

SCREEN CLUB DINNER.

The Screen Club gave a spaghetti dinner last Saturday night, resuming a weekly feature of the club that had been much missed.

About 125 members attended and toward the close of the affair special pictures were exhibited.

Nora Bayes Nearly All Set.

Nora Bayes has indicated a willingness to go into pictures. She would like to have a whirl at it next summer, at the close of the "Cohan Review." She has taken a test and is satisfied she will screen well.

Edward Rosenbaum, Jr., is acting as her representative for the films and the first story is ready. All that remains is to arrange with some producing concern.

Berst Report Around Again.

The report was again revived this week that J. A. Berst was about to retire as general manager of Pathe, and again, upon investigation, nothing tangible in the way of a foundation for the report could be secured, other than the fact that Mr. Berst's two-year contract with the concern would expire the latter part of this month.

HUNGRY EYES.

John Silver.....Rupert Julian
Dale Revenal.....Monroe Salisbury
Mary Jane Appleton.....Ruth Clifford
Dudley Appleton.....W. H. Bainbridge
Jack Nelda.....A. H. Barros
Scotty.....Arthur Tavares
Bessie Dupont.....Gretchen Lederer
Pinto.....Geo. McDaniel
Nellie.....Rita Pickering

"Hungry Eyes" is a Universal western film, in five reels, by E. J. Clawson and produced by Rupert Julian, who also takes the role of John Silver. The story is of a reclaimed horse thief, Dale Revenal, who leaves his home and goes to another state after having served a term in prison, and tries to live straight. Mary Jane Appleton, the daughter of his

father's friend, who gives him a chance and employs him as a cowboy, immediately falls in love with him, but he tells her is a "bad man" and also has a wife and two children in Arizona, hoping to kill off her love. Jack Nelda, owner of the adjoining ranch, has living with him Bessie DuPont. She is a pathetic figure, afraid of Nelda, but with something of doglike devotion about her. He is also in love with Mary Jane and asks her father for her in marriage, promising to discard his mistress. Appleton is in favor of the marriage, but tells Mary Jane she must decide for herself. John Silver has called on a visit to his old friends. He finds out Mary Jane is going to marry Nelda, but the girl tells him that she is in love with Revenal, but that he has a wife in Arizona. Bessie DuPont arrives at the ranch and informs Scotty, a friend of Revenal's, that Nelda and

she have framed-up Revenal. Scotty immediately warns him and tries to dissuade him from going into town to a saloon where Nelda has hired Pinto DuPont, brother to Bessie, to shoot him. Revenal declares he is going anyway, and immediately he enters the barroom where the other two men are, trouble starts. After a heated argument with Pinto, Revenal excuses himself, telling Pinto he will be back to finish his conversation. He starts out of the saloon, but at a sign from Nelda, Pinto shoots him and he falls through the door, just as the stage coach drives up with his "wife," who after all the explanations are made turns out to be his sister. The story is not very convincing and while the filming is good there are altogether too many close-ups. Ruth Clifford as Mary Jane does well with a part which gives her plenty of scope and the other members of the cast work hard.



J. Stuart Blackton

The Master of Screencraft presents

"Wild Youth"

From the novel of SIR GILBERT PARKER

Picturized and produced under the personal direction of J. STUART BLACKTON

A Paramount Picture

"Big Names" Bring Big Business!

"BIG names" are the public's guarantee. They go to see the work of men and women in whom they have confidence.

Two big names are enough to assure the success of any motion picture.

J. Stuart Blackton's "Wild Youth" gives you FOUR:

J. STUART BLACKTON

SIR GILBERT PARKER

THEODORE ROBERTS LOUISE HUFF

Photoplays like this prove that Mr. Blackton is living up to his promise to produce better pictures with better stories by better authors with the best all-round casts.

Best of all, Mr. Blackton's Productions are available at a price that is made to order for you—individualized—so that a handsome profit is certain, no matter how small your town.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



INCORPORATIONS.

Kennedy Theatres, Manhattan, \$100,000; A. M. Kennedy, T. Healy, C. Cole, 2831 Broadway, New York.
Kerens Theatre Corp., Manhattan, \$5,000; P. Koren, R. and M. A. Aclerno, 1862 Eighth-Fifth street, Brooklyn.
New York Mutual Film Corp., Manhattan, \$50,000; S. M. Field, J. R. Freuler, J. G. Turnbull, 708 Ocean avenue, Brooklyn.

DELAWARE CHARTERS.

Success-Bound Film Corp., \$100,000; Frank B. Colgne, Herman Ross, A. M. Halloran, Wilmington, Del.

STEDMAN WITH STAGE.

Los Angeles, March 6.

Marshall Stedman, formerly casting director with Universal, is now producing one-act plays for the Little theatre here.

Stedman says he is not through with pictures and will resume in that line as soon as his wife, Myrtle Stedman, returns from her touring jaunt of the country.

BUSH OUT OF REVIEW.

Following the withdrawal of Merritt Crawford from the staff of the "Exhibitors' Trade Review," comes a report W. Stephen Bush has also retired, despite a five-year contract at \$6,500 a year and expenses, which still has about four years to run.

Bush, it is understood, alleges his contract was broken and has consulted his lawyer with a view to entering suit.

FOREIGN MARKET GOOD.

There has been a decided turn for the better in the film export game as far as Great Britain is concerned, according to the report of one of the brokers dealing extensively in the foreign rights game. The queries from London seek information on big features and comedies to a great extent.

This broker disposed of the English rights to "The Barrier" during the past week. The price paid for the picture is said to have been \$25,000.

The Scandinavian embargo was lifted for a single shipment of film through a special permit being granted to Chester Beecroft by the Washington authorities. This shipment seems to have encouraged inquiry from the territory as far as features are concerned, a number of cabled questions having come from both Norway and Sweden within the last fortnight.

A French buyer arrived in town a little over a week ago and has been busy inspecting all available independent features daily since his arrival. As yet there are no purchases reported.

The key to success is cooperation

United Picture Theatres of America, Inc.

Motion Picture Proprietors of the Nation, Now is the Time to Assert Your Collective Buying Power

The most trusted leaders of exhibitor-activity and exhibitor-organization are concerted in this plan. Co-operation cannot proceed from the producers or distributors—that has been tried and failed. The only true and economical co-operation is among yourselves—in the exercise of your united buying power.

Expenses must be cut—middlemen eliminated—exhibitors' rentals reduced—cash paid producers so they will dare make bigger and better pictures—all this can be accomplished—but only by exhibitor co-operative buying.

Fill out and mail the blank to-day, and we will explain in detail how you can enroll in this great, nation-wide movement

UNITED PICTURE THEATRES OF AMERICA, INC.

1600 Broadway, New York

United Picture Theatres of America, Inc.

Dept. V., 1600 Broadway, New York

Gentlemen:

Please advise me of the detailed plans of your organization, methods of enrollment, and participation by individual exhibitors in its savings and benefits.

Name

Theatre

City and State

BRENON HAS SAILED.

Herbert Brenon sailed last week to undertake duty as official picture maker for the English armies at the front. No picture making staff accompanied Mr. Brenon, who assumes the rank of Major in the British Army. It is expected the director will send for such people as may be required after he has surveyed his field of operations.

The Brenon studio at Hudson Heights, N. J., which he occupied since it was erected, is being rented to Fox. The Brenon pictures made there were "War Brides," "The Lone Wolf," "The Fall of the Romanoffs," "Empty Pockets" and "The Passing of the Third Floor Back."

WAR FILMS TO COMPETE.

Picture house competition will be given a thorough Broadway test when two feature films bearing on German intrigue will be bucking each other next week.

Announcements were made recently that the screened version of "My Four Years in Germany," by former Ambassador James W. Gerard, would be shown at the Knickerbocker starting March 10.

The Universal will beat the Gerard story of Germany to the street by one day, having arranged for a seven-reel feature, "The Kaiser or the Beast of Berlin," made by the U on the Coast under Rupert Julian's direction, to open at the Broadway theatre Saturday (March 9).

A specially formed company with Mark Fittenslass as one of its main factors made the Gerard picture. They deny having disposed of the rights to the Gerard film to K. & E., as reported. The Universal picture deals with the world war and has Julian playing the Kaiser and directing the film in such a manner as to screen all the reported cruelties of the German camps, raids and captures. The Gerard subject also has the Kaiser played by a film actor.

Warner Bros. have not decided upon the method of distributing their feature, withholding their decision in the matter until a few days after the New York premiere, when they will have a pretty definite line on the value of their product.

JEAN STUART FOR SCREEN.

Chicago, March 6.

The films are about to take Jean Stuart, who does the "vamping" in "The Wanderer," which has been playing at the Auditorium. In the biblical spectacle she acts the role of Tisha, of the night life of ancient Jerusalem. Miss Stuart will not proceed westward with the company, but will return east for studio work. Her successor is another Jean Robertson, an Australian actress newly arrived in this country.

MOVING PICTURES

INTERNATIONAL SUES PATHE.

What effect the litigation that has been started in the Hearst-Pathe combine will have remains to be seen after the trial of the action just started by the International Film Service against the Pathe Exchange. When the combine was first started in December, 1916, Pathe agreed to furnish not less than four and not more than eight serials a year, while the International agreed to run the stories in all the Hearst papers in the United States.

From the gross amount collected by Pathe through bookings the latter was to deduct 30 per cent. of the gross receipts for handling and distribution and the cost of the positive print at the rate of \$40 per reel. After deductions International was to receive one-half the balance.

During the year of 1917 Pathe produced "The Fatal Ring" for which it received money from the exhibitors and had statements submitted to International showing receipts and expenditures. From the complaint in the

action it appears that during October the "Fatal Ring" brought in \$84,279.02, from which, according to contract, Pathe deducted its 30 per cent., and also \$31,400 for the cost of 785 prints.

The one-half of the balance remaining amounted to \$13,797.65, which is due the International. In November the picture drew \$81,815.14, from which, after deductions, there remained \$21,655.30 for International. In December it collected \$67,635.49. International's rakeoff amounted to \$23,592.42. The Hearst-Pathe News reel during the

three months drew \$83,584.20, \$84,258.37 and \$85,475.55 respectively.

Of the total sums, Pathe had paid International all but \$9,976.71, the sum which International has started suit to recover. In the complaint it is also alleged that Pathe had deducted various sums for "War Taxes" which should not have been deducted under the terms of the contract.

COAST PICTURE NEWS.

BY GUY PRICE.

Los Angeles, March 2.
Eugene Pallette has signed with Uncle Sam's fighting siers. He is working at present in a Metro picture but expects to be called to the colors any day.

Crane Wilbur was asked by a clergyman if he knew the Lord's prayer. "Of course," he replied, "we actors have to pray to keep working."

W. A. S. Douglas, president of Diando, has returned from New York, bringing back with him a new Baby Marie Osborne contract and a serial release.

Viola Dana and husband, John Collins, have leased a home in the Hollywood foothills.

Harvey Thew is on the Fox scenario staff.

Henry Lehrman, head of Sunshine comedies, is supervising the work of two companies.

R. B. Kidd, until the other day publicity man for Paralta, is writing scenarios for that firm. He collaborates with Jane Holly.

And still they are doing it. Louise Glaum has taken steps to become Godmother to a regiment stationed near here.

Leon T. Osborne and Norman Manning staged a film for the Glendale Elks last week. It was entitled "Hooked by an Elk" and had actors and Elks in the cast.

Grace Marbury Sanderson, granddaughter of the former San Francisco mayor, came down to witness the projection of her first film story, "The Finger of Justice." She made a speech at Quinn's Rialto theatre.

Spike Robinson has added several squabs to his ranch in Hollywood. Where Spike gets 'em nobody seems to know, and he won't tell.

Henry Walshall has returned from Arizona whither he went to look up a ranch in which he is interested.

Robert Brunton, production director for Paralta and high chief mogul of construction, announces that the new plant will be completed by the middle of the summer, provided nothing goes wrong. Brunton always plays safe.

George Stout has opened offices for the George Beban Photo-Feature Co.

Charlie Parrott, the director, is taking a vacation, his first in a couple of weeks.

There is a dearth of scandal in the film colony. Can it be that everybody has reformed?

Reggie Barker has begun a new production for Paralta, his first in several weeks.

Production Manager Brunton of Paralta announces the laying off of two Pathe companies, Bryant Washburn and Bessie Love. The rainy weather is given as the cause.

John Emerson and Anita Loos will come here to make their own pictures (for Paramount) as soon as Mr. Emerson is operated upon.

Louis J. Gasnier, president of Astra, and at one time in charge of Pathe interests in this country, is in Southern California on a business trip.

There is talk of reviving the Screamers, a society of film press agents.

Ted LeBerthon, press agent for the Kinema, is a father. Helene LeBerthon arrived last week.

Charlie Ray and company are back from Truckee, Cal.

Dick Stanton, the Fox director, says, "I think I will go over to the garage and get the old bus and drive down to Venice-by-the-Sea for a swim." Better wake up, Dick; you're in New York, not Hollywood.

Monte Katterjohn, the author, has been classed A-1 by the draft board. He says he wants to go quick if he has to go at all.

Rhea Mitchell has been loaned to Pathe by Paralta for a picture.

J. Warren Kerrigan is building a bungalow in Hollywood. No girls, his sweetheart is his mother, who is devoted to him.

Hundreds of film stars were hit hard by the income tax—that is, they had to dig down for a goodly sum. But all seemingly were willing.

PARALTA PLAYS PICK OF THE PICTURES

Mr. ALAN DALE is America's profoundest critic.

He sees and reviews all kinds and makes of pictures.

Writing in Picture Play Magazine of April, Mr. ALAN DALE says:

"There is a certain quality about the Paralta pictures—and I don't know that I can exactly analyze it—that seems to bring the screen close to the spoken drama. The attention to detail, the explicit photography, and careful selection of casts make these pictures, to my mind exceedingly valuable."

The Public reads Picture Play.
The Public has unbounded confidence in Mr. ALAN DALE'S opinion.
He *knows* what the Public wants.
Now, YOU satisfy the Public!

PARALTA PLAYS, Inc.

Six West Forty-eighth Street
New York City

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W.W. HODKINSON CORPORATION

ABRAMS TELLS WHY.

The following statement, made this week by Hiram Abrams of the Paramount-Artcraft, will probably be accepted as an answer by Mr. Abrams to the circular announcement recently issued by Pathe, which complained against the first-run exhibitors preferring apparently the P-A program, although there is nothing directly mentioned in the Abrams interview to indicate as much.

Making the interview touch on

general conditions, Mr. Abrams said:

"This business of ours has got to the point where the producer can no longer look upon the exhibitor as a victim of circumstances, compelled to buy pictures whether they are good, bad or indifferent. The enlightened producer realizes the picture is not sold to the exhibitor, even after it is sold to him, but rather to the public, and that if the subject doesn't satisfy that ultimate buyer the chances of that exhibitor buying again from that particular source are equal in value to

the chance of the Kaiser winning the war. We of the Famous Players-Lasky say we have more than 6,000 accounts only because, for reasons of simplicity, we think in terms of condensed units. In reality, and in the broader sense, we consider that we have forty million accounts, for that approaches the number of people that visit the picture theatres with varying frequency. And after all they are our customers, and that is where the average producer misses fire. We don't try to make pictures that we

like, or that our directors like, or that our exhibitors like, for we know they don't want us to; they want us to make pictures that their patrons like.

"The pictures that appear at the Strand or Rialto are not sold to Messrs. Edel or Rothapfel; they are sold to Mr. and Mrs. Public and their rather large family.

"The Strand and the Rialto are only the show-cases; and because they are beautiful show-cases, excellently trimmed and tastefully arranged, things of charm and harmony, the jewel in the case is enhanced in beauty and value. That is the important thing to remember—the theatre, the music, the colors, the lights can make the greatest photoplay greater and more pleasing.

"The intelligent exhibitor fully understands the intelligent producer. The Administrative Bureau of the Famous Players-Lasky Corporation was organized to broaden that understanding and to deepen the confidence of one factor in the other."

WORLD-PICTURES

present

Alice Brady

in

"The Spurs of Sybil"

Story by LOUISE WINTER
Directed by TRAVERS VALE

Star of

"BOUGHT AND PAID FOR"
"MATERNITY"
"THE DANCER'S PERIL"
"BETSY ROSS"
"THE DIVORCE GAME"
"A SELF MADE WIDOW"
"A WOMAN ALONE"

"THE HUNGRY HEART"
"TANGLED FATES"
"MISS PETTICOATS"
"THE GILDED CAGE"
"LA VIE DE BOHEME"
"DARKEST RUSSIA"
"THE MAID OF BELGIUM"

BIBLICAL SPECTACLE READY:

Chicago, March 6.

R. Robert Hollister, manager of the Mena Film Company of Dayton, O., has arrived in Chicago and established an office. The firm has produced a 10-reel biblical spectacle entitled "By Super Strategy."

It pictures the conflict between God and the Devil from the creation to the resurrection. The film is said to have cost \$100,000 to produce. It is slated for production at the Auditorium at a high scale of prices, following the engagement of Harry Lauder.

STRAND EMPLOYEES DINE.

A beefsteak dinner was tendered to the employees of the Strand theatre at "Beefsteak Charley's" Saturday night, with J. Victor Wilson acting as toastmaster in place of Harold Edel.

Doc Wilson was announced as having prepared "Gunga Din" in Swedish, but instead he delivered "The Miracle," while a pianist played. The affair was the first of a series of "get-together" monthly gatherings of the Strand forces.

TALKS TO STAFF.

Los Angeles, March 6.

There was considerable gathering of the Paralta clan here the past week, when President Carl Anderson called the following into conference: John E. DeWolf, chairman of the board of directors; Herman Katz, treasurer; Nat. I. Brown, secretary, and Frank Kane, representing his brother, Robert T. Kane, vice-president. Robert Brunton, director of productions, also was present. The reason for the conferences, which began early and lasted late, was given out as being for the purpose of acquainting the entire list of officials with the future plans of the organization.

TOTO POPULAR.

Los Angeles, March 6.

Toto, the former Hippodrome clown who is now in pictures (Pathe), made his first appearance on a western stage last week. He performed his famous act at the Kinema in conjunction with his first comedy, "The Moving Dummy." His popularity was so great the Kerkhins, managers of the theatre, persuaded him to make an appearance this week.

BUILDING PARALTA STUDIOS.

Los Angeles, March 6.

When the rain abates in Southern California work will be resumed on the new plant of Paralta Pictures on Hollywood. The new glass-enclosed stages are to group one completed, and beside the technical structure building the well-known scenario building with tropical gardens at the rear, there to be utilized as "locations" if necessary.

AMONG THE WOMEN

BY "TATSY" SMITH

Los Angeles, March 1.

Graumans' Million Dollar theatre in Los Angeles really looks it and compares favorably with the better picture houses of New York. The bare lobby and plain ivory walls force a cold premature judgment of the artistic value of the pale moorish decorations. Sitting awhile, however, the simplicity grows. Attractive girl ushers are in West Point uniforms. It is the show place of the city. I have often heard a dozen men get more music out of their instruments than the 35 do at Grauman's. The feature, "Headin' South," with Douglas Fairbanks, opens up like "Ramona" with a stage set and living characters in the costumes of the story. Katherine McDonald, who plays the Senorita, of the Hacienda, raided by the bandits, and of course rescued by "Headin' South," is an exceptionally pretty woman. Soft, wavy, beautiful tresses frame a most appealing yet dignified face, well set off by a simple dark dress and handsome lace collar and cuffs. A Spanish lace mantilla is an alluring feminine accessory.

Wilson (Wilson's Lions) at pantages here abused the poor beasts shamefully in order to work up their "reputed ferocity." One lion was completely exhausted at the finish of the act. It's not what the public want, either, judging by the remarks of the hysterical women and even men during the performance.

According to authority the picture business here is to be revolutionized during the next six months. Many agree at last it will be a survival of the fittest.

Quinn's Rialto had the "Finger of Justice," a production by the Rev. Paul Smith. It's an expose of the lives of the former professional Magdalenes of the Barbary Coast, and the downfall of the "system." Three thin love stories run through it, one ending disastrously. The picture is very tame, but furnishes an opportunity for flashing closeups of numerous pretty girls. Beulah Booker, who plays Betty Randall, is about the most natural type of romantic young girl I have ever seen in the pictures. She is lovable in every scene. Lelota Lorraine is another pretty girl who has the opportunity to wear pretty frocks. Jane O'Roark, the vampire mistress of the "Boss," indulges her fancy in bizarre evening gowns and negliges and awful "street" clothes.

The producer took liberties with the familiar story of Du Barry. It's a frivolous version of a big historical fact. Theda Bara makes Jean Vaubenier a kittenish artful hussey instead of a clever, witty intriguing woman. As the Duchess Du Barry she is gorgeously overdressed. An attempt to make the costumes more than elaborate ended in making them "junky." One dress had its extra long train almost covered with ermine tails and the skirt and bodice a jumbled mass of lace roses and pearls. The taking off of her white wig displaying abundant dark locks to receive de Brissac, her lover, may have been excusable in the woman but not in the artist. Neither could one excuse the wiggle she did down the aisle when received at the Court of the pleasure-loving Louis XV. Anyone who aims to improve a Belasco production is aiming high—and so is Miss Bara, when believing she can portray famous women of History with a 19th Century wiggle.

That big barn of a theater, Hippodrome, plays seven acts (Ackerman & Harris time), and while they may be in-

different turns which have never been cast of the Mississippi, they are "getting over" with the big audiences. Only two women on the bill last week, Elvia Rand, coloratura soprano, a large "lady like" nicely gowned blonde (with Nat Walsh) (evidently local favorites), and Adele Carter in "Hogan's Chance."

Pictures at Lawrence, Mass., O. H.

Lowell, Mass., March 6.

The Lawrence O. H., which has been playing stock and leading road attractions all season, has the past week been changed over for the installation of pictures.

Manager Crilly is to have charge of the house and only feature pictures will be shown.

CRANDALL IN U. P. T.

Harry Crandall, the Washington picture manager, operating seven film houses at the Capital, is said to have signed contracts this week for the Crandall Circuit to take bookings from the United Picture Theatres of America, which is getting everything shaped so that the co-operative booking plan will be working by September 1.

Crandall controls the franchise for seven states on the First National Exhibitors' Circuit.

Henry MacMahon, general press representative, has engaged Wallace M. Powers as assistant publicity man.

In handling the press matter Mr. MacMahon is deviating from the usual routine. He proposes to save waste in stationery and effort by writing terse copy, such as the papers can use.

BOSTON BARS "NATION."

Boston, March 6.

"The Birth of a Nation," supposed to show at the Globe this week, was cancelled when the management was informed by Mayor Peters, who recently took office, that he was very much opposed to the display of this film. Several protests from colored citizens had been lodged with the mayor when it was announced the film was on the program.

This film was here some time ago at the Tremont. A storm of protest at that time arose against the film and several arrests were made as a result of disorders which occurred in and near the playhouse. Mayor Curley was severely criticized at the time by the colored leaders and it was charged he allowed the film to be produced here because of alleged connections with the pictures.

Goldwyn Pictures

A Second Sensational Mary Garden Production - Bigger Than "Thais."

A MAGNIFICENT emotional drama of today; in the spirit of today; in the gowns of today.

A star who is daring, thrilling, stormy and volcanic.

A beautiful, wonderful woman driven to the limit of desperation. Sacrificing her honor. Stripping herself of her wealth for the man she loves. Placing herself in the grip of an enemy of all humanity.

And then—a heart-stirring redemption with the final reward of martyrdom.

Only when your audiences have seen this overwhelming drama will they realize the marvel of

MARY GARDEN in The Splendid Sinner

by Kate Jordan
Directed by Edwin Carewe

Released everywhere on March 24—to bring the public flocking into your theatres. A lavish special production released to all Goldwyn contract customers at their regular rental prices.

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BIG PARIS PICTURE HOUSE PLAYING TO GREAT BUSINESS

Despite War Conditions Theatre Seating 5,000 Standing Them Up. Scarcity of American Features. Novelty in Projection. Better War Film Over There.

Chicago, March 6. A graphic description of moving pictures and theatrical conditions overseas, in the war zones in Europe, is contained in a letter written by E. Q. Corder to Kitty Kelly, picture editor of the Chicago "Examiner." Corder was manager of the Strand theatre in 1915. He is now with the ambulance service on the Italian front. Corder writes:

"Let me tell you of the thing which I believe will most interest you—Gaumont Palace in Paris. I fear I shall be unable to impress you fully as to its singular personality; there is so much of it. But those things which stand out I shall try to tell you of as they struck me.

"The capacity is 5,000, and on one occasion, when I arrived late, there was not a single seat to be had, and so I stood it out for more than two hours. There were many others, too, but we were glad to be able to get admission. Perhaps five-eighths of the seats are on the main floor, the remainder in two balconies, which do not overhang the lower portion. In the rear of the floor are tables, where drinks are served. Smoking is permitted over the entire house, built originally for Hippodrome performances.

"The picture—generally six given during a performance, and consisting of two pictures of three or four reels, scenic, special subjects and weeklies, which they call 'actualities.' During my six visits I saw only one American film—'Trilby,' with Clara Kimball Young.

"The audience enjoyed it very thoroughly, and it was by all odds the best feature I saw. You can judge that Lasky, Famous Players, etc., are much in advance of these foreign productions. There is only one thing in which they excel—the exteriors—which are beyond comparison and which are well photographed.

"The war subjects, given regularly, are very much more interesting than I have seen in the States. I don't understand this great difference, for not only was it true of Gaumont, but of Pathe. They gave me an entirely different idea of the front.

"The projection is from the rear of the screen, and not more than a 25-foot throw. I like the idea of not having the light over the audience and also the advantage of noiseless operation. The feature is the same size as we had at Orchestra Hall, but the light for some reason is not so good. I was unable to determine whether or not the idea of the rear throw was responsible. It was not much shorter.

At the same time it gave the same size of picture.

"The music—I never heard better. Forty-five in the orchestra and always the standard literature. The selections are very carefully chosen to fit each situation. Just as Dunham used to do it. Really the music is the stellar attraction of the place. There is always one vaudeville act and generally a singer and a chorus, which sometimes sings between pictures and sometimes during the short pictures. The thing is very well done.

"The three-hour performance is a trifle tiresome. It wouldn't do in America, in my opinion, but it was all interesting and good. The admission is from three francs down, with men in uniform getting 50 per cent. reduction."

MARIE WAINWRIGHT'S DEBUT.

Marie Wainwright will make her debut in pictures as a member of the cast of "Social Hypocrites," to be May Allison's initial production as an individual Metro star.

FILM "VAMP" DIVORCED.

Los Angeles, March 6. A divorce has been granted the film player of vampire characters, Louise Glaum from Harry Edwards.

They were married in 1915 and lived together one year.

Judge York in the local courts entered the decree.

PRIVATE PEAT DOES IT.

Private Peat is going into the films. Last week he signed up with George H. Jordan for himself and wife to appear in a military celluloid spectacle to be entitled "Two Years in Hell and Back With a Smile."

Peat is the second of the returning Allied soldiers from trench land to become interested in films, Sergt. Guy Empey now finishing a special feature, styled "Over the Top."

LAUDER SERIAL.

Arrangements were made last week with the International News Service whereby a serial story of Harry Lauder's trip to the trenches and his observations will be syndicated.

Recently a story of Lauder's visit was published in one of the Hearst magazines, in which the death of the Scotch star's son was graphically related.

It is said that the money consideration for the syndicating of the stories will net Lauder \$25,000, a big percentage of which he will give to the Allied war charities.

GOODWIN'S LATE HOURS.

The suit of Nat C. Goodwin against the Mirror Film Corporation will shortly come up for trial.

James W. Osborne represents the Mirror, and the outcome of the trial is expected to once more bring up the matter of the right of a producer to the amount of time a film star is expected to devote daily to the work of filming.

Goodwin was engaged at a salary of \$1,250 weekly, and the company's total payroll for the picture on which they were working at the time was approximately \$4,500. Goodwin's contract called for his approval of all pictures in which he appeared. The feature being taken at the time of the termination of operations was a version of one of the star's former stage successes, "Turned Up," and he approved the scenario submitted to him. Later he rejected a number of the scenes and refused to appear in them.

The defense will contend his approval of the scenario was acceptance of the picture and that he had no jurisdiction over the taking of the respective scenes. It will further contend the star failed to abide by the hours set for work—9 A. M. to 5.30 P. M.; that reported for work at 11 A. M., and that the delays thus created should be charged to his account.

The Mirror is understood to be settling all suits against it and to contemplate resuming operations. It is said a number of the stockholders were given lots in return for the money they invested in the film stock, the land being given gratis by Clifford B. Harmon, the president of the Mirror Co., though he was not legally obligated to make good the losses.

CRYSTAL CLEARED.

The Crystal Film Co., and J. A. Golden, its president, have been released by Justice Hand as defendants in the action brought by Cardinal. Decision was reserved in the case last week against Messrs. Beck, Weiss and Singer, the three men who are said to have obtained the negative of "Joan the Woman" and duped it and had it released under the title of "The Woman."

The reason Crystal was implicated in the affair was because the three men had taken the negative to Crystal to have a positive print made of it.

Nathan Burkan, attorney for Cardinal, asked for the discontinuance of the suit against Crystal, convinced Crystal had no connection with the other defendants and that it had no knowledge of the nature of the work performed by the defendants.

SHERILL PRESIDENT.

William L. Sherrill was this week elected president of the Producers and Exhibitors, Affiliated, by the eight independent producers who plan to market their pictures from manufacturer to exhibitor direct.

The full list of officers are Mr. Sherrill, president; L. Lawrence Weber, vice-president; Joseph A. Golden, secretary and treasurer; I. E. Chadwick, Lester Park, L. Lawrence Weber and C. C. Pettijohn, executive committee.

COOPERATE IN CAMP FILMS.

Washington, March 6.

With the idea of obtaining the best pictures at the lowest cost, to provide entertainment for the soldiers and sailors in the various army cantonments and naval stations, the Commissions on Training Camp Activities of the War and Navy Depts. have enlisted the aid of the foremost film producers and distributors in the country, it was announced today, by Lee F. Hanmer, general supervisor of camp motion pictures.

These motion picture men have formed the Producers' and Distributors' War Camp Motion Picture Committee, which will work with the Commissions on a co-operative basis in extending the film exhibitions which the Y. M. C. A. has been giving in conjunction with the Commissions since the camps were opened.

The chief object of the Motion Picture Committee will be to arrange the local exchanges for the use of films in camps at a charge sufficient to cover the expense of transportation and production only. In case of feature photographs or where films have been recently released for distribution, a graded scale of rentals has been established in accordance with the length of time they have been on the market. A charge of 5 and 10 cents, or its equivalent in "Smilage" tickets, has been fixed by the Commissions for admission to the cantonment picture houses.

The producers and distributors on the committee are: W. A. Powers, President of Universal, Chairman; W. D. McGuire, Jr., Executive Secretary of the National Board of Review, is Secretary; William Fox, D. W. Griffith, Adolph Zukor, George Kleine, Samuel Goldfish, J. A. Berst, O. G. Cocks, J. R. Freuler, Ricord Gradwell, S. A. Lynch, Richard Roland and A. E. Smith.

CHILD STAR QUILTS S. & A.

Chicago, March 6.

The Essanay company announce that one of its two remaining stars has been let out. Of the long and noted galaxy of celebrities affiliated with the Essanay productions, the list dwindled until there were left only Taylor Holmes and Mary McAllister, the child star.

Mary is now at liberty. The reason given by officials of the company is that, although the public supported the McAllister pictures, exhibitors refused to pay as much for child films as they did for adult productions, regardless of relative merits. It is said that Holmes will also be released, and that the Essanay company will hire special actors for pictures they film. No new releases are announced.

SMOKERS CAUGHT.

Inspectors of the Fire Department are making a rigid investigation among the film buildings for violators of the "No Smoking" law. The first place pounced upon was the Mecca Building.

In one office 21 men were nabbed by the detectives while another inspector rode up and down in the elevator cars where eight were taken in custody.

EXHIBITION OF BELGIAN ACTING JULES RAUCOURT

IN

"PRUNELLA" AND "LA TOSCA"

STRAND THEATRE, MARCH, 1918



VARIETY

"CLEO'S" CENSORING NOTORIETY HURTS REGULAR PATRONAGE

**Circle, Indianapolis, Feels Effect of Undesirable Publicity at
Box Office. Business Good While Picture Showed But
Regulars Stayed Away Afterward.**

Indianapolis, March 6. While it is not officially admitted, it is understood the recent notoriety achieved by the Circle, the leading local picture house, apropos of the censoring by Mayor Jewett of the Fox film, "Cleopatra," had proved detrimental. The box office receipts during the week of the showing of the film showed no financial loss. But it is reported the management admit privately, the slogan of the house, "The Best the Screen Has" was battered by the notoriety. The regular clientele, it was noticed during the week of "Cleopatra," became conspicuously absent.

The complaint was brought against the film by Morton Pearson, secretary, and Caleb Denny, both representing the Indianapolis Church Federation. They are unofficial, as far as drastic power is concerned, but influential. Mayor Charles Jewett, in response to the complaint they filed, attended the screening of the film the next night, and the censoring was the result.

Manager MacCormack cut all the portions of the film he was asked to. They included the scenes between Cleopatra and Pharon, and some between Cleopatra and Anthony.

SENSITIVE CENSORING.

Chicago, March 6. Major Funckhouser is now censoring Douglas Fairbanks. It is not the Fairbanks grin, nor yet the acrobatics of Doug, but the accompanying thunder of the many shots fired in the first reel of "Headin' South."

"Too much shooting" is the major's verdict, and out went the fusillades.

U. CITY RESUMING.

Los Angeles, March 6. Universal City is gradually resuming activity and by the end of the month expected to be in full operation.

Mac Murray is the first of the stars to return after a month's vacation, the stage work being "Danger, Go On."

Miss McQueen is here, but as yet no picture has been selected for her. Her picture was given four weeks' delay in concluding their last tour, and all will return to the studio when the period of rest expires in each case.

The vacations were reported ordered

because the Universal is thirty features ahead of schedule to date, which on the basis of two releases each week, practically gives them an advance schedule of four months.

BROADWAY'S WEEKLY RECEIPTS.

The gross receipts reported for last week at New York's three principal film theatres were Rivoli, \$13,000, with "The Sign Invisible" (Mitchell Lewis); Rialto, \$15,900, with "Eve's Daghter" (Billie Burke); Strand, \$10,000, with "The Beloved Traitor" (Mae Marsh).

The gross at the Rivoli was a falling off. Rialto held about to its average. The Strand was slightly under normal.

New Orleans, March 6.

Last week the Strand did about \$4,100 with William S. Hart in "Blue Blazes Rawden" the first half, and "The Guilty Man" the second half.

At the Tudor last week "Birth of a Nation" is said to have gotten \$2,800.

F. A. McNEIL DIES.

Los Angeles, March 6. F. A. McNeil, connected with the Paralta playing forces, died here last week.

He had the distinction of having appeared in the part of a butler scores of times.

\$35,000 FOR SUBJECTS.

Just before going back to Denver, recently, O. D. Woodward took an option on \$35,000 worth of prospective film subjects from Sanger & Jordan. He already had the screen rights to the George Barr McCutcheon novel, "The Hollow of Her Hand," which will be the first Woodward subject.

The principal women of the McCutcheon film will be Neil Craig and Lillian Concord, with a leading man yet to be engaged.

Richard Goodall has been engaged for six months to handle the scenario department and has gone to Denver to take up the work at the new Woodward studio.

Brown Managing Thornton.

Bernard Thornton, the film leading man, lately appearing in Fox films, has placed himself under contract with Chamberlain Brown, the latter to act as Thornton's business representative for the next five years.

COMMISSIONERS ON THE GROUND.

Safe arrivals are reported at the New York office of the American Cinema Commission, which has the distribution of films for foreign countries for war propagandistic purposes, sanctioned by the Government, of Frank J. Marion in Madrid, George Mooser, Mexico City; Mrs. Norman Whitehouse, Switzerland.

Edgar Sisson is looking after the U. S. film distribution in Russia, while Herman Bernstein is also rendering assistance there.

DEFENDING MIX'S SLANDER SUIT.

Los Angeles, March 6. Mrs. Olive Stokes-Mix has announced she will defend the suit for slander brought against her by her former husband, Tom Mix. The couple parted some time ago.

Mix alleges his ex-wife caused reports to be spread among the studios that he was "only a common cowboy and could not act," and that his former wife prevented him from obtaining a motor license in New York by wiring the New York authorities he was never sober long enough to drive a car safely.

CORY FINED \$1,000.

Chicago, March 6. The first conviction under the "blue sky" law, imposing a penalty for the sale of a stock without Government license, was recorded here this week when Giles P. Cory, head of the brokerage firm bearing his name, was fined \$1,000 in the Municipal Court for having sold stock in the Birth of a Race Photoplay Corporation without the license.

GOLDWYN-PARALTA RELEASES.

The Goldwyn Distributing Corp. has arranged to take over for distribution in America three Paralta features made by a subsidiary Paralta company under the name of the Selex Art Corp.

This does not affect the arrangement with W. W. Hodgkinson for the handling of the regular Paralta releases. The names of the features will be changed and placed among the regular fortnightly Goldwyn releases.

NEGATIVES SEIZED.

The negatives owned by David Horsley, stored at the Erbograph studios in New York, were seized last week by the sheriff to satisfy a judgment of \$3,000 obtained by the Chelsea Lithograph Co. Henry J. & Frederick E. Goldsmith acting for the plaintiff directed the seizure.

Broncho Billy's Show Comes In.

The Gilbert M. (Broncho Billy) Anderson road show, which had his "film return" in "The Naked Hand," and the scenic spectacle, "Submarine F-7," has returned to New York for reorganization. A quartet and two vaudeville acts will be added when it resumes.

FEATURE MADE IN 22 DAYS.

Twenty-two actual working days saw the completion of the first Frank A. Keeney feature film, starring Catherine Calvert and directed by James Kirkwood. The pictures is "A Romance of the Underworld."

The Calvert film is being cut and edited this week and will be ready for a private showing next Monday when the Keeney staff will decide upon the method of its distribution.

The next Keeney-Calvert picture, Mr. Kirkwood also directing, will be an adaptation of the Guy Bolton piece, "Marriage."

It is reported that next week is the time Mr. Keeney receives outright one-third of his interest in the estate of his late father, Seth A. Keeney, of Brooklyn. Mr. Keeney's total share is said to be \$6,000,000.

MUTUAL'S ACQUISITIONS.

Chicago, March 6. The Mutual has reorganized its finances. Among the monied acquisitions are Walter Field McLellan, of the Federal reserve officials; William Tabor Abbott, attorney and banker, also vice-president of the Central Trust Co., Chicago; Charles H. Bosworth, former president of the People's Trust and Savings Co., Chicago; James M. Sheldon, president Empire All-Star Corporation; Isaac Compton Elston, Jr., and Warren Gorrell, both local investment brokers.

The Mutual this week filed articles of incorporation reorganizing its film exchange status in this section. Capitalization \$50,000, with the incorporators John R. Freuler, John G. Turnbull and Samuel M. Field.

It is reported there may be a chopping of a number of departmental heads now that the financial end has undergone a noticeable change.

SCHENCKS ARE BACK.

Mr. and Mrs. Joe Schenck returned from Palm Beach late last week. Mrs. Schenck is Norma Talmadge on the screen.

Upon his return Mr. Schenck was informed by his business associate, Julius Steger, that the picture rights to "The Ashes of My Heart," by Edith Blinn, had been secured for Miss Talmadge.

Another of the S. & S. stars, Anna Case, upon finishing her concert tour, will be directed in a special feature by Mr. Steger. "The Golden Hope" is the title of the Case picture. That feature will likely be started early next month.

"Moral" Suicide" Ready for Release.

Chicago, March 6. The Graphic's first feature, "Moral Suicide," is to be ready for release next week. Ivan Abramson, president and director general, supervised the picture.

"Moral Suicide" has John Mason in the leading role. Claire Whitney and Leah Baird have the leading feminine roles.



PARISH and PERU.
This Week (March 4)—Proctor's 58th Street, and
Yonkers, N. Y.
Next Week (March 11)—Maryland, Baltimore, Md.

"The Pint Size Pair"

JOE
LAURIE
and
ALEEN
BRONSON

GOD divided Man
into Men
that they might
Help each other
Edward Marshall
---Chalkologist---
Keith's Phila. week of Feb 25th

**JACK
TERRY**

Assisted by Major LOBDOCK
The Human Tomato
Friars' Club will always reach me



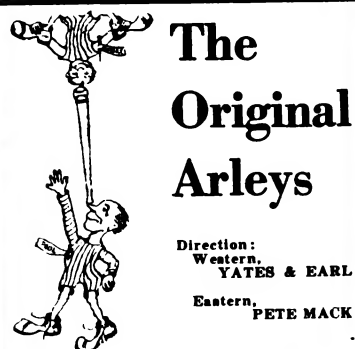
**MAB
AUBREY
and
ESTELLE
RICHELLE**
WESTWARD
HO
March 10-16—
Brandeis,
Omaha, Neb.
March 18-20—
Sycic,
Lincoln, Neb.
March 22-23—
Orpheum,
Sioux City, Ia.
Sailing from Van
couver B. C. March
27th, on S.S. Niagara
for Australia
PLAYING RICHARD CIRCUIT

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



**PAUL and MAE
NOLAN**
In "Just Comedy"
Direction, NORMAN JEFFERIES



FRED DUPREZ
Says:
You can never
make a girl be-
lieve that a
heavy suit of un-
derwear will
keep her as
warm as a set of
furs.
American
Representative **SAMBAERWITZ** 1493 Broadway
New York

Smile a while, for while you Smile
another Smiles and soon there's
miles and miles of Smiles and life's
worth while because you Smile.
DOLLY GREY
AND
BERT BYRON

THE FEMINE HALF OF THE ACT OF
VINCENT
and
CARTER
PLAYING FOR
W. V. M. A.
DIRECTION,
CONEY
HOLMES

TALK ABOUT MAKING JUMPS. HOW'S THIS?
From Syracuse, N. Y., to Cape Town, South Africa.
That's just what the FLYING MAYOS are doing
and wish them a pleasant and safe passage across
the pond. Certainly are lovely people.
If you want to live slight while playing Schenck-
rady, live at the FRANKLIN HOTEL. They cer-
tainly make a mean apple pie. Don't they, Marian?
(Marian never heard her. She laid down with the
baby for a minute to put her asleep and they're
both snoring like troopers.)
**JIM and MARIAN
HARKINS**
Next Week (March 11)—Poll's, Worcester,
and Poll's, Springfield, Mass.
Direction, NORMAN JEFFERIES

WHO Books a Circuit in the
South? Moe Schenck—
Ask Anybody.
WHO Is a Great Ice-Skater?
Moe Schenck—Ask him.
WHO Believes in Non-Cut War-
wick Salaries? No
Answer—Will Daylight
Ever Come?
WILLIE SOLAR
Loew Circuit. Direction, MARK LEVY

If I Get a FULL WEEK, I'll SPLIT
IT With You
WHO SAY THEY
CAN'T COME BACK?
Take MARVIN WELT for Instance,
Only An AGENT Two Weeks and He Buys
A NEW HAT
FALLON and FAYNE
"The Endurance Boys"
Now Playing
Fox Time. Direction, MARK LEVY

NOTES
A well known agent in the U. B. O. office ad-
vised us not to sell our cat as the supply is very
low, caused by the demand of fur(?) collared
coats this past season. We appreciate the advice,
especially after taking notice that some of the
collars were afflicted with the mange.
As the next Liberty Loan will be limited to
\$6,000,000,000, Congress may decide to fill the
entire amount by drafting the salaries of two or
three picture stars.
A picture was seen recently with a villain that
did not smoke cigarettes and a comedian who
was no mistake. The hero in the picture
breathed very heavily. The chest motion was
seen distinctly. He had black, wavy hair, some-
thing entirely new to heroes.
FENTON and GREEN
(You can't feel a horsefly.)



**WM.
NEWELL**
AND
**ELSA
MOST**
"TWO BRIGHT
SPOTS"
Direction, MESSRS.
FRANK DONNEL-
LY and NORMAN
JEFFERIES.
ALEXANDER and FIELDS
Original "Box-Car Duo"
Direction, MORRIS & FEIL



PESTS No 16.
MEMBER OF A TRIO,
WHO IS SUCH A SPINE-
LESS COWARD THAT
HE WRITES ANONYMOUS
LETTERS FOR WHICH HE
WILL EVENTUALLY GO TO
JAIL OR THE HOSPITAL,
OR BOTH!
Walter Weems.
A MAN—not a JELLYFISH.

Chris.—Was that your nancee I saw you with
last night?
Bob. Yes, and she is very rich. She owns
half of Chicago.
Chris.—Which half?
Bob.—The last half.
Chris.—I see where Barnum and Bailey open in
New York in March.
Bob.—I bet they have a circus. Do you know
acrobats should never ride in aeroplanes?
Chris.—Why not?
Bob.—Because they might tumble out.
AT LIBERTY
Wire walker and juggler, an artist well up in
Shakespearean roles. Exempt even from draft.
Ticket, if you will pay war tax. Address, Martin
Tooley, Emery Theatre, Providence, R. I.
**BOB
KNAPP and CHRIS.
CORNALLA**
Bryant 8950



**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.

**EL
BRENDL and FLO
BERT**
in
"Waiting for Her"
Direction, E. BART McHUGH

**HOLDER-
GRAMM**
Arrives Boys Or
Ventriloquy
Moss Empire,
England
**ADELE
JASON**
Featured in PEPPE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

VARIETY

HAVE YOU HEARD THE LATEST
SCANDAL
ABOUT
BERNARD
THORNTON

FOX FILM LEADING MAN

I HAVE BACK OF ME
MR. J. M. BAXTER

"Quiet Corner"

Dublin Road

Greenwich, Conn.

Phone, Greenwich 1227 (Original Clyde Fitch residence)

WITH

\$3,000,000

If you hear any other scandal about me please don't deny it as I find it the best form of advertising

Management, CHAMBERLAIN BROWN

TEN CENTS

VARIETY

VOL. L, No. 3

NEW YORK CITY, FRIDAY, MARCH 15, 1918

PRICE TEN CENTS

A vintage movie poster for Paramount Pictures. The central focus is a circular portrait of actress Billie Burke, who has dark, wavy hair and is looking slightly to the side. Above the portrait is the Paramount Pictures logo, which includes the word "Pictures" in a script font and the Paramount mountain logo. The entire scene is framed by a decorative border that resembles a theater stage. On the left and right sides of the frame are vertical banners with the words "Drama" and "Variety" respectively. The background of the stage is dark with stylized trees. The floor of the stage is checkered, and there are small plants at the bottom center. The overall design is typical of early 20th-century movie posters.

Pictures

Paramount

Drama

Variety

BILLIE BURKE

Star in Paramount Pictures

of your act is **PROPER MATERIAL**, so, if it's a singing act, what you need is
GREAT SONGS — HIT SONGS

GREATEST

OF THEIR
KIND

PUBLISHED

AT THE
PRESENT TIME

SOMEWHERE IN FRANCE IS THE LILY

I'M GOING TO
FOLLOW THE BOYS

KISS ME AGAIN

HE'S GOT THOSE BIG BLUE EYES LIKE YOU
DADDY MINE

MY SUNSHINE JANE

THE THE AND
SHANNON SHAMROCK YOU

THAT'S A
MOTHER'S LIBERTY LOAN

THE

**E**

S



Hit of the present time for the girls—also excellent for doubles. A typical James V. Monaco melody. Words by Howard Rogers.

Real song, and the appeal
balled the war has produced, a
real heart throb. By Lew
Wilson and Al Dublin.

Ballad of its kind since "Sweet Adeline." A wonderful number for quartettes on account of the responses in chorus. By Ernest R. Ball, and J. Keirn Brennan.

Irish ballad, both words and music we've published in years that's going some. By Dan. J. Sullivan and Phil Armstrong.

Liberty Loan song ever published
—a sure-fire hit, and now's the
time to sing it. By Clarence
Gaskell, Mayo and Tally.

M. WITMARK & SONS

Uptown Prof. Rooms, AL. COOK, Manager
1562 Broadway, NEXT TO PALACE THEATRE

[illegible]

VARIETY

VOL. L, No. 3

NEW YORK CITY, FRIDAY, MARCH 15, 1918

PRICE TEN CENTS

CIRCUS TRANSPORTATION STILL UNDER ADVISEMENT

No Decision Arrived at by Director General McAdoo. Traveling Open Air Shows Not Certain of Being Moved by Rail. Freight Congestion Still on. Wallace Show Waiting for Permission.

Washington, D. C., March 13.

About the only hope held out for the circus people is that the weather will permit of the removal on the freight embargo and a general order issued for free freight movements as formerly. This is possible, but far from positive.

The circuses are in a transportation dilemma, with the season for tent and open-air shows approaching. Circus managers have been here trying to secure a movement order for their shows, but up to yesterday had been unable to persuade Director General McAdoo that the railroads should give preference to the circus trains over freight.

The continuance of freight congestion is the reason for the tie-up in ordering circus movements, circuses coming under the classification non-essentials. That some of the circuses travel in their own cars, making up full trains in this way, does not appear to give them any advantage toward securing a movement order, as the railroad carrying the circus trains must furnish the engines. A circus movement often employs as many as six engines in the full travel of the "jump," and these would necessarily have to be diverted from freight trains. The circus trains might also replace other trains for their travel.

Nor will the roads furnish circuses any equipment for travelling until an official order has been issued.

The circus believed some weeks ago the matter of their movements for this summer had been favorably passed upon, but if that was O. K'd in the past it has since been changed. Even the argument that the Government will lose the revenue from the war tax of 10 per cent. admission sales does not seem to have any weight with the transportation authorities.

John Ringling, representing the Ringling Brothers' circuses, has been here, but with what result is not known.

The Barnum-Bailey Circus is due to open at Madison Square Garden, New York, March 25. Its winter quarters are in Bridgeport, Conn., 60 miles away. Unless a movement order for the B.-B.

circus trains is secured, the Ringlings may have to bring the circus into New York on the highway.

It was also reported in New York this week that Wallace's Circus, winter quartering in St. Louis, has been ready to start out on its season for a week past, but cannot move because of the transportation problem.

The big top showmen are facing another problem, quite as serious as that of the transportation tangle. This concerns labor. Time was when canvasmen could be had in any number for \$40 a month. Now, it is said, an adequate crew is hard to get at any price, with the demand for able-bodied men in industrial works far beyond the supply.

Last summer the men received higher pay than ever before and a new advance is in prospect for the coming tour. The old timers will go out with the tops, but the circusmen are having difficulties recruiting the usual collection of green hands.

In spite of all difficulties, however, a well-informed circusman said this week that the big shows will start out with adequate crews. Problems may develop later.

HARRIS PURCHASE MADE.

The purchase of the theatrical holdings of the William Harris, Sr., estate by Klaw & Erlanger has been consummated.

It gives K. & E. control of a number of theatres in New York and elsewhere.

TABS IN LOUISVILLE.

Louisville, March 13.

The Mary Anderson, a Keith theatre now a big time vaudeville, will remain open during the summer, playing musical tabloids.

The tab shows will be booked from Chicago.

Billy Sunday Officially Noticed.

Chicago, March 13.

Ernie Young has posted a notice in his ticket-scalping window announcing "We buy and sell seats for all Billy Sunday shows, matinees and nights, during the run."

IN ATLANTIC CITY.

Atlantic City, March 13.

Over the week-end Lee Shubert and A. L. Erlanger were here. Shubert came down to see "The Squab Farm." Both managers watched that show from opposite boxes one evening.

Their presence, together with nothing playing in the city to attract Erlanger to the seaside, gave circulation to some reports of more or less moment to legitimate theatricals, but it is not certain the two managers who are fighting each other met while in the city, though that could have occurred without any of the show people about being aware of it.

Reports have been spreading on Broadway since Monday concerning the coincident visit last week at Atlantic City of A. L. Erlanger and Lee Shubert.

Mr. Erlanger had his attorney with him, according to the story. Following his return to New York Monday, several of the Klaw & Erlanger producers are rumored to have had a proposition submitted to them, which, if carried through by K. & E., would bring the legitimate factional battle to an immediate end, placing the complete control of that field with one of the factions.

ZIEGFELD IS BACK.

Florenz Ziegfeld, Jr., returned to New York from Palm Beach last Saturday. He has, engaged Dore and Cavanaugh for the "Midnight Frolic" and the "Follies" later on. From the present indications there will be almost a brand new set of faces in the coming season's show. Bert Williams, Eddie Cantor and Eileen King may be the only hold-overs from the present show.

Fannie Brice is under contract to A. H. Woods for next season for a dramatic production.

COMPLAINT AGREEMENT.

Pat Casey and Henry Chesterfield, meeting Monday in the matter of complaints made to either the Vaudeville Managers' Protective Association or National Vaudeville Artists, which they respectively represent, reached an understanding that neither organization is to entertain a complaint from any member of the N. V. A. in connection with a theatre not a member of the managers' association.

The cause of the understanding is said to have been the complaints received by the N. V. A. from its members, who had appeared in theatres not aligned with the V. M. P. A., and over which that body has no control.

Chas. Althoff, the Rube—A Big Hit

SELWYNS UNATTACHED.

Contrary to published and other reports it is claimed Selwyn & Co. have not as yet definitely signed a booking agreement with the Shuberts, nor placed themselves finally on the Shubert side.

There is a hitch, said to be a matter of selecting a builder for the proposed Selwyn theatres on 42nd street which the Shuberts are to finance, if the Selwyn-Shubert deal is concluded.

The Selwyns are reported naming Fleischman as the builder, while the Shuberts are holding out for Margolies.

While the matter is being settled there does not appear to be any other bid for the Selwyns to consider. They have one possible piece for a road attraction next season. That is "Why Marry?" now at the Astor.

MORNING VAUDEVILLE.

Indianapolis, March 13.

An innovation which gives promise of being successful has been tried here. It is morning vaudeville, attempted for the first time at the Rialto.

The performance starts at 10 a. m., following the feature film, giving a complete bill before noon. Three extra acts have been included, giving bill of seven acts and a picture.

It means added expense to the management, as it demands two complete shifts of acts. The Rialto is now open continuously from 10 a. m. until midnight, the only house in the city having this privilege.

GALLI-CURCI'S OPERA HOUSE.

The husband of Mme. Galli-Curci, the operatic singer who set the metropolis wild recently, has been visiting real estate operators in New York, seeking a site for the erection of an opera house in the heart of the city that will seat from 2,500 to 2,800 people, to be utilized as a permanent edifice for Mme. Galli-Curci's vocal pyrotechnics.

At one office he was told such a plot could be had, provided at least a portion of the amount necessary for its purchase or lease was forthcoming. It then developed that the prima donna's husband had failed to provide himself with the necessary finances, and there the matter rests at present.

LIBERTY LOAN SONG.

The Liberty Loan Committee at Washington has officially adopted "What Are You Going to Do to Help the Boys?" as the song to help along the Third Liberty Loan.

The number is published by Remick & Co. Gus Kahn and Egbert Van Alstyne wrote it.

IN PARIS

Paris, Feb. 20. A troupe of 20 artistes of the Comedie Francaise will give a series of four performances in Madrid, March 2-10.

Apropos of the tour of the Ballets Russes in Spain, it would appear that business has been bad, and it is reported that de Diaghilew has been constrained to dispose of some of the scenery to pay the current expenses of the troupe. Even the music of Rimsky Korsakow has not brought business.

A new adaptation of "Romeo and Juliette," by Andre Rivoire, has been received by the reading committee of the Comedie Francaise. Mme. Pierot and Albert Labbert are listed for the two title roles.

Jane Marnac, having left the revue "Chut" at the Theatre Femina, to play in the new farce at the Michel theatre, Mme. Rasimi has introduced Regina Badet as a comedienne in her show. She plays in a sketch of the revolutionary days, with Pierre Pradier, which is sandwiched in the revue. Regina can dance.

The new program at the Alhambra Feb. 23 will include Maurice Chevalier for 15 days (prior to his appearance with Mlle. Mistinguett at the Casino de Paris), Two Tomboys, Mikado Troupe, Azella Wilson, Florimond, Harry Marvella, Mayne Steppers, Tsom-Abbins (cyclists), and four to fill.

The Tivoli music hall, Rouen, is in liquidation, but it is anticipated the difficulties will be overcome and the property reorganized.

The Omnia society has taken over the Max Linder hall, which was being reconstructed, and it is expected the salle will be opened in three months.

The Cie. Lux is in liquidation. A meeting of stockholders was called for Feb. 22, but the outcome is not yet reported.

NEW REVUE AT HIP.

London, March 13. "A Box o' Tricks" was produced at the Hippodrome March 7. It is a revue made up of many superbly beautiful scenes; the book by Albert deCourville and Wal Pink contains more comedy than is usual in such shows; music by Dave Stamper and Frederick Chappell is not distinctive. The honors go to the designers, costumers and producer, Ned Wavburn.

Daphne Pollard's strong personality and vitality was an outstanding success. Shirley Kellogg scored, though her voice seemed "tired." Harry Tate, Tom McNaughton and Fred Allandale registered hits.

Riggs and Witchie are the special dancing feature.

GEORGE ROBEY HONORED.

London, March 13. George Robey was feted at the Criterion Restaurant March 5 by a distinguished company. The ex-Lord Mayor was in the chair and presented the guest of honor with a handsome silver tea and coffee set and also handed him the balance of the subscriptions, \$1,250, which Robey promptly allocated to the Variety Artistes Benevolent Fund.

COLISEUM PAYS 25 PER CENT.

London, March 13. The Coliseum features this week include Alfred Sutro's playlet, "The

Trap," presented by Herbert Waring and Miriam Lewis; Clarice Mayne and "That"; Van Hoven.

The Coliseum has again declared an annual dividend of 25 per cent. It hasn't fallen below this mark since the war started, besides keeping on hand a formidable reserve fund.

WAR SERVICE RECOGNIZED.

London, March 13. The O. P. Club gives a recognition dinner April 7 to theatrical and variety artists who were prominent in assisting in war charities and entertaining the wounded, at the Criterion restaurant.

Earl Derby will preside.

"GEN. POST" YEAR OLD.

London, March 13. "General Post" celebrates its first anniversary at the Haymarket tomorrow with a matinee, the proceeds to be presented to the Hut Fund. Queen Alexandria and a distinguished audience will be present.

"CARMINETTA" A DRAW.

London, March 13. "Carminetta" is attracting good patronage at its new home, the Garrick, but must shortly find another, to make way for a new war play with Madge Titheradge and Arthur Wontner in the leading parts.

Amateurs In Charity Play.

London, March 13. At the Comedy theatre yesterday at a matinee, "Romanticismo" was performed by the Italian members of the staffs of the large hotels, for the benefit of the Italian Hospital Fund.

"Bubbly," at the Comedy, has passed its 400th performance.

Irving in Solid.

London, March 13. H. B. Irving is going strongly in the varieties with "Waterloo" and will continue his tour indefinitely.

Akeroyd Leaves Army.

London, March 13. Norman Akeroyd has been discharged honorably from the army after 14 months' service abroad.



Reunited. The Original

REIFF BROS.

made their initial "showing" Monday at Proctor's 23d Street, New York, and, after a few minor changes, put over what promises to establish them as one of the standard comedy dancing acts of "big time" vaudeville.

Direction, MORRIS & FEIL.

THEATRES IN BOND DRIVE.

London, March 13. "Tank Week" proved a huge success. Many artists contributed. Marie Lohr sold 12,000 war bonds at the Globe; Charles Gulliver bought 25,000, Wilkie Bard, Shaun Glenville and Lionel Monckton each invested \$5,000.

It was announced that at all the Alfred Butt theatres, the Palace, Gaiety, Adelphi, Empire, Victoria Palace, etc., every penny taken in during the week would go straight toward the purchase of war bonds.

ANZACS AT OLYMPIA.

London, March 13. Hast & Zeitlin will transfer their production, "The Little Brother," from the Ambassadors March 25 to the Olympia, Liverpool, for one week, returning April 1. During their absence the stage will be occupied twice daily by the Anzac Pierrot troupe from the front.

MUSICAL PLAYS IN VOGUE.

London, March 13. Eight American plays are running successfully here and one musical piece, "The Lilac Domino," although there are 17 musical plays and revues at present—a record for London.

"CHU CHIN CHOW'S" 400TH.

London, March 13. "Chu Chin Chow" at His Majesty's celebrated its 400th performance March 11. The demand is still so great it is being played twice daily.

TATE'S BUSY WEEK.

London, March 13. In addition to appearing at the Hippodrome every afternoon and evening, Harry Tate is playing twice nightly at the Metropolitan in his skit "Selling a Car."

MADGE TITHERADGE'S DEBUT.

London, March 13. At the Victoria Palace, Ella Retford reappears, also the Gresham Singers, Waters and Morris, and The Grumbles.

Madge Titheradge makes her variety debut there next Monday.

"Prime Minister" Mar. 30.

London, March 13. At the Royalty, Hall Caine's drama, "The Prime Minister," will be produced March 30, with Ethel Irving, C. F. Hallard leading man.

Cottrell to Return.

London, March 13. Sid Cottrell left the hospital March 7, discharged from the army. He shortly produces a new version of "The Substitute."

"Yes, Uncle" Doing Well.

London, March 13. "Yes, Uncle" at Prince's theatre is doing well. Norman Griffen is playing Leslie Henson's role and while lacking the finesse of Henson, is doing satisfactory.

Shoebridge Leaves Hospital.

London, March 13. Joe Shoebridge has left the hospital, after 16 weeks with a broken leg.

New Attraction at Court.

London, March 13. At the Court, Elsie Fogerty and Ruby Ginner commenced a short dramatic and musical season March 11.

Kate Carney Recovered.

London, March 13. Kate Carney, who has been seriously ill, has just reopened her L. V. T. tour.

George Fairburn Dies.

London, March 13. George Fairburn, comedian and mimic, died in Brinsworth, March 3.

"PRODUCTION" FINE OF \$100.

The rebooking of this week for Frank Fay at the Palace, New York, carried with it a "fine," it is said, of \$100 imposed as a reduction to that amount of Mr. Fay's regular salary.

When Jack Wilson and Co. left the Palace program Monday, Edw. S. Keller, vaudeville representative for Fay, offered Fay and his pianist to substitute. The booking managers agreed to permit Fay to enter the Palace program, but upon hearing the salary asked, which was the amount Fay had previously received in the twice daily, set the figure exactly \$100 less, without leaving any opening for debate on the subject.

It was understood around the Palace this course had been taken through Fay, having left vaudeville to enter a production (Shuberts' "Girl o' Mine") which closed Saturday.

The vaudeville booking men some time ago announced an intention of reducing salaries of artists stepping out of vaudeville into productions and attempting to return to vaudeville again. The rule has been invoked in several instances.

Whether the Fay reduction is for this week only or the future no one appeared to know, but it was said the Orpheum Circuit had offered Fay its route at the reduced amount, stating that was the only figure it would pay him through having appeared in a show.

Marie Nordstrom, from the same production, reopens in vaudeville next week and will start the Orpheum Circuit April 15. She is not, however, looked upon as a vaudevillian, having entered the varieties from the legitimate. Mr. Keller also placed Miss Nordstrom for the vaudeville time.

ALIGNING RUSSIA.

Reports have reached this country in a round-about way that with the advance of the Germans into Russia there will be organized a new booking system under which German acts will be furnished contracts for 20-week tour.

Since the beginning of the Russian political disturbances, it has been difficult to secure stage material. Artists declined to go to Petrograd from Paris or other centers unless they were guaranteed at least six weeks. Now the project is to line up a tour including Warsaw, Riga, Petrograd, Kieff, Odessa and other cities, arranging the tour much as it is done in this country.

American showmen see in this scheme a duplication of the booking practice here. Russian managers have been dealing as individuals with the players and in consequence the business has lacked system. It is even forecast that a tour will be arranged that will extend into Siberia.

Russia has transportation problems akin to those of the United States and agents believe they can be solved only by some such co-operative booking plan as that in vogue here.

HAD TO CHANGE NAME.

The National Vaudeville Artists has ordered Swan and Mack to change its name, if the turn wishes to continue in regular vaudeville. The artists' society decided the adoption of Swan and Mack was an attempt to trade upon the team title of Swor and Avey, also a vaudeville act of similar composition and material, the latter team having been the first to appear on the variety stage following the dissolution of Swor and Mack, which was made up of the partners of that name in the respective new combinations.

Bert Swor entered the complaint. Mr. Swor after leaving Swor and Mack secured Mr. Avey and they have since been partners.

Charles Mack and Swan but lately entered vaudeville as a team. They will take the name of Moran and Mack.

"PEACE SONGS" NOW FACE BAN IN UNITED'S RESTRICTIVE PLAN

Booking Offices Helping Government Put Quietus to Any Number That Might Have German Propaganda Underlying Lyrical Motive. Feist Song Seized. U. B. O. Boosting Third Liberty Loan.

The United Booking Offices this week instructed all resident managers of theatres booked by it to report to the New York headquarters immediately any artist or act appearing in their theatres with a "peace song," meaning a lyrical number with peace as its theme.

In the same letter the U. B. O. informed the managers to permit and encourage the use of ad lib remarks or dialog furthering the Third Liberty Loan, recruiting or any movement urged by the Government.

The restriction made against "peace songs" by the big booking agency is in line with a governmental thought that such songs if issued may be the result of German propaganda in this country.

The seizure last week in Chicago by Federal officers of the Leo Feist published song, "It'll Be a Hot Time for the Old Boys When the Young Men Go to War" and the confiscation of copies found of the number in several retail stores sharply brought out the question of discretion by music publishers in accepting war ditties. Mark Morris, assistant manager of Feist's Chicago office, was taken into custody at the time. Seizure of sheet music of the Feist song were made at Woolworth's, Hillman's, Kresge and other stores.

Last week the Orpheum Circuit instructed all of its house managers to forbid the use on an Orpheum stage of the "Hot Time for the Old Boys" number; also "I Don't Want to Get Well," likewise published by Feist.

NEW CHICAGO RECORDS.

Chicago, March 13. Last week at the Palace, with Sophie Tucker headlining, took the season's high record, heretofore held by Elsie Janis. This week at the Majestic, where Julian Eltinge is topping, promises to break the house mark for the year, also held by Miss Janis.

FARBER GIRLS WAITING.

The Farber Sisters in "Sinbad" at the Winter Garden are said to be waiting for the expiration of their contract, to leave the Al Jolson production, if they don't go before that time arrives.

An irritating incident daily at the Garden and one which may indicate a strained feeling between the sisters and the managers is an understudy always standing in the wings while Constance Farber is upon the stage.

The girls are said to have another grievance, involving a matter of their contract which reads they shall not appear until 31 minutes after the show commences. Through eliminations in the running order, the Farbers are now going on 24 minutes after the start, which is affecting their applause, they claim.

Other than Mr. Jolson the Farbers receive the highest salary of any of the "Sinbad" principals.

CHEERFUL TONY.

Antonio Perry, acrobat and weight lifter, was a big-time performer up to six years ago. He played the Majestic eight times in two seasons. Then he got sick and couldn't work, and for a

time managed Paul Conchas. He became ill again and went to a hospital, coming out "broke."

Since then he has been peddling newspapers, candy and other things in dressing rooms and theatrical offices and acting as a porter. Nights he hustles orders for a local photographer. In addition he runs errands and has two boys helping him, getting transportation for artists, delivered to their rooms or dressing rooms, and doing other services.

And Tony is the most cheerful spirit seen around the rendezvous of the profession.

ELTINGE'S PLANS.

Chicago, March 13. Julian Eltinge is announcing from the Majestic stage in certain speeches that he intends to "retire from the stage" after his vaudeville dates, which have two more weeks to go. When asked to be specific, he said that he would do pictures for one season, opening next June in California, then would probably undertake a starring road tour, a-la Lauder, through the west under the management of William Morris. After that Eltinge insisted he would never again be seen before an audience or a camera, as he will have amplified a fortune already considerable.

Bessie McCoy Is Booked.

Bessie McCoy and a company of six young people will open at the Palace, New York, April 1 or the week following.

In the act will be Thomas Conkey, Wilmuth Myrkl and L. W. Ting.

The management is making a strong effort to get as many of the Ziegfeld girls as possible for the show. Peggy Hopkins, May Leslie, Grace Jones and Alice Wagner are among those listed.

Carl Randall and Vivienne Siegal are also to be in the Century roof show.

"Doc" Wells, stage manager of the "Midnight Frolic," has resigned and may be at the Century.

Donald Brian in for a Week.

During Holy Week (March 25) Donald Brian will appear at the Palace, New York, in a singing and dancing turn. Two girls will appear with him.

That week, "Her Regiment," in which Mr. Brian is starred, is laying off.

Lillian Shaw Returns.

Chicago, March 13. Lillian Shaw has been booked solid for the season following her showing here at the Majestic after a two-year retirement. She is at Keith's Hippodrome, Cleveland, this week, playing east.

Beck Leaves for the Coast.

Martin Beck left for the Pacific Coast and a tour of the Orpheum Circuit, going out via Canada.

Mr. Beck is accompanied by Louis Sonnenberg, his attorney, and Mort Singer, of Chicago, also a golf bag and pinochle deck.

Three Dooleys on Roof.

The Three Dooleys have entered into a contract with Morris Gest to appear in the new revue proposed for the Century Roof around April 1.

SUNDAY AVOIDS THEATRE.

Chicago, March 13.

It may surprise Billy Sunday to learn that on his big opening day last Sunday, when more than 50,000 persons heard him and many were turned away, show business flourished; every theatre that had a matinee sold out in the afternoon and the night shows, with exception of one or two lame ducks, disposed of all seats.

Sunday is in for a ten-week run. The newspapers have played him up as never before. Many printed five pages Monday, giving the sermons in full as well as layouts of Sunday and Ma Sunday in all manner of theatrical and sensational acrobatics.

Sunday is centering his attacks on booze, the Devil and the Kaiser, and has so far not molested dancing or theatres. Raymond Hitchcock recently announced, though he did not say just when the arrangement was reached, that he and Sunday had settled on a system of neutrality each to let the other alone, each to let the other's industry unpanned—as long as each refrained from "starting something." This was taken as a press agent wild one, but Sunday entirely left out theatres in his five opening talks.

He is working in a tabernacle seating 16,000, erected on the lake front at an expense of about \$75,000. He is giving the daily gross to the Pacific Garden Mission, where he was converted, and will take the gate and hand-out at his final session as a benefit for himself.

CIRCUS ADMISSION INCREASE.

Accounts around, not definite, say the circuses and out-door amusements are contemplating an increase of scale for the coming summer. The increase will be a large one in percentage, in some instances, it is said, like general admission going up 100 per cent.

The raise will include the 10 per cent. war tax, which the circus will pay to the Government, and the inclusion on the ticket purchased will do away with any confusion of separate sale or change for the war tax additional fee.

BANKROLL FOR SHOW.

Chicago, March 13. Mijares, noted wirewalker, has become a tent show magnate in Mexico. For the past year he has been touring Mexico with a circus.

Mrs. Mijares came to Chicago last week with a \$50,000 bankroll to add acts and enlarge the show.

It will be shown as The Grand Circus Mijares, and will carry a personnel of 400 people, they say. The matter of canvasmen is an important detail in Mexico. This is evidenced by the fact that the show carries \$400,000 of insurance. The show will carry 18 acts.

LUNA CONCESSIONAIRES BALK.

Present plans call for the elimination of all vaudeville and circus attractions at Luna Park this season. The reason is the presence of a number of large concessions and the strenuous objection of the concessionaires especially against circus turns. This cropped up last season and the concession people appear to have won out.

Transportation facilities at Coney Island this season will be greatly improved through the reconstruction of the car terminals. This will eliminate all blind entrances and do away with the confusion of arriving and departing crowds in the same station.

Joe Schenck Travelling Again.

Last Saturday Joe Schenck, with his wife, Norma Talmadge, left New York for the Coast. They will be gone about 12 days in all. It's a business trip for Mr. Schenck.

The Schencks but lately returned from a vacation in Florida.

Clever people write for comedy number, "I'm So Ambitious," Marquis Ellis, 818 Majestic Bldg., Los Angeles, Cal.

"THE BOYS" CLUB.

"The boys," as the bunch that book and meet around the United Booking Offices are often referred to, have inadvertently formed themselves into a club, called "The Friendly Grandsons of St. Patrick," if Billy Grady's word may be accepted in a matter of this kind.

Mr. Grady says it's not a joke. The fact does remain that tomorrow (Saturday) night at the Hotel Breslin, on the eve of St. Patrick's Day, there will be a little dinner of all "the boys." It is the outcome of a daily luncheon of a dozen or so of the group at the Hotel Wallick daily. When the evening affair was proposed, those subscribing invited friends until it commenced to look like a crowd.

The Breslin dinner will start around 9 p. m.

According to Grady, Jack Lewis is president of St. Patrick's latest association. Grady himself vice-president, William S. Hennessy, secretary and treasurer, and Tim O'Donnell, angel. Why O'Donnell is "angel" or what that stands for Grady kept to himself.

W. C. FIELDS WITH GIRLS.

When W. C. Fields leaves "The Pollies," about April 29, at Washington, he expects to return to vaudeville with several girls and a comedy assistant in either the golfing or tennis hits he has done since joining the Flo Ziegfeld show.

The Morris-Casey Agency is looking after the prospective act and is reported asking \$900 weekly for it.

McCULLOUGH MARRIED.

It is reported Carl McCullough and May Thompson have been husband and wife for the past four months, having quietly married without an announcement.

Mrs. McCullough was formerly the principal woman of "You're in Love," the Arthur Hammerstein production. Mr. McCullough is a "single act" in vaudeville.

STELLA MAYHEW IN MINSTRELS.

Gus Hill has postponed his opening of his announced female minstrel show until the spring, owing to his inability to secure the right cast. He is negotiating with Stella Mayhew as one of the principals.

ATLANTIC CITY'S BILL.

Atlantic City, March 13. Keith's, here, reopening for a week March 25 under the management of Jules E. Aronson, will have for its program Blanche Ring, Franklin Ardell and Co., John I. McGowan and Co., Moran and Mack, Raskin's Russians, Amada Gray and Boys, Four Boies.

John I. Collins in the U. B. O. New York, will also book the bills for the regular season, which will start in June, likewise under Mr. Aronson's management.

YEGGS BLOW THEATRE SAFE.

Nearly \$1000 was stolen when burglars blew the safe in the Fox theatre, Springfield, last week.

The safe, which weighed 1,500 pounds, was moved from the office, drilled and the charge set off, draperies being used to muffle the explosion.

SILVER COUPON PRIZES.

Arthur Horwitz is the chief backer of a theatre premium scheme conceived to attract business by giving away silverware on the coupon plan. The proposition calls for every patron entering a house to receive a coupon and the prizes are all of silverware.

Horwitz arranges with the theatre "buying" his proposition to supply tickets, advertising matter and prizes.

Chan. Althoff—The Sheriff of Hicksville

U. S. MAY TURN CONEY ISLAND INTO HUGE SHIPPING CENTER

New York State and Federal Authorities Have Waterway Plan That Would Eliminate Summer Playground. Scheme Grows Out of World War.

The present world's war may be the cause of Coney Island becoming a line of water facilities to accommodate the increased shipping demands.

Before the state legislature is a plan which provides for the development of Coney Island creek and the construction of a canal to connect Sheepshead Bay and Gravesend Bay.

As proposed the line of commerce would soon work into the amusement confines of the celebrated Coney and eventually to the ocean front and eliminating completely the famous summer playground.

Statistics from past surveys of Coney show that it is nothing more than a sand bar, with its widest point three-fourths of a mile across. In some sections Coney Island creek and the ocean are only a few blocks apart.

The building of the canal will be done, according to the plans, by the Federal, State and municipal governments. The only immediate drawback now to definite action is the final action of the Federal government on the proposed waterway construction which expense would have to be borne by the National and State treasuries. The State has the right to make an appropriation of \$1,000,000 under the proposed enactment.

Meanwhile Coney is getting its fronts repainted and its megaphones cleaned up preparatory to its annual season.

TIME-CLOCK TANGLE.

The time-clock in the United Booking Offices, used to denote the exact minute "slips" are entered for the booking of acts, caused a tangle Tuesday morning, through its accuracy.

The clock only stamps in minutes. When two slips came through the clock, both stamped as of the same minute and each calling for Stella Mayhew at different points, the matter was looked into.

Miss Mayhew is booked by the Harry Weber office. Mr. Weber arranged with Eddie Darling to place Miss Mayhew at the Riverside, New York, March 25. At the same time in another part of the sixth floor Herman (Jack) Weber agreed with Johnny Collins that Miss Mayhew should play Keiths, Louisville, March 25. The boys carrying the slips reached the time clock together, and with the minute reckoning in the clock, both stamped their slips within the same minute, leaving it undecided which slip had priority.

Up to Wednesday the matter of Miss Mayhew's booking March 25 had not been settled, but as she plays Keith's Cincinnati next week, Louisville may secure her through the easier jump.

MOSS' 181ST ST.

The building department has approved the theater building B. S. Moss proposes at 181st and Broadway. Excavating will be gotten under way at once.

The plans were held up, owing to their specifications being covered by the new "Building Zone" law.

Anniston's New House Opening.

Anniston, Ala., March 13. A new theatre opens here April 1 under the management of J. L. Ernest. It will seat 1,400, cost \$80,000 and was

promoted through Ed Renton of New York.

Jule Delmar, of the United Booking Offices, will place split week bills of five acts.

FIGHT HIP IN JERSEY.

With prize fighting now legalized in New Jersey, arrangements were consummated this week by Counihan & Shannon for the construction of a hippodrome seating 3,000, about four miles out of Perth Amboy, where C. & S., in addition to conducting a series of boxing bouts, propose to operate stock burlesque.

It will be a typical outdoor amusement place, with a big 40-foot round top and a 40-foot middle pole installed.

The point where the Hip will be located is at Morgan, between Bauman-town and Perth Amboy and close to the spot where 4,000 men are employed by the Government.

PAPERS FOR SOLDIERS.

Paris, Feb. 20.

The American soldiers in France are having quite a stock of newspapers published in English for their information.

Their own official newspaper is now published weekly. The Chicago "Tribune" gets out a daily edition in Paris for the troops. The Paris daily, *Matin*, is printing a weekly edition in English, called "The Morning," besides which are the Paris edition of the New York Herald and the London Daily Mail.

Rosenthal Charge Dismissed.

Another of the "Blue Law" violation cases has been dismissed. Jake Rosenthal of the Bronx O. H. On Jan. 13 the theatre had its usual Sunday vaudeville show consisting of an acrobatic act, a sketch, Gordon Bros., Wheeler Trio and others. At the trial, at the Magistrate's Court of Bronx County, Rosenthal testified he was employed by Cohan & Harris and that although they booked the house for the six days in the week, Cohan & Harris and himself had nothing to do with presenting Sunday shows.

Blanchard Still Being Observed.

When the charge against Charles M. Blanchard, a former vaudeville agent, for forgery was called Monday, the defendant was remanded back to Bellevue Hospital, for further observation to determine his state of mind.

Blanchard forged the name of Walter Plimmer to several small checks.

Bids for Keith's, Fordham.

Bids are being sought for the erection of the new Keith theatre in Fordham, at Fordham Road, near the Concourse, Bronx, on a plot 100x225 feet, plans by Architect McElPatrick.

The house is to seat 2,300, with one balcony.

Heatless Days Off.

Montreal, March 13.

The government order closing all theatres on Mondays in order to conserve fuel has been suspended. The playhouses were doing business last Monday, the new rule having gone into effect March 8.

LEX. LOOSE AFTER MAY 15.

After May 15 the Lexington opera House, now under lease to Gersten & Shea, reverts to its former holder, the Manhattan Life Insurance Co. There is little chance the Gersten-Shea tenancy will be renewed.

The Shuberts will not get the Lexington. To obtain possession \$615,000 must be paid before the transfer could take place.

The Grundy sub-lease for the operation of a stock proposition at the Lexington so far has been a dismal failure and Grundy, who also operates the Grand Palace ballroom, is out considerable money. Grundy is expected to close before the expiration of his expected tenancy.

Harry Shea plans to continue the Sabbath vaudeville concerts until the middle of May anyway.

LARGEST "LIBERTY HUT."

Washington, March 13.

The largest Liberty Hut in the world is to be made out of the Billy Sunday tabernacle in this city. Government officials had partially decided to take over the building for war work, but realized the necessity of such a "Hut" here because of the hundreds of soldiers passing through daily.

One-half of the building is to be retained as an auditorium with a completely outfitted stage, and efforts are being put forth to have some of the cantonment attractions play there. The remaining half will be subdivided into four parts consisting of showers, dormitory, with 200 cots for which a nominal fee will be charged, reading room and a gymnasium.

Three of the Sunday staff are remaining over. Fred Buse, who has been his postmaster for many years, will have general charge of the building, while Mr. and Mrs. Asher will look after the recreation work.

WORKING FOR LOAN.

Chicago, March 13.

Sam P. Gerson, western representative of the Shuberts, has taken over the direction of all the features for the Third Liberty Loan here. He will have the assistance of Mary Pickford, Lillian Russell, a British tank, two carloads of allied war trophies, John Philip Sousa's Great Lakes Naval Band and the newspapers.



DONALD MACDONALD

Who scored a hit in Henry W. Savage's "TOOT TOOT" at the Cohan theatre and managed exclusively by CHAMBERLAIN BROWN who has Laura Hope Crews, Emily Ann Wellman, Tyler Brooke, Josephine Victor, Conrad Nagel, Martha Mayo, Ada Menade, Helen Lowell, Norval Kredwell, Richard Sterling, Charles Lane, Marie Carroll, Robert Hyman, Mabel Witber, George C. Forth, Earle Foxe, Alice Fleming, Aubrey Bosworth and others under sole management.

MORE TAX DETAIL.

At the third district office of the Internal Revenue collector for New York a somewhat different ruling than at first generally understood was made regarding the decision as to who must make an income tax return.

This ruling is that if a man who is married did not attain a net income of \$2,000 he does not have to file a return. That is, say his gross earnings amounted last year to \$2,800 and his expenses for railroad, commissions, etc. (expenses entailed in carrying on his business or profession) amounted to \$800 or more, his net income would be \$2,000 or under and as that is the exemption figure allowed, he does not have to file a statement.

Similarly where a single person earns a net of \$1,000 or less he or she would not have to file a return.

But for those whose net incomes amount to \$5,000, the unmarried individual must pay two taxes of 2 per cent. under the present war income act of Oct. 3, 1917, and 2 per cent. under first income tax law of Sept. 8, 1916.

Single men with incomes of \$3,000 or more are required to pay an extra 2 per cent. under the Income Tax law of Sept. 8, 1916. The same applies to married persons with incomes of more than \$4,000.

There have been a number of rulings which are not clear to the average laymen and the safest method for all individuals who must make returns is to consult the income tax man, who is stationed in every bank.

Should there be any rulings after April 1 which is the "dead line" for the filing of statements, whereby further deductions are permissible than at this time, persons can upon receipt of their tax bill file a new statement (same form as now) and append a claim for abatement of tax together with form number 47.

The date now set for payment of the income tax is June 15.

The claim a professional can include his hotel and living expenses while on tour if he maintains a fixed home has been made, but the present ruling is that no such deductions will be permitted and that ruling will very likely not be changed, the collector taking the stand that such expenses are protected under the personal exemption allowed.

EXPULSED MEMBERS FINED.

Following a committee meeting last Friday it was reported the National Vaudeville Artists had decided if reinstatement should be favorably acted upon for any of the 20 or more members dropped for non-payment of dues, there would be a fine of from \$50 to \$100, tacked onto the member before again granted full privileges in the organization, in addition to the initiation fee of \$10.

The present initiation fee will be increased to \$25, it is expected, when the N. V. A. moves into its new clubhouse on West 46th street.

UNDERSTUDY QUILTS.

Al Jolson has lost his understudy, Harry Wardell. For several seasons Mr. Wardell has been ready to take Jolson's place on the stage, waiting patiently, season after season, at \$60 weekly, but Jolson disappointed him at every performance.

Wardell has done other things. He was at the New York Hippodrome last season. Then, again, he tried out a single act in vaudeville, but always returned to understudy Jolson.

Mr. Wardell has finally given it up as hopeless. He says understudying Jolson is interfering with his pleasure, so he quit the job. Next week his address will be Hot Springs, where the ponies are chasing each other around a circular track.

AMONG THE WOMEN

BY THE SKIRT.

Eva Tanguay, holding over at the Palace for the second week, is doing even better than last week. Her repertoire of songs remained the same as also did her costumes, excepting the skirt of the turquoise costume has been altered. It now turns up in scallops. I liked the straight effect better. Gus Edwards' "Bandbox Revue" is outgrowing itself. Cuddles is quite a grown-up girl now and the name Cuddles doesn't fit. She did a vamp number in a purple princess dress. A short dancing frock was yellow satin with a green chiffon mantel draped over one arm. A crystal tunic was over a two-flounce lace skirt. A military finale found Cuddles in a white satin suit, while the other girls wore blue pants, red, white and blue skirts with gold vests.

The three Dooleys (Ray, Gordon and William) are developing into the funniest act in vaudeville. Gladys Moffett (with Jack Wilson) is a larger type of girl than usually seen with Mr. Wilson, but from the showing Monday afternoon it doesn't seem to matter what girl joins the act. Tom Mitchell in the same act, gotten up in white for a soldier, looked a chauffeur. Alice Eis (dancing with Joe Niemeyer) wears a white net with blue bodice and red hat. The trimmings were silver stars. A Chinese number was elaborately staged and Miss Eis' gold and green mandarin suit was exquisite. A long gold and black train hung from the shoulders. A silver mantle was draped around the figure for one dance. Throwing it aside a short costume consisting of four rows of fringe over white tights was revealed.

Percy Elkeles has given a cabaret show to Maxim's with expert knowledge. Pretty girls, good looking costumes and bare legs. The principals are wearing some very good looking clothes. Veronica does a toe dance in a black net ballet dress having a bodice of brilliants. Another dress was of orchid and green satin made with short skirt in two layers. A butterfly of crystal lace shimmered at the back. Manette's first costume was of black net and jet bodice with a red velvet sash. Another change was bloomers of green satin with a short skirt of burnt orange cut in petals. The bodice was black. A white net over pink draped at the sides and a lace dress with pink satin panels and blue sash completed Manette's wardrobe. Olive (Olive and Stuart) did a dance in a rose net, the skirt being wired. She also wore a blue and red costume. A mauve and green dress was trimmed with tiny buds. The six girls for the opening number were in short pink satin skirts with a loop of ribbon at the back forming a bustle. There were rows of roses used as trimming. The costumes were opened in front to show much lingerie. A novel number found each girl representing a different object, such as a powder puff, tambourine, knitting bag, hat, boa, and muff. Another number had each girl carrying a toy piano, while their costumes were black and white. A military number was done in blue satin baggy pants with red satin coats.

Request week at the Alhambra found Ryan and Lee and Bradley and Ardine the prime favorites. Miss Lee was in her same blue taffeta dress and Miss Ardine made several changes. A chiffon and lace dress was worn for the opening with a large hat and feather fan. There was a Chinese costume in gray with trimmings of blue and green chiffon. A short dancing frock of pink satin was cut in scallops while another was in yellow and orange and trimmed with brilliants. Eunice Sauvair (with

Hal Skelley) is still wearing the red velvet coat and net dress, also the black net. Bonnie Thornton was in her favorite net creation. Fanny and Kitty Watson are showing their usual good looking wardrobe.

If booking in vaudeville depended only upon "wardrobe," Minnie Allen and Sister would be kept busy for some time to come. Minnie Allen with her lovely grey hair carefully marcelled, was dressed in dark blue at the 5th Avenue last half last week. The underskirt showed a band of sequin trimming. The overskirt of chiffon had tiny ruffles at the hem. The bodice was also of the sequins. A vampire number was done in an elaborate fish scale dress in black with a green feather boa across the shoulders. The younger of the sisters looked charming in a silver lace made in two bands and flounces. The upper part was of mauve and green ribbon. A creation was a deep pink satin skirt wired at the hem with a coat like waist of black having wreaths of tiny flowers. She also wore a huge poke bonnet. The two sisters for the finish were dressed alike in black velvet trouser costume cut real short. They were faced in red and trimmed with cherries. The Warren Girls (with Billy Wayne) danced neatly in full skirts of green chiffon with three rows of flowers and a silver bodice. Silver lace dresses were made in two flounces with green side pockets. The girl of Kitner, Hawksley and McClay was attired in a white cloth dress piped in green. Her white chamois gloves and high boots were the acme of cleanliness. In a banjo and violin act, La Belle and Lillian were dressed in blue and silver and lace ruffles over pink.

Arthur Hopkins in presenting Nazimova in a series of Ibsen plays is deserving the support of the public which he is bound to get. The first play chosen is "The Wild Duck," opening Monday night at the Plymouth. The fat part fell to Lionel Atwell, who is becoming a great favorite with New Yorkers. Nazimova as a 14-year-old girl was content to remain in the back ground, knowing she will have her innings with the other Ibsen productions.

When is a show girl? From what I hear, Broadway seems to be the answer. And this is why. One young woman who has hung onto the stage admittedly through her looks suddenly became possessed of \$5,000. She had a friend, another show girl. Likewise, a looker. Both are good dressers on and off. The girls communed. All of the "season" seemed centred at Palm Beach. They read over a list of some of the people there. They seemed to know them all, mostly men, wealthy men they had met on Broadway. Investing the \$5,000 at a modiste's, the show girls and their trunks departed for Florida. Arrived at Palm Beach. The men were still there, but they seemed shy, much shier than when the girls last saw them on Broadway. Somehow whenever the men were passing the girls, the men of wealth (and of course wealth is necessary for Palm Beachites) appeared quite preoccupied. They didn't recognize the girls. And those two girls in their showy and dressy clothes, a couple of the best lookers in their set, had to pay their own restaurant checks during the four days they languished in vain at Palm Beach. Then they made a discovery, quite important to them—that the men had their wives along. So the young women with their trunks and \$5,000 investment returned to Broadway.

Bessie Clayton says the applause received by her in her fourth and last week ending Sunday at the Palace was genuine. I accept the correction. It was brought on through an observation here last week that if the ovation given Miss Clayton at the Palace was legitimate it was wonderful. Now the Clayton act is at the Riverside, playing its fourth return engagement there. I should say that Miss Clayton's vaudeville record speaks for itself, regardless of observations or contradictions.

\$100,000 CIRCUS PROFIT.

Charles E. Sasse, the amusement manager of the Santos-Artigas Circus, a Cuban outfit, was here to engage several acts to finish out the season which closes in May. He says the show made \$100,000 last year and will do as well this season. There are about 15 tent shows in Cuba. Hannaford Family, riding act, is the show's feature.

This is the Hannafords' second season with the Cuban show and they have been engaged for next year. It is the same troupe that aroused attention with the Barnum and Bailey Circus last season and the troupe joins that organization again this year.

The Fijiama troupe and the Herman Germaine troupe sailed to join the Cuban show this week.

THEATRE PLEA FOR W. S. S.

The National War Savings Committee, Greater New York Division, has addressed a request to 600 theatres in this territory, asking that a house attache be assigned to read to the audience a short statement, which is provided, on war savings.

The statement takes one minute to recite and makes a plea for personal economies on the part of every American in order that each may contribute to the financing of the war. It also requests each hearer to become himself a "one minute man" and pass the plea along so that the propaganda may become an endless chain of argument.

A. E. Smith, of the Jefferson, says he is the first New York manager to organize a W. S. S. club. Every attache of the Jefferson, from manager to scrubwoman, has gone in for the plan. Each has agreed to take at least one quarter stamp a week.

NURSES NEEDED.

Surgeon General Gorgas, of the United States Army, has called upon the American Red Cross to supply to the Army Nurse Corps 5,000 nurses between now and June 1. The Red Cross has already supplied nearly 7,000 nurses as a reserve for the Army and Navy Nurse Corps since the beginning of the war. According to a statement made by Surgeon General Gorgas, it is estimated that there are between 80,000 and 90,000 registered nurses in the United States, and that approximately 30,000 will be needed for service in army hospitals during the present year. The immediate need for 5,000 of these is emphasized.

Houdini in Camp Show.

Houdini was the chief attraction at Pelham Park last Sunday where Lieut. Jos. Montague stages the weekly entertainments for the enlisted men of the Pelham Park Naval Training Station.

Others on the program were Hazel Kirk, Hy Mayer, the cartoonist, Constance Binnie, William Lewis, Julian Rose, Harry C. Browne and the Pelham Park Band.

MARRIAGES.

The marriage of Phil Morris and Rose Sherry (non-pro.) is scheduled to occur in June.

Julia Ueber (Julia Taylor) to Charles H. Young, in Philadelphia, Feb. 9. The bride is a sister of Mae Page Taylor.

FOR CHURCH WAR FUND.

Theatrical men will be active in the Knights of Columbus drive for the Catholic War Fund, the first affair being announced for Manhattan Casino the night of April 17.

George P. Murphy, Charles Ferns and Robert Alexander constitute a committee formed to handle the event which will include an entertainment and dance. A show of 50 acts will be staged with admission prices running from 50 cents to \$10. The Pelham Park Naval Band will be present and on either side of the mezzanine floor will be boxes draped in appropriate banners to seat representatives of the army and navy.

The show will be conducted solely by theatrical men and the proceeds will be given to the fund through Father Murphy's Church of the Resurrection. Edward Waldron has donated Manhattan Casino for the night. Mr. Waldron has also donated the services of his entire staff for the occasion.

CANADIAN REQUIREMENTS STRICT

Notwithstanding the many warnings issued by the Canadian authorities and published concerning eligibility for admission into the Dominion of Americans of German descent or German sounding names, there still remains artists who apparently believe they are immune.

Two were turned back from the border last week through not properly having prepared themselves. One of the requirements is that birth certificate, vised by an English Consul in the States, must be produced.

IN AND OUT.

Jack Wilson and Co. left the Palace program after the Monday matinee. Mr. Wilson's voice was not in a condition to warrant appearing at two theatres twice daily. The Wilson turn continued at the Colonial. Frank Fay substituted at the Palace.

Helen Goff, owing to illness, is out of the Jack Wilson act and Gladys Moffatt has replaced her.

The Four Keltons did not open at the Hamilton, Monday, the act refusing either to open the show or appear in the closing spot. Hart and Diamond replaced them.

Mr. and Mrs. Walter O. Hill (Hill and Donaldson) obliged to cancel Pittsburgh last week, owing to Miss Donaldson becoming ill. They canceled Toronto, Syracuse and Auburn.

The brother of C. H. O'Donnell dying in New Hampshire Sunday, caused the O'Donnell-Julia Nash sketch, "3 G. M.," to cancel this week in the south. The Rambler Sisters were dispatched by Jule Delmar to Roanoke to fill the vacancy.

The Kuehns were out of the show at the Pantages, San Francisco, for several performances last week, illness of Curtis Kuehn. Magana, operatic tenor, filled. Lai Ting Sing, Chinese violinist, was out of the show for three performances.

John Ward, of Ward, Bell and Ward, acrobat, at Pantages, San Francisco, fell Sunday night and dislocated his right shoulder, were substituted. The Stanley's, shad-

The Ford Sisters at the Princess, Montreal, quit the bill upon receiving word of their father's death in New York.

Gus Erdman substituted for Willie Smith at the Palace, Brooklyn, first half, because of Mr. Smith's illness.

Low Dockstader missed his opening matinee at the Palace, Chicago, an act from the Majestic filling in; his train was late.

Owing to sickness the American Comedy Four were replaced by Andy Lewis and Co. at the Delancy the first half.

An Act with a Punch—Chas. Althoff, the Sheriff

VAUDEVILLE

IN THE SERVICE

The Theatre Assembly, under the direction of Mrs. Christopher Marks, gave a reception to 600 soldiers at the Y. M. C. A., Governor's Island, Monday night. William LeBaron, author of "The Very Idea," spoke, giving a number of humorous incidents of the trials of a playwright. The entertainment also included Hilda Hollins and Mae Sutton in songs; Mr. and Mrs. Henry Mallon Price, piano; Sadie Jansen, monolog; Mrs. L. Steinmetz, soprano; Florence Lillian and Edna Grell, songs. A lucky number price was one by Paul Simon, formerly at the Winter Garden, who is stationed at the post.

Joe Borrowes won't get the clerkship in the service after all. When he applied to the examining board on West 46th street a second time, the officials were amazed that he had been notified to appear. The board said it was all wrong to have promised him entrance into the service. The exemption board discovered that he wasn't even a flyweight, since he tipped the beam at exactly 81½ pounds. Now Joe proposes to open an office and supply material for acts.

Georges Volterra died from wounds received in action. Funeral services were held in Paris Dec. 19. He was a brother of Leon Volterra, manager of the Casino de Paris. Eric Boulby and H. Davies, English artists, were wounded in France and returned home for treatment. Davies is professionally known as Davo, the conjuror. Francis Franks is reported to have been wounded in France. He is the son of Tom Franks, English ventriloquist. (Reported to Variety from Paris.)

John Openshaw was slightly wounded in action in France. His parents at Pawtucket, R. I., were so informed by the War Department. Private Openshaw enlisted when war was declared with the 15th Co., Coast Artillery, in his native city. He is president of the Rhode Island Society of Magicians and had appeared upon the stage.

Edmund De Barri, of the De Barri Scenic Studios, recently left Chicago for New York. He is now Lieut. De Barri of the Camouflage Corps, and expects to go to France soon. In the meantime Mrs. Adele De Barri is running the studio. She works before the canvas in overalls, and is said to be the only woman scene painter in the country.

One night's proceeds last week of the Florence Stone Players at the Shubert, Minneapolis, playing "The House of Glass," were donated by Manager C. A. Niggenmeyer to the 337th Artillery. "Buzz" Bainbridge is a second lieutenant with that division at Camp Dodge. He was formerly manager of the Minneapolis Shubert.

A number of professionals located at Camp Logan, Tex., are staging shows there weekly. Roy E. Armstrong supervising the events. At Camp Logan there are sufficient artists to stage a complete bill with several changes and no conflicts. Because of the location of the camp it is difficult to procure outside talent.

Jet Hahlo, a partner of Elizabeth Marbury in her theatrical enterprises, enlisted this week in the U. S. Signal Corps. Miss Hahlo speaks several languages. She will probably be assigned to a French phone. The first female unit of the Signal Corps, composed of 29 girls, left for abroad last week.

Jack Cowell & Co. have a sketch called "The Slacker," a plea for patriotism and in the nature of recruiting propaganda. Since August 19 three men in the sketch have been drafted. The first man to go was Carleton West.

Foster Huffman followed and last week Alvin A. Baird was called in Chicago.

Ed. Convey, business secretary of the T. P. U. No. 1, has a letter from Bobbie Props Anstett, now in France with the army. Props wrote that he left New York with the Roosevelt ambulance corps, but is now head chauffeur for the unit. Anstett was at the Booth, New York.

Tommy Overholt (Overholt and Young) ordered to report immediately at the American Base Hospital, Fort McHenry, Md. George Reuter, brother of Dorothy Reuter, Joseph M. Schenck's private secretary, is with the same unit.

Jack Pickford joined the army last week, leaving from Los Angeles. Although Canadian by birth he goes with the American troops. His mother collapsed when her son boarded the train and has since been under the care of physicians.

Sam Lowenwirth, Billy Morrell and Ben Kramer are requested by Sergt. Al Grossman to write to him. He is with Co. D, Motor Supply Train, Camp McClellan, Ala.

Tom Waters ("Father and Son") who is now in England, recently received a letter from his nephew, Sergt. Walters, Somewhere in France. Tom, Jr., is also a sergeant in the American Army. "Toots" Brady, of William Fox Corp., has joined the Royal Flying Corps. He was rejected for the American air service.

Richard Melzer, formerly of the Loew offices, is with the U. S. Engineering Department, Q. M., at Norfolk, Va.

Abe Olman, song writer, author of "Oh, Johnny, Oh," at Camp Johnson, Jacksonville, Fla., was recently promoted to sergeant.

Ralph B. Creeden is signal sergeant with Bat. A, 301st Field Artillery, Camp Devens, Mass.

James E. Pennyfeather, formerly chief electrician at the Century, is now a lieutenant.

Charles Prenderville (Strickland Sextet) is now a bandsman on U. S. S. Pennsylvania, off Fortress Monroe, Va. Albert B. Plough (Slatho's "Midnight Rollickers"), Co. 26, 154 Depot Brigade, Camp Meade, Md.

A. E. Jones, formerly a carpenter at the Goldwyn studios, is at Camp Dix, Wrightstown, N. J.

Harry (King) Bulger, Paul R. Burttatt and Alfred Menrose (Anna Held Co.) accepted.

Harry Webber (Webber and Wilson) is attached to the 152nd depot brigade at Camp Upton, L. I.

Dan Caslar, formerly musical director, is now a sergeant with the 152nd depot brigade at Camp Upton.

Jack Wadron (Lockhart and Waldron) is a bugler with Battery D, 305th Field Artillery, Camp Upton.

W. L. Morgan, who is on a U. S. receiving ship (N. R.) omitted to say where he was stationed.

Robert Schoenecker, formerly manager of the Gaiety, Chicago, is now an accountant in the army at Milwaukee.

William C. Kohler (Cort, San Francisco), Co. 28, 166 Depot Brigade, Camp Lewis, Washington.

Jack Atkins has enlisted in the navy and has been stationed at Philadelphia.

William J. Sommer, Co. 7, 2nd Balt., 154 Depot Brigade, Camp Meade, Md.

Ruth Law's Flight.

The New York branch of the Showman's League of America, which was lately formed, will hold a benefit performance at the Hippodrome on April 21. The plans for boosting the affair call for Ruth Law making a flight from Chicago to New York and landing on the Hip roof on a specially constructed runway, it being figured that after alighting she would have 100 feet within which to stop.

DRAFTED.

Mort Harris, manager of the San Francisco office of Watson, Berlin & Snyder, and Jack LaFollette, manager of Forster's office in the same city, both passed the physical examination last week and are now subject to call.

Paul Kelki, piano accordionist, at the Hippodrome, was arrested in San Francisco for failure to report to the local draft board officials. He had been notified to appear. He was taken to the Presidio.

Francis Renault, the female impersonator, now with the Harry Layder show, exempt, physical impairments. Renault served a four-year term in the army prior to his entry into the theatricals.

Gates Austin, who was featured last season as comedian in Tom Lindsay's "Lady Bugs," left this week for an aviation training camp south.

Verne Brown (Six Brown Bros.) is in Class A and subject to call in the last quota.

Daniel Kussell, writer of vaudeville material, accepted.

William Jacobs, of the Chicago agency of Beehler & Jacobs, accepted.

Rube Goldie, examined in Newark, rejected, physical condition.

Fred J. Kelly and Bob Talbert, accepted, waiting call.

Charles Clover (Musical Clovers) accepted, waiting call.

Frank Britton (3 Brittons) accepted, waiting call.

Jack Hayden (Maurice J. Hayden) waiting to be called.

Carl Haslem, artist, accepted.

BIRTHS.

Mr. and Mrs. Ben Woods, at their home in San Jose, Cal., Feb. 23, son (Bernard Fox, Jr.). The parents were formerly of the Woods Trio, but retired from the stage two years ago, going to the Coast, where they are raising prunes. The couple have been married 10 years. The present is their only child.

Mr. and Mrs. Budd Robb, last week, daughter. Mr. Robb is manager of the Cohan and Harris theatre. It is their second child.

Mr. and Mrs. Eddie Horan (Dave Marion Show), March 12, son.

TREASURER'S AGENCY.

Clarence Grey, former treasurer of the Shubert theatre and one of the best liked of Broadway's box office men, is starting a theatre ticket agency, having taken a lease on the office formerly occupied by Davey Mandel on 42d street west of 7th avenue. The site is at present occupied by a cash register concern.

Grey will start operating about May 1 and Mandel, who gave up his agency to become a broker in the curb market, may be associated with him.

BARNES' SHOW CAST.

"Yours Truly," the musical comedy by Tommy Gray and Herbert Stothart in which T. Roy Barnes is to star, has its cast complete. In it are Gertrude Vanderbilt, Letty Yorke, Alfred Gerard, Alice Fleming, Bradford R. Kirkbridge, Mabel Leggett, Carlton King, Helen Gunther, Mignon McGibney, Leonora Hughes, Robert Lee Allen, Hazel Shelly, Philip Leigh, and a chorus of 24.

Arthur Pearson who is producing the show, has it routed over the K. & E. time for an opening out of town during April with a view to a summer run in Chicago.

ZEHRUNG WILL BE DINED.

Frank C. Zehrung, for twenty-four years manager of the Oliver theatre, Lincoln, Neb., will retire from that post at the end of the current season, and will devote himself to the supervision of the local bill posting plant.

Zehrung is well known to everybody in the legitimate and a bunch of advance men are planning to invite him to New York for a huge testimonial dinner.

ILL AND INJURED.

Bruce Duffus was confined to his home early in the week with grippé, Jack Boyle attending to his office. Louise Davies, the stenographer in the Duffus office, who was married several months ago, was also laid up with grippé.

Owing to the loss of her voice, Myrtle Boland was unable to open with Jean Havez's new act, "Dixie Girl Revue" at the Fifth Avenue Monday. Elisabeth Mayne will substitute until Miss Boland recovers.

Because of the serious illness of Albert B. Leffer, the partnership between him and Ernest Grainger has been dissolved. The latter will carry on the scenic studio offices he originally established.

Edwin Moscarey, treasurer of the Rialto and Rivoli, was operated on last week for a nasal obstruction and his adenoids were removed at the Poly-clinic Hospital. Another operation is necessary.

John Drury, formerly with "Arizona," has recovered from a long illness and has returned to his duties as head of the Dramatic Art Department of the Cincinnati College of Music.

Paul Nevins (Nevins and Erwood) is ill at his home, Chester, Pa., with malarial fever and grippé. The team was forced to cancel its Southern engagement.

The woman of Ryan and Ryan fell and sprained her ankle while at Providence last week. The act was forced to cancel for the first half at the Lincoln Square, New York, this week.

Ernest London (Four Londons) has left the hospital, recovered, from a nervous breakdown. He is arranging a new casting act, selecting his company at Reading, Pa.

Patsy Doyle, the well known "sad" comedian, was confined to his home for a few days this week, suffering from an attack of rheumatism.

George Totten Smith, author, is in Poughkeepsie in the hope of benefiting his health, severely impaired in a recent collapse.

Helen Hart (Hart Sisters) fell from the rigging while at Keeney's, Newark, last week, and sustained a sprained arm and back.

Billy Mahan, who was treasurer of the Fulton, came back from Arizona to bury his mother, recently deceased. He will seek health in the Adirondacks.

Barney Fagan, ill for a time in the Knickerbocker Hospital, New York, continues to improve since leaving the institution.

Mrs. Eddie Foy is still at El Paso, slowly recovering from her recent operation. She will be confined there for about six weeks longer.

Irene Huych (Connors and Huych) has had a nervous breakdown and will go to Chicago to recuperate.

G. P. Lloyd, of Lloyd & Churchill, has been successfully operated on at the American Theatrical Hospital.

Kate Pullman (London Belles) fell and sprained her ankle while on the stage, at Watbury, last week.

Danny Murphy, former burlesque comedian, has gone to San Antonio to spend the remainder of the winter.

George Ade Davis, now located in New York, is recovering from a minor operation.

Eddie Corelli (Corelli and Gillette) was confined to his apartment early in the week with an attack of grippé.

Lawrence D'Orsay returned to "Sinbad" at the Winter Garden Monday after an illness of a few days.

Rowie Haney (Romm and Haney) convalescent.

New Show in Syracuse.

Syracuse, N. Y., March 13. The Anderson & Weber production of "Some Little Girl" is to open here, at the Empire tomorrow night, for three days. It has Felix Adler in the leading role.

CABARETS

"The Coconut Grove" title was still being argued over up to Wednesday without any legal action started by Morris Gest, who claims Flo Ziegfeld had not the right to remove the name from the Century to the Amsterdam Roof. The name was advertised in the Sunday papers as part of "The Midnight Frolic," with an accompanying illustration. The Ziegfeld version is that he and Charles Dillingham created the name, which was apart from the Century Roof in every other way; that they spent \$38,000 in providing the Century aerial resort with a new entrance and when leaving the Roof, they removed the title along with other properties owned by them up there. From accounts it appears that although Ziegfeld and Dillingham provided a public entrance to the Century Roof, by means of which a liquor license was secured, that license was surrendered when the Roof closed and another application is necessary if Mr. Gest reopens with his revue as planned, along with restaurant refreshment.

Many waiters are said to be working in the middle of the city restaurants who receive no salary at all, relying wholly upon tips. One or more instances are claimed to have become known where the waiters paid for the privilege of working. It is also said that in some of the resorts where waiters are not paid, the management has even gone beyond that, offering waiters five per cent. of each check on all amounts over \$25 after midnight. Restaurant men say this is "bad stuff," and gives waiters a house license to pillage. Some of them don't need a license, however.

An action for \$360 has been commenced against Percy Elkeles by Ida Clare, alleging salary due on a breach of contract. Mr. Elkeles produced the current revue at Maxim's. Miss Clare appeared for the first performance only, when she was replaced. The Maxim people say no contract was issued to the artiste and she was engaged at a salary of \$35 weekly if remaining. Trial will be held in a municipal court.

The action George C. Reynard brought against Lee Shubert for alleged breach of contract was settled Monday. Reynard had entered into a contract with Shubert whereby he was to act as manager of a cabaret in the 44th Street Theatre Building for a period of four weeks at a salary of \$100 per week. Only \$100 of his salary was settled, and Reynard brought suit against Shubert for the balance.

March 25 is the date set for the abolition of ice rink skating, the Government taking over the surplus ammonia held by the ice plants. The order affects two Healy places in New York, at 66th and 95th streets. The latter place, recently opened by Thomas Healy, will probably install pictures as an entertainment on the ice rink floor over the restaurant.

Joe Spagat, the manager of the Bismarck Gardens, Chicago, and former caterer to the American Music Hall, has been engaged by Tom Chamales to run the Green Mill Gardens during the coming season. Spagat is seeking a star attraction for the Summer, having made a bid for Sophie Tucker and her jazz boys without success.

Al Myer is now in the cabaret booking business for himself, after having dissolved partnership with William Sheridan. Reports of a disagreement between the partners are denied.

Myer says he intended to make grape juice, but discovered the price of sugar was too high so he kept on alone in bookings. Carl Bentzen is assisting him.

Los Angeles became "dry" March 1, excepting in clubs, where liquor is permitted to be sold. Baron Long, well known to all show people who have visited the Coast for any length of time, has four clubs around Los Angeles, Baron Long's, Vernon Country Club, Watt's and The Ship. What has happened to the cafes in the city hasn't yet been reported in New York.

The Pelham Heath Inn on the Pelham road has Billy Kurth again in general charge. Several alterations will be made for the summer season and most of the changes out of doors will be designed to attract the attention of the transient traveller, as Pelham Heath is located at the edge of the road.

Cabaret revue producers have received of late applications from several more or less well known musical comedy principal women who were quite willing to entertain a proposal to appear on the restaurant floors. For the purpose of the restaurants, however, "number leaders" at a considerable lesser salary are easily securable.

Cafes in San Francisco allowing dancing from 12 to 1 Monday morning have been instructed by Chief of Police to discontinue the practice. Sunday dancing is not permitted and music is not allowed after 1 a. m. In the past this house has been the one bright spot on Sundays.

The Ritz, Brooklyn, has a cabaret with 32 people, including the chorus for the revue, which has 22 principals. Henry Fink put on the show. He manages the Ritz. It is said Fink may produce the next revue for Churchill's, also one or more other Broadway restaurants.

Agents of the Internal Revenue Dept. in Cincinnati rounded up a number of cabaret proprietors who failed to pay their Government War Tax. These men have now been assessed a penalty of 200 per cent. in addition to the amount of the tax. The majority pleaded ignorance of the law.

Canoe Inn at Good Ground, L. I., about 90 miles from New York, has been leased by Jules Keller (Maxim's) and will shortly reopen under his management. The place has 60 acres, with hotel and two cottages upon the grounds. Brock Muller formerly ran it.

A new revue has been put on at the Kaiser Hof Gardens, Newark, by Fred S. Fenn, and staged by Victor Hyde. The production has a large cast, with Herman Landau featured. Other principals are Dolly Morrison, Grace Lane and Ted Lorraine.

Arthur MacLean, of Hunter Island Inn, saw the restaurant floor of his place for the first time last week, since Christmas, having been confined to his rooms upstairs with a troublesome illness that developed into a form of sciatic rheumatism.

Isabel Jason opened at the Moulin Rouge Monday night. The imitation was one of a series of numbers that she is doing and was on at about midnight, pulling the applause hit of the night.

"Jack o' Lantern" at the Globe, New

York, has an ice skating scene with Fred Stone as the skater. He expects to continue it, notwithstanding the Government's order to cease using ammonia, through using a substitute.

Jack Mason is to stage a new Golden Glades show for Tom Healy. He staged the ensemble numbers for "Follow the Girl," which moves from the 44th Street Roof to the Broadhurst next week.

Paul Biese, artist with the saxophone and director of a syncopated orchestra, began an engagement this week at the Planters, Chicago. Biese and his orchestra formerly worked at the Bismark and College Inn.

The Follies, San Francisco, is now putting on a revue in addition to the regular form of entertainment. Twelve girls, headed by Shirley Douglas, are used. Miss Douglas is also putting on the show.

George McKinney, a cabaret singer, popular in Louisville, who was convicted of stabbing his wife about a year ago, has been pardoned by Governor Stanley.

The Justine Johnstone Club in the 44th Street theatre building announces Armand Kalisz and A. Baldwin Sloane as directors, commencing next week, with Dorothy Klewer of California, hostess.

Carson and Young, Lemming and Gray, Morius and Clements have been added to the revue at the Greeley Hotel, Newark.

Gordon, Ross and Ball have Mr. Lemming, the bass, with them, and are now in Rector's revue.

Vera Lizette, late of the Congress Cafe, Chicago, opens at Techau Tavern, San Francisco, shortly.



ADELINE FRANCIS

The "Says I to Myself, Says I" Girl and her talking machine.

A most attractive and original idea and a splendid novelty, quite stimulating, to say the least. In listening to Miss Francis' wonderful record voice whereby she chatters and sings with herself, it's hard to decide which voice pleases most, for up to date no such enunciation or resonance has yet been heard from a "talking" voice.

Mr. Edison himself complimented Miss Francis by accepting her voice for record work as well as other well-known talking machine companies. Altogether, her act is one so different and so refreshing that one can readily understand why she is in a No. 7 spot at the Bushwick, Brooklyn, this week (March 11) and going over with a bang.

Next week (March 18) Miss Francis will play B. F. Keith's Orpheum, Brooklyn.

NEW ACTS.

Donald Gallagher and Beatrice Noyes, now in "The Country Cousin," have been signed by Lewis & Gordon for Aaron Hoffman's comedy "The Honeymoon," in which they will open as soon as the present season of the play ends. This will mark Donald Gallagher's first appearance in vaudeville after having been featured in Broadway productions for four years.

George Rosener and Harry A. Shea have formed a new vaudeville producing company and the first act, with four people (written by Rosener) will be "Putting It Over." The second will be entitled "The Birth of a World," also four people, scenic novelty.

After a short fling at Ralph Kettering's sketch "He Never Knew," William Schilling has a new sketch from Howard McKent Barnes entitled "The Drudge." Schilling plays five separate characters.

Harry First will revive his former sketch, "The Marriage Fee," for eight weeks in the middle west, marking time until he reopens in one of the "Business Before Pleasure" companies about August.

Albertina Rasch and Ballet. Mlle. Rasch is returning with the Mme. Bernhardt show from Cuba and will leave it upon arriving in New York, returning to vaudeville (Paul Durand).

"The Reclamation" is to be offered in vaudeville shortly by Laura Burt under the management of Joseph Hart. It is a semi-war playlet with a new turn to the German spy theme.

Adolph Blome and Grace La Rue, dancing act. (Miss La Rue was formerly in a restaurant revue.) Her name is the same as the well-known Grace La Rue (Paul Durand).

Lee Kohlmar has commissioned James Horan to write a new act which will be brought out late this season or early next.

Jack M. Lewis has a new act, "The Wedding Trip," with six girls and three principals opening in Newark this week.

Sid Gold, from the Ben Welch show, and Babe LaTour, who has been a principal with the act, "Miss New York."

Ben Beyer and Augusta (debut in America), open at the Bushwick March 25.

Dorothy Clark and Hazel Crosby in a new act written by Lew Cooper and Al Harriman.

"Dancing a la Carte," five people, headed by Ethel Wilson (formerly Webber and Wilson).

Harry Mayo and Basil Lynn, talking (Max Hart).

Sig. Westony and Helen Ferropimi, musical novelty (Chas. Bornhaupt).

Kirt Vance and Josephine Taylor, new singing and dancing turn.

Nixon and Sans (Mark Levy).

STOCK OPENINGS.

Dayton, March 13.

The Lyric here will play stock attractions for the summer season, according to Jules Hurtig (Hurtig & Seamon), who was here last week.

The company will be headed by Mabel Brownell and Clifford Stork. It will begin directly after the burlesque season.

Matt Grau is to place musical stock companies for a spring and summer season in Richmond, Columbia, N. C., and St. Louis. He will visit all three towns on his return trip from Pinehurst, where he beat the Governor of Pennsylvania at golf last week.

Newport News, March 13.

A musical stock company opened at the Academy Monday. The organization is under the management of Marty Brooks. The initial bill was "The Three Twins."

In the cast are Eleanor Young, Bert Young, Frank Bertram, J. Duff, Emma Seigel. Eugene Speyer is musical director. There is a chorus of 22 girls.

BURLESQUE

THE AVIATORS.

"The Aviators" is a typical burlesque show. It is without distinctive feature of any sort, but has the important virtue of moving quickly. The comedy bits are all framed from material as old as burlesque, but they are made short and brisk so that the numbers are frequent.

At the Star, Brooklyn, the audience had the usual perceptive of Jackie. Monday night a capacity audience gave the entertainment only mild approval, the bulk of applause going to the numbers led by the women principals, and the comedy section winning but casual laughs. The chorus and women principals carry the show while the comedians contribute little.

Sammy Evans plays Hobrow to Charles Nell's Irishman. They have not a single novelty, but work hard and manage to get a lot of the old stuff over in reasonably effective form, resorting sometimes to the extreme of noise and slapstick when all else fails. An example of this desperate expedient was in the first scene of the farcical military travesty. Their opening got them nothing, so they went into an orgy of rough-house, both men beating up another comedy character with the good old slapstick and then using a series of revolver shots which had no rhyme nor reason. It was just the noise and violence to take the place of clever fun-making.

Ray Montgomery was straight. He did little in the first part, but later had several good bits as an American army aviator and in a song number with Gladys Sears, done in "one" to give opportunity for a change of setting, brought down one of the hits of the evening. Montgomery has something in his appearance and manner to suggest that he has had experience in some politer form of show. A fairly good voice aids him.

The women principals are much better. Gladys Sears, always a good leading woman, puts over number after number in effective manner. She has a certain jaunty, friendly attitude toward her audience that probably comes from long acquaintance with theatres of the Wheel. She always looks well with several really noticeable gowns. In particular an affair of cerise and purple was a striking model, worn for her specialty. In this interlude she does extremely well with her songs, but parts of her monologue fell a little flat.

Millie Loveridge is the statuesque member of the feminine contingent with an ample figure that was modeled for display in tights. The Brooklyn boys fell for Millie with enthusiasm when she led a patriotic finale, tutored in white tights and close fitting music, also looked well in similar arrangement of black. With this went black silk boots, with silver tops. Miss Loveridge changed her costume three times in succeeding bits and numbers, but the boots remained. If she finds it impossible to change her boots, it would be a better plan to use shoes not quite so conspicuous. Rose Glifton leads several numbers satisfactorily and Babe Narworthy contributed a solo dance notable more for its pretty costume than for the dance itself. Miss Narworthy was one of a wire act, trimly done but without any special novelty. The girl's trim little figure and snappy style added much to the specialty.

The show is cut up into six short scenes, the settings at all times bright and colorful without being elaborate or expensive. The costuming of the 16 girls seemed to be made up of part new material, pieced out with an occasional dress held over from an older stock. It ran consistently to tights. The opening scene after intermission was the interior of a military hangar with the girls prettily costumed in aviation costume of dove gray. Unfortunately the gray tights were used for the rest of the show and the bodices that went with them clashed.

OH, THOSE GIRLS!

Lowell, Mass., March 13.

Florence McLoud and Eva Miller, members of the "Lady Buccaneers," playing here last week, indulged in a two-round bout back stage during the night performance March 10. The matter was ended in court the following morning, Judge Lummas fining Florence McLoud \$10, as it was proved she was the aggressor.

Richard Leisler is the manager of the show and said to be the husband of Miss McLoud.

FUNNY POLICY.

Syracuse, March 13.

Burlesque stock once more holds sway in the Bastable, Syracuse, where a company, under Stephen Bastable's own direction, will play a "split week" with the Academy, Rome, N. Y.

The show opened Monday, with George Slocum producing the numbers, and Emil Caspar engaged as principal comedian.

The Syracuse stock project will interfere in no way with the regular Columbia wheel bookings for the remainder of the season, the Columbia shows playing at the Bastable the first half of each week.

BURLESQUE CLUB BENEFITS.

What promises to be the biggest burlesque show ever under roof for one admission is being planned by the Burlesque Club to play a week of one nighters in New York and Brooklyn and nearby territory, the receipts to be turned over to the building fund for a club house.

Principals from different companies will take part in the performance, with a selected chorus from the shows also engaged.

Full particulars are to be worked out later, as the tour will not be made until the end of the current burlesque season.

The second picnic by the club this year will be held a month earlier as last July's affair made it too close to the preliminary arrangements for the opening of the new season. Instead of Wetzel's Point, the outing will likely be held at Donnelly's, College Point, which is considered a more advantageous spot for the excursion.

LESSER MAY GO BLIND.

Louis Lesser, the former burlesque manager, is now in the Johns Hopkins hospital, Baltimore, where he is under treatment in the hope of saving his sight.

Lieut. Charles Barton, managing the Liberty theatre, Camp Meade, near there, visited Lesser last week and found him in bad shape.

Barton wrote to New York burlesque men telling them that Lesser's finances are running low and a collection will likely be taken to help Lesser stay in the hospital indefinitely. Lesser was with several burlesque road shows and at one time worked for Weber and Fields.

Other burlesque men who have lately visited Baltimore describe Lesser's condition as pitiable. While he is being treated at the hospital he is living at Lowry's Hotel, 11 High street, where he asks that his oldtime friends write to him.

Mr. Lesser left "Hello Girls" about two months ago after having been laid up once in Detroit and again while in Canada.

LAUNCHING COAST WHEEL SHOWS

Los Angeles, March 13.

With the arrival here of S. Morton Cohn, of Portland, and Eugene Levy, of Seattle, the Burbank started production of tabloids for the new Pacific Coast Review Wheel.

The Cohn-Levy interests plan to put out a new musical show weekly. Cohn will have charge at this end and Levy in the north.

DISCORD STOPS "GIRL O' MINE."

It was because of internal dissension in the cast of "Girl o' Mine" that the show came to an abrupt close Saturday. The piece was in process of re-writing, but that was a delicate task. Almost every principal objected when a line in his or her part was cut.

The kicking became so general that Elizabeth Marbury gave up. The show was to have been switched into the Broadhurst, but "Follow the Girl" was moved over from the 44th Street Roof instead.

Poor business prompted the attempt to re-write and recast the Marbury piece.

CHAUTAUQUA SHOW.

The Chautauqua Association of Boston has several shows planned for the presentation of standard light operas over its circuit this spring and summer.

The first of the companies is now being formed in the Matt Grau office in New York. It will have a repertoire of three productions, "Robin Hood," "Pinafore" and "The Mascot."

In the company will be Oliver De Grant, Wynn Galie, Dorothy Cowan, Clarence Love, Stephanie Love, John R. Phillips.

RUSH'S BANKRUPTCY PETITION.

Three creditors with claims amounting to around \$1,500 filed a petition in the federal courts last week to have Edward F. Rush declared a bankrupt. The matter will be argued some time next week.

Rush of late has been interested in theatre building. He was connected with Jack Norworth and Sam Shannon in the promotion of the Norworth theatre and was also reported interested in the Vanderbilt theatre when that new house lately opening was first spoken of.

Some years ago Rush was of Weber & Rush, producers of burlesque shows. Before forming the partnership with L. Lawrence Weber, Rush was an individual producer of burlesque attractions. His shows often played the London theatre on the Bowery, it being then said a Rush show could get into the London when it couldn't get anywhere else.

About six years ago Weber & Rush dissolved. Shortly after Rush went to Vienna, Austria, for which city he had a fondness. Returning to New York, Rush some months later and shortly before the war went to Vienna once again. At that time it was said along Broadway Rush had taken along with him \$100,000 in cash he had kept intact in New York in a safe deposit vault, against any contingency arising through which ready money would hop in handily. When Rush next reached New York a report followed that after war had been declared, Rush's money along with that of all foreigners then in Austria had been confiscated or held by the Austrian Government, although no confirmation of this story that became public was made by Rush. He was still thought to have resources over here, and since returning has been concerned in two or three theatrical productions of small account.

BURLESQUE CHANGES.

Ben Bard has closed with Billy Watson's "Orientals."

Henry Nelson has left one of the Ben Kahn stock companies.

Agoust and Simone Beryl did not stay long at the 14th street stock as an "added attraction." They sailed last Thursday for Buenos Aires to play dates.

Matt Kennedy has withdrawn from the 14th Street stock company.

Easter Higbee replaced Fay Shirley as prima donna at the Union Square stock last week.

Harry Steppe, at the Folly, Bronx, severs connections with the company March 16 and will join the 14th Street stock next Monday.

Lucille Ames will make her debut in one of Max Spiegel's Columbia circuit shows next season. Other burlesque engagements reported via Will Roehm are Nat Farnham to follow Harry Steppe with the Kahn Folly theatre stock; Fay Shirley, prima donna, replacing Hallie Randolph, with "The Girls of the Follies" (joining in Pittsburgh Monday); Arthur Stern, juvenile, replacing Ed. Lewis, with "Some Show"; Al. Watson, replacing Walter Brown, with the Pat White company; Murray Belmont, replacing Ben Bard, with "The Orientals"; Jackie Nelson, replacing Dollie Fields, and Sam Collins, with the Ben Kahn stock.

JACOBS' SHOW CONTINUES.

The death last week of Maurice W. Jacobs will not affect the route of the Jacobs American Wheel show, "The Jolly Girls." While the Jacobs will is yet to be probated, it is known the deceased willed everything to his widow. The estate is estimated at \$30,000.

What disposition will be made of the Jacobs franchise has not been determined. It has several seasons to run. At present Mrs. Jacobs' interest in "The Jolly Girls" is looked after by Jack Perry.

AGITATING OLYMPIC'S "VELVET."

The Mutual Association that has the producers of the American Wheel among its membership are reported to have been agitating of late the matter of the ticket speculating "velvet" at the Olympic, New York, managed by the Krauss'.

It has grown to be a notorious fact the Olympic has a house speculator in the lobby who even stands abutting the box office to inform those refused good seats at the printed scale that he holds the choice seats in the orchestra at a 25-cent advance. The traveling shows playing the Olympic as a week stand have never shared in this extra money, said to be between \$600 and \$700 weekly.

The agitation according to report is to have the Olympic establish a price list that will be figured in the box office statements, with the attraction sharing on the usual terms for the full gross, instead of losing their portion of the extra amount by the way of a house speculator they believe to be engaged on a salary or commission.

SHANNON HAS "NIC-NACS."

Sam Shannon is to produce "Nic-Nacs of Now" on his own. This is the revue written by Jack Norworth, which was to have succeeded "Odds and Ends of 1917" at the Norworth theatre. Instead it will be offered to Broadway in another house in May.

The report that Norworth & Shannon separated because of a disagreement appears to have been erroneous, the split having occurred for business reasons. Shannon received written consent from Norworth to produce "Nic-Nacs" last week. Several weeks ago Shannon sold Norworth his share in "Odds and Ends." Recently he put over the sale of the Norworth theatre, Joseph F. Moran buying the house for a consideration set at \$98,000. Shannon's profit in the deal is said to have been \$20,000.

Mr. Moran is a shipbuilder and he put up a certain amount of backing for Edward F. Rush. He later withdrew from the theatre but finally bought the house.

Shannon has incorporated and taken offices in the Regan building, where Allan K. Foster is associated with him as stage director. His brother, Irving Shannon, is attending to several vaudeville productions.

TO REVIVE "SALOME."

"Salome," the Oscar Wilde play, will be revived at the Comedy theatre with Mme. Yorska starred, the presentation to follow the present revival of "Mrs. Warren's Profession" now running at the house. The latter piece was arranged for a two-week engagement which will send "Salome" in on March 25.

If business warrants, however, "Mrs. Warren's Profession" may stay three weeks, in which case Mme. Yorska's appearance will start April 1. She will be supported by a special cast which will include some of the Washington Square Players.

It is understood that the backing for the revivals, which are under the direction of the "Square" management, comes from outside sources, not from the subscriptions. Subscribers' season tickets do not entitle the holder to seats for the revival. Cut prices have been eliminated at the Comedy, which has returned to the \$2 top scale.

NORWICH HOUSE BURNS.

Norwich, N. Y., March 13.

The Colonial, operated by the Tennis Amusement Co., had its lobby destroyed by fire Sunday night. The damage was about \$50,000. An effort will be made to reopen the theatre in about three weeks. The attractions booked meantime will have to be canceled.

VARIETY

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The Publicity Department of the Liberty Loan Committee is devoting especial attention to theatricals, for the further aid of the Third Loan. The publicity managers in the enormous task assigned them, acquainting the countryside of the Third Loan and arousing enthusiasm for it that will bring returns in subscriptions which speak so eloquently of the American participation have not neglected to acknowledge the valuable and admirable aid the theatrical profession gave to the previous Liberty Loans.

With that in mind the Publicity Committee is preparing its own editorials on the subject for our use and we are publishing them verbatim, for in itself that is acknowledgment of the Government to the show business. The editorial we printed on this page last week came direct from the Publicity Bureau of the Liberty Loan Committee and the one below was also written there. We think these editorials from the Bureau have more force than we could express, for they contain the thoughts of the hard workers behind the guns in this great service. The editorials tell what the Government would like to have professionals do and what is expected from them. For that reason alone if for none other every reader should take the committee's suggestions and requests to heart, and try to fulfill in every way the desires of the Government in this matter.

Last week we called attention to the importance of the Third Liberty Loan. The Secretary of the Treasury has set a date for the issue of the new Government securities. On April 6, the anniversary of America's entry into the war, the new Loan will be launched.

Let every actor and actress in America remember that date. It is to be made the occasion of patriotic exercises in all parts of the country. Let it furnish opportunity for every actor called before the footlights and every vaudeville artist elaborating his or her turn to inspire enthusiasm for the new campaign that will begin on that date.

Many players have exceptional facilities for supplementing the work of the Liberty Loan committees of the several Federal Reserve districts. These opportunities should be seized and utilized to the utmost. No more patriotic work can be done by members of the profession, and no more popular appeal can be made.

To be successful on the variety stage is to be timely. A Liberty Loan twist to your work at this time will bring it right up to date.

That members of the profession will take the bonds to the limit of their capabilities goes without saying. What they have done for past loans is indication of what may be expected from them when the new issue is placed on the market. But they must not stop at what they can do themselves directly by subscribing. They must be prepared to act as missionaries and

stir the hearts and open the pocket-books of their fellow-citizens.

America calls; let every actor and actress respond.

Martin Sampter believes he's in the "wise" class. However, while returning east from San Francisco, Marty lost \$183 playing five-cent rummy on the train. He played with strangers. When describing them at the Friars the other night, Steve Riordan, standing near, told him who they were. (If you want to know anything ask Steve.) Marty explained it thusly: He was sleeping in the car when he felt a light touch upon his shoulder, and a nice man asked him if he wouldn't care to make the fourth hand at rum. Mr. Sampter knows two games, pinochle and rum, or thinks he does, and he eventually will if the bank roll holds out. When they mentioned rummy, Marty was there. Although half asleep, the young and ambitious associate of Gus Hill and Frank Tannehill knew that if rummy were the game he didn't need to be fully awake, not he, Marty Sampter, with more addresses between 43rd and 68th street than any three men in New York. To lose 183 at five-cent rum it is necessary to run behind 3,660 points. Ordinarily that would be impossible, for a rum player, but nothing is impossible to Marty. Then Marty went asleep again, satisfied in the consciousness that even if he had lost again at least he let those strangers know that at rummy he's a crack. To Steve Riordan it was funny, almost as funny as when Mose Gumble won at poker the other night. Mose Gumble can win at poker, a game Mose cheerfully admits he never could like. Steve thinks Marty should commence playing cribbage. After Steve finished telling Marty what he had been up against the youthful-looking and busy little Mr. Sampter almost was convinced he had been framed, although he still claims the other three fellows in the game with him were but amateur rum players. Marty, though philosophically, says he actually made \$183 on the trip, for they might have made it 10-cent rum.

Harry Fitzgerald, who represents vaudeville when on duty and himself when off, thinks he has run across the prize "tightwad" of the world. The other night Mr. Fitzgerald, Al Sanders and the unknown started homeward, walking to Broadway and 48th street for a taxi. The line-up was Fitz first, then Al, and the unknown to settle, he living farthest uptown. As they were about to get in the cab the unknown asked where Al lived and was told, then where Fitz resided. Fitz lived but three blocks away. "You don't want to get in, Fitz," said the unknown; "walk it. Only three blocks. They'll charge extra for you."

John J. Reisler, better known as "John, the Barber," to Times square inhabitants, secured a federal injunction last week restraining Jack Dempsey, a heavy weight boxer, from appearing either in the roped arena or in theatricals save under his management. Reisler holds a three-year contract with Dempsey which holds for two years more, the boxer to get 70 per cent. of all earnings and guaranteed a minimum of \$2,500 per year. It seems John "dug" up Dempsey from the bushes about 18 months ago. Last season when the boxer came to New York Reisler staked him to a new "front" at an expense of some \$600, whereupon the "comer" decamped beyond Reisler's horizon.

A memorial notice published in the obituary column of last week's VARIETY was signed "Les. H. King." It referred to the death of Joe Watts (Watts and Lucas) March 9, 1916. Mr. King sent the memorial to VARIETY at the request of Mrs. Kate Watts (Madge Lucas). It was unsigned, with no mention of the widow's name, nor were the in-

structions written on Mr. King's letterhead as the notice of correction was. That "Les" is a masculine name appears to be solely Mr. King's impression, for it escaped the notice of our copy and proof readers. Mrs. Watts sent the notice to Mr. King to arrange as Mr. King is an advertising agent.

Ben Beyer lately returned from abroad; while in South Africa met a sister whom he hadn't seen for 29 years. Beyer is one of a large family and was born abroad. He came to this country when a baby in arms, while his sister went to South Africa, where she married and has reared ten children. Her husband is the owner of a gold mine in Bulawayo, 2,500 miles from Cape Town. She made the journey to see Ben on the day of his landing. Beyer played Bulawayo before he left Africa. The town's theatre is operated by a Californian named Patterson, who has been there for 35 years.

Notwithstanding the notices that have been issued from time to time by the Post Office officials, warning the public against sending unmailable articles in packages to members of the American Expeditionary Forces in France, a systematic examination at New York and Chicago discloses that unmailable articles, such as matches, alcohol, explosives and inflammables, continue to be found in packages even though the packages themselves are marked as containing no prohibited articles.

The Savannah (Ga.) theatre will change hands March 27, Abe Guckenheimer retiring. Clarence Bennett, of Los Angeles, has leased the property. Mr. Bennett will renovate the house and make several changes in the staff. Road shows at popular prices will be the policy. Clarence Bennette is an auto racing man and promoted a large number of the events in which Barney Oldfield competed. He also plans to stage a number of automobile races here during the coming spring and summer months.

Johnny Collins, in the U. B. O., is after big names for the Proctor houses at Yonkers, Albany and Troy, to play them for a full week in each house. The remainder of the bill will split the week. Eva Tanguay and Evelyn Nesbit are a couple of headliners Mr. Collins is negotiating for. The last half of the week of March 25 at Proctor's, Yonkers, will play a feature film ("Birth of a Nation") with vaudeville omitted during the four days.

Jay Brennan (Savoy and Brennan) is hunting for the man who has been posing as his brother and making financial touches of acquaintances of Brennan's. Brennan has two brothers. One, E. J. Brennan, is general passenger agent for the B. & O. at Pittsburgh, while the other, Joseph, is in the tailoring business in Baltimore. Late activities of the pseudo Brennan have been around the Vancourtland Hotel.

Bert Pitman, the Denver booking agent, with Sullivan & Considine for years, in association with V. S. Stanley, an oil magnate of Casper, Wyo., will build a new theatre in Casper with a capacity of 1,500. Work will begin immediately with a November opening in view. The house will play road attractions, vaudeville and pictures at popular prices.

Richard Dore and Evelyn Cavanaugh open at "The Midnight Frolic" Monday. They are the dancing team who originated the number "Tickle Toe" in "Going Up" when that show opened at Atlantic City. Miss Cavanaugh was taken ill and the team withdrew without opening here. Cohau & Harris have permitted the team to use the music of "Tickle Toe" in the "Frolic."

When "The Rape of Belgium," since renamed, goes into Chicago shortly for an anticipated run, Charles Stevenson, of the cast, will devote much of his spare time to the interests of the branch office there of the Actors' Equity Association. L. Andrew Castle, who formerly was in permanent charge, is still in camp at Camp Rockford, whither he was called by draft.

A judgment of \$5,135.65 was rendered in favor of H. Eilerman this week. The defendant was Willard Mack. Some time ago Mack's car struck Eilander, who was riding on a motorcycle. Eilander brought suit for \$10,000. At the trial a verdict was rendered him for 6,500, but the court cut the judgment.

If the new Liberty theatre at Camp Upton isn't in readiness for its opening March 18 with "Turn to the Right," it will be postponed until the following Monday. Manager George Miller is hopeful that the scheduled opening will take place. The second show will be vaudeville, furnished through the United Booking Offices.

The Lyceum, Amsterdam, N. Y., has changed tenant four times this season. The latest is F. G. Terwilliger of Albany, acting for a film exchange concern there. Geo. F. Silvia is resident manager, succeeding Geo. Kolz. Three acts will be used from the United Booking Offices.

Mme. Bernhardt is expected to reach Memphis Sunday, from Cuba, opening Monday at the Orpheum there, then playing the Orpheum, New Orleans, for two weeks, afterward going to Chicago, Milwaukee and St. Louis, starting the remainder of the Orpheum Circuit following at Kansas City.

Laura Guerite left March 11 from an Atlantic port for another tour of the world, sailing direct to South Africa and the Antipodes. The itinerary includes Straits Settlements, China, Japan and Manila. In South Africa Miss Guerite will be surrounded by a cast of American artists.

David J. Lustig (La Vellma), writer of vaudeville material, has recently been appointed dramatic and motion picture editor of the Bridgeport (Conn.) Post, Telegram and Sunday Post. He will also handle the publicity of the Empire, Strand and Hippodrome in that city.

Eddie (Doc) Bowers has taken personal charge of the directing of the numbers for the new "Yours Truly" (Harry Pearson) show. Pearson has engaged Bertie Vanderbilt, Carlton King, and B. R. Herkbride to support Barnes.

March 26 the Stage Children's League will journey to the Actor's Fund Home, at West Bayside, Staten Island, to give an entertainment. Twenty children will make the trip. Alice Davis will be in charge of the performance.

William Oviatt is to return to New York to take over the management of the new Weber-Fields Company, while Ed. McDowell will succeed him in handling the affairs of "Her Regiment" for the Weber office on tour.

Frank Naldy, formerly of Naldy and Naldy, and also an automobile race driver, has returned to vaudeville, teaming with Arthur Thornton, who did straight with Lew Cooper (Jo Paige Smith).

George Gottlieb and Harry Singer returned to New York last Friday after a 10-day trip away during which they visited Chicago, Milwaukee, Memphis, New Orleans, Kansas City and St. Louis.

Duke Cross starts on the Orpheum Circuit next week.

WOODS' NEW CHICAGO HOUSE CALLED MARVEL OF LUXURY

Theatre Has Brilliant Opening with Local Premiere of "Friendly Enemies" Which Windy City Accepts as "Play of the Year." Woods' Investment \$500,000.

Chicago, March 13.

The most beautiful, playhouse on earth opened with the biggest play of the season on Monday night, when the new Woods theatre was inaugurated as the curtain went up on "Friendly Enemies," with Sam Bernard and Louis Mann.

No grand opera premiere here has drawn an audience more comprehensive of the social, commercial and professional aristocracy of Chicago. If A. H. Woods wasn't the happiest man in town it was because Mrs. Woods, reported ill in New York, was not present. The inner foyer was a riot of flowers—tons of them. A bushel-basket full of telegrams accumulated during the day.

There was no ceremony of christening or dedication save a simple one in tune with the times, when the first notes ever sounded under the new roof swelled into the melody of "The Star Spangled Banner" and the audience stood silently as its national hymn was stirring played by Walter Blau-fuss' sextette, the resident orchestra of the house. The steel curtain was then let down and over its full area appeared Old Glory, painted in wavy action, and over its lower stripes a fade-in of "The Spirit of '76."

No speeches or fluff marked any part of the initial night. Almost before the audiences realized it, Felix Krembs had entered, the first principal player to step in makeup on the new stage, and the play was on.

Lou Houseman acted in the capacity of house manager, though Joseph Snyder, Woods' junior partner in the theatre building, was programmed as the manager. Snyder is a local millionaire of banking fame, and a popular loop figure. Ray West was in charge of the box office. The A. H. Woods Theatre Co. owns the theatre and the office building above it, and Woods, alone, is the lessee.

The Woods holds 1,314, with about 900 main floor seats. It is a model of the up-to-date theatre construction and appointment, fore and aft, and its beauty is indescribable. Its lights are low-toned, its walls dull oak with the chairs matching it. The ushers alone are an attraction, a chorus of picked beauties uniformed by Lucille in incredible khakis and aviators' bonnets.

There are lobbies and entrances on both Dearborn and Randolph streets, on the northwest corner of which the monument to Woods' courage and sagacity was erected. That it rose at all in these days of shortage in material and labor, added to the peculiar local conditions in the building trades unions, is a romance—almost a miracle. Yet Woods put about \$500,000 of his own money into it, about 75 per cent. of the total outlay, and then didn't even want to name it after himself, yielding only because Mrs. Woods stood pat on her request for the title "Woods Theatre."

Samuel Shipman and Aaron Hoffman have written the great American war play—have written it with temerity, with brilliant strokes, with soul and with perfect "theatre." And this timely masterpiece fell into prime hands when its principal personalities were entrusted to Louis Mann and Sam Bernard, polished and practised veterans of the twin arts of comedy and tragedy in dialect and character. The story of "Friendly Enemies" is

so simple that a paragraph will tell it easily, yet it is so sure and rich that it could be told through weeks of acting like that seen here and never grow stale. It has to do with two old cronies who emigrated together from Germany. They prosper. Louis Block (Bernard) becomes a banker and has a daughter (Regina Wallace), and Carl Pfeiffer (Mann) is now a retired shoe manufacturer and has a son (Richard Barbee). The old boys remain pals; the youngsters fall into mutual love.

Block grows with America and when the war breaks out is fervently pro-U. S.; Pfeiffer clings to "Deutschland ueber alles" and cannot see anything against German kultur, policies and propaganda. Young Pfeiffer secretly enlists. His hyphenated father curses him. He marries the girl and sails. The transport is blown up by German spies, to whom the elder Pfeiffer has contributed money in his zeal. All think the boy is drowned, as he is among the missing, and Pfeiffer in one moment of tragic realization turns hectically patriotic for America and is helping Block trap the head spy (Krembs) when the boy returns in safety, having been rescued.

"Friendly Enemies" has all the tears of "The Music Master" and all the laughs of "Business Before Pleasure." It is stamped with the inimitable philosophical wit of Hoffman and with the wallop and canny exposition in fluent colloquy of Shipman. It is as homely as Shipman and as big as Hoffman's reputation and as "fat" as Houseman's equator. Its lines don't get over; they bang over. They are the lines of the home and the street, amusingly straightforward, cruelly true, expertly manipulated. The technique of the piece is boldly iconoclastic, but as sure as shooting. With the comedy bounding right through the web of drama—drama that dares show pro-Germanism today, here, and not rave.

Bernard and Mann are so utterly "fitted" that the looked-for battle between them will never happen while they are playing these roles. Sam has the well-dressed, suave, jesting, flippant, foot-sure, cagey character; Mann has the fussy, stubborn, temperamental, stentorian, expletive one. They take it out on each other so hard and so realistically in their stage lines that they have neither breath nor inclination left to scrap out of hours. And they play excellently and with a thousand shadings and flashes.

Mme. Mathilde Cottrelly, as Mrs. Pfeiffer, has a part so mellow and lovable, and adorns it with such motherly artistry, that she rises to principal proportions in what was written at best to be a fifth in the scale. Barbee is manly and legitimate, Miss Wallace is melting though unaffected, Krembs is magnificent in his dignity and finesse as the German villain.

The action is in four scenes, all in one marvelously practical set portraying Pfeiffer's living room, with a vestibule upstage with two sets of doors, which is an innovation in realism. The stage is propertied with precise values for the atmosphere of just what it is intended to portray.

The whole enterprise—theatre, play and cast—combines into one of the memorable hits of histrionic records, and stands as a credit to Chicago to Woods, to Shipman and Hoffman, to Bernard and Mann, and to the American stage as an institution. *Loit.*

MISKINOFF CASE UP AGAIN.

Chicago, March 13.

An echo of a famous New York divorce case was heard here last week in the difficulties of the Prince Alexander Miskinoff and Yvonne Gouraud, a show girl with "Fancy Free," playing at the Garrick. The wedding of Miskinoff, who was in the rug-cleaning business in New York, despite his blue blood, to Aimee Crocker, caused the Rialtos and Gold Coasts in New York, Chicago and San Francisco to buzz with gossip.

The divorce proceedings in New York in 1916 were so colorful that it became necessary to adjust the difficulties out of court. Yvonne Gouraud, then 16 years of age, figured in the divorce case. Miskinoff saved her life by giving her his love, he admitted on the witness stand. Since the divorce he has been traveling with Miss Gouraud, who was an adopted daughter of the Princess Miskinoff.

Their affair got into the daily papers here last week after they had been asked to leave the Sherman Hotel, and after Miskinoff had been requested to vacate his rooms in the Alexandria, into which he moved following the trouble at the Sherman. Miss Gouraud denied that she was married to the Prince. "He is simply my godfather," she is quoted as saying.

"BIT" SHOW DRAWING.

"Doing Our Bit" is doing on the road what it failed to produce at the Winter Garden for the Shuberts, big takings. The show had an \$18,500 week in Cleveland, with the advance sale for the Washington engagement which started at the Belasco there Monday indicating another crusher.

This show is slated for a Chicago run at the Palace, Chicago, opening May 15, when Orpheum Circuit vaudeville will be discontinued for the summer.

NEW PLAYS BY NEW AUTHORS.

Lewis B. Ely is the author of "A Dry Town," tried out successfully in St. Louis, and slated for a Broadway production next season. Ely is a prominent newspaperman of St. Louis.

W. O. McWatters, operating the 5th Avenue stock, Brooklyn, has written a four-act military play which he will produce at the Brooklyn house March 25.

Oliver Morosco has accepted a new play by Arthur Larchmont.

A LESLIE CARTER THEATRE.

Dayton, March 13.

There is proposed for this city a theatre to be named after Mrs. Leslie Carter, who makes Dayton her home. If it goes through, the Leslie Carter theatre proposition will involve a large sum.

Mark Gates, of Indianapolis, interested in several picture theatres throughout the middle western territory, is promoting a new house for this town, to seat 2,500.

The new Dayton Gates is interested in will be completed within 60 days, then opening for a policy of films.

RENAMING NORWORTH.

The Norworth will be closed for several weeks, during which time the interior of the auditorium will be remodeled and the seating arrangements changed. When the house reopens it is to house a new intimate musical entertainment which Harry Carroll is to write.

"Under Pressure" closed there Saturday, although Sydney Rosenfeld made an attempt to get into the theatre Monday night with his company to give a performance. On that afternoon a representative of the firm laid out a route for the show at the K. & E. offices.

When the Norworth is reopened it probably will be called "The Bryant."

CAMP THEATRE SITUATION.

The factional fight in theatricals may have reached out and included the Military Entertainment Service of the War Department's Commission on Training Camp Activities. Malcolm L. McBride, one of the executives of the commission who is acting chairman for the present, was in town Wednesday and went over the route books of the Entertainment Service branch. It is stated there will be a general house-cleaning in the near future and that the offices now located in the New York theatre building may be moved elsewhere.

Last week Marc Klaw resigned as director of the Military Entertainment Service Branch. The Shubert interests insisted it was due to the activity in Washington on the part of William A. Brady that the senior partner of Klaw & Erlanger was forced to resign. This was denied by the Klaw side. Telegrams and letters from Raymond B. Fosdick to Klaw were given out for publication showing that the resignation was regretfully accepted.

Out of a score of bookings made for the Liberty theatres it is said there was but one Shubert-booked attraction in the list and that was W. A. Brady's "The Man Who Came Back." The other attractions were for the most part K. & E. booked shows or the productions of managers affiliated in one way or another with the K. & E. management.

Mr. McBride is a member of the committee of which Mr. Fosdick is chairman. Wednesday morning he went into session with Hollis E. Cooley at the booking offices of the Entertainment branch. He remained there for about an hour and then left. At the Hotel Astor, where he was registered, it was later said he was not in and that he was expected to leave town for Washington Wednesday night. At the offices of the Entertainment branch nothing could be secured regarding the present status of things there.

From outside sources it was learned the department had sent an inquiry to an actors' society in New York asking that they suggest some one who might be able to take over the business affairs of the booking end of the camp theatres. It did not want to get advice from either of the managerial angles. The actors' society officials went out and sounded several men in the field and the name of one of the bookers for a prominent producer associated with the Shuberts was taken under consideration and forwarded to Washington. Late Wednesday afternoon this booker stated he had received no intimation his name had been proposed for the berth and he did not know whether he wanted the job or not.

Mr. McBride is from Cleveland, where he is said to have a grocery business. His connection with the Military Entertainment Committee commenced in an executive capacity, according to report, when it became fairly certain Mr. Fosdick would have to leave sooner or later to assume the duties of assistant to Secretary of War Baker, a position reported offered to Mr. Fosdick without it becoming public.

One of the stories concerning Klaw's resignation said McBride called upon Klaw, asking several questions regarding cantonment booking of theatrical attractions. Mr. McBride's questions, mostly asked through his lack of knowledge of theatricals, annoyed Klaw, according to the story, and brought about his immediate resignation.

TWO "TOOT TOOT."

A second company of "Toot Toot" was ordered cast this week, it being Henry W. Savage's plan to send a special production of the new play into Chicago next month.

The piece opened at the Cohan Monday.

OWNERSHIP OF THE EMPIRE MAY CHANGE THIS SEASON

Property Now Held by Widow of Late Al Hayman and Leased by Frohman Estate. Mrs. Hayman Anxious to Dispose of All Theatrical Holdings.

Insiders predict the passing of the Empire theatre at the end of this season or the end of the Frohman tenancy. This because of the report that the widow of Al Hayman is desirous of terminating her interests in the theatrical properties willed her.

Alf Hayman is the executor of his brother's estate, Al Hayman being the real owner of the Empire property, which was leased to Charles Frohman. When the latter was lost on the Lusitania the Frohman interests were carried on as an estate with Al Hayman at its head. Upon the latter's death Alf Hayman assumed control.

It is understood that last year Maude Adams demanded \$2,500 weekly and 50 per cent. of the profits in "A Kiss For Cinderella," and that arrangement is effective this season also. During Charles Frohman's life, Miss Adams is said to have drawn but \$250 weekly.

The Empire was once the leading Broadway theatre for New York's fashionables and in a certain measure still draws from that class. With the completion of the subway systems, the house is regarded as more valuable than in the last five years and it may be purchased from the estate of Al Hayman and continued under other auspices.

WOODS AGREEMENT KEPT.

Reports have been circulated the past week to the effect that there has arisen a difference between the Shuberts and A. H. Woods through Woods not having received the cash payments agreed upon for his transfer of the Woods shows to the routing books of the Shuberts.

The reports carried some data detail, but as far as could be learned this week there was no truth in them and their sources appeared to have been inspired. It was stated by a well informed person on this particular matter that Woods is perfectly satisfied with the Shubert arrangement.

Gossip sought to connect the Goldsoll arrest and the Shuberts with the intimation Goldsoll had financed several of the Shubert ventures and was behind the Shuberts on the Woods deal. Goldsoll some years ago induced Woods to invest in Berlin theatres and when Woods withdrew he left \$160,000 of his money behind.

Goldsoll operated the theatres in Berlin first with pictures, then pictures and vaudeville until the beginning of the war, when the Gorman authorities seized the houses. Goldsoll is now accused of grafting on the French Government to the extent of many millions through the purchase of American motors for French use.

FAT ROYALTY.

In her first venture and season as an authoress for the legitimate May Tully has thus far drawn down \$10,000 in royalty for her play, "Mary's Ankle," which has been reproduced by other companies. The original is still playing.

Miss Tully is reported to have 25 per cent. interest in the profits of the original company as well.

Another fat royalty payment last week was that turned over to Sam Shipman and Aaron Hoffman for the full weeks' gross of "Friendly Enemies." The amount to the authors was \$1,453, liquidating in the first royalty payment

the advance of \$1,000 they had received. This is exceptional for playwrights, it being an occurrence of note where the author receives cash for his royalty on the first week's gross.

PLAN REVIEW AS DAILY.

The New York "Review" is to become a daily publication within a few weeks according to present plans. The "Review" is the weekly which has been issued each Saturday under the domination of the Shuberts.

It was originally conceived to combat "The Morning Telegraph," the acknowledged Klaw & Erlanger organ at the time the Shuberts engaged in their first fight with the "syndicate." Up until "peace" was declared between the two major producing and booking firms, the "Review" was given to a policy of violent partisanship.

The decision to make the "Review" a daily probably came because of the renewed battle between the factions.

"RAINBOW GIRL" AFTER FILM.

It has been set by Klaw & Erlanger that their musical production of "The Rainbow Girl" will follow into the Knickerbocker at the end of the run of the Gerard film, now there, which is to remain four weeks, according to present plans.

"The Rainbow Girl" has undergone much revision since its initial presentation.

"FOLLIES" GROSS IN ST. LOUIS.

St. Louis, March 13. Ziegfeld's "Follies" played to \$31,700 at the American last week, at \$2.50 scale.

This is the Klaw & Erlanger new house for legitimate bookings here.

Mr. Ziegfeld this week disputed the statement contained in VARIETY last week under a Chicago date line that "The Follies" fell off at the Illinois there in its last week. The show did \$2,560, full capacity, at every performance, to the last one, Mr. Ziegfeld declares.

"The Follies" closes its season April 29 at Washington. Rehearsals for this season's "Follies," to open as usual at the Amsterdam, New York, will commence around May 6.

MRS. HARRIS' NEW PLAY.

Eugene Walters' new play, which Mrs. Henry B. Harris is producing, is called "A Small Town Girl."

It is rehearsing at the Hudson, with Charlotte Walker in the stellar role and is scheduled to open out of town in about three weeks.

"LET'S GO" CUT.

"Let's Go," the Rock and White revue at the Fulton, is undergoing a number of changes and eliminations. Monday about 40 minutes was cut over the initial performance of Saturday last.

Business Tuesday picked up over the Monday's small gross and since the operating expense of the show is exceptionally light (explained on the program as "costless"), the attraction can run at a profit without being a heavy draw.

HAMMERSTEIN OPERA.

Oscar Hammerstein who, though still seriously ill, is able to be at his office, may return to New York's operatic field next season with the reported backing of Otto Kahn. Despite Hammerstein's agreement with the Metropolitan not to offer opera here has two more years, the Met figures that with Hammerstein in the field the edge will be taken off the Chicago Opera Association's second invasion next year.

Mr. Kahn is one of the Met's chief financial supporters. Through Kahn backing Hammerstein, the Met would have its "own opposition," which it prefers to the Chicago organization.

The plan is to offer the Hammerstein opera at the Manhattan with a \$2 top, with the performances of the same standard as that where \$5 and \$6 is charged. It is figured that a number of song stars are available from Europe and because of the war their salaries will not be prohibitive.

Mr. Hammerstein some weeks ago made a statement during an interview to the above effect and since then it is reported his plans for opera next season have crystallized.

"OH LOOK'S" FIRST WEEK.

"Oh, Look" for its first three days is reported to have taken in little short of \$5,200. If maintained it will give the new Vanderbilt around \$11,000 on the first week.

Tuesday buys were made by Tyson (eight weeks), McBride (eight weeks) and Louis Cohn (ten weeks).

Herman Moss has assumed the personal management of the Vanderbilt for the Joseph Moran offices.

ADELE RITCHIE IN DRAMA.

Providence, March 13. Mrs. Guy Post appeared with her husband in "The Masquerader" at the Majestic this week, preparatory to the departure of play and company for Australia. Miss Ritchie assumed the role of Lady Alstrupp, supplanting Florence Malone in the part.

At the end of this week the "Masquerader" company somewhat reorganized will leave for San Francisco to sail for Australia.

VEHICLE FOR MARIE CAHILL.

George V. Hobart is finishing "a comedy with songs," to be employed as a starring vehicle for Marie Cahill.

It is the joint work of Hobart and Herbert Hall Winslow and will be put into rehearsal almost immediately, opening some time next month.

DISPUTE OVER SALARY.

The salary tangle caused by the sudden stopping of "Some Daddy" a few weeks ago is being adjusted by the Actors' Equity Association, which hopes to reach a settlement within a few days with Felix Isman, the show's backer.

The piece opened at Atlantic City and closed after three days, the apparent reason being that Mr. Isman wished to re-write the play.

When it came to settling salaries, however, Isman refused to pay the usual two weeks, it being said that he did not understand that was necessary. The dispute over salaries has tied the show up, but it may be sent out again when the matter is settled.

STODDARD COMES BACK.

George E. Stoddard is writing the book and score of a new musical show now called "All for You," which John Cort will produce in September. Mr. Stoddard wrote "The Isle of Spice," "The Elopers" and "The Royal Chef." His "comeback" into the field was precluded by four numbers which are used in Cort's "Flo Flo."

STANDARD'S RECORD GOES.

"The Masquerader" broke the box office record at the Standard last week with \$11,555.25 gross, which is \$600 over capacity at \$1 top.

The former record was held by "Old Lady 31," which was \$11,500. Both shows played an extra matinee. Cyril Maude in "Grumpy" is third in gross, with \$11,200.

"The Masquerader" stops on Saturday in Providence because of its Australian booking. Guy Bates Post, with several others, will leave New York on Sunday for the Antipodes. The show will repeat the Subway Circuit in the fall.

MELLER AT MANHATTAN.

It is almost a certainty that "An American Ace" will locate at the Manhattan opera house for its New York run commencing March 25.

It is a Lincoln J. Carter melodrama, of a fier, and the production requires plenty of aerial space in a theatre, also stage room. The 44th Street and Broadway theatres were considered by A. H. Woods, the producer of the piece, but Wednesday it seemed as if the Manhattan would get the show.

In production scope of the Meller sort, "An American Ace" is said to make "The Whip" look like a small timer.

"The Garden of Allah" is expected to wind up its stay at the Manhattan next week. The show will not be taken out again this season.

DR. LEISER'S WILL FILED.

Buffalo, March 13. The Actor's Fund has made a beneficiary to the extent of \$5,000 in the "Pencil Notes" will of Dr. Oscar M. Leisler filed for probate here. Dr. Leisler left an estate of \$80,000, making disposition of it through a memorandum written in pencil on pink note paper. Jewelry is left to Ray Comstock and Walter Bernard.

A hearing will be held on the will, one of the most unusual offered for probate in Buffalo in years. Surrogate Hart has appointed Charles A. White public administrator.

NEW COPYRIGHT RULING.

The case of Charles Eichel and Eugene Colligan against Max Marcin and A. H. Woods for an alleged infringement on their play "Wedding Presents" was settled by Justice Hand in the United States District Court. The judge ruled that "Cheating Cheaters" showed no infringement on "Wedding Presents."

The decision handed down was the first one rendered under the new copyright law which provides higher fees in copyright infringement suits. By the decision the plaintiffs were taxed with the costs of the action together with \$500 and counsel fees for the defendants.

This decision, it is believed, will probably discourage the bringing of suits for alleged plagiarism.

"OH, BOY" TO COAST.

Chicago, March 13. The pan is off. Santley will carry "Oh, Boy" to the Pacific Coast this season, instead of playing in a new show, and in late summer or early autumn will go into a musical comedy version of "Saturday to Monday."

The new show will probably be produced at the La Salle, unless "Oh, Lady, Lady!" is used to open the next season.

THEATRICAL MAN A CANDIDATE.

Indianapolis, March 13. Henry K. Barton, of the theatrical firm of Barton & Olson, this city, is a candidate for the Republican nomination for representative in the next Indiana Legislature.

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.)

"Follow the Girl" will be transferred to the Broadhurst March 18.

Mrs. Fluke will be seen in New York during the spring in Henri Lavedan's drama, "Service."

Marc Klaw has resigned the chairmanship of the War Department's Commission on Training Camp Activities.

Mme. Frieda Hempel announces her engagement to William R. Kahn, president of the International Silk Co.

Cyril Maude's initial offering next season, under the management of Charles Frohman, will be Haddon Chambers' play, "The Saving Grace."

James W. Gerard and Cleveland Moffett have accepted the invitation of Charles Dillingham to act as judges of the essay contest based on the "Land of Liberty."

The American Academy of Dramatic Arts will give its seventh performance this afternoon (Friday), "The Likeness of the Night," by Mrs. W. K. Clifford, will be the program.

Belle Storey, who appeared at the Hippodrome two seasons ago in "Hip, Hip Hooray," will return there as the prima donna of "Cheer Up" March 18.

Violet Zell, in "Jack O' Lantern," has applied to Lloyd's for a policy insuring her against taking on weight. Her limit is 100 pounds.

Following the established custom at the Playhouse, no performance of "The Little Teacher" will be given Good Friday. A special matinee April 1.

Ten thousand machinists, mechanics, chauffeurs and other skilled workers are needed at once by the aviation section of the Signal Corps.

Anna Cleveland has purchased the Eastern Star Home, a country seat near Waterville, N. Y. The property originally belonged to Colonel William Osborne.

Charles Henry Caffin, art critic, actor and author, who died after a brief illness at the New York Hospital Jan. 14, left an estate not over \$1000 in personal property, all of which went to his widow.

The two "Joyous Hours," which Janet Jackson and Ruth Cramer were to have given on March 9 and 23 at the Princess, have been postponed to a holiday matinee, April 4, followed by another matinee May 2.

Mme. Frieda Hempel, prima donna, is to marry William R. Kahn, president of the International Silk Co., Los Angeles. It was announced when Mme. Hempel arrived on the coast on a concert tour.

Beginning this week 40 widely known speakers under the auspices of the Treasury Department, will make Liberty Loan addresses in approximately 350 cities in the United States.

An increase of 74 over 1917 of war charities, or a total of 122 different war relief or war service agencies, appear in the New York Charities Directory for 1918, which has just been issued.

Kuhnnie Tomlinson, an actress well known in South Africa, who has been in New York, has been called back to Johannesburg on business. She will return to this city next autumn.

Sergeant David Hochstein, concertmaster of Camp Upton, owner of a \$10,000 "Strad," mourns the loss of his instrument, which was smashed in an accident to a party of soldiers going to a concert at Rockville Centre, L. I.

The Josephine Theatrical Co., Inc., and E. A. Weil ended their connection with the Arnold Daly production of "The Master" after the performance on March 9. The play is being continued under Daly's individual management.

Jim Coffey, contender for heavyweight pugilistic honors, has joined the new force created for anti-spy duty. Over 1,000 men have enlisted for this work, which consists of patrol duty along the water-fronts of Greater New York.

Captain W. M. Halsted, president of the Parkway Driving Club, Brooklyn, announced recently that the proceeds of the organization's meeting next summer will be devoted to the needs of families of Brooklyn's enlisted men.

Criticism of former Mayor Mitchell for the

latitude allowed cabarets and all-night amusement resorts under his administration is contained in the annual report of the Committee of Fourteen, which was made public a few days ago.

Albert E. Kralffy will produce at the New York International Exhibition, which will be held in the Bronx during May, a big outdoor spectacle of the Russian Revolution, entitled "The Fall of the Romanoffs." The plans call for five acres of ground and 3,000 persons.

March 24 two performances will be given by members of the 367th Inf. (colored). Camp Upton, at the Manhattan O. H. The bill will include the Jass Orchestra, Harmonica Band, the regimental band, singers, dancers and vaudeville acts.

To guide and instruct the city dweller in making his backyard produce vegetable food, the United States Department of Agriculture has made ready for free distribution Farmers' Bulletin 938, "The City and Suburban Vegetable Garden." The bulletin is sent free on request.

Plans for the largest baseball league ever known are now under way under the auspices of Mr. Joseph A. Raycroft, general director of athletics in the camps. By a process of elimination games will be played both in America and in France, and there will be a world's series, which will carry the championship of the American army.

Camp Devens, Ayer, Mass., has its own newspaper, called Trench and Camp. It is printed weekly for the Y. M. C. A. by the Boston Globe. The editing and reporting is done by the soldiers. Last week's issue had a story about Private "Jack" Welsh, who has proved himself one of the best all-around entertainers in the camp.

"An American Ace" a war melodrama by Lincoln J. Carter, and an unnamed war drama by Max Marcin and Louie K. Anepcher, have been placed in rehearsals by A. H. Woods. In the cast of the latter are John Mason, Olive Wyndham, Conway Tearle and Malcolm Williams. "See You Later," a musical comedy, under the same management, is also being rehearsed.

Members of the Drama League of America will shortly start a nation-wide campaign against any wartime gloom that may arise. The drive will take the form of a series of meetings, held by the members of the league in all the large cities of the country, at which speakers will urge upon the public the importance of supporting the theatre at the present time.

Many men and women prominent in society attended the performance March 14 of "Veronica's Vell," the Passion play, which is being given during Lent by the Passionist Fathers in Hoboken. Among those who were present were: Mrs. August Belmont, Mrs. Henry W. Taft and Miss Anna Leary, Arthur Williams, Food Administrator for Greater New York, and Mrs. F. Gray Griswold, chairman of New York's Honor System for Food Saving by Voluntary Rationing.

In addition to "The Arabian Nights" by Owen Davis, which he recently produced in Boston, Arthur Hopkins announces that he will produce the following plays: "The Hanny Journey," by Hubert Osborne; "The Prodigious Son," by Martin Brown; "Macaire," by Robert Louis Stevenson; "Smokes," by George C. Haxelton, Jr.; "Over There," by Hubert Osborne; "The Kite," by Meade Miningerde, and "In Glass Houses," by Robert Housum, and "The Great Hour," by the same author. He himself has finished a play called "How Much is a Million?" One of these plays he will produce immediately after the Lenten season, at the Punch and Judy.

The Frim's first dance in its ballroom at the monastery, held last Saturday night, was considered a huge success. Though weather was against attendance around 200 people were there (about 100 couples), and the ballroom did not close until nearly 4 a. m. It may be tried again, and if the reception is as successful ladies' night at the club is likely to be a permanency. Following an argument Sunday night in the billiard room of the club, in which the affair of the evening before was the subject, Jess Dandy told Felix Adler that he (Dandy) was as good a spender as Adler, and to prove it Jess offered to spend \$2 in the club bar every day until he was paid. The latter thereupon ordered \$25 worth of wine with Dandy following with a \$50 order. Felix intended to keep his spending going to \$250 to make it cost Dandy \$500, but there were not enough present to consume the wine, whereupon the thing was called off when Felix ordered five ham sandwiches, eating them, obliging Jess to eat ten ham sandwiches to make good.

CRITICISM.

LET'S GO.

A revue at the Fulton March 9 by Rock and White.

As a whole the show lay somewhere between tank-town vaudeville and a gambol at the Lambs on an off night.—*Times*.

Perhaps it is not yet too late for a knowing director to save "Let's Go," but it was going in the wrong direction last night.—*Herald*.

THE BOOK OF JOB.

A dramatic presentation at the Booth March 7.

In some ways it is the most novel production seen in recent years in a playhouse in Broadway. It is in no sense a "play," being merely the reading of the chief lines of the Book of Job, with the art of the theatre introduced creditably in several of the phases to intensify the dramatic effect of the reading.—*Tribune*.

As a fragment was prolific of poetic interpretation and religious feeling. It was dramatic only in one incident that lifted the pictured parable from the tedium of monotony momentarily to the heights. As a Lenten performance it has a specific and compelling appeal; as a theatrical entertainment it lacks every essential.—*World*.

OH, LOOK.

A musical comedy in two acts. Book by James Montgomery, lyrics by Joseph McCarthy, music by Harry Carroll; at the Vanderbilt March 7.

There are plentiful neat verbal twists, happy little tricks in stage business, tuneful tunes, and lifting lyrics.—*Times*.

There have been some theatres built this year, the locations of which are not yet even known to the taxi drivers. With "Oh, Look!" on its stage the Vanderbilt will not be lost in the Broadway shuffle. All the town will want to see its first show.—*World*.

TOOT-TOOT.

A musical comedy based on Rupert Hughes' farce, "Excuse Me." Book by Edgar Allan Woolf, lyrics by Berton Braley, music by Jerome Kern; the George M. Cohan, March 11.

Better singing than is usually heard in musical comedies; girls, the liveliest of dancing, more girls, continuous gaiety, girls again, pretty costumes and scenery, were the ingredients which went to make one of the most enjoyable musical comedies of the season.—*World*.

"Toot-Toot" is an entertainment which is quite certain to succeed. The musical numbers are lively and well staged, the girls are as pretty as could be expected, and, finally, the patriotic motif has been deftly worked through the piece.—*Times*.

WILD DUCK.

A comedy by Henrik Ibsen, at the Plymouth, March 12.

It is a play that gives scope to the highest art in casting and production, and in the main Arthur Hopkins has come well through the test.—*Times*.

The "Wild Duck" is so characteristic of the late Ibsen that it likely will have a long fight.—*Herald*.

TOOT-TOOT.

Broadway's latest musical comedy at the Cohan has many interesting angles to the profession and out. Its cast was recruited from vaudeville, from the legitimate, and even the concert platform. It is the first musical play with military air since we joined the Allied forces. And Henry W. Savage, who looked up as a master producer of the musical play several years ago, comes forth with a style a bit different from the others.

"Toot-Toot" looks as if it is in for a run. There are some corking numbers, with at least two standing high. There is a splendid dancing, a cork singing male chorus, good looks among the women, and there isn't a dreary moment throughout. But where there might be hearty laughs there are smiles instead. It is evident that Mr. Savage has restrained the propensities of the vaudeville members to build up the comedy to the laughing point. When the show was in Philadelphia, where it spent the last five weeks, laughs of the healthy kind were present. Perhaps Mr. Savage is right in his order of suppression, but other shows of real merit have dropped because of the same idea.

Edgar Allan Woolf adapted "Toot-Toot" from Rupert Hughes' farce, "Excuse Me." Little of the original play has been taken. The original plot, which was a comedy, and a scene of the new play and the delayed marriage are about the only two recognizable bits from Hughes' work. But Mr. Woolf caught the right idea by injecting a strong military background with a patriotic lift.

The opening act scene is a railway terminal that really looks like one. Here, to board the Overland express for the east, gather a bride and groom, a couple who want to be married, but couldn't because the ministers had gone to see picture shows; a couple on their way to Reno to get unmarried, a group of Greek dancers and a company of soldiers off for the war. The parlor car scene opens the second act, and there is a hold-up, the train pulling out and leaving the travelers at an island enclaved in the Rockies. But the redskins are only there for moving pictures, so everything fits in and the train is brought back to take them on their way.

For as bright a set of lyrics as heard along Broadway for many moons Berton Braley is to be credited, for his jingles go a good way in making Jerome Kern's score so pleasant.

This lyrical worth was noticeable from the opening ensemble and stood the test through an unusual number of ensembles. Since the chorus is used more than in most musical plays, some of the success of the ensemble work should go to Robert Marks, who, no doubt, employed English methods, and who also arranged the dances. Throughout the score was expertly handled and, save in one instance, the movements looked original.

The singing male chorus with a nucleus of 12, but a complement of 22, first displayed their voices with "Kiss the Kaiser," and then followed with one of the two interpolated numbers, "The Last Long Mile." That is the song which was the pet of the last officers' training camp at Plattsburgh, it being composed and written by Emil Breitenfeld. It made a ripping finish for the first act and was led by Greek Evans, a concert baritone. Strangely enough, his excellent voice was not heard but one other time, that being near the finish. The chorus warblers delivered on two other occasions with "Smoke," an ensemble number, and "Cute Little Soldier Boy," led by Flora Zabelle. The latter song was also interpolated, the tune being by Anatole Friedland and the lyrics by Mr. Woolf.

Whoever worked out the musical numbers for cast hit on a pleasingly new manner of rendition. Several numbers were thus oddly done. With "When You Wake Up Smiling," which is a typical Kern melody, two groups of four principals gave a verse apiece and the ensemble followed piecemeal. This eliminated the necessity of encores and was fully satisfactory.

The same idea worked out with a sort of double duo in the sinking of "If," the show's prettiest number without question. Donald MacDonald and Louise Allen had the first verse and Billy Kent and Louise Groody did the second, they then combining as a quartette. They made of it the hit number of "Toot-Toot," and that largely through the dancing bits which were repeated encores. Kent here fared forth as the winner of the comedy honors. "Let's Go," done by Miss Allen and MacDonald, too, figured strongly in Kern's score and might have been worked up almost as well as "If."

Billy Kent, out of stock a short time ago and into "Have a Heart" last season, plays "Hesperion Duncome," the brother of Pandora, who is the leader of the "Greek" dancers. Throughout he wears a costume supposed to be Greek, but its more Greco-Roman. He doesn't exactly play a "nance," but perhaps a modification, but so much so that he develops a legitimate comedy role. Eddie Garvie handled another comedy character well, and in his case it was the expression of Mr. Savage could be detected. Harry Kern as the blackface porter, delivered a goodly number of laughs, although not allotted much to do. An idea of how the original book has been cut was evident in that role which in "Excuse Me" was played by Willie P. Sweatman. The latter had some fifty odd "sides," while Fern could not have had over one-fourth as many.

Mr. Groody, a newspaperman, was the surprise of the show by heavily scoring with extremely graceful dancing. Miss Groody was in vaudeville for a time and then, under Gus Edwards, blossomed out as a feature in one of his hotel revues. With Earl Benham she won the first encore, her stepping especially standing out in a clever number down a list of steps. She carried over the dancing honors all to herself after that.

"Toot-Toot" had four weeks on the road, then stopped for reorganization before starting the Philadelphia run. There were a number of cast changes, and at least one act was weakened rather than strengthened. One or two substitutions might now be made for the better, and an outstanding feminine voice would be welcome. More could be obtained from the role of Pandora than Florence John succeeds in getting. It is a comedy character, or should be.

Mr. Savage has gone to some length in qualifying the presence of the unusual size of the male chorus, and the program goes into interesting detail regarding the military standing of the men.

Male Passengers (and their status in regard to National Army Service): Station Attaches—Albert Racklin, Federal Registry No. 238, Precinct 13-R, 12th District, N. J. Certificate of discharge, No. 2675; John Willard, exempt; John Yorke, exempt (over age); Lew Renard, age 21, not registered yet, not of age at first registration; Edmund Fitzpatrick, Federal Registration Card No. 127, Precinct 157, Kings Co., N. Y.; Ralph Lafree, certificate of discharge, Serial No. 676; Frederic Bond, Federal Registry No. 15, Precinct 37, Kings Co., N. Y.; Arthur Merry, Federal Registry No. 527, 4th Precinct, New London, Conn.; Hobson Young, age 10, born June 22, 1899, Princess Bay, S. I.; Charles Chatterton, over age; John Gillin, over age; Mills Oengradsky, age 20, under age; James P. Clay, over age.

Mallory's Friends—Samuel Pollard, Federal Registry No. 64, 4th Precinct, Cumberland Co., N. J.; Jerome Kirkland, age 20, under age; Marius Rogati, over age; W. N. Epperly, over age; Harold Jenkins, Federal Registry Certificate No. 90, Precinct 283, Queens Co., N. Y.

Wellington's Friends—Joseph Toner, Jr., age 23, born August 10, 1894, Brooklyn, N. Y.; Federal Registry No. 76, 7th Precinct, 11th Assembly District, Kings Co., N. Y.; Norman Bryan, exempt, over age; George Ross, exempt, over age; Paul Anderson, Federal Registry Certificate No. 115, Precinct 42, New York, age 19, under age.

The program also quotes the names of the male members of the cast, giving the facts regarding their liability. All are exempt or over age but two, and they await the draft call.

The production does not call for a splurge, but it is adequate. *Ives*.

"Submarine F7."

Dramatic Novelty.
22 Mins.; Full Stage.
Palace.

This is Henri de Vries' production, which left "The Show of Wonders" last summer at the end of its Chicago run to go over the Orpheum Circuit. The act is taken from A. Moreux and J. Perard's "L'Hiron-delle" and adapted by James MacQueen. The setting is supposed to disclose the interior of a submarine which the program states is "correct in every detail." The production is adequate. Mr. de Vries invented the set which holds a device also used in his "camouflage." It is the periscope and in "Submarine F7" a picture of the sea and horizon is supposed to be projected on a large circular mirror or "table." It is from the image of enemy dreadnaughts on the "table" that a torpedo is discharged and the reflected picture shows the warship sinking. Then comes the dramatics. Either a piece of the wreckage or something else breaks the shell of the sub at this point, the U boat dropping to a depth of 100 feet and it looks like curtain for the crew. Just when the commander has admitted to the men that there is no hope of rescue, the rattle of chains is heard and a diver is dimly visible working on the conning tower. There had been a dredger in the offing and as the sub had settled on a shelf of rock, it was possible to raise her. This the commander learns from a telephone buoy which he had released from the sub's deck and which had been picked up by the dredger. After another scare the crane aboard the dredger starts working and the submarine is lifted to the surface more quickly than it went down. That is only one of the many improbable bits of the turn. Also dredgers don't linger around the ocean waiting to save submarines nor would a battle fleet depart and let the dredger get in its rescue. That the enemy torpedo boats would seek out the attacking U boat and drop a depth charge is the more likely. However, Mr. de Vries' act was conceived before the American torpedo fleet pulled the depth charge idea. The act is a novelty, probably never being intended to be taken seriously. It's all very improbable and apparently unauthentic in detail, yet made interesting at this time, through it being a "U" boat. It is handicapped by bad dramatics and poor acting. *Ibee.*

De Winter and Rose.

Dancers.
14 Mins.; One (5); Full Stage (9).
Royal.

De Winter and Rose are in a dance divertissement somewhat different from the usual run of this kind. At the Royal Tuesday night, they had been moved from the opening to the closing spot in a nine-act show and held the house in fairly well. The team open in "one" before a velvet drop with a Pierot and Pierette number was rather pretty, followed by a solo dance by the man which wins some applause. The girl meantime has changed to a Russian costume and presented some fairly good floor stuff. The final number in full stage is an Indian dance, with the man arriving on the scene in a canoe. This alone got applause. The dance routine here interested. The act is good enough for the closing spot on most any big time show. *Fred.*

Lewis and Hurst.

Songs and Talk.
10 Mins.; One.
Jefferson.

Two men. One works straight while other handles familiar type of Italian. Turn opens with collision between the men and subsequent dialect chatter. In the song section the straight handles himself well, using his voice to advantage. Act best suited for the pop houses. *Mark.*

"Over There" (7).

Dramatic War Sketch.
16 Mins.; 25 Mins.
Academy, Chicago.

Of the multiplicity of war sketches offered in vaudeville in this town, this is probably the most pretentious and the most meritorious. The act is built on Robert Service's wonderful poem, "My Mate." The setting is an "exact" reproduction of a British trench on the West front. No details were spared to make the setting as life-like as props can simulate the real thing. All the actors are attired in regulation British uniforms, with helmets, bayonets, etc. Dave Manley, one of the producers, and actor of the principal role, makes a brief speech outlining the purpose of the sketch. He is followed by Sergt. C. Joyner, survivor of the immortal Princess Pat Regiment, and later discharged from service in the Canadian Black Watch regiment after being wounded in action. Sergt. Joyner tells of the fighting on the west front. His delivery is excellent, and he draws a word picture of the doings over there which prepares the audience for the sketch proper, which opens with a bang shortly after. The bang is not figurative. A bomb is dropped into the trench. It is so realistic the first time the act played, the police came running over, thinking the Woods theater bombers were on the job again. The plot follows the service poem with artistry and appreciation. The bomb has shot away a part of the trench. Through the hole a German sniper blazes from time to time. A letter is given the sergeant to read. It is from his little baby at home. As he lights a match to read the letter, a bullet from the sniper gets him. Over the dead body of his mate, Manley, in the character of the dead man's "bunkie," recites the wonderful lines of Service. For a finish that is not in the poem, he takes a pot-shot at the sniper and gets him. It is a splendid act, worthy of the best time. *Swing.*

Catherine Haywood and Billiard Stars.
Exhibition Billiards.
14 Mins.; Full Stage.
Palace.

The act was framed primarily to raise funds for the Billiard Players' Ambulance Fund, following the effort of the billiardists of England who raised \$500,000 for ambulance work. It is a novelty and because of that it held the house in the closing spot. Four players are concerned, there being present Welker Cochran, the youngest professional who is being groomed to meet Willie Hoppe; Maurice Daly, several times champion; Albert Cutler and Miss Haywood, a Philadelphia girl, and said to be the world's greatest woman player. Cutler did the best of the trick work, as was to be expected because of his stage experience and he did the talking. His explanations and remarks made the exhibition an interesting number. The regulation table was used with mirrors in back so the shots were visible to the orchestra. Miss Haywood is a pipin with the cue, in spite of the fact that she missed her last try after several attempts. The fact that the cause is worthy, and that the names of the players are noted, in addition to Miss Haywood's presence should make the act go for a novelty once around. *Ibee.*

Frankie Fay and Jazz Band.

Songs and Instrumental.
15 Mins.; Three (Interior).
Jefferson.

Frankie Fay and the Jazzists, five white boys, hammer over typical crash numbers, work in splendid harmony and gives Miss Fay the speed that should carry her along. While the rag numbers appear to be her forte, Miss Fay got the audience with a ballad. Miss Fay and her Jazz band have a bully act of its kind. *Mark.*

Alice Eis and Joe Niemeyer.

Dances.
16 Mins.; Full Stage (Special Settings).
Palace.

Bert French is now acting in the managerial role for Alice Eis and is credited with producing the present turn. Outside on the bills Miss Eis' name was featured, but on the program Niemeyer was accorded equal billing. There also were a man and woman on the stage for a few moments, but they figured only for "atmosphere." That Miss Eis is capable of classier work than "classic" dancing which she has until now favored, was shown at the opening in "one" with Niemeyer in "The American Girl" song and dance. She surely looked peachy and the number was all too short. In full stage with Oriental settings the next number offered a "Chinese Princess" with Miss Eis entering on stilts as royalty is supposed to do in China and attired in a wonderful golden robe. The third number found Niemeyer as a sort of animated doll, he doing an eccentric dance which was featured by his high kicking. Although programed as two numbers the last pair of dances molded into each other, this in full stage again with a woodland setting. Miss Eis had a solo "dance of the crystal," in which she is supposed to be pursued by conscience, whose shadow will forever haunt her. The final section finds Niemeyer in dull black as the "shadow" following her every movement. It's a novelty number, yet holds most attention mostly because of the generous showing of Miss Eis' beautiful form. In tightness her figure is lovely. Perhaps the present act is an improvement over the classical efforts. It certainly is newer and Miss Eis never showed to better advantage. *Ibee.*

George Lovett & Co. (5).

"Concentration."
Full Stage; 13 Mins.
McVicker's, Chicago.

Lovett has taken all the mind-reading acts which have played all circuits since vaudeville, and has gone them one or two better. He not only has a woman who reads messages written on slips passed to Lovett in the audience, but who answers the questions as well. The rest of the company consists of three boys and a girl. The girl plays a piano. The men play violin, saxophone and drum.

All those on the stage are blindfolded. The slips which Lovett passes out contain a space on which the people are requested to write the names of songs they wished played. Mr. Lovett has built a striking and effective act. The songs are played with a spirit which would make the act good without its puzzling features. How Lovett tips off his workers is a matter of no consequence. He does it in such a manner as not to interfere with the effect. The musicians are all artists. The act runs with a facility which stands as a monument to Lovett's showmanship. A few comedy lines are interposed to take the edge off the otherwise straight character of the offering. In all selections, only a few bars are played, but for the finish the orchestra plays the entire selection asked for. *Swing.*

Regan and Renard.

Singing and Talking.
14 Mins.; One.
23rd Street.

Just suitable for an early spot on a small time bill. They work before drop in one representing lobby of a hotel, the straight as a traveling salesman and the comedian as a bell hop.

Comedy is weak, but the straight has a good voice displayed to advantage in a couple of ballads. A play on "grippe" and "grip" gets a few laughs while a gag about being in company "B." to be here when the boys go and to be here when they come back got a laugh. It is a fair two-man act. *Fred.*

Fay, Two Coleys and Fay.

Musical Comedy.
17 Mins.; Full Stage (Special Set).

Fay, Two Coleys and Fay have a new act, altogether away from their previous paths of entertainment. It's a bright little conceit written by Blanche Merrill, book, words and music. Two of the quartet are in blackface, the man as a crow and a girl as a blackbird. The other man is a peacock with the remaining young woman a canary, the peacock and canary playing in whiteface, all costumed according to their bird characters, with a special woodland setting. Light effects are also important to the turn, which consists of comedy by the crow in numbers and talk, while the others have songs and dialog, each of the four people having an entrance song, with an ensemble number for the finale, which happens after a bit of laughable comedy. The girl of this act with the funny voice does the blackbird, jealous of the old black crow. She believes he is in love with the canary, although the crow rescues the canary as a favor for the peacock. While doing it the crow is shot and limps back on the stage to secure his reward, one of the peacock's handsome feathers, which the crow thereupon sticks in the tail of the blackbird, when peace reigns again. The Fays and Coleys handle the turn exceptionally well. They are strong enough vocally to do it and there is comedy assistance from the two fun makers. Some of the dialog needs to go out and it can stand a few more crisp lines, the net result of which might be to reduce the running time about three minutes. It's a sight turn as well through its attractiveness in costuming and setting and decidedly pleased the house where caught while breaking in. The four people should go right along with this act. They have something entertaining and so far removed from their usual line it will be an added attraction to those who recognize the act's name. *Sim.*

Hall and O'Brien.

"The Actress and the Janitor" (Skit).
Full Stage (Parlor) and One.
American Roof.

Hall and O'Brien formerly did a piano-act, the young woman playing the instrument, which she does yet, now in a parlor set and under a skit's title, with the man taking a janitor, called in to help heat up the apartment, but who starts singing and keeps singing with his hat on. There is some talk in between until the couple go into "one" for the finish, a long medley that would tire any but a small time audience. The Roof crowd liked the turn all the way. The man has a pleasing voice with a song to fit it. He likes to terrorize like McCormack and while it isn't like McCormack it's liked. Yes, there is a plot. When the lady of the house hears the janitor can sing, she tells him if he sings well enough he may become her partner in a vaudeville act she is preparing, as she needs a partner who can sing. Why she needs a partner who can sing is discovered after she sings with her partner. *Sim.*

Margie Smith.

Songs; 15 Mins.; in "One."
Academy, Chicago.

Miss Smith has an abundance of blonde hair and an abundance of personality. These, plus good looks, handsome gowns and a nifty rendition of four nifty songs, are her introduction to vaudeville. The opening number is explanatory, and therefore useless. But it is sung sweetly and without affectation. She springs a surprise by singing her next number in a double voice. This was followed with a poem set to music, entitled "The Prodigal Girl." She recited it with dramatic values preserved and not overdone. She changes her costume to a gingham dress for her finishing bit—a comedy number. *Swing.*

Burnham and Allen.**Sister Act.****15 Mins.; One.**

Eunice Burnham, the plump pianist, and "Tommy" Allen, who has been doing character work in girl acts. Miss Burnham was lately teamed with Lee Buchanan, but the present duo have been out for some weeks. Miss Allen is suggestive of Charlotte Greenwood, her one-time partner, for she uses her legs in a similar fashion and flashes her bare and rather muscular arms with equal abandon—yet she doesn't impress as having copied Miss Greenwood's style, for she is funny on her own. She affects a neat costume which gives one the suggestion that she is dressed up like a Japanese screen. Miss Burnham, plumper than ever, and admitting that she is "falling away to a ton," tells of it in a pleasant monolog-like number of her own, and is seated at the piano throughout, but most of the numbers are duets and the girls work well together in them. The main idea is comedy and there is real humor even if it failed to tickle some of the 14th street crowd. When Miss Allen said she was a "coal scuttle hound," it didn't get the laughs it would uptown, for no doubt to many in the City audience such a thing is a fact and not a joke. All of the numbers are especially written. With "My Husband Was a Juggler," in which Miss Allen especially figures, there was a funny lyric related. She tells of having her fingers crossed at the time of the wedding and she wished she had kept them crossed so the minister couldn't have put the ring on her finger. She explained that "loving was the hardest work her husband ever did." "Delicatessen Love," another comical lyric, was their closing number. *Ibec.*

"The Dixie Revue" (5).**19 Mins.; Full Stage (Special Drop). Fifth Avenue.**

One white girl and four colored women. Act reported "produced" by Joe Hart. Excepting the title and drop, there is not an item worth mentioning. The drop is of a cotton field, well painted, but not brightly enough, but brighter at that than the act. Where the turn appeared before reaching the Fifth Avenue is problematical. Probably at some real hideaway and was given a date at the Fifth Avenue on faith. The setting cost little, the dressing less. The colored women wear gingham and cotton. The white girl figures only as a number leader, singing silly songs. There is one laugh and one applause line about the Kaiser, both handled by a colored woman who is a contralto singer. Another colored woman toys with a violin. The two remaining colored women fill in. It hasn't even a chance of the strength of holding a colored female quartet. It's 19 minutes of nothing. *Sime.*

Sam K. Otto.**Monologist.****15 Mins.; One.****23rd Street.**

Pretty safe bet Sam K. Otto won't go very far with his present line of talk before the Federal authorities apply the curb. In his costuming, talk and equipment he is holding up the army to ridicule. His entire talk is on the army and army conditions. His rifle is one of those break away affairs used for comedy. Even without government interference an act of this sort is in bad taste just now. *Fred.*

John Gardner and Marie Hartman.**Comedy and Songs.****13 Mins.; One.****23rd Street.**

A man and woman team, strong enough in comedy for next to closing on small time. The woman, a rather heavy blonde, carries the comedy for the greater part, the man doing the feeding. A before and after marriage number late in the act is sure fire, although a trifle aged. *Fred.*

Holmes and Wells.**Songs.****14 Mins.; One.****Fifth Avenue.**

Holmes and Wells in a new act with special songs or arrangements of songs. The opening is the man following the girl with a bunch of flowers, which he gives her, but she returns saying he should exchange them for sugar or coal. The girl next does a single number, especially written, something along topical lines, about a modern prayer of what one wants on the stage. Neatly worded lyrically and easily gotten by a vaudeville audience. The man also does a single number, about a dream of the war ending, which received strong applause on its finish, suggesting the war will be ended before the summer is over. This number is close to a "peace song." Their finish is a rube wedding number with a waltz finale. The couple with this act will do easily in an early spot on a big time bill. They were No. 2 at the Fifth Avenue Monday night, but on the strength of their turn as compared with some others on that bill, they could have been placed away down on the program. *Sime.*

Norman Talmo.**Contortionist.****8 Mins.; Full Stage.****Alhambra.**

Talmo was programed as a juggler, but instead his specialty is bending. He works over a miniature billiard

PALACE.

That expert manager, Elmer Rodgers, has been having his own troubles of late because of overruns and no money now he has tried it has been past 11 at the final curtain. Monday night the news weekly was eliminated and the orchestra was cut off to the overtime a few minutes past 8. Yet it was 11.12 when Albert Cutler bowed his champion billiardists off. There just wasn't any place where cutting could be done. The night show was changed a bit after the matinee, caused by the withdrawal of Jack Wilson. Wilson was doubling with the Colonial and found that opening intermission was too early for him at the Palace to get satisfactory results, since there was little material ahead that he could apply to his purposes. In the evening Frank Fay replaced him, going on fourth, which sent the Three Dooleys from that spot to seventh and moved Alice Els back from the later position to opening intermission. The switching may have been the reason for a wait before the Els turn was ready (New Acts).

Eva Tanguy, holding over for the second week, in the night show, was emphasizing the fact that she still is the poorest of singles. Prancing on next to closing with a gorgeous array of new costumes the "cyclone" one easily prompted off with the show's honors. The house liked her "Don't Forget Me When I'm Gone" best of all, and the tulip head ornament with the torqued bodice was perhaps her prettiest rig. Almost as effective was her final decoration, a close fitting affair of black jet of swimming suit length. It won applause, as did the number for it—the "Marseillaise" in French. Then followed encores—and the house insisted on having them. One was the number which the Chicago federal authorities are said to have banned—"There'll Be a Hot Time for the Old Men." If the Chicago crowd could have heard Miss Tanguy do the number they never would have acted as they did, but very probably would have found the song a really humorous bit. That's the way the vaudeville star made it sound, and the Palace crowd was really tickled for it. They heard the number right before. Then there were "I Don't Care"

ough to well earn an encore. The Gladiators in the opening position didn't have much chance, but theirs is a surefire opening acrobatic turn and they were accorded excellent returns. Though not capacity, the usual big Palace house was in. *Ibec.*

RIVERSIDE.

It was 11 o'clock and a minute or two after when the curtain rang down on the last act of the Riverside bill Tuesday night. The show seemed to run in a rather quiet and uneventful way. The mainstay, due to the length of "The Sea Wolf" by Robert Boscawen & Co. The bill, however, gave a generous portion of variety entertainment.

The uptown crowd had Bessie Clayton, Grace LaRue, Hobart Bosworth, Dooley and Sales, and Jimmie Lucas, who furnished the surprise of the night. Bosworth has the best act of his vaudeville career and he stopped the show. Jimmie had a lot of competition in fun-making, too.

Lucas has not gone back in the past few years. In fact, he has an act that demonstrates his versatility galore. Jimmie substituted himself as one corking good funster and his business and the "transformation rose" had them howling.

Bessie Clayton is entitled to all her popularity and the Riverside folks showed that they appreciate her stepping act. And slippery, sliding, eel-footed, rubber-jointed Louis Mosconi held the audience with his spectacular foot work.

Grace LaRue did exceptionally well, considering that she relied mainly on a quiet sort of "evening at home" song repertoire. She did not appear in the best of voice, a condition which she acknowledged when encoored at the close, nevertheless her impression was marked throughout. When doing the "Marseillaise" she struck an obstruction of some sort and came within an ace of falling headlong. Miss LaRue went about her vocal knitting quietly and without ostentation. She looked fetching in her new frocks.

The Bosworth act is a vaudeville puzzle. It gets a start through the opening with the photoplay section, the main purpose of this picture introduction serving to show at close range both Bosworth before the camera as well as a life-likeness of the late Jack London.

Bosworth has tried his best and puts every ounce of himself into the Wolf role. The act at times is nugatory, but the melodramatic intensity at the finish held the audience. Individual work of Bosworth, who has a real job in keeping it away from mawkish sentimentality. However, it is worth seeing once, and as it tells nothing that cannot be imagined as such it proves a novelty. Bosworth's name, the popularity of the book and the fame of London are all factors something.

J. Francis Dooley and Corinne Sales were sure-fire. They still lay a lot of emphasis on the statement that they are "just back from London, where they were for a year, dodging Zepp." The retort Francis and the cute little Corinne whaled over an 18-carat hit.

The show then dealt with the August Creightons, who received attention in the early spot, while El Cleve (with Elmer as the other half of his stage nom de plume) sprang a little surprise of his own in "No. 2," making them like his xylophone. El Cleve was entitled to a later spot. McDevitt, Kelly and Lucy, with their comedy number of the night, did not solidly all the way. In succession followed Lucas and Co., Bosworth, intermission, Lamsberg's orchestra, Bessie Clayton, Grace LaRue, Dooley and Sales, with Marzella's birds closing and holding nearly everybody in spite of the late hour. *Mark.*

ROYAL.

Seven sure-enough bull's-eye center hits out of a nine-act show is a mighty good average, and that is what the bill at the Royal this week did Tuesday night. The two other acts on the bill were the openers and the closers, and they expected enough applause to place them in the near-bit class.

It was Jimmie Lucas and Co., next to closing, who walked away with the bit honors of the evening. That box plant of Jimmie's is one of the best in a great while. There isn't an audience in the country able to resist the bare-bearded vet when he pulls the patriotic stuff. It is a corking finish to a whale of an act.

Three of the turns were featured in the lights. They were Mollie King, headlined, and incidentally, opened the second half of the show, and two sketches, "Camouflage" and "The Weaker One." Of the two the latter carried the "biggest appeal" it going over with a wallop in the second half. "Camouflage" closed the first half, holding the interest, but not pulling any great applause.

Miss King was a solid hit with her numbers, but it seems she is going a little too far when insisting no one be permitted to take their seats during the time that her act is on. Of course hers is a rather quiet opening and in opening the second half of the show she would be at a disadvantage had the house been coming in on her, but there was a long intermission and there were but or three stragglers who arrived after she had started. They were forced to remain standing at the back of the house during the entire act.

Jack and Patsy opened the show, having been switched from the closing spot. They have a cleverly worked out routine of acrobatics that abounds in quiet comedy which wins laughs. Closing in "one" they deliver a pungh. Fox and Ward held the second spot and were forced to a speech after running through their talk act songs.

Fin May Chadwick and "Dad" scored solidly with the comedy and dancing. Here another speech of thanks was in order. Then Santley and Norton followed with another sure-fire hit. Their Egyptian Jazz Band song held enough comedy to get the house screaming.

Closing the show De Winter and Rose (New Acts). *Fred.*

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The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

MARCUS LOEW CIRCUIT

(Joa. M. Schenck)

FOX CIRCUIT

(Edgar Allen)

MILES CIRCUIT

(Walter F. Keefe)

FINN-HEIMAN CIRCUIT

(Sam Kahl)

BERT LEVEY CIRCUIT

(Bert Levey)

SHELA CIRCUIT

(Harry A. Shea)

FEIRER-SHELA CIRCUIT

(Richard Kearney)

ALOZ CIRCUIT

(J. H. Alolz)

PANTAGES CIRCUIT

(Walter F. Keefe)

B. S. MOSS CIRCUIT

(B. S. Moss)

GUS VON CIRCUIT

(Gus Von)

MICHIGAN VAUD. CIRCUIT

(W. S. Butterfield)

table and opens with a routine of twists during a "prop" game of billiards. He mounts the table and goes through a smart string of hooks. It's a good opening act, away from the conventional specialty of its specie and should find no trouble in making proper connection. *Wynn.*

Charles Gibbs.**Musical Mimic.****11 Mins.; One.****Jefferson.**

Gibbs has been out especially in and around Chicago for a long time. He's a musical mimic with his voice and he does them well. Gibbs has a catch-line, "Dead" that at the Jefferson the last half was a laugh producer. He should get all the pop house time he desires in the East. *Mark.*

The Rajahs (3).**Mind Reading.****24 Mins.; Full (19); One (5).****City.**

A lamentable lack of showmanship, otherwise one of the best acts of its kind. It is a mind reading turn, but at present worked entirely too fast for an audience to get the full value. One distinctive feature is the subject on the stage answers the questions of both of the men who work the audience, one on the lower floor and the other in the balcony. The questions are shot so quickly the possibility of code work seems remote, but the answers are likewise speedy and slips might be overlooked. The woman seems best on numbers and descriptions. This portion runs 19 minutes. Then there is a singing bit in "one." The latter is unnecessary, spoiling the illusion. *Fred.*

and a bunch of bows. Miss Tanguy showed her class even more at the matinee when after following a dumb act she, too, "delivered."

There were but two comedy acts on the bill. Frank Fay and the Dooleys. Both smashed out bits, with the latter turn having a slender edge, and both were needed, for without the presence of two novelty acts—"Submarine F7" (New Acts) and Cutler's billiard players featuring Catherine Haywood (New Acts)—the bill would have languished for laughs.

Ed Gordon and William Dooley have quickly established themselves as a standard comedy trio, as was expected. The turn has been speeded since it combined some weeks ago, and that has added to its value. Also both boys have injected more of their own brand of comedy falls, and since none of them ever seem to fall of laugh making they cannot do too much of those stunts. Just as soon as William and Gordon did the "dame" and "gent" bit it was easy pickings for the turn, and after Willie had slid about on his ear they had a hit locked up.

"Popcornie" Frank Fay, assisted by a pianist, whom he calls "Helmer," did well enough to make a little speech. There is something about Fay's work that gets over easily and makes him a favorite. He left the legitimate stage flat when "Girl o' Mine" ceased to be Saturday. Fay didn't mention the show, but did say that he had just left a production "not so good," which won a laugh in itself. Considering that he was rushed into the Palace show he offered a splendid routine. He gave an impression of how Frisco, the "jazz" dancer, would do the chorus of one of his songs, "I Never Knew I Loved You," and that, too, pleased the wise ones. An encore bit with "Helmer" on two actors meeting couldn't miss at the Palace.

Gus Edwards' "Bandbox Revue" occupied No. 3 for a little over 30 minutes. There are several new bits and numbers that have lately been inserted, including a gag or two which didn't get over the way they should. Cuddles doing "Olga Bara" is called a "vamp" by George, and she replies that she is one of "I. Miller's best vamps," but nobody notices it. Cuddles' opening number is now "Fashions." That's the "Mars" while "Mingie With the Jingle of the Jungle Wedding Belle" is new by Marie Hall, as is "Mr. McAdoo," by Vincent O'Donnell. The turn went over big.

W. J. (Sailor) Kelly was on too early for the best results, being placed second, yet he started something with "Liberty Bell"—en-

COLONIAL.

There doesn't seem to be any particular attention paid in booking circles about having piano acts following one another on programs these days. And it doesn't appear to matter. At the Colonial this week Josie Heather has a piano accompanist who plays solos between her changes. Immediately following, the accompanist for the Ford Sisters did the same. The audience Monday night liked both and applauded them.

The Little John man and woman, with blue plush eye and bejeweled props which make a very effective and flashy setting, open the show with a good routine of juggling, slack wire and balancing on revolving globes. Sherman and Uttry, a well groomed and pleasing mixed couple, sing and recite to good effect and fare nicely.

Franklyn Ardell and Co. in the comedy playlet, "The Wife Saver," excited the ribbilities of the audience with ridiculous dialog, aided by the original personality of the star. Little Billy earned for himself a series of favorable encomiums on his "cuteness." George White and Emma Hale, closing the first part with their dances, Miss Hale is prettily owned excepting for the extremely unattractive net tights for her Spanish number.

Josie Heather, with William Casey, Jr., at the piano, and "Bobby" Heather assisting her in a couple of her numbers, hasn't a very felicitous selection of ditties. Her character delineations border too closely upon one another. The revelation of little "Bobby" as a girl at the finish comes as a surprise.

The Ford Sisters, Mabel and Dora, are surrounded by a gorgeous red plush eye with front curtain to match, also a naval drop to back up their West Point military march number. Barring the sleeveless overalls for their Billpost dance, the couple are capably reasoned. For some reason or other the overalls make them look scrawny, which is far from a fact. They chalked up a great big hit and deservedly so, for they are dancers of genuine merit.

Santos and Hays, retained for a second week, repeated their success of last week. They are a pleasant pair of comedians who get a lot of humor out of poking fun at each other's physique. One is huge and the other small and skinny. The little one is a double-voiced vocalist of merit and the other is ponderously nonsensical. Just to gaze at them will generate laughter. Jack Wilson, assisted by Tom Mitchell and Gladys Moffett, closed the show. Business was a bit off Monday evening. *Jolo.*

ALHAMBRA.

This is "patron's request" week at the uptown house, with a 12-act program, including the ever entertaining James J. Morton as special announcer. The bill is said to carry those acts who received the largest number of votes during a popularity contest. If that be true Harlem didn't evidence its appreciation, for the Monday night was from capacity, notwithstanding the closing of talent offered. The bill was cumbersome, running almost until midnight, but those present didn't seem to mind the late hour, consequently the individual numbers didn't suffer to any noticeable extent.

Jim Morton started proceedings with his usual introductory remark, relieving the card boys for the week. From his opening sentence he was good for solid laugh with every return. The big fellow is highly popular in the uptown section and his presence on this particular bill was a decided asset.

There were three or four hits on the bill, those standing out prominent in the applause column including Gilbert and Friedland, James and Bonnie Thornton, Ryan and Lee and the Watson Sisters. Ryan and Lee were severely handicapped through the late position, next to closing. The Thorntons, returning after a long absence, were especially well liked. This pair of old-timers have a specialty that is entirely without the familiar sentimentalities, offer a neat routine and have it constructed to bring out the very best value. Thornton's monolog earned laugh after laugh, and Bonnie's song and side remarks were a sure hit.

Ryan and Lee were up in the first part of the show. They would have gone far better down where Hunting and Francis were listed. For some reason the latter team couldn't get started, the orchestra letting their routine of putter go away high. But the Ryan and Lee specialty banged up a mark that equaled any the combination ever scored. And they gave this program just what it needed, a start. Up to their appearance the affair was running along in listless fashion without any particular turn getting anything noticeable in the way of applause. Newman (Talmadge) and Co. opened the show with his contortion specialty. A weekly news pictorial preceded him. Skelly and Salvaiva were next with a special drop and a rather entertaining little line of crossfire patter and song, but the house seemed chilled and the couple couldn't register.

Gilbert and Friedland came next in order and with "Are You from Heaven?" and a string of their other compositions they literally forced a hit. The medley of choruses utilized for a closer pulled plenty of applause, and they retired with a goodly portion of the honors. Fritz Leighton accompanied the pair, singing from a balcony box. "Rubeville" closed the first part, with Bracey and Co. opening intermission. Their speed dazzled the gathering and with their fast dancing at the finish they made an impression sufficiently strong to credit them with a hit. The Thorntons followed, with Hunting and Francis and the Watson Sisters next in line. The girls never looked better and had the house from the opening song. Jack and Clara, a well known mixed couple, closed, working to a rapidly moving audience. *Wynn.*

FIFTH AVENUE.

A trio of incidents helped to vary an ordinary program at the Fifth Avenue Monday night. The first was one of the seals in the opening turn (Eakimo and Seals) leaving the stage to investigate the right hand of the orchestra, using the steps to make the descent and bringing screams from the women in that section. The trainer quickly rescued the animal, carrying him back to the stage. The next was when hisses, repeated, mixed with the applause that followed the singing of "Hot Time for the Night Train" by the Young Men Go Away, sung by Sammy Weston and Wheeler, and as the remainder of their turn faded nicely, the hisses were meant for the song alone. Mr. Weston also put over the third incident, the reading of a message from the Naval Department asking for volunteers between 18 and 25 to act as Port Guard for the Port of New York. One thousand men and women answered the message said to apply at Building 15, Navy Yard, Brooklyn, N. Y.

One of the big hits was Dorothy Brenner with special songs, excepting "Cleopatra and Her Jass Band" that is published. Miss Brenner changed costume for each number, something she mentioned in the opening song called "Atmosphere." It's a nicely turned number. A couple of the songs are a bit "bit" lyrically, but get over, and Miss Brenner closed very big with a kid song, probably called "Spilling the Beans." For an encore she used a third verse, telling the audience they couldn't guess where she was going, adding it was a place her father often had been told to go, and after some cutesy business while working toward the entrance, added for an exit, in rhyme, "I'm going to Hell." It's the cutesy matter that saves it, and it's the high contrast Miss Brenner secures in this song and childish dress from her opening number in evening gown that is also a big help to her. It looks as though she's all set for the big time with the present turn, writer, excepting the published number by Herbert Moore. There is a special drop or no reason as "Atmosphere" tells, excepting for the singer to walk through. She's rather a good looking blonde and that doesn't hold her back any.

Just before her were the Weston-Wheeler couple with Betty Wheeler doing changes also, they using one "gown" song for Miss Wheeler's dresses. They have a chance to "Gotten Picking Time" or something like that after Mr. Weston returned with a frock coat and a high hat that he doesn't need. They use the "red roses all around" song and did 14 minutes, doing fairly, considering they had to follow Holmes and Wells (New Acts), No. 2, a pretty strong turn for that spot and one of the best hits in the early position at the Fifth Avenue this season.

After "The Dixie Revue" (New Acts), about the poorest stage ensemble turn the Fifth Avenue has seen in months, with nothing at all to the act, Burns and Frabito appeared next to closing, with the Casting Lamys closing.

Eakimo and the Seals, opened, showed a conventional seal turn with two animals that just about held the position. No. 3 was Robert Henry Hodge, with his rural village lawyer skit that he secures laughs with by his own characterizing and work. His comedy of two is acceptable, but it's all Hodge, and he knows where the laughs are.

The house wasn't heavy Monday night. It would be called a good one in another theatre, but the Fifth Avenue has grown so accustomed to standing 'em up that if they are not standing, there are mournful looks around. *Simc.*

AUDUBON.

The S. R. O. sign was again hanging in its regular evening place a few minutes after 8 Monday night. The Audubon house, giving the show a late similar to those found in two-day houses which accounts for the big business they are doing. Nat Carr and Hale and Patterson were the headliners and showed it by stopping proceedings in the last two spots respectively.

After the news weekly, with a bright snappy overture. The operatic selections formerly played have been eliminated and their new popular numbers were appreciated.

Schepp's Comedy Circus opened and satisfied. The turn works a bit slowly, but the comedy makes up for the drag. Mr. Schepp must have spied some agents in the house Monday night, for the majority of his act, "Twenty-two weeks' work next season." Rose and Moon's singing and dancing were greatly liked. The house sent them over to a big applause finish. The turn as it stands is a corking good act, neatly dressed and would fit in nicely in an early spot in the two-a-day. Maurice Whitman and Co., in a dramatic comedy playlet, "The Mirror," were rewarded for their good efforts.

The sketch just lacks the proper punch for the big time houses, but it will fit in nicely in the smaller time. Tudor Cameron Trio followed the film comedy which split the bill in two and held up the speed. The act opened a bit slowly, due to the audience not getting the drift of Mr. Cameron's work, but once under way they had no trouble. Nat Carr did his four numbers and scored the same old hit, stopping the show then and there. Mr. Carr could easily have done four more numbers but left when they wanted more. Hale and Patterson, with their Southern Jazz band, not only kept things going at the pace set by the preceding act, but scored an even more decided hit, spicing proceedings again. The Monday Night dancing contest and feature closed a little after eleven.

OBITUARY

Grover C. Harris (Harris and Sievers) died lately in Chicago. An investigation followed by the Coroner, with the deceased's partner, George Sievers, stating Harris had gone to the office of Dr. Max Thorex, but as he was leaving the taxi fell against the curb, became delirious and died shortly afterward. A post-mortem disclosed a fracture of the skull, believed to have been sustained from the fall.

James Gilbert died at his home in Somerville, Mass., March 10. He was 66 years of age. The deceased was a prominent producer and director of musical comedy of two decades ago and the original Dick Deadeye in the first American production of "Pinafore."

Frank Clare (family name Buckingham), of "The Vacuum Cleaners," died of pneumonia in Louisville last week. The N. V. A. wired a request to Johnny Nestor to attend to the funeral arrangements and the player was buried in Louisville Clare was a native of England.

IN MEMORIAM
In Loving Memory of
FRANK BOHM
Who died two years ago.
I sure do miss you, old pal.
GEORGE LE MAIRE

Ezra Kendall, Jr., age about 25, died recently in New Mexico of tuberculosis. His widow was Florence Kinkley, who appeared in an act with her husband. The deceased was the son of the noted blackface monologist.

Walter D. Yager died March 8 from a tumor on the brain at the French Hospital, New York. The deceased was 46 years of age and had been an advance agent for many years. When taken ill he was ahead of "Fair and Warmer," touring the camps.

Emile Rochard, age 67, died at Connet, France. He was at one time manager of the Porte St. Martin, Ambigu and Chatelet theatres, Paris, and produced "Two Little Vagabonds" at Ambigu in 1895.

IN MEMORIAM
In Loving Memory of
JOE WATTS
(Of Watts and Lucas)
My Dear Husband, My Loving Pal
Who died in Quebec, Canada, March 6, 1916.
Rest in peace.
MADGE LUCAS

John Francis Boyle, of "Chu Chin Chow," died at his home, Hotel St. Paul, New York, March 8. The deceased was 45 years of age and had been for many years in various opera companies.

Fred Wills, about 46 years old, for years a flyman, died Feb. 21 of tuberculosis, after an illness of several years. A widow survives. Wills was a member of Local I. T. P. U., New York.

Elsie Poloff, Poloff Sisters, in vaudeville and two years at the Hippodrome, died in Bellevue Hospital, March 5, of pleuro-pneumonia.

Louise Auber (Mrs. John Kavanagh) died in Los Angeles, March 7, from pneumonia. Her remains were brought to New York for interment.

Richard St. Vrain died in the German Hospital, New York, March 10, after an illness of two weeks. Death was due to pneumonia.

Prof. Charles Strohmeier, lecturer on music and authority on Wagnerian

operas, died at his home in Brooklyn March 7, as the result of heart trouble.

Harry A. Dorsey, promoter of Dominion Park, Montreal, died in that city of pneumonia a few days ago. He was 57.

Charles Loyal, age 30, died recently in France. He was of the Honors-Leprince act, and the son of a circus rider.

The father of Clayton Macklem died in Toledo, Feb. 9, of cancer of the stomach. He was 64 years of age.

The mother of Bonita and Artie Hall died March 7 at St. Joseph Hospital, Memphis.

Numas Bles, a French chansonnier, lately died at Marseilles, France, after a long illness.

George Hayes (Hayes and Rives), 31 years of age, died suddenly of heart disease in Chicago, Feb. 26.

Tancieff, the Russian composer, is reported from Paris to have died.

The mother of Ruby Lusby died suddenly at her home in Chicago March 1.

AMUSEMENT PROJECT REVIEW.

The amusement enterprise originally promoted by Fred McClellan, to be located on the west side of Eighth avenue, from 49th to 50th streets and extending back 650 feet, has again been revived by other interests, with considerable likelihood of the deal going through in the near future.

The proposition was originally financed by the men who promoted the Panama Canal concession at the Panama-Pacific Exposition in San Francisco. A new set of plans have been drawn, which call for the biggest ballroom in New York, the largest ground floor theatre in the country, seating 5,000, and the biggest arena, capable of seating 19,000 people.

The plans call for the ballroom to be located on the 49th street corner, the theatre on the 50th street corner and the arena entrance between the two, but actually located in the rear.

It is understood an arrangement has been made for a 21-year lease at \$60,000 a year for the first five years, \$62,500 for the second five years, \$65,000 for the third five years and \$70,000 for the final six years, with a renewal option.

Back of the scheme are various interests, which include the large ice and roller skating manufacturers, in conjunction with the hockey clubs of the United States and Canada.

In the summer time tables are to be placed in the arena and pictures shown gratis, while soft drinks, beer and light wines will be served at popular prices.

PROPAGANDA PLAY NEXT WEEK.

"Getting Together," the propaganda play sponsored by the British Recruiting Mission, which opened out of town this week with a cast headed by Blanche Bates and Holbrook Blinn, will break the continuous run of pictures at the Lyric, New York, opening there on March 18. It will remain for one week only, however, the play touring to the coast and back.

The booking at the Lyric was probably made because of the British Mission's headquarters being directly across on 42d street, which will allow of special publicity being given the show.

The war play is the collaborated effort of Major Ian Hay Beith, J. Hartley Maners, Percival Knight and Harrison Brockbank. It is in three acts and seven scenes.

BILLS NEXT WEEK (MARCH 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; "P. 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)
Evelyn Nesbitt Co
Van & Schenck
*Lady Aberdeen Co
Three Doolays
Kouns Sisters
Little Billy
Marie Nordstrom
The Duttons
ALHAMBRA (ubo)
"On High Seas"
Mack & Walker
Santos & Hayes
Kenny & Nobody
B & H Gordon
Lloyd & Wells
Ferry
"Village Tinker"
Beasie Clifford
Jas J Morton

COLONIAL (ubo)
Mollie King
"Camouflage"
Bert Fitzgibbon
Dainty Marie
Misses Chalfonte
Jas Lucas Co
Potter & Hartwell
Chadwick Duo
RIVERSIDE (ubo)
A Kellermann Co
Sophie Tucker Co
Courtney Sisters
Moon & Morris
Swan & Mack
Bradley & Ardine
Frank Westphal
ROYAL (ubo)
"Submarine 87"
Ryan & Lee
Santos & Hayes
Millership & Gerard
Ponzello Sisters
Eddie Miller Co
*Weekly Install"
Girl in Moon
AMERICA (Loew)
*Chas Gibbs
The Cromwells
*Austin Stewart 3
McKay's Revue
Norton & Norton
Morgan & Grey
Goldsmith & Lewis
Kernika Bros.
(One to fill)
2d half
Parise Duo
*Burns & Foran
*Brown & Barrows
Walton & Gilmore
Hazel Kiker
Arthur M Turrelli
*When We Grow"
Alvin & Williams
(One to fill)
VICTORIA (Loew)
Blinn & Bert
Jim & Anna Francis
Lella Shaw
Julia Curtis
"Bon Voyage"
(One to fill)
2d half
Orben & Dixie
Handworth Co
Austin Stewart 3
Parsons & Irwin
(Two to fill)
L. LINCOLN (Loew)
Cornelia & Adele
Wesler & Reiser
Henry Horton Co
Willie Smith
"Dairy Maids"
(One to fill)
2d half
Krenika Bros
Paul & Hall
Howard & Sadler
Morgan & Grey
American Comedy 4
Martini & Fabrin
GRIELEY (Loew)
Marie
Burns & Foran
McNally & Ashton
Harry Brooks Co
*Tommy Ray
Nat Nazario Co
2d half
Minetta Duo
Goldsmith & Lewis
*Housh & LaVelle
Dudley Douding
Nat Nazario Co
(One to fill)
DELANEY (Loew)
F & M Britton
Minetta Duo
Gus Erdman
Greedy & McBride
Harold Schman Co
O'Connor & Dixon
(One to fill)
2d half
Rosamond & Dorothy
McNally & Ashton
"Miss Hamlet"

WILLIE SMITH
(One to fill)
NATIONAL (Loew)
Jeanne
"Officer 444"
McCloud & Karp
Nettie Carroll
(One to fill)
Claude Rant
Clifton & Rooney
Harry Brooks Co
Julia Curtis
Hoey & Lee
ORPHEUM (Loew)
Claude Rant
Clifton & Rooney
Arthur Turrelli
Saxton & Farrell
Green & Pugh
Kitty Francis Co
2d half
Cornelia & Adele
*Gus Erdman
McKay's Revue
McCormack & Irving
"Officer 444"
*Bernham & Allen
The Cromwells
BOULEVARD (Loew)
*Reed St John 3
Brown & Barrows
*Francis Moore
Murray Bennett
Martini & Fabrin
2d half
Hinn & Bert
Eleanor Sherman
Maud Durand Co
Connoner & Dixon
Les Aristocrats
AVE B (Loew)
Sherman Van Hyman
Dancing Kennedys
(Three to fill)
2d half
Purcell & Ramsey
Marie Nash
"Regular Bus. Man"
Gorman Bros
DeLesso Troupe
Brooklyn
BUSHWICK (ubo)
"Bandbox Revue"
White & Haig
J & B Thornton
Julia Kelly
Laura Burt Co
Moss & Frye
Richards & Kyle
J & C Williams
ORPHEUM (ubo)
Bonche Bing
Arthur M Turrelli
Jack Wilson Co
Ford Sisters Co
*Larry Kelly Co
Prosper & Maret
Adeline Francis
(One to fill)
L. LINCOLN (Loew)
Florenz Duo
LaMont & Wright
Hall & O'Brien
O Handworth Co
American Comedy 4
(One to fill)
2d half
F & M Britton
*Flora Starr
*Saxton & Farrell
Kitty Francis Co
(One to fill)
DEKALB (Loew)
*The Holdens
Flora Starr
McCormack & Irving
Phyllis Gilmore Co
Hoey & Lee
Les Aristocrats
2d half
Nettie Carroll Tr
Gertrude Cogert
Hall & O'Brien
Fields & Halliday
"Dairy Maids"
PALACE (Loew)
Mary Louise
"Women"
Gorman Bros
Welch Monty-M
(One to fill)
2d half
Dancing Kennedys
Tracy & McBride
Bell Roy Trio
Bell & Caron
(One to fill)
PULTON (Loew)
Parise Duo
Orben & Dixie
Housh & LaVelle
Halliday & Fields
Kuma 4
2d half
Jim & Anna Francis
Harold Schman Co
Murray Bennett
McCloud & Karp
(One to fill)

WARWICK (Loew)
Marie Nash
Regal & Mack
Bell & Caron
(Two to fill)
2d half
Hobson & Beatty
"Our Boys"
Huber Dyer Co
(Two to fill)
Aberdeen, S. D.
RIALTO (abc)
Pate Trio
Ketch & Wilma
Kelly & Howe
Meade Sis & Pahl
Alhany, N. Y.
PROCTOR'S (ubo)
"Fun in Trenches"
John Geiger
McCarthy & Faye
Mr & Mrs Melbourne
Briscoe & Raub
"Planoville"
2d half
Whitney's Dolls
Ben Linn
Pistol & Cushing
Gladys Alexander Co
Watson Sisters
Nina Payne Co
Alexandria, La.
RAPIDS (ubo)
Kennedy & Rooney
Willie Weston
Henny & Woods
Oliver & Oip
Rubio Troupe
2d half
Kennedy & Burt
Imperial Duo
Stone & McAvoy
Claremont Bros
"Southern Serenade"
(One to fill)

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

Albion, Pa.
ORPHEUM (ubo)
Francis Sisters
McGowan & Gordon
Milliam Sisto
"America First"
(One to fill)
2d half
Aus Woodchoppers
Fenwick Girls
Mr & Mrs G Wilde
Jack Rose
(One to fill)
Alton, Ill.
HIPPODROME (wva)
Swain's Novelty
Roach & McCurdy
2d half
Four Buttercups
(One to fill)
Altoona, Pa.
ORPHEUM (ubo)
Stakepool & Spier
Newhoff & Phelps
The Rajahs
(Two to fill)
2d half
Ronald & Ward
Burns & Prabito
Galletti's Monks
(Two to fill)
Amen, Ia.
PRINCESS (wva)
2d half
Lewis & Raymond
Ann Arbor, Mich.
MAJESTIC (ubo)
"Tik Tok Girl"
Ashland, Wis.
TEMPLE (wva)
(14-17)
Geo Herdies
Bates & Barron
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
Acroplane Girls
Olson & Johnson
Marta Hamilton Co
Chas Howard Co
The Vivians
GRAND (Loew)
Pesci Duo
Sadie Sherman
Lillian Kingsbury Co
West & Hale
Great Santel
2d half
Ryan & Ryan
Minnie Harrison
"Fascinating Flirts"
(Two to fill)
Ashburn, N. Y.
JEFFERSON (ubo)
Walsh & Ingraham
"Bungalow Girls"
Margaret Young
(Two to fill)
2d half
Milroy Keough Co
Innes & Ryan
"Beauty Fountain"
(Two to fill)
Augusta, Ga.
GLAND (ubo)
(Macon split)
1st half
Great Johnson
Marle Fitzgibbon
Spencer & Williams
Cook & Lorenz
Mabel Fonda 3
MODJESKA (Loew)
Ryan & Ryan
Minnie Harrison
"Fascinating Flirts"
Frank Wilson
(One to fill)
2d half
Fallon & Payne
Largay & Snee
S Miller Kent Co
Willie Solar
Musical MacLarens
Bakersfield, Cal.
HIPP (a&b)
(17-19)
A & L Bell
Nobe
(One to fill)

E. HEMMENDINGER 45 JOHN STREET
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Britt Wood
Chick Family
(Two to fill)
Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
The Rials
Webb & Romaine
Morton & Klare
Imperial Russian Tr
BIJOU (Loew)
Kramer & Cross
Philbrick & DeVoe
College Quintet
Laurie Ordway
Richard the Great
2d half
Sadie Sherman
Lillian Kingsbury Co
West & Hale
Great Santel
Bloomington, Ill.
MAJESTIC (wva).
Wilson & Larsen
J & G O'Meara
"Cranberries"
Hlatt & Greer
Asah Troupe
2d half
Frank Hartley
Three Vagrants
"To Save One Girl"
Hickman Bros
Sebastian Merrill Co
Boston
KEITH'S (ubo)
Salmo
Leavitt & Lockwood
J & W Hennings
"Weaker One"
Josie Heather & Sis
Lydell & Higgins
Franklyn Ardiel Co
Louise Dresser
Emmie's Pets
ORPHEUM (Loew)
Harry Tauda
Mason & Cole
*Elliot & Mora
Foley & O'Neill
"Midnight Rollcallers"
(One to fill)
2d half
Irma & O'Connor
Columbia City 4
Clark & Francis
Dunkin Girls
"Smart Shop"
(One to fill)
ST. JAMES (Loew)
Gorgall's Trio
Hal Langdon 3
Sampsel & Leonhard
Dunbar & Turner
Kalma Co
2d half
Idanias Troupe
Holmes & LaVere
"Pretty Soft"
Pealson & Goldie
Grey & Old Rose

Bridgeport, Conn.
POLIS (ubo)
Military Four
Gueat & Newlin
Green & Parker
Hanamura Japs
2d half
Kramilian Dogs
Kramer & Kent
Ryan & Joyce
Balzer Sisters
PLAZA (ubo)
Arthur Madden
S & H Everett
Monarch Comedy 4
"New Doctor"
2d half
Bert & Lottie Walton
Lewis & Huret
Williams & Mitchell
Sig Franz Troupe
Buffalo, N. Y.
SHEA'S (ubo)
Sansone & Dellah
Sanley & Norton
Helen Gleason Co
Francis Kennedy
Mr & Mrs J. H. Burt
Bowers Walters & C
Walter Browers
Kirksmith Sisters
OLYMPIC (sun)
Brooks & Lorella
Johnson & Crane
Morritt & Bridwell
Raymond & Wells
Taber & Green
LYRIC (sun)
Claude Austin
Howard & Connell
Dale & Weber
"Mile a Minute"
Busse's Terriers
Hatte, Mont.
PANTAGES (p)
(17-20)
"Wedding Shells"
Low Wilson
Fisher & Wilson
"Nation's Peril"
Dennan & Clifton
PEOPLE (a&bwa)
(17-20)
(Same bill playing
Anacanda, Mont. 20
Grand, Wallace, Ida.,
22)
McElly & Hamilton
Fox & Foxie
Lord Roberts
Dwyer & Wright
Arko & Virginia
Gulle's Troupe

(20-23)
(Same bill playing
Palace, Gt. Falls,
Mont., 10-17)
Kennedy & Nelson
Dale
Gaynell Everett Co
"Sea Rovers"
Payton & Hickey
Dunedin Duo
Calgary
ORPHEUM
Morgan Dancers
Macart & Bradford
Yates & Reed
Burley & Burley
Natalie Sisters
Warry DeKoe
Tarzan
PA. LAGES (p)
Chandler & DeRose Sis
"Heir for Night"
LaFrance & Kennedy
Four Maykas
Orren & Drew
Camden, N. J.
TOWER'S (ubo)
2d half (14-10)
Faulstich
Gordon & Lamale
L Simpson Co
Noodles Fagan Co
"Hilda's Ankle"
Canton, Ill.
LYCEUM (ubo)
Dee Dato
Leroy Lytton Co
"Garden Belles"
Diamond & Brennan
Celina's Circus
PRINCESS (wva)
2d half
Fred Rogers
Black & O'Donnell
Jerge & Hamilton
Buster & Edly
Cedar Rapids, Ia.
MAJESTIC (wva)
The Ziras
Ray & Emma Dean
Doherty's
"Unexpected"
Ward & Lorraine
Gardner Trio
2d half
Roberts & Roden
Joe Barton
Max Bloom

Champaign, Ill.
ORPHEUM (wva)
"20th Century Whirl"
2d half
Black & O'Donnell
"Merchant Prince"
Krant & LaSalle
Pauline
(One to fill)
Charleston, S. C.
ACADEMY (ubo)
(Columbia split)
1st half
Albert Donnelly
Rambler Sisters
B & H Mann
"Colonial Belles"
(One to fill)
Charlotte, N. C.
ACADEMY (ubo)
(Roanoke split)
Suzan Tompkins
Sandy Show
J C Lewis Co
Marlette
Norton & Girls
Chattanooga, Tenn.
RIALTO (ubo)
(Knoxville split)
Mantamoo & Knap
Doris Dare
Hul Stephens Co
Kauffman Bros
Reynolds & Donegan
Cheyenne, Wyo.
ATLAS (a&bwa)
(19-20)
LeRoy & Paul
Nelly Keigarden
Maggie LeClair Co
Stanley & Gold
Dedle Velde Co
(23-24)
Cliff Bailey Duo
Frank Rogers
Dorothy DeShelle & Co
Vincent & Kelley
Hong Kong Troupe
Chicago
PALACE (orph)
Trixie Friganza
Cameron Sisters
Harrie Rempel Co
Lydia Barry
Swift & Kelly
The La Grohs
Louls & White
The Gaudschmidts
MAJESTIC (orph)
Belle Baker
Clarke & Hamilton
Wellington Cross
Fanchon & Marco
Lightners & Alex
Tennessee Ten
Kimberly & Arnold
Ray E Ball
Herman & Shirley
AMERICAN (wva)
Aerial Butters
Frish Howard & T
Jiu Jitsu Troupe
Vine & Temple
(Two to fill)
2d half
Luba Meroff Co
*Morgan Martin & S

HOTEL APPLETON SAN FRANCISCO

(Next to Alcazar Theatre)
The New Home of the Theatrical Profession

*Red Fox Trio
Warren & Conley
Royal & Gascolignes
(One to fill)
KEDZIE (wva)
Rose & Ellis
Frans & LaSalle
Oscar Lorraine
Royal Gascolignes
(One to fill)
2d half
Adolpho
Mack & Lane
"Five Fifteen"
*Soaman & Sloan
"Magazine Girls"
LINCOLN (wva)
*Luba Meroff Co
Morgan Martin & S
"Red Fox Trio"
*Circus Days
(One to fill)
2d half
Aerial Butters
Sue Hall Co
Maidie DeLong
*Link & Robinson
(One to fill)
WILSON (wva)
Burke & Broderick
Mack & Lane
Eldridge Barlow & B
Lester Bennett
*Harry Gerard Co
2d half
Lalla Seibini Co
Jean Moore
Carl McCullough
Melvin Bros
Ed & Lottie Ford
McVICKER'S (Loew)
Bell Thazer Bros
Neil McKinley
Dan Casey
"Over There"
Viola Duval
Rawls & VonKauf
Ed & Lottie Ford
Rucker & Winfred
J & J Gibson
(One to fill)
Danville, Ill.
PALACE (ubo)
La France Bros
Lee & Lawrence
Wm Morrow Co
Three Vagrants
Four Morions
2d half
Aerial Eddys
Sillie & North
Eldridge Barlow Co
Eddie Dowling
"Miniature Revue"
Davenport, Ia.
COLUMBIA (wva)
Lalla Seibini Co
Arnold & Taylor
Willie Zimmerman
Julie Ring
Dance Girls of World
2d half
Johnsons & Johnson

**\$14 PER WEEK ROOM AND BATH
FOR TWO**
5 Minutes from All Theatres
Overlooking Central Park
\$16 WEEK SUITES PERSONS
Consisting of Parlor, Bedroom and Bath
Light, Airy, with All Improvements
REISENWEBER'S HOTEL
5th Street and Columbus Circle
New York City

Chillicothe, O.
MAJESTIC (sun)
The Auers
Doherty & Scalla
"Tale of a Coat"
Rural Eight
2d half
Floyd & Guilbert
"Oh Doctor"
Cleveland 3
Cincinnati
KEITH'S (ubo)
Wilson Aubrey Co
Jennie Middleton
"Motor Boating"
Jane Cartwright Co
6 American Dancers
Stella Mayhew
Mik Collins
Dupree & Dupree
EMPRESS (abc)
Anna Eva Fay
Davis & Fitzgibbons
Spivens & Corner
Hally Hoo 3
Herbert's Sons
(One to fill)
Cleveland
KEITH'S (ubo)
Rath Bros
McMahon Diamond & C
Mrs G Hughes Co
Harry Cooper Co
Nonette
"The Browning"
Cummings & Mitchell
Edward's Revue
MILES (miles)
Pipifax & Panlo
Ralph Herz
Beaux & Belles
Lillian Watson
Conroy & O'Donnell
4 Roses
PRISCILLA (sun)
The Nagytys
Shapiro & Lemoniere
Russell & Bell
Lynn Yoder Co
Shamrock Four
Columbus, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Benrice Lambert
Ray & Emma Dean
Harry Girard Co
Ward & Lorraine
Gardner Trio
Dayton, O.
KEITH'S (ubo)
Nankicki Troupe
Raymond & O'Connor
Bennett & Richards
Rudloff
Eddie Carr Co
Duffy & Ingila
"Forest Fires"
Decatur, Ill.
EMPRESS (wva)
Geo Primrose Jr Co
DeVos & Dayton
Dean & Fey
Wanzer & Palmer
Electrical Venus
2d half
The Melvilles
H & M Gilbert
"Money or Your Life"
Marlam Gibney
Hoosier Girl
Denver
ORPHEUM
4 Marx Bros
Valnovas Gypsies
"Propville Recruit"
Ruth Royce
Adelaide's Animals
Roubie Sims
Moore & Hanger
PAZ & GIES (p)
Wilson's Lions
Burke Touhey Co
Harry Rose
Lewis & Lake
Grindell & Esther
Arno Antonio 3
EMPRESS (a&bwa)
17-20
Rice Bell & Bald
Valle
Follett & Wicks
Murphy & Lachmar
Vision of Art
Shamrock Four
(21-23)
DeForrest & Falk
Minerva Courtney Co
May & Billie Earl
Millard Bros
Dave Thureby

DR. KUNSTLER, Dentist

Beas to announce that he has moved to more modern quarters.
RITZ CHAMBERS, 24 East 48th St., New York City
Murray Hill 2800

Des Moines, Ia.
ORPHEUM
(Sunday opening)
"Naughty Princess"
Holt & Werner
Rice & Werner
Mack & Earl
Kling & Harvey
Boyar Co
Frank Crumit

Detroit.
TEMPLE (ubo)
Lillian Shaw
Clayton White Co
David Saperstein
Brendel & Bert
Primrose &
Fern & Davis
S Apollo
Bertie Ford

MILBURN (abc)
Frank Houghton Co
George Clancy Co
Royal Scotch Enter
Herbert De Reuse
Laybo & Benjamin
ORPHEUM (miles)
"An Arabian Night"
Fields & Wells
Lloyd & Whitehouse
Roth & Roberts
Anonous & Jeanette
(One to fill)

REGENT (miles)
Dance Girl of Delhi
Chas Althoff
Middleton & Spellmeyer
The Skatelles
Billy Elliott
Burkes & Kendall

Dubuque, Ia.
MAJESTIC (wva)
Joe Barton
Lew Huff
Roberts & Roden
Walter D Nealand Co
Warren & Conley
Myrl & Delmar
2d half
Hicks & Hart
Harvey DeVora S
Tyler & Arnold
Kingsbury & Munson
Oscar Lorraine
Swiss Song Birds

Duluth
ORPHEUM
(Sunday opening)
"For Pity's Sake"
Dai & Ellen
Harry Von Fossen
Edwin George
Margaret Edwards
Tyler & St Clair
Grace DeMar
GRAND (wva)
Earl Girdler
Lawrence & Edwards
Sextet DeLuxe
(Two to fill)
2d half
Greene & Platt
Davis & Moore
(Three to fill)

East St. Louis, Ill.
ERBER'S (wva)
Mildred Hayward
Hallon & Goss
"After the Party"
Ellie Nowlin Tr
2d half
Orville Stamm
Rives & Arnold
Tower & Darrell
Wm Morrow Co

Easton, Pa.
ABLE O H (ubo)
Aus Woodchoppers
Penwick Girls
Mr & Mrs G Wilde
Jack Rose
(One to fill)
2d half
Francetti Sisters
McGowan & Gordon
William Sisto
"America First"
(One to fill)

Edmonton, Can.
PANTAGES (p)
Fantan's Athletics
M P & Harmon
Musical Noises
Wright & Davis
Mercerous Co
Gordon & Gordon

Elmira, N. Y.
MAJESTIC (ubo)
Burr & Lea
Coakley & Dunlevy
Inness & Ryan
(Two to fill)
2d half
Busse's Dogs
Jack George Duo
McWatters & Tyson
(Two to fill)

Eric, Pa.
COLONIAL (ubo)
Queenie Dunedin
Anderson & Goines
Sam Hearn
"Jazz Nightmare"
I & B Smith
Rettler Bros
MAJESTIC (loew)
Misses Parker
Tom Mahoney
Merlan's Dogs
(Three to fill)

Eusterville, Ia.
GRAND (abc)
Cole & Danby
(One to fill)
2d half
"Imprisonment Girls"
(One to fill)

Evansville, Ind.
GRAND (wva)
(Terra Haute split)
1st half
Sigbee's Dogs
Angel & Fuller
Denny Simmons
Crosby & Crosby
"To Save One Girl"
plays Evansville 1st
half only

Falls River, Mass.
BIJOU (loew)
Irma & O'Connor
Columbia City 4
Clark & Francis
Durkin Girls
"Smart Shop"
2d half
Harry Teuda
Elliot & Mora
Foley & O'Neill
"Midnight Rollovers"
(One to fill)

Fargo, N. D.
GRAND (abc)
Wilbert Troupe
Mark & Schuch
Howatson & Swaybelle
Lindsay Lady Bugs
2d half
"Woman Proposes"
(Three to fill)

Flint, Mich.
PALACE (nbo)
(Saginaw split)
1st half
Evelyn & Dolly
Mack & Maybelle
"Tango Shoes"
Beale LaCout
Burdella Patterson

Ft. Dodge, Ia.
PRINCESS (wva)
Lewis & Raymond
Romano
(Others to fill)
2d half
Bert Draper
Markee & Montgomery
(Others to fill)

Ft. Wayne, Ind.
PALACE (ubo)
Paul Petching Co
Tiller Sisters
William & Held
Hoosier Girl
Jean Moore
Three Melvins
2d half
La France Bros
Lee & Lawrence
Luckie & Yost
Brady & Mahoney
Victor Moore
"Zig Zag Revue"
(One to fill)

Ft. Williams, Can.
ORPHEUM (wva)
Frank Colby Co
Steve Stephens S
(Two to fill)
2d half
Earl Girdler Co
Lawrence & Edwards
Sextet DeLuxe
(One to fill)

Fort Worth, Tex.
MAJESTIC (inter)
Three Bobs
Helen Vincent
Peirera Sextet
H & G Ellsworth
Bert Baker Co
Williams & Wolfus
Robbie Gordone

Fresno, Cal.
HIPP (ash)
Jack & Pearl Hall
Friedrich & Miss.
Warren & Wade
Robert & Robert
McWms Baldwin & S
Marcelle

Galveston, Tex.
MAJESTIC (inter)
(18-19)
(Same bill playing)
Austin 20-21
Libonati
Edith Clifford
Galeet & Eva Puck
Goelet Harris & Morey
Jean Adair & Co
Al Herman
Roland Travers & Co
Grand Forks, N. D.
GRAND (wva)
Dublin Girls
Collins & Wilmont
Ruth Howell Co
Gd. Island, Neb.
MAJESTIC (wva)
Miller & Rancy
2d half
Wilbur Har & Chubby
Grand Rapids, Mich.
EMPRESS (nbo)
Ed Marshall
Hender & Avery
Juliette Dika
McIntyre & Heath
Stewart & Donohue
Littel
(One to fill)

Granite City, Ill.
WASHINGTON (wva)
Montabio & Nap
Black & O'Donnell
2d half
Tyler & Crolius
Archie Nicholson

Great Falls, Mont.
PANTAGES (p)
(12-13)
(Same bill playing)
Anacanda 14
Bellicaire Bros
Mary Norman
Joe Tetter Co
Elizabeth Cutty
Madison & Winchester
Gangster's Dogs
PALACE (ashwva)
(21)
(Same bill playing)
Strand, Livingston,
Mont., 19
The Larned
Clay & Robinson
Wright & Walker
Bailey Koerner Co
Pie Adler
Delton Marcene & D
Green Bay, Wis.
ORPHEUM (wva)
Chas Young
Morley & McCarthy
Henry & Adelaide
Jack Gardner Co
Greenville, S. C.
GRAND (ubo)
(Spartanburg split)
1st half
Nihlo's Birds
Fred Allen
Gertrude Van Dyke Co
Hamilton & Barnes
Oak & Titake

Hamilton, Can.
DOMINION (ubo)
Dancing Le Vre
Moore & Gerald
Chief Caupollan
Farrell Taylor Co
Harden
(One to fill)

LOEW (loew)
The Arleys
S Rozellas
Lane & Harper
Ryan & Richfield
Demarest & Doll
"Bohemian Life"

Harrisburg, Pa.
MAJESTIC (ubo)
"Too Many Sweethearts"
(Two to fill)
2d half
Dingley & Norton
Lady Sam Mei
"Childhood Days"
Newhoff & Phelps
(One to fill)

Hartford, Conn.
Nestor & Vincent
Margaret Ford
J & J Loughlin
Ray & Joyce
Olives

Peace & Kues
Evelyn May Co
Mayo & Linn
"Isle of Innocence"
PALACE (ubo)
Stam Pitters
Bob Tenney
Estelle Lovenberg Co
Crawford & Broderick
Marcella Birds
2d half
P & P Honiton
Charlotte McDonald Co
Glen & Parker
Clown Seal

Hastings, Neb.
PLAZA (wva)
Wilbur Har & Chubby
2d half
Mattus & Young
Friedrich & Miss.
CANTONMENT (loew)
Lowe & Sterling Sis
Curtis & Gilbert
Cardo & Noll
Adams & Guhl
Lambert

Ferguson & Sandierland
Alf Ripon
"Temptation"
Lee & Cranston
Johnson Howard & L

Hawketon, Pa.
FEELEY'S (ubo)
2d half (14-16)
Marvel
Hinkle & Mae
Dove Home 10
"Lina's Surprise"
Hoboken, N. J.
LOEW (loew)
Rowley & Tolinton
"Our Boys"
Billy Broad
Douglass Family
2d half
Farrell & Rose
Jeanne
Wm Lytell Co
Jarow
Flynn's Minstrels

Houston, Tex.
PRINCESS (p)
Martyn & Florence
Nan Gray
"Nerve DeVogue"
"Chas Bartholemew"
Hong Kong Mystery
MAJESTIC (inter)
Act Beautiful
Rev F Gorman
Arthur Havel Co
Frankie Heath
Crawford & Lloyd
"Merry Go Round"
Indianapolis.
KEITH'S (ubo)
Th- Gerald

Idaho Falls, Idaho
Margaret Farrell
Wm Ebe Co
Kajiyama Troupe
Harry Mason
"Hit the Trail"
Lyons & Yocco
Thru John
LYRIO (ubo)
Julia Edwards
Hugo Ludgens
La Bova & Gilmore
Austin & Bailey
"Quaker to B'way"
Iowa City, Ia.
ENGLERT (wva)
Lewis & Raymond
Allen & Allen
D & I Leonard
2d half
Roberts & Rodens
Lew Huff

Ithaca, N. Y.
STAR (ubo)
Chick Family
Britt Wood
Camille Personal Co
(Two to fill)
2d half
The Belmonts
Cahill & Romaine
Wd Melville & Phil
(Two to fill)

Jackman, Mich.
ORPHEUM (ubo)
Rettner
Pennell & Tyson
Honey Boy Minstrels
Gardner & Revere
Kluttig's Entertainers
2d half
Madge
Fiske & Fallon
Alexander Kids
Bison City Four
Princess Kalama Co
2d half
Rekoma
Fennell & Tyson
Honey Boy Minstrels
Gardner & Revere
Kluttig's Entertainers
2d half
Lexington, Ky.
ADA MEAD (sun)
Frank LaDent Co
Ogden & Hilton
Daniels & Walters
Wm Hanson Co
Four Swors

Lama, G.
ORPHEUM (sun)
2d half
Floyd & Gullbert
"Oh Doctor"
Clover Leaf S

Lincoln, Neb.
ORPHEUM
Alan Brooks Co
Bernie & Baker
Boothby & Everdeen
Comfort & King

Freeport Benton Co
Kenny & Holis
"Mr Inquisitive"
La Junta, Colo.
ROURKE (ashwva)
(18)
Thlerson's Pets
Rosalie Adams
Bancroft & Brooks
Kasting Kays

Macon, Ga.
GRAND (ubo)
(Augusta split)
1st half
Norman & Sherwood
Caltes Bros
Gertrude Barnes
Lambert & Frederika
Richard Wally Co

Madison, Wis.
ORPHEUM (wva)
Walker & Texas
Morley & McCarthy
Sam Liebert Co
Jack Desdner
Thaleros Circus
2d half
Aerial Bartlett
Miller & Lawrence
Smith & Kaufman
"On the Atlantic"
(One to fill)

Marion, Ind.
LYRIC (abo)
Felix Herman
(One to fill)
Wenton Trio
(One to fill)

Marshalltown, Ia.
CASINO
"What Women Do"
"Beach Combers"
Lewis & Stack
Filliberto Co
Dolly Joe & Midge

Mason City, Ia.
REGENT (wva)
Mr & Mrs Wm O'Clair
Johnston & Johnson
2d half
Jolly & Wild
Willie Zimmerman
CECIL (abo)
Billy Morse
Filliberto Co
Lewis & Stack
2d half
"What Women Do"
"Beach Combers"
(One to fill)

McKeesport, Pa.
WHITE O H (ubo)
Clinton Sisters
Barney Williams Co
Bee Ho Gray
Moore & Whitehead
(One to fill)
2d half
The Newmans
Stagpole & Spler
Roy La Pearl
Bernivici Bros
Resista

Memphis.
ORPHEUM
Sarah Bernhardt
Milo
"Gypsy Festival"
Great Lester
Yvette & Saranhoff
Ferns Sisters & M
LYCEUM (loew)
Donovan & Murray
9 Little Rubens
Bernard & Meyers
Peggy Bremen & Bro
2d half
Philbrick & DeVoe
Coliere Quintet
Laurie Ordway
Richard the Great
Witwaukkee.
MAJESTIC (orph)
Lady Duff Gordon
Joe Jackson
Fina Lerner
Cambell Sisters
LeWaire & Gallagher
Connelly & Craven
Stanley & Birnes
PALACE (wva)
Aerial Bartlett
Miller & Lawrence
Jas Gardner Co
Smith & Kaufman
Run Fone Lin Tr
Ray Conlin
2d half
Story & Clark
Sam Liebert Co
Jack Desdner
Thaleros Circus
(Two to fill)

Minneapolis.
ORPHEUM
(Sunday opening)
Fritz Scheff
Toney & Norman
Alaska Trio
Anna Chandler
Hudler Stein & P
Capes & Snow
Harry Green Co
PANTAGES (p)
Burt Johnson Co
Joe Towle
Bissett & Scott
Heras & Preston
PALACE (ubo)
Gaston Palmer
GRAND (wva)
Willie Misen Co
4 Seasons
Craig & Meeker
Cheyenne Days
Glen Leann Co
"GIRCE-NT" (loew)
Ferguson & Sandierland
Alf Ripon
"Temptation"
Lee & Cranston

Missouri Valley, Ia.
MAJESTIC (wva)
Geo Hall
Miller & Rancy
F & G Demont
Moline, Ill.
PALACE (wva)
"Sunnyside of B'way"
2d half
Lew Huff
Laney & Pearson
Willie Zimmerman
"Miss Up to Date"
(One to fill)

Montgomery, Ala.
GRAND (ubo)
(New Orleans split)
(Sunday opening)
1st half
The Ferraros
Cororan & Mack
Olga Mink Co
Capt Barrett & Son
Musical Highlanders

Montreal, Can.
PRINCESS (ubo)
Col Diamond &
Daughter
Gould & Lewis
Bert Melrose
Will Ward & Girls
Mason & Keeler Co
Ray Samuels
Bones Family
(One to fill)
FRANCAIS (ubo)
DeOnos
Art Adair
E & E Elliott
Eva Fay
(One to fill)
The Sterlings
G & L Garden
Morris & Allen
(Two to fill)

LOEW (loew)
Chadwick & Taylor
Jim Reynolds
The Cleveclands
Shannon & Annis
Harris & Manlon
"No Questions Asked"

Muskegon, Mich.
REGENT (nbo)
Faye & Jack Smith
Rector Weber & T
Herbert Lloyd Co
Made De Long
Equillo Bros
2d half
Cummin & Seaham
Foster & Foster
Moran & Wiser
Long & Ward
Alice Teddy

Nashville, Tenn.
PRINCESS (ubo)
(Louisville split)
1st half
Lohse & Sterling
Ann Sutor
"Under One Roof"
Leah
Collins & Hart

Newark, N. J.
LOEW (loew)
Paul & Hall
Carl Fried
Maud Durand Co
Walton & Gilmore
Parsons & Irwin
(One to fill)
2d half
Florens Duo
Lamont & Herbert
Lester & Wright
Francis Morey Co
Tommy Ray
Welch Mealy Mon
New Haven, Conn.
PALACE (ubo)
Maximilian Dogs
Kramer & Kent
Thomas Eagan Co
May & Lynn
Bert Earl Trio
Sig Frank Troupe
2d half
Guest & Newlin
Estelle Lovenberg Co
Olives
Crawford & Broderick
Hannamura Jap
BIJOU (ubo)
La Viva
Archer & Belford
S Melody Philends
"Isle of Innocence"
2d half
Nestor & Vincent
S & H Everett
Fraser Bunts & H
"New Doctor"

New Orleans.
ORPHEUM
Lucille Cavanaugh Co
"Night Boat"
Jas H Cullen
Burt Johnson Co
Joe Towle
Bissett & Scott
Heras & Preston
PALACE (ubo)
(Montgomery split)
1st half
Kayle & Kayne
Nardini
Gray & Byron
Billy McDermott
Glen Leann Co
ORPHEUM (loew)
Ferguson & Sandierland
Alf Ripon
"Temptation"
Lee & Cranston

Johnson Howard & S
2d half
Kramer & Cross
Donora Murray
9 Little Rubens
Bernard & Meyers
Peggy Bremen & Bro
New Rochelle, N. Y.
LOEW (loew)
Hubert Dyer Co
Hobson & Beatty
"Regular Bus Man"

Grace Edwards
Browning & Dawson
Ragat & Mack

Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Joyce West & M
Goldsmith & Lewis
"Honor Thy Children"
Norton & Brooks
Jack Alfred Co

Oakland.
ORPHEUM
(Sunday opening)
G Hoffmann Co
Will Oakland Co
Kelly & Galvin
Leo Beers
Regal & Bender
PANTAGES (p)
Gruber's Animals
Song & Dance Revue
Nancy Fair
Goldie & Ayres
Owen & Moore
Ward Bell & Ward

Ordern, Utah.
PANTAGES (p)
(14-16)
"Bride Shop"
F & O Walters
Jack Kennedy Co
Rodriques
Bobby Tremaine
Tom Kelly
Olin City, Okla.
LIBERTY (ph)
Herbert Brooks
Joseph K Walters
Ariovas Danors
Joe Roberts
Readings

Ottawa, Can.
ORPHEUM
(Sunday opening)
Joe Howard's Revue
Bessie Rempel Co
Kanawha Japs
Doc O'Neil
Jordan Girls
Ruth Osborne
Montgomery & Perry
BRANDIES (wva)
2d half
Pearl & Rio
Zuhn & Drels
"Follies De Vogue"
Bert Draper
2d half
Zira's Leopards
Howard Moore & O
Lewis & Raymond
"Fire-side Favorites"
McShayne & Hain
Marmelin Sisters
EMPRESS (wva)
Mattus & Young
Kingsbury & Munson
Markee & Montgomery
Swiss Song Birds
2d half
The Zirras
F & G DeMont
Romano
"Night with Feet"
Oakbrook, Wis.
GRAND (wva)
2d half
Feichtel's Troubadors
S Falcons
Ottawa, Can.
DOMINION (ubo)
The Sterlings
G & L Garden
Morris & Allen
(Two to fill)
2d half
DeOnos
Art Adair
E & E Elliott
Eva Fay
(One to fill)

Ottawa, Ill.
GAYETY (abo)
Jenny Bell Girls
Wm Champ Co
(Three to fill)

Panama, N. J.
PLAYHOUSE (ubo)
2d half (14-16)
Ward & Lester
Armstrong & Strouse
H. Pingree Co
William Dick
Lamb's Manlines
Paterson, N. J.
MAJESTIC (ubo)
2d half (14-16)
Zenaros
2 White Steppers
"Merry Garden"
Harrington & Mills
Perrell's Dogs
Marley & Morello
Pawtucket, R. I.
SCENIC (ubo)
Young & April
Jewett & Pendleton
Marie Stoddard
"Inspiration"
2d half
Keno & Wagner
Lawton
C L Fletcher
Whipple Huston Co

KOLOX

HEAD COLDS
Coughs, Croup, Sore Throat, Hay Fever, Asthma, and other ailments.

As a household remedy, Kolox is the best.

THE KOLAX CO., N. Y. C.

BILLS NEXT WEEK

Peoria, Ill. ORPHEUM (wva) Sebastian Merrill Co Allen & Francis "Money or Your Life" Carl McCullough "Miss Up-to-Date" 2d half Wilson & Larsen Bluff & Gear "Lincoln U S A" Dale & Burch Ashai Troupe	Reading, Pa. Hill (ubo) Dingley & Norton Lady Ben Mel "Childhood Days" Burns & Frabito (One to fill) 2d half "Too Many Sweethearts" (Two to fill) Regina, Ont. REGINA (wva) 2d half Connors & Edna Willis Hall Co Case & Carter May's Circus	Grand (wva) Joe Garcia Burt & Peggy Dale Buhla Pearl Aerial Butterflies Nip & Tuck Briere & King James Lichter "Kloneer Lili Co" "Miss America" PARK (wva) Buster & Eddy Rives & Arnold "Clocks & Suits" Highman Bros "Magazine Girls" 2d half "20th Century Whirl" St. Paul. ORPHEUM Ruth St Denis Co Bert Swor Herbert Clifton Laura Hoffman The LeVoles Vercel & Vercel Constantine & Crowley Co HIPPODROME (abo) The Yaquis "Woman Proposes" Washington Trio (Two to fill) 2d half The Hardest Howard & Swaybelle Loos Bros Lindsey & Lady Bugs (One to fill) PALACE (wva) Van & Vernon Barrett & Murray (Three to fill) 2d half 3 Kawanas DePace Opera Co Annie Kent Robinson's Elephants (One to fill) Salt Lake. ORPHEUM Carus & Comer Ziegler's & Ken 5 Scaplot & Scaplot Reynolds & White Altruism Stan Stanley Co Bernard & Janis PANTAGES (p) Rosalind The Langsons Jarvis & Harrison T & G Florens D Harris & Variety 4 Cortes Trio San Antonio, Tex. ROYAL (ph) Pedrini & Monks Doris Lester 3 Giraline Dancers Harry Johnson 4 Casters MAJESTIC (inter) Lolette Cooney Sisters Wayne Mars & O Skipper & Kastrup "Submarine FT" Clark & Verde Columbia & Victor San Diego. PANTAGES (p) Lottie Mayer Girls "Lots & Lots" Brooks & Powers J Singer & Dolls Beatrice McKenzie TI Ling Sing HIPP (ash) Billie Bowman Downs & Gomes Carson Bros Marston & Manly Kimball & Kenneth Mr. & Mrs. S Payne 3 Millards Mantellu & Warden A & L Bell C L Goodhue Niobe Tate's Motoring Jene & Dell San Francisco. ORPHEUM (Sunday opening) "Vanity Fair" Basil & Allen Sarah Padden Co Phina Co H & E Stanton Hanlon & Clifton Colour Gems Nellie Nichols C C Nugent Co PANTAGES (p) (Sunday opening) Steiner Trio Countess Verona Mile Fleury Lawrence Johnston Co Hilton & Lazar Billy King Co Kulioila's Hawaiians HIPP (ash) (Sunday opening) Cecil & Bernice Florence Bell Co Mac O'Neill Small Town Opera Neville & Brock Seymour's Family Leonie Hardt Co (Sunday opening) Annette & Morol Florence Calvert Co Manly & Golden Dorothy Lamb Blond Robinson Alma Co	Saskatoon, Can. EMPIRE (wva) Connors & Edna Willis Hall Co Case & Carter May's Circus Savannah, Ga. BIJOU (ubo) (Jacksonville split) Hanlon & Hanlon Cantwell & Walker "Ladies' Club" Al Abbott Billy Clifford Co Schenectady, N. Y. PROCTOR'S (ubo) Gillis Co Jennings & Mack Arthur Pickens Co Norton & Lee "Race of Man" 2d half Jack & Foris Ethel Hopkins John B Hymer Co Constantine & Walton "Planoville" Seranton, Pa. POLY'S (ubo) (Wilkes-Barre split) 1st half Martin & Boggs Cliff Green Ward Wilson Co Walters & Walters Welsh's Minstrels Seattle. ORPHEUM Blossom Seely Co Vardon & Perry Kitamura Japs "In the Dark" Reed & Wright Sis Lucille & Cockie Anson & Daughters PANTAGES (p) Haager & Goodwin "Fall of Rheims" Gilroy Haynes & M Mary Dorr Kahler Children Sioux City, Ia. ORPHEUM (wva) Fern & Richlous & F P & G Demont Irving Goele "Fire-side Reverie" Clara Morton Robinson's Elephants 2d half Taketo & Riche Aubrey & Riche "The Fixer" Jolly Wild Co Julie Ring Travillas & Seal Sioux Falls, S. D. ORPHEUM (abo) Carl & Ines Pate Trio Katch & Wilma Walter Baker Co 2d half Cole & Demahy Elizabeth Ott Leonard & Ward Four Holloways South Bend, Ind. ORPHEUM (wva) Owen & Benson Cumlin & Seaham Swede Hall Co Bertie Fowler Zis Zag Revue 2d half Paul Petching Co Shaw & Campbell Circus Days Roth & Roberts Chas McGodd Spartanburg, N. C. HARRIS (ubo) (Greenville split) 1st half The Kellors Worth Waytin 4 Nash & O'Donnell Jones & Greenlee "Janet of France" Spokane. AUDITORIUM (orph) (18-18) (Same bill playing Tacoma, Tacoma, 21- 24; opening Thurs- day night) Leona LaMar Perrone & Oliver Loney Haskins Dugan & Raymond Tasma 3 Brodean & Silvermoon "Exemption" PANTAGES (p) "Cabaret DeLuxe" Frank Morrell Grew Pates Co Early & Light 3 Mus DeLuxe Girls HIPP (ashwva) (17-19) Toki Murata "Somewhere in Fr" McKay & Wardine Bell & Eva Toronto SHEA'S (ubo) Lunette Sisters Warren & Templeton Bluebird Arnold Malita Bonconi Whiting & Burt Valeska Suratt Co Joe Cook HIP (ubo) Daidas & Ima Connolly Sisters	Springfield, Ill. MAJESTIC (wva) The Melvilles H & M Gilbert "Five Fifteen" Carson & Willard Dale & Burch Pauline 2d half Geo Primrose Jr Co Dean & Faye Sol Berns Electrical Venus (Two to fill) Springfield, Mass. PALACE (ubo) Zanaos Macar & Lee J C Morton Co Mr Proxey Flanagan & Edwards Bennett Sisters 2d half Krayona Co Jack Marley Mr & Mrs Connolly Monarch Comedy 4 Bert Earl Trio Amoros Sisters "B'WAY (loww)" "pretty Soft" Jarow Hase Kirke 5 (One to fill) 2d half Frances Rice 8 Black Dots (Three to fill) Springfield, Me. JEFFERSON (ph) Noyon's Birds Alice Hamilton "Ocean Bound" Byal & Early Donald Sisters 2d half High Jenks Co Steubenville, O. VICTORIA (sun) 1st half "Six Little Wives" 2d half Ernie Potts Co Dot Marcelle "Tale of a Coat" Doherty & Scalla 3 Melody Girls Stockton, Cal. HIPP (ash) 1st half "Mayor & Manicure" Oliver Severn 8 (Four to fill) Superior, Wis. PALACE (wva) 3 Kawanas De Pace Opera Co Annie Kent (Two to fill) 2d half Assala & Delores 3 Moriarty Girls Van & Vernon 6 Cornellas (One to fill) Syracuse, N. Y. TEMPLE (ubo) Jack & Foris Julia H. Co John B Hymer Co Ethel Hopkins Lucy Gillette 2d half "Fun in Trenches" Jennings & Mack Patricia & Meyers Arthur Pickens Co Norton & Lee Gillette Co CRESCENT (ubo) 1st half Milroy Keough Co Gardner & Bartol H & E Stanton Wd Melville & Phil Busse's Dogs Tacoma. PANTAGES (p) Anderson's Revue Popsy Equestrians Silver & Duval The Landels Joe Reed John & Mae Burke Terre Haute, Ind. HIPP (wva) (Evansville split) 1st half Ioleen Sisters Skelly & Helt Bob Carlin Makers of History (Chas. Grapevino Co play Terre Haute 1st half only) Toledo KEITH'S (ubo) Frank Markley Harmony Kings Milton & DeLong Sis Brice & Barr Twins Halien & Fuller "Somewhere in Fr" McKay & Wardine Bell & Eva Toronto SHEA'S (ubo) Lunette Sisters Warren & Templeton Bluebird Arnold Malita Bonconi Whiting & Burt Valeska Suratt Co Joe Cook HIP (ubo) Daidas & Ima Connolly Sisters	Howard & Ross Barber Thatcher Co Lee Barth (One to fill) YONGE (loww) The Parshleys Robinson & Dewey Hadden & Harrow Frank Farron Walter Percival Co Bobbe & Nelson "Oh You Devil" Trenton, N. J. TAYLOR'S (ubo) 2d half (14-16) Irene La Tour Jay Raymond Brennan & Davis Susanne Creighton Lydell & Higgins 7 Gypsy Brigades Trinidad, Colo. WEST (ashwva) (18) Alvers Duo Leonard & Dally Nick Santoro Calvin & Thornton Juggling DeLisle Troy, N. Y. PROCTOR'S (ubo) Whitney's Dolls Schoon & Walton Pilot & Cushing Gladys Alexander Co Watson Sisters Nina Payne Co 2d half Lucy Gillette Julia Hall McCarthy & Faye Mr & Mrs Melbourne Briscoe & Rauh Jonia & Hawaiians Union Hill, N. J. LINCOLN (ubo) 2d half (14-16) Robbins Family Josephine Sabel Regan & Lorrain Sis Willard & Wilson Haley Mike & Haley Flying Russells Utica, N. Y. COLONIAL (ubo) Keme & Brown Baldwin Blair Co Rutan's Birds McWatters & Tyson Patricia & Myers (One to fill) 2d half "What Really Happ" Coakley & Dunley Miles Doree's Celeb Wilson & Castle (Two to fill) Vancouver, B. C. Geo Damerel Co Wheeler & Moran Cooper & Robinson Haruko Onuki LaZier Worth Co Oaks & DeLour "In the Zone" PANTAGES (p) Yucatan Chung Hwa Four Mack & Velmar Russell & Byrne Georgia Chartres Strength Bros Victoria, B. C. PANTAGES (p) Zarz Gaudin Co June Mills Co Sinclair & Tyler Bob Albright Kinkaid Klitties 5 Metzetts Waco, Tex. ORPHEUM (ph) "Fashion DeVogue" Negro Sisters 6 Serenaders Pat Barrett Riggett Bros MAJESTIC (inter) (17-18) Juggling Nelson Joe Johnson Fitzgerald & Senna Ed Foy Family Clara Howard Hazel Moran Washburn, Wis. TEMPLE (wva) 2d half Geo Heradas Bates & Barron Washington, D. C. KEITH'S (ubo) Grace La Rue Marie King Co "Rubeville" Dooley & Sales Elia Reugger Co DeLeon & Davies Ledit Hilliam Gladys Hanson Co (One to fill) Waterbury, Conn. POLY'S (ubo) Krayona Co Marion & Elliott Lewis & Hurst Tom & Staisa Moore Amoros Sisters 2d half Zanaos Mack & Lee Margaret Ford Flanagan & Edwards Mr Proxey Bennett Sisters Wilkes-Barre Pa	Woonsocket, R. I. BIJOU (ubo) Keno & Wagner Lawton Whipple Huston Co Hickey Bros 2d half Jewett & Pendleton Young & April Marie Stoddard Worcester, Mass. POLY'S (ubo) P & F Houlton Embra & Bieton Mr & Mrs Connelley Jack Marley Balzar Sisters 2d half Bob Tenney J C Morton Co Hickey Bros Marzella's Birds PLAZA (ubo) Caron & Farnum Pease & Kues Evelyn May Co Fraser Duntz & H Ben Beyer Co 2d half Arthur Madden Marion & Elliott Thomas Eagan Co 3 Melody Philends (One to fill) Yonkers, N. Y. PROCTOR'S (ubo) Chilson Norman Hartford & Chalm (One to fill) 2d half Lander Bros Hugh Herbert Co "Race of Man" White & Haig (Others to fill) York, Pa. OPERA HOUSE (ubo) Ronal & Ward Pietro (Three to fill) 2d half "Cunning" Pietro (Three to fill) Youngstown, O. KEITH'S (ubo) Pipifax & Panlo Ed Morton Kay & Bell Helen Trice & Sis Rome & Cox Mrs Thelma Whiffen Co Madlin Watt & T Marck's Lions
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"YES OR NO" STRUGGLE.

For some weeks Anderson & Weber have been following a line of retrenchment with "Yes Or No" at the Long-acre, the policy having been instituted with the management hopeful business would restore things to their general basis.

After the opening the salaries of the principals were cut, with the word passed that they would be restored within the near future. The "future" arrived and the restoration was not forthcoming. Some of the leads then went into conference with the heads and effected a compromise.

The show has been fluctuating around a certain mark, with the attendance in the gallery unusually large for an upper section gathering.

It is this topheavy returns that have enabled the show to stick as long as it has, although Anderson is understood to have gamely stood for weekly losses on the road for at least a month in order to bring the show into New York.

LEBLANG'S SOFT MONEY.

Monday night Joe LeBlang saw a chance to pick up some soft money and went to it. Along about 6.30 some of the agencies which are carrying an outright buy for the Cohan Revue dumped to Joe a number of seats for the performance that night.

Joe held on to them and through some outsidechannel got a tip that the Monday night performance was going to be off, and kept right on buying from the men at the premium offices as fast as they wanted to dump. The result was that he gathered quite a few seats for the show, paying on the average of \$1 to \$1.25 for them and cashed back at the theatre the next day at full box office price.

Tuesday night it was believed that Miss Bayes would be able to go on, but she had not sufficiently recovered from her accident to put in an appearance. Hilda Smith carried the Bayes scenes and Dorothy Jardon filled in with the specialty.

Ruth Thompson is replacing Hazel Kirk in "Flo Flo" opening next week.

LETTERS

When sending for mail to VARIETY, address Mail Clerk

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

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

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

Questionnaires.

C
Chyo George

G
Griffith Jos A

H
Halstenback Edw A
Homborg Albert H

P
Paskay Robt

A
Abbott Billy
Abrahams David J
Adler Chas J
Adler Emma S
Adams Rex (C)
Adell Ruth (C)
Ainsworth O (C)
Albert Mrs N
Allard Burt
Alvin Carl
Aman Bill
Arline Anna
Arnold Lewis (C)
Armsma Ethel
Arville Victoria (C)
Atkinson Hal (C)
Avery Drew

B
Baird Alvin A
Bailey Pearl (C)
Baker Lotta
Baker Marlon
Bambon Mrs (C)
Bandy G W
Baxter & Virginia
Bebour E L (C)
Barbour & Lynn
Barker Mrs T H
Barlow Hattie
Barlowe Mae
Barnes Carolyn
Barnes & Robinson
Barnette Camille
Barnes Violet
Barry Claire & F
Bassette & Bailey (C)
Behan Mae
Beck Mildred
Becker Lucile
Bell J (C)
Bender Maile (C)
Bennett Chas (C)
Bennett Daisie E
Benson H C (C)
Beranger Betty (C)
Berlinger Suem (C)
Berg Dave
Bernardi Trio
Berry Frank
Besant Lillian
Bimbo Chas (C)
Blair Joseph
Blett Billy
Blondell Ed (SF)
Blondell Ed (C)
Bonnie Ann
Bowers Martin
Bowles Peter
Boylan Augusta (C)
Boyd Mrs W
Brasse Stella
Brady Paul
Brennan Jack
Brooks Celeste (SF)
Browning Tod (SF)
Brown James (C)
Brown Geo N
Brown Irving J
Browning Bill
Bruce Earnest (SF)
Bruce Ernie (C)
Buckley
Buhler Bill
Bunnin Evelyn
Burnett & Stewart (C)
Burns Sam
Burrell Chas E
Burton Dorothy (P)

C
Cafferty Mr & Mrs N
Cain Arthur
Caine & Orom
Calbourne H W
Call Raymond
Campbell Miss J (C)
Cameron Grace
Campbell Ethel (P)
Caplane & Wells
Cardon Frank (C)
Carbey Mrs J
Carlisle & Romer
Carlie Louise
Carroll & Lee
Carroll Arthur (C)
Carroll Madam
Cassidy Fred
Challis James
Chaplin Leah
Christie Geo D (C)
Christie G Carl

F
Fairman George
Farrell Mrs J
Fass Blanche (C)
Fass Geo H
Ferdinand R (C)
Fern Chas (C)
Fiddler & Cole
Field Norman E
Figaro Jack
Fisher & Gilmore
Fitzgerald Carroll
Fitzgerald Dick
Fitzsimmons Mrs Wm
Flint Prof (C)
Flint Beatrice
Flock John
Flynn Josie

D
Dacre Louise
Dale Dolly
Dale Frederiek (C)
Dale Miss M (C)
Daley Eddie (C)
Darling Lee (SF)
Darcy Joe
D'Arcy Gloria
Dana Joe
Dario & Sylvia
Darling Miss L (C)
Davis Ben H
Davis Kella
Davis Mrs W C
Dearie Helen (C)
Dean Mrs M P
DeBrien Corinne
DeBrow Ollie
Deerie Helen
DeGlen G & M
DeLute Eddie
Dell Maybelle F
Delmar Harry
DeMar Rose
DeMuth Harry
DeVoy June
Deyo Jeanne
Dickerman Daisey
Dixon Jeanne
Dobbins Mrs A
Donaldson Chip
Donaldson & Geraldine
Donagan Jimmy
Donon Vire (Reg)
Dom Elisabeth
Doris & Mack (C)
Doughty Jack
Downing H (C)
Doyle Jimmy
Drew Beatrice
Dries H (C)
Duclos D
Duke Irene
DuLeli & Covey
Dunlevy Joe
Dunn & Adams

E
Earle Ralph
Edwards Julia (C)
Edwards Cecil
Edwards Sarah (C)
Edwards Julia
Edwards Sarah
Edwells Co (C)
Eilers Novelty (C)
Eldridge Clara
Elliott Mrs F
Emmerson Maude (C)
Emmett Hugh J
Epallij J
Evington Myra
Evans Barbara
Evans Bessie
Evans Harry
Everette J T (C)

G
Gabriel Master (C)
Gallagher A R (C)
Gallini S
Gay Salina
Genana M (C)
Germaine Jeanette (C)
Gershon & Van Etta
Gibson Hardy (C)
Gibbs Miss H
Gilbert & LaCrago (C)
Gillar A R (C)
Gladoli Florence
Glyn Harry
Glyndon Tall
Golden Mabel
Golden Morris
Goldene Dorothy
Goldstein Nat (P)
Gordon Mr
Gordon Clair
Gordon John R
Gordon Roy
Gould & Gold
Grant Mrs L (C)
Grand Virginia
Grey Clarice

H
Hahn Leon
Hall Howard
Hall O S (C)
Hall W J (C)
Hallie Eunice (C)
Handman & Cook
Hanson Ben
Hanson Julia (C)
Hanson Wm
Hardy Mr (C)
Hardy Frank
Harian Kenneth (Reg)
Harris Eleanor
Harris & Hillard
Harris Honey
Harris Roy
Harris W (C)
Harrah Roy (C)
Harrington Fred (C)
Harrington Al (C)
Harrison Alberta
Harrison Miss C L
Hatcher Archie (P)
Hayes & Neal (C)
Hazel Mr & Mrs J
Healey F (C)
Heider Fred
Helm Bud
Henderson O (C)
Hendler Hirschel

I
Ignatie Joseph (P)
Imark Sam
Ingis Jack
Inoway Jack
Irving Richard

J
Jacquette (C)

K
Kalf Chas A
Kane & Odum
Kaufman Gerry
Keati H E (C)
Keech Kelvin C
Keller Marie (C)
Kelly Edw Emory (P)
Kelly Ed (C)
Kelly Nora (C)
Kelly Mabel
Kelly M & Eddie
Kemp Aleck
Kennedy & Nelson
Kennedy Thos J
Kennedy Mrs P J
Kenny Lucia
Kerr Florence
Kettler Joe
King Mrs Gus
King Jane
King Maud
Kivitschoff Lucy
Klages Ray
Klein Emil
Kramer Maeh (C)
Kulise Lewis

L
Lace A

L
Lacey Warren
Laker Grace M
Lamlice Arthur
Lambert Natalie (C)
Lambert Happy J
Lambert Harry
Lambert Lloyd L
Lampini Bros (Reg)
Larson Antoinette (C)
LaRue Ruth
Lavina A (C)
Lawson Bill (SF)
Lawrence Maie
Lawrence J G
Lawrence Pam
Leach Hannah
LeFleur (C)
Leighons
Leipzig Mrs J
Leithold Klaito
Leuke Anna
LeNew Jack
Leon Sisters
Leonard Olivette
Leslie Bert
Lester Richard
Lewis & Abbott (C)
Lewis Andy
Lewis Jack
Lewis Percy W (P)
Lia Lun Fong
Lippman Lillian
Littlejohn Frank (C)

M
MacArthur Mrs P
MacFayden Mrs H
Mack Mae
Mack Taylor (C)
Mackie Florence (C)
Maddell & Worley (C)
Mahoney Tom
Maitland Ruth
Makia Mrs H
Malvern Jake
Marion Bert (C)
Marmora Ruth (C)
March Verna
Martini (C)
Martin Chas (C)
Marshall Dorothy
Marshall Lew
Marster Emma

M
Martelle
Masqueria (C)
Matthews Mrs D (C)
Matthews Mrs D D
(Reg)
Maxin A (C)
May Evelyn (C)
McArdy Grace (C)
McCann Mrs H
McCarthy Mary
McGuire J S (C)
McGinnis Mrs F
McIntyre Matthew
McIntyre Mrs L D
McLaughlin Jennie (C)
McNamar Millie (C)
McNeese Miss N
Mead Mary (P)
Meade Miss B
Mealey Sig
Mecklenberg Irene
Meeker Matt
Meichert Miss B
Meibau Paula
Meivern Babe
Merian Madam (P)
Merr Jessie
Merrill Florence (C)
Miller Belle (SF)
Miller Anna
Miller Arthur
Miller R H (C)

N
Nealand W D
Neaynard Geo J
Nelson Lewis
Nelson Walter (C)
Nervin Joie
Newman N H (C)
Nielsen Anabel
Nitche Geo
Norman Don (P)
Norwood & Hall
Nouvelle Louis

O
O'Coners Mary & Sis (P)
O'Donnell John
O'Gorman Girls

P
Padwell Mrs Geo
Pallens Mr
Palmer Gaston
Parks Emile
Park Emile (C)
Parker Bros (C)
Parker Miss A R (C)
Patsky Leahy (C)
Patterson Julia
Paulette Louise
Peirce Geo
Pemberton Goldie (Reg)
Penabere James
Perry H H (C)
Perry Martha
Phillips Gog
Phillips Maybelle
Pierce Irene
Pierson Chas W (P)
Pisano General
Pictor Bert (C)
Pollock Jean
Pope Harry
Post Wm H
Potter Wm G
Powell Erminie
Pratt Herbert A
Price Irving

Q
Quealy & Finlay
Qualey Mr & Mrs H

R
Rambo Zella
Rankin Walter (C)
Randall Russell
Randow Mr
Rawley Eddie
Raye Helen
Reichardt Rene
Reubens Murray
Rhoads Florence
Riley Mrs Happy
Riley J & A
Ringling Adolph
Rivers Miss D (C)
Rivoli
Roberts Mabel (C)
Robertson Bob
Rogers Wilson (C)
Roman Manuel
Rose Victor G
Ross Fred H
Rost Charley
Royal Jack (SF)
Royal Jack
Rudolph Fritzle
Ruli Alex
Russell Georgia
Russell Mrs R H

S
Sabel Marion (C)
Sam Long Tack (C)
Sam Lik Yung (Reg)
Sandsberg Bob (SF)
Schafer Sylvester
Schaffer Ethel
Secret Cecil J
Sedini Mispah
Seldon & Bradford
Sexton & Farrell
Seymour & Williams (C)
Shaw Mr (C)
Sherlock Frank (C)
Sherman May
Sheldon Arthur
Sheldon Mabel
Shepherd Burt
Sheppard Al
Sheppard Vinger
Sheppard Harvey (C)
Sherwood Morris V
Shelly J (C)
Shon Madelyn
Sidelit Jack (C)
Simmons Gladys
Simmons & Simmons
Simpson Nancy
Sims Pete
Simer Norbert
Sister Mr & Mrs
Smith & King (C)
Smith Lester A
Smith Margaret B
Smyth Arthur F
Snow Nelson

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Taylor Margaret
Therault Eugene
Thorp Chas H (P)
Thuraby Dave
Tilden Helen
Tischler
Titcomb LaBelle
Tobias Sophie
Tracey P (C)
Turns Miss Fay
Turner Chas S
Tyler Adele

V
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Valerie Sisters
Vandeman (C)
Vaughn Preston
Vincent Winona
Voit Lawrence P

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Walker Herbie (C)
Walker Mrs H (C)
Walt & Bentley (C)
Walsh Grace
Walsh Marie (P)
Ward Mrs (Reg)
Ward Elroy (C)
Warner H (C)
Ward Felix
Ward Jane
Warren & Conley
Weak Bert
Webb Teddy
Weber & Wilson (C)
Weber Ciolette
Wellford Darry (SF)
Wellington Dave
Wells Harry
Wells Mrs T
West Lelia
Westcott Geo
Wheeler B & B
Wheeler Frank (C)
Whitelaw Mrs A
Whitcliffe Fib
Whitler Roy
Wilbur Harrington (C)
Wilbur Mrs C R
Wilmont Flo (C)
Willins Burt (C)
Williams Lola
Williams Loe
Williams Rises
Williamson Addie B
Wilson Irene (C)
Wilson Maud
Wilson Ruth
Winton Mae (C)
Winter Theresa
Wolfhelm Eugene (C)
Woods Helen (C)
Wood Nellie I
Wood Ollie
Wood Mrs Paul
Woodward Harvey J
Woodward Fred (SF)
Worthington Viola
Wyer Forest J

Y
York & King (C)
Young Chu-Chin
Young Robert
Younger Jack

Z
Zedeier Mrs N F

"Variety's"

2nd N. V. A. Anniversary

will be issued
May 10th

The first N. V. A. Anniversary Number, published by "Variety" last spring, was an innovation in trade journalism.

The Second Anniversary Number will be replete with information and detail concerning the National Vaudeville Artists, the largest and most influential society of professionals ever organized.

Advertising rates for the special number will not be changed, and favored reservations will be given early applicants.

Griffith Fred (C)
Griffith Evelyn
Guarella F (C)
Guest Alfred
Gunn Beugla (C)

Hahn Leon
Hall Howard
Hall O S (C)
Hall W J (C)
Hallie Eunice (C)
Handman & Cook
Hanson Ben
Hanson Julia (C)
Hanson Wm
Hardy Mr (C)
Hardy Frank
Harian Kenneth (Reg)
Harris Eleanor
Harris & Hillard
Harris Honey
Harris Roy
Harris W (C)
Harrah Roy (C)
Harrington Fred (C)
Harrington Al (C)
Harrison Alberta
Harrison Miss C L
Hatcher Archie (P)
Hayes & Neal (C)
Hazel Mr & Mrs J
Healey F (C)
Heider Fred
Helm Bud
Henderson O (C)
Hendler Hirschel

Jackman Lennie
Jackson Harold
Janis Mrs E (C)
Jenkins Chlo
Jerome Daisey
Jordan Leslie

Kalf Chas A
Kane & Odum
Kaufman Gerry
Keati H E (C)
Keech Kelvin C
Keller Marie (C)
Kelly Edw Emory (P)
Kelly Ed (C)
Kelly Nora (C)
Kelly Mabel
Kelly M & Eddie
Kemp Aleck
Kennedy & Nelson
Kennedy Thos J
Kennedy Mrs P J
Kenny Lucia
Kerr Florence
Kettler Joe
King Mrs Gus
King Jane
King Maud
Kivitschoff Lucy
Klages Ray
Klein Emil
Kramer Maeh (C)
Kulise Lewis

Lace A

Livingston Mrs R I
Lloyd & Britt (C)
Lloyd & Worley (SF)
Locke Emma (SF)
Lockett Lou
Longshore D (P)
Lonca Hawaiians
Loretta Gert (C)
Lorimer Miss M
Lorraine Miss (C)
Lorraine Miss B
Lorrell & Lorrell
Lorrell Beatrice
Lutz Howard R
Luxanne Mille
Lyons Jack
Lyons John

MacArthur Mrs P
MacFayden Mrs H
Mack Mae
Mack Taylor (C)
Mackie Florence (C)
Maddell & Worley (C)
Mahoney Tom
Maitland Ruth
Makia Mrs H
Malvern Jake
Marion Bert (C)
Marmora Ruth (C)
March Verna
Martini (C)
Martin Chas (C)
Marshall Dorothy
Marshall Lew
Marster Emma

Miller R (C)
Miller Earl B
Millman Dolly
Milton Ruth
Montambo Pah
Moore Tim & G (C)
Morris Billy (C)
Morley Lillian
Morton Jane (C)
Morton Lillian K
Mortart Fred & Eva
Muller & Coogan (C)
Mulhall Bernice
Mulhall Lucille
Murdock Miss J
Murray Lola (C)
Murray Edward
Myers Babe

Nealand W D
Neaynard Geo J
Nelson Lewis
Nelson Walter (C)
Nervin Joie
Newman N H (C)
Nielsen Anabel
Nitche Geo
Norman Don (P)
Norwood & Hall
Nouvelle Louis

O'Coners Mary & Sis (P)
O'Donnell John
O'Gorman Girls

Old Homestead 8 (C)
Oldham Georgia
Olds Florence
O'Loughlin Henry
Omaz M (C)
One B (C)
Osborne Lynn (C)
Osterfelt Wm
Otta Geo H
Owen Jack
Owens & Moore

Padwell Mrs Geo
Pallens Mr
Palmer Gaston
Parks Emile
Park Emile (C)
Parker Bros (C)
Parker Miss A R (C)
Patsky Leahy (C)
Patterson Julia
Paulette Louise
Peirce Geo
Pemberton Goldie (Reg)
Penabere James
Perry H H (C)
Perry Martha
Phillips Gog
Phillips Maybelle
Pierce Irene
Pierson Chas W (P)
Pisano General
Pictor Bert (C)
Pollock Jean
Pope Harry
Post Wm H
Potter Wm G
Powell Erminie
Pratt Herbert A
Price Irving

Quealy & Finlay
Qualey Mr & Mrs H

Rambo Zella
Rankin Walter (C)
Randall Russell
Randow Mr
Rawley Eddie
Raye Helen
Reichardt Rene
Reubens Murray
Rhoads Florence
Riley Mrs Happy
Riley J & A
Ringling Adolph
Rivers Miss D (C)
Rivoli
Roberts Mabel (C)
Robertson Bob
Rogers Wilson (C)
Roman Manuel
Rose Victor G
Ross Fred H
Rost Charley
Royal Jack (SF)
Royal Jack
Rudolph Fritzle
Ruli Alex
Russell Georgia
Russell Mrs R H

Sabel Marion (C)
Sam Long Tack (C)
Sam Lik Yung (Reg)
Sandsberg Bob (SF)
Schafer Sylvester
Schaffer Ethel
Secret Cecil J
Sedini Mispah
Seldon & Bradford
Sexton & Farrell
Seymour & Williams (C)
Shaw Mr (C)
Sherlock Frank (C)
Sherman May
Sheldon Arthur
Sheldon Mabel
Shepherd Burt
Sheppard Al
Sheppard Vinger
Sheppard Harvey (C)
Sherwood Morris V
Shelly J (C)
Shon Madelyn
Sidelit Jack (C)
Simmons Gladys
Simmons & Simmons
Simpson Nancy
Sims Pete
Simer Norbert
Sister Mr & Mrs
Smith & King (C)
Smith Lester A
Smith Margaret B
Smyth Arthur F
Snow Nelson

Stallin Marie
Spaulding Clarice (C)
Spencer Trio (C)
Sparks Mabel
Spitzer John S
Stadford J (C)
Stark Virginia (C)
Starup Harry (C)
Steinle & Hyde (C)
Stephen Murray
Stevens Clara
Stevens Leo
Stewart Jean
Stirk Clifford (P)
Stone Geo
Stone Nana
Story R
Stratton Jack
Strength Bros (Reg)
Strong Nellie
Stuart Austin
Stuart Herbert
Sullivan James R
Sullivan John
Sully Estelle
Swain Hall (SF)
Swan Edith

Takaori B S (SF)
Taree
Tate & Tate (C)
Taylor James
Taylor Margaret
Therault Eugene
Thorp Chas H (P)
Thuraby Dave
Tilden Helen
Tischler
Titcomb LaBelle
Tobias Sophie
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Wellford Darry (SF)
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West Lelia
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Wheeler Frank (C)
Whitelaw Mrs A
Whitcliffe Fib
Whitler Roy
Wilbur Harrington (C)
Wilbur Mrs C R
Wilmont Flo (C)
Willins Burt (C)
Williams Lola
Williams Loe
Williams Rises
Williamson Addie B
Wilson Irene (C)
Wilson Maud
Wilson Ruth
Winton Mae (C)
Winter Theresa
Wolfhelm Eugene (C)
Woods Helen (C)
Wood Nellie I
Wood Ollie
Wood Mrs Paul
Woodward Harvey J
Woodward Fred (SF)
Worthington Viola
Wyer Forest J

York & King (C)
Young Chu-Chin
Young Robert
Younger Jack

Zedeier Mrs N F

These letters will be held at the N. V. A. for ten days and if not called for will be turned over to the Dead Letter Office.

N. V. A. Letter List.

A
Adams Frank
Allen Miss Nella
Ambler Edward
Archib Will
Arnott L
Arrens The

B
Ballou A E
Barrett Joe
Barry & Nelson
Barry Mabel
Barry William
Barker Ambrose
Barnes L
Bates Evelyn
Beatty Ellen
Belmont Raif
Bell Bill

C
Campbell Bob
Caprice June
Cardinal Arthur
Carly Jack
Carroll Fred
Cathart William
Chadwick Due

D
Dacre Louise
Dale Dolly
Dale Frederiek (C)
Dale Miss M (C)
Daley Eddie (C)
Darling Lee (SF)
Darcy Joe
D'Arcy Gloria
Dana Joe
Dario & Sylvia
Darling Miss L (C)
Davis Ben H
Davis Kella
Davis Mrs W C
Dearie Helen (C)
Dean Mrs M P
DeBrien Corinne
DeBrow Ollie
Deerie Helen
DeGlen G & M
DeLute Eddie
Dell Maybelle F
Delmar Harry
DeMar Rose
DeMuth Harry
DeVoy June
Deyo Jeanne
Dickerman Daisey
Dixon Jeanne
Dobbins Mrs A
Donaldson Chip
Donaldson & Geraldine
Donagan Jimmy
Donon Vire (Reg)
Dom Elisabeth
Doris & Mack (C)
Doughty Jack
Downing H (C)
Doyle Jimmy
Drew Beatrice
Dries H (C)
Duclos D
Duke Irene
DuLeli & Covey
Dunlevy Joe
Dunn & Adams

E
Earle Ralph
Edwards Julia (C)
Edwards Cecil
Edwards Sarah (C)
Edwards Julia
Edwards Sarah
Edwells Co (C)
Eilers Novelty (C)
Eldridge Clara
Elliott Mrs F
Emmerson Maude (C)
Emmett Hugh J
Epallij J
Evington Myra
Evans Barbara
Evans Bessie
Evans Harry
Everette J T (C)

F
Fairman George
Farrell Mrs J
Fass Blanche (C)
Fass Geo H
Ferdinand R (C)
Fern Chas (C)
Fiddler & Cole
Field Norman E
Figaro Jack
Fisher & Gilmore
Fitzgerald Carroll
Fitzgerald Dick
Fitzsimmons Mrs Wm
Flint Prof (C)
Flint Beatrice
Flock John
Flynn Josie

G
Gabriel Master (C)
Gallagher A R (C)
Gallini S
Gay Salina
Genana M (C)
Germaine Jeanette (C)
Gershon & Van Etta
Gibson Hardy (C)
Gibbs Miss H
Gilbert & LaCrago (C)
Gillar A R (C)
Gladoli Florence
Glyn Harry
Glyndon Tall
Golden Mabel
Golden Morris
Goldene Dorothy
Goldstein Nat (P)
Gordon Mr
Gordon Clair
Gordon John R
Gordon Roy
Gould & Gold
Grant Mrs L (C)
Grand Virginia
Grey Clarice

H
Hahn Leon
Hall Howard
Hall O S (C)
Hall W J (C)
Hallie Eunice (C)
Handman & Cook
Hanson Ben
Hanson Julia (C)
Hanson Wm
Hardy Mr (C)
Hardy Frank
Harian Kenneth (Reg)
Harris Eleanor
Harris & Hillard
Harris Honey
Harris Roy
Harris W (C)
Harrah Roy (C)
Harrington Fred (C)
Harrington Al (C)
Harrison Alberta
Harrison Miss C L
Hatcher Archie (P)
Hayes & Neal (C)
Hazel Mr & Mrs J
Healey F (C)
Heider Fred
Helm Bud
Henderson O (C)
Hendler Hirschel

I
Ignatie Joseph (P)
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Ingis Jack
Inoway Jack
Irving Richard

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Jacquette (C)

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Kaufman Gerry
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Keech Kelvin C
Keller Marie (C)
Kelly Edw Emory (P)
Kelly Ed (C)
Kelly Nora (C)
Kelly Mabel
Kelly M & Eddie
Kemp Aleck
Kennedy & Nelson
Kennedy Thos J
Kennedy Mrs P J
Kenny Lucia
Kerr Florence
Kettler Joe
King Mrs Gus
King Jane
King Maud
Kivitschoff Lucy
Klages Ray
Klein Emil
Kramer Maeh (C)
Kulise Lewis

L
Lace A

L
Lacey Warren
Laker Grace M
Lamlice Arthur
Lambert Natalie (C)
Lambert Happy J
Lambert Harry
Lambert Lloyd L
Lampini Bros (Reg)
Larson Antoinette (C)
LaRue Ruth
Lavina A (C)
Lawson Bill (SF)
Lawrence Maie
Lawrence J G
Lawrence Pam
Leach Hannah
LeFleur (C)
Leighons
Leipzig Mrs J
Leithold Klaito
Leuke Anna
LeNew Jack
Leon Sisters
Leonard Olivette
Leslie Bert
Lester Richard
Lewis & Abbott (C)
Lewis Andy
Lewis Jack
Lewis Percy W (P)
Lia Lun Fong
Lippman Lillian
Littlejohn Frank (C)

M
MacArthur Mrs P
MacFayden Mrs H
Mack Mae
Mack Taylor (C)
Mackie Florence (C)
Maddell & Worley (C)
Mahoney Tom
Maitland Ruth
Makia Mrs H
Malvern Jake
Marion Bert (C)
Marmora Ruth (C)
March Verna
Martini (C)
Martin Chas (C)
Marshall Dorothy
Marshall Lew
Marster Emma

M
Martelle
Masqueria (C)
Matthews Mrs D (C)
Matthews Mrs D D
(Reg)
Maxin A (C)
May Evelyn (C)
McArdy Grace (C)
McCann Mrs H
McCarthy Mary
McGuire J S (C)
McGinnis Mrs F
McIntyre Matthew
McIntyre Mrs L D
McLaughlin Jennie (C)
McNamar Millie (C)
McNeese Miss N
Mead Mary (P)
Meade Miss B
Mealey Sig
Mecklenberg Irene
Meeker Matt
Meichert Miss B
Meibau Paula
Meivern Babe
Merian Madam (P)
Merr Jessie
Merrill Florence (C)
Miller Belle (SF)
Miller Anna
Miller Arthur
Miller R H (C)

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Newman N H (C)
Nielsen Anabel
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Pollock Jean
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Shepherd Burt
Sheppard Al
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Ward Mrs (Reg)
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Ward Felix
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Weak Bert
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Wellford Darry (SF)
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Wells Harry
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West Lelia
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Whitelaw Mrs A
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Wilbur Harrington (C)
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Worthington Viola
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York & King (C)
Young Chu-Chin
Young Robert
Younger Jack

Z
Zedeier Mrs N F

EVA TANGUAY

"THE PARSNIP OF

Eva Tanguay, who has received the biggest paid salary to a single been in demand twenty years—packing theatres

B. F. Keith never permitted vulgar acts in his theatre—so hence the proof my act is not vulgar.

Eva Tanguay was born of French parents—father born in France. French was the language in the home and THERE did Eva Tanguay learn her own FRENCH NATIONAL HYMN (anthem). So why should she not sing it now? Had it been GERMAN—YES! "CAN" IT.

And now that Mr. Broon has criticized me, why not I CRITICIZE HIM?

First, I suggest an Eat-and-Grow-Thin book for him—and, may I add, as a vaudeville critic he might have been a great WAR CORRESPONDENT.

Miss Leslie knows this never happened, but it doubtless amused her, as she made it up all out of her own head.

In return to her—her brain is worthy of better thoughts—you cannot harm me.

Miss Leslie—It has been tried before without success, but if it's necessary for you to traduce me in this manner to hold your position or amuse the public you write for, I'm agreeable.

Drama

N. Y. "Tribune"

Something About Which Eva Tanguay Should Be Made to Care

By Heywood Broon

Ours is a democracy, so probably nothing much can be done about the singing of Eva Tanguay. But, even in a free country, there should be some moral force, or physical if need be, to keep her away from the "Marseillaise." She should not be allowed to sing it even on her knees, and it is monstrous that the great hymn of human liberty should be shrilled as a climax to a vulgar act by a bouncing singer in a grotesque costume begirt with little flags.

Miss Tanguay sings in French, and I have no idea whether she is trying to be funny. I never know what she is trying to be except noisy. I think she is the parsnip of performers. The only cheerful song in her repertory yesterday was one in which she hinted that some day she would retire. Miss Tanguay is billed as a "bombshell." Would be to Heaven she were, for a bomb is something which is carried to a great height and then dropped.

Chicago "News"

Amy Leslie

EVA TANGUAY'S TENDER HEART

Eva Tanguay is another of the charitable brigade of volunteers on the stage. She always has a legion of pensioners. Once Eva in one of her ecstasies of "don't care" picked up a chair and threw it at an offending stage hand and, missing her aim, struck an innocent electrician on the neck, bowling him over like a tenpin. Her heart was broken. She had him taken to her room and she worked over him while two acts were substituted for her delayed presence. Then she gave the perfectly revived oppressor of the button a new \$20 bill. He went about his work, and every time Eva saw her thumped up victim she wept and handed him a \$10 bill, the whole week through. When last observed the electrician was going to the train to see his chair pitching benefactress off, while her mingled tears and currency made him hope she would fly off the handle again and give him another wallop at half the price.

NEUTRAY

PERFORMERS"

artiste (thirty-five hundred a week), and whose services have wherever she appears is now a **"PARSNIP"**

Have you ever noticed when a woman succeeds how they attack her until her CHARACTER bleeds? They snap at her heels like mongrels unfed, just because she has escaped being dropped into FAILURE'S big web. They don't give her credit for talent or art. They don't discount a very hard start. They don't give her credit for heartaches or pains; how she grimly held tight to the reins when the road ahead was rocky and drear—how smiling she met every discouraging sneer—

AND

now to you who have slandered

YOU are dirt 'neath my feet, for
I have beaten **YOUR** game and
it's a hard game to beat—

(I would like to call the attention of other critics mentioned herein to this review in "Variety." "Variety" is a theatrical paper, printed for the profession, and its reviewers understand vaudeville.)

**"Variety" March 8
PALACE**

One of the best all around programs of the season, well balanced, top-heavy with talent, and generally entertaining from every angle. The headlining responsibilities and class of the bill is shouldered by a trio of women, three of vaudeville's best incidentally, and the returns certainly justified the booker's selection. Eva Tanguay is the particularly bright attraction this week, the Beasie Clayton Dance Revue and Grace La Rue being hold-overs from the previous week. Tanguay, looking quite as well as ever, never accomplished more in her long theatrical career. Following the Clayton turn, which, up to that moment, had topped everything preceding it, and which to the casual observer threatened a sure stage "death" to its successor, Tanguay pranced on and was promptly stopped with a 50-second reception. It was the biggest and kindest compliment ever handed the cyclonic and eccentric singer, and before she had warbled half through her opening ditty the entire house had forgotten the Clayton turn, and immediately tingled with enthusiasm over Tanguay. And the reception was not only unanimous, but spontaneous. It seemed as though the packed house understood the peril and realized that a hearty welcome would thwart it. It certainly did. Tanguay worked as she never did before, and at the finale she had proven her right to the title of vaudeville's greatest headliner. Her repertoire is almost entirely new, likewise her costumes. The opening number, "Lovingless Day," is a lyrical gem, and it softened the way for the balance of the routine. "If They'd Just Send Eva Tanguay Over There" is also sure-fire for Tanguay. She introduced a rather novel costume in this, the gown being made of dollar bills, and built in the form of a cannon and its base. "If I Were a Boy I'd Belong to the Navy," with a short horn-pipe dance, followed, and then "Please Don't Forget Me When I'm Gone." This has a ring of sincerity that Tanguay emphasizes nicely, and can be safely stamped as one of the best numbers she has introduced since "I Don't Care," which she encored with. She also rendered the "Marseillaise" in French, with a costume made up of the flags of the allied nations. She could wear some headgear of appropriate make. A costume of blue beads corralled a gasp from the female patrons, but such a condition is generally expected of the Tanguay wardrobe. Progressive and aggressive, Eva Tanguay is still the peer of vaudeville headliners, a truly wonderful woman. She stood the genuine acid test Monday night, and came through with a genuine 22-karat report.

A word for HELEN PRICE, who made my dollar bill costume. Here is a thorough costumer. When you get your clothes from her, they do not have to be made over before the wearing. I highly recommend her. But for this woman I could not have appeared the Monday of my Palace engagement. All my costumes had to be made over. Go to her, she will never disappoint you—and never overcharge—and is most gracious and willing. Helen Price, 41 West 46th Street.

American debut of AUSTRALIA'S PREMIER DANCERS

DE WINTERS AND ROSE

An Innovation in Dancing

FEATURING

Original—"THE INDIAN IDYL"—NovelTHIS WEEK (March 11)
KEITH'S ROYAL, NEW YORKNEXT WEEK (March 18)
KEITH'S ALHAMBRA, NEW YORK

Booked solid U. B. O. by LEW GOLDBER

Chyo George
Chiyo Mrs Gertrude
Church Chas
Chaplow Miss Renee
Clare Miss Nell
Clare F Esq
Clayton Eddie
Cooney Adella
Cooney Sisters
Coote Henry
Curtiss R Elmer
Curtiss Golda
Curtis Mr

D
Daniels Joseph M
Duse & Thacher
Demartini Boubeln
DeCosta Miss Tess
DeVio R R
Daley Thomas
Demetrio Ortils
Davis Herbert
DeWitt Wm
Dill Edith
Dohn Bob
Dore Walter
Douglas Maxine
Douglas Walter
Dove Johnny
Duggan Thos
Dunbar Archie

E
Elliott Willis T
Evans Miss Leggie
Everest Robert
Everett Miss G

F
Francis Kitty
Fabrick H
Fairman & Patrick
Finnagan & Edwards
Fleasom Nevil
Fox Barnett
Frosini P

G
Garrison Eva
Galvin Joe
Gillespie Miss Nellam
Geer Edward
Gillette Chas
Girard Eddie
Gordon Lady Duff
Goetz George
Grant Alf
Green John
Grisman Sam H

H
Haas Alfred L
Haas Chuck
Halloran Marie E
Hamilton Andree
Hamlen Billie
Hanlon Bert
Harrington Jack
Harcourt Mathew
Harris Val
Hayes & Latham
Haynes Mr & Mrs Al-
fred
Hayes Walter J

Hedder Jack
Henly W L
Hennequy Miss Helen
Herbert Mrs H
Hewitt Miss Mildred
Hildenbrandt Chas J
Hinkle Velma M
Himen Bros
Hollybrook Mr
Hoyt Add
Hughes Wm
Humman Verna
Hyde Bert
Hamlin Louise
Howe Eunice
Holland Jose

I
Ingils Mr Jack
J
Jameson Davey
Jenkins Howard H
Johnson C
Jones Chas

K
Kartell
Kealey Francis W
Keith Francis
Kahawk Jacob
Kaie & Coyne
Kane Joe
Kennedy Thomas C
Kimball Anna Mae
Klein B

L
Lamont Bert
La Clare Marty
La Mar Dorothy
Laurence Bert
Lawrence Madge
Lazarus Bert
Lanore Ted
La Mour Helen
La Reine Fred Mrs
Long Nick
Lorenze Bert
Lowe Jimmy

M
McCullough Oscar H
McCleery John
McAvoy Charles F
McCurdy J A
McKenna Miss Vera
McNutt Alice B
McNell A O

M
Morse John P
Marston Anna
Mack W S
Mack Bob
Makin Henry
Meredith Adoh
Mack Joe
Meyakos The
Miller Mr & Mrs Lew
Morris Wm A
Morris & Sherwood

N
Nilsson Adele

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R
Rajah Prince
Russell Peggy
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Ronsetta Arthur
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Stowe Henry F
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Seymour Lew
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Shannon Mrs Ray
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Spink George
Sulley Frank
Sullivan James
Sumner Fred
Swan William
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T
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Tansfield Chas W
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Wade Adele
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Wellington Arthur
Wise Mionela
Wise Tony
Wright Louise
Wright Charlotte
Wagner Billy
Walsh Frank Esq
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Ward Tom
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Ward George
Ward H
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Whiting Marion
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Williams W B
Williams Mrs
Willard Joe F
Willahin Chas
Wiley Nan
Wood Britt
Woods Charley
Woodside Mae
Woodall Billy
Woodall Elbert

BURLESQUE ROUTES

(March 18 and March 25.)

"Americans" 18 Penn Circuit 25-26 New Bristol
Bristol 27-31 Camp Dix Wrightstown N J
"Army & Navy Girls" 18 Lyceum Duluth 25
L O
"Auto Girls" 18 Gayety Chicago 26 Gayety
Milwaukee
"Aviators" 18 Gayety Brooklyn 27 Amsterdam
28-30 Hudson Schenectady N Y
Behman Show 18 Star Cleveland 25 Empire
Toledo
"Best Show in Town" 18 Orpheum Paterson
25 Majestic Jersey City.

"Biff Bing Bang" 18 Olympic New York 25
Trocaero Philadelphia
"Bon Tons" 18 Columbia Chicago 25 Gayety
Detroit
"Bostonians" 18 Peoples Philadelphia 25 Pal-
ace Baltimore
"Bowery" 18 Gayety Toronto 25 Gayety Buf-
falo
"Broadway Belles" 18 Empire Chicago 25
Majestic Ft Wayne Ind
"Broadway Frolics" 18 Hurtig & Seamon's
New York 25 Empire Brooklyn
"Burlesque Revue" 18 Gayety Buffalo 25 Cor-
inthian Rochester
"Burlesque Wonder Show" 18 Corinthian
Rochester 25-27 Eastable Syracuse 28-30
Lumberg Utica N Y
"Cabaret Girls" 18 Standard St Louis 25
Englewood Chicago
"Charming Widows" 18 Gayety Milwaukee 25
Star St Paul
"Darlings of Paris" 18 Empire Hoboken 25 Star
Brooklyn
"Follies of Day" 18 Star & Garter Chicago
25-27 Berchel Des Moines Ia
"Follies of Pleasure" 18 L O 25 Standard St
Louis
"French Frolics" 18 Englewood Chicago 25
Empire Chicago
"Forty Thieves" 18-19 Binghamton 20 Norwich
21 Oswego 22-23 Inter Niagara Falls N Y
25 Garden Buffalo
"Gay Morning Glories" 18-19 New Bristol
Bristol 20-24 Camp Dix Wrightstown N J 25
Gayety Baltimore
"Girls from Follies" 18 Gayety Baltimore 25
Gayety Philadelphia
"Girls from Happyland" 18 Majestic Scranton
25-28 Binghamton 27 Oneida 28 Oswego 29-30
Inter Niagara Falls N Y
"Girls from Joyland" 18 Victoria Pittsburgh
25 Penn Circuit
"Golden Crook" 18 L O 25 Orpheum Paterson
"Grownup Babies" 18-19 Holyoke Holyoke
20-23 Gilmore Springfield 25 Howard Boston
Hastings Harry 18 Gayety Omaha Neb 25
Gayety Kansas City Mo
"Hello America" 18 Colonial Providence 25
Casino Boston
"Hello Girls" 18 Star St Paul 25 Lyceum Du-
luth
"Hip Hip Hurray" 18 Palace Baltimore 25
Gayety Washington D C
Howe Sam 18 Lyric Dayton 25 Olympic Cin-
cinnati
"Innocent Maids" 18 Lyceum Columbus 25-26
Cort Wheeling W Va 27 Canton 27-30 Grand

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Strouss and Franklins (New Show)
Clarks' Royal Hawaiians
Allee and Her Pets (Riverside, March 18)

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To play on stage in act. Must be exempt from draft. Not over 130 pounds. State all. Nathalie Lambert, violinist, write or wire me at once. CHAS. AHEARN, Princeton Hotel, 116 W. 45th St., New York City.

Irwin's "Big Show" 18 Gayety St Louis 25 Star & Garter Chicago.
"Jolly Girls" 18 Star Toronto 25 Savoy Hamilton.
"Lady Buccaneers" 18 Gayety Philadelphia 25 Majestic Scranton.
"Liberty Girls" 18-20 Barchel Des Moines Ia 25 Gayety Omaha Neb.
"Lid Lifters" 20 Amsterdam 21-23 Hudson Schenectady N Y 25-28 Holyoke Holyoke 27-30 Gilmore Springfield.
"Maid of America" 18 Gayety Montreal 25 Empire Albany.
"Majestics" 18 Casino Brooklyn 25 Empire Newark.
Marion Dave 18 Columbia New York 25 Casino Brooklyn.
"Merry Rounders" 18 Casino Boston 25 Columbia New York.
"Mile a Minute Girls" 18 Savoy Hamilton 25 Cadillac Detroit.
"Military Maids" 18-19 Park Manchester 21-23 Worcester Worcester Mass 25 Olympic New York.
"Mischief Makers" 17-18 O H Terre Haute Ind 25 Lyceum Columbus.
"Million Dollar Dolls" 18 Empire Newark 25 Casino Philadelphia.
"Monte Carlo Girls" 18 Majestic Ft Wayne 24-25 O H Terre Haute Ind.
"Oh Girls" 18 Gayety Washington 25 Gayety Pittsburgh.
"Orientals" 18 Trocadero Philadelphia 25 So Bethlehem 26 Easton 27-30 Majestic Wilkes-Barre Pa.
"Pace Makers" 18 Gayety Milwaukee 25 Gayety Minneapolis.
"Parisian Flirts" 18 Garden Buffalo 25 Star Toronto.
"Puss Puss" 18 Grand Hartford 25 Jacques Waterbury.
"Record Breakers" 18 Empire Cleveland 25 Erie 20 Oil City 27 Beaver Falls 28-30 Park Youngstown O.
Reeves At 21-23 Park Bridgeport 25 Colonial Providence.
"Review of 1918" 18 Cadillac Detroit 25 Gayety Chicago.
"Roseland Girls" 18 Empire Newark 25 Casino Philadelphia.
Sidman Sam 18 Empire Brooklyn 28-30 Park Bridgeport.
"Sight Seers" 18 Gayety Boston 25 Grand Hartford.
"Social Follies" 18-19 Cort Wheeling W Va 20 Canton 21-23 Grand Akron O 25 Empire Cleveland.
"Social Maids" 18 Empire Albany 25 Gayety Boston.

RETURN ENGAGEMENT

At KEITH'S RIVERSIDE THIS WEEK
(March 11)

AUSTRALIAN CREIGHTONS

U. B. O. Time Exclusively

Direction, JENIE JACOBS

"Some Babies" 18 Erie 19 Oil City 20 Beaver Falls 21-23 Park Youngstown 25 Victoria Pittsburgh.
"Some Show" 18 Empire Toledo 25 Lyceum Dayton.
"Speedway Girls" 18 Star Brooklyn 25 Gayety Brooklyn.
Spiegel's Revue 18-20 Bastable Syracuse 21-23 Lumberg Utica 25 Gayety Montreal.
"Sporting Widows" 18 Gayety Detroit 25 Gayety Toronto.
"Star & Garter" 18 Olympic Cincinnati 25 Columbia Chicago.
"Step Lively Girls" 18 Gayety Pittsburgh 25 Star Cleveland.

Sydell Rose 18 Miner's Bronx New York 25 L. O.
"Tempters" 18 So Bethlehem 19 Easton 20-23 Majestic Wilkes-Barre Pa 25 Empire Hoboken.
"20th Century Maids" 18-20 Poll's Meriden 21-23 Cohen's Newburg 25 Hurtig & Seamon's New York.
Watson Billy 18 Majestic Jersey City 25 Peoples Philadelphia.
Welch Ben 18 Jacques Waterbury 28-30 Cohen's Newburg.
White Pat Howard Boston 25-26 Park Manchester 27-30 Worcester Worcester Mass.
Williams Mollie 18 Gayety Kansas City Mo 25 Gayety St Louis.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Julian Eltinge and Billy Sunday are good friends, and lunched together Tuesday.

Sidney Faulke announces that he will henceforth be known professionally as Sidney Forbes.

Ethel Sykes, married last November to an army lieutenant, has left "Fancy Free" to join her husband in the east.

Blanche Yurka replaced Lucille Watson in the principal feminine role of "The Naughty Wife" Sunday.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

When "The Man Who Stayed at Home" completes its run of fourteen weeks at the Playhouse March 31, it will move to St. Louis.

Shipman and Hoffman came on to see the metropolitan opening of their "Friendly Enemies."

William Elliott arrived to look over "Leave It to Jane" and to see the new Woods theatre come to life.

Betty Bond's salary was attached at the Majestic, Monday, by Leon Bereshlak, who has claims for some alleged old debts.

Ralph Hers made his debut in popular-priced vaudeville here at McVicker's this week.

"Lilac Time," Jane Cowl's play at Cohan's Grand, played its 100th performance last Saturday.

Hugh Reticker, stage manager of "Leave It to Jane," has gone to Cleveland, O., where he will act as director of a stock company owned by Ray Comstock.

A hundred and fifty members of the Drama League attended the opening of the Drew-illington show, "The Gay Lord Quex," at the Princess Monday.

Following Julia Sanderson and Joseph Cawthorn in "Hamlet" at the Illinois, Klav & Erlanger will put in "The Riviera Girl." No date has been set yet.

When David Warfield completes his run in "The Music Master" at Power's, he will be succeeded by Thomas A. Wise and William Courtenay in "General Post," opening April 6.

David Bennett, stage manager for Elliot, Comstock & Gest, was in Chicago last week. He took a look at "Leave It to Jane," then ran out to Milwaukee and gave the twice-oh to "Oh, Boy!"

Neal Murphy purchased for his sister, Helen Murphy, the popular little lady agent, an Overland racer. Helen is driving it and has been arrested twice already for exceeding the speed limit.

It is reported that when Georgia O'Ramey terminates her engagement with "Leave It to Jane," at the La Salle here, she will forsake the legit for films for a year, working in the east.

Anne Sutherland of "Cheating Cheaters," Carolyn Thomson of "Maytime," James Goddard of the Chicago Opera and others were guests at a reception given by Letitia Kempster Barnum, in the Fine Arts Building, Chicago, last week.

Trilse Frigana, appearing at the Orpheum here, has been booked for the Palace, New York, week of April 22, at the finish of her Orpheum tour, which she resumed on leaving the cast of "Canary Cottage" in the east. It will be her first vaudeville showing on Broadway in two seasons, and she will bring much new material. She is assisted by Wylie and Ten Eyck, dancers.

With Louis Mann and Sam Bernard as co-stars in "Friendly Enemies," which opened the new Woods theatre Monday, it was found

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takes this means of announcing that the new ballad

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is now ready. Any infringement of the song either in words or music will be prosecuted to the fullest extent of the law. It was not our intention to release this song until a later date, but the fact that it had been heard by well known singers and a big demand has arisen, is responsible for its immediate release. Professional copies now ready!

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IT'S TIME TO RING AGAIN"

By JOE GOODWIN and HALSEY K. MOHR

As predicted by us a few weeks ago, this number is rapidly becoming the big applause hit of the day. It simply can't fail. Just listen to the ovation that act on the bill with you is getting. They have just finished singing "Liberty Bell." Get your orchestration NOW and be a bigger hit. Sing it, play it, recite it.

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G H B O R

meaningless stew of lyric and melody, but a sizzling bunch of honest-ALL THERE. Get on the wagon. This is our lucky year share it with us.

"A LITTLE BIT OF SUNSHINE"

By MACDONALD, GOODWIN & HANLEY

Have you heard it yet? No? Well you will. It is "one of those things." A wonderful melody with a universal appeal in the lyric. Just a simple, up-to-the-minute appeal for the boys "over there." Not a flag song, but a sensible, pleasing, patriotic concoction of words and music. Orchestrations in all keys ready. Also all kinds of double versions.

"For a Friendly Sort of Letter
Makes a Fellow Feel Much Better.
It's a Little Bit of Sunshine from Home."

"OH, HARRY HARRY"

By NAT VINCENT and LOU POLLOCK

If you need a fast and furious rollicking comedy number send for this one. You won't be disappointed. Plenty of catch lines and all kinds of double versions. Orchestrations in all keys ready.

"There's Something 'Bout a Uniform"

Words by HENRY FINK

(That Makes the Girlies Fall)

Music by ABNER SILVER

A comedy song that does not offend. A humorous appeal that will aid recruiting. Plenty of laughs. Orchestrations and double versions at your service.

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Care M. S. BENTHAM
(Also Permanent Address)

necessary to pick two dressing rooms exactly alike for their use. Each has exactly the same number of lines to speak and precisely the same number of minutes on the stage. One side of the sign over the lobby reads "Sam Bernard and Louis Mann," and the insouciant on the other side flash "Louis Mann and Sam Bernard." Outside of that, Lou Houseman has nothing to worry about.

AUDITORIUM (H. M. Johnson, mgr.).—Dark, following run of "The Wanderer." Harry Lauder coming the first week in April.
BLACKSTONE (Harry J. Powers, mgr.).—"Among Those Present," with H. B. Warner. (5th week.) Will close Chicago run next week.

COHAN'S GRAND (Harry J. Ridings, mgr.).—Jane Cowl in "Lilac Time." Big. (12th week.)

COLONIAL (Norman Field, mgr.).—"Cheating Cheaters," playing to fair business, withdraws to make room for Raymond Hitchcock's Revue, "Hitchy-Koo." "Cheaters" ran 7 weeks.

COLUMBIA (Frank G. Parry, mgr.).—"Liberty Girls."

CORT (U. J. Herrmann, mgr.).—"The Naughty Wife," with Charles Cherry and Lucille Watson. (3d week.)

ENGLEWOOD (J. D. Whitehead, mgr.).—"Broadway Belles."

EMPIRE (Art Moeller, mgr.).—"Monte Carlo Girls."

GARRICK (Wm. Currie, mgr.).—Clifton Crawford in "Fancy Free" (3d week). "Over the Top," with Justine Johnson, coming before April 1.

QUARTY (Robert Shoemaker, mgr.).—"Pacemakers."

ILLINOIS (R. Timponi, mgr.).—Joe Cawthorn and Julia Sanderson in "Rambler Rose" (2d week).

A Song Explosion

that will be heard from Maine to California

"WHAT'LL WE DO WITH HIM, BOYS"

(THE YANKS MADE A MONKEY OUT OF YOU)

A REAL OVER-NIGHT SONG HIT

Look It Over Try It Over Then Put It Over

Here are the words:

1ST VERSE

"Oh, boys," the Sargeant said to us,
"Oh, boys, there's joy ahead of us,
Heppety hep and watch your step,"
And then he read to us,
We sail away for France tomorrow morning.
We said that we would give the Kaiser "his,"
We waited for the chance and here it is.

CHORUS

What'll we do with him, boys, what'll we do;
What'll we doodle oodle Yankee doodle do;
Will we get old Kaiser Bill; you just bet your life
we will—
It's up to me and you.
What'll we do with him, boys, what'll we do;
We'll cage him up and send him to the Zoo,
Where the Lion and Giraffe can take a look
at him and laugh,
And say, "The Yanks made a monkey out
of you."

CATCH LINES

Where the Elephant and Ox can say, "You
thought you were a Fox,
But now the Yanks made a monkey out of
you."

Where the Squirrel in his hut can yell, "I
heard you were a 'nut,'
But now the Yanks made a monkey out of
you."

When the "Rang Outangs" will shout,
"They'll feed us all on sauerkraut,
Because the Yanks made a monkey out of
you."

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FIRST HALF THIS WEEK

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Hand to Hand Balancing

2 Successful Years on Broadway

Direction, ALF. T. WILTON

IMPERIAL (Will Spink, mgr.).—"Sweetest Girl in Dixie."

LA SALLE (Nat Royster, mgr.).—"Leave It to Jane," tremendous (7th week).

NATIONAL (John Barrett, mgr.).—"Fringe of Society."

OLYMPIC (Abe Jacobs, mgr.).—"Chauncey Olcott in 'Once Upon a Time'; draggy (2d week).

PLAYHOUSE (Guy Hardy, mgr.).—"Man Who Stayed at Home," hangings on (12th week).

PRINCESS (Will Singer, mgr.).—John Drew and Margaret Illington in "The Gay Lord Quex," opened big.

POWERS (Harry J. Powers, mgr.).—David Warfield in "The Music Master," immense (8th week). Thomas A. Wise and William Courtenay in "General Post," April 6.

STAR & GARTER (Wm. Roche, mgr.).—"Sporting Widows."

STUDEBAKER (Louis Judah, mgr.).—"Maytime" (10th week).

MAJESTIC (William G. Tiedale, mgr.; Orpheum, rehearsal, 9:30).—The incomparable Eitling, in his first vaudeville appearance here since the days of William Morris' outlaw reign, faced a house that couldn't have held one more person. Monday afternoon is one matinee time when a large sprinkling of men may be seen, but at this one the males were like raisins in a ten-cent pudding—few and scattered. The women, knitting and bored through the preliminary turns, evidently not regular attendants of this branch of entertainment straightened up with anticipatory sighs of ecstatic emotion when Julian's overture began, and sat open-mouthed to receive the best-dressed and daintiest of either sex.

Eitling, with no trace of double chin or wrinkle, swept in through parted velvet, clad in a rich and dazzling black gown, bearing an opera stick, to sing his big "Fascinating Widow" solo. He was next seen in a stunning evening dress of light color, to sing "Mammy Jinny's Hall of Fame," with light comedy touches and delightfully restrained delivery. For his wedding-gown number, always identified with his programs, he came on in a bewitching bridal outfit and did "In the Land of Wedding Bells," finishing with a little dance. Then came the piece de resistance, his bathing-suit number, for which he sang his old song, but which he dressed in a marvelous beach creation of autumn brown fading into tan, his shapely limbs encased in the sheerest of hose. He wore no hat in any of his songs. Record business proves, better than any comment, the popular verdict on this unique artist's registry with the public. The hearty greeting, the dignified yet enthusiastic applause wherever applause was fitting, further demonstrated that the superlative always asserts itself, whether it be in comedy, drama, song, manual exhibits, or even that generally abused style of entertainment classed as "impersonations." Eitling cannot redeem the incompetents and the misfits who vainly, many times offensively, attempt to portray the feminine. He is alone, for he has charm and discretion, personality and exquisite taste in what he does, what he wears, how he looks, stands, walks, gestures, smiles, removes his wig and takes his au revoir.

Herbert's Doris opened the show and ran smoothly until the finale, when the greyhound thrice refused to make the leap, and Herbert impetuously signaled, without attempt to conceal his frame of mind or his mechanics, to ring down. Then the audience forced him to a bow, and the naughty hound, too, got a hand. Betty Bond followed. Here is a little girl with a splendid chance to make herself, having rare good looks and pleasant individual radiance, but her material is way below par, five dreary songs which not only got nowhere, but dared such rhymes as "Germana" and "Star Spangled Banner" (whatever Germana might mean!) and "thrill me" and "artillery." On in a bitterly hard spot the young woman barely waded through the mess of crippled lines and meaningless choruses, drawing applause on her cute military appearance for the finish and on efforts which the audience somehow seemed to appreciate in spite of the barrage fire of unfunny lyrics that kept her from coming through.

Claude and Fannie Usher scored with healthy effect through their "Fagan's Decision," a perfect vehicle for the famous brat character in which Miss Usher can give Maude Fulton or anybody a run from the post to the tape. Kenney and Hollis nutted and pulled on the applause, getting no small measure of the latter, and leaving after a number of bows.

Toots Faka did very little in person in her act, appearing twice to sing with her group of Hawaiians, holding them only the upper part of the stage, and finishing with a restrained and brief hula. A long ballad done by one of the stage, and finishing with a restrained ensemble slowed up the turn, and the man who plays the guitar on his knees no longer does "Aloha," which was his big smash of yore. Mayhap the glut of Hawaiian stuff has set back Toots, who does it legitimately as it is done in the land that it's all about, and who did it before the white-faced imitators and wigglers started improvising from their imaginations and observations, but Toots no longer "goes" as she used to. Conroy and Le Maire had their usual returns on "The New Physician," mopping up a big come-on hand and taking the full category of laughs. Simmons and Bradley's fine skaters, closed, having difficulty to hold them in, as so large a percentage of the audience had obviously come to see Eitling and nothing else. On earlier the team would have taken an appreciative acknowledgment.

ACADEMY (Joe Pilgrim, mgr.; agent, W. V. M. A.).—The opening act is billed "Dixie." Dixie is an educated mule. When the lights flash on, a man comes out. He is the mule's valet de chambre. "Dixie" is undoubtedly educated, but the education has tired it. It is the most fatigued animal actor in the world. Possibly it is melancholy rather than fatigued that gives "Dixie" such a woe-begone demeanor. Maybe the poor animal realizes that

MABEL and ARTHUR SHERMAN and UTTRY

THIS WEEK (March 11) COLONIAL, NEW YORK

Direction, M. S. BENTHAM

114 Linden Ave. Irvington, N. J.

O. K. SATO

A girl sat in a show shop
On a seventy-five-cent seat.
She placed her two hands on her lap.
On the floor she placed her feet.
On her right hand seat she placed her hat.
On her left she placed her coat.
Then took a cough drop from its place
And placed it in her throat.
O. K. Sato came on the stage
(The lights were bright and dim).
She read her program carefully.
Then placed her eyes on him.
At first she laughed a little bit,
Then she laughed out loud;
Next she giggled several times
And started off the crowd.
Louder still her laughter grew—
She'd the time of her young life—
Then a youngster in the gallery yelled,
"S" must be Sato's wife."

he has no pride of ancestry nor hope of posterity. At any rate the mule does more than the man does. "Dixie" was followed by Billy Lacelles and Co., a man and woman, with a flock of gags touching on and appertaining to nothing in particular. The girl sings a ballad for no reason in particular, following which there came a marriage cycle song, which helped the act considerably and got quite a hand. Manning and Lee leaped in with a hybrid offering entitled "After the Matinee." The plot of the chatter revolves around a nickel vaudeville house named the "Dixie." The man in the act kids this five-a-day house a great deal, and his kidding falls to register with the ten-cent patrons of the three-a-day Academy. Johnson, Dean and Co., a colored troupe, have a series of slambang, typical Darktown numbers. Everybody in the act shakes a jassy leg. They got a great deal of applause for a great deal of honest if not artistic effort. Romano, a wop with a wop makeup and a wop dialect, talks a wop monolog and sings a few wop songs. He registers a wopping hit. The closing act was Harrison-Manley's "Over There" (New Acts).

Singing.

RIALTO (Harry Earle, mgr.; agent, Loew-Mathews).—A well-balanced bill. Show opened with Wray's Mannikins. The act is based on "A Night in an English Music Hall." It is far better than the average puppet act, and carries elaborate scenic and lighting effects. Harry Dixon's first song was a plaint about Mabel, punctuated with hicoughs, the intention being to give the impression that the singer was intoxicated. Dixon finished with his female impersonation, using three resentful and helpless stagehands to assist. It fell with a thud. Orth and Lillian came next with a comedy offering. Orth slopped his German dialect with dainty gestures, utterly without reason in the character and adding nothing to the part. Miss Lillian, whose voice is most agreeable in the doubles, was not permitted to do a single. If she sang a couple of numbers alone the act would be improved. J. Edward Lessing and Co. have a sketch entitled "We, Us & Co." The plot concerns a grouchy old gentleman who refuses to let his granddaughter marry the man of her choice. The acting is a bit exaggerated, but the offering is funny and in good taste throughout, and registers. Kelly and Fern, man and woman, with pleasing personalities and clever songs and dances, hit on all cylinders from the moment they got on. Their numbers are of the style used by Brice and King. Miss Fern, a winsome girl, is restful

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THE DADDY SONG WITH BIG CLIMAX

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to the eye, and backs up her cute personality with lots of real ability. The public never seems to tire of the Old Soldier Fiddlers. Playing here after dozens of previous appearances, they got the same rousing reception. Roth & Roberts, almost as well known as the Fiddlers, did splendidly with their time-tried "Wop and Cop" act. The girl act closing is one of the best shown here for months. It is called "Betting Betties," and is full of pulchritude, melody and fun. Johnny Parks has joined his old partner, Eddie Morris, in this act (they used to work as "Big and Little Casino"), and they demonstrate with their work that they would make a team good enough for any musical comedy producer to consider.

Singing.

McVICKERS' (Jack Burch, mgr.; agent, W. V. M. A.).—George Lovett ran away with the bill with his exposition of what he calls "Concentration" (New Acts). The show opened with Burke Bros. & Kendall, two boys and a girl, who camouflaged a very good club-throwing act with a poor line of talk. Hume

and Thomas followed—a couple of pleasing "nuts," one of them wearing horn-rimmed nose-glasses, and singing like a regular. The nuttler of these two nuts does well with "Wild Women." The grand opera travesty finish goes big. The Dumbriescu Dunham Troupe (two men and two women) pulled some bar and ring stunts such as never have been seen before in this house. They are peers in their line. One works blindfolded in a series of tricks which would be extremely difficult even without the handicap. Conway & O'Donnell, made up as mail-carriers, one in blackface, purvey a deal of bright comedy, all hinging on questions on a lodge application blank. It's a clean, fine little act, and it went doubly well after the half hour of acrobatics and juggling. They were followed by some more acrobatics, which would have been fatal if the team hadn't been of the best—Leo Zarrell does a big fellow and a little one. They work with style and clean up. Bert and Hazelle Skatelle skate—roller skates. Very good. They jig like whirlwinds and dance



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beautifully on their skates. Ameres and Jeannette had the laughing hit of the show—she in the character of a tall English lady and he as a little Frenchman. Ameres has a Chaplinesque touch which draws laughs automatically. There's a lot of verbal and physical hokum in this act, but it's all good hokum and registers. Ameres also plays a tiny concertina very glibly. Lovett closed. *Singing.*

PALACE (Earl Steward, mgr.; Orpheum).—A great bill, balanced with consummate skill to appeal to the best instincts of every grade of vaudeville patron. The show was off to a favorable visual appeal when the three Misses Stewart opened it. These girls bill themselves as "winsome, sweet and lovable." While this is a rather ambitious description of their charms, it holds true to an extent. The girls work together in three numbers; two pair for one dance and one works in a spot on a special number. The best of their work is shown in the last number, which consists of rope-skipping. McMahon, Diamond and Chaplow swung to an easy start, gradually drew up to a series of dances which had the audience gripping their seats and finished with a whirlwind of steps which brought the complete and unconditional surrender of the house. Never a better looking trio beat a tattoo with their heels. Miss McMahon in the rag doll number, in which Diamond slings her all over the stage, is a martyr to effect. Not satisfied with throwing her all over the stage proper, Diamond flings her into the pit of the orchestra, and the "plant," imitating his complete carelessness, flings her right back. Not since the days of Montgomery and Stone has there been such a clever bit. Diamond confines his efforts largely to Russian "floor-walking" steps. He is said to have originated this species of terpsichorean effort for vaudeville use; and there is nobody on this circuit who can teach him anything along these lines. Miss Chaplow contributes to the act a very delightful voice, a sweet and wholesome personality and the most beautiful spun-gold hair in the show, not excepting even the wonderful tresses of one of the models in the Lady Duff Gordon act, which closes the show. Claire Vincent, supported by Frank H. Gardner and Walter H. Boes, presented Richard Warner's neat little sketch, "The Recall." The men in this act did very well, but it was up to Miss Vincent to put the act over, and she put it over wonderfully. Miss Vincent is an actress. The act is one in which the leading figure is a type of "weeping" woman. Every time Miss Vincent turned on the tears the audience howled with mirth—she did it so heartily and naturally. Miss Vincent is

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Direction JENIE JACOBS

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Music by **LUKIE JOHNSON**

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—UNSURPASSED—

HERE'S THE SONG — TRY IT OVER

Words by **ROGER GRAHAM** Music by **LUKIE JOHNSON**

Moderato. *VAMP*

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probably vaudeville's most accomplished weeper. The act kept the friendly house rocking with the kind of laughter that registers best in the box office. Tima Lerner, the brilliant Russian plate, made her first appearance here, and with two wonderful numbers and a superb bit for an encore completely captured her audience. Before a plain velvet drop, in a plain black gown, on a plain, huge piano, with no tricks or affections, Miss Lerner did her act and won. She came out unostentatiously and went out unostentatiously, but her playing was so great that the house called until she was forced to come back and do a little more. She came out with rather reluctant steps, in great contrast to the average, and was given an ovation in gratitude. She didn't smile once during her act; she didn't say a word; there were no announcements made, nor placards to tell what she was playing; nine-tenths of the house didn't know what she was playing—the pieces were not typical concert or vaudeville numbers. But they knew how she was playing. And they demonstrated that in the best language of an audience—with continued and most enthusiastic applause. Following this sublime few minutes of real music Joe Jackson threw the audience into hysterical fits of mirth with his utterly meaningless but blissfully ludicrous mannerisms. Jackson is the despair of the highbrow. "I don't see a thing funny about him," said a haughty young woman watching him coldly, and Joe curved his lips in a faint, ingratiating smile, and the haughty young woman tittered shamelessly, and then composed her features again to repose. That's Joe. If you don't laugh at him, you're wrong. Lew Dockstader followed in his political boss characterization. He has new material written around the war, and it's a great improvement over the stuff he was delivering when he appeared here last at the Majestic. Dockstader gives a funny imitation of Von Hertling delivering an address to the Reichstag, which registers very well. Lady Duff Gordon held them to the last open-mouthed second with her wonderful style fantasy, "Flourette's Dream at Peronne." Perhaps the man in the seat behind gave the best criticism of this delightfully camouflaged style show. "Gee," he remarked, with fervor and feeling, "A million dollars worth of gowns." If the gowns are a million dollars worth, there's a billion dollars worth of make-up. As the gentleman in the seat behind said with fervor and feeling, when the negligence was being displayed, "Yes, Bo!" *Swing.*

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(As an accommodation to players on the road, VARIETY has installed in its Los Angeles (Pacific Coast) office a letter forwarding system whereby it will be possible for players to have their mail forwarded and received upon their arrival on the coast. The Los Angeles office is opened practically all day from 9 A. M. until 9 P. M.)
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BY GUY PRICE.

"Patsy" Smith, of "Variety's" New York staff, is in this city "looking 'em over," as she carelessly puts it.

Since Pantages adopted its policy of not charging war tax to its patrons, the theater itself assuming the obligation, the audiences have shown a noticeable increase.

Oliver Morosco will return to Los Angeles in May—that is, he writes that he will, if he can make the grade for a season of producing. He has taken over the Cort, San Francisco, for the summer and will inaugurate a Morosco season.

Madame Matildita, the dancer, gave a children's carnival at the Majestic last week. Bessie Crouch was the chief attraction.

The Winter Garden ball at the Alexandria, given by the "Show of Wonders" company in conjunction with the Red Cross, netted a big sum.

SAN FRANCISCO

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Show out of the ordinary. The noted deviation in the general makeup compared with previous shows ran to a peculiar but excellent arrangement. All the new acts were placed in the first half of the show, with the last half devoted to the holdovers entirely. Gertrude Hoffmann, from last week's bill, held closing position and repeated successfully. J. C. Nugent and Co. in "The Squarer," hit, getting laughs throughout. McDonald and Rowland in "My Good Friend," well received. Regal and the fidgety hit. Foul riot in opening spot. Leo Beers (holdover) duplicated last week's impression. Kelly and Galvin (holdover) eclipsed last week's hit. Harry and Emma Sharrock, very big.

PANTAGES.—Average bill. Gruber's animals, closed show; big. "Song and Dance Revue of Hits" with Leroy and Cabill, novel and entertaining. Herman and Shriner, scored. Nancy Fair, hit. Garry Owen and Betty Moore, comedy applause honors. Ward, Bell and Ward, out of show owing to accident to one of the trio, replaced by the Stanleys in shadowgraph work. Goldie and Ayres, fair.

HIPPODROME.—Frank and Lillian Vernon, closed successfully. Larry Haggerty, hit. Four American Beauties, did well. McAlain, Gates and Co., good sketch, but a trifle too long. Bob Homburg and Babe Lee, big. Taisel and Taisel, opened fairly, with flag rendering assistance. There were two added turns, Dorion Day, Scotch singer, scoring with routines, while Baby Joffe, child vocalist and dancer, garnered show hit.

ALCAZAR (Geo. Davis, mgr.).—Chas. Ruggles in "Tonight's the Night."

CORT (Homer F. Curran, mgr.).—"The Show of Wonders" (2d week).

COLUMBIA (Gottlieb & Marx, mgrs.).—Otis Skinner in "Mister Antonio" (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 Co. with Bonita and Hearn (12th week).

WIGWAM (Jos. F. Bauer, mgr.).—A. H. & W. V. A. vaudeville.

CASINO.—8. The bill this week is a diversified affair, and although it contains no really remarkable features, it pleased. Billy Hibbit and Eddie Malle are headlined in "Marcelle," a tab. The book has gags of all ages, no continuity and reveals no semblance of a plot. Besides the two principals there are six chorus girls, two of whom play parts. Jack and Pearl Hall in a better than the average sharp-shooting turn open the show and received recognition. Warren and Wade were "No. 2," and received a few laughs. The trombone work of the man got them away to a fair finish. Paul Keiki, piano accordionist, programmed, did not appear. Charlie Leonard followed with a straight song-plugging turn, singing "Mason Dixon Line" and "Joan of Arc" with animated pictures. "The Mayor and the Manicure," played by Chas. J. Harris, Edith Montrose, William Edwards and Frances Mendell, was well received, securing laughs throughout. The individual work of the players is very good. Hodge and Lowell, man and woman, doing Rube characters, won the palm with comedy, gathering most of the laughs during the afternoon and finishing strong. Some very good Rube dancing is done by the male member of the team. Madge Evans and George MacQuarrie in "The Gates of Gladness" contributed the picture attraction.

Ann Tasker (Swain), musical comedy player of San Francisco, announced her engagement this week to Douglas Duke, an attorney of that city.

J. H. Beaumont, of the Beaumont Velvet Scenery Studios, New York, returned this week after opening an office here.

Prescott, mind reading turn, playing Pantages time, held a private hearing for ladies only on the stage of the local house after the matinee last Friday.

With this week's attraction, "Tonight's the Night," the Alcazar Stock is inaugurating a limited season of musical comedy to give the patrons a treat in the form of Charlie Ruggles and Dorothy Webb in their regular line of work.

Mrs. Ellen Bailey of this city was last week granted permission by Judge Thomas F. Graham to adopt Rosana Lewis, aged 10, a niece of Ada Lewis.

The scripts for "Alma," en route from New York to San Francisco, were lost somewhere on the road, necessitating the cancellation of that attraction at the Alcazar. The piece may be given later on.

Henceforth, every third road show coming over the Hippodrome time will be headed by a "tab." This arrangement was started with "Marcelle" at the Casino last week. The next will be "The Small Town Opera."

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Work was started last week on the Hippodrome, San Jose, which will be built on the site of the old Auditorium. Seating capacity, 2,000.

A mutually agreeable arrangement was fixed up between the Alcazar and local advertisers during the run of "It Pays to Advertise." Coupons given away at the door on entrance were drawn between acts, the lucky holders receiving gifts from merchants. The idea gave the house, play and merchants considerable publicity.

Harry Sweeney arrived from Australia last week to join Cyril Maude on his American tour.

Business at the Savoy, where Bonita and Lew Hearn are being featured with the Will King Company, continues big, several turn-away nights a week being in evidence.

With the opening of the Hippodrome, Oakland, acts playing the Ackerman & Harris time will have practically two weeks in San Francisco, showing at the Hippodrome or Casino for a week, and following this with a week at the Wigwam and Oakland Hippodrome.

Commencing March 18 Max Fisman comes to the Cort for a return engagement with "Nothing but the Truth," following which he will tour Australia with it.

An important change was made in the office of the F. J. A. Forster Music Co. during Mr. Forster's visit here last week, Jack LaFollette, local manager, was put in charge of the entire coast, with Eddie Magill, formerly manager, taking charge locally.

Mr. LaFollette will spend a good deal of his time on the road on the selling end.

ATLANTIC CITY.

BY CHARLES SCHEUER.

That a good play is actor proof was evidenced by the third return engagement of "Fair and Warmer," which pleased a comfortably filled house at the Apollo Monday night despite rather indifferent acting. Intrinsic humor and brilliance of wit cannot be submerged even in careless playing. It has the assertiveness of a diamond, gleaming and sparkling under any condition and cannot be dulled by any amount of handling.

Manager W. E. Shackelford has offered Caruso \$10,000 to appear at a special concert contemplated for the Million Dollar Pier for March 30, the understanding being that Caruso

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Watch this bird, it will
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Two Young, Good Looking
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15 Minutes in "One"
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Watch this space while we
unfold our new act and tell
you who our agents are

Something new every week

READ AND BE CONVINCED

is to contribute half of this amount to the Red Cross.

The death of Stanley V. Mastbaum was much deplored throughout Atlantic City, as he was a frequent visitor and a liberal patron of "America's Playground." In addition to this, the Stanley Co., of which he was the

head, owns the Colonial, one of Atlantic City's foremost film houses. David S. Fuhrman, the manager, states Mr. Mastbaum's death will in no way affect the policy of this house. It is alleged this corporation also owns a half interest in the Virginia, a large Boardwalk establishment under the management of Joseph H. Snellenberg.

Longport, a residential suburb of Atlantic City, situated at the extreme end of this island, and hitherto noted only as the summer abode of several thousand of Philadelphia's wealthier class desirous of enjoying the cool breezes of the shore without the turmoil of the heart of the Boardwalk, has suddenly come forth into the limelight through a series of unusual events. Towards the close of last year this community was astonished by the Longport Commission voting an appropriation of five hundred thousand dollars for

erman carrying off the stellar honors with an offering about as pretentious as has been seen here this season. Played to capacity houses and there is a possibility she will be held over for another week. If so, she will be the first holder of the present season. Large advance sale for this week. Kellermann is a Boston favorite. Her act was responsible for the show opening an hour late at the Monday matinee, delayed in transportation. House showed a comedy reel at the matinee. First time as far as is known that comedy film was used at this house for many seasons. Annette closed up with her act. Went over in splendid shape and deserved reception. Show is opened by corking acrobatic novelty, Black and White. Billed in this fashion although one girl wears blue and other old rose gown. Caught on with a bang. Splendid costume and scenery. Embs and Alton quite good in ordinary song and dance act. Bert Malrose, the clown, riot as usual. Olive Briscoe in a new act owes a lot to her male partner. He is not billed, however. Lieutenant B. C. Hilliam in songs and stories labored under a handicap. He was in very bad voice, and had to stall through. He went big at closing. Fern and Davis, in "A Nightmare Revue," started off poorly, but worked up quite a bit and finished strong. Mme. M. Cronin's electrical novelty act had quite a big walkout, owing to interest in electrical novelties dying quickly. Mile. Juliette's dancing in this act pleased.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"Lost We Forget," war film, heads. Vaudeville, topped by Maile King, Hickey Brothers, John R. Gordon and Co., Gruet, Kramer and Gruet.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—"Pictures, Big business.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—"The Modern Musketeer," film, headline. Vaudeville, Pauline's Leopards, Mosher and Mosher, Rock and Lapan, Balcomb and Sherman, McIntyre and Ward, Harry Boudreau.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—"Hazel Kirks, tops. Maude Durand and Co., O'Connor and Dixon, Ward and Cullen, Harran and Jacqueline. Film, "The Family Skeleton."

GLOBE (Frank Meagher, mgr.; agent, Loew).—"The Fall of the Romanoffs."

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—"Bill headed by When We Grow Up," Hal Langdon Singers, Dunbar and Turner, Marie Dalmon and Co., Georgialis Trio. Film, "The House of Glass."

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"The German Curse in Russia," film feature, Vaudeville, Swain's Animals, Holmes and Reilly, Hans Robert and Co., Six Musical Spillers, University Four, Fred La Reine and Co.

OLYMPIA (Frank Hookallie, mgr.).—"The Frozen Warning," film. Vaudeville, "Little

"The Philanderer." House has held patronage established through long run of war play.

CASINO (Charles J. Waldron, mgr.).—"Parisian Novelty Show."

GAYETY (Thomas H. Henry, mgr.).—Dave Marlon.

HOWARD (George E. Lathrop, mgr.).—"Military Maids," House vaudeville, Termini and Saul, The Halkings, Chappelle and Tribble, Leveau, The Temples, Violet Vance.

With the exception of Thursday and Sunday nights theatrical conditions have returned to normal in this city. The fuel administrator has removed all the restrictions on other evenings, and the houses have gone back to the same conditions which were in vogue before the fuel shortage. There are no set times for the opening and closing of shows, although 8 o'clock has been announced as the opening time of the evening performances at all the legitimate houses.

BUFFALO.

BY RAY MEYER.

TECK (John R. Olshel, mgr.).—Donald Brian in "Her Regiment"; Victor Herbert conducted first night performance; a musical comedy of wartime Normandy; music almost jassy with snap.

MAJESTIC (Dr. Peter C. Cornell, mgr.).—Maude Adams in "A Kiss for Cinderella."

SHEA'S (Henry Carr, mgr.).—Valencia Suratt, headline, brought many out from curiosity, having seen her in films here lately. "The Purple Poppy" was her offering, and she went by well. Whiting and Burt, enlivened things; Maleta Boncamp, violin virtuoso, sure did virtuosos some and the applause was here, considerable; Joe Cook, made 'em laugh; Beaumont and Arnold, did well; Warren and Templeton, new to Shea's, chattered entertainingly; Lunette Sisters, attractive aerial novelty.

SHEA'S HIPPODROME (Harold Franklin, mgr.).—"Pictures, Mary Stafford in "Amarrillo of Clothline Alley." Standing 'em out.

STRAND (Earle Crabbe).—Theda Bara in "Du Barry." Crowds good.

STAR (Dr. Peter C. Cornell, mgr.).—Jessie Bonstelle players in "The Lasso." Crowded houses.

GAYETY (Patton, mgr.).—Sliding Billy Watson in burlesque. Big houses.

GARDEN.—"The Jolly Girls."

ACADEMY (Julius Michaels, mgr.).—Vaudeville, films, the Jazzy Boys and Girls.

LYRIC (Charles Bowe, mgr.).—Vaudeville, films.

The Olympic Theatre Operating Corporation of Buffalo, capitalized at \$75,000, has been chartered to operate picture houses. The incorporators are Morris Slotkin, Robert L. Himes and Mathew W. Weimar, all of Buffalo.

Manager Jules Michaels of the Academy, vaudeville, and Regent, pictures, is giving half price admission to those who buy a Government Thrift Stamp at the stamp agencies in the theatre box offices.

The Hyman Arcade Company, to conduct amusement enterprises, has incorporated here. The directors are Merritt N. Baker, Henry E. Hyman and Frances E. Towne.

"The Birth of a Nation" is coming to Shea's Hippodrome for showing next week. "The Brat" and "Passing Show of 1917" will play the Teck during the next two weeks. The Winter Garden show will play here the week of March 25 to break the jump between New York and Chicago. "Mother Carey's Chickens" and the Ziegfeld "Follies" will be at the Majestic the week after.

W. D. Fox is now managing the Frontier, a west side film house. He was formerly at the Arcadia.

Harry Mason is singing at the Allendale Saturday and Sunday performances. He formerly was the extra attraction at the Victoria.

Manager Al. Sherry of the Arcadia, vaudeville and films, gave away last night what he calls Military Honorary Certificates. They are records of a military man, or a card which if the information is written in will keep a complete history of a man in service. The

Original Comedienne MARGIE SMITH

DIRECTION

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This Week (March 11), Temple, Syracuse, and Proctor's, Albany, N. Y.

PERSONAL DIRECTION OF ARTHUR KLEIN

the building of a new sea-wall; the bonds for this mammoth undertaking being subscribed for by property owners of the place. Immediately thereafter Wm. A. Brady selected this spot for the production of his super-film, "Sealed Orders," and for many weeks this quiet resort was the center of much hustling and bustling; daring rescues and thrills of all sorts being daily occurrences. The deliberate wrecking of a huge balloon used in the final scene brought many spectators from all sections of southern New Jersey, and now to cap the climax, Ralph Harcourt, the mayor of Longport, who is serving his third term in the mayoralty chair, has joined his country's colors and is already in service at the League Island Navy Yard. Mayor Harcourt enjoys the particular distinction of being the first mayor in the State of New Jersey to go into active service. He is billed for a lieutenant's commission and expects to be ordered abroad next July.

Fans are to be given quick opportunity to size up the respective merits of Mike Yokel, who defeated John Kilonis in such a decisive fashion here a week ago, and Pinsky Gardner. Promoter Fred Moore yesterday secured their signatures to articles which will bring them together in a finish bout at the New Nixon theatre next Monday night, March 18. ... preliminary will also be exceedingly interesting. George Bothner, who has never been put on his back in the lightweight class and has been the recognized champion of that division for more than a score of years, will defend his title against Frank Rice. Bothner will referee the main bout and Gardner will probably look after the first fracas.

BOSTON.

BY LEN LIBREY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Very good show with Annette Kel-

Hip," Lottie Cruper, Goldwin-Patton Co., Sheehan and Chester, Niada and Co.

PARK (Thomas D. Soriero, mgr.).—"Brass Check," film.

SHUBERT (E. D. Smith, mgr.).—"Third week of 'The Very Idea' seems to have caught.

COLONIAL (Charles J. Rich, mgr.).—"Splitting the musical patronage but playing to big business with 'The Rainbow Girl'."

PLYMOUTH (E. D. Smith, mgr.).—"The Man Who Came Back" remains at this house, where it was shifted after a long run at the Wilbur. Business warrants it staying a while longer.

WILBUR (E. D. Smith, mgr.).—William Gillette in "A Successful Calamity," very good. Evidently here for as long as booking arrangements allow.

PARK SQUARE (Fred E. Wright, mgr.).—Final week of "Potash and Perlmutter in Society," "Cheating Cheaters" next week.

TRENTON (John B. Schoffel, mgr.).—For second week, also billed as her last week, Mrs. Fiske is using two plays, "Service," presented for the first time in America Monday evening, and Lord Dunsany's "A Night at an Inn." Capacity house and great interest in both pieces. "Service" ran in Paris. "Miss Springtime" next week.

HOLLIS (Charles J. Rich, mgr.).—Fourth week of "Hamilton." Seat sale two weeks in advance.

MAJESTIC (E. D. Smith, mgr.).—Big house at opening of "Odds and Ends of 1917." Show received good notices and will probably continue to do good business. Town likes revues of any sort and Jack Norworth well known here.

OPERA HOUSE (E. D. Smith, mgr.).—House dark. As far as is known no attempt to book anything balance of season.

COPLEY (H. W. Pattie, mgr.).—Opening of the regular repertory season Monday with

MABEL

ALAN

CAMERON AND DEVITT

Watch for our new playlet, "OH! PSHAW"

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\$500	\$50.00	\$5.00

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A sure-fire finish for your act

That grand old gentleman

A sure-fire No. 2

"What will become of your little doll girl?"

NOW READY VINCENT BRYANS SCREAM

"She knitted him a sweater so he won't forget her"

"Laddie Boy"

Those acts that used "For You a Rose" should use the best song by the same authors:

GUS EDWARDS AND WILL D. COBB

"AU REVOIR"

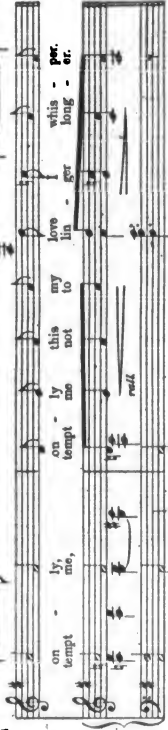
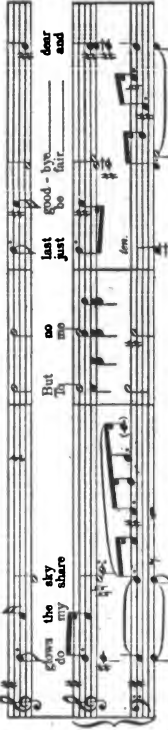
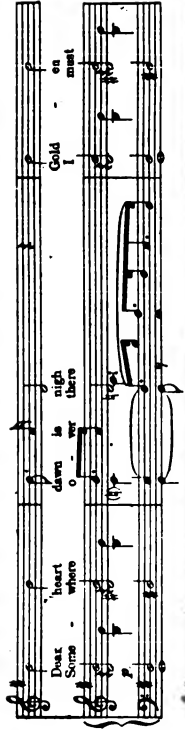
Au Revoir

By the Writers of "For You a Rose"

Words by
WILL D. COBB

Musie by
GUS EDWARDS

Andante espressivo



Au Revoir 2

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Write or call for these songs. Orchestrations in any key.

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MAXWELL SILVER, Gen. Mgr.

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"When I went to school with you"

(Many Catch Lines)

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RAYMOND HITCHCOCK

"On a light-less night with you"
Novelty song of the times

"There's a voice in the night calling me"
Semi high class song

"Laddie Boy"

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THE HARMONY MAN

WITH

Shapiro, Bernstein Co.

Hello friends, let's get together

My new address is Shapiro, Bernstein Music Co., 224 West 47th Street, New York City, where I will be glad to see you. We have some dandy harmony numbers and you will always find me at your service.

Very sincerely yours

"RUBE" BENNETT

Late of Chicago

Ted and Corinne

BRETON

"On the Boardwalk"

Next Week (March 18), Majestic
San Antonio, Tex.

card had an insert for the photograph of a soldier.

Certificates were filed yesterday in the county clerk's office showing that the Shea Amusement Co., organized September, 1906, has taken over the Shea Theatre Co., organized August, 1913, and the Shea Hippodrome Co., organized August, 1915. The certificates of merger are signed by Filmy B. McNaughton, president of the Shea Amusement Co. The certificates state that all the stock of the Shea Theatre Co. and the Shea Hippodrome Co. is owned by the Shea Amusement Co.; that the purpose for which the corporations were formed is identical, and that the merger of the concerns was determined upon by the stockholders of the first named concern and the merger is to become effective immediately. The merged companies exert control over the Shea Court street vaudeville house property, the Hippodrome, films, property and the Majestic theatre properties.

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Public and the Profession

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The prettiest 12-8 Ballad ever written

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Last, but not the least, THE GREAT PATRIOTIC SONG

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BY JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.)
—Theodore Kosloff and Ballet, Swor & Avey.

Haviland and Thornton, Charles Irwin, Janet Adair, Loyal's Dogs, Pierlert & Scofield.
—ORPHEUM (Rod Waggoner, mgr.; Loew).
—Hippodrome Four, James Leonard, Rothwell, Brown and Co., Edna Earl Andrews and Co., Cook and Oatman, Three Berties, Dan

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Casey, Alice De Garmo, Montrose and Allen.
REGENT (Tom Eiland, mgr.; Loew).—
Ralph Hers, Misses Parker, Lillian Watson,
Four Roses, Tally and Hart and Pipifax and
Panlo. Film, "Treasure Island."
MILES (Will Greening, mgr.).—Astor Four,
Rodney and Edwards, Weston Trio, Brothers
Picard, Brown and Gates, Vesta Duo. Film
attraction, "A Daughter of the Gods." No
advance in prices.
OPERA HOUSE (Harry Parent, mgr.).—
"Kitchy Koo," with Raymond Hitchcock.
\$2.50 top—capacity. Next, "Among Those
Present," with H. B. Warner.
GARRICK (Richard H. Lawrence).—"Pass-
ing Show of 1917" Capacity. Extra mat-
inee Friday. Will stay a second week.
ADAMS (Russell G. Pearce, mgr.).—Glaser
Stock in "Potash and Perlmutter in Society."
Next, "St. Elmo."
LYCEUM (Al Warner, mgr.).—Gus Hill's
Minstrels. Next, Al Wilson.

Arthur—WANZER AND PALMER—Maybelle

"She's Hard to Get Along With"

An Absolutely Original
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Opened Great Northern Hippodrome, Chicago,
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W. V. M. A. Tuesday, March 5th,

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WINTER ICESHOW
Every Night
That Zip-Zippy
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178 & 180 So. Virginia Ave. Atlantic City, N. J.
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GAYETY (J. M. Ward, mgr.)—"Bowery Burlesquers."
CADILLAC (Sam Levey, mgr.)—"Auto Girls." Bert Whitney, licensee of the opera house, playing Kiaw & Erlanger attractions, has everybody guessing as to where he will be next season. It is definite the license on the present opera house building expires Sept. 1. All tenants must vacate, as the building is to be razed for a new mercantile structure. Mr. Whitney has announced no site and that even if a building were started in the spring it could not be

Another Big Hit by the writers of "Lorraine, My Beautiful Alsace-Lorraine"

COME ACROSS

Words by ALFRED BRYAN

PUBLISHED BY

Music by FRED FISHER

McCARTHY & FISHER, Inc., 148 West 45th St., New York City

JACK MILLS, Prof. Manager

concluded in time for the fall opening, leads one to believe that he will lease one of the downtown theatres now in operation. It is being rumored he plans to take the Lyceum, on Randolph street. The Lyceum has the largest seating capacity of any downtown theatre, the bulk of the seats being on the main floor. The Lyceum has for years played the Stair & Haviland attractions and is now playing the second-class traveling shows. E. D. Stair operates both the Lyceum and the Garrick, the latter playing the Shubert attractions. With the Lyceum playing the K. & E. shows it would give Stair a "danger" in every legitimate show coming to Detroit. The fact that the International Circuit is to be discontinued strengthens the report that the Lyceum deal will be a reality.

Lester Lorraine, a dancer, was given a jail sentence before a Detroit judge last week for having passed a number of worthless checks and otherwise defrauded.

MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"The Wanderer."

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—McIntyre and Heath, Jack Wyatt and Lada and Lassies, Miss Lightner and Newton Alexander, Rockwell and Wood, Eddie Downing, George Herman and Marion Shirley, Virginia Lewis and May White, Rex.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"The Naughty Princess." Lew Huff, Walker and Texas. Last half, "On the Atlantic." Dan Sherman and Mabel De Forest, Arthur Rigby, Skeiley and Heil, Ogden and Benson, Charles and Anna Glocker.

MILLER (Jack Yeo, mgr.; agent, Loew).—"The Betting Bettys." Mme. Berzac's Circus, Empire Comedy Four, Rose and Rosana, Eastman and Moore, Odone, Luckie and Yoast, Seabury and Price, Lunette and Sturm.

SHUBERT (C. A. Niggemeyer, mgr.).—Shubert Theatre Stock Co., "The House of Glass."

18. "A Full House."

PABST (Ludwig Kreiss, mgr.).—Pabst German Stock Co., "Seine Geliebte"; 14, Burton Holmes; 15, 16, 17, Lyman Howe Travel Festival.

GAYETY (Charles J. Fox, mgr.; agent, American).—"Charming Widows"; 17, "Pace-Makers."

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

NEW ORLEANS

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Willie Weston stopped show Monday evening. Winona Winter, appearing early, easily earned second honors. Miss Winter's turn surpasses two-thirds of the Orpheum Circuit's next-to-closing acts. Nan Halperin started well, then slowed perceptibly, but finished favorably. Bob Matthews Co. and Pais and Mann, both well received. Pete and Pals and Prevost and Brown, opening and closing respectively, moderately successful.

TULANE (T. C. Campbell, mgr.).—"Turn to the Right."

CRESCENT (Walter Kattman, mgr.).—First half, Murray Livingston, Rawls and Von Kaufman, Martin and Williams, Ed and Lottie Ford, Leddy and Leddy, "Huck and Tom." Film. Last half, Lambert, Cardo and Noll, Curtis and Gilbert, Adams and Guhl, Lowe and Sterling, "Wanted a Mother," film.

PALACE (Sam Myers, mgr.).—First half, Bancroft and Drexler, Kaufman Bros., Wood and Wyde, Kasting Kays, Reno, "The Debt of Honor." Film. Last half, Oliver and Olin, Kennedy and Rooney, "The Man Off the Ice Wagon," Kenny, Mason and Scholl, "A Southern Serenade," "Ann's Finish." Film.

DAUPHINE (Low Rose, mgr.).—Stock burlesque.

FRENCH O. H. (Arthur B. Leopold, mgr.).—Suzanne Despres and Co.

STRAND (D. L. Corneliuss, mgr.).—Pictures.

"The Bird of Paradise" comes to the Tulane Sunday.

Arthur B. Leopold, the local theatrical attorney, just can't make his managerial proclivities behave. Leopold is offering at the French Opera House, in a series of French dramas, the celebrated French actress Suzanne

SID LEWIS

A KNOCKOUT WITH

SEND BACK DEAR DADDY TO ME

THE DADDY SONG With the BIG CLIMAX

"Stop All This War and Give Us Victory and Send Back Dear Daddy to Me"

JOS. W. STERN & CO., 1556 Broadway, New York

Despres, and a company which includes Lugue Poe, Henry Bruguet and Ninon Gilles. Single seats for the engagement, situated in the balcony, are priced as high as \$10. Leopold never was a piker.

One of the eight-day houses in Canal street has an eight-day clock next to the stage.

Low Rose is ill for the first time in his life, but is able to be about and doing. His wife (Elsie von Thiele) has returned from a visit to relatives in New York.

Two New Orleans priests, Father Paroli, of the Benedictine order, and Father Ethier, have written a modern version of the Passion Play, to be presented at the French Opera House shortly.

A flopping comedian walked off the stage at Loew's Crescent recently and said to Manager Kattman, who was standing in the wings: "Has anybody been using my gags here?" "Not this season," Kattman replied.

Many theatrical folk are going from this city to Hot Springs, in order to take the baths, and incidentally gaze upon the ponies. Walter C. Kelly and Mercedes were among those leaving for "The Spa" this week.

As a woman with a babe in her arms approached the box office of the Globe Sunday, the cashier asked, "How many?" "Nine, thank you," returned the woman, quickly, "and I wouldn't take a million for either of them."

PHILADELPHIA.

BY JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—Getting away to a late start for the Monday after-

noon performance, the show did not strike an even pace at any time and did not play at all to its advantage. The comedy skit of Joe Morris and Flossie Campbell failed to hold the spot assigned to it and this let the show down after it finally got started and left nothing for the Four Ankers, who closed the bill. Carter DeHaven and Flora Parker had the headline position, and the young couple acquitted themselves favorably despite that DeHaven suffered from a heavy cold. There was no mistaking the truth of the apology he made before attempting the first number, but he managed to get through nicely although not without quite an effort which was a severe handicap. As a matter of fact, DeHaven has never created much of a furor in Philadelphia, yet his work is always stamped with class and this time all his numbers are new. Miss Parker is quite a cute little miss, with a voice of light texture and depends considerably upon her chicness and the costumes she wears. For the present offering she has a showy array of short-skirted affairs and looks well in each. The two have Edwin Weber at the piano and he is given the opportunity of introducing a short number. The act closed nicely, but not big. Preceding the headline were three of the big hits of the bill, which made it rather tough sledding for Morris and Campbell. Gladys Hanson, in the magnificent patriotic spectacle, "Liberty Aflame," was placed in the center of the bill and scored solidly. Miss Hanson, who succeeded Julia Arthur in the role of Liberty, suffers nothing by comparison to the great dramatic artist who first introduced the production here last summer. Her voice is strong and her delivery emphatic, so that she held her audience firmly until the finish, when the mammoth emblem of Old Glory brought the audience to its feet with a great outburst of applause. Just ahead of this offering, Fritz and Lucy Bruch presented their classy musical offering to warm recognition. Their program is nicely arranged and they

WARNING!

If an act on the bill with you is using an idea or material that belongs to some other act, keep your trunk locked and do not leave any valuables in your dressing room.

JAY RAYMOND

A Representative of the House of Mirth
Direction FRANK DONNELLY
NORMAN JEFFERIES, Agency

won additional honors with an encore bit splendidly rendered. Russell Mack and Blanche Vincent were the first to live things up, their song numbers rousing those in front so that the young couple were forced to respond with a couple of extra numbers. Mack uses several short song numbers, which landed solidly, but should never again use the parody on "They Go Wild Over Me." They have a dandy singing turn, and it went over great, leaving the house in a receptive mood for the Mason and Keeler sketch. This is a real gem of a one act play, and is made doubly entertaining through the manner in which it is played by two capable artists. The third member of the company deserves his bit for what he does in pantomime and the sketch was a tremendous applause and laughing hit, which it has proved before. It is one sketch in Vaudeville which will always repeat. Swan and Mack were also winners, keeping the laughs going steadily until near the finish, when they showed up and then hit their act a slap by pulling an ancient gag, with a tag line for a finish. Sully, Rogers and Sully opened the show with their trampoline and bar act. Too much time is wasted with comedy which is dragged out without result. There is some good bar work, without disclosing anything original or unusual and the act did only fair in the position. The Pathe Weekly showed more pictures of life with the American boys in the trenches.

COLONIAL (H. A. Smith, mgr.).—"Secret Service," presented by Alexander Gaden & Co. Burton's Song Revue; Lowney's Hawaiians; Race & Edge; Blanche Sloan, Film, "The Warning."

NIXON'S GRAND (W. D. Westgarth, mgr.).—"The Music World of 1918." Morall & Lynton El Cota; Three Chips; Espe & Dutton. Film, "The House of Hate."

KEYSTONE (M. W. Taylor, mgr.).—"The New Doctor." "When a Man's Married," "Radium Models," Harvey & Clegg; Curry & Graham; Frances Dyer. Film, "Vengeance and the Woman."

NIXON (Fred Leopold, mgr.).—"Doing Her Bit," with Adra Almslee & Co.; Palfrey, Hall & Brown; Will & Mary Rogers; Andrew Kelly; June Alamo. Film, "The Planter."

ALLEGHENY (Joseph Cohen, mgr.).—"The Viol Inn," Corbett, Shepard & Dunn; Martha Pickering & Co.; Gingley & Norton; Morgan & Parker. Film, "Madame Jealousy."

GLOBE (Sablosky & McGuirk, mgrs.).—Long Tack Sam & Co.; "The Corn Cob Cut-Ups"; "Golden Bird"; Florence Henry & Co.; Four Renées; Amanda Gray & Boys; Alice Royce; Charlie Reilly; Elliott & West; The Wileys.

WILLIAM PENN (G. W. Metzler, mgr.).—First half—Lyndell & Higgins; Jack Alford & Co.; Brennan & Davis. Film feature, "Les Miserables."

BROADWAY (Chas. Shisler, mgr.).—First half—"Beautiful Fountain"; J. C. Mack & Co.; Welling-Levering Trio; Frank Silk. Film, "Les Miserables." Last half—"The Dairymaids." Jack Levy's Symphony Girls; Farnum picture continued.

CROSS KEYS (Sablosky & McGuirk, mgrs.).—First half—"The Country Cousin," Arthur Lipson; Allman & Sykes; George Randall & Co.; Clark & Fagan; Chung & Moy.

PROVIDENCE

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dieshafer, mgr.).—"The Masquerader" returned this week and again met with the approval of fair houses.

OPERA HOUSE (William S. Canning, mgr.).—"Providence Opera House Players in 'The Story of the Rosary,' first time in Providence, well received by fairly good houses.

KEITH'S (Charles Lovenberg, mgr.).—"The bill this week, which is one of the best in many weeks, has several acts of such a high class nature it is difficult to hand the 'headline honors.' As far as scenic effects go the condensed musical comedy, 'Married by Wire-les,' stands out prominently and met with the approval of first audience at least. Elsa Reusser, Belgian cellist, came in for her share of the honors, and other numbers include Ray Samuels, the Verdi Family, Walter Brower, Kate Ellmore and Sam Williams, Jay Gould and Flo Lewis and Kenzo and Wegner.

EMERY (Martin Toohey, mgr.).—"The Douglas Family heads. Others first half include Jarrow, European conjurer, Green and Fugh, the Four Delasses, Jeanne and Cornelia and Adele. Second half: Hazel Kirk Quintet, with John Yule and Carrol Trio, Maude Durand and Co., O'Connor and Dixon and others.

FAY'S (Edward M. Fay, mgr.).—"Xaminata Days," musical comedy, together with Mabel Normand in 'The Floor Below' (film) were the headlines on bill that went well. Other vaudeville acts include 'First Line Hospital,' Lee Foo Troupe, Peterson, Kennedy and Murray, Jones and Brown and La Belle Marie.

COLONIAL (J. F. Farr, mgr.).—"About a couple of months ago this burlesque house put on several shows that were so bad that even the all season followers of burlesque quit the house. In recent weeks the management has attempted to come back and with several good bills is evidently accomplishing this stunt. This week's offering, 'The Sightseers,' drew well and is an improvement over those which went so badly not long ago.

Gertrude McCoy in person has been appearing at each performance this week at the Modern, picture house, and has been responsible for good houses there. The film star has been making neat certain speeches describing some of her experiences, and has been given hearty reception. She is also featured in 'The Silent Witness' (film). Miss McCoy has also been aiding Uncle Sam here, and as a 'press agent' stunt has been selling thrift stamps each day at one of the large department stores here.

The annual 'Colonial Party' of Brown University was held at the Colonial Tuesday afternoon when several hundred Brown students attended the performance and headed by a band went through their usual stunts.

The Palestine Band, composed entirely of Shriners, will give a benefit concert for the American Red Cross at the Strand next Sunday evening.

May Buckley, appearing this season in the leading role of Eugene Walter's 'The Knife,' has been engaged as leading lady for the Albee Stock Company this season. It is planned to have the stock company open its season at the new million dollar Keith theatre now in process of construction here. Miss Buckley comes to lead the Albee players highly recommended and much is expected of her.

A concert to aid the Knights of Columbus building fund will be held at Fay's theatre next Sunday evening.

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Curel concert to be given this (Friday) evening was sold as late as last Sunday. It is expected the appearance of Galli-Curel will be the biggest musical event of the season here.

SEATTLE

BY WALTER E. BURTON.

LYRIC.—Vaudeville and musical comedy to fair business.

METROPOLITAN (George T. Hood, mgr.).—"Seven Days' Leave," 3-10, to good patronage. Underlined, return engagement of Kolb & Dill in 'The High Cost of Loving.'

WILKES (Dean B. Worley, mgr.).—100th week of the Wilkes Players in stock productions here. "When We Were Twenty-one" is the week's bill, with Grace Huff and Ivan Miller in the leads. Capacity business.

GAITY (Ed. Armstrong, mgr.).—Armstrong Folly company in burlesque: Will H. Armstrong in the principal comedy role. Good business.

HIPPODROME (Caspar Fisher, mgr.).—9, 3:30 p. m., concert of Mme. Melba.

PALACE HIP (Joseph A. Muller, mgr.).—3, "Nero's Holiday," a spectacular novelty, headlines; Dorothy Lamb & Co., good comedy sketch; Blonie Robinson, good; Manly and Golden; Calvero and Gibeau offer high-class singing; Anette and Morell please.

PANTAGES (Edgar G. Milne, mgr.).—Bob Albright returns for the twentieth time; Five Mettles, remarkable acrobats; Kinkaid Kilties, popular; Tyler and Sinclair please; June Mills and Co.; Zara Carman Trio held interest; film serial.

ORPHEUM (Jay Haas, mgr.).—West-O'Brien Co., with Willis West, Eddie O'Brien, Joe Bonner, Hazel Boyd, and a chorus of eight girls, head Sunday show at the musical comedy organization that is to fill the Seattle spoke of the new Pacific Coast Musical Revue Wheel. The initial offering is quite meritorious. Barney First is good comedian. The Vannersons do well with triple bar act. Bob Brown, good dancer. Confettie, Roy and Geordie, comedy act of merit. Joe and Agnes Ritter please.

MOORE (Carl Reiter, mgr.).—3, Orpheum vaudeville bill, double headliner, Nellie V. Nichols and Sara Padden and Co. Both here last season; Will Oakland and Co. did very big; Val and Ernie Stanton; Phina and Co. good.

Charles Bates has joined the "Wolfe" company, now in British Columbia, under the direction of the United Producing Co.

March 5 marked the second anniversary of the Wilkes Players engagement in this city. During the two years run here the stock organization has played at the Metropolitan, Orpheum and Wilkes (formerly Alhambra).

During the 100-week actual run Norman Jackson, George Rand, Alex. Lucc and Ivan Miller have played the male leads; Phoebe Hunt, Inez Ragan and Grace Huff have essayed the leading feminine roles.

The Dave Williams' "Ole, the Swede" company is playing Montana dates at this writing and report good business in the copper country.

A Seattle woman, Mrs. Chester Orth, of 1201 17th avenue, North, whose film, "The Price of a Good Time," is at the Liberty here this week, claims that the lure of home and family is greater than film fame. She has just turned down an offer from Lois Weber's company to join the staff of scenario writers employed by that organization.

Maurice Greenhelm, Spokane theatrical and mining magnate, has joined the boys in khaki at Camp Lewis.

Jimsey Mullally joined the Lyric musical comedy show in Portland Monday.

JAMES MADISON

VAUDEVILLE AUTHOR—1493 Broadway, New York refers to Frank Tinney, Nora Hayen, Al Jolson, Emma Carus, Barney Bernard, Howard and Everett, Ben Wolf, Diamond and Brennan, Doc O'Neill, Carrell and Harris, Stuart Barnes, Keno and Green, Roscoe and Best, Nat Carr and many others.

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THE SENSATION
OF EUROPE

The scenery and full equipment of the old Pantages, Tacoma, is being placed on sale by Alexander Pantages.

Monte Carter presented the local lodge of Elks this week with a picture of the first grand lodge of Elks (originally known as the Jolly Corks). The present order of the Elks being founded in New York in 1868 with the following members: Charles Vivian (founder), H. Bosworth, E. M. Platt, Wm. Carlton, H. Vandermark, R. R. Stirling, John T. Kent, F. Langhorn, William Shepherd, M. G. Ashe.

The Pastime, Mt. Vernon, Wash., has been purchased by Manager Charles Dunham of the Rex, that city, and will operate both houses, one as a straight picture theatre and the other as a combination of Hip vaudeville and photoplays.

The Willis West company opened at the Seattle Orpheum Sunday in musical comedy tabe, with three principals and a chorus of eight. The West organization closed a successful four months' engagement at the Empress, Butte, last week.

Robert Landers is tending door at the Colonial, Tacoma, after 15 years in the orchestra pit as trombone player.

Gilbert Heyfron, manager of the Missoula Amusement Co., owning and operating all the theatrical enterprises in the Montana city, has let the contract for a film theatre in that city with a seating capacity of 1,385.

Gladys Morgan was granted a divorce from Will Lloyd, stock star, in Portland, last week. Her maiden name was restored and she was allowed \$30 monthly alimony. She claimed non-support and mistreatment, dating two weeks after the marriage. Lloyd is now in stock in Oakland, but was with Baker Stock company, Portland, for several seasons.

After 30 years' active service, William H. Owens, bandmaster, has retired, his retirement papers being the first to be granted under the new army regulations. He was married a few weeks ago to a Seattle woman and they are now living at the Owen home at Pleasant Beach, a Sound port near here.

According to C. E. Stillwell, president of the Stillwell Theatre Co., which operates houses in Spokane, Vitagraph and other big producing companies have their eyes on the northwest as future fields of endeavor. Light conditions in the Spokane section of the northwest are more favorable than elsewhere in the United States outside of lower California. Three companies are now operating or preparing to do so in Spokane at the present time: Washington Motion Picture Corporation, Titan Feature Film Company and the Allied Film Corporation. California producers are awaiting the first release of pictures made in Spokane.

ELVA GRIEVES

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BEN WELCH'S BIG SHOW Direction,
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FRANK DOBSON

Next Week (March 18)—Keith's, Portland, Me.
BOOKED SOLID

U. B. O.

A screen club has been organized in Spokane, with J. Don Alexander, of the Titan Feature Photoplay Company, at the head.

The Strand theatre, which was taken over March 1 by The Greater Theatres Corporation, re-opened Thursday, after being closed for a few days to make necessary alterations and repairs. John Von Herberg will have personal supervision over the new acquisition to the string of theatres controlled by this corporation. The Strand was originally known as the Alaska, built by a Klondyke miner. William H. Smythe secured the lease a year

ago and changed the name to the Strand. With the change of management, the real estate firm boosted rental price from \$1,800 per month to \$2,300. Admission prices will be 20 cents for adults and 10 cents for children.

John Cook, actioneer for the Wilkes' Players here, has recovered from a recent operation of a nasal nature and is back at his desk again.

Owing to the inability of one of the big California picture concerns to secure a square-

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BY H. HANSON.

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TIVOLI (Manager, Moss Alexander).—Fair

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business. During the holidays standing room. Week Dec. 27, following program: Musical Stiffs, concert party, poor show; Signor Alberto Terraci, Italian baritone, excellent; Bryant and Bryant, Australian novelty act, good. Week Jan. 14 bill comprises: Jean Vallier, French dramatic bass; Katherine Alverna, vocalist; Jan Laerte, violinist, abolist and pianist; Trixie, Lorna and Bob Giffani; Bryant and Bryant.

OPERA HOUSE.—American Dramatic Co., including Louise Holden in "The Dummy." Week Jan. 7 "The Misleading Lady" will be staged. Fair business.

MAX GORDON

presents Rose and Moon

THIS WEEK (March 11), ??????

NEXT WEEK (March 18), KEITH'S, PHILADELPHIA

ABE LEAVITT

AND

RUTH

LOCKWOOD

In "Just This and That"

Direction, LEWIS & GORDON

ALHAMBRA (Manager, M. Katz).—This fine picture hall is doing excellent. Half week, Jan. 3-5, "The Social Leper," a World-Brady, with Carlyle Blackwell and June Elvidge. Jan. 7-9, "The False Friend," with Robert Warwick and Gail Kain.

WOLFRAM (Manager, G. Phillips).—Little, but popular hall. Three shows daily. Half week, Jan. 3-5, "The House of Fortescue," Hepworth film production with Violet Hopson, drawing good audiences. Jan. 7-9, World-Brady film, "Darkest Russia" with Alice Brady.

GRAND (Manager, A. Potts).—Excellent business reported at this picture theatre. The Grand is flourishing. Jan. 3-5, Bluebird film, "Behind the Lines," with Harry Carey and Edith Johnston, crowded the hall. For Jan. 7-9, "The Sins Ye Do."

MAJESTIC.—Jan. 3-5, Essanay film, "The Prince of Graustark."

CITY HALL.—Fisher's Bioscope doing big catching the holiday crowds. "Rasputin," film, has been the drawing card.

The African Theatres Trust is experiencing great difficulty in securing artists for the Tivoli, and also for their various halls throughout South Africa. Artists will not undertake the risk of crossing the seas from England, consequently whatever is in the country, supplemented by a few stray turns coming from Australia, is divided up. Artists are now doing two weeks at the principal halls.

Harold Shaw, who some time ago came out as producer for the African Films Trust, has severed his connection and has formed a company under the title of the Harold Shaw Films Production Ltd., with headquarters in Capetown. The company comprises Harold Shaw, director; Ralph Kimpton, assistant director; Henry Howse, cameraman; Ernest Palmer, cameraman; Edna Plu-garth, leading. Fisher's Bioscope will tour the films throughout South Africa. Seapoint, a suburb of Capetown, has been decided on as the place for production purposes. Hopes are entertained of having a picture ready in a month or two. Mr. Shaw staged the splendid production of "The Voortrekkers," a South African historical film.

Johannesburg.—Pantomime, "Dick Whittington and His Cat." Big business.

EMPIRE.—The premier hall in South Africa. Dampier-Bishop Co., in "All Tramps," a revue that is not a revue, written and produced by Claude Dampier. Principals: Claude Dampier, Irene Vere, Humphrey Bishop, George Ross.

STANDARD (Leonard Rayne, mgr.).—Leonard Rayne Stock in "London Pride." ORPHEUM—Pictures and acts. Monsieur Troba, French athletic juggler; Ned Leon, female impersonator; Triangle film, "The Thoroughbred."

CARLTON.—Bluebird feature, "The Girl in the Checkered Coat."

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BIJOU.—Metro film, "The Light of Happi-
ness."

The Empire is also experiencing trouble in
securing artists, but owing to the fact it is
the largest hall in South Africa, and the
money-spending population larger than else-
where in the country, the management is able
to put on a big show with artists in the
country and run for six to eight weeks.

Reports from Durban, Port Elizabeth, East
London, Kimberly and Pretoria, etc., state
all the halls are doing well. It is a fact the
country is practically "starving" for some-
thing new and novel. The pleasure-seeking
population is bored by the same sort of
show dished up to them week after week.
Strong competition is needed so that the pub-
lic can have an opportunity of seeing some-
thing good. There is plenty of money in
South Africa for the right class of show.

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"The Black Spasm"

with JEAN BEDINT'S
"FORTY THIEVES"

Royal, mgrs.).—Good production of "So Much
for So Much." Drawing big houses. Next,
"The Woman He Married."
AVENUE (W. Scott, mgr.).—8-9, "Alice-
Sit-by-the-Fire," staged by Players Club of
University of B. C.

IMPERIAL.—9, Patriotic Ballet (local).
ORPHEUM (Jas. Pilling, mgr.).—Kalmar
and Brown top good bill in "Nurseryland."
Two featured acts are Pradkin, violinist, with
Miss Joan Tell, soprano, and Marion Harris.
"Corner Store," good; Foster Ball, good; Allan
Shaw, clever; Three Weber Girls, well liked.
Business excellent.

PANTAGES (Geo. Pantages, mgr.).—The
Lowandes, with novelty equestrian act head-
line current bill. John and Mae Burke are
featured in "The Ragtime Soldier." Ander-
son's Crazy Kat Revue also featured. Other
acts are James Silver and Helen Duval, Joe
Reed and Janet and Warren Leland; also 4th
chapter "Hidden Hand." Attendance good.

COLUMBIA (J. H. Maryland, mgr.).—Vau-
deville and pictures.

REX (W. F. DeWees, mgr.).—Marguerite
Clark in "Seven Swans."

COLONIAL (H. Quaglinetti, mgr.).—Second
Russian art film, "The Painted Doll."

GLOBE (W. F. Nichols, mgr.).—Anita Stew-
art in "The Message of the Mouse."

DOMINION (J. Muir, mgr.).—"The Spy,"
with Dustin Faraum.

The management of the Empress Stock have
announced they will leave the Empress the
last of June, on account of difficulties with
the owners of that house. The company will
try to get another location here, as they
have been receiving excellent patronage.

May Robson is booked to appear at the Ave-
nue in the near future.

"Alice-Sit-by-the-Fire," Sir James Barrie's
comedy, which is to be staged at the Avenue.

MARIE

CLARKE and EARL LAVERE

In

"The Girl From Home"

by

Allen Spencer Tenny

BOOKED SOLID

Direction, BILLY GRADY

will be the third annual performance of the
Players Club of the University of British
Columbia.

WASHINGTON.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—
Blanche Ring entered to a big reception, and
closed an emphatic hit; Wm. Caxton and Co.,
more than pleased; Millership and Gerrard,
liked. John McGowan, Adelaide Mason and
Leota Corder, possess two good voices, and the
little girl can surely dance; James Watts, as-
sisted by Rex Story, in funny travesty, clos-
ing show; Lloyd and Wells, went big; the
Grays, substituted for Mignon, out of the bill
through illness, and held second spot accept-
ably; while Page, Hack and Mack thrilled
with their acrobatic work in the opening spot.
NATIONAL (William Fowler, mgr.).—"Miss
Springtime," headed by George MacFarlane
and Elsie Adler, opened Sunday evening.

BELASCO (L. Stoddard Taylor, mgr.).—
"Doing Our Bit," with imposing list of names,
opened Sunday night for a two weeks' stay, to
include three Sundays.

POLI'S (Fred G. Berger, mgr.).—Musical
stock in "The Mayer of Tokio," with Pigyama
Four as an added attraction.

GAYETY (Harry Jarboe, mgr.).—"Step
Lively Girls."

COSMOS (B. Brylawski, mgr.).—"Oh, that
Melody," Hugh Emmett and Co. Prince La
Mon Kin, Jack and Marie Gray, Three Shel-
vey Bros.

LOEW'S COLUMBIA (Lawrence Beatus,
mgr.).—"Douglas Fairbanks, film, "Headin'
South."

Elizabeth Murray, now headlining over the
Orpheum circuit, has a son, George, in the
army for the past nine months. He is now
stationed temporarily at Camp Meigs in this
city.

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EDDIE MILLER -- AL RAYMOND

"BROTHERS IN HARMONY"

WORDS AND MUSIC BY

FRED AHLERT and HOWARD JOHNSON

BOOKED SOLID

BY

HARRY FITZGERALD
and A. BURMAN

NEXT WEEK (March 18)

KEITH'S ROYAL, NEW YORK

MOVING PICTURES

BRACE UP.

Henry Court Herbert Rawlinson
Colonel Court Alfred Allen
"National" Jim Sam DeGrasse

In Bluebird's feature, "Brace Up," story and direction of Elmer Clifton, scenario by Waldemar Young starring Herbert Rawlinson, just one more attempt at "psychology"—or some such thing—has been essayed for screen depiction. There must be a peculiar fascination for experimenting with psychology, allegory and the like; possibly for the very reason that the percentage in favor of putting it over is infinitesimally small.

In "Brace Up" a title describes the subject of the picture as "Mental Inspiration." In brief the plot endeavors to describe the mental workings of a young American with a father and a mother, respectively the strong and the weak elements in his life. He's a husky football player, but gives evidences of being "yellow." The youth goes to an employment agency and hires a number of men to concentrate at midnight and "communicate" power to him.

The men are shown "communicating" at the stated moment, with one very funny flash showing a couple of them standing up at a bar clinking glasses and saying, "More power to him." The youth rises to the big emergency, and so on. Very praiseworthy attempt at visualizing in the matter of cast, production and direction, but there is small likelihood of the average picture patron "getting" exactly what is meant to be conveyed. Jolo.

THE BRASS CHECK.

Richard Trevor Francis X. Bushman
Edith Everett Beverly Bayne
Wellington Dix Augustus Phillips
Silas Trevor Frank Currier
Henry Everett Frank Joyner
Blake Hugh Jeffrey

Metro's feature team—Bushman and Bayne—were depended on to light up "The Brass Check," but the picture as a whole isn't quite up to standard, though it does perhaps suffice for program purposes, principally because of the feature's "names." George Allan England wrote the story, which was published in a magazine. In printed form it may have supplied good reading, with the finish masked from the reader until the last minute. In film shape, however, "The Brass Check" is quite obvious in solution before it is half way through its five reels. It tells of Henry Everett having been committed to an insane asylum by the directors of an artificial rubber company, the men taking that means to bring the young man to their terms.

Henry has devised a new method of making artificial rubber, and the "rubber robbers" decide to "cure" him. Their leader is Silas Trevor, whose son Richard lives "the life of Reilly." But pater Trevor sends Richard forth to earn a living on his own, and he stumbles upon the plan of a private detective agency to kidnap young Everett. Richard, as a detective, arrives at a farm close to the asylum and there meets Edith Everett.

Together with another detective, planted in the institution, they rescue the inventor, and they also lock the directors in a padded cell with the asylum's pet "nut," who thinks he is the Kaiser. In their "padded little cell" Richard makes them all sign an agreement to give young Everett \$100,000 and 20 per cent. of the profits of his invention. Of course Edith and Richard are to wed. In fact, Richard tells his chum Wellington Dix that she was on the other end of the brass check. For story purposes "The Brass Check" works, but not for the Grand Central Station, which for several years has issued cardboard checks for parcels and suitcases. The check in question called for the bag containing the disguises which Richard uses in his excursion to a Connecticut farm. William S. Davis might have done better in selecting the office interiors occupied by the trust directors. For what was supposed to be so wealthy a corporation more modern and elegant quarters would be expected. That lack of finished detail took away from the illusion that the men were of the prodigal rich class. The photography lacked sharpness throughout save in one or two flashes. Mr. Bushman and Miss Bayne weren't taxed to extend themselves. But the former, in keeping his hat off while standing in the snow (in which many scenes were taken) talking to Miss Bayne, risked a nasty cold to be polite. Bee.

THE WAY OUT.

Alice Thornton June Elvidge
Mrs. Thornton Kate Lester
Robert Barr Carlyle Blackwell
Count Louis de Jouvillie John Bowers
Marcelle Pinet Muriel Ostrieche
La Roche Jack Drumier
Claudine Marie Pagano

What it lacks in strength of theme is partially atoned for by the fine photography in this World five-reel picture. There are an abundance of handsome interiors and the picturesque exterior include tropical scenes, the bathing beach at Trouville and the battlefields of France. The story is a hackneyed one and there is little novelty in the way in which the details have been worked out.

Carlyle Blackwell is Robert Barr, a successful young journalist, in love with Alice Thornton, a society girl. Miss Thornton opposes the match. She wishes to see her daughter married to a foreigner with a title. She goes about the affair skillfully, maneuvering so that Alice catches Barr with a young woman like an armistice, who had been driven there by a rain storm. After a quarrel the engagement is broken. Alice is unaware the girl is Marcelle, her illegitimate half sister, whom she has never met. To forget Robert and incidentally to catch a title, Alice is taken

abroad by her mother and meets the Count Louis de Jouvillie, who, the screen informs you, is the real thing in counts. He is agreeable, young and handsome, and eventually Alice is induced by her mother to marry him. Several months apparently have elapsed and

Alice is caught by her husband looking over some old love letters. He snatches one from her, in which Robert tells her of his undying affection.

This puts a crimp in their happiness and the count decides to join his regiment. Barr,

now in France, joins the American Ambulance. Jouvillie is wounded and Barr, in an attempt to bring him back from "No Man's Land," is also hit with a shell and the stretcher bearers take them both to Jouvillie's chateau, which had been turned into an emergency hospital, back of the lines.

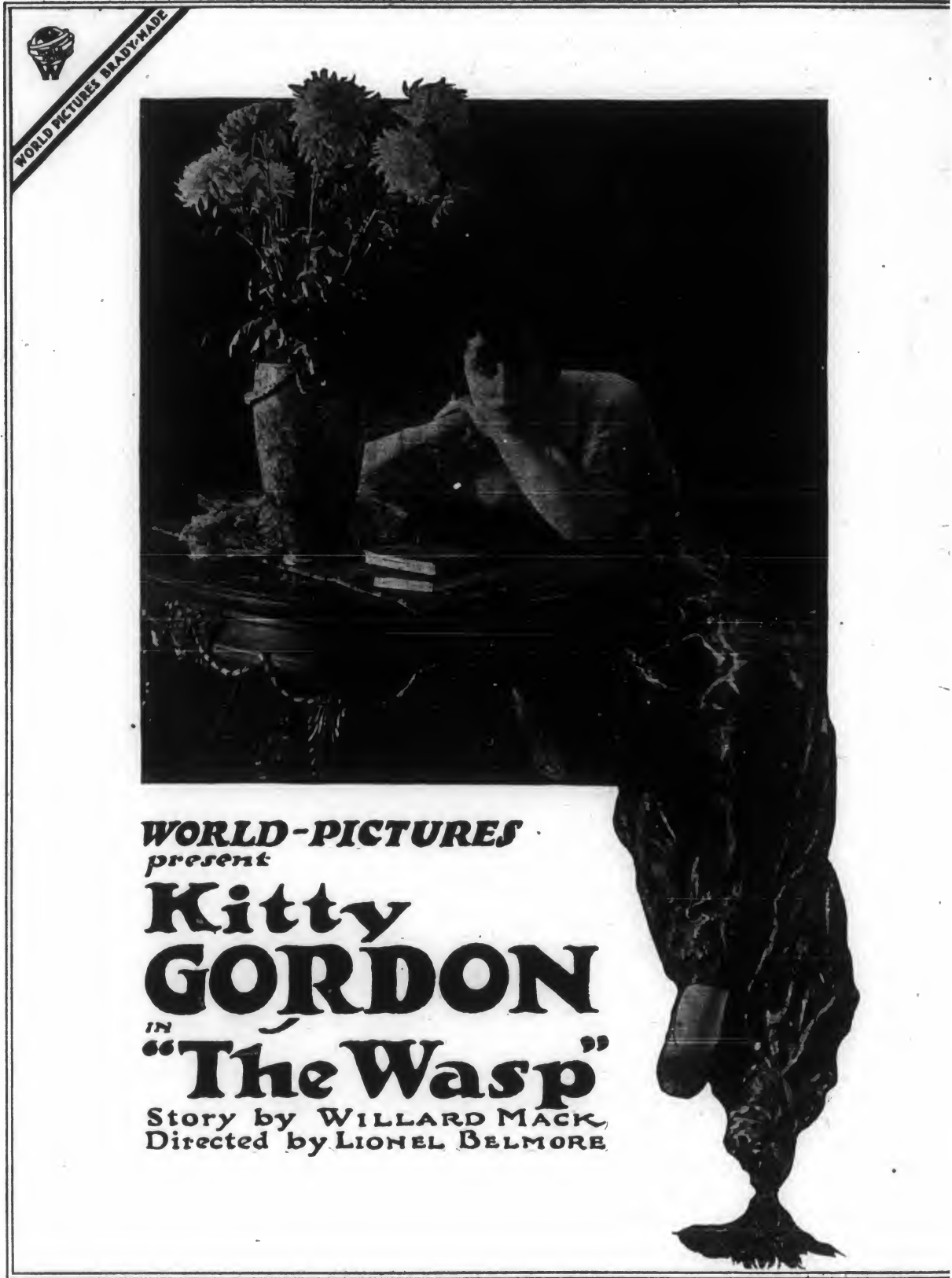
The count dies of his wounds and Robert and Alice are united. However, before the demise of Jouvillie, Marcelle's identity is explained and Robert tells the count that they were both duped by Alice's designing mother.

June Elvidge takes Alice and plays it effectively. She makes a fine screen appearance. The other roles are carefully handled. The story is by Jack O'Mara, under the direction of George Kelson and the camera work is by Jacques Mantoran.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage



WORLD-PICTURES
present
Kitty GORDON
IN
"The Wasp"
Story by WILLARD MACK
Directed by LIONEL BELMORE

WOMAN AND THE LAW.

Taking advantage of the publicity generated by the trial for murder of Mrs. Jack DeSaulles, Fox has utilized it for what is designed as a "sensational" film feature, and as a subtitle to the name, carries the line: "Based on the sensational Jack DeSaulles case." While such a thing is probably perfectly legal, the whole thing is utterly morbid and mercenary, and degenerates into a cheap, mawkish "twenty-thirty" melodramatic tale, despite an exceedingly high class production. The story of the DeSaulles case—a young wife, divorced from her husband, with their little boy allotted to each parent for certain portions of each

year. The child goes to visit his father and the mother is taunted with the declaration he won't be returned to her. She goes to the father and shoots him, the jury acquitting her. R. A. Walsh has written and directed a Fox feature around this and had it carefully photographed by Roy Overbaugh, recruiting a competent cast of actors. The bid for publicity for the picture is unduly apparent in the literature and programing asking "Are these provocations which justify a woman to kill?" Again an attempt is made to create the impression the central character is played by the unfortunate woman who was the principal in the genuine affair. This is done by insinuating through leaving blank on the program the space opposite the name of the character in

the cast of characters. In the second half of the picture, from the time the girl becomes a wife, the role is undoubtedly played by Miriam Cooper, who contributes an excellent piece of emotional acting, worthy of a better scenario. The role in the first half appears to be played by another actress. Ramsay Wallace as the despicable husband who treats his wife in a manner to create sympathy for the wife for having killed him, was also excellent in his characterization. Peggy Hopkins as the adventuress who weaned him away from his family, cleverly simulated a young lady of loose morals who divided her affections between society men and chauffeurs. The entire cast, and the direction, was all sufficient. But the scenario is cheap and the situations obvi-

ous and easily anticipated. For instance, when the husband calls on his lady friend and she sprays him with perfume, you know that she has a hundred feet later on in the picture, on his return home, his wife will detect the odor and suspect him. The theatrical accompaniment is very similar to all the productions prepared for all the other Fox features. They do not vary much—if at all. Despite the "paper" and "stripping" the Lyric Tuesday night was woefully lacking in attendance. *John.*

AN AMERICAN LIVE WIRE.

Earle Williams and Grace Darmond are the featured players in this Vitaphone Blue Ribbon feature, based on an O. Henry story and directed by Tom Mills. The story is rather jumpy and more or less disconnected as far as the principal theme is concerned, two minor threads of plot stepping in and cornering all of the interest, causing the love interest to become almost entirely submerged. There is a mystery twist to the tale along the lines that one usually finds in an O. Henry writing, but this is not as well worked out as it might be. The live wire persona is played by Earle Williams, who decides to take a consular post in Central America after he believes that the girl of his heart is about to marry for money. All of this is very well played in the first reel, the other four being devoted principally to the adventures of the American after he reaches the Government post. Then in the final reel the girl and he are brought together again for the conventional ending. In the matter of direction Tom Mills has fallen short of achieving, for there were great possibilities to the story and he failed to grasp them. Earle Williams manages very well indeed in the role that is assigned to him, and Miss Darmond was charming, although having very little to do. Orval Humphries as a detective lent a comedy touch that was effective. The scenes for the greater part were exteriors in the tropical country with an occasional good atmospheric touch here and there. As a program picture this feature will fit nicely on a "double feature day" program. *Fred.*

THE THING WE LOVE.

Lou-Tellegen makes his debut as a director with this feature, which has Wallace Reid and Kathryn Williams as the stars. The production is a Lasky-Paramount release and about as botched up an affair as has been placed on the market in a long, long time. There is an effort to put the picture over through the medium of an allegorical patriotic touch as the beginning and finish. But it is hardly probable this will have the desired effect. The story was taken from the original by H. B. and M. G. Daniel and adapted for the screen by Harvey Thew. It deals with the German plotter in this country prior to our declaration of war and the efforts of a pair of the Teutonic men who try to corner the output of an American munitions plant. Reed is the vice-president of the company and in love with Miss Williams, who is one of the big stockholders in the concern. The president, played by Tully Marshall, is in league with the German plotters, but is exposed by Reed in time to save the plant from being blown up. There is so much unnecessary and meaningless action a lot of footage is eaten up with the story not getting very far. It is hardly probable Lou-Tellegen will direct any further features for the Lasky firm unless he develops a greater insight in the art of staging a film production than the knowledge that he expounds in this feature. The feature while carrying a war story has but one brief shot showing a battle scene. The title, "The Thing We Love," is also rather vague as far as suggesting what the picture is about or applying to the story itself. It is a very ordinary feature and it is rather surprising the Paramount didn't shelve the production rather than let it go on the market in the shape that it is in. *Fred.*

RUGGLES OF RED GAP.

In this latest of the Taylor Holmes comedies, made by Essanay, and distributed through the George Kleine system, it becomes manifest that the comedian who made "Bunker Bean" the talk of the town is George K. Spoor's principal asset. If, indeed, he is not his last grip on consideration in the picture industry.

Mr. Holmes knows audiences. He was for some time a single entertainer in vaudeville. From that he went into the legitimate, in which field he has made a conspicuous success.

One is moved to wonder how far Mr. Holmes' own advice in the making of the picture has contributed to its excellence. It would be interesting to know the details of its making in this respect—how often director and star have had a conflict of opinion and how it was compromised. These considerations, however, are aside from the issue.

As the pictures comes upon the screen, "Ruggles" is one of the few films that reproduce in spirit the delicate color of humor which novelists are able, by their own medium of expression, to deliver.

Harry Leon Wilson's story must have presented a good deal of a problem to a scenario writer; and a problem quite as complex to the maker of what they call the "continuity" maker. The fact that in combination they have manufactured something that reproduces in atmosphere and spirit a film that represents on the screen a picture that reflects much of the point of the Wilson story reflects much credit upon them.

The Rialto program gives credit for an artistic achievement only to Wilson, author of the story, and the Kleine System, which is engaged in its commercial release. One who knows the picture studio suspects that other people have done much to make it a first-rate film.

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SIX-SHOOTER ANDY.

A Fox western, with Tom Mix. Typically western; rather of the old picture school in its idea; a bad sheriff, who leads a band of outlaws; their disruption; also the death of the sheriff through Andy (Mr. Mix). There is a love side and some children, who give a relief. The production runs to outdoor scenes excepting for a western gambling room and "bums" kitchen. The cinematographer appears to have been trying for tricks of camera in the taking, but hit upon nothing striking, obtaining causing the photography to dim itself from the lighting. "Six-Shooter Andy" is just ordinary, helped a bit by its star. Tom Mix looks good as a westerner and takes care of his role in a straightforward playing way. The feature could have been vastly helped by better written and brighter captions. *Sime.*

THE TURN OF A CARD.

"The Turn of a Card" features J. Warren Kerrigan, who as Jimmy Farrell does exceptionally good work. Jimmy, a native of Oklahoma, is living upon the income of his oil properties in that state. As the story opens he is about to shoot a new gunner, "Big Lip." If successful it will net him a fortune. Some splendid scenes of oil fields are shown. William Phelps, a wild-cat promoter, drifts into town, gets acquainted with Jimmy, who discovers he is a crook through a toss-up for the drinks and \$10. Curio Johnson, a half-wit, makes it appear oil has been discovered upon the land of Millie Jarvis and her father, Phelps, hearing of it, tries to get the property from the girl and marries her. After the ceremony he disappears. Farrell and Ace High Burdette indulge in a card game, in which Burdette goes broke. Burdette's last hand is for his estate in Woodhurst, L. I. He loses it and the estate goes to Jimmy. Burdette, bemoaning his losses, wanders through the woods, accidentally slips and injures his hand. Curio, the half-wit, discovers him and makes him a prisoner in his shack, after which he spreads the news Burdette committed suicide. Farrell receives an option on his property from New York and leaves for the city. He makes his headquarters at Burdette's estate in Long Island. While there Burdette's daughter arrives from France, where she has been acting as a nurse. She mistakes Jimmy for the chauffeur and treats him as such. Jimmy willingly plays the chauffer, not wishing to tell her that her father had committed suicide. Love follows. Phelps meets Farrell. In the presence of Burdette's daughter he accuses Jimmy of being the cause of her father's death. The girl renounces Jimmy. The end comes about when the girl's father appears upon the scene after much enmity between Farrell and Phelps. Farrell and Burdette's daughter marry, and for a wedding present he gives her the estate. The direction is by Oscar Apfel. The tinted parts of the film showing night scenes are attractive. The shooting of the gunner and the burning oil wells are interesting. The story is just a westerner and ordinary.

POWERS THAT PREY.

A dignified, high-sounding title for a trivial, frivolous and silly story. Made by American, directed by Henry King, with Mary Miles Minter starred. It tells of a young daughter (Miss Minter) of a newspaper editor assuming charge of the plant during his absence, and in ridiculous ways making the daily a schoolgirl's prank. A laugh or so, some dramatics, and a couple of nicely staged scenes, but there is naught to offset the irritableness this feature must bring. It is short and celluloid entirely gone to waste. The story prevents any one concerned in it making a decent showing. It was one-half of a double feature bill at the New York theatre last Friday.

If scenarios of this description are often selected, and several as badly designed have been seen of late, then the great crying need at present in pictures is intelligence. *Sime.*

THE NAULAHKA.

Nicholas Tarvin Antonio Moreno
Sitabhai Doraldina
Maharajah Warner Oland
Prince's Mother Mary Alden
Kate Sherrif Helen Chadwick
Mutrie J. H. Gilmore

A considerable effort is represented in this Astra feature, released through Pathe. Originally it was done in eight reels, probably with the idea that it would provide a state right product. But it failed of those proportions in the extra reel length, and release was held up while eliminations were made. It is now of five or possibly six reel length, in which form it furnishes an absorbing picture story, quite better than the average program release. It may be that because Doraldina was coupled with Antonio Moreno to feature "The Naulahka" that the picture would supply a state right asset, but it develops that the dancer doesn't figure as strongly as first supposed, although her work is finished and clever. There is really an outstanding character of equal, if not higher, worth than that portrayed by Moreno, it being the Maharajah, as enacted by Warner Oland. Before cutting the feature there was considerable of western scenes. They were rightly disposed of, and the major portion now concerns and is acted in the East—the mystical East that Rudyard Kipling has written so freely of. The story is by Kipling and Waiilat Helstetter, who plant two youthful lovers in the heart of India. The girl had just graduated from a medical school, and having heard an Indian woman tell of the crying need of modern medicine among the natives conceived it her

mission to go forth and minister to them. So she goes, much against the wishes of Tarvin, her affianced. But Tarvin beats her to the scene, he being in quest of the Naulahka, a famous girdle of wonderful gems, which is possessed by the Maharajah. This individual is under the spell of Sitabhai, a gypsy dancer (Doraldina), who has borne him a son and who is tiger-like in her desire to win the crown for her boy. But there is another offspring, from the potentate's first wife, and that youngster is the real prince. Kate Sherrif, the young lady physician, becomes enmeshed in the life of the court and saves the

child prince from the death plans laid by Sitabhai. So does Tarvin, who really succeeds in securing the Naulahka, but returns it to save the life of Sitabhai, who decides she will be good thereafter. During the story there is shown the three-day marriage rites of an eight-year-old prince to a girl of three, and there are a number of curious angles, perhaps typical of Kipling's land of superstition. Of course, Kate and Tarvin go back to "God's country" after she discovers that overthrowing India's customs is a job not for her. The picture was filmed in New York and New Jersey, and in light of the splendid settings

and the general result "The Naulahka" is to be regarded as quite an achievement for George Fitzmaurice, the director, who surely was assisted by an exceptional property man. Warner Oland has done a fine bit of acting as the Indian ruler. Doraldina screens well and acts cleverly in a role not of sympathetic nature, and Mary Alden is also good as the first wife. Helene Chadwick is rather sweet as Kate, while Mr. Moreno is naturally manly as Tarvin. The girdle (Naulahka) seems all wrong. Maybe gems of their size represented really exist in one ornament, but it's very, very improbable that they do. *Ibes.*




PARALTA PLAYS
PICK OF THE PICTURES

Bessie Barriscale in
"Within the Cup"

Directed by **RAYMOND B. WEST** Written by **MONTE E. KATTERJOHN**
ROBERT BRUNTON, Manager of Productions

"Woe unto you, scribes and Pharisees, hypocrites! for ye make clean the outside of the cup and of the platter, but within they are full of extortion and excess."
St. Matthew, 24, 25.

Thisbe Lorraine hears, but does not understand.
To her, the sham, the brassy glitter
of the artist's so-called "freedom" seem real.
She does not know there is no reality among that small band of artists
who think themselves superior to the common run of men;
whose "artistic temperament" makes them despise
anyone not agreeing with their peculiar "code" of morals;
who take serious the fur collars on their coats,
but never mend the threadbare linings;
who judge life by the "futurist" pictures they paint.
Therefore, Thisbe Lorraine suffers the pangs of a cruel awakening,
and she seeks atonement for having torn a human heart into bleeding shreds
And then—the great arbiter, Love, gently leads her
to understand HIS word,
the wisdom of HIM who sees the infinite alike an open book!

PARALTA PLAYS, Inc. 6 WEST 48th STREET
NEW YORK CITY

DISTRIBUTED THROUGH
"HOOKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES




HENRY B. WALTHALL **J. WARREN KERRIGAN**

MY FOUR YEARS IN GERMANY.

Ambassador Gerard.....Halbert Brown
British Ambassador.....Willard Dashiell
Kaiser.....Louis Dean
Crown Prince.....Earl Schenck
Von Hindenburg.....George Riddell
Prince Henry of Prussia.....Frank Stone
Bethmann-Hollweg.....Karl Dane
Von Jagow.....Fred Horn
Zimmerman.....Percy Standing
Von Tirpitz.....William Bittner
Von Falkenhayn.....Arthur C. Duvel
Almeida Delaporte.....Ann Dearing

"My Four Years in Germany" is a screen version of Ambassador James W. Gerard's book of the same name, directed by William Nigh and photographed by Rial B. Schajlinger. It purports to depict the events in Berlin, continuing up to the time the United States declared war upon Germany—principally the events in which the American ambassador participated, such as his interviews with the Kaiser and other German officials, showing how they systematically "double-crossed" the United States and other nations with whom they were supposed to be on terms of amity.

Some beautifully drawn titles were employed, being made up mainly of pages photo-

graphed from the book. To visualize all this—especially the military scenes and views of important military personages—numerous cut-ins were utilized, culled from such features as "Fighting in France," the various news weeklies, and so on. So ingeniously were these employed that it would not occur to other than one familiar with the game that they were not made as part of production. In fact, William Nigh's work, both as director and assembler, will stamp him as a producer of the highest rank.

To Charles A. Logue, who adapted the book for the screen, there should also be given praise for making of the ten reels a narration of continuously absorbing interest. The point upon which the producers of the picture have dwelt with emphasis is that everything depicted is founded on fact, without resorting to fiction.

The feature will probably prove one of the biggest moneymakers ever turned out. It is fine propaganda material, carrying with it the stamp of authenticity through having been produced with the aid and approval of Mr. Gerard, and reproducing important historical scenes in which he participated, all of which are vouched for over his signature.

Halbert Brown impersonates Mr. Gerard and faithfully reproduces the ambassador's personality in a dignified manner, without theat-

rical artificiality. Louis Dean, as the German emperor, contributes a remarkable characterization, altering his makeup as the war progressed to show the lines of worry as they furrowed the face of the vainglorious ruler. All told, a most artistic presentation that will be a sensational box-office attraction. It would not be surprising if the Government officially endorsed it to aid recruiting and the coming war loan. If the Government wishes the people to have the right angle on the Kaiser here's the medium. As Mr. Gerard said in his brief remarks at the conclusion of the picture Sunday evening at the Knickerbocker, there is nothing that could more graphically set forth the German in Germany than this screen adaptation of the knowledge gained by the Ambassador during his four years in that country. The only regret in connection with this feature film is that the Kaiser can't see it himself, for in it he would see himself as he has been seen.

Jolo.

THE KAISER.

The Kaiser.....Rupert Julian
Captain von Wobbold.....Allan Sears
Captain von Neigel.....N. de Brullier
von Bethmann Hollweg.....Lon Chaney
Admiral von Tirpitz.....Mark Fenton
Field Marshal von Hindenburg.....Jay Smith

General von Kluck.....Harry Carter
Colonel Schmiedeke.....W. H. Bainbridge
Captain von Hanneke.....Harry von Meter
Admiral von Plissock.....Walter Belasco
General von Falkenhayn.....Ed Clark
General von Baur.....W. Colburn
General von der Goltz.....F. Beauregard
General von Weddingen.....F. Beauregard
General von Hoesendorf.....E. Corcoran
General von Ruesselsheim.....Wadsworth Harris
Captain Kovalech.....Captain Anderson
Dr. von Gressler.....Winter Hall
The Blacksmith.....Elmo Lincoln
Louis Lomela.....Robert Gordon
The President.....Orlo Eastman
Ambassador Gerard.....Joseph Gerard
General Pershing.....Alfred Allen
General Haig.....H. Barrows
General Joffre.....Harry Holden
General Diaz.....Pedro Sosa
Kling Albert.....Jack MacDonald
Little Jean.....Master George Hupp
Hansel.....Master Frank Lee
Gabrielle.....Ruth Clifford
The New-Made Bride.....Betty Carpenter
Grandmother Marcas.....Ruby Lafayette
Bertha von Neigel.....Gretchen Lederer
Gretel.....Miss Zee Rae

In certain institutions there are mortals who derive a pleasurable existence from delusions as to their individual importance, which are very real to themselves. Some of them, with wisps of straw encircling their brows, believe they wear majestic crowns. Others draw checks for millions against imaginary balances in nameless books, and all happy in their unconscious self-deception. This is what Rupert Julian has tried to depict in his screen production of "The Kaiser," or "The Beast of Berlin" (there are two titles to the feature)—that the German emperor has taken himself seriously for so long that he had grown to believe he was more than human. The picture is being presented by the Renowned Pictures Corporation, written by Mr. Julian and Elliott J. Clawson, photography and lighting effects by Edward Kull, with an enormous cast, headed by Julian in the role of the Kaiser. The whole affair is designed to arouse in the public a just indignation against the German emperor. It purports to show the private life of Wilhelm, showing his inordinate personal vanity and desire for conquest. A book called "Wilhelm II and His Consort" is referred to as authority for several of the scenes, in addition to which an introductory title states that the picture is founded on "facts treated with dramatic license."

It is in seven reels, and opens with scenes inside and outside the imperial palace in Berlin, which are claimed to be exact reproductions of the royal establishment. The producer at this point overlooked a "touch" that would have contributed valuable atmosphere by visualizing the famous "goose step" of the Imperial guard. This is done every day at noon, at which time the Kaiser, if at home, makes it a point to stand upon the balcony of the palace. The first half of the feature is especially interesting. It opens with the now warring countries living in peace and amity, some magnificent photography revealing the peasant life in harmony. This is done to contrast the havoc created by the war upon the innocent and to show that the Kaiser's sole object in starting the war was his desire for conquest. He is shown in conference with the war lords of Germany, and his invitation to them to dine with him in Paris on August 28, 1914, is referred to. The invasion of Belgium is stirring depicted. Further passage shows that despite the famous interview with Ambassador Gerard, in which the Kaiser expressed regret over the sinking of the Lusitania, he in fact countenanced the outrage. Later it shows von Neigel, the U-boat captain, a madman as a result of having carried out so brutal a command—about as fine a piece of character portrayal as has been seen in pictures for many a day. Dwelling upon the individual work of the large cast in detail would occupy pages of space in VARIETY, which would require no small amount of ingenuity to invent laudatory phrases.

The star, Rupert Julian, admirably portrayed the Kaiser, with his shriveled left hand, his inordinate personal vanity and his fanatical obsession to go down into history as the greatest human being that ever lived. There was a careful and praiseworthy—and successful—depiction of the historical and imagined events that should make the feature, with proper booming, a sensational box office attraction. It has the advantage of two luring theatrical titles, "The Kaiser" and "The Beast of Berlin." One would be sufficient—"The Beast of Berlin." Mr. Julian drew upon his imagination for considerable of the subject matter toward the close, particularly as to how the war ended, with the allied armies in Berlin and the Kaiser consigned to the keeping of King Albert of Belgium, but above all else in this picture, and there is enough for a great deal of directorial credit to go to Mr. Julian, it is Julian's own impersonation of the Kaiser that is the most impressive, also the best card of the feature. "The Kaiser and his fast, sturdy walk are worth watching all by themselves. If Mr. Julian could have held up the second portion of the feature to the standard of the first half, "The Beast of Berlin" would have been a big special.

As it stands, however, it is a picture that will go a long way toward awakening America to the danger of Prussianism and acquaint the people with inside knowledge of the devilish war spirit of this great unchained single menace to the peace of the world. If it does that it is doing a fine service, and its commercialism may be overlooked in the results obtained.

Jolo.

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When you have conceived in your own mind a thrilling emotional drama that sends a woman to her death for the protection of her honor, you still will not have guessed half of the second remarkable story that Goldwyn again offers you with

Mary Garden

in The SPLENDID SINNER

by Kate Jordan

Directed by Edwin Carewe.

As we have told you: It is greater than "Thais" which broke box-office records all over the nation. It is heroic, wonderful, thrilling with few parallels for production beauties. It goes to all Goldwyn contract customers at their regular rental—a remarkable special production at no advance in prices. Released everywhere March 24.

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SAMUEL GOLDWYN, President EDGAR SELWYN, Vice President
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"TRADE REVIEW" SOLD?

From the financial district of the Metropolis Wednesday came a report the "Exhibitors' Trade Review" had been taken over by the Sweatlands, who, with the McGraw-Hill interests, control a series of trade publications in various commercial fields, as for instance the "Dry Goods Economist," and a chain of papers in the dry goods field. There are a series of corporations presided over by A. B. Sweatland as general manager, who is closely allied with his brother, one of the vice-presidents of the Commercial Trust Co.

Barring the months of August, September and October of last year, when the stateright market was at fever heat and film advertising was plentiful, the "Trade Review" has not been a paying proposition. After these few halcyon days the stateright market went to smash and the volume of display advertising went with it.

The publication was started with \$20,000 procured from the Central Trust Co. on notes endorsed by Ochs, Blumenthal and Merritt Crawford. The bank loan has been reduced to about \$13,000 or \$14,000; the printer of the publication has about \$10,000 worth of their notes; the paper people about \$7,000; miscellaneous obligations, about \$5,000. In addition there is an indebtedness to Blumenthal of some \$5,000.

The heads of various local bodies of the Motion Picture Exhibitors' League of America promised to take some \$20,000 worth of stock in the enterprise, but failed to "come through."

The corporation formed for conducting the paper issued \$150,000 of preferred, non-cumulative seven per cent. stock and 4,500 shares of common stock of no par value, issued as follows: 1,500 shares divided among the working staff, 1,500 shares to the League, a non-profit holding corporation organized under the laws of Ohio, and 1,500 shares remaining in the treasury. When the paper started a few exhibitors were induced to invest in it, among them Frank Peters of New York, who took \$2,500 of the preferred stock, which carried with it 25 shares of the common as a bonus. Frank Eagers of Nebraska subscribed for \$500 worth and is being "groomed" by Ochs to run for the presidency of the League at the next election; Clark of Iowa, \$1,000; Ernest Horstman of Massachusetts, \$500; Isaac Hartsell of the Bunny, Brooklyn, \$100; and a few others. Very little further support was forthcoming from exhibitors.

The paper has 7,000 paid subscribers at \$1.00 a year. Each subscription costs the paper less than \$3.00 a year, those secured by W. Stephen Bush costing something like \$12.00, which includes the latter's traveling expenses. At the present time the "Trade Review" is printing about 9,000 copies weekly.

Last February the condition of the paper was rather serious and an endeavor was made to dispose of it. Negotiations were entered into with the Sweatlands, which revealed that these business men were in possession of data concerning the two other firm trade papers, the "News" and "World," to the extent of information regarding the personnel of the various staffs. It developed the Sweatlands had been studying the picture trade paper field for two years.

At that time the "Trade Review" could have been bought for its indebtedness, which the Sweatlands felt loath to assume. Papers were drawn for the turning over of the publication to another prospective purchaser, who agreed to take a 30-day option and pay \$10,000 advance on purchase price, with the understanding that if he decide, at the conclusion of the aforesaid 30 days, not to buy, the \$10,000 advanced was to be made a loan.

At that point Blumenthal took \$10,000 worth of preferred stock and "hogged" all the common stock available as a further consideration. When the "Trade Review" corporation was organized a voting trust consist-

ing of Ochs, Blumenthal and Crawford was organized, with power to vote the 1,500 shares allotted to the working staff and the 1,500 shares of the League for a period of five years, so they would control the situation. On Blumenthal putting up his \$10,000, Crawford withdrew from the voting trust and Charles Harron, Blumenthal's brother-in-law and partner, was substituted.

It is believed in inside circles that without the "Trade Review's" aid, it will be difficult to put over Ochs's scheme of completing the 4,000 days'

plan of the United Picture Theatres of America, Inc.

If the report be true that the Sweatlands have taken over the paper it is not unlikely that Merritt Crawford, recently "frozen out," will again be placed in editorial control. Such being the case the Ochs scheme could hardly expect aid from Crawford.

Need Miss Elliott for Retakes.

All efforts thus far to secure the services of Maxine Elliott to remake four of the reels of her latest Goldwyn picture have been in vain.

She is now playing with William Faversham in a revival of "Lord and Lady Algy" and the film people have been waiting impatiently for her to return to the studio.

"WITHIN THE CUP" O. K.

Philadelphia, March 13.

The latest Paralta-Barriscale release, "Within the Cup," held up by the Pennsylvania censors, was passed last week.

On the passing of the picture by this board the Ohio and Illinois boards also decided it was O. K.



THOMAS H. INCE presents

WILLIAM S. HART

in

"BLUE BLAZES RAWDEN"

By J. G. Hawks, Directed by William S. Hart

Photographed by Joe August, Supervision of

THOMAS H. INCE

An ARTCRAFT Picture

William S. Hart is a boss-lumberjack in "Blue Blazes Rawden"—a tough customer who kills bears with his hands.

This Thomas H. Ince star is a 100% box-office attraction.

William S. Hart pictures are inspiring. They make folks breathe deeper.

You ought to show William S. Hart at your theatre. The price is right. Your profits are assured.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AMONG THE WOMEN

BY "PATSY" SMITH

Los Angeles, March 9.

The feminine eyes in town were focused on the Spring Fashion Show, quite pretentious. A great many really fine shops here. The extreme creations will not be purchased by the Iowan-Angelon resident who crowds the city streets, but the tourist theatrical people will fall for the high prices even though they know in a few weeks they will be back to Chicago or New York where they can get the same thing much cheaper. The exhibit with one exception was confined to window display. Boy scouts held signs at the corners of the sidewalks directing the throng to the left or right. One of the stores had live models but it was risking one's angelic temperament to try and get in and see them. The exhibition lasted four days.

A gigantic bit of scene construction is in the new Griffith war picture "Hearts of the World." It was staged at the Hollywood studio. I found much in the studio to interest and enlighten me. David Wark Griffith's frank, unpretentious, interested manner would stamp him for all time in an observer's mind as a "Big Man" even were his name unknown. That sweet young woman, Lillian Gish, was there. Not saddened by her experiences in war-wrecked France (for it takes much to depress youth) but fortified with a sure knowledge of suffering learned by appalling spectacles and associations. Speaking of the terrific cannonading in France during the time they were working on the picture (constantly within range of the big guns), I was surprised to hear it could not be compared with the unspeakable fear that grips you during an air raid in London.

Miss Gish is a French peasant girl in the film. A blue-gray home-spun dress (made by Nathan, London) is authentic in every detail. I had a fleeting glance at some French imports specially designed for the Gish girls to be worn in a new picture now in preparation. A Jeanne Lanvin is of the most wonderful orchid velvet, with a soft, melting touch. It had a huge sash of sapphire silk, quite large enough to envelop the whole figure of its slender owner. A deep, circular silver lace collar was incrustated with sapphire-colored stones in graduating sizes. A creation of sand, French jersey cloth had rose wool embroidery and tiny beaver banding on a unique cape-scarf arrangement and a royal-blue velvet illustrated the new full-skirted Watteau back. And boots! The Misses Gish dislike our ugly pointed shoes. They invested a small fortune in odd comfy well-made, round-toed French footwear.

Lillian Gish, a smartly-tailored New York girl type, is as frankly concerned in people she meets as a school girl; a skilled listener and a clever raconteur. Her mother and sister are indelibly woven in the fabric of her life's work. They, too, lived in and through the grewsome scenes "over there." Dorothy Gish, a more vivacious type, should prove a great foil for her sister in the coming production which has its premier at Clune's Auditorium here March 12. Mr. Griffiths made the statement Lillian never acted until this picture, which sounds alluring in view of the clever work her admirers feel she has already done. Eighty-five thousand feet of film were taken abroad for this picture and many more thousands over here. Twelve thousand feet will be used in the completed spectacle.

The Pickfords are well represented in town. Jack in "The Fighting Kid" is at the Royal. Olive Thomas (Mrs. Jack) in "An Heiress for a Day" may be seen at the Riviera, formerly Sen-

nett, which opened under the Caulfield management last Sunday. Mary Pickford as "Amarilly of Clothes Line Alley" is at the Kinema and Stella Maris in a double feature program (with Wm. S. Hart) is at the Palace.

The "Flash of Fate" or "The Crookedest Man in the World," featuring Herbert Rawlinson, was at the Superba, a picture house about the type as the Stanley (New York). The story is by Sally Starr, who is cast for Mary, a rural telegraph operator. The action has some rough-house gang combats and gives Miss Starr an opportunity to put up a couple of good fights herself. She screens very well and is capable of better work.

The Kinema is another new theatre (about a month old) and has the most attractive entrance and foyer of any picture house here. The walls are tinted in soft pastel shades and decorated with attractive borders of fruit and flowers in rose, olive, green and blue. Mauve velvet carpets the wide stairs that lead to the balcony, where a spacious tea room (run for the Red Cross) separates a leather upholstered gentlemen's rest room and an olive and slate stripped silk upholstered and decorated ladies' rest room. An enameled slate-colored dressing table of a French period design—six feet long—is a special attraction. Large artistically decorated lamp posts illuminate the foyer and balcony. The ceiling is beamed and tinted in sunlight colorings and four great panels relieve the plain walls of the theatre proper. Seats were evidently built for comfort all over the house, but the upholstered chairs in the balcony boxes stand out as the most comfortable resting places ever put in a theatre. You just sink back in them and know you are going to enjoy the show.

The feature picture was Mary Pickford in "Amarilly of Clothes Line Alley," and shows a real quality of humor in Miss Pickford that is most pleasing. She is getting away from the inane little types with which she has been so closely associated. With dancing mischief in her eyes, she is a far prettier Mary than when she is beautifully sad and demure. As the belle of the alley and as "Exhibit A" for the society philanthropists she exhibits a versatility of emotion and looks quite humane in most of the scenes by reason of her famous locks being pulled back—and minus her perfect (trade marks) curls. A boy (about 9 years of age) is not only a fine little actor, but promises to make Douglas Fairbanks look to his laurels in the way of pugilistic accomplishments. He can whip a whole gang when he gets started and if his fists fail him he uses his head, butting them like a goat.

The Orpheum bill this week offers quantity if not quality, with 40 reputed entertainers on the program the result was anything but satisfactory. Appdale's scrappy Ammon family put the audience in a splendid humor and Bernard and Janis held up the bugaboo spot—No. 2, nicely. "Love Thy Neighbor," formerly produced by the Washington Square Players, was so bad it deserves not a passing thought. The mystery is how the cast ever got on the Orpheum Circuit. The players rant so loudly and so long they give you a headache and the few laughs are all in the wrong places. Frances Shannon, who played "the girl," is rather a pretty blonde and looked well in old rose silk with which she wore a large black hat trimmed with the same. The Four Marx Brothers, another full stage act, followed. Of the women, Audrey Pherigo deserves much credit for the manner she puts

her solo over to the accompaniment of Arthur Marx's comedy. Gene Mad-dox is a live little dancer.

Ruth Royce worked hard, but did not put over the hit she does in the East. She wore one costume throughout which would have been far more effective were it cleaned, though wiping up the stage as she does in one number would hardly improve the appearance of any gown. An opal bodice and sounce showed the lower half of shirt trimmed with narrow ribbons, put on in scallops. Miss Royce is economizing evidently in makeup, as she only had her face, throat and chest made up the effect was grotesque. Larry Comer, who has been suffering with chicken pox, was back in the act with Emma Carus, showing no marks of the discomfiting affliction. Miss Carus put over her songs in her usual splendid style, but has not the attractive wardrobe she showed in the east. Frank Terramorse, U. S. N. R. F., a Jack Tar tenor, sang classical numbers pleasingly and the Valanova Troupe of Gypsies gave color and pep to the end of the program.

Mrs. Stan Stanley, in between Ruth Royce and Emma Carus, stood out on the entire program in the matter of fresh novel costuming. A smart little short skirt of alternate ruffles of black and white silk—huge black bustle that reached almost to the front of the small white straight bodice—bloomers of the same combination as skirt just peeping out below, white boots with black bands at top looking like socks and a smart little black and white hat, made her an added attraction to the Stan Stanley act, instead of just a part of it. Black and white striped denim covers made their set look attractive.

The serial, "The Hidden Hand," featuring Doris Kenyon, seems to be drawing as many people to the local Pantages as the vaudeville. The Cortez Trio is made up of a man who plays the harp and a boy and girl, evidently his children. The boy is a good violinist and has a lively attractive style. The girl is pretty, but not up-to-date in her dressing. Jarvis and Harrison were probably hooked on the strength of Frederic Harrison's big wholesome prettiness—that is all there is to the act. She wears a smart white cloth riding habit, black patent boots and silk hat. Rose Langdon wore an oyster white kakhki kooli sport suit and a most unbecoming white sailor shaped hat. Dixie Harris, just a bit old-fashioned at times, has cute mannerisms and lots of pep. Her "Incomparable Variety Four" were not of much assistance.

Rosa Rosalind, billed as the "Topmost Star of the Equestrian Arena," is not going to let those singing "give me your kind applause acts" get ahead of her. She appears in a short skirted equestrian costume of red, white and blue, and not satisfied has an announcement made by her ringmaster in the middle of her act that she is not only the greatest in the world, but comes from the greatest country in the world, the U. S. A. She does a very nice act if it were not for the camouflage featured trick—also specially announced "the only woman turning somersaults from one horse to another." It was a flip flap instead of a back somersault.

A special feature of the presentation of "Flare Up Sal" at the Grauman was the prolog. A set represented the Loo Loo Bird Saloon, where most of the action of the story takes place. Characters, who actually appear on the screen, moved or danced about the stage, making a picture full of color and life. Another feature of the Grauman is the playing of popular melodies by the organist. Jesse Crawford, Dorothy Dalton, who is excellent throughout the picture, as Sally Jo, a girl who "just grew up," getting much out of

the dance hall character, without resorting to extreme dressing, appeared in person on the stage Friday evening. She charmed with a pretty speech. Miss Dalton is prettier on the stage than on the screen. With an ashes of roses taffeta frock made with bustle back, showing a deep flounce of silver lace, falling just below it, she wore a 16-inch ermine scarf which fell to the bottom of her costume on either side in front. She made a futile effort to carry off the flowers presented.

"The Family Skeleton," the newest Chas. Ray picture here, suffers from lack of continuity of the story, in spots. But Ray's adoring public here will accept it without a criticism no doubt. How proud Mr. Ray's tailor must be. This boy sure knows how to wear them—and on the other hand Mr. Ray must consider himself lucky to have found such a tailor.

It's interesting to find most everywhere you go here (especially if it happens to be the opening day of the picture) that one or more of the cast is out front. Watching little Sylvia Bremer in the audience, demurely shrinking from recognition behind a long veil, and watching her emotional attractive face on the screen, one could easily recognize the resemblance in the features, but not in the character. Miss Bremer's hats are a marked feature of her dressing in the picture. They are not only smart, but becoming. A pretty velvet suit is first favorite. It has a plaited skirt and a jacket cut eton in front and slightly below the waist line in back. A band of fur fastens at the neck and pom-poms of the fur trim the smart velvet turban.

The featured woman at Levy's cabaret, La Valera, is a man, and he fools many. An announcement is made asking everyone to be quiet during La Valera's exotic dances, in which he has the assistance of eight-girls. He spoils the artistic finish, after taking off his wig and finding them speechless, by pulling the old female impersonator stunt—deep voice and "I want to get in something comfortable and get a drink; I'm thirsty." Dot De Vor, billed as a Miniature Edition of Sophie Tucker (?) (who, by the bye, is a sort of idol here, I believe), is the other feature. Ned Nestor, "Billy" Riddle and Lillian Lewis and Jess Pane work in singles, duos and trios during the revue, all getting over in a fair manner.

BERT BRACKEN

Motion Picture Director



Who has just severed affiliations with the Fox Film Corporation. He is now negotiating with Metro and Goldwyn.

Mr. Bracken has directed some of the screen's greatest stars, including Theda Bara, Glynis Brockwell, Henry Walthall and others. He is regarded as one of the big directors in filmdom. Success to him.

COAST PICTURE NEWS

By GUY PRICE

Los Angeles, March 10.
Earl Williams made his first public appearance on a local stage when he talked at Quinn's Rialto.

Max Linder is coming back to Los Angeles in May, according to a cable from the French comedian to friends here.

Marshall Nellan, who has directed Mary Pickford for some time and who is considered one of the best in the business, is going to New York—probably to direct George M. Cohan. William D. Taylor, a director with an enviable reputation with the Famous Players, will assume the direction of Pickford productions.

Ralph Lewis, who has done many good things on the screen, is figuring on a company of his own. He is reported to have a bunch of dollars to start the company, but is waiting for an assured release.

Texas Guinan has left the Triangle and is en route to New York to get a foothold in management. Texas has gained the sobriquet of "the world's best little railroad dividend payer," because she has made more transcontinental trips than any other player in the past year.

M. G. Jonas, who did the publicity for Universal for several years, is now helping Sessue Hayakawa, the Jap star, to launch his own company. Hayakawa has opened downtown offices and appears to be going at the promoting end of the business in regular business fashion.

Writing from the vaudeville stage, Guy Woodward states he isn't anxious to return to the flicker drama so long as the three-day holds out inducements such as he is now participating in.

Harry Williams, the song writer-director, is with Fox, but scribbles off an occasional lyric.

Doraldina, who has been visiting her mother near Santa Ana, has decided to remain and do a picture for Pathe.

Norman Manning, studio manager of Diando, is now personal representative for Louis Gamler.

Sessue Hayakawa gave a "Cherry Blossom party" for a few selected friends in the Oriental section of the city. Those were present: Mr. and Mrs. Leslie B. De Mille, Stuart Blackton, Mr. and Mrs. George Behan, George Melford, William Desmond, Mr. and Mrs. William B. De Mille, Theodore Roberts and others. Hayakawa's wife, Tsuri Aofka, arranged a Japanese entertainment for the guests.

William Conklin has been signed to play big parts opposite Dorothy Dalton and Charles Ray.

Thomas Dixon has held up production of the William Farnsworth company because he didn't like the script prepared by Richard Schayer and Director Reginald Barker. The scenario is now being revised by Dixon. Meanwhile salaries are going on here and no work being done.

Bert Bracken has been engaged to direct Henry Walthall. He lately resigned as Gladys Brockwell's director at Fox.

Monte Katterlohn and other writers at Paralta posed for the still camera the other day. The casualties have not been officially reported.

Waldemar Young, former San Francisco drama critic, has come back to his old love—newspaper writing—until the scenario business picks up. At any rate, that's his explanation.

The Frank Keenan company (Pathe) has borrowed Nicholas Cogley for its current production, "The Bells."

Lorimer Johnson came down to the Real Rialto the other day for the first time in weeks. His legs are now strong enough to walk on since the injuries, received in an auto crash, have healed.

Frank Whitton has signed with the American in Santa Barbara.

A friend wired Julian Eltinge his beautiful home, newly built, atop Silver Lake, here, was threatened with a quick and unscheduled trip down the hillside if the recent rains didn't abate. Eltinge wired back: "Save home at all costs. Give help life preservers and get full supply of cork if necessary."

Now that George Behan has made an actor out of George Behan, Jr., it necessarily follows that other proud fathers in the film business will go and do likewise. Raymond West is setting the pace by announcing that Raymond West, Jr., is about to launch himself in the celluloid. West wants his heir to be a leading man like Thomas Meighan or

Harold Lockwood, but young West insists upon totting a gun a la Bill Hart.

Anyone wearing khaki or drab clothing better had give the Paralta studio a wide berth or Robert Brunton will get 'em. Brunton, general director of productions, has enlisted as an aide of Uncle Sam and is commandeering all the clothing suitable for the army he can.

BERST QUILTS PATHE.

J. A. Berst, vice president and general manager of Pathe Exchanges, resigned last week and at a meeting of the board of directors, Paul Brunet, comptroller of the company, was elected to succeed him.

No reason was given for the resignation of Mr. Berst, though it was rumored he contemplated such action for some time past.

Rumor has it that he has associated himself with the United Picture Theatres of America, Inc., the association formed for the purpose of tying up the exhibitors of the country for a 4,000-day booking amalgamation.

SELEXART WITH GOLDWYN.

The Selexart company has made an arrangement with Goldwyn to release three of its pictures, "Honor's Cross," "Blue Blood" and "The Ladder." This is the same production company which turned out "Alimony," which the First National Exhibitors' Circuit purchased and "Carmen of the Klondike," now being handled by the State Rights Distributors, Inc.

CHASING LOCATIONS.

The Frank A. Keeney company, which will start upon "Married," the second feature Keeney film, was to have gone to Lake Placid, N. Y., this week, to locate there for several scenes of winter sports that the picture calls for, as well as other outdoor takes the immediate country may provide.

Last week the company of 11 went to White Sulphur Springs, Va., found it was raining, looked around and saw nothing desirable in the way of locations, returning to New York the next day.

CHANDLEE GOES TO COAST.

Harry Chandlee is leaving for the coast to assume the direction of the Paralta scenario department. He will be accompanied by his assistant, Miss Williams. Helen Hoerle will become chief of the scenario department of the company in New York.

Gerald C. Duffey is also to go to the coast to take over the direction of the publicity department. He was formerly the editor of the Picture Play Magazine.

SHERRY MOVES OVER.

William L. Sherry has been appointed purchasing manager for Paramount and has moved his offices to the Fifth avenue headquarters of that company.

Arthur White succeeds Mr. Sherry as general manager of the New York State distributing organization for Paramount and Harry Berman, late of the Universal, where he has handled the Jewel productions, becomes New York sales manager.

SHOWMEN WANT SUNDAYS.

The concerted effort of the picture people throughout the state to have an amendment to a state law whereby the exhibition of films will be permitted in New York on Sundays, starting at 2 p. m., may be followed by a movement on the part of the theatrical producers to have Sunday shows legalized.

Legitimate managers are watching the work of the allied film committee to make Sunday exhibition a state law.

"KAISER" PICTURES HITS.

Early this week it was the general opinion in film circles that "The Beast or Berlin" and "My Four Years in Germany," the former feature film opening at the Broadway Saturday night, and the latter at the Knickerbocker Sunday evening, had scored emphatic financial successes.

The "wise" prognosticators seem to think "The Beast of Berlin" has just the requisite "punch" for popular priced picture exhibitions and would enjoy more general bookings than its opposition almost directly opposite, while "My Four Years in Germany" would play to "dollar" prices and would yield its promoters a fortune. The Warner Bros., who put it over, have arranged to make a sort of sequel to it, founded on Ambassador Gerard's second book, entitled "Face to Face With Kaiserism."

An alleged recital of how the Warners came to make the picture is floating about these days—the kind of yarn that usually follows in the wake of a hit in any branch of the amusement field.

According to the story, the Warners decided to take a chance with a postage stamp and write Mr. Gerard, suggesting the screening of his book. Back came a brief note saying: "Submit your proposition. Am interested."

A large and patriotically inclined audience of deadheads was present at the Broadway Saturday night to see "The Kaiser" or "The Beast of Berlin." Evidently the management wanted to be sure of a full attendance and gave the tickets away with that idea in view.

It wasn't necessary, however, for the advertising given to the picture was of such a nature that they could have sold out twice over.

In some mysterious way a quantity of seats got into the hands of the speculators, who were on hand and did a thriving night's business. The indications were that somebody connected with the presentation profited by the arrangement.

The "My Four Years in Germany" picture, which opened at the Knickerbocker Sunday evening, had a bumper premiere, with all seats paid for with the exception of those allotted to the press. The managers of the attraction were desirous of inviting a number of film men to the opening, but Klaw & Erlanger were willing to guarantee a sell-out and felt that all tickets should be placed on sale. As a consequence the tickets for all guests were charged up.

RED CROSS EMPLOYS SCREEN.

Chicago, March 13.
The local Red Cross chapter has added a moving picture department to its machinery of propaganda. An exchange has been established for the entire central division. Each of the 570 branches will be supplied with films and slides.

Routing will be so planned as to form a circuit. It will be optional with each chapter whether an admission fee will be charged for entertainments. Among the films ready for distribution are the following from the French government:

"Field Service on the Western Front," "Ruins of Rheims," "France in Arms," "French Sailors in Action," "Humanity's Appeal."

KEENEY WITH UNITED?

Frank A. Keeney is reported to have linked up with the United Picture Theatres of America, Inc., to release all of his productions through that outlet. This could not be verified at either the Keeney or United offices. At the former it was intimated that the deal was a possibility, but nothing further would be said.

PRIVATE SHOWING OVERFLOW.

The Graphic Film Corporation ran off its first feature at a private showing on the New York Roof Tuesday afternoon, jamming that upstairs theatre of 1,600 capacity to an overflowing extent.

Ivan Abrahamson, who wrote, produced and directed the film, caused 1,500 invitations to be issued to witness, free, "Moral Suicide." Whether the title or the free show attracted the mob, it seemed as if all of the invitations sent out were used for admission and as many more.

The rush to the Roof was so heavy that many walked upstairs with the lobby of the New York congested from two until three o'clock, at about which time the film started, although announced to commence at 2.15.

While Mr. Abrahamson said the showing had been designed principally for the newspaper reviewers, no provision in seating accommodations had been made for the press men. Those arriving late could secure no seats. When it was suggested to Abrahamson that the best thing to do under the circumstances was to shut off the overflow and start the picture, he replied that some of the newspaper critics might be kept out.

BUFFALO'S "MINOR" CRUSADE.

Buffalo, March 13.
The crusade against local picture theatres admitting children under 16 not accompanied continues here. Judge George E. Judge has fined Harry Hoch of the Rialto \$50 for admitting two children in this way. William Schleuse and William Fitzpatrick of the Plaza and Olympic were each fined \$50 for a similar offense.

Mat Whitman, manager of the Alendale, has formed a Parent-Guardian Club to overcome the crusade. Under his plan guardians of children, if having two under their care, are admitted free to the Saturday matinee, charge being made for the children. Mr. Whitman says this obviates the children asking grown-ups entering the theatre to buy tickets for them.

ADV. GUARANTEE WANTED.

Several members of the business staff of "Motography" have been in New York recently trying to interest producers and manufacturers in a new plan for the paper. S. R. Tupper, the general manager of the paper, stated last week the publication would be unable to continue on the quantity of advertising it is carrying at present.

The plan placed before the producers is that five firms each guarantee the paper five pages of advertising at \$50 a page, and with this income assured, the publication will be distributed to 14,000 exhibitors in the country free of charge. After having secured the circulation on the free basis the plan includes going after the other producers for business.

The original quintet of advertisers are to be relieved of their contract as the additional business comes in until such time where they will have to carry but one page each in the paper. The price for space to them is to remain at \$50 a page for the life of their business and that of the paper, but the new advertisers will have to stand for an advanced rate. The original quintet are to have all the free space wanted for press matter, etc.

After one week of solicitation no one of the firms approached appeared to fall in for the proposition.

Hart Talking for Liberty Loan.

Los Angeles, March 13.
In about a week William S. Hart, acting upon a request from Secretary McAdoo, will start a tour of the Pacific Coast, speaking in aid of the Third Liberty Loan at all towns of 1,500 population or more.

GRIFFITH'S GREAT FEATURE 'SENSATION AT ITS PREMIERE

Brilliant Audience in Los Angeles Makes Impressive Demonstration. Producer Almost Breaks Down in Responding. Griffith's Newest Work Declared Triumph for Photodrama.

Los Angeles, March 13.

David Wark Griffith's new cinema production, "Hearts of the World," created a sensation at its premiere before 3,000 people in Clune's Auditorium here Monday night.

The film has been more than a year in the making and has occupied the screen's master producer in the war zone, in England and in this country constantly. It deals with the large humanitarian subjects involved in the European struggle in a powerful dramatic way and involves scenes in the trenches which are of undoubted authenticity.

No more representative audience of filmdom ever before attended a screen "first night" than that which gathered in Clune's. In it were noted camera stars without number, as well as leading directors and men prominent on the financial side of the industry.

At the end of the picture the audience spontaneously rose to its feet and cheered. Mr. Griffith came upon the stage to address the crowd, but was so affected by their enthusiastic approval of his work that he became dumb after a few formal words and bowed himself away, overcome and almost in tears. The demonstration was overpowering.

All the producer was able to say before he broke down was, "If you mean this and the picture makes so honest an appeal for our fighting boys, I am well repaid for all the hard work I have put into it."

Lillian Gish has an appealing role as the heroine, while Dorothy Gish scored heroically in an exquisite characterization which has touches of comedy. Robert Herron is a manly hero.

The audience agreed that "Hearts of the World" is a new triumph for Griffith. The opinion went beyond that to the belief that the work is a triumph for the photodrama. While its patriotic appeal alone would establish it with Americans and their allies against the Kaiser, its worth as a dramatic and creative achievement will make it an enduring art work.

There were many film folk at the premiere who expressed the conviction that the production would surpass in popularity "The Birth of a Nation" (also produced by Griffith and recognized as filmdom's ranking feature picture).

Griffith spent many months in England and northern France under what amounted to an official United States commission. His work had the sanction of the British and French governments and high military command of the entente armies gave him the utmost of liberty and cooperation, according to reports which reached this side from time to time.

The film opens with a prolog, showing impressive scenes in Europe in the pre-war days. This occupies but a few minutes. Then the main story begins.

The plot concerns the son and daughter of two American painters who have gone to France. The young people meet and after a brief courtship are about to be married when the war breaks out. The boy is inflamed with patriotic fervor and enlists. From this point is developed an exquisite romance.

Of necessity the story involves many

battle scenes. These are of a realism and vividness so intense that they at times become almost painfully moving. Many, of course, were taken in the war arena by cameramen actually under fire and they bear the stamp of actuality which increases their effectiveness. The horrors of war are pictured with the utmost realism, which takes added power from the pretty, human romance which runs through the narrative.

The script is the work of Gaston de Talignac, translated by Capt. Victor Mercer. The continuity is flawless. There is action every minute, all leading up to a powerful climax. One spectator said:

"It opens with a 42-centimetre bang and ends with a barrage so terrific that it brings you to your feet in spite of yourself."

Among the principal characters involved in the action are George Seigman as the German giant, who made a strong impression, and little Ben Alexander, aged nine, who wins his way irresistibly.

FILMING "DE LUXE ANNIE."

Norma Talmadge has secured the screen rights to "De Luxe Annie," presented by Arthur Hammerstein as a musical comedy this season. The part of Annie will go to Miss Talmadge, and in support will be Eugene O'Brien. Tony Kelly is writing the scenario.

Her sister, Constance, is also at work filming a Broadway show, "Good Night Paul."

ROTHAPPEL LEAVES F. M. E.

Samuel Rothapel has resigned from the First National Exhibitors' Association, of which he was president. He may withdraw entirely by disposing of stock in the company.

The given reason was that he could not devote time to the F. M. E. A. in addition to handling the Rialto and Rivoli and that he had been appointed chairman of the committee of the National Association of the Motion Picture Industry on the third Liberty Loan drive. Mr. Rothapel is also concerned with work for the U. S. Marine Corps.

He states that his relations with the exhibitors' company are friendly.

"SONIA" DIDN'T DO.

Official announcement is made from the Fox office of the retirement of "Mme. Sonia Markova" as a Fox film star.

Under the stellar nom de cinema of "Markova," the Fox people endeavored to foist Gretchen Hartman as a newcomer from abroad, but evidently without success, for she made but two features, "The Painted Madonna" and "A Heart's Desire."

Vita's Reissues of Drews.

Commencing this week, Vitagraph will release regularly a series of reissues of the Sidney Drew one-reel comedies, which will continue for an indefinite period.

New Chaplin Showing April 1.

The new Chaplin, which will be entitled "A Dog's Life," will have its first metropolitan showing April 1 at either the Rivoli or Rialto, and will be generally released in Manhattan April 7, with Brooklyn and the Bronx April 15.

FILM RECEIPTS.

The three picture houses, Rialto, Rivoli and Strand ran a rather even race last week, each getting about \$15,000. The Rialto had George Beban in "One More American," while the Rivoli played Jack Pickford in "Huck and Tom." "Carmen of the Klondike," a Selexart-State Rights Distributors release, was the Strand attraction.

The Rialto switched its opening date to Sunday this week with Douglas Fairbanks in "Headin' South," and broke the single day house record by capturing \$4,250. The Strand is playing Mary Pickford. Business was off Monday night. A report showed that between 8 and 9 p. m. on that night there were six of the Strand's 16 rows of 50-cent seats empty, the balcony was well filled, but the eight loges held only 64 people and the boxes were empty. This week's bill at the Rialto is Taylor Holmes in "Ruggles of Red Gap," attracting a fair business.

The Ambassador Gerard feature, "My Four Years in Germany," drew \$1,800 Monday, its second day at the Knickerbocker, at \$1.50 top.

New Orleans, March 13.

The Strand did slightly less than \$4,000 last week. Douglass Fairbanks (most popular of the male screen stars locally, with the exception of Frank Keenan, who holds all attendance records here) ran the gross very high with his newest picture, "Headin' South," the first half. Then Petrova happened the latter part of the week in a padded treatise called "The Light Within," which only served to deflect patronage.

The Trianon brought back for its sixteenth showing that filthiest of all films, "The Little Girl Next Door," with little success, proving that dirt and vulgarity are no longer a material box-office adjunct.

GOLDSTEIN'S TROUBLES.

Los Angeles, March 13.

Trouble continually has kept up with Robert Goldstein since he produced the feature film "Spirit of '76," for which he is now awaiting trial on a federal charge of espionage.

Goldstein's latest worry is an action for divorce. His wife says her husband formed the habit of taking clandestine trips with other women. Goldstein denies it and in return charges his wife with cruelty.

Goldstein's trial in connection with the film started Tuesday. Attorneys for the defense asked for a change of venue, alleging Federal Judge Bledsoe, who presided, was prejudiced. Goldstein asserted he had overheard the jurist make a statement concerning his case.

HARRY LEVEY MANAGING B'WAY.

Harry Levey, whose chain of cleansing establishments and the lavish advertising of them gained him considerable attention several years ago, is now manager of the Broadway theatre for Universal. He has been with the U. for some time in charge of the industrial department, which specializes in filming manufacturing plants for the private use of the owners. He will handle the "industrial" office in addition to his duties at the Broadway.

ADOPTED BY MILLIONAIRE.

J. M. Baxter, the millionaire, is reported to have adopted as his protegee Bernard Thornton, the leading man in Fox films. Mr. Baxter lives at Greenwich, Conn., and is noted as a philanthropist.

Mr. Thornton is taking a brief vacation at the Baxter home, after finishing the Fox film, with June Caprice, "The Camouflaged Kiss," which will be released April 7.

PRODUCERS AGAINST BUYERS.

Following the story printed in a recent issue of *VARIETY* of the anti-bid association existing among a half dozen of the buyers of feature pictures for the state right market, 11 independent producers of features have banned the members of the anti-bid association from seeing their product. There was a meeting held in the Hotel Astor last week at which the matter was discussed in private by the producers.

Several of the independent producers are already laying plans for a regular distribution outlet and one has linked up with a program by this time.

That the state right men formed the combination will have the effect of practically killing the independent market for the time being. The producers figure they have as much right to take steps to protect their interests as the buyers have to line up in a proposition to hammer down the prices of pictures.

The buyers have not been informed they have been placed on the undesirable list by the producers nor will they be. Their names will simply be dropped from those invited to witness private projections at which the pictures will be shown for bids.

If the 11 producers associate themselves with program distribution it will practically clear the market at this time of available productions. Those who cannot join advantageously say they will shelve their pictures before letting them go at the prices the anti-bid association has placed on them.

CULVER CITY ADDITIONS.

Los Angeles, March 13.

Culver City rapidly is gaining a reputation as a rival of Hollywood as a center of cinema activities. Tom Ince put this new half-way-between-the-city-and-the-sea city on the map two years ago when he built the magnificent New York Motion Picture Co.'s plant (now Triangle). He is negotiating for a new big studio near the original location and one or two other smaller firms have erected film properties there.

Now comes the George Behan Feature Company with the announcement it will construct a studio, also in C. C. The Culver City Realty Co. is working out the details.

Behan's business manager, George Stout, has engaged the following people during the past few days: Del Clawson, cameraman; Arthur Ford, assistant director (he has been with Lois Weber and Phillips Smalley for several months); and W. H. Carr, master of properties.

Actual "shooting" will be begun shortly by Behan. Paralta studio will be used until the new institution can be constructed.

VERDICT FAVORS CARRIER.

Justice Charles Hiseock, of the Court of Appeals, has handed down an important decision to the picture industry. In an appeal from a judgment of the Fourth Appellate Division affirming a judgment of the Trial Term he rules that an unreasonable delay on the part of an express company to deliver a package which it knew contained films and was told to "rush" because they were to be exhibited, is held insufficient to charge the company with loss of profits through small attendance at the consignee's theater where the films were advertised to be shown.

The action was brought to recover damages for "unreasonable delay" in transportation of films which were delivered to the American Express Co. in Troy for shipment to Utica. There was evidence from which the jury found unreasonable delay in the delivery and the plaintiff was allowed to recover as damages the profits it was claimed he could have realized from the exhibition of the films if they had been delivered with reasonable promptness.

VARIETY

JULES E. MASTBAUM ASSUMES CHARGE OF STANLEY INTERESTS

Brother of Late Stanley V. Mastbaum Takes His Place in Direction of Large Film Properties. Mastbaum and Earle Theatres Continue Co-booking. Death of Enterprising Film Man Greatly Regretted in Picture Circles and Home City.

Philadelphia, March 13.

It is accepted that Jules Mastbaum will assume the active direction of the Stanley Booking Corporation and the Stanley Co. interests in the many picture theatres and booking of films that the late Stanley V. Mastbaum had in hand prior to his death March 7.

These interests are considerable and are linked in booking with those of the Geo. H. Earle coterie, comprising about 78 film theatres in this city and 80 houses outside, in Pennsylvania, reaching as far west in this state as Reading. Of the 78 local theaters, Mastbaum Brothers & Fletcher, the realty operating company controlling them, own all outright, including land, almost without exception. They are also said to own in like manner a large number of the theatres booked by the Stanley Circuit outside Philadelphia. Their holdings in real estate are placed at between \$20,000,000 and \$25,000,000. The Stanley Circuit held 260 days of booking for any kind of a picture it placed.

The Earle people have the remainder of theatres. The Earle and Mastbaum properties were under one operative direction until about four years ago, when they were separated by friendly agreement, but continued to be booked under the direction of Stanley Mastbaum.

It was at first reported L. D. Beggs, Earle's son-in-law, would take temporary charge, but Jules Mastbaum immediately assumed executive direction after the burial of his brother.

Stanley V. Mastbaum died at the age of 38, after a meteoric career in pictures of seven years, from the time he left a position as buyer of Oriental rugs with Gimbel Brothers, to embark in the film business with his older brother, Jules Mastbaum and Maurice Fleicher, the latter two then composing a real estate firm. The deceased was a quick and successful operator. He had the complete confidence of George H. Earle, one of Philadelphia's biggest capitalists, and the interests of the Mastbaums' with Earle's were held together for three years, but were practically worked co-jointly up to the time of Stanley's death.

Stanley V. Mastbaum's estate can not at present be estimated. It is expected to reach into the millions. His annual income from the film properties he was interested in is said to have been no less than \$150,000 as his share of the net profit of those enter-

prises. Besides he had the booking corporation which handled all pictures for the "Stanley houses," as his bookings were known, and he wielded an immense power in this section among picture people.

According to authentic information the deceased was on the verge of uniting New York's film bookings in a similar manner to the system organized by him in Philadelphia. He had an office in the Broadway theatre building, New York, where the preliminaries were being worked out, and Stanley's natural ability as an organizer was expected by those informed of his plan to bring it to a successful culmination.

It is said that through Stanley's advice the Earle group became heavy stockholders in the Paramount-Artcraft corporations and Stanley Mastbaum had the most intimate business relations with the executives of the P-A concern.

The manner of Mastbaum's death indicated his indomitable spirit. Although suffering from pneumonia, pleurisy, and blood poisoning resulting from tonsillitis, he would not remain at home, insisting upon going to his office against remonstrances of his wife and physicians, and his death occurred while visiting his mother's home, where he called the night before. While with his mother, Mastbaum, saying he felt fine, told her he would sleep a bit before going home. Soothed by his mother, he fell asleep on the bed and passed away.

He was a brilliant unique figure in the picture world, beloved by the people he did business with, and was noted for his fairness in all his dealings, while his loyalty to his friends or an agreement had never been even questioned. His early promise was presaged through being appointed a buyer by the Gimbels when but 19 years old, at that time making trips to the Orient to purchase rugs.

He married about eight years ago. The funeral was held here Sunday. It was as impressive as any ever seen for a Philadelphian. Crowds lined the street as the cortege passed. More than 400 automobiles followed the remains.

Services were held from his residence, 417 South Broad street, The Rev. L. H. Elmaleh, rabbi, of Mikveh Synagogue, officiated. Interment was in Mount Sinai Cemetery.

The active pallbearers were Morris

Beney, Jerome H. Louchheim, Alfred W. Fleisher, Harry W. Schwalbe, Alexander R. Boyd, Morris Wolf and Charles Baruch. The honorary pallbearers included Samuel Goldfish, Lewis J. Selznick, Joseph M. Schenk, Hiram Abrams, Adolph Zukor, Walter E. Greene, Richard A. Rowland, George H. Earle, Jr., Lawrence D. Beggs, Colonel Samuel D. Lit, Marcus D. Loew, Judge Joseph P. Rogers, Milton Herold, Horace Stern, Clarence Wolf, Abe Sablosky, John McGuirk, Lew Sablosky, Felix Isman, William E. Smith, Albert M. Greenfield, Oscar Meyers, Roy Heymann, Dr. Joseph B. Potsdamer, Arthur Friend, Harry Fisher and Frank Welner.

80 "TARZAN" PRINTS.

It is stated that with the general release in America via the First National Exhibitors' Circuit of "Tarzan of the Apes," some 80 prints will be working.

The foreign sales are being concluded rapidly. D. P. Howells has purchased the rights for India, Burma, China, Japan, Straits Settlements and Dutch East Indies. A. Uno has secured the Japanese rights. Joseph R. Miles and Emil R. Manheimer, acting as a corporation, have secured from the First National the entire South American, West Indian and Central American territory, taking in the British, Danish and Dutch West Indies, the three Guianas and Cuba. They will send J. Parker Reid through much of that territory to exploit the picture. Australian Films Corp., through its local representative, Millard Johnson, has the Australian and New Zealand rights.

Unless the right amount is forthcoming for Great Britain, Harry Reichenbach may be dispatched there and exploit the feature for First National.

MRS. CASTLE PREFERS FILM.

Mrs. Vernon Castle's secretary denies Mrs. Castle will return to vaudeville in an act with Frank Hale.

The secretary states that after the death of Mr. Castle, her employer left for Cuba accompanied by her mother, where she is resting; that Mrs. Castle does not contemplate any vaudeville or legitimate engagements, but on her return will resume her film activities.

Decree for Duping Suit.

Judge Hand in the United States District Court signed a decree in favor of the Cardinal Film Co., who brought suit against the Singer, Weiss & Beck for an alleged duping of "Joan the Woman."

Mrs. Kaplan Returns.

Mrs. N. S. Kaplan, who has a chain of picture theatres in Russia, is returning to New York, the recent change of affairs in Russia being responsible for her change of residence.

Upon reaching Yokohama, Mrs. Kaplan received word that some of her theatres were being used by the soldiers for barracks.

BANKS CALLING LOANS.

That banks are calling in demand loans is creating considerable havoc among picture firms. There has been a great scurrying about by a number of the producing companies during the last week in an effort to straighten out their financial affairs.

The reason the banks are giving is that they will have to be prepared to meet the Government's next Liberty Bond issue and will need as much of their available reserve funds as possible.

FILMING DESPITE WEATHER.

Los Angeles, March 13.

In spite of the fact that the rains have retarded production in some quarters, there has been no noticeable slump in film productions.

Those companies with the proper wet weather equipment have gone ahead with more than usual activity and in that way have more than offset the decrease occasioned by firms closing down entirely.

COURT RAPS FUNKHOUSER.

Chicago, March 13.

The film censor Funkhouser and Chief of Police Schuettler clearly exceeded their power in forbidding the showing of the film "The Spy," was the declaration in a United States Court of Appeals ruling here last week. The upper court sustains Judge Samuel Alschuler, trial judge. In deciding against the city on appeal, the ruling states:

"Since Euripides' time, it has been mooted in the dramatic and other arts how far the depiction of terror and anguish may properly be employed for the purification of the passions of the observer. If this film was too horrifying for children, it was not for the administrators of these ordinances to say so; it must be declared by the law-making body, if constitutional restrictions permit."

WOULD POOL BIG THREE.

The financial interests controlling the Rialto and Rivoli are endeavoring to take over the Strand, thereby securing domination of the trio of first run houses in the metropolis.

It is understood two separate propositions are being considered by the Strand people—either to pool all three picture palaces or to purchase the 71 per cent. holdings in the hands of the Mitchell L. Mark interests for \$1,250,000.

STATES RIGHT MAN DIES.

Melville Simmons, the New York representative of the State Rights Distributors, Inc., died of pneumonia Tuesday after a short illness.

He was just starting a campaign in behalf of "Carmen of the Klondike," which his organization had bought from Selexart.

TWO STARS IN THE
SERVICE OF THE U.S.O.



PARISH AND PERU
TRAFFIC LANS.

This Week (March 11)—Maryland, Baltimore, Md.
Next Week (March 18)—Fifth Avenue and Greenpoint,
Brooklyn

"The Pint Size Pair"

JOE

LAURIE

and

ALEEN

BRONSON

**EDWARD
MARSHALL**

CHALKOLIGIST

Direction,

ALF. T. WILTON

**JACK
TERRY**

and LaSevilla
Spanish Fly Dancer

In a fanfare of Cacchinary Trumpetry
Friars' Club will always reach me



**MAN
AUBREY
and
ESTELLE
RICHE
WESTWARD
HO**

March 18-20—
Lynch, Neb.
March 21-23—
Orpheum,
Sioux City, Ia.

Rolling from Van-
couver, B. C., March
27th, on S.S. Niagara
for Australia.

PLAYING RICHARD CIRCUIT

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



NO TREATING
The young couple
said to the minister,
"Will you join us."
He replied, "I will
knot."

Billy Beard

"The Party from
the South"

Principal Comedian
M. G. Fields
Minstrels
Eastern Rep.
PETE MACK
Western Rep.
SIMON JEFFERIES

**PAUL and MAE
NOLAN**

In "Just Comedy"

Direction, NORMAN JEFFERIES



**The
Original
Arleys**

Direction:

Western,
YATES & EARL

Eastern,
PETE MACK

FRED DUPREZ

Says:

Sometimes the
bride gets so
nervous she for-
gets to cross her
fingers when
promising to
obey.



American
Representative **SAM BAERWITZ** 1493 Broadway
New York

HORACE GREELEY once said—
"Go West Young man."
CHARLIE BIERBAUER said—
"Go South."
And We Did.

DOLLY GREY

AND

BERT BYRON

This Week (March 11)—Birmingham and
Atlanta

THE FEMININE HALF OF THE ACT OF

VINCENT

and

CARTER

PLAYING FOR
W. V. M. A.

DIRECTION,
CONEY
HOLMES



This week we extend
BIRTHDAY GREETINGS
to a very prominent BOOKING AGENT and MOV-
ING PICTURE MAGNATE OF PHILADELPHIA.
SIXTY-ONE years old today, and he doesn't look
a day more than FIFTY EIGHT. Despite his three
nerves and one year, his memory is as keen as ever.
If not more so. Only two weeks ago I stopped in
to see MR. JEFFERIES and we were talking over
old times when he recalled I owed him commission
for week of June 6, 1909—Highpoint, N. C. (Sim-
mons). How's that for memory? Nine years ago,
and he never looked at the books either.
So I gave him the five per cent. (\$1.75) and the
conversation finally drifted to birthdays—hence the
above greetings.

MR. JEFFERIES, we are happy to state, is hale
and hearty as ever and spends most of his time in
the library where with the aid of powerful glasses
he reads up on EXCERPTS OF SIR RICHARD
BLAOK. His favorite exercise is listening to Joe
Willard tell of his exciting experiences in Australia.

JIM and MARIAN

HARKINS

Week March 18—Keith's, Portland, Me.
Week March 25—Keith's, Providence, R. I.

In Honor of

FOUR FROLICS

The Day is done, and the darkness
Falls from the Wings of Night—
While an Actor after his fourth
show—
Steals out to get a Bite.

WILLIE SOLAR

Loew Circuit.

Direction, MARK LEVY

The Aristocratic Athletes

FALLON

A

FAYNE

A

N

L

E

FOXTIME

N

Direction, MARK LEVY

**Great Events in
American History**

The Declaration of Independence.
The exit of the Uke.
Washington crossing the Delaware.
"Zeke" Green winning a card game.
The War of 1812.
The finale of ticket speculators.
The Battle of Gettysburg.
Receiving a route with contracts.
The capture of San Juan Hill.
The paying of delinquent debts.
Declaration of war against Germany.
A moving picture without a kissing scene at
the end.

FENTON and GREEN

(You can't feel a horse's.)



**WM.
NEWELL**

AND

ELSA

MOST

"TWO BRIGHT
SPOTS"

Direction, MESSRS.
FRANK DOWNEL-
LY and NORMAN
JEFFERIES.

ALEXANDER and FIELDS

Next Week (March 18) Wilmington, Del.
Direction, MORRIS & FEIL



INVITATION
to extend an
invitation to George
and Howard
to go any-
where, please on
your vacation
trip to Abolition.
Miss Howard is al-
ways welcome George
and his trained han-
dles are O.U.T.
Hanson. "Thank you cat
too many strings!"

OSWALD

P. S.—George can
come if he brings his
funny practice suit.
Hands me a laugh!

PESTS

No 17



**PRETTY SOFT
FOR YOU
SINGLE GUYS!**

THE POOR EGG WHO
MARRIED, AND THEN
DEVELOPED INTO A
PACK-HORSE.

Walter Weems

March 18
Keith's Columbus

You can lead a horse "Toohay" but you
can't make him eat "A Bit."
WORDS BY I. WHITE
MUSIC BY VICTOR OLA

Chris—I want to tell you some good actors
make excellent managers—say Martin Toohay, for
instance.
Bob—Yes; but he put his trust in "Providence."
Chris—And he recognizes a good act when he
sees it.
Bob—Sure. He spoke to me; he said he thought
we were a couple of astronomers.
Chris—Why so?
Bob—"Cause we were always looking for a
"star spot."
Chris—Let me inform you that Mr. Toohay is
a polished gentleman.
Bob—He should be; he's been around the
"Emory" long enough.
Chris—I wonder if we open the show?
Bob—No; he says we "follow" the "girls."
Mike, Stage Manager—Boys! You're on next.
B. and C.—Did we only do five shows?
KNAPP and CORNALLA



**PAULINE
SAXON**

SAYS

There's gladness every
place you go,
If you will only look;
This reality must be true,
I read it in a book.

BLACKFACE

EDDIE ROSS

Featured

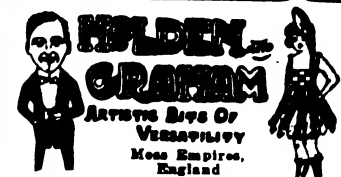
Neil O'Brien Minstrels

MANY THANKS TO
JULE DELMAR
for a most pleasant tour in the South
BLANCHE ALFRED
and her SYMPHONY GIRLS
Direction: Eastern, PETER MACK; West-
ern, C. W. NELSON. U. B. O.

BRENDEN and BERT

"Waiting for Her"

Direction, H. BART McHUGH



**ADELE
JASON**

Featured in PEPPIE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

Another Berlin Riot!!!

IRVING BERLIN HAS GIVEN US ANOTHER OF THOSE INVINCIBLE MELODIES AND WE ARE RELEASING IT FOR GENERAL DISTRIBUTION THIS WEEK. IT'S A COMEDY IRISH NUMBER, BUT THE LYRIC CAN BE HANDLED IN ANY DIALECT WHATEVER. THIS IS POSITIVELY SURE TO REACH THE TOP FOR IT HAS NEVER FAILED TO EARN ENCORE AFTER ENCORE FOR THOSE USING IT.

DON'T WAIT!

GET IT NOW!

"THEY WERE ALL OUT OF STEP BUT JIM"

**PLENTY OF CATCH LINES AND A CHORUS KICK THAT WILL
EXIT YOU WITH A SOLID LAUGH.**

**WRITE, WIRE OR CALL AT ANY OF OUR OFFICES,
BUT DON'T FAIL TO HEAR IT PLAYED.**

WATERSON, BERLIN & SNYDER, 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 GORMACK
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

BUFFALO
MURRAY WHITMAN
381 Main St.

TEN CENTS

VARIETY

VOL. L, No. 4

NEW YORK CITY, FRIDAY, MARCH 22, 1918

PRICE TEN CENTS

Pictures

Paramount

Drama

Variety

GEORGE BEBAN
Star in Paramount Pictures



ARTISTS
SUITABLE FOR
CAFE
ENTERTAINMENTS
COMMUNICATE WITH
EDGAR
DUDLEY

ROOM 905
Majestic Theatre Building
Contracts Issued thru' W. V. M. A.

ENTERTAINING WITH A
"SPRING-TIME REVUE"

INTERPRETED BY
FANNY SIMPSON and EARL DEAN
MARTIN VAN BERGEN
VERA LONG
JUNE ROBERTS
NAN and FRANCES BELLE
THE 8 JOY BELLES

MUSIC BY
MILTON SCHWARTZWALD

CONDUCTED BY
HANS FREY

LYRICS BY
JOSEPH H. GRAY

COSTUMED BY
N. Y. COSTUME CO.

AND STAGED BY
AL LAUGHLIN



VARIETY

VOL. L, No. 4

NEW YORK CITY, FRIDAY, MARCH 22, 1918

PRICE TEN CENTS

FILM THEATRE GOING INTO DOWNTOWN OFFICE BUILDING

Woolworth's 55-Story Structure at Broadway and Barclay in Prospect for Picture House in Its Interior Open Area. Thirty-Minute Patrons Expected. First House of Its Kind and Profitable Business Expected.

A proposition has been made to F. W. Woolworth, president of the corporation controlling the chain of 5-10-cent stores, and sole owner of the 55-story office building at Broadway and Park place, for the erection of a picture theatre in the courtyard of the Woolworth Building.

The promoter of the enterprise has tendered an offer of \$60,000 a year if Mr. Woolworth will erect a 900-seat house, with an entrance through the main lobby and another on Park place. The plans call for enough alley space around the little playhouse to meet all the requirements of the building department.

At first glance the location seems a poor one, but the promoter, who knows about such things, states that there are more people in that vicinity with nothing to do for an hour at a time than in any other spot in the metropolis, hence there would be a steady flow of short-time patrons throughout the day to make the venture a profitable one.

It is said the picture house almost directly opposite, on Park row, has averaged from \$19,000 to \$21,000 annual net profit for the past five years.

DRESSLER'S LIBERTY LOAN ACT.

Marie Dressler is a duly delegated speaker for the third Liberty Loan. She has offered herself for a vaudeville act, in the usual way, in conjunction with her work in behalf of the Liberty Loan, to do a comedy turn on the big-time bills and before or after that on the same program speak for the Loan.

The proposal is reported being considered.

AFTER RATS' BOOKS.

The refusal last month of James William Fitzpatrick to deliver to Referee Louis Schuldenfrei the White Rats' records which he has in his possession at Waterbury, Conn., led to the introduction this week of contempt proceedings by Alvin T. Sapinsky, counsel to the petition in the investigation of the finances of the Rats. Mr. Sapinsky in the special term of the Supreme Court asked for an order to show cause why the White Rats'

Union should not produce the missing books, and, if not, why the White Rats through their officials should not be punished for contempt. The order is returnable late this week or early next week.

INCREASED CANADIAN FARES.

Considerable discussion was manifested the past few days over the announcement that commencing Thursday railroad fares in Canada would be increased 15 per cent.

It was the prevailing opinion that this, together with the heavy duty on paper and the big jumps, would deter a number of attractions from invading that country.

CHORUS GIRLS QUOTATIONS.

With the current musical plays having absorbed what excess in show girls there might have been when the Century closed, producers of new musical pieces claim a dearth of "talent."

Weber and Fields are offering from \$40 to \$60 per week for choristers of the "show" class for "Back Again," while Arthur Pearson for "Yours Truly" is quoted as offering from \$30 to \$50 a week for the girls. The latter piece opens in Chicago, however, and that makes it second choice as far as the show girls are concerned.

Elsie Thomas and Elsie Gordon, who stepped out of the chorus of "Oh Look" at the Vanderbilt on the opening night and fairly "stopped the show," have received offers from Savage and Zeigfeld.

MUSICIANS WON'T TOUR.

Managers and producers who are getting attractions ready to tour are experiencing difficulty in getting musicians and chorus girls to leave town. Both Cohan and Harris, who are sending the revue out, and Comstock and Gest, whose "Oh Boy" production is leaving for the road shortly are finding this difficulty.

The musicians claim that they cannot live on the present road salary and say that in New York they manage to get phonograph work which adds to their income. The girls are also holding out because of the high cost of living on tour.

FREE-SERVICE SHOW.

Sunday night at the Playhouse, on West 48th street, New York, a performance was given free for soldiers and sailors.

A uniform acted as ticket of admission. The house was crowded with the boys from both branches of the service.

A vaudeville bill was provided through the United Booking Offices, with William A. Brady donating the theatre. Walter Vincent and Jack Dempsey of the U. B. O. attended to the running of the show.

The Stage Women's War Relief suggested the series of free Sunday night performances, which will be continued at the Playhouse indefinitely each Sunday evening, with the U. B. O. contributing the weekly bills. This coming Sunday Frank Craven will be master of ceremonies.

The War Relief has posted an announcement in all camps around New York, giving notice of the Sunday entertainment.

LENT HAD NO EFFECT.

For the first time in years the Lenten season has failed to show any effect on theatrical business throughout the country. This is because the executives of the Catholic church have dropped many of the usual restrictions because of the war.

In former years Catholics denied themselves amusement of any kind during the 40-day period, and theatricals were accordingly cramped to high degree, but with the war abroad causing restrictions of its own, the Papal executives limited the Lenten restrictions this year to only a few points that were deemed absolutely necessary to conform with the rules of the church.

FEIST'S SONG LOSS.

The music publishing firm of Leo Feist is reported having lost around \$40,000 through the confiscation by the Government of its song, "There Will Be a Hot Time for the Old Boys When the Young Men Go to War." That amount is said to have been represented by the number of copies printed, also the expense of publication and booming up to the time the Government took official notice of the number.

Between 125,000 and 150,000 copies of the number were seized or ordered destroyed, it is said, with the song withdrawn from sale.

WRITING BELASCO'S HISTORY.

Percy Winters is writing the history of David Belasco's life.

The book will be embellished with playbills and old photos.

Chas. Althoff—Booked Solid

THE "DAYLIGHT" EXTENSION.

The extension of daylight over the summer for one hour on the clock through the Daylight Law going into effect March 31 is troubling theatrical managers. None in New York seems to know just how it will work out or be worked out as far as the theatres are concerned.

One manager stated this week that where the daylight extension had been tried and the theatre time adjusted to the revision of the clock, the returns were not agreeable. He said that probably a test would first be made before any definite move is taken.

Other managers thought the theatre time under the new way of calculating the hours would adjust itself as the public might take the matter, with the dinner hour the theatrical time medium. The matinees are expected to be governed by the night time.

It looked this week as though the baseball games in New York at least might be started at 4 or even 4.30, revised time.

"BULLED" BILLY ROCK.

Business early this week flopped at the Fulton, and it wasn't altogether certain whether "Let's Go" would continue through its original four weeks' booking. William Rock complained that he had been "bulled" out of his original idea of an entertainment and switched into trying to put on a revue in eight days.

The Sunday vaudeville at the Fulton drew nothing. Plans for a road tour were indefinite, with Rock inclined to shelve the "revue" and head a road show. If this is done there will be three or four acts carried, with Rock and Frances White finishing the show with an hour and a half of their specialties.

Frank Doane and Yvonne Ganick were added to the "Let's Go" this week.

The show is said to have done \$4,500 last week.

Wednesday there was a report that "Let's Go" would close at the Fulton on Saturday night and that "Success" would move in from the Harria theatre. This was denied at the Fulton, although it was intimated no move that was made would be totally unexpected. Last Sunday night the show at the house drew less than \$300.

ANY EXCUSE.

New Orleans, March 20.

Cal Stith, the "Item's" dramatic editor, singled out one of the artists with a sketch at the Orpheum for individual praise last week.

The fellow called over to the newspaper office to thank Stith personally, but it finally developed that he really came to sell a set of books.

THREE NEW WAR DRAMAS WILL SOON BE SEEN ON BROADWAY

"The American Ace," First of Trio of "Mellers," Comes to 44th Street Easter Week, Followed by "Rape of Belgium," and "The Little Belgian."

Of the three new war pieces, the first due for Broadway is Lincoln J. Carter's melodrama, "The American Ace," produced by A. H. Woods, now scheduled to go into the 44th Street Easter week, succeeding "Maytime." Lawrence Marsden is directing the "meller."

"The Rape of Belgium," also a Woods production, is a drama, which opened Thursday at New Haven, and due to follow into Boston. In the cast are John Mason, Malcolm Williams, Conway Tearle, Olive Wyndham, J. Malcolm Dunne, Carl Sauerma and others. The play, by Louis K. Ans-pacher and Max Marcin, bluntly depicts the Prussian attitude towards inhabitants in the territory captured. William C. Gilmore staged the show.

Oliver Morosco's "The Little Belgian" is a drama of lighter vein, dealing with the reception of Belgian refugees into English homes when the Huns invaded. It opened in Stamford last Saturday, and is now in Philadelphia. In the cast are Ethel Stannard, Charles Stevenson, Malcolm Faucett, Henry Sherwood, Frederick Esmelton, Mrs. Edward Graney, Emmett Shackelford, Janet Travers, Estelle Townsend, June Hawthorne and others.

SOTHERN RETURNING.

Paris, Mar. 20.
E. H. Sothern is returning to New York shortly.

YEAR'S JOB AS PRIZE.

London, March 20.
The students of the Academy of Dramatic Art give a public matinee at Wyndham's March 26, consisting of a miscellaneous program. The judges appointed are Sir J. M. Barrie, Gerald DuMaurier, Lady Tree and the prizes, a gold medal presented by Sir Squire and Lady Bancroft, a silver and bronze medal by Messrs. Vedrenne & Eadie. The latter award carries with it a year's engagement at the Royalty theatre.

"FLORA" HAS A CHANCE.

London, March 20.
Andre Charlot produced March 12 at the Prince of Wales', a comedy with music, entitled "Flora," book by Harry Grattan, music by Herman Rarewski, Melville Gideon and Frederick Norton. It is a straight story and lacks comedy, but the music is tuneful and the piece is well staged, dressed and acted. The chief scorers are Gertie Millar, Blanche Tomlin, Joe Nightingale, Ralph Lynn, Walter Williams. All told, it is a probable success.

CASTING "GOING UP" ABROAD.

London, March 20.
It has finally been decided that the cast from the London production of "Goin' Up," which J. L. Sachs, William E. Wilson, Arthur Voegtlin and Alfred Butt are to produce is to be selected abroad. There was practically a complete show selected in New York, but the difficulty in obtaining permission for the artists to come into England is responsible for the change.

Violet Hayes, who returned to England recently after having rehearsed the prima donna role here in "The Rainbow Girl" has been signed for the Edith Day part. She returned home

because of the death of her brother in France. Dainty Doris is under contract for the Sunshine role.

BOMB KILLS SONG AUTHORESS.

London, Mar. 20.
Lena Guilbert Ford, an American journalist, author of "Keep the Home Fires Burning" and "When God Gave You to Me," was recently killed by a bomb—also a crippled son—during an air raid.

Her aged mother was uninjured.

COLISEUM'S PROFITS, \$247,000.

London, Mar. 20.
The year's profits of the Coliseum are announced as \$247,000; those of the Pavilion \$15,000.

\$17,000 AT MATINEE.

London, Mar. 20.
At the Palladium March 11 a special matinee for the benefit of the Chelsea Hospital for Women realized \$17,000. The Queen and Princess Mary were present.

RICHARD WAKE DIES.

London, March 20.
Richard Wake, for a long time manager of the Standard, Pimlico, died March 14. It was his proud boast that he was descended from Hereward the Wake, the famous Saxon warrior.

"KNIFE" REHEARSING.

London, March 20.
Eugene Walter's play "The Knife" is in rehearsal at the Strand, scheduled to succeed "Cheating Cheaters" there, under Bernard Hishin's management.

Benefit for Benevolent Fund.

London, March 30.
At a special all-star matinee performance for the benefit of the Variety Artists Benevolent Fund, the organization realized \$2,000.

George Robey is presenting the Fund with \$50 weekly during his presidency. Clarice Mayne donates \$25 weekly.



MADGE MAITLAND

Miss Maitland returns to New York City after a long and successful tour of Australia and New Zealand, under the direction of Ben Fuller.

Her opening date will be Monday (March 25) at Proctor's 23rd Street, where she will present Character Songs and Patter, concluding her performance with the Megaphone Number that first brought her fame and bookings in the east.

Rose & Curtis are looking after the future of the Kings.

IRVING ELECTED PRESIDENT.

London, March 20.
H. B. Irving has been elected President of the Actors' Association.

Sir Johnston Forbes-Robertson, the association's ex-president, petitioned to have a special clause inserted in the new Fisher Education Bill, which as it stands, prevents children from appearing upon the stage. Fisher was sympathetic, receiving a deputation to discuss the question.

The Association is doing excellent work, but only represents a minority of the profession. It is gaining members.

"TWIN BEDS" TITLE—OUT!

London, March 20.
Grossmith & Laurillard are preparing farcical comedy, "Be Careful Baby," for production at Plymouth at Easter, prior to its West End appearance.

The piece was formerly titled "Twin Beds," which name was barred by the Lord Chamberlain.

MORNING SHOWS.

London, March 20.
Owing to the air raids Charles B. Cochran proposes trying the experiment of morning performances commencing at 11.30.

Invalided Soldier Appointed Manager.

London, March 20.
E. Clossley Taylor, formerly with Moss Empires, and recently invalided out of the army, has been appointed manager of the Glasgow Alhambra.

Reviving "Quaker Girl" in Paris.

Paris, Mar. 20.
Montcharmont has leased Theatre des Varieties for three months, and is reviving "The Quaker Girl."

Herbert Tree's Mother Dies.

London, March 20.
The late Sir Herbert Tree's mother, Mrs. Beerbohm, died March 13.

Irish Players' Rep Season.

London, March 20.
Arthur Sinclair's Irish Players start a repertoire season at the Court April 1.

"Fair and Warmer" at St. James.

London, March 20.
Alfred Butt has arranged to produce the American play "Fair and Warmer" at the St. James's, after the run of "Valentine," now at that playhouse.

First Year for "General Post."

London, March 20.
At the Haymarket, March 14, "General Post" celebrated its first anniversary with a matinee. The receipts were presented to the Hut Fund. Business continues good.

Revue at Caumarten Cabaret.

Paris, Mar. 20.
Clara Flaurens has taken the Caumarten Cabaret for three months to produce a revue.

Italian Play for the Red Cross.

London, March 20.
At the Comedy March 12, Italian waiters proved good actors in "Romanticismo," a patriotic Italian play, for the benefit of the Italian Red Cross. The piece was repeated March 19 by English artists under the direction of Edith Craig.

Apollo Changes After Current Run.

London, March 20.
"Inside the Lines," Earl Derr Bigger's spy play, celebrated its 400th performance March 23, at the Apollo.

Laurillard & Grossmith have secured the theatre after the run of the piece.

Mortier Leases Comedie.

Paris, Mar. 20.
Michel Mortier is leasing the Champs Elysees Comedie, presenting a revue there about April 1.

ROYALTY BOWS OUT.

Royalty bowed out of the Palace, New York, when Lady Aberdeen and her act left the bill. Lady Aberdeen, reported represented by Lady Agnese, informed the management she could not find it consistent to appear on the Palace stage unless she was the starred personage of the billing.

Evelyn Nesbit is the Palace headline this week. Lady Aberdeen was given second billing or the bottom line, on the bills, also in the newspaper advertisements.

Lady Aberdeen's act is called "The Ward Garden Party." It's the usual "girl act." During it Lady Aberdeen appears to explain the object of the theatrical venture. It is for one of the many war charities Lord and Lady Aberdeen have devoted themselves to.

At the Monday matinee at the Palace the act appeared and Lady Agnese was in it, but Lady Aberdeen did not put in an appearance. No explanation was offered until after the turn closed, when it is said Lady Aberdeen's representative told Manager E. F. Rogers that Lady Aberdeen had been advised by both the English and French Ambassadors, who are interested in her war services, that she should not consent to appear as secondary in the entertainment.

The Palace thereupon posted a notice in the lobby and dismissed the act.

Reports around the theatre did not make it exactly clear whether Lord and Lady Aberdeen objected to another occupying the headline position, or to Miss Nesbit more particularly as that person. Through Miss Nesbit having the stellar position she was accorded the star dressing room.

The Palace was Lady Aberdeen's theatrical debut. Her act had been appearing at a number of "break in" weeks. Lady Agnese is a show woman of experience. She came over here some years ago with "The Irish Colleens."

HATS A FEATURE.

Paris, Mar. 20.
With the departure of Gaby Deslys and Harry Pilcer several changes have been necessary in the Casino de Paris revue, "Laisse-les-Tomber"; but in view of the splendid business Leon Volterra decided to retain the show, presenting a sort of second edition March 11, which is going very well.

Mislinguett and her cavalier, Maurice Chevalier, top the bill, but, following Gaby and Pilcer, did not make a big impression. Rose Amy stands out as the best woman in the revue, Pretty Myrtal and Magnard also remaining. Mislinguett's hats are a feature, the divette appearing with about 60 girls with the latest efforts of the Parisian millinery art, exhibiting about 400 specimens.

The second edition of Volterra's revue will continue to attract.

EARLY PERFORMANCES.

London, March 20.
In future the evening performances of "When Knights Were Bold," at the Kingsway, will commence at seven o'clock and be over by 9.30.

"ARLETTE" RE-SET.

London, March 20.
"Arlette," at the Shaftesbury, has passed its 200th performance.

There is a new duet for Winifred Barnes and Joseph Coyne and the piece has a new musical setting by Ivor Novello.

Business is excellent.

ROSS SERIOUSLY ILL.

Charles J. Ross (Ross & Fenton) is seriously ill and little hope held out for his recovery. Dr. H. R. Constable, 72 West 48th street, was called in on Tuesday night to attend him. About a year ago Ross was operated on for internal trouble and his spleen removed. Late Wednesday it was reported that he might die at any minute.

MORE VAUDEVILLE THAN EVER TO BE OPERATED THIS SUMMER

Indications Big Time Houses Heretofore Closed Over Hot Spell May Try Indefinite Running. Camps One of the Causes. Small Time to Continue as Usual.

The first sign of summer for vaudeville is contained in the report that Keith's, Columbus, O., will be about the first of the big-time vaudeville houses to declare the regular bills off for the hot spell. A stock policy will follow the vaudeville after the close of the regular season, April 27.

The big-time houses that last season changed their policy from big to small time will repeat the plan, according to report.

Booking men and agents apparently anticipate a somewhat active summer. The many camps close to cities will hold many vaudeville houses open, they say; while early indications are that several of the theatres accustomed in the past early to announce the date of closing are withholding any such statement at this time. Several intend trying to run as far as profitably may be done right into the hot weather.

The small-time circuits expect to operate as formerly—right through, without cessation, merely framing the bills to meet the exigencies.

TURN TO PRODUCING.

With the apparent abolition of boxing in New York State for an indefinite time, several boxing promoters, prominent in that field for several years back, have turned their attention to theatricals, the current week bringing two announcements wherein former directors of the prize ring have invested in vaudeville producing firms.

Jim Buckley, who conducted bouts at the Claremont Rink in Brooklyn for several years, has taken over the entire interest of the Wm. Friedlander, Inc., Producing Co., and Benny Murphy, who staged all the bouts held at Manhattan Casino for the past three years, has engaged in the producing field with Gil Brown, formerly prominent in the production of cabaret revues.

Little hope is held out for the restoration of boxing as a New York state pastime, despite the earnest efforts of Assemblyman Marty McCue, and the promoter of the squared-circle contests look toward theatricals for their future financial gain.

NORTHWESTERN AFFILIATION.

Seattle, Mar. 13.

The Kellie-Burns Vaudeville Association, Seattle, has formed a ten-year affiliation with the Bert Christie Agency, Salt Lake. Ackerman & Harris have also signed an agreement with Christie, and Hippodrome acts will play the Grand theatre in Salt Lake each week on a "split" policy.

CIRCUS TRANSPORTATION.

It was reported in New York this week the circus transportation problem has become so acute that Ed Ballard of French Licks was ready to dispose of his control of the Wallace show, prepared to start on tour, but held up in Peru, Ind., because it had not yet secured a movement order from Director General of Railroads McAdoo.

The Wallace show is in the position of several of the minor circuses. It has not a full equipment of its own and is accustomed to hire a certain amount of rolling stock from the railroads. The Government is said to frown on this practice.

In the case of the two Ringling shows, Barnum & Bailey and Ringling Bros., Director General McAdoo is understood to have issued the move-

ment orders, upon being assured the circuses not only had sufficient rolling stock, but could supply almost enough engines of their own to make the movements.

The Barnum & Bailey billing force covered New York this week for the March 25 engagement at the Garden. They began in northern Bronx March 15 and worked down through Manhattan.

N. V. A. BENEFIT MOVING.

Returns for the second annual benefit for the National Vaudeville Artists, scheduled to be staged at the Hippodrome during May, are beginning to assume the expected proportions, the ticket sale running well up in the thousand figure, while the program space sale looks decidedly promising.

Those in charge of the affair are withholding their best efforts until after the current war drive for the Catholic War Fund has been completed, fearing the two charitable moves will conflict to the detriment of the theatrical collection.

The program has been practically completed and will be announced in full for advertising purposes within the next week. The Vaudeville Managers' Protective Association has assumed charge of this branch of the affair, basing their selections for the entertainment on the books of the week during which it will be held.

HILL JUSTIFIED.

Judge Morris in the Bronx Municipal Court last week threw out a suit against Gus Hill brought by James Dana, musical director for one of Hill's "Hans and Fritz" shows.

The plaintiff quit in Newcastle, Pa., whereupon Hill withheld from his salary the cost of sending on another man to replace the director, in accordance with the Musical Union agreement. Dana sued for \$14, but the court held Hill was within his rights.

"It wasn't so much the money, as the principal involved," said Hill.

ST. PATRICK DINNER.

The boys of the United Booking Offices floor, with their friends, had a dinner at the Hotel Breslin Saturday night. It started at 10, with some of the diners still wearing their evening dress Sunday morning.

About 140 sat down at the banquet, arranged as an informal affair, under the title of "The Friendly Grandsons of St. Patrick." Not all present were lineal descendants of that saint. Around 40 of them kept the party going after the dinner.

The feature of the evening was Tim O'Donnell singing French songs.

INDIANAPOLIS!

Indianapolis, March 20.

A report current is that the B. F. Keith interests are to have another theatre in this city. The present house is the Grand, which is to remain the home of big time. The new house to have a capacity of about 3,000 and play pop vaudeville shows.

It is also possible the Loew interests are to be represented here. The Loew people have two locations under consideration, according to report.

The Rialto, one of the big picture houses, is to increase its seating capacity over 3,000.

12 ACTS CANCELED.

Twelve acts had their routes with the United Booking Offices summarily canceled this week, following a report from one of the office "scouts." They had played a theatre in Loraine, O., not listed on the membership roll of the Vaudeville Managers' Protective Association.

A Loraine theatre has been billing and programming Sunday shows as "Keith vaudeville," but never had any booking arrangement with the U. B. O. or any of the Keith affiliations. Elyria, O., has a theatre playing Sunday programs booked through an arrangement with the Keith, Cleveland stand, but no other theatre in the immediate vicinity has contracted for U. B. O. acts.

It is understood some action will be taken against the Loraine theatre for using the Keith game without authority.

DAD'S CLOSED.

Philadelphia, March 20.

The sudden disappearance of "Dad" Frazer, proprietor of "Dad's," one of the best known theatrical hotels in the country, was explained today when a letter was received from Springfield, Mass., where he is now living, saying the place was for sale. "Dad" also wrote, "I will pay no bills except those contracted by myself."

"Dad" left the city suddenly last week after nailing a sign on the entrance to the hotel announcing the place was closed. It was supposed there was trouble over the license, owing to the crusade against cabarets here, but this has been proven not to be the case.

"Dad" is known to almost every vaudeville and burlesque artist in the profession.

ELTINGE'S HIGH RECORD.

Chicago, March 20.

Julian Eltinge not only broke all previous records for the Majestic, but hung up a mark that no one will ever break while present prices remain.

Fourteen capacity performances, without a single vacant seat even in a box or loge, was the tribute paid the de luxe impersonator.

SCOFF AT WILLARD DEAL.

Circus men scoffed this week when the story was revived that Joe Miller (formerly of "101 Ranch") and Jess Willard contemplated a partnership in the operation of Willard's Wild West Show for the 1918 tour.

The Miller Bros. are busy with Government contracts in the sale of horses for the army. They are making more money than they ever got out of circus business and have no time to spare for show tours.

The revival of the tale was put down as a publicity dodge on the part of Willard. Showmen agree that Willard must take on a bout if he hopes to get anything this summer, and it is probably for this reason the announcement has been made of his engagement to meet Fred Fulton, the Minnesota heavyweight, July 4.

REHEARSING "DRUMS."

The United Booking Offices is interested in the forthcoming vaudeville presentation of George V. Hobart's latest sketch "The Drums," which is now in rehearsal.

"Drums" is symbolic with the present world's wars and was produced for the first time in stage form at the Lamb Club.

Eleven characters appear. Arthur Hurley and the author are directing the production.

May Irwin May Play Again.

May Irwin may return for a spring tour of the variety houses. Last week James E. Plunkett offered on her behalf to arrange with the vaudeville managers for the dates.

SKETCH STOPPED SHORT.

During the playing of the Arthur Sullivan sketch at the Columbia, New York, Sunday evening, the young woman in the playlet abruptly left the stage in the centre of the turn, and the curtain was rung down.

Accounts later said Mr. Sullivan had become confused in his line with the young woman unable to pick up her cue.

The act is reported to have been fined \$25 by the management, which claimed the occurrence ruined the remainder of the show.

Arthur Sullivan and Mercedes Clark were out of the Royal bill this week because of the illness of Sullivan. George Felix and the Dawson Sisters replaced.

BECK ENGAGES LEDERER.

Chicago, March 20.

Sam Lederer, former manager of the Olympic and the Studebaker, and a newspaper man of local recognition, was personally engaged by Martin Beck as his general western press representative; he will also have charge of the press work for the Majestic and Palace theatres, Chicago, and will add the Statelake when that is finished.

A new system is to be instituted to get timely tales and news from the artists on the Orpheum circuit by correspondence from Lederer's Chicago headquarters.

HEADLINING ON ORPHEUM.

Some of the headline attractions booked to headline over the Orpheum Circuit, with their dates of openings, are: Ruth St. Denis (return), Winnipeg, April 1; De Haven and Parker, Duluth, April 7; Lucille Cavanagh and Co., Kansas City, March 31; Wilton Lackaye and Co., Duluth, April 1; Sally Fisher and Co., Kansas City, March 17; Edwin Arden and Co., Des Moines, March 24.

N. V. A. BOARD MEETING.

The Board of Directors of the National Vaudeville Artists held a meeting in New York Sunday. Members came in to attend it who were as far away as Buffalo.

The board ratified all actions of the various committees and also approved the action of the committee which recently dropped a number of N. V. A.'s through non-payment of dues.

It was also resolved by the board that hereafter the initiation fee of \$10 for membership will be enforced. Up to the board's meeting Sunday the initiation had been waived on membership applications.

MISSED MARRIAGE.

New Orleans, March 20.

Edna May Spertl, with Bob Matthews' act, "The Rounder of Old Broadway," just missed being a bride here Saturday. She is engaged to William Caldwell Cottingham, of Cleveland, attached to the Intelligence Corps of the 47th Division, who came to New Orleans to marry her.

Cottingham forgot to tell his superiors of his departure, and he was apprehended by United States authorities just before the ceremony. He is being returned to Fort Sheridan.

Cottingham is said to be the son of a wealthy Cleveland, who objected to the marriage of his son.

Mabel McCane, Single Act.

Mabel McCane plans returning to vaudeville as a single act with a special set and song numbers supplied by George Spink.

Miss McCane is living in Chicago.

VAUDEVILLE

TAX DETAILS

Mark Eisner, collector for the Third District of New York (1150 Broadway), has received an O. K. from Washington whereby he may grant an extension of time to those who are ill or traveling. Permission for such extension must be obtained from the collector. Failure to do so will make delinquents liable to fine and additional percentage of tax (50 per cent.). Thirty days is the maximum of any such extensions.

Through a typographical error in last week's *VARIETY*, just where the normal tax of 2 per cent. applies in addition to the war income tax of 2 per cent. was not clearly stated and is now repeated: All single persons whose net income is in excess of \$3,000 must pay the additional 2 per cent. on all over that amount. Married persons whose net income is in excess of \$4,000 must pay the additional 2 per cent. on all over that amount. However, the normal income tax will be assessed against the aggregate amount reported by a husband and wife whether joint or separate returns are rendered, but the additional income taxes are only assessed against the separate income of each.

Surtaxes apply to net incomes in excess of \$5,000. This tax is graduated, and may be computed from the table which is printed and explained on form 1040.

Excess profits taxes apply to all net incomes of over \$6,000. This is a flat tax of 8 per cent. Where a net income is over \$6,000 it would be taxed 2 per cent. on all above \$2,000 if married (all above \$1,000 if single), plus 2 per cent. on all above \$4,000 if married (all above \$3,000 if single), plus the surtax on all above \$5,000, plus the excess profits tax on all above \$6,000.

The problem of arriving at the net income of professionals appears to have caused a wide sphere of opinion, and the example as printed in *VARIETY*, March 8, covers the point, but did not include road living expenses because of no official ruling having been made.

It is still contended the Department of Internal Revenue will permit the deduction of lodging (hotel) for professionals on tour where they maintain a fixed home, i. e., where a house is owned or an apartment maintained while the actor is on the road.

C. W. Demerest, a professional, who has gone into the tax problem, obtained a ruling from one Washington official that such a deduction is permissible. Several income tax men have even gone further and stated that where a fixed home is maintained a percentage of the expenditure of meals while on tour can be deducted. Mr. Eisner has not succeeded so far in obtaining a positive ruling on the matter from Commissioner Roper at Washington. His advice is that no taxes be paid until the bills are sent out, by which time a ruling may have been obtained. It was learned that statements had been filed at the third district office in which the hotel expenses had been deducted (the persons filing are maintaining fixed homes) and that the statements had not been rejected. That does not mean that the deduction will be allowed. If the department rules against such deductions, new statements must be filed. That statements holding the deductions were accepted changes the regulations already understood. In any event, if a definite ruling is made, corrected statements with claim for abatement of tax on form 47 will be allowed.

Mr. Eisner takes the stand that the ruling, if made at all, should be quite definite, otherwise the avenue of fraud would be wide open. For instance, if a professional maintained a fixed home (house or apartment) and rented same to others while on tour, he could

claim no deduction even if the ruling in favor of that item will be given.

Because of the failure of Washington to rule on this important matter to professionals *VARIETY* secured permission from Mr. Charles, the expert in the third district office, to advise actors to deduct hotel (lodging) expenditures when on tour, if a fixed home is maintained. It is inferred too that if the cost of meals is considered greater on tour than at home, the extra amount is also deductible. If adverse rulings are made later the collector will call for a new return, but with no penalty. Any who have already made returns and consider the above items should be allowed them, should wait until the tax bill is received and then file a claim.

It would be no offense to make claims for deductions for living expenses on the road (when fixed home is maintained), but if they are not allowed professionals would be forced to file again. Should such deductions be claimed particular care should be made in regards the maintaining of such fixed home. Were it to be proven otherwise, fraud would attain

Returns can be made to the collector in the district where one maintains a business or office or from the district in which one resides. The latter is preferable. As the third district practically covers New York's theatrical district the boundaries are printed herewith:

BEGINNING at a point on the United States Pierhead Line at the foot of Catherine street and East River, proceeding thence along the east side of Catherine street to the Bowery; thence along the easterly side of the Bowery to Canal street; thence along the north side of Canal street westerly to Mott street; thence along the east side of Mott street to East Houston street; thence easterly along the south side of East Houston street to the east side of Bowery; thence along the east side of Bowery northerly to Fourth avenue; thence northerly along the east side of Fourth avenue to Fourteenth street; thence westerly along the north side of Fourteenth street to the east side of Sixth avenue; thence northerly along the east side of Sixth avenue to the north side of Twenty-fourth street; thence westerly along the north side of Twenty-fourth street to the United States Pierhead Line in the Hudson River; thence northerly along the said United States Pierhead Line to the Harlem River; thence easterly along the bulkhead line of the Harlem River to the point formed by the intersection of the Harlem River and the bed of the old Snuyten Duvvill Creek; thence following the bed of the old Snuyten Duvvill Creek northerly, then easterly, then southerly, again to the Harlem River; thence southerly along the west Pierhead Line of the Harlem River and East River to the point or place of beginning.

Also these three certain islands situated in the East River known as Randall's Island, Ward's Island, and Blackwell's Island.

List of tax stations where information can be obtained follow:

Variety, 1538 Broadway.
Drug Store, Catherine and Cherry Sts.
Public Bank, Flanegy and Suffolk Sts.
University Settlement, 184 E. 7th St.
Roumanian Hebrew Aid Assn., E. 7th St.
Educational Alliance, Jefferson and E. Bway.
Morris Plan, 1 Union Square.
Greenhut Stores, 18th St. and 6th Ave.
Metropolitan Life Building.
Garfield Bank, 5th Ave. and 23rd St.
McAlpin Hotel.
Macy's Department Store.
B. Altman's.
Waldorf Astoria.
Lord & Taylor.
Starr Brothers.
Hewitt's, 30 E. 42d St.
American Radiator, 42d St. and 6th Ave.
Gotham Bank, 59th St. and Circle.
Blumensdale Brothers.
Fifth Ave. Bank, Lexington Ave. and 23d St.
Lincoln Trust Co., 71st St. and Broadway.
Yorkville Bank.
Ludwig Bauman, 35th St. and 8th Ave.
Rahb's Drug Store, 49th St. and 8th Ave.
Colonial Bank, 81st St. and Columbus Ave.
Chatham & Phenix Bank, 116th St. and Lenox Ave.
Nemeth Bank, 83 2d Ave.
Bway Central Bank, 97th St. and Bway.
Victor Store, 100th St. and Bway.
Riker Hegeman Drug Store, 125 Lenox Ave.
Chelsea Bank, 137th St. and 7th Ave.
Columbia University.
United Electric, 148th St. and Bway.
Colonial Bank, 116th St. and St. Nicholas Ave.
Corn Exchange Bank, 160th St. and Bway.
St. Nicholas Ave. and 181st St., Room 20.
Lincoln Bank, 42d St. and Park Ave.

New York American, 59th St. and Col. Circle.
Chatham and Phenix Bank, 143rd St. and Bway.

Koch's Department Store, W. 125th St.
Colonial Bank, 821 Columbus Ave.
Metropolitan Trust Company, 56th St. and 5th Ave.

U. S. Mortgage & Trust Co., 277 W. 125th St.
U. S. Mortgage & Trust Co., 75th St. and Madison Ave.

U. S. Mortgage & Trust Co., 73rd St. and Bway.
Greenwich Bank, Bway and 18th St.

Greenwich Bank, 6th Ave. and 35th St.
Produce Exchange Bank, 103rd St. and 1st Ave.

Second National Bank, 28th St. and 5th Ave.
Metropolis Bank, 31 Union Sq.

Leider's Bank, Ave. B and 4th St.
Corn Exchange Bank, 149rd St. and Amsterdam Ave.

Corn Exchange Bank, 125th St. and Park Ave.
Corn Exchange Bank, 207th St. and Post Ave.

Union Trust Co., 60th St. and 5th Ave.
Colonial Bank, 68th St. and Bway.

Colonial Bank, 79th St. and Bway.
Colonial Bank, 116th St. and 7th Ave.

Bowery Savings Bank, Bowery and Grand St.
Bowery Bank, Bowery and Grand St.

Hudson Trust Co., Bway, and 39th St.
Corn Exchange Bank, 72d St. and Lexington Ave.

Harriman Nat. Bank, 44th St. and Fifth Ave.

RATS' INVESTIGATION HEARING.

After a lapse of five weeks (previous hearing Feb. 8) the investigation into the financial affairs of the White Rats, ordered by the Supreme Court, was resumed March 15. The delay was incident to Lincoln's and Washington's birthdays and an enforced trip out of town by Alvin T. Sapinsky, attorney for the petitioner (Gladie Penaberton, whose application and other affidavits were responsible for the present inquisitorial proceedings).

Will J. Cook, former business manager of the White Rats, was the only witness examined last Friday. It was the shortest session since the investigation started, an adjournment until next Friday being taken after one hour and 50 minutes. Cook cleared up a number of points concerning the publication of the "Player," and also the manipulation of securities of the Associated Actors' Co. in the matter of the Elmira and Lancaster theatre propositions, and also the Independent Booking Office.

Cook delivered a general laugh when he explained his term in office as "the four clean years" that being the interval between the times when Harry Mountford was business manager previous to and after his (Cook's) incumbency.

The witness brought out the hitherto unknown fact that Mountford received money from the "Player." Cook did not know positively whether Mountford had a written or verbal agreement to receive a bonus if the "Player" made money, but was quite positive Mountford did obtain \$500 from the "Player" at the end of the first year. This came out after a series of questions regarding the publication and details of its inception and maintenance. Mr. Sapinsky:

Q. How much money was invested when the "Player" was started?

A. I am not positive, but I believe about \$5,000.

Q. Were any dividends declared by the "Player" on its stock?

A. (After long pause) Perhaps in the first year of its existence, but the records will show that it never made money then.

Q. Was there an agreement whereby Mountford was to receive a bonus if the "Player" made money?

Here Joseph J. Meyers, attorney for Mountford, wanted to know if such an agreement, if any, was verbal or in writing.

A. I don't know positively, but I do know there was an agreement to deposit to Mountford's credit the sum of \$20 per week. I don't know the total amount he was to receive, but \$20 was placed in his account. That made \$1,040 at the end of the year. I know Mountford drew \$500 of that money and paid the balance back to the "Player." By bookkeeping it was shown that the "Player" made \$500—the amount Mountford got, but I knew that \$10,000 had been sunk in it.

Q. When was that?

A. The first year of the "Player's" existence.

Referee Louis Schuldenfrei appeared at first not to understand that attorney Meyers was not representing Cook, but that was quickly demonstrated by the frequent objections on the part of Meyers. At one point Mr. Sapinsky introduced the witness to Mr. Meyers, Cook saying he had heard about the Rats' attorney being known as "the great objector."

The questions leading up to the testimony Mountford had profited through the "Player" concerned the inception and regulation of the publication. Cook testified that about \$15,000 had been invested in the White Rats' Publishing Co. during the time he knew about. This was interspersed with questions regarding Mountford's time "in and out" of office:

Q. Who was business manager before you?

A. Mountford; I succeeded him.

Q. Who followed you as business manager?

A. Mountford.

Q. You were there between the two periods Mountford was in office?

A. Yes, the four lean years.

Q. State the financial condition of the "Player" when you took office.

A. It was losing money.

Q. Who made up the deficiency?

A. The Union.

Q. Did the Rats' Union own all of the stock?

A. Yes.

Early in the hearing Cook cleared himself

of Mountford's earlier imputation that he wrongfully withdrew money when he left the Rats. He said he occupied the office of business manager from Oct., 1911, until Oct., 1913. Mr. Sapinsky questioning:

Q. State the functions of business manager?

A. It was a position of advisory capacity and pertained to business matters.

Q. Did you look after the investments of the Union?

A. Yes.

Q. What was your salary?

A. \$100 per week.

Q. Did you get it every week?

A. I did for a time.

The next few questions brought out that the witness did not get all of his salary for quite a time.

Q. What was the reason you didn't get your whole salary?

A. Because the Rats didn't have money to pay me.

Q. Did you have any arrangement whereby you were to get the balance due you?

A. Yes, when I resigned I was given demand notes signed by Mr. Fogarty.

Q. What was the amount of those notes?

A. \$4,000.

Q. It was testified here that when you left the Rats you took something over \$4,000?

A. I simply paid myself money due me.

Q. The money was in payment of the notes?

A. Yes.

Q. State the circumstances of the transactions.

A. At the time I resigned my position I was given notes. During October, 1913, and until December 14, I paid myself and informed the board of directors. Then the board, through Mountford, wanted (attorney) O'Brien to prosecute me on a grand larceny charge. O'Brien asked me to come down and see him, which I did, explaining the whole matter. I told him that if anything I had done was illegal or morally wrong to tell me. O'Brien advised me that I had done nothing wrong, and he further said, "I know conditions and the type of man (Mountford) you have to deal with over there."

Mountford had said that I should have received only \$50 per week, and I offered O'Brien to place any sum in escrow to decide the matter.

The referee asked the witness:

Q. Mr. Cook, what method was employed whereby you withdrew money to pay yourself?

A. I drew checks and gave receipts.

Q. Were you designated to sign checks?

A. Yes.

Q. Alone?

A. Yes.

Q. And you did that without prior knowledge of the board of directors?

A. I don't know.

Q. Did you tell them?

A. No.

Mr. Sapinsky continued:

Q. Who was the first person you talked to about the money withdrawn?

A. Mr. O'Brien.

Q. What happened then?

A. I received a summons to appear in court, and did appear before Magistrate Ten Eyck.

Q. Who was present in court?

A. Mountford, McCree, and others, including an attorney named Timoney.

Q. What was the outcome of the case.

A. It was dismissed.

The latter portion of the hearing was devoted to throwing light on the manipulation of the Associated Actors' stock. It was shown that the Lancaster (Pa.) venture which was supposed to be so promising was really badly bungled.

Mr. Sapinsky questioning:

Q. Now, Mr. Cook, did you examine the investments of the Associated Actors' Co.?

A. Yes; the investments were in theaters in Elmira and Lancaster.

Q. How much was invested?

A. \$30,000 to \$40,000.

Q. How were the investments made?

A. The Associated Actors' Co. found itself in a peculiar position as regards the securities put up by the Elmira and Lancaster company. Mountford said they were first mortgage bonds, but it turned out they were second mortgage bonds, there being prior liens on the properties.

Mr. Mosart, the attorney for his wife, tried to get possession of Mosart's holdings. We went to Lancaster, and the result was that we bought out all the Mosart holdings and then destroyed the second mortgage bonds.

Q. How much did you expend?

A. I don't know.

Q. How much loss was incurred that the Union would not have otherwise sustained?

A. The exact sum I don't recall, but one \$21,000 mortgage had to be sold for \$17,000.

(While the witness did not know the cost of the Lancaster fixle, it has been understood right along the bond mistake cost the Rats around \$25,000.) The referee continued:

Q. Was an explanation given the board of directors by Mountford of the second mortgage tangle?

A. Any explanation made by Mountford seemed to be acceptable. The members were

(Continued on page 15.)

ARTISTS' FORUM

Concise 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.

Editor VARIETY:

We have always been very sensitive over the slighting remarks people in our business make about acrobats now and then. It is a fact that any time an artist wishes to tell a story about another who is supposed to be a fool, he uses for his principal character an acrobat.

It seems to be the opinion of the majority of the people connected with stage life that acrobats have been too busy developing their muscles to have paid any attention to their brains. Is it any wonder that they are called "the acrobats" instead of Mr. or Mrs.?

And yet there are a few who have college educations, and a few more who are possessed with the equivalent and there are a few who have "lived down the reputation of 'An Acrobat'."

Now, Mr. Manager, put acrobatic acts on in a decent spot in your bills now and then and they will prove to be one of the big accessories of variety via vaudeville. They will show you that they can be progressive as well as aggressive. They will produce as many novelties as any other style of act. They will have an incentive. You will then discover that members of your audience walk out on the last act just because it is the last, and not because they dislike acrobats.

Joe E. Brown,
Prevost and Brown.

Camp McClellan, Ala., Mar. 12.

Editor VARIETY:

Just to let you know that show folks in the army are coming into their own, at least in the 29th Division.

As assistant director of the 29th Division Vaudeville Troupe I hope you will give this publicity so that we can get new music and orchestration. We would like to get novelty songs, character songs and ballads. Soldiers don't seem to be partial to patriotic stuff.

Among our members are Sergeant Alex Porter ("The Jolly Scott"), Ray Leavitt (late of "The Sporting Widows"), Dick Born (formerly with Anna Held's "Parisian Model" show), Billy Kane, Momo Bonhomme (last with Slayman Ali Arabs), and about 30 others.

We played the Jefferson, Birmingham, two shows to capacity, and got over strong in spite of our being in the service, not because of it.

Hope all the other professionals in the service are as lucky as we are. The boys here are all enlisted, not draftees.

If Pender and Wright, Gardner and Bailey or any other of my friends see this I wish they'd write.

Corp. Dick Kirschbaum,
(Dick Kirke),

Hdq. Co., 112th H. F. A.,
Camp McClellan, Ala.

Editor VARIETY:

Camp Shelby, Miss., March 16.

Would it be possible for some one to send me some material such as parodies, small comedy sketches, monologs, in fact everything.

We put on shows once a week in the regiment, using what talent we have, but cannot get the material.

This would be doing the men a great favor as they enjoy these shows immensely and you would be surprised at the amount of really good talent one can find in these outfits. I formerly owned the "Boys in Blue" act, but hav-

ing been out for some time, have lost track of those to whom I could have sent.

H. A. Gird.

1st Lt. 137 F. A., Camp Shelby, Miss.

Tulsa, Okla., Mar. 12.

Editor VARIETY:

Allow us to complain of a bad case of lifting.

P. George, a musical act, has deliberately chosen the "bit" of our act where the Gold Dust Twins and Dutch Cleanser figures come into action and dance to our music.

Ted and Corinne Breton.

LOOKING OVER "THE BAD BOYS."

Pat Casey, general manager of the Vaudeville Managers' Protective Association, has decided upon a trip through New York state, to look over certain territory in that direction from which numerous complaints have been received from artists.

Several theatres, located in various small towns in the northern section of the state, none of which is listed in the V. M. P. A. membership, have been taking advantage of contracts. The result has been a series of complaints directed to the National Vaudeville Artists. Since the managers are not represented in the V. M. P. A. the artists' organization ignored all complaints.

Mr. Casey has determined to either bring the independents into the organization or take some measures that will eliminate the continual abuses. The houses are mostly booked from New York through obscure agencies with little or no responsibility behind them to turn to in the event of any actual damages.

TALK OF NEW ORPHEUM.

Los Angeles, March 20.

With the arrival here of Martin Beck, accompanied by Mort Singer and the Orpheum attorney, a report gained currency the Orpheum circuit proposed to build a new \$1,000,000 theatre.

Mr. Beck discussed the plan. He said the new house will have enormous capacity and will not conflict with the existing Orpheum establishment.

Mr. Beck is said to have three sites under consideration.

ACTION ON "PROF. COPIES."

The numerous requests of late from outside professional ranks for professional copies of popular sheet music have been noticed by the managers of the several publishing firms that handle this line.

They are reported having adopted an understanding that hereafter the practice of giving copies to non-professionals must be stopped, without any request honored until after the name of the applicant has been submitted to those concerned and the application passed upon.

WILSON AVE. STOCK.

Chicago, March 20.

The Wilson Avenue theater will close its vaudeville season April 15 and go into dramatic stock for the summer, with an organization now being engaged in New York, to be known as the Wilson Avenue Players.

Mitch Licalzi, proprietor of the theatre, announces Arthur Holman will direct, and that Olive Templeton and Douglas Dumbille have been signed to play leads.

MARDO'S PATRIOTIC AD.

VARIETY's first paid-for patriotic advertisement is published in this issue. It is the "W. S. S." thrift advertisement—one page—inserted by Fred Mardo, the vaudeville agent in the Putnam Building. Mr. Mardo's initials only appear in the advertisement as the donor.

VARIETY has published a large number of announcements in the form of advertisements on patriotic subjects since the war started, but all have been printed either voluntarily or upon request of a patriotically formed society.

The daily papers and magazines have received considerable paid-for patriotic business, usually mentioning in full the name of the person or firm contributing the ad. Mr. Mardo, when forwarding the advertisement for this week's VARIETY, gave instructions his full name was not to be published in connection with it, and also stated he wanted no publicity through it.

SHRINE BILL DREW \$4,800.

Ft. Wayne, Ind., March 20.

The annual performance, vaudeville, for the Mystic Shrine drew \$4,800 in three days (six performances) at the Palace. Manager Sudier made a trip to Chicago to secure a bill.

Those appearing were Edwin Arden and Co., Four Mortons, Yvette and Saranoff, Seven Variety Dancers, Primrose Four, Arthur Deagon, Equillo Brothers.

BRONX EXPOSITION MAY 30.

The Bronx Exposition, at 177th street, that borough, is developing rapidly, and the opening is promised for May 30. The enterprise is in the nature of a summer park, and comes into more or less opposition with Palisades Park, near Fort Lee, N. J.

It will offer as its principal attractions a swimming pool, 300 by 350 feet; a novel aerial ride, and an elaborate presentation of "creation."

Possible concessionaires, who have talked terms with the sponsors of the Bronx place, declare the management is demanding high prices for space, one owner of a show device reporting he had been invited to finance his own \$5,000 venture, as well as post \$1,000 cash to secure the performance of his agreement.

Elsewhere it is reported the gate will be fixed at 25 cents and the park carried on along high-class lines.

BUY OUT FRIEDLANDER.

Jim Buckley, the eastern boxing promoter, in association with Joe Sullivan, has purchased the entire interest in the producing firm of William Friedlander, Inc. Buckley by the purchase takes over two companies of the "Naughty Princess," one company of "The Four Husbands," one company of "Reckless Eve" and the company of "The Suffragette Revue."

Friedlander was formerly interested with a Cleveland man, L. M. Mandelkern, who also sold his interest to the Buckley company, which comprises James and Dominick Buckley and Sullivan.

Friedlander will continue contributing material to the new concern, they having taken an option on anything he may write for the next several years.

STAGING CARNIVAL.

Ben Murphy and Gil Brown, two newcomers in the vaudeville producing field, have completed arrangements to stage a carnival for the Harlem section during the week of July 22, the spot selected being Manhattan Casino and its adjoining gardens.

The carnival will carry the usual concessions, with special shows including boxing bouts, wrestling and basket ball games. The Casino has a capacity of 7,000 and the admission will be free, the proceeds being partly donated to charitable funds.

MOTORS FOR HAULING.

The Ringlings were reported in the market this week for motor trucks. The understanding of showmen is that this does not forecast any return to the idea of moving shows by highway, but is a development of an old plan that has been in the minds of the showmen for several seasons.

The hauling of a show from trainyard to lot frequently makes necessary two trips by the teams. This interferes with the feeding and resting of the draught stock in time for the parade, particularly when the haul to the lot is a long one.

Here's where the motor truck scheme comes in. It would be easy to hook up a train of cages and wagons and have them whisked to the lot by motor, saving time and horseflesh.

Up to date there has been no word that the Richards motor show is going out. This has a fairly complete motor equipment and it is not improbable that the Ringlings will take it over. Last year seems to have demonstrated that the movement by gasoline is impracticable. As long as the cars are on the highway they get along well enough, but a soft lot brings up innumerable difficulties with the motor-driven equipment.

No further word has come from the Frank Spellman outfit, the enterprise which sold much stock on the motor show proposition.

CAMP ON ORPHEUM ROUTE.

Seattle, Mar. 20.

The Orpheum Circuit will include the Liberty theatre (Government) at Camp Lewis (Wash.) as a part of its route beginning March 31, playing the Government theatre Wednesdays and Thursdays each week.

This will complete the time now lost between the Spokane and Tacoma dates, the new arrangement giving Saturday, Sunday and Monday in Spokane, Wednesday and Thursday at the camp theatre, Friday, Saturday and Sunday at the Tacoma theatre, Tacoma, then to Vancouver for Monday opening.

NON-PAYING MANAGER RESIGNS.

The Vaudeville Managers' Protective Association, at a special meeting held this week, accepted the resignation of J. M. Neil, manager of the Empress, Lansing, Mich.

Mr. Neil was one of the few managers in the organization who deducted pro-rata salaries for the weeks during which the featureless Tuesdays were in vogue. The V. M. P. A. had notified Fuel Administrator Garfield all acts would be paid full salaries, notwithstanding the loss of the entire day's receipts of the theatre. When Neil, with two other managers in the organization, refused to comply with the ruling of the V. M. P. A. it was decided to request his resignation.

The two other members will be given an additional week to settle the amounts withheld during the period and unless done by that time they, too, will be requested to resign.

COMPLAIN OF CONDITIONS.

A number of the managers whose attractions have been playing the camps are complaining of their inability to "get out" under existing conditions. At one camp where an attraction played recently a parking fee was charged for the baggage car; the company had to live in a neighboring town and the management had to pay a daily railroad fare to and from the camp.

The gross on the week found the company with a loss.

Upton's Liberty Theatre Opens.

The Liberty theatre at Camp Upton, L. I., opened Tuesday with "Turn to the Right."

Dan Caslar is leading the orchestra at the house.

IN THE SERVICE

The Post Office Department has decided **VAUDEVILLE** must stamp all complimentary copies of the paper sent to men in the service at the transient second-class rate—one cent for each four ounces or fraction thereof. The second-class mailing rate for periodicals is one cent for 16 ounces by bulk weight. **VAUDEVILLE** has been the only paper thus far to send current copies weekly free, **VAUDEVILLE** mailing them to former members of the theatrical profession now in the service, at home or abroad. The department decided these papers come under the heading of sample copies, and as such may not be mailed to the same person for over three successive weeks at the usual second-class postage rate. **VAUDEVILLE** weighs weekly between 5½ and 8 ounces, according to its size. Some correspondence was exchanged in the matter, the department finally concluding the sample copy regulation must apply. It was pointed out that the paper was sent free to men in the service only, without hope of gain; that no subscriptions were solicited, and that **VAUDEVILLE** has no paid subscriber in the service, nor does it contain any advertising especially designed and appealing to the service. Men in the service receiving **VAUDEVILLE** weekly are requested to keep this office as promptly informed of change of station as they may to permit of correct mailing address being at hand. **VAUDEVILLE** will continue to be sent free to all theatrical men in the service who now receive it or who may apply for it.

The Quartermaster company, containing about 65 men, including Mark and Joe Levy, George Sofranski and Jack Crisp, has been mustered out, with the men informed to hold themselves in readiness within 30 days for another assignment, although that is not positive. They may be sent to Florida and again inducted into service there, or enter some other service branch. The company had no further duty to perform hereabouts, it is said. It had not been federalized, but its members had taken the New York State oath.

Arrangements were made by the Lefter-Bratton firm Monday for their "Very Good, Eddie" company, George Hopper managing, to start a tour of the army cantonments next week, with the first stop at Liberty, Camp Meade, Maryland. This company has been out for 35 weeks and the camp bookings will give it quite a lengthy season. "Here Comes the Bride" was routed up this week by the Hollis E. Cooley offices for a tour of the cantonments.

A wire from the Adjutant General's office in Washington was received by John McNamane, manager of the Tyson & Co. branch in the Longacre building, confirming the death of Frank A. Magher, a former Tyson treasurer, in France March 7. Magher was with the New York Seventh Regiment on the border, and upon his return became a member of New York's "Fighting 69th." He went overseas with the Rainbow Division.

Carl Abraham, brother of Saul and assistant treasurer at the Longacre has entered the navy as a third class yeoman. Sidney Harris, who was at the Longacre and who was to have gone to Chicago as manager for "Some Little Girl," resigned to enter the Service, also the navy. Emmett Bailey is now assistant treasurer at the Longacre.

John J. McDonald, assistant sales manager at General Film's New York exchange, has resigned to accept a position as a war secretary and physical director for overseas service in the U. S. C. A. He will have the rank of Civilian Captain.

Francis Wilson, who has been spending some time in Belleair Heights, Fla.,

turned over \$600, the proceeds of a lecture he offered there in behalf of the Stage Women's War Relief to go towards the installation of an officer's bed for actors in a hospital in France.

Arthur Sydney Cook (Ernie Gordon), after being rejected three times, was last week accepted, and will be attached to the Canadian Engineers' Corps. He has been ordered to report April 14.

Tom Powers, formerly of "Oh, Boy," now a first lieutenant in the Royal Flying Corps, has graduated from the aviation school in Quebec, and after a few days in New York will sail for France.

Charles J. Schick, Triangle office force, enlisted in the Ordnance Department, and has been assigned to the University of California for a special course.

Alec Hanlon, of the Loew offices, had a show at Camp Dix, N. J., Tuesday. Sammy Smith, Largo, Con Conrod, Buddy Doyle were among the entertainers.

Two of the box office boys from the Amsterdam are to go this week. Frank Prayer has entered as a 2nd class seaman in the navy and Charles Murphy is to join the army.

Bernard Salomon, right hand bower to Paul Scott, enlisted at Fort Slocum, N. Y., this week. Laura Tintle has assumed Bennie's work in the Scott offices.

John Barton Browne, assistant director at Lasky studio, is waiting to be called. He will be attached to Base Hospital No. 35.

The acrobatic trio known as the Three Tumbling Toms and also as Moore, Less and Moore have joined the navy.

Lon Smith (Smith and Farmer) has joined the Naval Aviation Corps. He was granted a four weeks' furlough to finish vaudeville time.

George P. Weaver, assistant manager of the Family, Shamokin, Pa., now with 310 F. A. Supply Co., Camp Meade.

Jack McElwee, formerly electrician at the Washington, Chester, Pa., 1st Battalion, S. O. S., 111th Infantry, Camp Hancock, Ga.

Harry Meyers, assistant treasurer of the Liberty, is at Fort Slocum in the ordnance department. Julius Schleifer has replaced him at the theatre.

"Chub" Munster has been made a sergeant with Battery B, 304th Field Artillery.

J. W. F. Hobbs, owner of the Somerville, N. J., theatre, has enlisted in the army. He reported at Fort Slocum.

Bobbie Elliott (Elliott and Kosloff), Barracks No. 313, League Island Navy Yard, Philadelphia.

William J. Harris, formerly in the box office at Wallack's, has joined the navy as a yeoman.

Sol. J. Wolens is now a sergeant in Co. B, 10th Field Battalion, Camp Alfred Vail, Little Silver, N. J.

Lieut. William Randall, with "Just a Woman" last season, has been ordered to Camp Upton, Yaphank, L. I.

Paul R. Thompson, 364th Field Hospital Co., Barracks No. 22, Camp Lewis, American Lake, Wash.

C. S. Peterson (Novelty Clintons), Spanish war veteran, enlisted in the Anti-Aircraft Machine Gun Battalion.

Sydney Daish, returned from France wounded, is in Ward No. 95, Base Hospital, Toronto, Canada.

Tom Clyde Overholtz has been transferred to Base Hospital No. 48, Fort McHenry, Md.

Eddie Seaman (Jennings and Seaman) in the navy; now on special detail.

Lionel Dwyer has been promoted to sergeant.

Richard F. MacKay is at the Naval Armory, 52nd St., Brooklyn.

Billie J. Morrissey, Naval Station, Fairhaven, Mass.

THE K. OF C. DRIVE.

The drive to secure \$2,500,000 by the Knights of Columbus for its war work met with quick appreciation in New York this week. K. of C. advocates were in theatres and restaurants securing contributions and the order appeared to stand in high favor wherever an appeal was made.

It seems to be generally understood the excellent work the Knights of Columbus has accomplished in its war work. Often during the addresses made for funds when it was mentioned there was no sectarian aspect to the appeal this remark evoked hearty applause. In a restaurant the other evening when the speaker stated the Young Men's Hebrew Association was working with the Knights for the raising of the amount, the applause stopped the speaker.

Many young women have been in the theatres taking up the collections and in some cases the amounts in this way have reached a considerable sum.

Pat Casey, general manager of the Vaudeville Managers' Protective Association, working in cooperation with the committee appointed by Cardinal Farley to collect money for the K. of C. War Fund, sent out telegrams this week to one act on every New York program, appointing the addressed individual as a local captain to make a collection from artists on the bill.

The wires called for a return Thursday. While not possible to make any definite statement it is understood several thousand dollars were procured for the fund in this manner.

DRAFTED.

Carl Abrahams, assistant treasurer at the Longacre, has gone to Camp Upton. Harry Meyers, of the Liberty, left for Yaphank last Monday. Jesse Wanck, assistant at the Knickerbocker, is already at the Long Island camp, while Messrs. Freyer and Murphy, assistants at the Amsterdam, are awaiting the draft call. William Sullivan, a brother of John Sullivan, president of Tyson & Company's Longacre branch, is expecting to report soon.

Joseph Swerling (**VAUDEVILLE**, Chicago) accepted by his local board in New York, where he was examined. Received permission to join the navy and returned to Chicago to enlist in the Radio Signal Service.

Morris Greenwald of Peple & Greenwald, vaudeville producers in Chicago, accepted and ordered to Camp Grant, though Greenwald has his right leg off to the hip.

Robert Buchanan ("Flora Bella" Co., playing the Camps) accepted. Larry Clark, same company, rejected—defective eyesight.

Tom Ward (Tom and Dolly Ward) accepted. Mr. Ward is married and has a youngster. He was placed in Class A-1, and expects to be in camp by April.

Frank Wolf, Jr., son of Frank Wolf, general manager for Nixon-Nirdlinger, Philadelphia, accepted and stationed at Camp Meade, Md.

Art Penney and Reece Gardner, of the Jim Post Company, Columbia, Oakland, Cal., accepted.

Harry Lenetska (U. B. O.) accepted.

ADDRESSING MAIL.

Officials of the Post Office Department have sent out notices to all postmasters—also to the public, requesting that more care be taken in addressing mail to the troops in France. On all occasions when possible given names should be spelled out in preference to initials only. In addition to the full name and title, the full name of the unit to which the addressee is attached should be given, and American Expeditionary Forces should always be added. Lead pencil should not be used.

LIBERTY LOAN WORK.

Reports to the Liberty Loan Committee in New York from all parts of the country show that the theatrical profession is preparing for a concerted effort to aid the Third Liberty Loan. The sub-committee of the Loan organization for the Second Reserve District which is co-operating with leaders in all branches of theatrical endeavor announces that great resourcefulness has been shown and that plans suggested are marked by exceptional originality.

The enthusiasm maintained throughout the whole of the campaign for the Second Loan has not been allowed to cool; consequently, the opening of the new drive found players and managers ready, not only to do their full part, but with definite ideas of how to work to the best advantage.

Methods to be employed will be disclosed in the near future, and the committee is confident they will receive the support of all stage people.

These campaigns for loans to the Government afford exceptional opportunity to show love of country, but this is not the only opportunity which they hold for members of the profession. The display of unselfish patriotism given by players of all ranks, the readiness with which they have supplemented generous loans of money—often made at considerable sacrifice—with equally generous expenditure of time and talent, will have done much for the Third Liberty Loan in making every class of Americans know and understand all others with increasing sympathy, and to none is it offering more genuine satisfaction for any sacrifices that it may cause than to members of the theatrical profession.

A new feature will be introduced into the Third Liberty Loan campaign. Every city and town subscribing over its quota of Liberty bonds will be awarded by the Treasury Department an Honor Flag, 36 by 54. They will be distributed by the Liberty Loan Committee of the different districts.

VAUDEVILLE ASSISTANCE.

Last week when the Navy issued its call for 1,000 men, the executives of the Brooklyn Navy Yard called upon the Vaudeville Managers' Protective Association to aid in procuring that number.

Word was issued to the New York members of the managerial organization and announcement made from every New York vaudeville stage. In three days the Navy officials announced they had gathered the desired quota and the recruiting in theatres was discontinued.

ADMITTING SOLDIERS FREE.

Baltimore, Mar. 20.

The local theatre managers have concluded to permit a certain number of soldiers from the camp near by to enter their respective houses daily without charge. It is said five theatres have agreed to pass 100 men a day in this way.

The managers say they found that many of the soldiers coming into the city were without funds for theatre admission, as the "Smileage" tickets are only acceptable at Liberty (camp) theatres.

MUSICAL DIRECTOR INTERNED.

Cincinnati, March 20.

Emil Heerman, Concert Master of the Cincinnati Symphony Orchestra, a native of Germany with his first American naturalization papers, has been sent to the Dayton jail for failure to observe the law relative to enemy aliens.

The charge against Heerman is that he filled engagements with his orchestra in other towns without securing permission to leave this city.

AMONG THE WOMEN

BY THE SKIRT.

Harry Fox in "Oh Look" at the Vanderbilt has everything his own way. The comedy and the best numbers are in Mr. Fox's hands and although a short show it is a nice entertainment. Louise Cox (playing opposite Mr. Fox) has but a fair voice and her one solo passed for naught. Miss Cox was prettily frocked in a white mulle over deep pink with blue ribbons. A blue dress was made over a white foundation. The two flounces were piped in mauve. A yellow chiffon dress was made quite plain. Genevieve Tobin wore a blue dress with coral bands. A coral dress was made in several ruffles and a white kerchief. In the second act, Miss Tobin's gown was of white ruffles with two rows of pink roses hanging from the waist. Amelia Gardner was in grey (first act) made in long waisted lines. A white dress made along the same lines was worn by her in the second act. The chorus in the opening number were in sport clothes of every description. The second act had them in pretty evening frocks with many odd models. One dress stood prominently forth. It was of blue chiffon over pink with bands of gold and flowers made of beads. Another good-looking model was of gray chiffon and flame-colored mantel. The girl of Grant and Wing wore a short dancing frock of different shades of chiffon. Silver knickers made very full were worn under a gray chiffon skirt. One tall girl in pale blue startled the audience with her high kicking.

It seemed every act on the Colonial bill this week tried to outdo the other with war songs. Potter and Hartwell, opening the show, have chintz hangings that fairly hit one in the eye. Elsie Hartwell wears three changes of costumes. White ruffled bloomers had a huge pink bow at the back. A short green lace foundation was worn over pink. Black and blue was the color scheme in a beaded dress. Her baby talk went with the chintz. Dainty Marie, before disclosing her magnificent figure, wore a chiffon dress in layers of blue, gray and green. The bodice was of bronze with an orchid belt.

Ida May Chadwick brought down a smashing hit. She appeared first in a good-looking coat of peacock green cloth trimmed with white fur. Her small white hat was feather trimmed. Kate Elinore is wearing a black velvet jacket over her white skirt. The hat was a tammie in bright red, as also was the tie. Mollie King looked real sumptuous in a sable cloak. It may have been kolinsky, but Miss King handled it as though it was sable. Underneath was a white and green chiffon dress with a wide hip sash. The waist was silver trimmed and there was a huge white hat having a high crown. Another hit was Bert Fitzgibbons. At five in the afternoon the Colonial audience refused to allow him to leave the stage. The girl with Mr. Fitzgibbons was in apricot net. The Misses Chalfonte suffered, on so late, closing the show. Their opening Colonial dance was dressed for that period.

It is inconceivable that any one could take that amusing farce, "Excuse Me," and make such trash as "Toot Toot" at the Cohan theatre has proven to be. There isn't a legitimate laugh in the show. The cast struggle valiantly, with no results. It is indeed a sad affair, just another bad musical show added to the many that have gone before this season. Flora Zabelle seems utterly out of place and wanders about with little to do, in fact she resorts to knitting, as also does that talented little girl, Louise Allen. Miss Zabelle appeared first in a blue taffeta cloak trimmed with a brown fur. Underneath was a pink satin dress made

with a crystal bodice and net hem. In the second act her dress was of gray satin made in one piece with narrow bandings of Persian trimming. Pockets were edged with blue. Miss Allen was in a blue cloak over a short white wedding gown. The second act had Miss Allen in a pink taffeta cut in square scallops. Louise Groody was in flame chiffon made in many layers. The large chorus were dressed nicely if not elaborately. The street and evening gowns were up to date. The only interesting event is when a squad of regulars sing that stirring Plattsburg song, "The Last Long Mile."

Dave Marion is giving at the Columbia this week his best show. There is more of Marion this year. A rousing war finale of the first act brought cheers from the audience. Agnes Behler, resplendent in many diamonds, wore one dress that was simply gorgeous. The material was of coral and blue beads. The dress fitted the figure closely with the sides draped to points. A pale blue sequin dress was trimmed with silver. Inez de Verdier appeared first in a pink brocade over lace. The lace was made of white beaded fringe. A light blue cloak had seal trimming. A black net embroidered in silver was trimmed with plain silver. Nellie Watson, who dances on her heels, was the soubrette, in a pink and crystal costume. Another dress was purple velvet spangled in stones of the same shade with under dressing of pale blue. With white tights Miss Watson had a silver tunic. Emilia Bartheletti, who must weigh high on to enough, did a toe dance in a short salmon pink chiffon frock. The chorus appeared first in white satin dresses trimmed in black. Black velvet costumes were trimmed with gold with red and green embroidery. Pink dresses of satin were made with short skirts with gold trimmings.

NEW ACTS.

Bunny Willing (formerly Willing, Elaine and Willing), and Leo Gaut (formerly of the Billy Bouncer act), double blackface turn.

Charles B. Maddock is to produce a big girl act next season, in which Frank Dobson will be featured. Sadie Richards will be the principal woman. Stevenson and Nugent are reunited after being separated four years (Jack Linder).

Jack Cagwin in "Little Miss Innocence," a girl act with nine people (M. Thor).

Agnes Cappelen, sketch by Lawrence Gratton, "Taking a Chance" (Joseph Hart).

Agnes Cappelen in sketch, "Taking a Chance" (Joseph Hart).

Charlotte Dale and Five Bathing Beauties (Coast).

BIRTHS.

Mr. and Mrs. Cal Griffith, at their home in Chicago, March 10, son. Mr. Griffith is in charge of the Orpheum Circuit's Chicago office.

Mr. and Mrs. Steve White (Oliver and White), at their home at Revere, Mass., March 5, son.

Mr. and Mrs. Sol Berns, at their home in New York, March 16, son.

Mr. and Mrs. George Rockwell, at Bloomington, Ill., March 9, son.

Mr. and Mrs. Billy K. Wells, a daughter.

CARNIVALS VS. THRIFT.

Youngstown, Mar. 20. There will be few, if any, carnivals here this summer. The Safety Director has stated that he would not issue any licenses, and, further, did not believe such shows are desirable during the thrift campaign.

ILL AND INJURED.

While on his way to supper after the Monday matinee at the Bedford, Brooklyn, Billy Clapp, stage manager of that house, was struck by a Bergen street car and suffered injuries that necessitated his being removed to the Swedish Hospital.

Henry Walden, pictures, while riding a horse at the Aviation Field at Mineola, L. I., was thrown when the animal became frightened and sustained a broken hip. He was taken to Nassau County Hospital.

Clay M. Greene, a former shepherd of the Lambs Club, and the author and librettist of over 50 plays, has become blind at his home in Los Angeles.

Coleman Goetz, song writer, has suffered a total nervous breakdown in Chicago and was taken to Lake Geneva, where he will be in a sanitarium for three months.

Ben F. Thompson (Webb and Thompson) is slowly recovering from an attack of meningitis at the City Hospital, Geneva, N. Y. He has been confined to that institution for the past five weeks.

William Pruette is at Liberty, N. Y., for his health, having a throat affliction that threatens to destroy his speaking voice.

Owing to the illness of Will Vidocq, manager of "Biff, Bing, Bang," Edward Nudo is now handling the Cooper burlesque show.

Fritz Brunette ("Hello, Japan") was severely injured in a motor accident in Chester, Pa., March 13. She was taken to the local hospital.

Hale Hamilton has gone away for a brief rest preparatory to undergoing an operation for gall stones. His condition is not regarded as serious.

Corse Payton, who was taking the baths at Mount Clemens, Mich., resumed his vaudeville route at the Miles, Detroit, Monday.

David Bispham is suffering from a painful accident. Something blew into his eye Monday and he may have to undergo an operation.

Paul Decker, presenting "The Ruby Ray" in vaudeville, has recovered from blood poisoning, which forced the act to cancel all its New York time.

Mabelle Courtney left Dr. Stearns' private sanitarium, New York, last week after undergoing an operation.

Jessica Brown has been out of the cast of the "Cohan Revue" since Tuesday because of illness.

Schwartz and Clifford were forced to leave the bill at Keeney's, Newark, Tuesday, because of illness.

Sam Watson, formerly of Barnyard Circus fame, in vaudeville, is suffering from a nervous breakdown.

STOCK OPENING.

Cincinnati, Mar. 20.

There will be a summer stock company in this city for the first time in many seasons. Manager C. Hubert Heuck, of the Lyric, has completed a deal with Stuart Walker, former Cincinnati, by which Walker will occupy the Lyric with his stock players for a large part of the summer.

Keith's, Columbus, O., is to have a stock company the coming summer. W. W. Prosser, manager of the house there, has been in New York within the past week arranging for the players.

William Fitzgerald, manager of the Lyric, Allentown, Pa., may instal dramatic stock for the summer.

Clifford Stork, late lead of "The Knife," and Mabel Brownell will head the Brownell Players, opening a season of summer stock at the Lyric, Dayton, May 16.

Montgomery's New One.

J. N. Montgomery will manage the spring tour of "My Irish Cinderella," which opens Easter Sunday in Pennsylvania under Harvey Shutter's direction.

IN AND OUT.

Helen Gleason and her company of two men did not open at Shea's, Buffalo, Monday. One of the men became ill while en route and had to leave the train, with the other male player continuing to Buffalo. Miss Gleason left by another train from New York, not knowing of the circumstances until arriving at the theatre. Alton and Allen were substituted.

"The Race of Man" missed the Monday matinee at Shea's, Buffalo, through a miscarriage of a telegraphed money transfer sent by Bert Lamont to allow the turn to jump into Buffalo from Lima. La Mont says he will sue the telegraph company for the lost performance, also the expense of long distance phoning the error caused.

Murry Bennett and Brown and Barrows were out of the Boulevard program the first half. Bush and Shapiro and Tommy Haydn substituted. At the Bijou, Brooklyn, Fred Weber substituted for Hall and O'Brien. Illness was the reason for the absentees.

Olivetto, Moffatt and Clare were out of Keeney's, Brooklyn, Monday, because of illness. Replaced by Folk and Stevens. Rosie Berry was out of the same bill. Harvey and Rich substituted.

Pallenberg's Bears did not appear at the Harlem opera house for the Monday night show, due to the illness of one of the animals. The show ran one act short.

Hobart Bosworth, in "The Sea Wolf," left the Riverside bill last Friday to conserve his voice for his Keith's, Providence, engagement this week.

Glenn and Jenkins refused to open at the City Monday, being dissatisfied with the No. 3 spot. "After Three Weeks" replaced them.

Failure of baggage to arrive caused Darda and Rialto to withdraw from the Riviera Monday, the Harringtons replacing them.

Espe and Dutton would accept nothing but No. 5 spot at the Riviera Monday. They were replaced by Frank and Toby.

Betty Carroll was out of the National bill the first half because of illness; replaced by "Krazy Kat Kapers."

Sherman, Van and Hyman were out of the Ave. B the first half, replaced by Dura and Feely.

The Kouns Sisters left the Palace bill Wednesday through illness. They returned on Thursday.

Upon the Lady Aberdeen act leaving the Palace Monday the Ford Sisters substituted.

Jesson and Jesson left the Palace, Brooklyn, the first half. Marshall and Walton substituted.

Hobson and Beatty did not open at Loew's, New Rochelle, N. Y., the first half. Kimey and Fongie replaced them.

Because of gripe Elsie Fay and Annie Kent did not open at the City Monday; replaced by Eddie Foyer.

ROCK GOING OUT.

Rock and White are planning to take their revue, "Let's Go," on a cross-country tour after leaving the Fulton, about April 15. The weekly outlay for house and show stands the management only about \$4,500 weekly. Last week the gross was \$4,500. The Rock and White salary is not included. They are in on the profits.

The company will include Rock and White, four vaudeville acts and the New York Clef Club orchestra.

Willie Jacob, Lightweight Champ.

Willie Jacob, treasurer of the Montauk, Brooklyn, is now the lightweight boxing champion at Camp Upton, where Benny Leonard is the instructor. Lately Willie practically clinched his championship claim by putting the K. O. on Sam Pine, who was a professional boxer before being drafted. Willie has gained 12 pounds since going to Upton, and boxes at 130.

BURLESQUE

MARION'S OWN SHOW.

Dave Marion always has a distinctive show. This year's offering is no exception. Marion seems to be the only producer who does not follow the accepted formula of succeeding bit and number and more than that the only producer for the Wheel who has worked out a satisfactory substitute.

As his show played at the Columbia this week, between 8.45 and the final curtain there were not more than four numbers involving the chorus. All of them were good and snappy, but the point to be made here is that they were introduced legitimately, and not forced on the audience because the comedians had run out of material and the audience needed relief.

Indeed Marion and his aids are never at fault. They make a contingent unique in burlesque in that they are never wearisome. Marion uses his old comedy creation "Snuffy," the hair-lip caddy, during the first part, having built some new material for the part, but during the second part he appears in two other characters, one a foolish sort of street loafer and the other a bawdy janitor. It is hard to tell which is the funnier.

The toughest in called Marion, and in a scene with a policeman involving H. S. Dudley he has some of the funniest stuff Marion has ever done. This has to do with a policeman and a crowd of craphooters. The Columbia audience Tuesday night roared at it.

Dudley has more than usual to do. Marion gives his capital blackface comedy every opportunity and Dudley uses it to the utmost. He has a first rate style of quiet humor and the pair work singly and together most effectively. In the second half of the show, a comedy called "Bum Court Apartments," they have a quantity of laughable material as the janitor and porter, Marion's catch line being "What does it say on that hat?" and then adding his authority as janitor. This year's show, as to scenic equipment, costuming and other details of production, is up to the Marion standard, that is to say it is probably the most elaborate on the wheel. It is cut up into nine scenes, and all of them as to scenic settings exceedingly bright and colorful.

As much may be said for the costuming. Both women principals and chorus always look well. One particularly attractive ensemble brought the girls out in an Irish costume which was particularly slightly. Agnes Behler had half a dozen stunning frocks. Ines de Vervier, Nellie Watson and Emelie Bartholletti at all times contributed to the stage picture, while the last act an interesting dancing dance in the spectacular ballet number, "Dance of the Roses," an item in Scene 5 laid in a cabaret. This was notable for the handling of the lights, a detail handled much better than is common in a burlesque house ordinarily.

The singing throughout is excellent, probably due in part to the presence of the Alpine Quartet, who do an occasional number besides their specialty, which is programmed as Scene 4 with a special set.

The finale of the show is a well worked up patriotic number called "Congress of the Nations," in which representatives of the various Allied nations come upon the stage one by one and when all are assembled the audience stands while the orchestra plays the national anthem and President Wilson in replica bows from a dais upstage.

Altogether the Marion show is a bully burlesque entertainment, with high-class producing ability, novelty and top grade entertainers.

SHOWS CLOSING.

"Oh, Johnny, Oh" closed near Pittsburgh last week because the musical director, after a row with the management, decamped with the orchestrations, and persuaded several of the chorus members to accompany him. Several of the musicians who were with the company and who lost their positions through the action of the director have taken the matter up with the union.

"The Love Mill" closed at the 48th Street Saturday, going to the place where all bad shows land. When closing time arrived there was some excitement among the people of the company through the failure of the salary envelopes to appear. Since then that matter is reported to have been satisfactorily arranged.

CONTINUE MANCHESTER.

Reports from the inaugural of burlesque at the Park, Manchester, for a two days' stand, by the American Circuit were favorable last week, and the circuit has voted to continue.

Raymond and Caverly open for the Loew Circuit, for a full week, commencing Monday, at Bijou, Brooklyn.

F. James Carroll, managing director of the Strand, at Lowell, Mass., has accepted a position as a Poli manager.

Proctor's, Schenectady, N. Y., will have an anniversary week April 8, full week, with usual split bills.

HYDE & BEHMAN MUST ANSWER.

The Columbia Amusement Co., defendant in the action brought by Hyde & Behman, obtained an order, directed to the latter, requiring them to answer some 20 interrogatories concerning the rentals and receipts of the Gayety, Pittsburgh, and the Star and Garter, Chicago, during the past year, particularly with reference to the receipts of the houses this year as compared with those of last year. Hyde & Behman claimed that by reason of the opposition theatres in those cities their receipts had fallen off.

The matter came up before Justice Mayer in the United States District Court Monday. A point made by Leon Laski, attorney for the Columbia, was: If Hyde & Behman had sustained any damage it was set at \$100 liquidated damages weekly in an agreement entered into in Jan., 1915.

Laski's object in having the interrogatories answered was to show that Hyde & Behman have sustained no damages, and if they have any action at all it is for the \$100 a week liquidation clause. The question is whether Hyde and Behman are entitled to an injunction or to damages.

Hyde & Behman allege the Columbia, with intention of violating the agreement, acquired the Victoria, Pittsburgh, and the Empire, Chicago (in the same neighborhood as the H. & B. houses), and produced American Wheel shows at the opposition houses.

SUMMER STOCKS.

May 13 has been set as the opening date of the summer stock company Charles Baker will have at the Wrightstown, N. J., theatre.

The Olympic, New York, will again play summer stock.

Strouse & Franklin will again operate a summer burlesque policy at the Howard, Boston.

The Cadillac, at Detroit, will play summer stock; also the Star, Cleveland. Arrangements are also being made for summer burlesque at the Gayety, Minneapolis, and the Star, St. Paul.

Joseph Howard will have a similar policy at the Gayety, Philadelphia; while Robert Morrow will have a summer stock at the Trocadero, in Quakertown.

Chicago, March 20. According to Art Moeller, now managing the Empire, this city will get its usual summer burlesque stock season the coming summer.

Moeller states he will again take charge of the old stamping grounds, Haymarket. The Kessler Yiddish Players, now at the Haymarket, will move to the Empire for the summer months.

Morris Wainstock has formulated a plan whereby a circuit of New England theatres will play burlesque musical comedy this summer, the first company starting May 13 at the Gilmore, Springfield, Mass., with three other locations yet to be announced.

OFFERS FOR FRED FULTON.

Minneapolis, March 20.

Billy Koenig, of the Gayety, has offered Fred Fulton, the Minnesota heavyweight scheduled to meet Jess Willard July 4, burlesque bookings this spring, at an amount, unnamed, but believed to be about \$750 weekly.

Mike Collins, Fulton's manager, has left this proffer hanging, together with several others, believing he can take his man over the one-nighters with his own specialty company, and do better.

Al W. Gillis, manager of Pantages, has made a bid of \$750 for the big scrapper, promising 10 weeks and a percentage on gross over the average business in houses played. Fulton is understood to be holding out for \$1,000. Fulton has an act in which he reproduces famous prize ring contests. He has Jack Johnson's former sparring partner and two assistants.

SEATTLE SHIFT OF COS.

Seattle, March 20.

The Armstrong Folly Co. closed its run at the Gaiety Saturday. It may go to Camp Lewis for an engagement.

The Gaiety will be dark for two weeks when another musical comedy organization will follow in. Monte Carter is dickering for the house with that purpose in view.

IMPROVING "AMERICA."

Hurtig & Seamon are figuring on improving "Hello, America" for its summer run at the Columbia, New York, opening early in May.

The chorus of girls will be increased to 28, and the male choristers will number 10. New costuming will be provided, with the additional expense figured for the summer run amounting to between \$6,000 and \$7,000.

An extra attraction may be secured for the first week or longer.

LESSER'S FUND.

Through the individual and office efforts of burlesque managers and agents the Louis Lesser fund is growing, with fully \$500 pledged up to Wednesday.

All the road companies are taking up collections while the Burlesque Club also has raised a substantial sum. Lesser is still in Baltimore, where he is reported on the verge of becoming blind.

PRINTERS CHANGED.

It developed this week that the burlesque circuits have decided upon a switch in the printing for next season and that the United States Co., which has been doing all the litho work, has lost its contract, the National having been delegated to handle it in the future.

The circuit heads decided that a change of billing connection was good for the producing companies.

GOODWINS RECONCILED.

In the suit brought by Nat Goodwin against the Mirror Film Co., which was tried this week, Mrs. Goodwin testified for her husband, indicating the couple had patched up the differences they were reported to have had.

"Names" in "Man Show."

In the cast of "The Man Who Stayed at Home," which comes to the 48th Street April 1 are Amelia Bingham, Charlotte Ives, Kathryn Kaelred, Rex MacDougall.

German Play Banned.

Pittsburgh, Mar. 20. Mayor E. V. Babcock has refused a permit to C. M. Haagen to produce "I Love You," a German play, in German.

"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.

BURLESQUE CHANGES.

Dolly Fields, who was to have gone into the 14th Street theatre for the Rosenberg Brothers as soubret this week, but who walked out of one of the rehearsals last week, was signed as soubret for "The Darlings of Paris" (American) show through the Roehm & Richards office, Monday, to open with that attractions in Hoboken next week. Blutch Cooper has Miss Fields signed to a three-year contract, starting next season.

Harry Steppe, signed for Harry Hastings' show next season, began a four weeks' engagement in stock at the 14th Street this week, with other changes in the cast bringing in Lou Lederer and Ollie Odom.

Daisy Mayfair, for the stock at the Bastable, Syracuse.

Jack Dempsey, for a part of this season with "The Record Breakers," has recovered from pneumonia and is in New York. He was signed to a Max Spiegel contract for next season.

Ben Bernard, producer, and his wife, Ida, have been booked to produce and play soubret with the stock burlesque at the Gotham, Brooklyn, opening March 25.

When the new season opens Jack Singer will drop the title "Broadway Frolics" that he is now using and use the billing "The Lew Kelly Show" instead. Lon Hascall of the present "Frolics" will be switched to "The Behman Show. Kelly and Will J. Kennedy will be the principals with the Kelly show, it is said.

Another American House in New York.

There is likelihood before the opening of the new season of burlesque that another local house will be added to the American Circuit. At present the only house in New York proper housing American shows is the Olympic. An effort is under way to add a theatre in the Bronx.

"BARON" GOLDEN DIVORCED.

"Baron" Nat Golden, agent for the Dave Marion show, granted an absolute divorce from his wife, Mildred Gilmore, Monday, by Judge Bartow S. Weeks, in Part 3, Supreme Court.

Stock at Liberty, East New York.

The Liberty, East New York (Brooklyn), is to play stock burlesque next season, according to the plans mapped out for the house by the Minsky Brothers.



EARL BENHAM

In Henry W. Savage's "TOOT-TOOT" at the COHAN theatre and signed with CHAMBERLAIN BROWN exclusively who manages EMILY ANN WELLMAN, CHRISTINE NORMAN, TYLER BROOKE, CONRAD NAGEL, MARTHA MAYO, ADA MEADE, SYDNEY SHIELDS, MARIE CARROLL, FLORENCE EARLE, and others.

VARIETY

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The Liberty Loan Committee that is lending its efforts to putting over the Third Loan is directing a great many of its plans toward the giving of outdoor entertainments as an attraction to the people to interest them in the purchase of bonds. On Tuesday of this week the Committee on City Plan of the Board of Estimate approved the application of the New York Liberty Loan Committee for permission to reproduce a sector of trenches in Central Park. Although it is not announced at present, the scene of the reproduction may be the North Meadow of the Park, somewhere in the 90's. The militia of the State will be used for the purpose of inhabiting the trenches and the actual routine of the life on the fighting front under military discipline will be followed. Approximately 1,000 men will be employed for the project. There will be a first and second line of trenches and four performances of going over the top will be staged daily; two in the afternoon and two at night. For the night performances the actual illumination of the skies and the use of star shells, etc., will be employed to make the scenes visible to the spectators. There will be an encampment back of the fighting lines for the men. No admission charged to the show, the idea being to attract the public for the sale of bonds. Under the plan that is outlined at present the indications are that Arthur Voegtlin will be the master showman of spectacle. Mr. Voegtlin is a member of the Loan Committee. It is also planned that there will be a number of smaller encampments with a touch of camp and trench life staged in the smaller parks about the city, such as Bryant Park, Madison Square, also stimulate subscriptions for the Loan. Several cities about the country are considering shows of a similar nature since hearing of the New York project.

A motion has been made to restore the case of Muriel Ridley against Lady Duff Gordon to the calendar to open a default granted a few weeks ago. The action was started by Miss Ridley when, after entering into an agreement with her ladyship to dance in her act, "Fleur-de-lis Dream," for a period of 30 weeks at a salary of \$50 per week, Lady Gordon breached the contract. Miss Ridley has rehearsed a series of elevating dances, mostly at the home of the defendant, for several weeks. Two days before the opening of the act at the Palace theatre she was discharged, although her name appeared upon the program of the theatre for the week. The action was started for \$1,500, and a verdict was awarded Miss Ridley by default. According to attorneys Boochever & Mayer it was granted because Lady Duff thought she could avoid litigation by throwing the summons and complaint away.

While Baldwin Cooke and Mrs. Alice Cooke, vaudevillians, were entertaining three other members of the profession in their apartment in the Crown City Hotel at Cortland, N. Y., last year

after the show, Mrs. Cooke left the rooms and fell on the stairway. Two suits against William R. Riley for \$10,000 each were the result of the accident. The Supreme Court has refused to grant the hotelkeeper's motion to have the case transferred from New York to Cortland for trial. An appeal has been taken by Mr. Riley to the Appellate Division, Fourth Department. Mrs. Cooke claims that she was rendered unconscious by the fall. Hotel attaches declare Mrs. Cooke was able to later walk to the train.

Justice Finch in the Supreme Court, upon Leon Laski's application made an order directing Julian M. Gerard, treasurer of the Star Co., to be examined before trial in the litigation between Eugenie Blair and the Star Co. The defendant made a motion to vacate the order and it was argued before Judge Donnelly, who denied the motion, directing that Gerard appear for trial March 25, as directed by the original order. The suit was started by Miss Blair against the Star Co. for damages of \$25,000. It is alleged that the Star Co. published stories purporting to have been written by and under her name in various Philadelphia papers.

George Wakefield Reid, who was sent to Longview insane asylum in Cincinnati, some five years ago for "imagining he was once a great vocalist and sang with Lillian Russell," has been released, the victim of a mistake. Common Pleas Judge Nippert publicly admitted the error and said he had

Keith's Alhambra, Harlem, has been sued by Ida Saxton for \$500, the plaintiff, colored, alleging discrimination through her color. She claims that on Feb. 28, when attempting to secure a seat in the orchestra of that house, one was refused her, with the explanation there was no vacant seat left. This will be the defense of the management. The Alhambra skirts the colored colony of the Harlem neighborhood.

F. D. "Doc" Wells, stage manager of Zeigfeld's "Midnight Frolic," resigned Saturday and has gone to a large farm at Vineland, N. J., which his wife recently inherited, to engage in tending real chickens. Mrs. Wells, who was known in vaudeville as Kathryn Robertson, has been off the stage for several seasons. Recently her grandfather died and the Vineland farm is but part of the large estate bequeathed her.

"The Imaginary Invalid" ("Malade Imaginaire"), adapted for the stage from the works of Moliere, the French dramatist, is now being rehearsed in New York by Charles Coburn and players relative to opening an engagement in Chicago at the Illinois. Among late acquisitions to the Coburn Players is Albert Bruning. The Coburn Players will also fill a number of summer university engagements.

Florence Holcomb, daughter of Willard Holcomb, has her first Broadway engagement with "Toot, Toot," at the Cohan. She is not programmed, and Willard's friends may identify her only

Eddie." At the close of the present legitimate season Horne plans to put in a permanent stock company.

Shirli Matthews, at one time of Matthews and Bulger (Harry), has been given the guest room by Nora Bayes in her home. Mr. Matthews has been an invalid for many years, during most of which time George M. Cohan contributed to his support, and still does.

Ida von Clauson has asked that her present action against Cohan & Harris and Harry J. Smith be discontinued. She charged an infringement of her book in their play, "A Tailor-Made Man." She says she will start a new action.

Irene Bordon's divorce suit, which has been on the Supreme Court calendar for some time, has been postponed for two weeks. The action was brought by her against her husband, Egard Beekman. Gilda Darthy is named as co-respondent.

James Harrigan, best remembered in vaudeville as "tramp juggler," who retired from the stage about four years ago, is now secretary and treasurer of the Harrigan Lumber Co., Inc., with main offices at 1079 Clinton street, Buffalo.

Lou Tellegen has obtained his final naturalization papers. When asked by Justice Hand why he wanted to become a citizen he replied: "I want to serve my country to the best of my ability, and if need be I will take a job in the War Department."

Herbert Lloyd has issued a "Split Week Calendar" for 1918. The last half of each week is indicated in red ink, the first half in blue. Mr. Lloyd's address is 3640 North 21st street, Philadelphia.

Harry A. Shea is again booking the Sunday vaudeville at the 14th Street theatre. A law suit pending between Mr. Shea and Jerome Rosenberg, the manager of the theatre, has been discontinued.

Ned Wayburn, in London, staging Alfred de Courville's "A Box o' Tricks" at the Hippodrome, sailed almost immediately after that revue opened last week and is due in New York early next week.

Joseph W. Stern & Co. recently closed a contract with the French owners of the Parisian song, "Love's Lullaby." It has been popular in Paris as a waltz song.

Bert Cortelyou, of the Simon agency in Chicago, is coming to New York to look the town over.

PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter. It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt requested. VARIETY will acknowledge each letter received. Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1918.

The following circuits, managers and agencies have signified a willingness to adopt such means as may be within their power to eliminate "leaked material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

MARCUS LOEW CIRCUIT (Leo F. Seid)	BERT LEVEY CIRCUIT (Leo F. Seid)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Richard Alden)	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)
PENN-BURMAN CIRCUIT (Sam Ebel)	ALOZ CIRCUIT (J. H. Alos)	MICHIGAN VAUD. CIRCUIT (W. S. Butterfield)

been able to verify the man's statements. While singing with Miss Russell in Cincinnati, years ago, Reid ruptured a blood vessel in his throat. His voice gone, he accepted a position as floorwalker in a Fourth street department store there. It was believed he had delusions as to his stage career. Lately the truth became known, that his statements were correct.

An interesting feature of the non-sectarian drive for the Catholic war fund week is the benefit show held Friday night at the Star Casino under the auspices of a Jewish committee of residents in the district, headed by Nathan Burkan as chairman. Listed to appear are Victor Herbert and his orchestra, Marguerita Sylva, Morgan Kingston, Lew Fields, Frank Pollock, J. Kiernan Brennan, Hal Forde, Hy Mayer, Rube Goldberg, Tom Powers, Richard Outcault, Cyril Keightley and a number of vaudeville acts loaned from various houses.

Nathan Burkan, the theatrical attorney, is arranging an entertainment for the Catholic War Fund, under the auspices of the Parish of St. Francis de Sales, for this (Friday) evening at the Star Casino, 107th street. The following artists will appear: Victor Herbert and his orchestra, Margaret Sylva, Morgan Kingston, Lew Fields, Frank Pollock, J. K. Brennan, Tyrone Power, Hy Mayer, Richard Outcault, Tom Powers, Rube Goldberg, the Original Dixieland Jazz Band, Robert Emmett Keane, Hal Forde, Thomas Hackett, Etta Harrigan.

by the fact she wears the only frock in the show of creme de menthe tone. Miss Holcomb has several small bits, and is understudying one of the principals.

From London comes a story of a burly acrobat with a cauliflower ear, who was overheard talking with what sounded like a strong Teutonic accent. Interrogated by a Scotland Yard official as to his nationality he replied he was an American citizen.

"What part of America do you come from?"
"Orpheum Circuit," was the reply.

Will M. Hough will not write the book of the new musical show that Boyle Woolfolk will bring out for a summer run in Chicago, a difference arising. He came to New York last week to obtain a new book. Woolfolk has an option on the Olympic, Chicago, from Klaw & Erlanger, but they want to limit his stay there to the first week in August.

George Spink is now associated with Wilbur Mack in the producing of vaudeville acts and supplying material for them. Messrs. Mack and Spink will combine in the writing of song numbers and the latter will also be in charge of the office while Mack is playing.

The new Liberty theatre, Stapleton, S. I., estimated cost, \$200,000, management, John Horne, who for years operated the 5th Avenue stock, Brooklyn, opened March 18 with "Very Good,

TAX INFORMATION.

By order of Mark Eisner, collector of internal revenue for the Third District of New York, an income tax station will be established in VARIETY's office, at Broadway and 45th street.

From Friday (today) and until Saturday of next week (March 30) an income tax man will answer questions for professionals and others daily, between the hours of 10 a. m. and 5 p. m. He will be acquainted with any new rulings from Washington. The time limit for the filing of statements is April 1.

The Internal Revenue Department has stationed numerous income tax men in the various districts. Other Income Tax information will be found on page 6.

BILLY SUNDAY'S CHICAGO FLOP; ATTENDANCE AND RECEIPTS LIGHT

Draws Big Opening Crowd but Interest Fades. Got Only \$3,000 Out of 50,000. Second Day Money One-Half. Expected \$150,000 on Campaign for Mission.

Chicago, March 20.

Early indications are that the Billy Sunday campaign here will be a financial failure.

The campaign opened with a terrific turn-out March 10. On that day 50,000 people heard Sunday preach. Yet the intake by the stew-pan brigade was less than \$3,000.

The following day Sunday didn't preach at the tabernacle. Tuesday the evangelist played to an afternoon attendance of 4,000, and a night crowd of 16,000. The collection dropped 50 per cent, less than \$1,500 being chipped in. Wednesday less than 10,000 people attended, and there was a still further fall in receipts.

It became rumored about the following day that unless there was a big improvement in the amounts collected daily the campaign would be cut short before the expiration of the ten-week period. It was said that Sunday might take his troupe to Duluth in three weeks if the people didn't open up their purses as well as their hearts.

"Doc" Walker, Sunday's press agent, announced before the evangelist started his campaign that Sunday expected to turn over \$150,000 to the Pacific Garden Mission. In order to do that, and finance the campaign, cost of building the huge tabernacle, salaries of Sunday's staff, etc., it would be necessary for Sunday to preach for ten months, instead of ten weeks, at the present receipts.

The evangelist has gone out of his way in each one of his sermons to conciliate the theatres and moving pictures, institutions which formerly came within the scope of the things he vilified.

Incidentally, it developed that one of the best song "pluggers" in the country is a member of the Sunday organization. He is Homer Rodeheaver, choir leader, known as "Sunday's Sousa." Rodeheaver is head of the Rodeheaver Publishing Co. of Chicago, which publishes all the Sunday hymns and songs.

At each meeting "Rody" delivers a spiel about his songs, mentions his firm in the most eulogistic manner, calls upon the audience to join in the choruses, much in the same manner utilized by his brethren in the vaudeville, and has men on hand to sell copies of the books to all who wish to invest.

CLARKE FAMILY MELLER.

Boston, Mar. 20.

That well planted melodrama, "The Man Who Came Back," with which Henry Hull continues to "turn 'em away" at the Plymouth, unexpectedly sprouted a melodrama of its own last week, with the domestic infelicities of Richard Clarke and his wife, Sophia Allen, as the basis for the thriller.

The curtain was rung up on the troubles of the Clarke family when the Boston police were asked to send men to the Back Bay and the South Stations to guard Mrs. Clarke, who was returning to Boston with her two little girls. It is claimed they had been spirited as far as Albany on their way to Canada by the husband.

Mrs. Clarke claims she and her detectives found the little ones in a hotel in Albany. Her lawyer, Robert Gallagher, alleged he feared for Mrs. Clarke's safety. Hence the police call. The following day, while Mrs. Clarke was securing from Judge Burr an order

giving her custody of the children, Clarke was hastily leaving town, threatening vengeance.

Shortly after giving Mrs. Clarke her children Judge Burr dropped dead in the lobby of his court. Mrs. Clarke hid away the children and returned to the cast of "The Man Who Came Back."

The wife stated she is starting divorce proceedings against her husband, who is said to have joined another company of the same play.

END OF REVUE RUN.

"The Cohan Revue" closes tomorrow night (March 23) at the Amsterdam. The show will lay off for a week and open at the Colonial, Boston, Easter Monday. After the Boston engagement it is possible that Philadelphia, Washington, Baltimore and Pittsburgh will be played by the show on its way into Chicago for a summer run. The latter is not definite at present.

The Amsterdam will be dark next week, and reopen April 1 with "The Rainbow Girl," which is to remain there until the "Pollys" come along in June. The present plan is then to move the "Rainbow" show to another house, possibly the Cohan & Harris or the Liberty; while "Going Up" switches to the C. & H.

George M. Cohan is reported writing a new revue and it is his intention to employ practically the same cast as the present one, rehearsing the next show during the six weeks' Chicago engagement, preparatory to coming into New York for the summer.

Nora Bayes will be featured with the show on the road. In New York the "Revue" starred and featured no one. Next week Miss Bayes fills in at the Riverside, New York, as head-line of the vaudeville bill.

CHORUSMEN HELD UP.

Minneapolis, March 20.

Chorusmen of "Oh Boy" at the Metropolitan last week were among the victims of a hold-up staged by three bandits, who made an early morning call on a down-town building. Card players on the second floor were relieved which, together with cash secured from the occupants of the third floor (principally chorus men preparing to retire), totaled over \$200, not including several watches, rings, and stick pins. No arrests yet.

The robbery took place across the street from the Cosmopolitan Club, where only a few weeks ago 40 men, including several connected with the theatrical profession, were held up and robbed of over \$7,000 in money and jewelry.

PHELPS GENERAL MANAGER.

L. P. Phelps, for 18 years associated with Charles E. Hoyt and with Frank McKee and Augustus Thomas, is now general manager for Arthur Hopkins. Mr. Phelps joined the Hopkins office several months ago.

Authoress Placed on Probation.

Los Angeles, March 20.

Mrs. Alice S. Lowery, former San Francisco authoress, was placed on probation for three years by Superior Judge McCormick. She has been arrested several times on charges of drunkenness and burglary.

DREW'S COMEDY LIKED.

New Haven, Conn., March 20.

A timid, brow-beaten cashier, shaving his life away with a firm which cares nothing for him, is the part taken by Sidney Drew, and his wife, a charming woman with social ambitions, plunging into one extravagance after another, is the character assumed by Mrs. Sidney Drew in "Keep Her Smiling," their new comedy drama, which had its premiere performance at the Shubert Monday.

The high note is struck through the creation of circumstances which lead to his employers and big business men of a summer colony to recognize him as a financial genius, and compete for his services. The play ends with the once timid cashier in a \$15,000 job and everybody happy.

Local critics stated they liked "Keep Her Smiling." With the improvement to come after a few performances, it ought to have a Gotham run. John Hunter Booth is the author and Richard Walton Tully the producer. The latter's work has been done with a firm too, the scene showing a seaside villa by moonlight being exceptionally well accomplished.

Sidney Drew and "the Mrs." certainly are not worse off for their film work. Drew, however, may achieve his greatest fame in Booth's play. DeWitt C. Jennings is fine as the overbearing boss, and John H. Dillon does good work as the fresh office assistant.

Tuesday night's takings jumped \$500 over the premiere and Wednesday's matinee and night were practically sold out in advance.

It had been first planned to lay the show off next week (Holy Week), but the business warranted the hasty booking of Detroit for the date, which will be followed by Buffalo, and the show then goes into Boston for a run. It will open Aug. 19 in New York at the Astor.

Musicians' Contemplated Request.

The American Federation of Musicians is in meeting at present to consider several changes in its by-laws.

Incidentally, it is unofficially stated that the Musicians' Union will make additional demands on the managers for an increase. It is believed that the fact that there is a fight on the legitimate field, with the factions separated, will be responsible for the action.

NEW "LITTLE WIDOWS."

Syracuse, N. Y., March 20.

Born under the title, "The Little Widows," at the Astor, New York, last summer, the musical comedy, "Some Little Girl" had its second premiere under the new name at the Empire Thursday.

While the plot has not been changed to an appreciable extent, radical changes have been made in the dialog and songs. Evidently, the re-writing has not been finished, for unprogrammed songs were introduced throughout the three acts and others scheduled on the program were dropped.

Rida Johnson Young and William Dury Duncan wrote the book, and William Schroeder the score. The present production is staged by Frank Stammers. G. M. Anderson and L. Lawrence Weber now own the show and will take it to Chicago for a summer run.

The leading comedy roles are in the hands of Felix Adler, Shep Camp, Harold Hendee and James McEhohn. The feminine contingent includes Frances Ross, Pan Traver and Florence Morrison. The play now has 20 songs.

It scored a hit with the local audiences, although the first night the house was liberally papered.

KANSAS CITY'S PLAIN.

Kansas City, Mar. 20.

Managers in this city are of opinion that the theatre-going population is not supporting the theatres. According to one manager: "Their attitude seems listless, and, although there seems a preference for light shows, many of the best comedies we have had this winter have been poorly attended."

According to another manager the booking has a lot to do with it. The shows have "flocked" too much; in other words, too many of one class of entertainment have come along in succession, and the public has been surfeited.

Klaw & Erlanger are expected to begin work of remodeling the Garden theatre in a few weeks. The final engagement there before closing will be Harry Lauder, who comes in for eight performances, starting tomorrow.

EDITH HALLOR OUT.

Chicago, March 20.

Edith Hallor has vacated the lead in "Leave It to Jane" at the La Salle by mutual consent, after she had remained out of the performance, alleging illness.

The management claimed Miss Hallor's illness period was taken up in having an enjoyable vacation and she was fined a two weeks' lay off but refused to accept the penalty.

Roma June has been given the part.

KOLB & DILL REPEAT.

Seattle, March 20.

Kolb & Dill are holding over for this, their second, week at the Metropolitan, the first musical comedy to extend its run here into the second week since the engagement of "The Merry Widow."

The achievement is particularly noteworthy because the Kolb & Dill outfit is playing a return, having appeared here in October.

Samuel F. Nixon Very Ill.

Philadelphia, Mar. 20.

Samuel F. Nixon is confined to his home in North Broad street, suffering from a nervous breakdown.

He is reported so ill, that no one is permitted to visit him.

Miss Marbury Giving Up Producing.

It was said about town this week that Elisabeth Marbury had about decided to retire from the producing field and confine her theatrical activities to her extensive play brokerage business.



WINIFRED BYRD

Unheralded, out of the wilds of Oregon came a slip of an American girl as a concert pianist at Aeolian Hall, New York, Feb. 17.

Winifred Byrd is the girl who won the enthusiastic praise of the hardhearted music reviewers of the New York papers.

It is exceptional for a debutante to receive the criticisms given her. One of the leading writers said, "Surely the mantle of Carreno has fallen upon his pupil, Winifred Byrd."

Miss Byrd's next recital will be in October. She has been booked to appear in many of the larger cities early next season.

A. E. A. WARNS MEMBERS AGAINST SIGNING WORTHLESS CONTRACTS

Legal Department of Council Doing Everything to Safeguard Interests of Actors. Twenty-three New Members Join at Weekly Meeting.

Much enthusiasm was displayed at the Actors' Equity Council session Tuesday afternoon, at which time reports were made on the progress of the organization and the acceptance of 23 new members. The Equity members discussed a number of matters that have been turned over to the legal department for adjustment.

A. E. A. members have been cautioned to be very careful about signing new contracts, and that every safety plan should be taken to side-step associating with a company organized with limited capital.

Each week brings forth a more determined effort to prevent Equity members from signing worthless contracts, and which, according to officers of the Equity, are only formalities towards making the proposed theatrical venture assume a camouflaged aspect.

The Equity's legal representative, Paul Turner, has sent out a warning to members signing minimum standard contracts containing alterations and specifications. The Equity has ascertained some of the changes were inserted at the request of the managers and some at the request of members.

Discontinuance of this practice is urged by the Association, and that under no consideration should the members permit or agree to any alterations. The Equity heads maintain that a long fight and repeated effort to maintain organization has resulted in the standard contract, and that the contract should stand as it has been agreed upon by both managers and the association.

Mr. Turner has notified the association that alterations may render the entire instrument useless.

It has been announced by the A. E. A. that the "subway circuit," which embraces certain houses in New York and Brooklyn, is classified by the association as coming under the provisions of the contract applying to the road, whether the New York engagement is played before or after.

"HITCHY-KOO" AND LILLIAN.

Chicago, March 20. Lillian Russell received a huge ovation lasting about two minutes when she made her entrance in the Raymond Hitchcock show. Hitchy, too, was royally received. Irene Bordoni scored the performing hit of the event, and Sylvia-Jason, playing the one-time Francis White bits, was strongly encouraged. Leon Erroll's comedy made powerfully good.

The Colonial will house an enormous hit in "Hitchy Koo." A four-week buy of 500 seats nightly, amounting to more than \$40,000, was consummated by Walter Duggan with the local brokers. The unanimous verdict after the opening was that the show was a ringing success. The notices were 100 per cent. enthusiastic.

Hitchy did not stand by the alleged neutrality armistice with Billy Sunday. He snuffed the screaming evangelist out with a few crisp, almost kindly lines, then went on to the war and other things. His curtain speech was unusually brief and unusually effective.

Surprising plans on the part of Raymond Hitchcock came to light with the discovery that he had given four weeks' notice to the Colonial the day after he opened "Hitchy Koo." Hitchy proposes to leave here at the height of what will undoubtedly be tremendous business to play a week of one-night-

ers into New York and open there at his Fulton late in April with a new revue, "Hitchy Koo Number Two."

He is engaging principals by wire, and proposes to stage the new frolic here while playing the present piece.

Hitchcock's lease on the Fulton is for a solid year. Just why he should drop everything to keep that little house alive is not understood, since he has in his present winning show such single items as Lillian Russell's salary of \$2,000 weekly and \$2,500 for the week of one-nighters. But the New York playhouses is his obsession and he says he would rather keep that humming than take half a million on the road, which magnificent sum is not beyond possibilities if the Chicago reception is significant.

He plans to play en route to New York just six cities, tentatively Indianapolis, Columbus, Cincinnati, Syracuse, Rochester and Albany, one night apiece, charging \$5 admission in each.

Sunday, Monday and Tuesday nights and Wednesday matinee in the Colonial were unbroken capacity, with the cheerful promise of not less than \$75,000 gross on the four weeks here, especially if the limited run is made public. Extra matinees will probably be inserted toward the getaway.

LEE KUGEL'S TWO PLAYS.

Lee Kugel is producing two new plays, the first to be put on being "The Net," a drama by Maravene Thompson, a novelist whose best known works are "Persuasive Peggy" and "The Woman's Law," and who is a contributor to McClure's and the American Magazine. "The Net" will have a try May 13 out of town, moving into the Belasco, Washington, May 20. It will then probably be taken off until the fall.

The cast will be headed by Izetta Jewel, who retired from the stage about three years ago to wed William G. Brown, then Governor of West Virginia, who died about a year ago. She was leading woman for Otis Skinner when last seen in New York. Also in the cast will be Charles Milward and Byron Beasley.

The second new play to be presented by Mr. Kugel is a comedy by William Rathbun. The piece is as yet unnamed, but will be tried out in June and is due in New York in August.

"Old Lady 31" with Rachel Crothers will end its season on Saturday. It will reopen on Labor Day at the Adelphi, Philadelphia.

STARTING "KISS BURGLAR."

Edgar MacGregor is to stage the book of "The Kiss Burglar," the new musical show being produced under Jack Welch's direction. Julian Mitchell will stage the numbers.

The show goes into rehearsal Saturday.

Grace Ellsworth and Cyril Chadwick have been engaged, also Janet Velie. Miss Velie is also to appear on the Amsterdam Roof ("Midnight Frolic") commencing April 1.

SAVAGE'S "HOOP LA."

Henry W. Savage will produce "Hoop La," an intimate musical comedy with Mitzi Hajos in Boston during the summer. It was tried out at Hartford in stock last summer. Edgar Allen Woolf wrote the book. The music is by Jerome Kern.

UNIONS' DEMANDS TOO SEVERE.

The proposed engagement "uptown" in New York of Thomashefsky, the Yiddish star, has been declared off. The demands of the Hebrew unions, which virtually direct the operation of East Side theatres, proved too severe for Mr. Morris.

The unions declared that if Thomashefsky played in a Broadway theatre the unions would have to install their own ushers among other things, and also made a provision (the one that caved in the camel's back) that the unions would also furnish any chorus girls required for a Thomashefsky production.

Mr. Morris' intention was to experiment with Thomashefsky as a Broadway attraction in a repertoire of the pieces the Yiddish player has appeared in downtown. Morris is said to have been willing to invest \$10,000 or upwards if necessary to test the innovation, but wanted a free hand. Upon finding the Hebrew unions might seriously impede him in that direction, he concluded to abandon the project.

"OH LOOK" "BUY" LIGHT.

This week ticket brokers received regular seats for "Oh Look" on consignment after they refused to buy for the show. The Vanderbilt management tried to force the buy and work with a certain broker who is reported as "hooked in" on the show. The broker has been a shrewd "buyer" and always insisted on a 25 to 35 per cent. return on his buys if he felt the least shaky about the shows. Incidentally it has been seldom that he ever paid over the box office face value on seats.

Before the show opened at the Vanderbilt, when the outside brokers shied on the terms offered by the management, the report was sent out this broker had bought the entire lower floor. A few minutes later the message was supplemented by another saying he had only taken the first eight rows and if the outsiders would hurry they might be able to get a few of the seats left. But the messages were too close together for the boys. The demand for the "Oh Look" seats were such during the last week that the "wise buyer" is reported to have "dumped back" and a general distribution followed Monday.

The Sixth avenue delicatessen merchant said to have obtained a "piece" of "Oh Look" is reported to have sold out his interest in the show for \$6,500 this week. His original investment is quoted at \$2,500. He is the only one reported profiting in the enterprise thus far. Business Monday night was off.

"WORDS AND MUSIC" REMADE.

Chicago, Mar. 20. Raymond Hitchcock, during the eight-week run of "Hitchy Koo," which started at the Colonial Sunday, will prepare his new revue for New York, the basis for which is "Words and Music."

The latter stopped at the Fulton, New York, some weeks ago. New scenes will be added.

GALLI-CURCI'S SHARE.

Providence, R. I., March 20. Galli-Curci appeared here Friday evening in a concert at Infantry Hall and sang before a house estimated at \$5,000. Every seat was sold two weeks in advance at \$2.50 per and standing room was at a premium.

Albert M. Steinert, president of M. Steinert & Sons Co., under whose auspices Galli-Curci appeared here, cleaned up about \$4,000 out of the \$5,000, it is said. This would leave the singer \$1,000. It is reported Mr. Steinert booked Galli-Curci for three concerts, one here and two elsewhere, before her phenomenal success, and that the stipulated contract price was \$1,000 per.

SYRACUSE MARRIAGE.

Syracuse, N. Y., March 20. A romance of last summer's stock season here culminated in Philadelphia, Pa., Saturday when Carlita Knight, known on the stage as Rita Knight, became the bride of George Nellis Crouse, president of the Syracuse Common Council, the Crouse Grocery Co., and the State Association of Elks.

Mr. Crouse made the acquaintance of Miss Knight last summer when she was leading woman for the Lew Wood Stock Company. Mr. Crouse, a millionaire, was considered a confirmed bachelor. Never known as a patron of the theater, he scarcely missed a performance while Miss Knight was here, and it was reported at the time that the pair were secretly married. This brought a denial that even an engagement existed, although Miss Knight called the millionaire "just the grandest man ever."

The ceremony was performed in the First Universalist Church at Philadelphia. Miss Knight has been playing in "The Slave" at the Quaker City. Her home is in Knightsville, Me. She will retire from the stage, it is expected, and the newly weds, following their return from an extended honeymoon, will reside in the palatial mansion of Mr. Crouse here. The Crouse family is one of the best known socially up-State.

"LOVE MILL" SHORTAGE.

The sudden closing of "The Love Mill" at the 48th Street theatre on Saturday uncovered a general claim by those in the piece that salaries were unpaid and it is reported that members of the company "protected" themselves by taking away costumes secreted under their street clothes. The production is still in the house (which is dark) because it is understood that Andreas Dippel did not fulfill the conditions of the rental guarantee. It is also understood that the house held out Saturday night's receipts for the same reason.

Several weeks ago Col. Nutting withdrew his backing of the show and after paying liabilities turned the piece over to Dippel, he to assume all responsibilities. The loss up to Col. Nutting's withdrawal was set at \$37,000, and added to the loss since then a tidy fortune is represented. However, after Nutting got from under it is believed that a new "angel" was secured in a Mr. Presby, who it is now claimed will pay up all indebtedness, including the back salaries.

"TOOT-TOOT'S" NEW PEOPLE.

Donald MacDonald is leaving "Toot-Too" Saturday and enters the Marine Corps next week. He will be replaced by Paul Frawley. Last week Rose Kessner replaced Florence Johns in the same show.

Jeannette Lowrie, who recently returned to Broadway with "The Love Mill," remaining with that production until it closed, will open Monday in "Toot-Too," replacing Flora Zabelle.

MOFFATT'S OWN FARCE.

Clinton Moffatt is producing "Two Pairs" on his own. It is a farce-comedy by Donald McLaren, who died some months ago.

The show's cast has Lionel Glenister, Georgie Lawrence, Erdcomb Clive, Beatrice Terry, Roland Hogue, George Sydenham, Leonard Booker.

It will be tried out on Monday at New Haven.

Coast for "Over the Top."

The Shuberts have routed "Over the Top," in which Justine Johnson is starred, to the coast.

Dorothy Klewer has succeeded her not only as the hostess at the Little Club, but also in the enshrined place that the beauteous Justine held in the estimate of her managers.

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 Winter Garden celebrated its eighth anniversary yesterday (March 21).

The fifth annual meeting of the Drama League will be held in the Theatre du Vieux Colombier, March 26.

Kenneth Hill, who was driving an ambulance in France, has returned to New York to regain his health.

Billie Burke will return to the stage next season in a three-act comedy by Avery Hopwood—"The Little Clown."

"Fancy Free," with Clifton Crawford, is announced for the Astor April 8, replacing "Why Marry?"

The Frohman Amusement Co. has sold the rights to its features for Sweden, Denmark and Holland to Olsen & Co.

Sergeant George Mullin, born in the United States, is the first American to win the famous English V. C. He has been attached to the C. B. F. for the last three years.

Flying alone at San Diego, Cal., Major John Purroy Mitchell, former Mayor of New York, March 18, set a new record for flying cadets over 80 years.

Under the management of Edwin A. Reikin two Yiddish companies will leave New York on or about April 10. They will tour all the cities as far west as Kansas City.

Others Players is the name of an organization in Greenwich Village which is producing melo-dramas at the theatre of the Provincetown Players, in MacDougal street, New York.

Ward has been received from the Internal Revenue Department at Washington, at the headquarters of the U. M. F. A., the theatre ticket tax for January was \$4,261,234.

A plea for "comforts" for the Belgian soldiers in the trenches on the western front is being made by Senator La Fontaine of Belgium, president of the American Committee.

Grace Harrigan, daughter of the late Edward Harrigan, has been engaged as general understudy for the feminine roles in "The Master," at the Hudson.

It was announced in the press sheet this week of the Hotel Biltmore that Julia Arthur, who is stopping there, will not return to the stage, but intends going into pictures.

Edith Wynne Matthison is to appear in "The Army with Banners," a comedy by Charles Rann Kennedy, under the management of George H. Brennan, in New York early next month.

Selwyn & Co. have purchased through Brant & Kirckpatrick all dramatic rights to "Mrs. Larraby," new comedy by Conno Hamilton. It will be seen in New York early next season.

The dramatic rights to "Twin Beds," the farce by Salisbury Field and Margaret Mayo, have been sold for Japan and Denmark. The production in England is announced for March 30.

The next series of performances by the East-West Players will be given at the Lenox Little theatre, East 78th street, April 4, 5 and 6. A program of four one-act plays is scheduled.

Mrs. Eugenie Alger Richards, cousin of the late Russell A. Alger, one-time Secretary of War, received a decree in her divorce suit. "A dancer prominent along Broadway" was named as the other woman.

The Bankers' Association gave a benefit performance at the Metropolitan, March 19, for which the Stage Women's War Relief furnished the program. The proceeds went to the Red Cross.

The National and Regimental colors presented recently to the 98th Regt. of the New York Guard by Col. Louis D. Conley, who was formerly in command, were blessed March 18 in St. Patrick's Cathedral, New York.

The Arts et Metiers Francaise, a society formed by Mme. Poincaré, wife of the President of France, will hold a benefit performance at the Century before the end of the month.

The 120 vessels to be launched by the American International Shipbuilding Corp. from the Hog Island ways have been named by the wife of the President. All the names are of pure Indian origin.

The Appellate Division has affirmed a judg-

ment of \$20,000 awarded to Lulu Urprung, a chorus girl, against the Winter Garden Co., Inc., growing out of personal injuries as the result of a fall down an elevator shaft.

The Registration Committee of the Metropolitan Association has issued sanction to the Friars Club to hold an amateur boxing tournament in its club house, April 3 and 5. The classes will be 108, 115, 128, 135 and 145 pounds.

Rehearsals started this week for "Keep Smiling," the piece in which Cyril Chadwick and Muriel Window will be starred. Others include Madeline Nash, Mary Jane Woodratt, Hervey Hume, Johnnie Dyer. The play will have its premiere at Stamford, Conn., Apr. 6.

Mortimer MacRea, vaudeville, playing Syracuse last week, was arrested there for failure to pay \$775 back alimony. The warrant came from Kings County Court, Brooklyn. MacRea was allowed to go, leaving a ring as security for the payment of the amount due under the commitment.

William L. Wilken, who has been handling the advance for "Follow the Girl," has joined the Barnum & Bailey forces at Madison Square Garden as "special story man," working in harmony with the general press staff headed by Dexter W. Fellowes and Jay Rial.

The Sheepshead Bay Speedway may be the New York terminal for the proposed aerial mail route between New York, Philadelphia and Washington by the Post Office Dept. If the service is successful an aerial route between this city and Boston will be immediately started. Aeroplanes that are no longer serviceable as fighting machines will be used by the P. O. Dept.

CRITICISMS.

GETTING TOGETHER.

A patriotic production by Ian Hay, J. Hartley Manners and Percival Knight, songs by Lieut. Gitz Rice, at the Lyric, March 18. The result, by far the most moving and the most thrilling war melodrama that has yet been seen here. There was no pose, no straining for cheap theatrical effect; but the thing itself was there, and if anyone in the audience failed to be thrilled to the marrow it was because his bones were hollow.—Times. It is the most thrilling thing to be found in any New theatre.—World.

PAIR OF PETTICOATS.

A comedy in three acts by Cyril Harcourt at the 44th St. Roof, March 18. Whatever merits this new English comedy by Cyril Harcourt may claim lie on the surface, and include an unusually good performance by a very creditable company.—World. Of plot there is enough to carry a line of conversation so unique and uninteresting, though by no means entirely flippant that actual gasps were registered frequently among the first night audience, which awarded the play and players repeated curtain calls at the close of the second act.—Herald.

PAN AND THE YOUNG SHEPHERD.

A comedy by Maurice Hewlett, acting version by Granville Barker, incidental music by W. Franke Harling, at the Greenwich Village theatre, March 18. For those who like the kind of play "Pan and the Young Shepherd" obviously is—and there were many of such in the house last night—the play has charm and poetry—also humor.—Times.

The many outdoor scenes and the classic dancing of a sextette of bare footed, short chiton skirted young women in the first act wave to it the aspect of a spring play of artistic quality. As such it was well received by the subscribers and their guests.—Herald.

THE SQUAB FARM.

A comedy by Frederic Howlett, acting version by the Shuberts, at the Bijou, March 13.

A much more legitimate ground for objection to the play is its constant effort at nasty suggestiveness for the mere sake of nastiness. In every particular its plot and the repellent situations to which it leads are false to the point of becoming almost grotesque.—World. The success of the piece will depend upon whether the public is more cheered by its character comedy or depressed by its lapses into drama.—Times.

ENGAGEMENTS.

George Giddings for "A Pair of Petticoats," Charlotte De Long replaces Blanche Bellaire in "Flo Flo."

Adèle Rowland for "Rock-a-Bye Baby," Eugene Cowles ("Chu Chin Chow.") Ruth Thompson (Flo-Flo).

Dolly Sisters (Weber & Fields).

"WHITE FEATHER" BACK.

The coming of "The White Feather" to the 48th Street April 1, recalls that it was originally produced in New York by William A. Brady, when it failed to attract any appreciable patronage.

Later William Moore Patch took it to Pittsburg for a record run and then to Boston with equal success. It now comes back to the metropolis at another Brady house.

EUGENIC PLAY.

"The Girl No Man Should Marry" is to make its bow in Pennsylvania shortly after Easter.

It carries a eugenic theme, and Oscar Ragland is the managerial sponsor.

Modern Changes Owners.

Providence, March 20.

According to a report current here this week the lease of the Modern, one of the largest and newest picture houses in this city, and a house recently sought by Klaw & Erlanger for legitimate, will be transferred to Max Nathanson, long identified with the show business. K. & E. may be interested in the transaction. The house is a large one and has a monster stage, suitable for big or little productions.

Ellis Revives Play.

Sidney R. Ellis is to send "Love Forbidden" on tour. Under the title of "The Destroyer," and with Robert Edson as the star, it had a brief career on the road earlier in the season.

First "Eddie" in Stock.

Lowell, Mass., Mar. 20.

The first presentation of "Very Good Eddie" in stock was made last week at the Auditorium.

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.

Herbert Breton Film Corp.—Goldwyn Pictures Corp., \$2,210.08, \$2,371.61, \$2,962.69, \$1,886.38.

Harry Carroll and Wm. A. Sheer—Hiljaire Mathieu & Co., Inc., \$1,870.10.

Conway Tearle—Schuyler Garage & Supply Co., \$87.22.

Willard Mack—H. Ellermann, \$5,135.65.

Selig Polyscope Co., Inc.—Muttal Film Corp. (costs), \$102.82.



LAURA HOPE CREWS

Placed by CHAMBERLAIN BROWN with Norman Trevor and Cyril Harcourt in the Shuberts' production of "A PAIR OF PETTICOATS" at the 44th Street Roof.

Miss Crews is under exclusive contract to Mr. Brown, as are Richard Sterling, Charles Lane, Earle Foxe, Oscar Shaw, Sue MacManamy, Byron Beasley, John Dilsen, Josephine Victor, Alfred Gerrard, Mabel Withee, Lynn Overman, Donald Macdonald, Jack Cagwin, Florence Edney, Bernard Thornton, George Forth, Walter Regan, Eileen Wilson, Alice Fleming, Mabel Carruthers, William H. Powell, Clara Joel, Marion Conkley, Arthur C. Howard, Gertrude Vanderbilt, Harry Tighe, and others.

SHOWS IN CHICAGO.

Chicago, March 20.

The new Woods, with "Friendly Enemies," did slightly beyond \$14,000 during the initial week. "Fitchy Koo" opened tremendously Sunday night and will get \$20,000 this week. "Leave It to Jane" is standing up mightily and "Lilac Time" is doing around \$10,000 in the fourth month. These are the big ones.

Warfield's business is letting down after a strong run, and such excellent attractions as the Drew-Willington team in "Gay Lord Quex," Julia Sanderson in "Rambler Rose" and "The Naughty Wife" are doing only fair business.

"Maytime" keeps just above the closing deadline and Clifton Crawford in "Fancy Free" is starving.

A huge advance sale is on for Harry Lauder, opening April 1 at the Auditorium, where he will do about \$30,000 in the six days from indications.

H. B. Wagner in "Among Those Present" closes here this week, an apparent failure.

The Olympic announces for March 25 a new musical show, "Some Little Girl," produced by Anderson and Weber, book and lyrics by Rida Johnson Young and William Cary Duncan, music by William Schroeder, staged by Frank Stammers. In the cast are Felix Adler, Peggy Lundeen, Harold Hendee, Shep Camp, Florence Morrison and a large chorus. The show follows Chauncey Olcott.

SHOWS IN PHILLY.

Philadelphia, March 20.

Oliver Morosco presented "The Little Belgian" for the first time on any stage, except a try-out, at the Garrick Monday evening to a well-filled house. The show made an impression, but the work of the company deserves more praise than the play. A personal triumph was registered by Ethel Stannard.

Mrs. Fiske opened to a very good house at the Broad, in "Service," preceded by "A Night in an Inn," both well received.

"Lord and Lady Algy" with its all-star cast, fair business, in its last week at the Lyric.

"The Man Who Came Back" is also doing fairly in its fifth week at the Adelphi.

"Katinka" doing very light at the Chestnut Street opera house.

"The Land of Joy" is playing to big business at the Forrest, where it remains for one more week.

"Fair and Warmer" only fair business at popular prices at the Walnut.

SHOWS IN LOS ANGELES.

Los Angeles, March 20.

Cyril Maude's return with "Grumpy" at the Mason was an astonishing draw, considering the fact that the Englishman played here less than a year ago. Two shows new to this city are scheduled for the second week of the engagement. They are "General John Reagan" and a revival of "Caste." The advance sale indicates a bigger week than the opening week.

Business in other houses is excellent. "Good Gracious Annabelle" is holding up in its third week at the Morosco.

SHOWS IN FRISCO.

San Francisco, March 20.

Both the Otis Skinner and Charles Ruggles shows at the Columbia and Alcazar respectively holding up.

"Nothing But the Truth" (Max Figman), playing return engagement, opened big at the Cort.

The Will King Co. continues to big returns at the Savoy.

"OH, LOOK" SALARY CUT.

All of the members of "Oh, Look," at the Vanderbilt, were asked to take a cut in salary last week.

Immediately afterward a number started to look for other engagements. Even the chorus members were asked to accept a reduction.

GETTING TOGETHER.

The "propaganda play," put out by and with the sanction of the English Recruiting Mission in New York. The first night at the Lyric Monday was held at \$5 top in the orchestra, with the Mission practically buying up the house for that evening. The remainder of the engagement is at the usual \$2 scale. The show will not linger on Broadway. It intends to travel quickly, to cover all territory possible, since its purpose is "propaganda," a word not familiar over here before the war, but long of common usage in England when any promotion work was referred to.

Blanche Bates and Holbrook Blinn are starred. There is a large company, nearly all of whom are understood to have accepted the engagement at a greatly reduced salary through the character of the piece. The play was written by Major Ian Hay, J. Hartley Manners and Percival Knight, with songs by Lieut. Glits Rice and Harrison Brookbank, the latter authoring but one of the six special numbers.

An incidental love thread of the triangle carries the piece through three acts, with the first two acts divided into two scenes each, the second scene finale of the second act carrying the big punch. It is called "A First Line Trench." American troops are about to go over the top for the first time. The English captain consults with the American captain. The commands are in adjoining trenches. The tension is worked up through a time limit to "go over." There is two minutes, then one, then half a minute and with time up, following a couple of deafening explosions a "tank" (practical) leads the way firing its machine guns as the forces clamber over the top to follow in its wake.

It's a thrill, and this is a thrill, a wave of realism and common sense argument to do your bit at home or abroad and to cement a better feeling between the civilians of the Allies, particularly the English and Americans.

There is some very plain language employed for descriptions. In "A Trench Fantasy," written by Mr. Knight and first produced at a Lamb's Gambol, Mr. Knight in his English Tommie role, to rhyme "Rhine," called the Germans "lousy bloody swine." A large percentage of the audience was English, and that expression must have given them an added thrill even if it but inadequately described the Hun, although for public speaking upon the stage, it did quite well.

The final scene of the first act was a Recruiting Station in New York City, with a crowd of supers. Entertainment was provided here by Lieut. Rice acting as accompanist and Mr. Brookbank singing songs. Recruiting speeches were made, during which occurred the introduction of a Canadian in uniform wearing the Victoria Cross, the English premier taken for breary. The recruiting scene is inspiring, and a speech made on the platform by Miss Bates in her stage role had its effect so strongly that when a "plant" clambered over the stage from the orchestra, to join, it was accepted in good faith. Miss Bates later before the curtain made another speech, calling upon the women of America to take the war to the Germans and do their bit all the time. Miss Bates has lost none of her effectiveness, and there has been no better gowned nor smarter looking woman on the stage this season than that actress in her street dress during the recruiting scene.

The third scene has a stretch of No Man's Land with some "business" working out the thread of a story, and the finale is a French village where there are convalescent soldiers, American boys trying to order from a French waitress, some comedy by Mr. Knight (who also sang the song hit in this scene), and the reconciliation of the two principal players, Miss Bates as Mrs. Orrin Palmer and Mr. Blinn as Allan Palmer. The husband secured a commission without informing his wife, who at that time was oddling along with an admirer just over the draft age, Edward Wadsworth (William Roelle).

Outside of "A Trench Fantasy" there was little call for "acting," excepting by Mr. Knight, who made his comedy moments all the time. The players for the most part had but to walk through, for "propaganda" is more forceful when natural.

For a propaganda play seeking recruits principally it seemed somewhat odd that the song hit was "I Want to Go Home," telling of an English Tommie wounded four times who wants to leave the front, although this is turned off by an encore verse of the soldier (Mr. Knight) singing "I Want to Go Home" at Blighy he wants to remain where he is.

Lieut. Rice sang the straight song hit, written by him also, in the first act. It was "You've Got to Go In or Go Under," with a couple of punch lines for each chorus. One couplet was:

"If you can't go across the pond
Then you must buy a Liberty Bond."

Lieut. Rice, who is in active service and of the Canadian contingent, hits off just right songs for soldiers. He gives a swing to his music and can write the ballad kind as well, evidenced in "Old Pal of Mine," with a pretty melody, sung by John Thorne, who did a nice little bit in the recruiting scene as a drummer who referred the bar room to the uniform. Lieut. Rice also helped his songs with accompaniments, much more so than the badly playing orchestra led by Manuel Klein. The musicians played as though they had not rehearsed, and they were about the only mar of the evening. Mr. Brookbank wrote "Come My Lad and Be a Soldier," also singing it as well as two other numbers.

"Getting Together" will accomplish its purpose. Those who don't thrill with it should be interested.

UPLIFTERS DAY OFF.

Cincinnati, Mar. 20.

After what they consider a successful season, which means virtually keeping the doors open, the Little theatre management, Cincinnati's house of dramatic uplift, will close until next autumn.

Harold Heaton's "Alan Intrudes," with the author in the principal role, and "Passers-By," by C. Haddon Chambers, will each have one performance, on March 19 and 20, respectively, before the closing.

SHOWS IN NEW YORK.

"A Cure for Ourables," 39th St. (4th week).

"Business Before Pleasure," Eltinge (30th week).

"Cohan Revue," New Amsterdam (12th week).

"Chu Chin Chow," Century (33rd week).

"Cheer Up," Hippodrome (31st week).

"Eyes of Youth," Elliott (30th week).

"French Players," Theatre de Vieux Colombier (17th week).

"Flo-Flo," Cort (14th week).

"Follow the Girl," Broadhurst (4th week).

"Going Up," Liberty (13th week).

"Greenwich Village Players" (19th week).

"Her Country," Punch and Judy (5th week).

"Happiness," Criterion (12th week).

"Jack O' Lantern," Globe (33rd week).

"Lombardi, Ltd.," Morosco (25th week).

"Let's Go," Fulton (2d week).

"Maytime," 44th St. (30th week).

"Oh, Lady, Lady," Princess (7th week).

"Oh, Boy," Casino (18th week).

"Oh, Look," Vanderbilt (3rd week).

"Parlor, Bedroom and Bath," Republic (13th week).

"Polly With a Pant," Belasco (29th week).

"Pair of Petticoats," 44th St. Roof (1st week).

"Squab Farm," Bijou (2d week).

"Seventeen," Booth (9th week).

"Suck-a-Bed," Gaitey ((4th week).

"Success," Harris (8th week).

"Silent Assertion," Braham Playhouse (14th week).

"Seven Days' Leave," Park (10th week).

"Slabard," Winter Garden (5th week).

"Tiger Rose," Lyceum (25th week).

"Tailor-Made Man," Cohan and Harris (30th week).

"The Wild Duck," Plymouth (2d week).

"The Little Teacher," Playhouse (7th week).

"The Copperhead," Shubert (5th week).

"Toot, Toot," George M. Cohan (2d week).

"The Off Chance," Empire (5th week).

"The Love Mill," 48th St. (6th week).

"Why Marry?" Astor (13th week).

Washington Square Players, Comedy (21st week).

"Yes or No," Longacre (8th week).

RATS' INVESTIGATION.

(Continued from page 6.)

advised the stock of the Associated Actors' Co. was safe and that it was guaranteed to pay 6 per cent. The Union standing behind the stock and willing to buy it back at par. Q. Were members ever notified that the bonds were second and not first mortgages?

A. Not that I know of.

Q. Well, the officials went down to Lancaster to correct the mistake, and by paying out further money protected the holdings?

A. Yes.

Mr. Sapinsky continued:

Q. Did the Associated Actors pay any dividends while you were business manager?

A. I think it paid once six per cent., even though it didn't earn anything. It was paid because of the guarantee made by Mountford to members. I objected to the continuance of dividend-paying, but was overruled on the ground that a promise made to members should not be abrogated.

Q. There was just one six per cent. dividend in your time?

A. Yes (previous to Cook's incumbency there was a 21 per cent. dividend one year).

Q. Was there any agreement between Mountford and the Independent Booking Office?

A. In declaring the first dividend Mountford said the booking fee ordinarily would be "kicked back" to the Associated Actors. But it was paid to Mountford, who manipulated it back to the Association.

Q. Who was interested in the Independent Booking Office?

A. Mr. Mozart, Feiber & Shea, Mike Sheedy, and others.

Q. Was the Independent Booking Office owned by the Associated Actors' Co.?

A. Not that I know of.

Though the witness could not state if the booking office was a subsidiary company to the Associated Actors, he explained the booking office received five per cent. and two and a half per cent. was "kicked back" to the Associated company.

The hearing was adjourned for one week (today) at the request of Mr. Meyers, who wished to cross-examine Cook, first desiring to examine the witness' testimony.

OBITUARY

William Courtleigh, Jr., died in Philadelphia hospital March 14 of pneumonia after an illness of four days. He was appearing in "Blind Youth." For some years he had been in the legitimate and picture field. He lately appeared with Norma Talmadge in "By Right of Purchase," shortly to be released. He is survived by his widow, Ethel Flemming—in pictures—whom he married two and a half years ago.

The mother of Harry Fox died about three weeks ago in Baltimore following a long and painful illness. Mr. Fox brought his mother from the Pacific Coast to the Johns Hopkins Hospital, Baltimore, in the hope she would be relieved. Some beneficial result was early noted, but her death occurred at that institution. Mr. Fox was an only son and his mother, a widow.

Sir George Alexander, manager of St. James theatre, London, died March 15. He made his debut in 1879 at Nottingham, and in 1881 joined Sir Henry Irving. He opened under his own management at the Avenue theatre, London, in 1890, and since has borne the dual role of actor and manager. He was knighted by King George June 19, 1911.

A dispatch from Morgantown, W. Va., records the death of Lena Palmer, pianist, formerly with Caruso. She met her death by the falling of an avalanche of boulders which buried a railroad train near Harrisburg, Pa. Miss Palmer formerly appeared in joint concerts with Caruso and Zimbalist.

Harry James Smith was killed in an auto accident March 16 near his farm at New Westminster, British Columbia, where he had gone in the interests of the Red Cross. He was the author of "The Tailor Made Man" and "The Little Teacher," now playing in New York.

Lee Williams, former business manager for the Hagenback shows and Al. Fields Minstrels, died at Alameda, Cal., March 14. He began his show career as manager of the Cincinnati Zoo. In 1914 he went to California to develop his father's mines.

Mrs. B. Dowitski, who has handled several trained monkeys on the stage, died in New York March 14 of heart disease and complications, which the doctors believe were the result of several frights she experienced in handling big apes.

William E. MacClymont, organist at the Strand, San Francisco, died at the Hahnemann Hospital, that city, March 12, after an illness of but a few days. MacClymont was formerly organist in Trinity Church, New York. He is survived by a wife and two daughters.

Victor Vogel died suddenly March 16. Heart disease was the cause. He was auditor for the Norma Talmadge Film Co., and was at his desk the same afternoon. The deceased was a foreigner.

David R. Young died at New London, Conn., March 12 from pneumonia. He was for many years with Robert Mantell and later with "Polly of the Circus." Young leaves a wife and two sons, both in the United States Navy.

George Denton, a picture player, was accidentally asphyxiated last week in a furnished room he occupied in West 46th street, New York. He was 53 years of age.

Lillian Cook, formerly with the World Film Co., died at the Hotel

Remington, New York, March 14. The deceased was 19 years of age. The body was shipped to Cincinnati.

The mother of Ben Kutler, scenario editor of Frank Keeney's Pictures, died March 17 from old age and a complication of diseases.

Sophie Erlanger, a sister of Justice Erlanger and A. L. Erlanger, died at her home, 204 West 70th street, New York, March 15.

The wife of Fred Schanberger, the Baltimore theatre owner and manager, died March 19. She had been an invalid for several years.

Jeanne Carolyn Sheehan, youngest daughter of Mr. and Mrs. Earl Sheehan (Flossie Boner), died of bronchial pneumonia March 17 in New York.

The father of Bobbie Toft (pianist in Witmark & Son's, San Francisco, office) died very suddenly last week.

Billy Jackson, theatrical producer and veteran actor, died March 10 in a hospital at Little Rock, Ark.

NOTES.

President Wilson's speech commending "Friendly Enemies" when that piece appeared at the National, Washington, was led up to by Louis Mann, one of the stars in the play, who made a speech at the end of the second act in response to calls. Mr. Mann spoke in appreciation of the management (A. H. Woods) and the authors, Samuel Shipman and Aaron Hoffman. Upon repeated clamor Mr. Mann again addressed the house, stating the playwrights had merely dramatized the various proclamations issued by the President in relation to the pro-German situation over here. The speaker said he trusted the authors had done justice to the President's ideas and if there were anything the President desired to add to the philosophy of the play he (Mr. Mann) felt quite certain the audience would be delighted to hear it. Mr. Wilson was in a stage box. When the audience rose and cheered for him, the President stood up and stated there was nothing he cared to add to Mr. Mann's remarks, that the authors had expressed his feelings most admirably, and he closed stating: "I hope the spirit and sentiments of this beautiful play will soon grip the world." A report spread about Washington after the extraordinary fact of the President recommending a play in the theatre, the first event of its kind, that Mr. Mann had adroitly and verbally fenced Mr. Wilson into the speech, but Mr. Shipman said regarding this: "To imagine an actor, great though he may be (and many say Mr. Mann is America's greatest), could do that with an iron man like President Wilson is to attribute to Mr. Mann the power to bring down the stars." Mr. Shipman wrote the President a grateful letter of appreciation and Mr. Wilson personally replied most graciously.

Mme. Franziska received a check for \$20 in settlement of a claim against the Pennsylvania Railroad for being left at a station in Dayton, O., Nov. 9, 1917. Mme. Franziska presents the cockatoos "Jackie" and "Billie" in vaudeville.

Viola Gillette says a recent statement in VARIETY she was married might tend to frighten away admirers, since Miss Gillette is neither married nor contemplating matrimony at present.

Louise Meyers and Co. (1).
"A Saturday Afternoon" (Comedy).
 14 Mins.; Three (Office).
 5th Avenue.

A very nice young couple in a neat little turn which wholly depends upon the players. That the playlet is "little" is the only black mark against the act, but that may be enough to lose the bigger houses for it. Nor does the skit by far measure up to Miss Meyers, who has not been on the stage since marrying and retiring from it some seasons ago. Her support in the sketch is a likable juvenile. To those who remember Louise Meyers this playlet would do, for she enjoyed quite some popularity before leaving the stage and is as engaging as ever upon her return. But the hard vaudeville audiences of nowadays will look for more than this piece affords, which might push it into an early position the players do not deserve. If that should prove to be the case, Miss Meyers might secure an act of more weight and go after it again. In an office in the Times building, ninth floor, on a Saturday afternoon when the building is deserted a young woman in Red Cross uniform walks into an office of a young man just about to leave. She wants money for charity, but he turns her down. He was phoning when she entered to a friend, Jim, about engaging a principal woman for a musical comedy production. Jim says there is a young woman from the Coast who would just fit the role and the young man advises the girl call when arriving. The Red Cross nurse after finding her mission fruitless (she wanted \$75), says there may be other ways, thereupon throwing the key to the office out of the window and trying blackmail, stating she has a partner in the street below and will inform the police the man in the office "detained" her if he does not come across. The young man cuts the phone wires and after some conversation tells the girl her blackmailing scheme is a failure, thereupon attempting to kiss her, when she yells she is Jim's friend. The office man engages her for the position, admitting the acting does it, and insists upon advancing her \$100 in cash on the engagement. She exits and he phones Jim to apprise him about it, but Jim says the girl he has in mind is still in California. Curtain. What there is to it is extremely well played and the double twist would give it a corking finish ordinarily, but the author appears to have missed. There is a bright line here and there, Miss Meyers as the Red Cross Nurse does a song and dance to display her ability (even on the 9th floor, with the orchestra accompanying), but there is little strength to the turn other than the agreeableness of its players. *Time.*

Babe LaTour and Sid Gold.
Songs and Talk.
 13 Mins.; One.
 Jefferson.

Babe LaTour and Sid Gold were vaudeville partners before. Miss LaTour is best known as a burlesque comedienne, through certain shows having featured her on the circuits. She has been referred to as the "Eva Tanguay of burlesque," due to her dynamic, peppery way on the stage and the fuzzy frizzy style of hair arrangement. In the present vaudeville turn Miss LaTour is not so fiery and tempestuous, but inserts gestures, expressions and "bits" of stage business, enjoyed at the Jefferson. That fidgety comedy handshake and the "I know you, etc." tag were surefire as she worked them up with Gold. Miss LaTour has apparently taken on avoirdupois in the past few years, but handles herself well notwithstanding, wearing tights for one of her numbers. Sid Gold works "straight," using his voice as perhaps the best reason why he is there. The act should do very nicely in the pop houses. *Mark.*

Mona Hungerford and Co. (3).
"The Polishing of Meg" (Comedy).
 15 Mins.; Interior.
 81st Street.

A crude, old-fashioned story, with the finish so obvious it fairly shrieks at you from the moment the curtain rises. A well to do lawyer, bachelor, occupies an apartment with his sister and is waited on by an Irish butler, who is designed for comedy, but isn't. It develops the lawyer has taken an interest in the little sister of a burglar whom he defended and who was sent to jail. The girl lives in a tenement and comes to see the lawyer by way of the window. Enter the girl by the window, the butler tells her it is leap year and suggests if she propose to him her application might be favorably considered. This gives girl opportunity for fly come-backs. Meanwhile sister of lawyer has in mind his taking a wife and selects one of her friends. She prevails upon lawyer to say to her: "I give you my word I'll accept the first woman who proposes to me." So, while his sister is planning to have her friend to dinner and to propose to her brother, why you see, the little tenement girl, whose brother is a burglar, bluntly proposes to the lawyer and, what do you think, he accepts her. It would be manifestly unfair to discuss the individual players for the reason that they had nothing to do. The sketch might travel about the small time and the "fat" come-backs for the star would elicit laughter. *Jolo.*

Homer B. Miles and Co. (5).
Comedy Sketch.
 18 Mins.; Full Stage: (Special Act).
 Harlem O. H.

For this new skit Homer Miles has selected a rather amusing theme, constructed his material in farce style and barring some talkative moments, his effort pleased in a general way. Three women and an additional man make up the cast. The man has sold himself for \$500 for a Red Cross Benefit and the three girls have all purchased him. He wishes to leave the town and procure his chum (Mr. Miles) to substitute. An old maidish looking woman, a vampire type and a petite little miss are the three purchasers. In farcical style the action revolves around their entrances and exits. Finally the affair is adjusted. The skit needs playing. While it runs smoothly, Mr. Miles can find several spots where the cutting process can be applied. The quartet in support, particularly the character woman, did good work throughout. *Wynn.*

Mohr and Fields.
Singing, Piano.
 13 Mins.; One (Special Drop).
 Harlem Opera House.

Halsey Mohr, of the Shapiro-Bernstein staff of composers, and Miss Fields, a plump, youthful-looking blonde, with a pleasing personality. It opens with a bit of a plot, unfolded in lyrical form. Scene is supposed to be the office of a music publisher, the composer phoning for the star of a musical show to come down and rehearse. They go through the various numbers she is to do in the show, and while she changes he pianologs. Very acceptable pair, with a good act. Mr. Mohr has appeared in the same turn before with another partner. *Jolo.*

Davenport and Malmrose.
Songs and Talk.
 14 Mins.; One and Four.
 23d Street.

Opening has this "team" as bride and groom, with subsequent patter bordering on the comedy twist. Act deviates noticeably, with the closing developing strength through the vocal efforts of the turn. Seems acceptable in present shape for the smaller houses, where they are not so exacting. *Mark.*

Lois Josephine and Co. (1).
Songs and Dances.
 15 Mins.; Full Stage (Parlor).
 Fifth Avenue.

Lois Josephine, with a male pianist. Formerly of Cross (Wellington) and Josephine, Miss Josephine comes back to vaudeville "alone" (as it might be called) with the advantage of being known at least. She has arranged a pretty turn with herself the centre of that, but it's going to be hard work for Miss Josephine in her present layout to hold up an important big time position. She has three numbers, the finish carrying a waltz with it. Miss Josephine stands picturesquely on a pedestal at the rear of the set before entering and returning to the pedestal for the finale. A "Doll" song is used for this finish. A "Flora's Debut" number opens with a wedding bell song in the centre. Between changes the pianist pianologs a couple of stories without creating much of an impression in any way. Miss Josephine has appearance, undeniably, which carries class with it and a certain daintiness that valuably assists, but she needs stronger timbre than now employed, with perhaps less pianist and more Josephine, even if there are not so many changes of costume by her. But Lois Josephine looks safe for a try on the name as well as material. Her name is a trademark and that is always something to bank upon. *Time.*

Dorothy Brenner.
Songs.
 15 Mins.; One (Special Drop).
 Harlem Opera House.

Miss Brenner makes her entrance down one step, through her special drop, announcing her turn with a good lyric, the gist of which is that such an act is dependent upon "Atmosphere." It is very cleverly rhymed. She talks her songs with excellent diction, is a pretty blonde, and has an attractive personality. Her second song, "A Widow's Mind," on the subject of a sophisticated young widow who is kissed by a man and tells him to go out and practice, is not quite as good. The third is something about Cleopatra having a jazz band, a published ditty; vulgar in its idea and execution, and should be promptly omitted from the routine. Her fourth is a kid number in rompers, "I Spilled the Beans," with a kid recitation for an encore, very cute and most artistic of all. With a good substitute for the third song Miss Brenner will be ready for the big time. *Jolo.*

Vernon and Barlow.
Songs and Piano.
 15 Mins.; One.
 Jefferson.

"Sister act." Taller woman the singer and her voice is relied upon to carry the turn. Smaller "sister" at the piano, for the accompaniment as well as for a comedy number which the pianist steered into the wrong avenue through dwelling on lyrical suggestiveness and an added break of the song construction by the woman telling the orchestra leader to ask her what "he did then." The woman did well with a straight instrumental number and the other woman's singing kept the turn from falling from par. As constituted the act should be satisfied with the smaller houses. *Mark.*

Jewett and Pendleton.
Singing, Dancing.
 15 Mins.; One; Full Stage; One.
 Harlem Opera House.

Man and woman, singing and dancing. Open in "one" with song and dance, then "full stage" for more or less acrobatic ballroom stepping. She changes dress while he recites one of Kipling's "pomes." Woman then does a very good toe dance. The pair do old-fashioned dances, announcing them in lyrical form, rhyming "parlor" with "holier." Good three-day turn. *Jolo.*

Baker and Rogers.
Songs and Talk.
 13 Mins.; One.
 5th Ave.

Another "tramp" couple. When any particular type on the vaudeville stage appears to strike an audience's fancy or seems more easily put across than some other character, there appears to be a rush for it, and the rush invariably cuts down its life accordingly. "Tramps" at present with male impersonators of the character are the thing. It's a role that tires more quickly perhaps than any other. If all the singers of parodies or medleys insist upon doing it in tramp character hereafter, that should wind up the furore quickly. Whether the bushy and heavy facial make up of a tramp with untidy clothes helps to cover up personality or the lack of it or manufactures a degree of magnetism is a question. It seems to do something for a performer of the part in his relation to the audience that he himself in straight or other attire could not secure. Baker and Rogers are two ordinary tramps, more on the burlesque idea of that character and some of their work suggests a burlesque training, although not possibly tramps. One of the men, the taller, after observation might be guessed to have been a straight man, in burlesque or semi-straight, although now he is the principal of the two-act. They have a couple of "bluish" gags that get laughter and they tell their gags in the Frank Tinney style, though doing it between themselves instead of one using the orchestra leader as Tinney does or did. In the act is a neatly written medley commencing with "Me and My Gal" and continuing down the list of pop numbers, rags and ballads. It tells a continued story. One of the lines is "There's a broken heart for every leg on Broadway." At the Fifth Avenue the last half last week the two men, No. 4 came pretty near catching the hit of the show, returning for two encores, and they look fit for the No. 2 or No. 4 spot on the majority of big time bills. There's nothing startling about the men, their work or material, but they seemed possessed of the faculty of getting over before a vaudeville audience. *Time.*

Griffin and Capman.
Songs and Dances.
 9 Mins.; One.
 5th Ave.

Boy and girl, latter a red head and apparently quite young. The couple open with "Sweet Tooth" as song and dance, the girl returning alone, seated upon the stage, singing "Story Book Ball," with the boy next doing a single dance. Both are in a Hula eccentric dance (announced as their own) for the finish. Capman is in Eton evening dress. He has a cold personality with no attempt to soften it through a smile, but there is hardly anything in the turn to warrant it a position beyond an early spot on small time. If they do better than that in position they will have to do better in action. The little girl is minus a voice, to be expected, but she looks cute enough and can dance, although they should not claim the "Hula" bit—it's not worth claiming. *Time.*

Hart and Dymond.
Dancing and Physical Culture.
 9 Mins.; Full Stage (Special Set).
 81st Street.

Opens with woman showing wonderful muscular development. A program notation makes the claim that Ethel Hart is the only woman on the American stage with muscular development. After a bit of the posing, she goes through several semi-ballroom dances, augmented by acrobatic "lifts." The woman handles her hands gracefully. A rather novel opening turn for a big time bill. *Jolo.*

Stanley and Freeman.

Talk and Songs.

12 Mins.; One.

Harlem O. H.

Two clever entertainers, Johnny Stanley and Jack Freeman (formerly Freeman and Dunham), but their present arrangement will never earn them any laurels. The talk needs strengthening, this being the principal weakness. There is no "punch" to the material, the vocal work alone pulling what returns they earned. The finish, a French number in which Freeman wears a skirt, is exceptionally good and held them up practically, but it should be preceded by some up-to-the-minute chatter. Both boys are thoroughly capable, good "feeders" and quick to register a point, but with pointless material they cannot.

Wynn.

Hart and Clark.

Songs and Talk.

12 Mins.; One.

Harlem O. H.

Two men, one in a "souse" role, the other a policeman. They proceed through talk and close with songs. The singing held up the act. Both have good voices, but the patter is of an ordinary brand and failed to earn any visible returns. They need aid from a capable vaudeville writer. The couple closed the Harlem bill, the program running one-act short. The position was a handicap, but even in an earlier spot this combination would not have fared any better.

Wynn.

Embs and Alton.

Songs.

10 Mins.; One.

A boy and girl, with voices, and presenting one of the nicest piano acts seen in some time. The routine consists of four songs and the playing of a violin by the boy, accompanied by the girl at the piano. For a finish the couple are singing under an umbrella that lights up from the inside. The effect is pretty and gives the couple something besides the ordinary exit. They look well, their clothes are sightly and the stage is well dressed, to some extent, by a large basket of flowers alongside the piano. It's a corking singing act, with the girl's voice of extremely high range.

"Uppers and Lower."

Talk.

13 Mins.; Two (Special).

23d Street.

The act opens with the drop failing to go up and one of the boys coming out and having an argument with a stage hand over it. The "drop" is supposedly stuck up about three feet. They give the act with the audience just seeing the feet and the orchestra playing incidental music. What you see is one side of a Pullman car with all the berths made up but one, with the bride and groom making their entrance into the vacant lower and going through the usual routine, with the finish the old gag of the bride forgetting which berth she's in and calling out, the whole car answering. The act is out of the ordinary and should prove acceptable for the smaller houses, but it hardly is a "big time" skit.

Kraft and Adams.

Songs and Dances.

12 Mins.; One.

Columbia (March 17).

Two men in evening clothes, with a routine of song and dance, the latter holding up the turn. There is a good opening song. It provides good tempo for the double dance. The solo dancing follows, with Kraft gathering a nice hand for his loose stepping. He should discontinue the use of the spotlight, for his shadow on the back drop is too conspicuous and detracts from his movements. The double song, utilized to finish, should be replaced with something else. It's draggy. The jazz encore cinched a hit for the pair. With some work they should qualify.

Wynn.

Bob Murphy.

Songs and Talk.

11 Mins.; One.

Bob Murphy is doing a semi-nut in talk and actions, with some songs. Mr. Murphy has some personality, but no material, particularly his talk. Much of his nutty talk and business is reminiscent. He is straining his voice at present. The loud effect he obtains which could be called just noise would aid him if subdued, both for his voice and work. At the finish he uses a stagehand for a comedy bit, but secures little from anything he does, even an "Ireland" song, which may be wholly attributed to the manner in which Murphy has framed his turn. With right stuff he could advance. At the American Monday night Mr. Murphy was No. 2 and didn't deserve a better spot, nor is he likely to obtain a better position on small time bills with this act.

Stine.

Adolph and Co. (4).

Dancing.

8 Mins.; Full Stage (Cyclorama).

23d Street.

One thing in favor of Adolph and his dancing co-workers is that they don't stall. Looks like a troupe from the Slavish interior, with the Russian form of legmania the piece de resistance. Adolph does most of the solo work, and gracefully and well does he execute a whirling, spinning heel and toe routine. The company includes two men and two women. One of the feminine steppers does some splendid toe work and also works nicely in a double number with Adolph. Sprightly, graceful and a dandy looker, she is an asset worth while. Act snappily handled. Has merit.

Mark.

Bennett and Gladys.

Songs.

12 Mins.; One.

Harlem O. H.

Two girls, possibly sisters. They open with a double number, one following with a solo. This cramped the turn's possibilities from thereon, for the girl has little or no idea of the proper style of song delivery. The effort failed. A solo dance came next in order with a double number in red, white and blue costumes used for a closer. The girls will have to improve generally to even connect with the small time.

Wynn.

Abrahams and Cox.

Songs.

12 Mins.; One.

Columbia (March 17).

Maurice Abrahams and Eddie Cox make a very likeable combination. Abrahams accompanies at the piano, Cox singing four numbers and encoiring with a medley of their song hits. "Oh, California" is used first, with "Hunting the Hun." "When the Flowers Bloom on No Man's Land" and a Spanish song following. Mr. Cox can put over a song in style, has a good voice and makes a neat appearance.

Wynn.

Manetta Duo.

Classical Singers.

9 Mins.; One.

A man and woman duo who probably have been an attraction at one of the table d'hote places. They open with a Spanish number, which is followed by a couple of solo numbers. A double number suffices for the finishing touch. The act is a classical singing turn with both of the members showing good voices, winning applause on their individual numbers.

Prod.

Frank and Milt Britton.

Music.

10 Mins.; One.

Young men. Musicians. Routine runs largely to duos on the xylophones, which they handle rather effectively. Brass instrumental finale, with jazz effect. Numbers receive pop house approbation.

Mark.

PALACE.

Lady Aberdeen and her company were out of the bill at the Palace Monday. It is understood she objected to Evelyn Nesbit being headlined over her, indicating that the titled personage is a familiar with the first requisites to importance in vaudeville.

The Duttons opened. They were followed by Lloyd and Wells, eccentric dancers, with some singing and a special drop, to indicate they are beating their way in a sidestory Pullman. The men have the nucleus of an idea but fail to carry it out to a logical conclusion. With a slight alteration in their conversational song, or the incorporation of a bit of dialog, they should indicate they are a pair of stranded performers. Having annexed part of the plot of McIntyre and Heath's "Georgia Minstrels" in their song, why not take it all and make a good job of it?

Little Billy scored nicely, but if he didn't open in his dress clothes as a man, would create the absolute illusion of childhood. The opening destroys the idea of being a kid and discounts what follows. Marie Nordstrom returned to the varieties with material unworthy of her and failed to score strongly.

Nellie and Sara Kouna, twin-voiced soprano, were the artistic hit of the bill. They open with a duet, a blend of "Humoresque" and "Swanee River." These young women are real vocalists, having absolute control of their voices, which are about as nearly alike as any two voices can be. The second number was "So Sarau Rose" ("Wait and Time will Bring You Roses"), an Arditoli vocal, sung in Italian, done as a solo and artists taking a B flat perfectly. Their third, "Swiss Echo Song," duet, with one of the sisters off stage doing the echo responses, the one on striking B flat—a rare treat. For encore, "Long, Long Trail," as a duet, one mezzo voice, the other doing counter melody. They scored a big hit, and for a second encore "Mad of France," with "responding" obligato and harmonizing.

The Three Dooleys (Ray, Gordon and William), second week, open with their "mist army" hit, in which they perpetrate a few "released" gags, as for instance, "Advance and give the countersign—Mother—Pass-over." Message from the front—couldn't get in the back. The trio would undoubtedly score a big hit in London. They suggest the English low comedian in their style of travesty work. They scored their usual riot.

Evelyn Nesbit, assisted by Bobby O'Neill, sang and danced. She rendered "Baby's Prayer at Twilight" in a low mezzo voice, with plenty of finesse. Her terpsichorean efforts were brief, but acceptable. Van and Schenck, next to closing, opened with a travesty on "Give Me the Right to Love You," then "You Can't Go Wrong with an Irish Song," "I'm in Love" (Yiddish), "Don't Try to Steal the Sweetheart of a Soldier," "My Marie" (this should be Maria, as it's "wop," but the rhythmic demand pronounced it "Marie"), "Miss the Olden Days," and for encore "I Got the Blues." It's a curious thing that this popular pair of vocalists enunciate very distinctly when doing solo work, but when they attempt to harmonize become quite unintelligible. Laveen and Cross, with their burlesque on Roman Sports and Pastimes, closed the bill.

JoJo.

RIVERSIDE.

The Riverside has a first rate vaudeville show this week, with Annette Kellermann as the draw, although in the applause returns probably Sophie Tucker divides honors with her. The Kellermann offering runs a little overtime, and it is not until the tank finish that the act really scores.

It is all very well for her to present a diversified musical comedy tabloid, but the fact remains that the audience associates in its mind Miss Annette and union suits, and until the slim, graceful diver came to her feats in the tank the Riverside crowd was restless. Miss Kellermann's dance numbers were interesting and picturesque, and her patriotic number was well devised, but it was only when she appeared in an orange union suit and went into her old specialty that they displayed real interest and enthusiasm. It is the finish which really puts the turn, over, the rest of it, much of it clever stage manipulation, being merely a time filler working up to the Kellermann specialty.

The rest of the bill is good entertainment of orthodox vaudeville, made up of standard turns. One advantage it has is that it is without the customary dramatic playlet.

The Three Kanes open. They have a smart gymnastic turn of the equilibristic sort. The routine is smooth and well done and works up to a capital climax in a head-to-head balance on the perch, which gets them away to an effective finish.

Bradley and Ardine, singers and dancers, have a particularly slightly offering. The pair have a sort of versatility which keeps the stage busy every minute during the time they occupy it. Horton and Morris followed and kept the bill running with their interesting dancing and singing novelty, although perhaps there was an excess of song and dance in this portion of the bill.

Frank Westphal brought a comedy interval just where it was needed, with his monologue as Jim Morton, together with his piano playing as brilliant as anything vaudeville has offered since the later Melville Bill. Westphal has an effective comedy method. His talk is full of curious twists and surprises.

Miss Tucker followed, finding the house in just the right mood for her swiftly moving song offering. Miss Tucker has, as it were, vaudevilised the jazz band idea. There is

never a moment in which she and her five young men co-workers are idle. They fill the stage with noise and contortions from start to finish. Not that they neglect real music, for the violinist's rendition of the Caprice Variations is a capital bit of high class material. The saxophonist's comedy is in its own way quite as good, and Miss Tucker's handling of her characteristic numbers is top notch entertaining.

Courtney Sisters opened after the intermission acceptably, introducing a new patriotic number. This did not go very well, but the routine song, and the harmony of a kind this pair alone seem to command went with a bang.

The second half was short in numbers, but long in time, due to the presence of the Kellermann act. It had only three turns, the Courtney Sisters, Kellermann and Moran and Mack, blackface comedians, who closed the show. The cork pair, billed as the Two Black Crows, have a first rate exchange of talk at the opening and an interesting routine. The show had been short on comedy, and probably this helped the pair, but closing is a rather dangerous place for blackface comedians ordinarily.

ALHAMBRA.

Business at the uptown Keith stand has dropped to a decidedly noticeable point of late, the Tuesday night attendance running to less than half capacity with no apparent reason unless it be a combination of weather, Lenten season and poor shows. The latter cause can hardly be advanced, however, for the bills of late have been somewhat above the average.

This week's layout, though, while playing smoothly enough, carried several acts that have appeared previously in Harlem or adjacent theatre. This might have passed unnoticed were it not for the remark of an adjoining auditor who avowed she had seen the same show at Proctor's Harlem house on the same street. Quick repeaters from a small time theatre does not show good judgment for a house of the Alhambra calibre and if this circumstance is affecting attendance, it should be watched. This particular incident may, of course, be singular.

James J. Morton is held over for the second week, announcing the specialties in his usual coil manner. Morton was quickly recognised and aside from a laugh on each entrance was occasionally rewarded with a spasm of applause. The pictures opened, with Ferry in his frog characterization running through his routine of "bends" and twists on the pedestal and trapeze. Ferry gave the bill a fast start, and from then on it dropped for several specialties.

Sherman and Uttry have a combination of song and recitation, the latter being offered rather early in the routine. It's a good singing turn, but the early spot and the light attendance failed to aid it, and while their closing number eked out a rather strong hand they could hardly be credited with a hit.

Village Flunkies, a Fred Ardath production, came next and bore the audience for a 20-minute term. It's a tired, uninteresting, unfunny, and beyond the accompanying scenic production it carries nothing that can recommend it for big time vaudeville. The theme is listless, running along a rube story, and the players showed little capability to project it. The combination rewarded the audience with a little of the slapstick mannerisms of ancient theatres to win laughs, but had little or no success. The skit does not belong in the Alhambra brand of theatre and could hardly hold a spot in a house of lesser qualification.

Bert and Harry Gordon followed and gave the show a sadly needed lift. The couple have improved very singularly since their original New York debut, the "straight" doing far better than when last reviewed. He stands erect now, as he should, and his voice has a sounder ring. The closing number has been changed for no apparent reason, although the present ditty is more consistent, yet lacks the laugh "kick" of its predecessor. The boys can be safely credited with one of the show's genuine big hits.

"On the High Seas," a melodramatic affair with a spectacular finish, closed the first part, the scenic management earning the greater bulk of returns. The "dreadnaught" came apart at the conclusion of the turn, suggesting faulty stage management, but a few realized what was happening and the small audience greeted the final curtain with hearty applause.

Bert Kenney opened intermission with his delineation of the negro character, a fine bit of artistic work in every way. Kenney's rendition of "Hesitation Blues" is a treat in itself. He does not linger over the title lines for each verse, but gives several catch phrases to each chorus. It's a good method of delivery and is apparently original with Kenney. He cleaned up a hit in easy fashion.

Mack and Walker followed and were the distinct hit of the bill. Their "Pair of Tickets" is unquestionably the best of their many offerings, and the detail comedy landed home in every instance. Santana and Hoffman followed with a strong comedy specialty, the couple gathering their bulk of laughs from the respective sizes. The lighter girl has a well-trained soprano voice, which she drops with ease to a low octave, and with this she earned a vocal hit. The turn in next to closing spot came fully up to expectations and they walked off with a tidy bit.

Bessie Clifford's art impressions shows an improvement over the stereotyped projected scenes, the girl having an attractive figure and the accompanying views being especially well arranged. The lens gives a sort of embossed effect on the pictures and with the clever color devices utilized the turn is highly pleasing.

Wynn.

COLONIAL.

The advent of spring was duly proclaimed at the Colonial by the blossoming of daffodils, the touch of a circusy act and the registration of the hottest March day in a score of years. The attendance Tuesday night, however, was good, notwithstanding that the weather was unfavorable to theatregoing in the sense that it was the first indication that summer was in the offing after the worst of winter. Father Knickerbocker has experienced in forty years.

The "daffodils" were Jimmie Lucas and Bert Fitzgibbon, and both chalked up individual hits. Their familiar style of funmaking did not conflict in the least. Each used "plants," Jimmie having the old Civil War war touching off the finish with a grand hurrah while Bert's wife, all topped up in new summery finery, proved more of an asset to the turn than in previous weeks. Bert was next to closing, while Lucas was on "No. 2." Lucas could have been moved down on the bill, but that would have placed the "nuts" too close together.

And this on the subject of "daffodils," the Colonial's category this week includes some of the feminine species, namely the "hee haw" dancing, Ida May Chadwick, and the kiddyding, Kate Ellmore. These women more than held their own in the laugh producing contest.

The Colonial bill this week comes close to being the same that cavorted about the Royal stage, including Lucas and Co., Mollie King, "Camouflage," and Miss Chadwick and Dad.

Potter and Hartwell started, with the woman doing a lot of talking, unnecessary and unfunny. Lucas and Co. were next, with Dainty Marie third. She has changed her name somewhat and gives the folks more time to study her symmetrical outlines. And while compiling "figures," as it were, Miss Marie has Marguerite Meeker as her assistant, and Miss Meeker is there, too, on the shapely proportions. Miss Chadwick and her dad were next. They had apparent rough sledding at the get-away, but once the clever Ida swung into and began boohiss yodel characterization and began dancing the result was certain. Considerable reliance is placed on the talk by Ida and dad, but it is really of secondary importance.

"Camouflage" brought novelty to the bill, more perhaps through the peripatetic idea being worked by the band of counterfeiter than anything else, as the quick transformation of the stage setting had been done in the neighborhood before.

After Ellmore and Williams was Mollie King. Allowing that Miss King takes much for granted, she did well, with the audience warming up to her more appreciably when she told it her brother was Charles King (Brice and King), and that she was proud that he was fighting for his country. Miss King looks sweetly in her stage attire, works hard and not along nicely despite the yoke that some of her imitations placed about her girlish neck. After Bert Fitzgibbon had his inning the Misses Chalfonte closed the show. These girls labored to hold up the pace of the show, but they were largely to comedy, but they would have undoubtedly fared a little lot better in a more advantageous position. The "girls" have terpsichorean talent, show spirit and work fast, but the spot was mitigating, nevertheless. Mark.

ROYAL.

A purely singing show from start to finish at the Royal this week and a show that the audience fell for, greeting almost everything on the bill with impartial applause. There was but one act that was not purely singing and dancing, and even that had a snatch of song. It was "Submarine F. 7," which was headlined in the bill. From an opening and closing the first half. From an applause standpoint it was the bit of the propitious. Intense and gripping throughout the final red fire with the rescue of the men brought practically a cheer from the audience.

A switch in the bill substituted George Felix and Dawson Sisters (New Acts) for Arthur Sullivan and Mercedes Marks. "A Drawing Room Life." The newcomers to the bill held down the third spot, following the Eddie Miller Duo, which was a distinct hit. The first two acts were run in 22 minutes with "The Girl in the Moon" opening and doing three songs, followed by the Miller boys with more singing, the Felix and Dawson act also having a fair share of song. Buster Santos and Jacques Haynes as "The Health Hunters" also contributed their share of song, but their comedy was the long suit in this act, and the audience fairly howled at them.

The last half was singing almost in its entirety. Carmela and Rosa Ponzillo, who opened this section, were favorites, each number getting over despite the kidding of three youths in a stage box.

The laugh bit went to Ryan and Lee in "Hats and Old Shoes." It's a corking vaudeville offering, and little Miss Lee, despite a severe cold, managed to keep the audience howling, while Ryan's dancing at the finish was sure fire.

Closing the show Florrie Millership and Al. Gerrard in "The Girl on the Magazine," held the audience to the very last, but two people walking out before the final number of the act.

The Hearst-Pathé Weekly, booked originally to close, was the opening offering. Fred.

AMERICAN ROOF.

It looked like business over at the American Monday night, down in the lobby, but the Roof was fairly light when shows started. The bill was a reminder of shows that have gone before up there.

There wasn't a laugh in the bill until to-

wards the end, when Morgan and Gray injected some much needed "pup." They were followed by Andy Lewis and Co., next to closing, and they ran comedy wild in the spot. There had been nothing before them except Morgan and Gray, and the Lewis turn left the house wanting more.

The Dancing Cronins opened, and after four numbers paid on the bill in the act is doing a whistling specialty, perhaps the most unnecessary "bit" ever in a routine. Charles Gibbs followed with imitations of different instruments and animals, also doing a little whistling. Mr. Gibbs got away fairly well at the finish.

The Cromwells pleased with juggling, though the boy made "as a girl" is working too hard to make it get over that way.

Austen Stewart, assisted by a girl and boy, passed nicely. Mr. Stewart as a stupid Englishman made 'em laugh here and there, and as it was 9:05 when he came on and the first laugh of the evening, he was welcome.

McKay's Scotch Revue closed intermission and the girl worked very much as if she hadn't one song after another, seven numbers in 18 minutes. Five girls and two boys make up the cast, working in "three" with a special drop.

Norton and Norton opened the second half and it's doubtful if there were more than a handful in the house who knew they were on. The girl worked very much as if she hadn't been behind the lights for any great length of time, and a ghost song didn't help the turn any.

The Kremka Brothers closed.

FIFTH AVENUE.

It was a rather "hard" audience that filled about two-thirds of the capacity of the Fifth Avenue Monday night. All of the acts in the early section of the bill had a more or less difficult task in trying to interest, and they were conservative in their demonstration of approval for any one of the first four turns.

The fifth act was the Mack and Vincent, who became the applause bit of the show.

The Hearst-Pathé Weekly started the show, followed by Maestro and Co. The company is a rather buxom lady who acts as the assistant. Maestro does balancing and juggling feats that should finally place him on the big time. It is an opening turn that holds interest and brought a little applause from even the Monday night audience. The Galardin Sisters with a musical offering opened rather slowly and closed about the same. It is a fair little musical turn for an early spot for the smaller shows.

The new act that Fay, 2 Coleys and Fay are presenting is a corking novelty, and with just a little speed will set fire far this quartet. There is a lack of punch to the comedy lines at present, but the idea is "there," and it will work out into a screamingly funny turn. The Fifth Avenue audience did not get the early part, but the quiet finish went over with them in good shape, all things considered.

Mack and Vincent opened with "A Lump of Sugar in Dixie," not getting much of a return. A rather suggestive number was "Grabbin' 'em All of the Time," which followed, and it also died a natural death. "That's the Kind of a Baby for Me" was the first return winner, and after that the act had smooth sailing, two parodies at the finish made them practically top of the show.

Laurence Grant and Co. in "Efficiency" started rather slowly, and it was not until the remade soldier pulled his speeches at the Kaiser the house rose to the red fire bait handed them. But the playlet went over with a bang at the finish. Then the audience was introduced to the novelty of having one clad in the habiliments of the Emperor of Germany appear before them and make an appeal for the Knights of Columbus War Fund.

Parish and Peru following the sketch were unable to get very much applause as their act went along, their reward coming at the end in one bundle, they pulling down the second biggest hit of the bill up to this point. Arthur White and Co. next to closing, and scored with a number of topical verses to his two standby numbers, "Come Over" and "You Can't Get Away from It."

Everest's Monkeys finished the vaudeville section with the house walking out, and an O. Henry film, "A Madison Square Arabian Knight," closed the show. Fred.

HAMILTON.

The patrons arrived slowly Tuesday. Nearly three acts were over before the house was filled. The bill had six acts, a semi-weekly news picture, and feature, but in all on drew about enough to fill three-quarters of the theatre. Instead of the customary overture to start the show it was dropped down to the middle of the bill, preceding the news picture, when the Hamilton Orchestra rendered a descriptive overture, entitled "The Allies on the Little Fronts of the Emperor was arranged by Stanley W. Lawton, general musical director. The work of the orchestra in this particular piece was exceptionally good and received round after round of applause. During other intervals of the evening the boys in the pit played so loudly the singing of some of the turns was almost lost.

Rowley and Taintain opened and did little. Couple look and dress neat, but the dancing is nothing extra and the song by the girl poor. It's a regular early spot turn for the three-day bills. Jack George Duo, the man doing blackface, started as if something was going to happen, but fell off then and there, and closed through the rest of the time. Frank Mullane had things his own way. He told his old jokes, getting the biggest laughs for the Hebrew "gags." His popular song in Hebrew settled things, sending him over to the biggest bit of the bill.

The Schwartz Bros., following the news weekly, in "The Broken Mirror," drew laughs

plenty, sending them over to a good applause finish. Smith and Trone, the colored comedians, went over with a bang. The talk employed by the boys is bright, their appearance neat and both have nice singing voices. They were brought back for an encore following the playing and singing of their musical compositions. Hill's Comedy Circus closed. The act is a slow-working affair and gets little until the undesirable "Shame," closed at 11.

CITY.

The spring Monday night played havoc with the attendance at the City. Electric fans were running during the picture periods, but that might have been to refreshen the air and keep the patrons conscious. After the overture, "William Tell," by the City orchestra, ten minutes, drawn out to sound like the whole opera, the Lyons Trio opened, and passed with a routine of acrobatic stunts. The Four Chicks, four young girls in harmony quartet singing, would have wandered by unnoticed if it had not been for their "barber shop" chords.

The sketch on the bill, "After Three Weeks," passed with the 14th street audience on the "raw" talk used by the woman doctor. When the piece is censored it will be ready for the shelf.

Emma Stevens, following the weekly picture, was the first to do anything worth while. Miss Stevens handled five numbers pleasingly. De Haven and Nice started nicely, but the speed fell off after their first song and dance. The middle portion could stand strengthening. It was shown up by turns the boys, however, finished well with good fast dance.

The New Producer has a little trouble at first, but when the idea was explained the patrons showed appreciation for the good singing. Eddie Foyer, a strong favorite with the City crowd, went over easily. Mr. Foyer is using one of his own poems, "Comrades." Lady Alice with her rats, cats and pigeons closed, holding 'em in for the five-reeler.

JEFFERSON.

The show did not spread along the channels necessary to stimulate the human palate to unwonted activity, and there were sections that went along like a slow freight through Arkansas. Even though a rearrangement might have smoothed matters somewhat the calibre of the show did not furnish the entertainment the Jeffersonites have been getting this winter.

The bill started slowly with a combined exhibition of sand-drawings and shadowgraphy. Mr. and Mrs. Stuart Darrow pleasing, however, in a neat act which had its humorous minutes with the silhouetted figures on the screen. Leighton and Kennedy floundered along at the start with an exchange of patter that almost submerged them, but with their dance routine pulled up strongly. These blackfaced chaps should borrow a few of Al. G. Fields' old almanacs and build up a new line of patter. Their dancing takes care of itself.

William Trainor and Co., with their comedy jact all in "one," did well, some of the stent singing humor amused nobody behind the first drawing line, cackling and guffaws from that downtown bunch. A tenor voice bobbed up at intervals, tackling the class of selections eschewed by the average vaudeville warbler, and with each number registered most effectively.

Clark's Hawaiians was about the best enjoyed turn of the evening. Vernon and Barlow (New Acts) followed by Lillian Mortimer and Co. The latter started out at snaillike pace, but once the free-for-all rough house was started by the four participants the house seemingly drew a lot of fun from it.

Babe LaTour and Sid Gold (New Acts) were followed by the Ishikawa Japs, who went through a neat routine rather slowly. Mark.

23D STREET.

Harry and Anna Seymour did the honors down by the 23d Street for the first half of the week. It was easy picking for the couple, as they were on next to closing, and there hadn't been anything ahead to make it difficult. The house was well filled by 8:30, and the spectators were willing enough to laugh, but when it was time to applaud they weren't so willing. The 23d Street is fast acquiring a reputation for itself as being one of the toughest houses in the city, and a real "hand" out of, and an act has got to be pretty fair down there before the house will give it a tumble.

Bombay Deerfoot opened in a special Indian set and did 13 minutes, getting a little at the finish. He was followed by Joe Daniels, who with his imitations did fairly well. Brown, Harris and Brown did the old act, and got over on the strength of the comedian. The audience laughed their heads off at him, but when it came down to the finish they weren't as liberal with their applause.

"Uppers and Lovers" (New Acts) held up the interest for a while, but finished the same as the rest—light. Regay and Lorraine Siegel presented a nice little dancing act that with some rearranging should be all right. The boy might help this dancing along by inserting some new steps in his routine. He is doing only one at the present time that is noticeable.

The Seymours followed and provided the real treat of the evening, as far as the audience was concerned. Miss Seymour never fails to register with her clowning, and there are two or three other girls playing around that try to copy her style of work with but mediocre success. Her brother does a corking good "straight" for her, making what truthfully may be called an "act."

Odvia and Seal closed the show, and held the majority of the house.

SHOW REVIEWS LAST HALF.

(March 14-17.)

CITY.

Taking the City's bill the last half of last week as an indication the Fox bookers must be shy on new material, for in the entire eight acts there was not a single turn that has not been going the rounds of the other houses. This is rather unusual, as the Fox houses are looked upon as pretty fair places to try out an act. Without new material that is breaking in for the big time those Fox bills will slip. With regulation small time material the Fox shows do not stand up with those that the other bookers frame.

Thursday night the show was draggy and but one real bit developed. That was the 20th Century Revue, which was two removed from closing. Up to that time the show ran along without any pen or snap.

The overture took up seven minutes, starting at 8:04, and that was too long. Darto and Rialto, with their combination comedy juggling, bike and music, managed to hold early interest, but slipped as they went along. Jimmie Casson and the Sherlock Sisters were on second to send the show along, but they had to work hard to do it. There are several new numbers that get over fairly.

James Grady and Co. in "At the Toll Gate" is an old-time standard offering, but it has worn its novelty off around New York. In its third spot, preceding the Universal Current Events, the laughs did not register as they would have had the act been new to the audience.

Karr and Ensign, a boy and girl violin offering, started very slowly after the picture, but managed to speed up before the finish, and their violin courtship scored strongly for them.

Kramer and Kent, blackface, went along at their usual pace. "Every Little Girl Loves a Soldier" starts the act fairly well as worked up with the drill gag between the two. The gags between the point and "My Sweetie" are mostly "old boys" though. Next to closing Leighton and Lawrence have a new opening bit to their act which is well worked out in a comedy way. The balance of the offering remains the same. Leonard and Louie with their acrobatics and gags closed. The gags were ordinary, but the acrobatics good. Rolo and Warwick in the Pathe feature "The Mad Lover," closed the show. Fred.

AMERICAN ROOF.

The show for the second half at the American Roof was short and snappy, nine acts taking only two hours. The regular news pictorials of comedy pictures at the end have been dropped, and the feature, shown downstairs, put in its place. Attendance was rather small Thursday night, but the bad weather could be accounted for that. The bill was excellent.

Morton Brothers opened, getting by easily. Their final paper tearing tricks earned them a good finish. Jensen and Jesson, man and woman, singing and dancing, which just pulled over. La Toy Brothers, one doing a "souse" and playing a solo on a French horn, following with some acrobatics, were liked, but the "souse" bit is overdone. Chabot and Dixon opened slowly, but once Chabot got at the piano the turn was sure fire. Mrs. Dixon's song did not go very well. Kitty Francis and Co. in their comedy musical satire, "Mrs. O'Malley's Reception," suited the American patrons, and was sent over to a big applause finish.

Following intermission Florence Rayfield put over four numbers in neat style. Miss Rayfield is a pleasant looking little entertainer, her song numbers and dances were good to use them. She was brought back for an encore, responding with a war time song, Lella Shaw and Co., in "The Truthful Liar," pleased. It is a clever little playlet, nicely played by three in cast. Davis and Stafford, colored, were a hit. The boys were forced to sing the chorus of their closing number four times. Burns and Jose closed and held 'em in.

HAMILTON.

The house was packed Thursday night of last week. Every act was battling 1,000, with Knapp and Cornelia and Conrad and Jean scoring the home runs.

Monroe Bros., opening, did a lot of stalling with their comedy, but their work on the trampoline is good. Earle and Sunshine with their gags, songs and dances got away to a good finish, but in the end they were applauded. Dorothy Burton and Co., presenting a sketch, "The Real Thing," did well with a meller, and when Miss Burton made her grandstand speech that buffaloes the defective audience came through just as they used to at the Star and Metropolis.

A Hearst-Pathé news reel was followed by Conrad and Jean in a classy musical offering. The turn got a hand on its Chinese garden setting. Conrad's two classic selections on the violin were well presented, as was the girl's "Bells of Moscow" on the piano. Finishing with "Baby's Prayer" and "Strutters' Ball" the turn got away to a great hand. Knapp and Cornelia do a little of overhinking, all in all a classy musical offering of their gags at the opening.

Perkinoff and Rose with a company of six girls presented a series of high class dances. The audience laughed at their opening, but applauded their efforts at the finish. The best part of the act is the last half. Only a few of the audience left when "The Marionettes," starring Clara Kimball Young, was thrown on the screen.

BILLS NEXT WEEK (MARCH 25)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit; "B O," United Booking Office; "W V A," Western Vaudeville Managers' Association (Chicago); "P," Pantages Circuit; "L," Lowy Circuit; "L C," Lowy Circuit; "I," Interstate Circuit (booking through W. M. A.); "Sun," Sun Circuit; "A H," Ackerman & Harris (San Francisco); "P H," Pantages and Hoddins (Chicago).
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.
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 new, doing turn new to vaudeville, or appearing in city where listed for the first time.

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New York.
PALACE (ubo)
*Bess McCoy Davis Co
*Victor Moore Co
Van & Schenck
Rama & Lee
Kouns Sisters
"Rubellite"
Odva
Australian Creightons
(One to fill)
ALHAMBRA (ubo)
Bessie Clayton Co
"Submarine 77"
Girl in Moon
Moore & Frye
Britt Wood
Morris & Campbell
Oliver & Oip
Eddie Dowling
COLONIAL (ubo)
Hobart Bosworth Co
DeHaven & Parker
Bert Levy
Gardner & Hartman
McK Kelly & Lucy
Bob Hall
Richards & Kyle
Lady Sen Mel
The Duttons
RIVERSIDE (ubo)
Nora Bayes
Three Dooleys
Santos & Hays
"Camouflage"
Chalfonte Sisters
(Three to fill)
58TH ST. (ubo)
Walters & Cliff Sls
Josephine Sabel
Musical Freehanders
Keane & Williams
Connolly & Webb
Frank Mutane
Harwo Trio
2d half
Lovejoy & Stevens
Ellmore & Claire
J & J Lochlan
Barren & Bennett
Millard & Marlin
Chas Fletcher
Brown's Revue
AMERICAN (lowe)
*Knowles & White
*8 Black Dots
*Burnham & Allen
*Great Howard
Jerome & Carson
Harry Brooks Co
Bush & Shapiro
Idanias Troupe
(One to fill)
2d half
Maria
Greenley & Wms
Larpe & Benjamin
*Lee & Cranston
F Flynn's Minstrels
*Gus Erdman
"Easy Money"
*Hal Langdon 3
(One to fill)
ICTORIA (lowe)
*McConell & Simpson
*Fabian Girls
Leonard & Willard
Adams & Guhl
"Dairy Maids"
2d half
Florens Duo
*McKinnon & LaCosta
Burnham & Allen
"What Man Needs"
Adele Oswald
Harris & Manlon
LINCOLN (lowe)
F & M Britton
Tommy Ray
McCormack & Irving
Clayton Maclyn Co
O'Connor & Dixon
Carroll Troupe
2d half
Clinton & Rooney
Fabian Girls
Lillian Mortimer Co
Adams & Guhl
Les Aristocrats
(One to fill)
GREENEY (lowe)
*Krazy Kat Kapers
Gertrude Cogert
Hall & O'Brien
Francis Morey Co
Hal Langdon 3
Burns & Jose
2d half
Parise Duo
Orben & Dixie
Morgan & Grey
John Reynolds
"Dairy Maids"
(One to fill)
DELANEY (lowe)
Magee & Anita
Winchell & Green
*Al Ricardo
*Urban & Dixie
Nat Nazarro Co
Julia Curtis
Reckless Trio
2d half
LeMont & Wright
Holmes & LaVere
Nat Nazarro Co
Tommy Ray
3 Steppers
(Two to fill)
NATIONAL (lowe)
Parise Duo
"What Man Needs"
Allman & Sykes
DeLesse Troupe
(One to fill)
2d half
The Yaitos
Winchell & Green
Chas Gibbs
Clayton Maclyn Co
American Comedy &
ORPHEUM (lowe)
*Watson's Dogs
Flora Starr
Holmes & LaVere
Chas Gibbs
Lillian Mortimer Co
Hoy & Lee
Bisect & Bailey
2d half
Felix & Flaher
Hall & O'Brien
Welch Mealy Mon
Francis Morey Co
Julia Curtis
Grey & Old Rose
(One to fill)
BOULEVARD (lowe)
3 Steppers
Lony Nae
Green & Pugh
Housh & LaVelle
Welch Mealy Mon
2d half
Arthur Turelli
Leonard & Willard
Harry Brooks Co
Dunbar & Turner
DeLesse Troupe
AVE B (lowe)
Martini & Fainelli
Rosamond & Dorothy
Regal & Mack
Davis & Stafford
(One to fill)
2d half
Zelays
McKay's Revue
(Three to fill)
Brooklyn.
ORPHEUM (ubo)
Annette Kellermann Co
Fox & Ward
Hunting & Francis
Moon & Morris
Edith Connolly Co
Ellmore & Williams
Jas Watts Co
Three Kanes
Art Impressions
BUSHWICK (ubo)
(Request week)
(Running order)
Prosper & Maret
Joyce West & M
Ben Deyers
Frank Carter
Wm Gaxton Co
Watson Sisters
Little Billy
Rooney & Bent
Jack Wilson Co
BIJOU (lowe)
Arthur Turelli
*Brown & Barrows
Raymond & Caverly
*Pisano & Bingham
Les Aristocrats
(One to fill)
2d half
Knowles & White
Phillie Smith
Housh & LaVelle
Raymond & Caverly
Jerome & Carson
(One to fill)
DEKALB (lowe)
Claude Rant
Minetta Duo
"Officer 444"
*Austin Stewart 3
Parson & Irwin
Kalma Co
2d half
F & M Britton
Brown & Barrows
Green & Pugh
Great Howard
Pisano & Bingham
Burns & Jose
PALACE (lowe)
Purdell & Ramsey
Harry Hoch
"Pretty Soft"
Flynn's Minstrels
(One to fill)
2d half
Rosamond & Dorothy
Davis & Stafford
Kitty Francis Co
(One to fill)
FULTON (lowe)
*Felix & Fisher
Clinton & Rooney
Maude Durand Co
Gus Erdman
4 Renee Girls
2d half
Flora Starr
Weston & Flint
"Our Boys"
Hoy & Lee
(One to fill)
WARWICK (lowe)
Adeleide Trio
Gleason & O'Houll'n
Sherman Van Hyman
(Two to fill)
2d half
Harrah & Josephine
Minetta Duo
Gorman Bros
(Two to fill)
Albany, N. Y.
PROCTOR'S (ubo)
Jack & Foris
Michel & King
Holmes & Wells
Harold Selman Co
Ben Welch
Lucy Gillette
2d half
The De Onses
El Cleva
Coakley & Dunlevy
Whipple Huston Co
Norton & Lee
Wheeler Trio
Atlantic City, N. J.
KEITH'S (ubo)
Four Boises
A Gray & Boys
Franklyn Ardell Co
Blanche Rogers
John McConan Co
Moran & Mack
Raskin's Russians
Anshura, N. Y.
JEFFERSON (ubo)
Irene Myers
Olathe Miller Co
Wm Melville & Phil
Miss Gillis Co
(One to fill)
2d half
Cahill & Romaine
Wm Cahill Co
Carrie Lillie
(Two to fill)
Augusta, Ga.
GRAND (ubo)
(Macon split)
1st half
Eldora Co
Al Abbott
Great Leon
Gertrude Van Dyke
The Dreyers
MODERNA (lowe)
Alfred & Pearl
Kaufman & Lillian
Mack & Arnold
Pernikoff & Ballet
(One to fill)
The Professional's Original Home
CONTINENTAL HOTEL
LOS ANGELES and SAN FRANCISCO
Shanley and Parnes ("Fifty-Fifty")
Alexandria, La.
RAPIDS (ubo)
Moran
Burt Johnson
Dora Dare
International Revue
2d half
Lichter
Mus Highlanders
Corcoran & Mack
Wayn Marshall & O
(One to fill)
Allentown, Pa.
ORPHEUM (ubo)
Ab Ling Poo
Bert Earl 3
Lew Madden Co
Jennings & Mack
Mario Lo Co
2d half
Adlow Co
Ronald Ward
Robt H Hodges Co
Corb Shep & Don
(One to fill)
Altoona, Pa.
ORPHEUM (ubo)
Prevost & Golet
Fred Rose
Harry Bond
Celine's Circus
(One to fill)
2d half
"Too Many Sweethearts"
(Two to fill)
Anacosta, Mont.
B'BIRD (ab-wva)
(26)
(Same bill playing
Hip, Spokane, 27-30)
Kennedy & Nelson
DeLesse
Gaynell Everett Co
"Sea Rovers"
Payton & Hickey
Dunedin Duo
Atlanta.
LYRIC (ubo)
(Birmingham split)
1st half
Caltes Bros
Kaufman Bros
Elsie Williams Co
Jones & Greenlee
4 Ankers
GRAND (lowe)
Fallon & Fayne
Largay & Snee
S Miller Kent Co
Willie Solar
Musical McLarens
2d half
Alfred & Pearl
Kaufman & Lillian
Mack & Arnold
Pernikoff & Ballet
(One to fill)
Belleville, Ill.
WASHINGTON (wva)
Shelly & Helt
4 Buttercups
Rawson & Clare
2d half
Story & Clark
Christie & Bennett
Homer Lind Co
Birmingham, N. Y.
STONE (ubo)
(Sunday opening)
1st half
Gardner & Bartell
Heck & Fairman
(Three to fill)
2d half
Walsh & Ingraham
Fred Webber
(Three to fill)
Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
Leach Wallen 3
Stevens & Hollister
"Night Boat"
Lillian Fitzgerald
Chinko & Kaufman
"BUJO" (lowe)
Bob Tip Co
Nixon & Sans
"Fascinating Filtr"
Minnie Harrison
Frank Wilson
2d half
Fallon & Fayne
Largay & Snee
S Miller Kent Co
Willie Solar
Musical McLarens
Bloomington, Ill.
MAJESTIC (wva)
E & E Adair
Ray Snow
Song & Dance Rev
(Two to fill)
2d half
Wm Morrow Co
Tower & Darrell
Ergott Lilliputiana
(Two to fill)
Boston.
KEITH'S (ubo)
Bennett Sisters
Lloyd & Wells
Halligan & Sykes
Mignon
H Thompson Co
Frank Westphal
Sophie Tucker Co
Mullen & Coogan
"Dream Fantasies"
ORPHEUM (lowe)
J & A Francis
Saxton & Farrell
Samuel Leonard
Murray Bennett
Dancing Kennedys
(One to fill)
2d half
Frank Carmen
Buzell & Parker
Frances Rice
McCloud & Karp
"Oh You Devil"
(One to fill)
ST JAMES (lowe)
Harry Tauda
Chas B Lawlor & D
Elliott & Mora
Foley & O'Neill
"Smart Shop"
2d half
Irma & O'Connor
Columbia City 4
Clark & Francis
Durkin Girls
"Midnight Rollickers"
Bridgeport, Conn.
COLLIS (ubo)
Nestor & Vincent
Steam Fitters
Brylyn May Co
Travato
Princess Zuleika
2d half
Raymond Wilbert
Charles McDonald
Tom & Stasia Moore
Marzella's Birds
PLAZA (ubo)
Paul & Astella
Pease & Kues
Genero & Gold
Chief Bear Co
2d half
Sylvester
Marion & Elliott
Four Sultanias
Buffalo, N. Y.
SHEA'S (ubo)
Young & April
Eddie Borden
Farrell Taylor 3
Elizabeth Bruce
Flanagan & Edwards
Nina Payne Co
Bert Fitzgibbons
Galliet's Monkeys
OLYMPIC (sun)
Chau Taung Mysteries
Addie & Stewart
Wm Lyette Co
Gilmour & Latour
7 Venetian Gypsies
LYRIC (Sun)
Jack Bean
Shapiro & Lemolner
Ann Hamilton Co
Leonson Duo
Skipper Kennedy & R
Butte, Mont.
PANTAGES (p)
(22-27)
Belliciar Bros
Mary Norman
Jon B Totten Co
Elizabeth Cutty
Madison & Winchester
Ganter's Dogs
PEOPLES (ab-wva)
(Same bill playing
Bluebird, Anacosta,
27; Grand, Wallace,
28)
The Larned
Clay & Robinson
Wright & Walker
B Kerner Co
Flo Adler
Delton Marcano & D
Calgary
ORPHEUM
E Murray
B Royce
4 Haley Sls
Bronson & Baldwin
Helen Savage Co
Gwen Lewis
Clifford & Cox
PANTAGES (p)
Fanton's Athletes
M P & Harmon
Musical Nosses
Wright & Davis
McCreau Co
Gordon & Gordon
Camden, N. J.
TOWER'S (ubo)
2d half (21-23)
Page Hack & Mack
Josephine Sabel
Byron Lloyd Co
Follie Sls & LeRoy
"Mid-winter Revue"
Camden, O.
LYCEUM (ubo)
Kinzo
Mack & Kessler
Bernivill Bros
Tom Swift Co
Cummings & Mitchell
Wilson & Aubrey
Cedar Rapids, Ia.
MAJESTIC (wva)
Lew Hugg
Laney & Pearson
"Firewide Revere"
Hahn Welier & M
Marky & Montgomery
Fern Richlieu & F
2d half
Claude Rood Co
Taylor & Arnold
Conway & Fields
Sully Family
Wanser & Paider
"Miss-up-to-Date"
Champaign, Ill.
ORPHEUM (wva)
(Sunday opening)
Nip & Tuck
*Angel & Fuller
Cronins Novelty
Bob Carlin Co
Hill Tivoli & H
2d half
*F & G Demont
Adolpho
Frank Gardner Co
Dale & Burch
Hooster Girl
Charleston, S. C.
ACADEMY (ubo)
(Columbia split)
1st half
The Kellers
Fred Allen
"Janet of France"
Worth Waytin 4
Yankee & Dixie
Charleston, W. Va.
PLAZA (sun)
Forrest & Church
Barney Williams Co
Walter Weems
2d half
Pauline Fielding
Duffy & Montague
Helen Tris Sls
Betts' Seals
Charlotte, N. C.
ACADEMY (ubo)
(Roanoke split)
1st half
Arthur Lloyd
Nevels & Erwood
"Ladies' Club"
Goldsmith & Lewis
Jack Alfred Co
Chattanooga, Tenn.
RIALTO (ubo)
(Knoxville split)
1st half
Narona
Beatrice Lambert
"Art Studio"
Gonne & Albert
Kenny Mason & S
Chicago
PALACE (orph)
Julian Eltinge
"Somewhere in Fr"
Kelliams
Campbell Sisters
Donohue & Stewart
Harold Duquesne 3
Tyler & St Claire
Lohse & Sterling
MAJESTIC (orph)
Lady Duff Gordon
Whiting & Burt
Cameron Sisters
Winona Winter
LeMaire & Gallagher
Bob Matthews Co
Collins & Hart
Stanley & Birnes
AMERICAN (wva)
Duffy & Barton
Scott & Christie
"Fountain of Love"
Hopkins & Axtell
Laypo & Benjamin
(One to fill)
2d half
*Jack & Jill
Follie & Ramsden
Tom Faxon
Ziras Leopards
Creighton Bel & C
(One to fill)
KEZIE (wva)
Veronica & Hurifalls
Annie & Bailey
Conway & Fields
Carson & Willard
Vera Sabini Co
2d half
Aerial Bartlett
Hallen & Goss
E & E Adair
Smith & Kaufman
"Tango Shoes"

HOTEL APPLETON

SAN FRANCISCO

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The New Home of the Theatrical Profession

LINCOLN (wva)
*Jack & Jill
Tom Saxton
"Meadow Br Lane"
Eddie & Ramsden
Smith & Kaufman
Maximes & Bobbie
2d half
Conway & Day
J C Mack Co
Warren & Conley
"Fountain of Love"
(One to fill)
NO HIPP (wva)
Sighebs Dogs
Rector Weber & T
Lassova & Gilmore
Tom Mahoney
"To Save One Girl"
4 Housley
Parker Bros
Sol Berns
Concert Quartet
Archie Nicholson 3
Harry First Co
Sebastian Merrill Co
(Two to fill)
4 WILSON (wva)
*Walker & Texas
Story & Clark
"Five Fifteen"
Wanzer & Palmer
"Magazine Girls"
2d half
Veronica & Hurifalls
Briere & King
*Mrs A McGuire Co
Carson & Willard
Thaler's Circus
McVICKER'S (lowe)
Johnston Brown & L
Ward & Fryer
Leonard Brown Co
Ferguson & Saund's
Billy Elliott
Lowe & Sterling Sls
Juggling DeLisle
(Two to fill)
Cincinnati.
KEITH'S (ubo)
The McIntyres
Alex O'Neill & S
Rudinoff
Milton & DeLong
Sylvia Clark
"Forest Fire"
BROADWAY (sun)
The Parnies
Floyd & Gullbert
"Tale of a Coat"
Wm Hanlon Co
Dallas, Tex.
JEFFERSON (hp)
Herbert Brooks Co
J K Watson
Japanese Prince
Joe Roberts
Four Readings
MAJESTIC (inter)
Three Bobs
Helen Vincent
Periera Sextet
H & G Ellsworth
Bert Baker Co
Williams & Wolfus
Robbie Gordons
Danville, Ill.
PALACE (ubo)
Folly Massimo
Tennessee Trio
Luckie & Yost
Maide DeLong
Zig Zag Rev
2d half
Marcon
Kranz & LaSalle
Mattie Choute Co
Ray Conlin
Asahi Japs
Davenport, Ia.
COLUMBIA (wva)
(Sunday opening)
C & A Glocker
Harvey DeVora 3
B Sullivan
Doc Oniel
"Miss-up-to-Date"
2d half
Fern Richlieu & F
Marion Gibney
Maryland Singers
Oscar Lorraine
Electrical Venus

\$14 PER WEEK ROOM AND BATH FOR TWO
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Including Central Park
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Light Airy, with All Improvements
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New York City

Dickinson & Deagon
Ashley & Allman
"Bonfires of Empires"
Cecil Cunningham
Casting Lams
(One to fill)
EMPRESS (abo)
Picard Bros
Vick & Pearce
Weston Trio
Astor 4
Rodway & Edwards
(One to fill)
Cleveland.
KEITH'S (ubo)
(Festival week)
M Francos & Partner
Hallen & Fuller
Tennessee Ten
Mitt Collins
Ed Reynard Co
Abbott & White
"Hit the Trail"
Maleta Bonconl
Job Jackson
Marck's Lions
(One to fill)
MILES (males)
Fields & Wells
Mines Parker
Middleton-Spellmyer
Dan Casey
Hendricks & Russell
(One to fill)
FISCILLA (sun)
Lanzo Cox
Francis & Hume
Williams & Davis
Emerson & Bannan
3 Melody Girls
Columbia, S. C.
PASTIME (ubo)
(Charleston split)
1st half
Pollard
Carlin & Roma
J C Lewis Co
Sandy Shaw
Osake & Titake
Columbus.
KEITH'S (ubo)
Nankiel Troupe
Rome & Cox
Dorothy Ilayes Co
Dayton, O.
KEITH'S (ubo)
The Gerald
Joe Browning
Wm Eba Co
LeRoy Lytton Co
Dorothy Granville Co
Robert Edson Co
Medlin Watts & T
Three Johns
Decatur, Ill.
EMPRESS (wva)
Julia Edwards
Kranz & LaSalle
Edridge Barlow & M
Dale & Burch
Frank Gardner Co
2d half
Nip & Tuck
Austin & Bailey
"Dreamland"
Danny Simmons
Hill Tivoli & H
Denver
ORPHEUM
(Sunday opening)
Altuslam
Scarpoff & Varvara
Ziegler & Band
Stan Stanley Co
Bernard & Janis
Carus & Comer
Reynolds & White
PANTAGES (p)
"Bride Shop"
F & C Walters
Jack Kennedy Co
Redrigues
Bobby Tremaine
Tom Kelly
Des Moines
ORPHEUM
(Sunday opening)
Edwin Arden Co
Rudins
Bailey & Cowan
Avon Comedy 4
Laura Hoffman
Selma Fraats
Sheehan & Regay
Detroit.
TEMPLE (ubo)
Dupree & Dupree
Holmes & Buchanan

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Rath Bros
Margaret Young
McIntyre & Heath
Clark & Hamilton
(Two to fill)
ORPHEUM (miles)
Bell Thayer Bros
Chas Althoff
"Over There"
Viola Duval
Ed & Lottie Ford
(One to fill)
REGENT (miles)
"An Arabian Night"
Neil McKinley
"All Wrong"
Norah Kelly
Roth & Roberts
Von Cello Co
MILES (abc)
Anna Eva Fay
Joe Remington Co
Davy & Eggibbons
Arthur Lavine Co
Killarney Girls
Cleveland & Downey

Duluth
ORPHEUM
(Sunday opening)
Fritz Scheff
Eddie Carr Co
Ziska & King
Herbert Clifton Co
Vercel & Vercel
Tony & Norman
GRAND (wva)
*Williams & Culver
(Four to fill)
2d half
Gabbys & Clark
The Dohertys
Arthur DeVol Co
Ellie Knowlin Tr
Romano

Easton, Pa.
ABLE O H (ubo)
Adion Co-28
Ronair & Ward
Robt H Dodge Co
Corb Shep & Don
"Betting Bettys"
2d half
Ah Ling Foo
Kashner Sisters
Lew Madden Co
Jennings & Mack
Mario Lo Co

St. Louis, Ill.
ERBER'S (wva)
Hayatake Bros
H & M Gilbert
Hutt & Geer
Homer Lind Co
2d half
4 Buttercups
Leo Cooper Co
Jim Cullen
*Burke & Broderick

Edmonton, Can.
PANTAGES (p)
Great Leon
Quigley & Fitzgerald
"Fitzation"
Al Noda
Moore & Rose
Aerial Patts

Elmira, N. Y.
MAJESTIC (ubo)
Chick Family
Dancing LaVas
Cabill & Romaine
Radium Models
(One to fill)
2d half
Miss Gillis Co
Dawson & Dawson
"Beauty Fountain"
(Two to fill)

Eric, Pa.
COLONIAL (ubo)
Harold Trio
Howard Marshall
Thomas & Hall
"Muturite Revue"
Five Nelsons
(One to fill)

Evanston, Ind.
GRAND (wva)
(Terre Haute split)
1st half
Primrose Jr & Malloy
*Shaw & Campbell
Creole Band
Emily Darrell Co
Buck Bros

Fall River, Mass.
BIJOU (loew)
Frank Carmen
Frankell & Parker
Frances Rice
McCloud & Karp
"Oh You Devil"
2d half

Dancing Kennedys
Saxton & Farrell
Murray Bennett
Samuel & Leonard
*Parks, N. D.
GRAND (abc)
John Morton
Pate Trio
Carl & Inez
Ketch & Wilma
4 Holloways
2d half

Leonard & Ward
Dawson & Bennett
Enos & Enos
Walter Baker Co
*Fint, Mich.
MAJESTIC (ubo)
(Saginaw split)
1st half

Rekmo
*Fennell & Tyson
7 Honey Boy Minstrels
Gardner & Revere
Kluttig's Entertainers

Ft. Wayne, Ind.
PALACE (ubo)
"Tik-Tok Girl"
2d half
Musical Fredericks
Skelly & Heit
Jack & Maybelle
Herbert Lloyd Co
Maidie DeLong
Diana's Models

Ft. Williams, Can.
ORPHEUM (wva)
*Greeno & Platt
Davis & Moore
Work & Kelt
*Johnson Dean Rev
2d half
Williams & Culver
(Three to fill)

Fort Worth, Tex.
MAJESTIC (inter)
Kathryn Powell
Barlowe & Deerie
George Lovett Co
Willie Weston
Sam Mann Co
J & B Morgan
Pete & Paul

Freemont, Cal.
HIP (ash)
Tiny Trio
Larry Haggerty
McLain Gates Co
Winchester & Claire
Homburg & Lee
Talsie & Yosh
2d half
The Vernons
Johnny & Wise
4 American Beauties
Allen Carroll & P
R II Ollies

Galveston, Tex.
MAJESTIC (inter)
(23-26)
(Same bill playing
Austin Co-28)
Act Beautiful
Rev Frank Gorman
Arthur Havel Co
Frankie Heath
Aveling & Lloyd
"Merry Go Round"

Grand Forks, N. D.
GRAND (wva)
2d half
*Earl Gedorier Co
*Arnold Trio
Sextet DeLuxe
Grand Rapids, Mich.
EMPRESS (ubo)
Quenie Duncidin
Mme Ellis Krake
Al Grant

Florence Tempest Co
Pietro
Whipple Huston Co
Leightons & Alex
Gen Plesano Co
(One to fill)
Great Falls, Mont.
PANTAGES (p)
(28-27)
(Same bill playing
Anaconda 28)

Chandler & De R Sia
LaFrance & Kennedy
Four Maykays
Orren & Drew
"Hit for a Night"
PALACE (ab-wva)
(23-24)
(Same bill playing
Peoples-Hipp, Butte,
27-29)

Santry & Norton
Hickey & Cooper
Hoot & White
Monie Bruce Boys
Variety Trio
3 Altkens
Green Bay, Wis.
ORPHEUM (wva)
2d half
*Evelyn & Dolly
Johnson Bros & J
Ray & Emma Dean
Will Stanton Co

Greenville, S. C.
GRAND (ubo)
The Grays
Cook & Lorenz
Gordon Eldred Co
Spencer Williams
Hanlon & Hanlon
2d half
Carbrey & Cavanaugh
Cantwell & Walker
Man Off Ice Wagon
(Two to fill)

Hamilton, Can.
DOMINION (ubo)
Diamond & Daughter
Gould & Lewis
Shet Melrose
Ward & Girls
Swor & Avey
Gordon & Rica
LOEW (loew)
Seabury & Price
Robinson & Dewey
Holden & Herron
Shannon & Annis
Betta & Chidlow
"No Questions Asked"

Harrisburg, Pa.
MAJESTIC (ubo)
Norton & Melnotte
"Women"
Howard & Sadler
Musical Girls
(One to fill)
2d half
Jack Rose
McWatters & Tyson
Wood & Wyde
DeWitt Burns & T
(One to fill)

Jack Rose
McWatters & Tyson
Wood & Wyde
DeWitt Burns & T
(One to fill)

Hamlet, N. C.
LOEW (loew)
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Robinson & Dewey
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Robinson & Dewey
Holden & Herron
Shannon & Annis
Betta & Chidlow
"No Questions Asked"

Hartford, Conn.
POLI'S (ubo)
Martin Bros
Four Sultaness
Two Stars
"New Doctor"
2d half
More Loew & More
Hort Hymes Trio
Williams & Mitchell
Genero & Cold
Princess Zuleika

PALACE (ubo)
Gladstone & Leonardo
Jane Connolly Co
Eddie Girard Co
Hanamura Japs
2d half
Paul & Azella
Guest & Newlin
Julia Redmond Co

Hattiesburg, Miss.
CANTONMENT (loew)
Kramer & Cross
Donovan & Murray
6 Little Reubens
Bernard & Meyers
P Bremen & Bros
2d half
Peral Duo
Philbrick & DeVoe
College Quintet
Laurie Ordway
Richard the Great

Hoboken, N. J.
LOEW (loew)
Florenz Duo
Flinn & Flinn
"Regular Bus Man"
Thos P Dunne
The Randall
2d half
Mary Loew
8 Black Dots
Ellie Labegere Co
(One to fill)

Houston, Tex.
PRINCE (p)
Mile Therese Co
Geo Van Hoff
Maurice Samuels Co
Transfield Sisters
"Honeybees"
MAJESTIC (inter)
Hughes Troupe
Street Uchlin
Ned Norworth Co
"Reckless Eve"
Cooper & Ricardo
Jack Layler

Indianapolis.
KEITH'S (ubo)
Jennie Middleton
"Motor Boat"
6 American Dancers
Duffy & Ingils
Wilfred Clarke Co
Lambert & Ball
Mang & Snyder
(One to fill)
LYRIC (ubo)
Aerial Edlys
Link & Robinson
Circus Days
Silber & North
LaFrance Bros

Ithaca, N. Y.
STAR (ubo)
Walsh & Ingraham
Fred Webber
"Beauty Fountain"
(Two to fill)
Gardner & Bartell
Herr & Fairman
"Garden Belles"
(Two to fill)

Jackson, Mich.
ORPHEUM (ubo)
(Lansing split)
"Whirl of Girls"
Jackson, Wis.
RCADE (ubo)
(Savannah split)
1st half
Albert Donnelly
Marie Fitzgibbons
McCormack & Wallace
Kennedy & Rooney
"Colonial Belles"

Jamestown, Wis.
APOLO (abc)
2d half
Wilhat Troupe
Sam & Francis
Lou Eastman Co
Filliberto
Washington Trio
Joplin, Mo.
CLUB (hp)
(Springfield split)
1st half
High Jinks Mus Co
Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Chester Kingston
"Jazz Nightmare"
Saxon & Clinton
Darras Bros
(One to fill)
Kalamazoo, Mich.
MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
Cummin & Seahum
4 Swors
"Cherries"
M Montgomery Co
Wood's Animals
Kansas City, Mo.
ORPHEUM
(Sunday opening)
Jos Howards Revue
B Remple Co

Lexington, Ky.
ADA MEAD (sun)
Adonis & Dog
Reams & Area
Pauline Fielding Co
Clover Leaf
2d half
Forrest & Church
Walter Weems

Lima, O.
ORPHEUM (sun)
"Pretty Baby"
2d half
Frank LaDent Co
Edward Lessig Co
4 Harmony Kings

Lincoln, Neb.
ORPHEUM
4 Marks Bros
Valnova's Gypsies
"Propville Recruit"
Ruth Royce
Apdelle's Animals
Rouble Sims
Moore & Haager
Little Rock, Ark.
MAJESTIC (inter)
O'Gorman Sisters
Louis Simon Co
Clara Howard
(Two to fill)
2d half
Skating Bear
Conney Sisters
Clark & Verdie
Columbia & Victor
"Submarine F"
Livingston, Mont.
STRAND (ab-wva)
(28)
(Same bill playing
Palace, Great Falls,
Mont. 28)

Artols Bros
3 Shannons
Kabin & Eugene
Holmes & Holliston
Bert Shepherd
Los Angeles
ORPHEUM
Leon & Mayfield
Harry Colman Co
The Sharrocks
Alfred Latell Co
Morton & Glass
Harry & Etta Conley

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Comfort & King
Mark & Earl
Boothby & Everdeed
John Clark Co
Montgomery & Perry
PANTAGES (p)
(Sunday opening)
Primrose Minstrels
Barton & Hill
Marquette's Marionettes
John Rubin
Harry Rohlman
Tom Kyle Co
Sen Francis Murphy

Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Chas Bradley
Gray & Byron
Gertrude Barnes
Bancroft & Brooks
Kasting Kayes

Lafayette, Ind.
FAMILY (ubo)
Selbini & Grovlin
Foster & Foster
"Clocks & Suits"
Arthur Deagon
Zig Zag Rev

Lancaster, Pa.
COLONIAL (ubo)
2d half (21-23)
Charles Bradley
McRae & Clegg
Down Home Ten
Lima's Surprise

Lansing, Mich.
BIJOU (ubo)
(Jackson split)
1st half
Wm DeHollis Co
Henry & Moore
*Nancy Boyer Co
Kate Watson
Equillo Bros

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Al Shayne
Creed & Dayne
PANTAGES (p)
Gruber's Animals
Song & Dance Revue
Owen & Moore
Ward Bell & Ward
Goldie & Ayres
Nancy Fair
HUP (abo)
Mr & Mrs Payne
Carson Bros
Marston & Manley
Mantell & Warden
Tates Motoring
Arthur & Leah Bell
Niobe

Lowell, Mass.
KEITH'S (ubo)
Wellington & Sylvia
Newell & Most
Emmy's Pets
Delmo
Arthur Pickens Co
3 Hickey Bros
Annie Kent
DePage Opera Co
Lawrence & Edwards
Robinson's Elephants

Lowell, Mass.
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Wellington & Sylvia
Newell & Most
Emmy's Pets
Delmo
Arthur Pickens Co
3 Hickey Bros
Annie Kent
DePage Opera Co
Lawrence & Edwards
Robinson's Elephants

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The Le Grohs
Frank Crumit
The Le Volos
PALACE (wva)
(Sunday opening)
Evelyn & Dolly
Ray & Emma Dean
Will Stanton Co
Roach & McCurdy
Warren & Conley
(One to fill)
2d half
A & G Terry
5 Vagrants
Kingsbury & Munson
Chas Young
Cronin's Novelty
Maximes & Bobby

Minneapolis.
ORPHEUM
Ruth St Denis Co
Garry Von Fosse
Holt & Rosedale
Rajah Co
Ruth Osborne
8 Daring Sisters
"For Pity's Sake"
PANTAGES (p)
"Atlantic Review"
Donovan & Lee
H G Woodward Co
Zeno & Mandel
Alex Bros & Evelyn
GRAND (wva)
Dublin Girls
Francis Owen Co
Collins & Wilmet
Ruth Howell Co
(One to fill)
PALACE (wva)
3 Kawanas
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Ruth Howell Co
(One

BILLS NEXT WEEK

Elliot & Mera
Foley & O'Neill
"Smart Shop"
(One to fill)

Reading, Pa.
HIP (ubo)

Jack Rose
McWaters & Tyson
Wood & Wyde
DeWitt Burns & T
(One to fill)

24 half
Norton & Melnotte
"Women"

Howard & Sadler
5 Musical Girls
(One to fill)

Regina, Can.
REGINA (wva)

24 half
Frank Colby Co
Earl & Curtiss
"Steve Stevens 8"
(One to fill)

Richmond
LYRIO (ubo)
(Norfolk split)

1st half
Carlita & Howland
Lewis & Leopold
"Count & Maids"
(Two to fill)

Roanoke, Va.
ROANOKE (ub)

(Charlotte split)

1st half
Monroe & Grant
Olga
"Honor Thy Children"
Race & Edge
Reynolds & Donegan

Rockchester
TEMPLE (ubo)

Belle Ford
Fern & Davis
D Saperstein
Primrose 4
Clayton White Co
Brendel & Bert
(One to fill)

Rockford, Ill.
PALACE (wva)
(Sunday opening)

Gardner Trio
Johnson & J
Moran & Wisner
Arnold & Taylor
Electrical Venus
24 half
Black & O'Donnell
"Five-Fifteen"
Judson Cole
"Malice DeVogue"
Kawama Japs

Sacramento, Cal.
ORPHEUM
(18-19)

(Same bill playing
Stockton 20-21, Fresno
22-23)

Gertrude Hoffmann Co
Kelt & Galvin
Leo Beers
Hanlon & Clifton
Allan Shaw
HIP (aah)

(Same 1st half bill
plays Stockton 24
half)

Arthur Landis
Wilson & Van
Ives Leahy & F
"Between Us Two"
Gray & Grayham
Pitroff

24 half
Barnes & Brimer
Dorothy Dale
Berry & Nickerson
4 Dancing Demons
Halligan & Cook
7 Monoman Arabs

Saginaw, Mich.
STRAND (ubo)
(Flint split)

1st half
Nadli
Flake & Fallon
Alexander Kids
Bison City 4
Princess Kalamia Co

St. Louis
ORPHEUM

Valeska Suratt Co
Wellington Gross
Fanchon & Harro
Burmond & Brennan
Rice & Werner
Ray E Ball
Louis & White
Herman & Sherwood
EMPRESS (wva)
Burke & Broderick
J K Emmett Co
Arthur Deagon
Gaudschmidt
(One to fill)

24 half
Ioleen Sisters
Mack & Lane
Russon & Clare
Hiatt & Gear
"Makers of History"
GRAND (wva)

Fred Rogers
Rives & Arnold
Bruce Morgan & B
Orville Stamm Whirl
"20th Century Whirl"
PARK (wva)

Tossing Austins
Buhla Pearl
Wm Morrow Co
Briere & King
"Miss America"

24 half
Julia Edwards
H & M Gilbert
"The Slacker"
Geo McFadden
4 Bards

St. Paul
ORPHEUM
(Sunday opening)

"Naughty Princess"
Edwin George
Hudler Stein & P
Ann Chandler
Boyarrr Troupe
Taylor Trio
Harry Green Co
HIP (aah)

Wilhat Troupe
Enos & Enos
Walter Baker Co
Dawson & Bennet
Washington Trio
24 half
John Morton
Meades & Dahl
Kee & Wama
Carl & Ines
4 Hollaways
PALACE (wva)

Gabbys & Clark
Challis & Lambert
Arthur DeVoy Co
Luther Bros
(One to fill)

24 half
LaVine Trio
Miller Mack & Sels
"Here & There"
Jane Kane
(One to fill)

Salt Lake
ORPHEUM

Hymas & McIntyre
Beresford Co
Harry Gilfill
Elida Morris
Kerr & Weston
Santi Co
Cyril Brunettes
PANTAGES (p)

"Lot & Lot"
Brooks & Powers
Ti Ling Sing
Lottie Mayer Girls
J Singer Dolls
Beatrice McKensie

San Antonio, Tex.
ROYAL (hp)

Martyn & Florence
Nan-Gray
Review De Vogue
Chas Bartholomew
Hong-Hong Mya
MAJESTIC (inter)
Libonatti
Edith Clifford
Harry & Eva Puck
Golet Harris & M
Jean Adair Co
Al Herman
Roland Travers Co

San Diego
PANTAGES (p)

The Prescotts
"Bachelor Dinner"
Minetti & Sedill
Musical Kuehns
Wilkins & Wilkins
Bobby Henshaw
HIP (aah)

Kartelle
Irving & Montrose
Stanley & Lea
8 Hails
Nelson B & DeMonde
B Kelly Forrest
24 half
Marcelle
Stine & Snell
Llewellyn & Stanley
Willie Karbe
3 Lordons
Robert & Robert

San Francisco
ORPHEUM
(Sunday opening)

Kalmer & Brown
Marion Harris
Franklin Co
Foster Ball Co
3 Weber Girls
Basil & Allen
Neille Nichols
"Vanity Fair"
J Y Nugent Co
PANTAGES (p)

(Sunday opening)
"Girl at Cigar Stand"
Francis & Nord
Homer & Dubard
Winston's Seals
Canfield & Cohen
CASINO (aah)

(Sunday opening)
Zenater & Smith
Cook & Lillard
Howard Martell Co
"Little Miss Foxy"
Lovett & Dale
Koban Japs
HIP (aah)

(Sunday opening)
King & Brown
Scott & Douglas
Cole & Coleman
Celli Opera Co
Elkins Fay & M
Leach LaQuinlan 8

Saskatoon, Can.
EMPIRE (wva)

"Frank Colby Co
"Earl & Curtiss
"Steve Stevens 8"
(One to fill)

Sevannah, Ga.
BIJOU (ubo)

(Jacksonville split)

1st half
Norris & Shurwood
Mitchell & Mitch
Nash & O'Donnell
Martelle
Rubio Troupe

Schenectady, N. Y.
PROCTOR'S (ubo)

Whitney's Duo
Charles I Fletcher
McCarthy & Faye
Bowers Walters & C
Jonla Hawaiians
Stewart & Mercer
Sidney & Towanley
Doree's Celebrities
Weber & Elliott
Lucy Gillette

Scranton, Pa.
POLIS (ubo)

1st half
(Wilkesbarre split)

Kate & Wiley
Rome & Wager
Archer & Belford
Charlie Semon
Down Home Ten

Seattle
ORPHEUM
(Sunday opening)

George Damerall Co
Wheeler & Moran
Cooper Robinson
Haruko Onuki
La Zier Worth Co
Oaks & Delour
"In the Zone"

PANTAGES (p)
Glen Echo
"Cabaret De Luxe"
Frank Morrell
Grow Gates Co
Early & Light
3 Mus De Luxe Girls
PAL-HIP (ab-wva)
(24-27)

(Same bill playing
Hip, Portland, 28-30)

8 Fishers
Diebel & Ray
Allen & Morton
"Nite in Egypt"
Walters & Hastings
Gypsy Dancing 3

Sioux Falls, S. D.
ORPHEUM (wva)

(Sunday opening)

*3 Jordan Girls
Bertie Ford
"The Un-Expected"
The Doherty
Dance Girls of World
Gordon & Delmar
24 half
Myrl & Delmar
Lamey & Person
Harry Girard Co
Benny Harrison Co
Ward & Lorraine
Marmion Sisters

Sioux Falls, S. D.
ORPHEUM (abc)

Leo Darrell 8
Curtis Cannines
Empire Comedy 4
(One to fill)

Karlton & Klifton
Billy Morse
"What Women Do"
Beach Combers

So. Bend, Ind.
ORPHEUM (wva)

(Sunday opening)

Billy Kinkaid
J & G O'Mara
"Mr Fisher of N O
Creighton Bell & C
Ergott's Midgets
24 half
Lalla Selbitt Co
Fagg & White
Dean & Fay
Bradley & Mahoney
Sherman & DeForrest

Spokane
AUDITORIUM (orph)

(25-25)

(Same bill playing
Tacoma, Tacoma 28-
31; opening Thursday
night)

Morgan Dancers
Yates & Reed
Buckley & Bailey
8 Natalie Sis
Tarsa
Macart & Bradford
Harry De Coe
PANTAGES (p)

"Weddin Shells"
Lew Wilson
Fisher & Wilson
"Nation's Peril"
Dagnon & Clifton
HIP (ab-wva)
(24-28)

McLillyar & Hamilton
Fox & Foxie
Lord Roberts
Goyle & Wright
Argo & Virginia
Gelles Troupe

Springfield, Ill.
MAJESTIC (wva)

(Sunday opening)

Wilson & Larson
Black & O'Donnell
"Money or Life"
Hoosier Girl
Christie & Bennett
Asahi Japs

24 half
Arthur Swain's Pets
Elbridge Barlow & M
Bob Carlin
Geo & Paul Hickman
"Miss America"
Springfield, Mass.
PALACE (ubo)

Sylvester
McLaughlin & Evans
J & J Loughlin
Willing & Jordan
University Four
Olives

24 half
Maximilians' Dogs
Fisk Scott & H
Trovato
6 Virginia Steppers
Mayo & Lynn
Balsar Sisters
BIJOU (low)

Gorgalis Trio
Glady Correll
Dunbar & Turner
Grey & Old Rose
24 half
J & A Friends
Parsons & Irwin
Henry Fry
(One to fill)

Springfield, Mo.
JEFFERSON (hr)

(Joplin split)

1st half
Hill & Ackerman
Burns & Lynn
Chauncey Monroe Co
BIN Pruitt
"Court Room Girls"

Springfield, O.
SUN (sun)

Frank LaDent Co
J Edward Lessig Co
4 Harmony Kings
Kay & Belle
Lillian Steele 8
"Memories"
Six Provencals
(Two to fill)

Stockton, Cal.
HIP (aah)

1st half
Hodge & Howell
Flying Weavers
Allen Carroll & P
The Vernons
Johnny & Wise
(One to fill)

Steubenville, O.
VICTORIA (sun)

Hart & Luck
Hilton & Odgers
Duffy & Montague
"The Doherty"
The DeGroffs
24 half
Camillas
Duffy & Montague
Millroy Keough Co
Frosini
Daniels & Walters
Superior (wva)
Palace (wva)

Peoples Potters
"Miller Packer & S
"Here & There"
Jane Kane
Cheyenne Days
24 half
Grant's Roosters
Craig & Meeker
4 Seasons
Morley & McCarthys
Challis & Lambert

Syracuse, N. Y.
CRESCENT (ubo)

Dawson & Dawson
Carrie Lillie
Wm Cahill Co
Victor's Melange
(One to fill)

24 half
Irene Myers
Dancing LaVas
Olathe Miller Co
Radium Models
(One to fill)

TEMPLE (ubo)
Stewart & Mercer
El Cieve
Sidney & Towanley
Doree's Celebrities
Weber & Elliott
Teschow's Cats
Doris Lord 8
Ekimo & Seals
Ben Lian
Bowers Walters & C
Briscoe & Rauh
Jonla Hawaiians

Tacoma
PANTAGES (p)

Zara Carmen 8
June Mills Co
Kinkaid Kitties
Five Metzetts
Sinclair & Tyler
Bob Albright
HIP (ab-wva)
(24-27)

(Same bill playing
Palace-Hip Seattle 28-
30)

The Morenos
Richards & Ward
Lewis & Chapin
Amer Minstr'l Maids
Vera Berliner
Norris Animals
Terese Hays Ind.
HIP (wva)
(Evansville split)

1st half
Chas McGoode Co
Peerless Trio
Capes & Snow

Adams & Thomas
"Queber to Bway"
Teledo.

KEITH'S (ubo)
Ed Morton
Henshaw & Avery
Earl Cavanaugh Co
O'Neill & Wainley
Bennett & Arnold
Belle Baker
Seven Bracks
(One to fill)

Toronto
SHEA'S (ubo)

Samson & Delliah
Santley & Norton
Kirksmith Sisters
Mr & Mrs J Barry
Francis Kennedy
Helen Gleason Co
Walter Brower
(One to fill)

HIP (ubo)
Bender & Hear
Hanvey & Francis
Morien
"Bungalow Girls"
Inness & Ryan
Deodora

YONGE (low)
The Norvelles
Chadwick & Taylor
3 Rosellas
Burkhardt & Gross
Ryan & Richfield
Bennett & Doll
Fried V Bowers Co
Trenton, N. J.
TAYLOR'S (ubo)

24 half (21-23)
Fairfax & Stafford
Anderson & Rean
Rich & Lenard
Ward & Van
Wartenberg Bros
Troy, N. Y.
PROCTOR'S (ubo)

The De Ogos
Ben Lian
Coakley & Dunlevy
"Flanorville"
Norton & Lee
Wheeler Trio
24 half
Jack & Foris
Michel & King
Holmes & Wells
Harold Selman Co
Kenny & Nichols
"Village Tinker"
Union Hill, N. J.
LINCOLN (ubo)

24 half (21-23)
Stewart & Mercer
Louie Grant
"The Masquer"
Leonard & Whitney
"Now-a-Days"
"The Masquerade"
Utica, N. Y.
COLONIAL (ubo)

"Village Tinker"
Shrapnel Dodgers
(Three to fill)

24 half
Teshow's Cats
McCarthy & Faye
Miller & Lyle
Victor's Melange
(One to fill)

Vancouver, B. C.
ORPHEUM

Leona Lemar
Count Perrone & O
Brodean & Silvermoon
Dugan Raymond
Loney Haskell
"Exemption"
Tama Trio

PANTAGES (p)
Haager & Goodwin
Gilroy Haynes & M
"Fall of Rheims"
Mary Dorr
Kahler Children
Victoria, B. C.
PANTAGES (p)

Georgia Chartres
Yucatan
Chung Hwa Four
Mack & Velmar
Russell & Byrne
Strength Bros

Waco, Tex.
ORPHEUM (hp)

Pedrin & Monks
Doris Lord 8
Giraline's Dancers
Harry Johnson
4 Casters
MAJESTIC (inter)

(24-25)
Skating Bear
Conroy Sisters
Wayne Marshall & C
Skipper & Kastrop
"Submarine F 7"
Clark & Verde
Columbia & Victor
Wallis Wallis, Wash.
LIBERTY (ab-wva)

(Same bill playing
Empire, No Yakimi,
28-30)

Delavan Bros
Van Etta & Gershon
Harry Mason Co
2 McCarrers
Cecile Trio
Barr Nelson & B
Washington

KEITH'S (ubo)
Palfrey Hall & B
Susan Tompkins
Chas Howard Co
Bert Hanlon
Derwent H Caine Co
Mehlinger & Myers

Marie Nordstrom
McIntosh & Maids
Waterbury, Conn.
POLIS (ubo)

Maximilians' Dogs
Guest & Newlin
Fisk Scott & H
"Vacuum Cleaners"
Lydell & Higgins
Balsar 24 half

Nestor & Vincent
Steam Fitters
Jane Connelley Co
Klraslave & Serlians
Crawford & Broderick
Hanamura Japs

Waterloo, Ia.
MAJESTIC (wva)
(Sunday opening)

"Sunnyside of Bway"
24 half

"Low Huff
Harvey DeVora 8
"Firehole Revere"
Jack Dredner
Herr Jansen Co

Wheeling, W. Va.
VICTORIA (sun)

Fred & Albert
"Count & Maids"
Daniels & Walters
Barber & Jackson
24 half
Hart & Luck
Aerial DeGroffs

Winnipeg
ORPHEUM

Four Mortons
Constance Crawley Co
Darl & Gillen
Grace DeMar
Margaret Edwards
Dingle & Ward
Beeman & Anderson
PANTAGES (p)

"Peacock Alley"
Diana Bonnar
McConnell & Simpson
Ford & Goodrich
Gaston & Palmer

STRAND (wva)
"Earl Girdeller Co
Arnold Trio
Sextet DeLuxe
DeLee & Orma
24 half
Greene & Palt
Davis & Moore
"Work & Kett"
Johnson Dean Rev

Worcester, E. I.
BIJOU (ubo)

McMahon Sisters
Chisholm & Breen
Hawthorne & Anthony
24 half
Nevins & Louise
Black & White
(One to fill)

Worcester, Mass.
PLAZA (ubo)

Bollinger & Reynolds
Williams & Mitchell
Julia Redmond Co
Mayo & Lynn
W & E Bland Co
24 half
Martin Bros
Oladotso & Leonardo
S & H Everett
Willings & Jordan
"New Doctor"

Wrightstown, N. J.
ARMY (ubo)

Kashner Sisters
Doherty & Scall
"Fashion Show"
Alexander & Fields
(One to fill)

24 half
The Littlejohns
DeWitt & Gunther
"The Miracle"
(Two to fill)

Yonkers, N. Y.
PROCTOR'S (ubo)

1st half
Ferry
Edmunds & Leadum
Bowman & Wolf
Ford Sisters
Brown Harris & B
(One to fill)

Y. Y. Pa.
OPERA HOUSE (ubo)

"Too Many Sweeties"
(Two to fill)

24 half
Prevost & Golet
Harry Bond Co
Earl 8
Celine's Circus
(One to fill)

ROYAL (ubo)
(Request week)
(Running order)

Parish & Peru
Russell Ward Co
Morris & Campbell
J B Thornton
Gilbert & Friedland
B & H Gordon
Eddie Leonard Co
Courtney Sisters
J & C Williams

Youngstown, O.
KEITH'S (ubo)

Pierlot & Scofield
Blisset & Beady
Howard & White
McMahon & Chappelle
Edward's Revue
Lyons & Yosco
Peterson Bros

Sam Baerwitz will leave for Chicago Monday, to be away two weeks.

Billy Torpey is stage manager of "Oh Look."

Marcus Loew and Aaron Jones are at French Lick on another vacation.

Jay Dillon and Betty Parker joined "Odds and Ends" last week in Boston.

Clifton Moffett has a new play entitled "Two Pair" in rehearsal.

Louise Myers has been added to "Oh Look."

LETTERS

When sending for mail to VARIETY, address Mail Clerk

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

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

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

QUESTIONS.

C
Chyo George

G
Griffith Joe A

H
Halstenbach Edw A
Homberg Albert H

B
Paskay Robert

A
Abbott Billy
Abbott Miss E
Abrahams David J
Adama Rex (C)
Adell Ruth (C)
Adler Chas J
Adler Emma S
Alinworth O (C)
Allen Mickey
Alvin Carl
Amores Charlotte
Anderson Babe
Armstrong Billy
Atkinson Hal (C)
Arville Victoria (C)
Avery Drew
Ayers Ada B

B
Backus Frank (P)
Backus George (P)
Baker Paul (C)
Bailey & Cowan
Baker Marion
Bald Mrs M W
Bambon Mrs (C)
Bandy G W
Barbour E L (C)
Barker Mrs T (C)
Barlowe Mae
Barnes Carolyn F
Barnes & Robinson
Barnett Camille
Barrett Joseph
Barry Mrs F
Barnes Nena (C)
Barnette Bailey (C)
Beck Mildred
Becker Lucile
Bell Beale (C)
Bell Bill
Bell May L

B
Barnes Ruth
Bender Masie (C)
Benedict Helen
Bennett Chas (C)
Bennett Daisie E
Benson H C (C)
Beranger Betty (C)
Berger Susan (C)
Berman B (P)
Bernard Bert
Bernard Lester
Bernard Trio
Besant Lillian
Biley Paul (C)
Black & White
Blair Joseph J
Blatt Billy
Blondell Ed (C)
Baudier Paulette
Bowen Don
Bowers Martin
Boylan Augusta (C)
Boyd Warren A
Bradford Carl
Brady Paul
Breary Mr
Brehm Kathryn
Brennan Davis
Brooks Calista (SF)
Brower Robert
Browning Tod (SF)
Brown James (C)
Brown Geo N
Browning Bill
Bruce Ernest (SF)
Bruce Paul (C)
Brunette Fritelle
Buckley
Burnett & Stewart (C)
Burnedette M
Burns Sam
Burton Jack
Burton Nell (P)
Burton Sydney
Bush Gusale
Bush Lillian
Buselo Clarence

C
Cain & Ocm
Calbourn W
Call Raymond
Campbell Miss J (C)
Cameron Grace
Cameron Tudor
Campbell Leowes

NOTICE

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"A SOLDIER'S ROSARY"

An Overnight Sensation

Read the wonderful Lyric which is set to a haunting melody. Be one of the first to feature this tremendous hit. Another "Baby's Prayer at Twilight." A Positive Sensation wherever sung.

**WILL HOLD ANY AUDIENCE SPELLBOUND
THE MOST TALKED-OF SONG OF THE DAY**

A Soldier's Rosary

Lyric by
J. E. DEMPSEY

Music by
JOSEPH A. BURKE

Andante Moderato

Andante Moderato

The image shows a musical score for a song titled "The Soldier's Last Words". The tempo is marked "Andante Moderato". The score is written for voice and piano. The lyrics are written below the vocal line. The music features a piano introduction with a melody in the right hand and accompaniment in the left hand. The vocal line enters with the lyrics "A moth-ers last words To ev'-ry sol-dier". The piano accompaniment continues with a steady rhythm. The lyrics continue: "When bells are tol-ling Our hearts con-sol-ing - kneel down at night and say your prayers But he's so wear-y, Thro' days so drear-y, Af-ter all his trials and way When can-sons thun-der, Would we I won-der, Ev-er take the time to care, Don't wor-ry moth-er, He serves his Mak-er when he serves his coun-try's pray, The foe be-fore him, No shel-ter over him or head the cold stars berds, No mat-ter where each act is a pray'r and they form the links upon a sold-ier's beads, shine, His Mak-er knows as on-ward he goes that his pray'r is bet-ter than your or mine." The score ends with a final piano accompaniment. The copyright notice at the bottom reads: "Copyright MCMXVIII by A J Slansky Music Co., 56 W. 45th St., N.Y. International Copyright Secured". There is also a small note in the bottom right corner: "This composition may also be had for your Talking Machine or Player Piano." The tempo marking "Andante Moderato" is at the top left. The title "The Soldier's Last Words" is at the top center. The lyrics are written below the vocal line. The piano accompaniment is written in the lower staves. The score is for a voice and piano. The tempo is marked "Andante Moderato". The copyright notice is at the bottom. There is a small note in the bottom right corner.

A moth-ers last words To ev'-ry sol-dier
When bells are tol-ling Our hearts con-sol-ing - kneel down at night and say your
prayers But he's so wear-y, Thro' days so drear-y, Af-ter all his trials and
way When can-sons thun-der, Would we I won-der, Ev-er take the time to
care, Don't wor-ry moth-er, He serves his Mak-er when he serves his coun-try's
pray, The foe be-fore him, No shel-ter over him or head the cold stars
berds, No mat-ter where each act is a pray'r and they form the links upon a sold-ier's beads,
shine, His Mak-er knows as on-ward he goes that his pray'r is bet-ter than your or mine.

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This composition may also
be had for your Talking
Machine or Player Piano.

CHORUS *espressivo*

For his thoughts keep turn-ing home-ward and their pray'rs come drift-ing back that's his

chap-let and his guide to vic-to-ry, — But bul-lets are his beads and on his knees he pleads that each

one will help to end the mis-er-y, — Ev'ry shot a pearl, each pearl a pray'r he fights un-till he falls, Lost in

ac-tion comes the mes-sage o'er the sea, — And while the na-tion mourns his loss his dear old

moth-er bears the cross that's a sold-ier's ros-a-ry — For his ry-

rit.

A Soldier's Rosary - B

A Soldier's Rosary - 2

We also publish the following Big Numbers:

“WHEN YANKEE DOODLE LEARNS TO PARLES VOUS FRANCAIS”
“WHEN THE MOON BEGINS TO SHINE THROUGH THE PINES OF CAROLIN’ ”
“DANCING ’NEATH THE DIXIE MOON”
“JUST YOU”

“SHE’LL MISS ME MOST OF ALL”
“MINNEHAHA (She Gave Them All the Ha! Ha!)”
“YOU’LL FIND A SHAMROCK DOWN IN THE GARDEN OF EVERY IRISH HEART”

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Strand Theatre Bldg.
47th St. and Broadway**

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56 WEST 45th STREET, NEW YORK
Also Branches in All Large Cities in the United States

Chicago Office
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143 N. Dearborn St.
Chicago, Ill.

BESSYE CLIFFORD

IN

ART IMPRESSIONS

At KEITH'S ALHAMBRA, NEW YORK, THIS WEEK (March 18)

NEXT WEEK (March 25), ORPHEUM, BROOKLYN

Direction, THOS. J. FITZPATRICK

Caplane & Wells Cardon Frank (C) Carbrey Mrs J Carlisle & Romer Carlyle Louise Carr Arthur (C) Carr Trio Casey Fred Chick Frank Childs Jeanette Christie Geo D (C) Church Alice Clairmont Joseph Claire Nell (C) Clare Millie Clancy Geom (C) Clarke Wilfred Clayton & Russell Claywood Miss M Cleveland Babe Clifford Billy Clifford Jack (C) Claude Mr & Mrs (C) Coffman Joe Cole Bert (C) Collins Lillian Collins Tom Connelly Hugh Connelly Mae & B Connelly M Conroy John F Conway Anna Cornell Frances Courtney Alice Courtney H Talbot Courtney Wm Cromwell Billy (C) Cromwell Billy Cromwell Jack Cronin Morris Cunningham Jean Curtis U S (C) Curry Marion Curtis & Wolts	Dickerman Daisy Dixon Jeanne Dobbins Andy Doering Rubie Dolly Babe Dom Elizabeth Donaldson Chip Donaldson & Geraldine Donegan Jimmy Donlon Viva (Reg) Donovan Fannie Doolley Mrs J Doris & Mack (C) Dorr A Monroe Downing H (C) Doyle Cathryne (P) Dries H (C) Duclos D E Duke Irene Dunn Helen (C) Dunbar Rose Dusenberry Louise (C) Duval Viola E	Gallini S Gardner Garvin Clara Gay Salina Gaylord Bonnie Genana M (C) Germaine Jeanette (C) Germaine Florrie Gibbs Miss H Gibson Hardy (C) Gibson Hardy Gilbert & LaCrago (C) Gillar A R (C) Gliadiola Florence Glyndon Tell Golden Mabel Goldene Dorothy Golding Claude Goldman Wm Gordon Clair Gordon Ella Gordon Mrs D Gordon & Day Gordon G (P) Gordon John R Grace Billy Grael Wm Grandy Mrs L (C) Granstoft Earl Grant Virginia Green Arthur N Green & Parker Greno Jack Griffith Fred (C) Griffith Evelyn Guarella F (C) Gunn Beugla (C)	Herman Anna Heymer G E Higgins Clark Harris & Hillard Hicks Otto (C) Hill Anna (C) Hill Emma (C) Hills Mrs M Hinkel & Mae Hoey Mrs Hooper Miss B Hooper Emily T Houston Jas P Howard Georgia Howard Jessie Hoyt Hilda E Hunter Lulu Hurwich & Cherry Huston Mr & Mrs W (P) Hutchinson Willard (C) Hutchins Dick (Reg) Hyde & Hardy (C) Hymes Beverly	Ignatieff Joe (P) Ibrmark Tina Inoway Jack Irving Richard Jacquette (C) Jackson Lennie Jackson Harry J Janis Mrs E (C) Jenkins Chic Jerome Daley Johnson & Cross Johnson Roy	Kalb Chas A Keatl H E (C) Keane & Williams Keech Kevin K Keller Marie (C) Kelly Ed (C) Kelly Mabel (C) Kelly M & Eddie Kemp Aleck Kemp & Brown Kennedy Dorothy (C) Kennedy Thos J Kenton Dorothy Ketter Joe King Frank King Jane Kingston Marjorie Klages Ray Klein Sydney Knox Wm C Kramer Maeb (C) Kulsie Lewis	Lace A Laker Grace Lambert Maud (C) Lambert Natalie (C) La Malice Arthur LaMont Lloyd L Lane George W Larson Antoinette (C) LaRue Ruth Lauter Philip Lavender Miss W Lavina A (C) LaVine & Inman Lawrence J C Lawson Bill (SF) Leach Hannah LeFleur (C) Leighton Chas (SF) Leon Sisters Lester Harry Lester Richard Lewis Jack M Lewis Percy H (P) Lin Lun Fong Lippman Lillian Littlejohn Frank (C) Lloyd & Britt (C) Lloyd Byron Locke Emma (SF) Lonos Hawaiians Lorimer Miss M Lorraine Miss W (C) Lorraine Miss B Lovett Bessie Loyal Alfred Luby Edna (C) Luckie & Vost (C) Lunette Mazie (C) Luxanne Mlle Lydstone Clarence Lyle Mrs J Lyons Tom	McLallen & Carson McNamara Millie (C) Melchert Bernice Melvern Babe Merz Jessie Miller Anna Miller Belle (SF) Miller R (C) Millman Dolly Milford Florence (C) Milliker R H (C) Minton Ruth Mitchell Samuel A Montague Marceline Monotti Helen (C) Moore Tom Moore Tim & G (G) Morton Jane (C) Morton Lillian K Moschell Lillian Mosby Curtis (G) Moussette Mae Mulhall Lucille Muller & Coogan (C) Murry Paul J Murray Lola (C) Myers Babe	Nase Long Nelson Walter (C) Newman N H (C) Ninz & Schuster Nitch George Nolan Louise Norman Florence Norman Freddie (P) Norton Ruby Norwood & Hall	O'Brien Ethel O'Brien Mrs Wm O'Donnell & Blair Oids Florence Old Homestead S (C) Omar M (C) One B (C) O'Neill Dan C O'Neill Eva O'Neill & Mack Osborn Lynn (C) Osterfelt Wm Owen Jack	Packer Ernie Padwell Mrs Geo Pall Zachary Pallene Mr Palmer Gaston Park Emily (C) Parker Bro (C) Parker Miss A R (C) Parquette Delores (P) Patterson Leah Patsky Julia (C) Pemberton Goldie (Reg)	Penanbere James Perry H H (C) Phillips Goff Phillips Maybelle Phillips Carrie (P) Plough Albert J (C) Pocor Bert (C) Pollock Jean Pope H A Post Wm H Potter & Hartwell Potter Wm G Powell Erminie Pratt Herbert A Price Irving Proctor Wm L	Quits Crazy Randall Russell Rankin Walter (C) Rawley Eddie Reed Ruth V Reilly Larry Rice Mrs Chas O Richards Mrs R B Riley Joe & A Rivoli Roberts Blanche (C) Roberts Mabel (C) Robertson Bob Rogers Wilson (C) Romain Manuel Rosenthal Maurice (SF) Rust Chubby Royal Jack (SF) Russell Clifford Russell Mrs Rob	Sabel Marion (C) Sam Long Tack (C) Sam Lik Yung (Reg) Schaefer Sylvester Schaffer Ethel Scott Marie K Seibini Misspah Seldon & Bradford Seymour & Williams (C) Shannon & McCor-mack (C) Shaw Mr (C) Shea Jimmie Sheehan Jack Sheldon Arthur Sheldon Mabel Shepherd Burt Sherwood Harvey (C) Shimier Tom Sidell Jack (C) Simmons & Simmons Sivai Norbert Slater Mr & Mrs Slivner Joe Smith & King (C)	Smith Ed Smith Margaret B Smith Thos R Smyth Arthur F Spaeth Viola Sparks Mabel Spaulding Clarice (C) Spencer Trio (C) Springford Hal Stafford Mrs J M Stafford J M (C) Standing Miss Stanley May Starup Harry (C) Stephen Murray Sternas H T Stone George Stone Nana Story Mr E Strength Bros (Reg) Strong Nellie Stuart Austin Sullivan John Swain Hal (SF) Swan Edith	Takaori B S (SF) Tate & Tate (C) Taylor James Templeton Lucy Tenny Harry Therault Eugene Thorpe Chas H (P) Tilden Helen Tilison Ben A Titcomb LaBelle Tobias Sophie Toomer Henry B Tracey P (C) Travers Richard (C) Travers Belle Treyner Blair Tyler H	Valata G Costa Valerie Sisters Valli Muriel VanCamp Jack Vardman (C) Vassar Miss E H Vaughan J Preston Venner Mildred (C) Vennetta Dolly Vincent Elinoe	Walker Herbie (C) Walker Mrs E H Walker Esther Walt & Bentley (C) Wallace Mrs H (C) Wallace Hope Walsh Frank Walsh Grace Walsh Marie Walsh May
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TWO HITS at PALACE THEATRE, CHICAGO, This Week

Virginia--LEWIS and WHITE--Mary

and

"PICK A LITTLE

Serg't ABE OLMAN

By ED ROSE

FOUR LEAF CLOVER

AND SEND IT OVER TO ME"

FORSTER, MUSIC PUBLISHER, Inc.

42 Grand Opera House Bldg.
Chicago

EZ KEOUGH, Mgr.

EVA TANGUAY

THE

Wishes to correct the article written in the New York "Tribune" from her act. The French hymn, "MARSEILLAISE" and "OLD PERFORMANCE" and are at present being presented as usual. self authentic with your readers?

NEW YORK "JOURNAL"

Vaudeville Charts by Zit

Eva Tanguay ran away ahead of herself this week, although this is her second week at the Palace. If you ever played Auction Pinochle with spades double, then that's what I think of Eva Tanguay.

2857 EVA TANGUAY—PALACE TRACK

A critic calls Eva Tanguay a Parsnip. If you can make the following out of Parsnip, it is worth while being called one:

Pretty	& Popular
American	& Artistic
Rich	& Rare
Successful	& Sincere
Neat	& Noble (Thanks, Zit, for this one word.)
Inimitable	& Independent
Patriotic	& Powerful

PHILADELPHIA "RECORD"

THE KEITH FEATURE IS EVA TANGUAY

Eva Tanguay—B. F. Keith's

Eva Tanguay has a sentimental strain. At B. F. Keith's Theatre, yesterday, she let audiences into her secret in the course of a song that had as its plea a message to everybody not to forget her when she should become tired. She isn't tired yet. At one time she seemed to be a mass of gilded Christmas tree. Then she appeared in a costume of peculiar cut, with a hat provided with something not unlike the protuberance of a unicorn, and with everything composed of what seemed from a distance to be real paper money. She cavorted in her characteristic way, sang about herself and about how she didn't care and, as an innovation, tried out her French in the singing of "Marseillaise." Eva is as ebullient as ever.

PHILADELPHIA
"AMERICAN"

EVA TANGUAY FLASHES ACROSS KEITH'S STAGE

Clever and Original Comedienne
Delights Her Audience as
Per Always

Eva Tanguay is at Keith's this week with all the cyclonic, eccentric energy that singles her out as different from every one else. There have been many imitators of Tanguay, but they have never risen above being mere imitations. She is not only unique, but she combines great cleverness with originality. From the moment she prances before the footlights in the startling, inimitable costumes, of which there seems to be no limit, she owns the house. There is never a minute she does not act as if she knew this, and it is probably this very self-assurance that leads her into paths that others less assertive would fear to tread. Her present offering is almost entirely new, all the songs having been written for her. In fact, it is questionable if any one else could fit into the lines she chooses.

PHILADELPHIA
"TELEGRAPH"

EVA TANGUAY AGAIN DELIGHTS AT KEITH'S

Cyclonic Comedienne Scores Big Hit

There is not a dark spot on the bill at Keith's Theatre this week, and the offering of the cyclonic Eva Tanguay achieves a starry triumph over them all.

There is no comedienne in vaudeville just like Eva Tanguay. She is first and last and all the time Eva, the clever one, and, lest you lose sight of this fact, her act is overflowing with pertinent references to the many reasons for her success. She has a number of new songs, written especially for her—they could not be used by another—telling how and why she gets away with her material and is a favorite with both audience and theatre manager.

Miss Tanguay is unique. Both in her personal manner and in the outlandishness of her costumes she is original. You may call her crazy and without art. If you will; you may say she cannot sing nor can she act, but you cannot say she is not successful. "I get the money," she frankly tells you. She almost laughs at you for paying admission to see and hear her, but you do not mind and you think it is all glorious entertainment—and so it is. Besides her personal history, the war figures in the subject-matter of her songs. It may be added that the captivating performer has lost nothing of the beauty of form for which she is justly famous. She is the same Eva—vivacious, sparkling, original and delightful.

PHILADELPHIA
"BULLETIN"

Eva Tanguay Makes Reappearance
at Keith's

Eva Tanguay's new song revue is the outstanding feature of an exceptionally good program at Keith's this week. With a gorgeous wardrobe and seven timely songs, apropos of the war, Miss Tanguay proved at yesterday's performance that her popularity is still "ascending." She retains one of her favorite compositions, and for good measure sings the "Marseillaise" in French, making nine numbers in her repertoire. To satisfy an appreciative house, she repeats her "I Don't Care" song.

PHILADELPHIA
"EVENING STAR"

EVA TANGUAY IN AMAZING COSTUMES

"Bombshell of Joy" Explodes With
as Big a Noise as Ever

Eva Tanguay, the "bombshell of joy," the "cyclonic comedienne," or whatever one chooses to call her, which relates to action and pleasure giving, heads the bill at B. F. Keith's Theatre this week and, as always, bounds into the grace and the interest of her audience with a big bang.

She has a number of entirely new, and, it need not be said, entirely original, costumes which she wears with all the daring of one who "don't care," and most of them reveal the exceptional figure which is one of the principal assets of Miss Tanguay.

She has grown a trifle slimmer, which is an improvement, and the grace and charm of her vibrant and scintillant curves and shapeliness are more appealing than ever. In the dress which she wears last, a shimmering blue-black cuirass following her figure, and flesh-colored tights, she is very stunning, and, while the other costumes are more outre and one of them suggesting the war idea, with a great gun for a hat, is astounding, that first referred to stands out as by far the best. One of these dresses is made entirely of one-dollar bills.

Miss Tanguay sings a number of new songs in her own jerky, effervescent and "don't care" way and to the delight of the audience. She sings the "Marseillaise" in French and with fervor and dignity, dropping for the moment her exaggerated action. Among others, she repeats her great success, "I Don't Care," and she also sings the song about the hot time the old men will have while the young men are away. She is as big a hit as ever, which is saying something.

PHILADELPHIA "PRESS"

KEITH FOLK LAUGH WITH EVA TANGUAY

"Never Still" Comedienne Explodes
Laughing Gas Bomb and
Audiences Roar

Eva Tanguay's here again and the result is a joy bill at B. F. Keith's. She's got more pep than ever. Her crazy costumes are crazier than ever. They're a little more elaborate, but cover a little less territory. Her songs are new and brittle. They fairly snap. In fact, to cut a long story short, this "never still" comedienne explodes a laughing-gas bomb upon her first crazy entrance and the audience roars with her, not at her, for nearly half an hour. She's a veritable cyclone of joy. She sings about herself in her old "I Don't Care" fashion and loses none of the advantage of unique gowns to display her shapely shape. She's a wonder.

NGUAY

"PARSNIP"

last week which stated the "OLD MAN" song had been removed
MAN" song have NEVER been omitted from the act at ANY
NOW, Mr. Broun, why not correct your statement to make your-

Government chemical analysis proves that Parsnip contains calories. Calories make red blood, red blood makes soldiers, soldiers fight men, not women.

If the gentleman who referred to me as a parsnip had blood instead of vitriol in his veins he might have stayed in France and defended it over there—it needs no defence over here—we're their friend.

NEW YORK "TRIBUNE"

Revue at the Palace Heywood Broun

Eva Tanguay is still assuring the public at the Palace that everything is a matter of complete indifference to her—in short, that she doesn't care. This isn't all that she does, either. She dresses up in blue seashells and sings a song about "don't forget me when I'm gone" and rhymes stalling with "I hear my master calling." We for one could bear it with equanimity if Eva should obey her master's voice.

A word to Mr. Heywood Broun who wrote the Tribune masterpiece—
Do you call wishing me off the earth a Vaudeville criticism?

"A Vaudeville Critic is one who reviews an act to tell the public the style of work the player is giving." Am sorry, however, that I cannot oblige you by removing myself from the earth immediately. There are many others you would put off the earth from any critics, as you seem to only love yourself, and from your size it's doubtless a fact. Change your name again—it will do no harm. The WE for ONE means YOU, DOES IT? It's really clever.

For Costumes, HELEN PRICE, 41 West 46th Street

At KEITH'S PALACE, NEW YORK, NEXT WEEK (March 25)

AUSTRALIAN CREIGHTONS

IN NOVEL ECCENTRICITIES

Direction, JENIE JACOBS

Ward Mrs (Reg)
Ward Elroy (C)
Ward Miss
Ward Felix
Warner H (C)
Ware Jane
Wasnuth Dolly
Watson Joe
Webb George
Weber & Wilson (C)
Weber Violette
Welford Harry (SF)
Wells Harry
Wells Toby
Weston Verna (C)
West Irene
Wheeler Frank (C)
Wheeler Betty
Wilbur Bunny (C)
Wilbur Mrs B
Wilbur Harrington
(C)
Williams Ellen (P)
Williams Lola

Willing Mrs F R
Willins Burt (C)
Wilnot Flo (C)
Wilson Ruth
Wilson Irene (C)
Windon Mae (C)
Wolfheim Eugene (C)
Wood Mrs Paul
Woods Helen (C)
Woodward Fred (SF)
Worth Peggy
Wyer Forrest G

Y
Yamada Matt
York & King (C)
Young P H
Young Robert
Youngs Doreen
Younger Jack

Z
Zan Fretton
Zedeler Mrs N F

BURLESQUE ROUTES

(March 25 and April 1.)

"Americans" 25-26 New Bristol Bristol 27-31
Camp Dix Wrightstown N J 1 Gayety
Baltimore.

"Army & Navy Girls" 25 Century Kansas City
Mo 1 Standard St Louis.

"Auto Girls" 25 Gayety Milwaukee 1 Gayety
Minneapolis.

"Aviators" 27 Amsterdam 28-30 Hudson
Schenectady N Y 1-2 Holyoke Holyoke 8-6
Gilmore Springfield Mass 1 Howard Boston.

Behman Show 25 Empire Toledo 1 Lyric Day-
ton.

"Best Show in Town" 25 Majestic Jersey City
1 People's Philadelphia.

"Bliff Bing Bang" 25 Trocadero Philadelphia
1 Majestic Scranton.

"Bon Tons" 25 Gayety Detroit 1 Gayety
Toronto.

"Bostonians" 25 Palace Baltimore 1 Gayety
Washington.

"Bowerys" 25 Gayety Buffalo 1 Corinthian
Rochester.

"Broadway Belles" 25 Majestic Ft Wayne
31-1 O H Terre Haute Ind.

"Broadway Frolics" 25 Empire Brooklyn 4-6
Park Bridgeport.

"Burlesque Revue" 25 Corinthian Rochester
1-3 Bastable Syracuse 4-6 Lumberg Utica
N Y.

"Burlesque Wonder Show" 25-27 Bastable
Syracuse 28-30 Lumberg Utica N Y 1 Gayety
Montreal.

"Cabaret Girls" 25 Engelwood Chicago 1
Majestic Ft Wayne Ind.

"Charming Widows" 25 Star St Paul 1 L O.

"Darlings of Paris" 25 Star Brooklyn 1 Gayety
Brooklyn.

"Follies of Day" 25-27 Berchel Des Moines Ia
1 Gayety Omaha Neb.

"Follies of Pleasure" 25 Standard St Louis
1 Engelwood Chicago.

"French Frolics" 25 Empire Chicago 1 Ma-
jestic Ft Wayne Ind.

"Forty Thieves" 25 Garden Buffalo 1 Star
Toronto.

"Gay Morning Glories" 25 Gayety Baltimore
1 Gayety Philadelphia.

"Girls from Follies" 25 Gayety Philadelphia
1 So Bethlehem 2 Easton 3-6 Majestic
Wilkes-Barre Pa.

"Girls from Happyland" 25-26 Binghamton 27

Oneida 28 Oswego 29-30 Inter Niagara Falls
N Y 1 Garden Buffalo.

"Girls from Joyland" 25 Penn Circuit 1-2
New Bristol Bristol 3-7 Camp Dix Wrights-
town N J.

"Golden Crook" 25 Orpheum Paterson 1 Ma-
jestic Jersey City.

"Grown Up Babies" 25 Howard Boston 1-2
Park Manchester 3-6 Worcester Worcester
Mass.

Hastings Harry 25 Gayety Kansas City Mo 1
Gayety St Louis.

"Hello America" 25 Casino Boston 1 Grand
Hartford.

"Hello Girls" 25 L O 1 Century Kansas City
Mo.

"Hip Hip Hurray" 25 Gayety Washington 1
Gayety Pittsburgh.

Howe Sam 25 Olympic Cincinnati 1 Columbia
Chicago.

"Innocent Maids" 25-26 Cort Wheeling W Va
27 Canton 28-30 Grand Akron O 1 Empire
Cleveland.

Irwin's "Big Show" 25 Star & Garter Chicago
1 Gayety Detroit.

"Jolly Girls" 25 Savoy Hamilton Ont 1 Cadillac
Detroit.

"Lady Buccaneers" 25 Majestic Scranton Pa
1-2 Binghamton 3 Watertown 4 Oswego 5-6
Inter Niagara Falls.

"Liberty Girls" 25 Gayety Omaha Neb 1
Gayety Kansas City Mo.

"Lid Lifters" 25-26 Holyoke Holyoke 27-30
Gilmore Springfield Mass 1 Howard Boston.

"Maids of America" 25 Empire Albany 1
Casino Boston.

"Majestics" 25 Empire Newark 1 Casino
Philadelphia.

Marlon Dave 25 Casin Brooklyn 1 Empire
Newark.

"Merry Rounders" 25 Columbia New York 1
Casino Brooklyn.

"Mile a Minute Girls" 25 Cadillac Detroit 1
Gayety Chicago.

"Military Maids" 25 Olympic New York 1
Gayety Philadelphia.

"Million Dollar Dolls" 25 Miner's Bronx New
York 1 Empire Brooklyn.

"Mischief Makers" 25 Lyceum Columbus 1-2
Cort Wheeling W Va 3 Canton 4-6 Grand
Akron.

"Monte Carlo Girls" 24-25 O H Terre Haute
Lyceum Columbus.

"Oh Girls" 25 Gayety Pittsburgh 1 Star
Cleveland.

"Orientals" 25 So Bethlehem 26 Easton 27-30
Majestic Wilkes-Barre Pa 1 Empire
Hoboken.

"Pace Makers" 25 Gayety Minneapolis 1 Star
St Paul.

"Parisian Flirts" 25 Star Toronto 1 Savoy
Hamilton Ont.

"Puss Puss" 25 Jacques Waterbury 4-6 Cohen's
Newburgh.

"Record Breakers" 25 Erie 26 Oil City 27
Beaver Falls Pa 28-30 Park Youngstown O
1 Victoria Pittsburgh.

Reeves Al 25 Colonial Providence 1 Gayety
Boston.

"Review of 1918" 25 Gayety Chicago 1 Gayety
Milwaukee.

Sidman Sam 28-30 Park Bridgeport Conn 1
Colonial Providence R I.

"Sight Seers" 25 Grand Hartford 1 Jacques
Waterbury.

"Social Follies" 25 Empire Cleveland 1 Erie
2 Oil City 3 Beaver Falls Pa 4-6 Park
Youngstown O.

"Social Maids" 25 Gayety Boston 1 Columbia
New York.

"Some Babies" 25 Victoria Pittsburgh 1 Penn
Circuit.

"Some Show" 25 Lyric Dayton 1 Olympic Cin-
cinnati.

"Speedway Girls" 25 Gayety Brooklyn 8
Amsterdam 4-6 Hudson Schenectady N Y.

Speigel's Revue 25 Gayety Montreal 1 Empire
Albany.

"Sporting Widows" 25 Gayety Toronto 1
Gayety Buffalo.

Star & Garter 25 Columbia Chicago 1-3
Berchel Des Moines Ia.

"Step Lively Girls" 25 Star Cleveland 1 Em-
pire Toledo.

Sydell Rose 25 L O 1 Orpheum Paterson.

"Tempters" 25 Empire Hoboken 1 Star
Brooklyn.

"20th Century Maids" 25 Hurtig & Seaman's
New York 1 L O.

Watson Billy 25 Peoples Philadelphia 1 Palace
Baltimore.

Welch Ben 28-30 Cohen's Newburgh N Y 1
Miner's Bronx New York.

White Pat 25-26 Park Manchester 28-30
Worcester Worcester Mass.

Williams Mollie 25 Gayety St Louis 1 Colum-
bia Chicago.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Jeff Livingston, the millionaire sportsman,
has named a race horse after Lillian Shaw.

Barbara Ainsworth, wife of Phil Ainsworth,
film actor, was granted a divorce Friday.

Dot Phillips, wife of Nat Phillips (with
"A Reckless Eve"), was taken ill at Hot
Springs, Ark., and left there in a hospital.

Dan Cotter, treasurer of the Garrick, who
went to take the box office of the Century,
New York, was given a banquet by 50 friends.

F. J. A. Forster has bought "Uncle Sam,
Take Care of My Girl," said to be a Pacific
Coast song sensation.

Flo Jacobson won her divorce from Frank
Clarke, manager of the local Watterson, Ber-
lin & Snyder offices, and was allowed \$30
weekly alimony.

The Avenue will relinquish vaudeville April
14 and open with the all-colored stock from

Helman, Aaron J. Jones, U. J. Herrmann,
George W. Sello. The sixth annual benefit
is being planned.

The Triangle Music Co. has sold "I'm Sorry
I Made You Cry" to Leo Feist, and disbanded
partnership, reorganized as the Well Music
Co., with Milton Well and Ed Rosenbaum in
control; the new firm has main offices at 148
Dearborn street, Chicago.

Edith Hallor, playing the lead in "Leave
it to Jane," was taken ill last week, replaced
by Lillian Culien; Mignon Reed substituted
for Arline Chase one performance. Lady Duff-
Gordon became ill on the Palace stage, but
prompt medical assistance enabled her to fin-
ish. Dr. Harry W. Martin treated the three
cases.

Louis Goldson & Sons, owners of the Rex,
Plaza, Harrison, and other local vaudeville
houses, which they book on a peculiar five-
split system of their own, have bought the
Imperial, until now an International Circuit

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

the Lafayette, New York, the first bill being
"Madame X."

H. Roth, part owner of the Wintergarden
Cafe, a theatrical rendezvous and scene of
one of the most pretentious local cafe revues,
has sold his interest to A. Weiss, his partner,
who will have sole management hereafter.

Arthur Silber, of Silber & North, won the
Nathan Halperin doll at the Stage Women's War
Relief benefit. The gross receipts were \$6-
000, of which \$1,600 came through raffling
dolls given by prominent showfolks.

Emery Ettelson, for 10 years a house man-
ager for Jones, Linick & Schaefer, and more
recently local representative of a theatrical
trade paper, has become an "outside" agent,
booking a number of acts that he secured.
He has his office with Jake Sternad.

The new directorate of the American Theat-
rical Hospital includes William Curry, Earl
Steward, E. M. Borre, Dave Howard, Mark

stand, and will institute their type of vaude-
ville there in direct opposition to their own
Rex, across the street, which will turn to
pictures with occasional tabs.

AUDITORIUM (H. M. Johnson, mgr.)—
Dark. Harry Lauder April 1.

BLACKSTONE (Harry J. Powers, mgr.)—
"Among Those Present," with H. B. Warner
(6th and last week). Coming, "The Riviera
Girl."

COHAN'S GRAND (Harry J. Ridings,
mgr.)—Jane Cowl in "Lilac Time" (13th
week, still going strong).

COLONIAL (Norman Field, mgr.)—Ray-
mond Hitchcock in "Hitchy-Koo," Lillian La-
selle added feature, opened to enthusiastic
audience.

COLUMBIA (Frank G. Parry, mgr.)—"The
Bon-Tons."

CORT (U. J. Herrmann, mgr.)—"The
Naughty Wife," with Charles Cherry and
Lucille Watson, not very forte (4th week).

ENGLEWOOD (J. D. Whitehead, mgr.)—"The
French Frolics."

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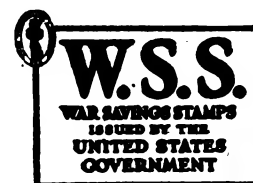
"EXTRAVAGANCE"

By ROY BRIANT

Opened at HARLEM OPERA HOUSE and PROSPECT, BROOKLYN, THIS WEEK (March 18), and met with huge success.

Playing U. B. O. Time Exclusive

Direction, HUGHES & SMITH



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YOU'LL BE A WAR BOND
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Our men at the front and in the various training camps, our women lending their aid both here and abroad, make us a part of this great Nation, for we have put our wide shoulders to the big wheel.

Another opportunity is now given us to keep in practice our occasional habit of Thrift.

Our Government has placed on sale a most welcome series of Thrift stamps, sold for twenty-five cents each, and as an investment there is none better in the world than these Baby War Bonds.

No cancellations; no setting back of dates and no pencilling in, for Uncle Sam is your Agent.

BE LOYAL BE THRIFTY
SAVE AND SERVE

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The Public applaud War songs and cry Bravo when we recite Heroic lines, but the hit of hits will be when our entire Profession becomes an army of rooters for Thrift stamps.

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The women of the legitimate stage are doing their share. Let us adopt their slogan:

"NOT A MOMENT WASTED UNTIL THE WAR IS WON"

Send articles to Mayor's Knitting Committee, Times Building, New York.

KNIT

MARIE NORDSTROM, Chairman
Palace, New York, This Week (March 18)

KNIT

KNIT

EMPIRE (Art. Moeller, mgr.).—"Broadway Belles."

GARRICK (Wm. Currie, mgr.).—Clifton Crawford in "Fancy Free" (4th week). Justine Johnson in "Over the Top," opening the 24th.

GAYETY (Al G. Kelis, mgr.).—"The Auto Girls."

ILLINOIS (R. Timponi, mgr.).—Joe Cawthorn and Julia Sanderson in "Rambler Rose" (8d week).

IMPERIAL (Will J. Spink, mgr.).—"Frings of Society" (one day only, Sunday, March 24; house dark for two weeks; will open with W. V. A. vaudeville).

LA SALLE (Nat Royster, mgr.).—"Leave It to Jane," breaking records (8th week).

NATIONAL (John Barrett, mgr.).—"The Sweetest Girl in Dixie." OLYMPIC (Abe Jacobs, mgr.).—"Once Upon a Time" (4th and last week). "Some Little Girl" coming.

PLAYHOUSE (Guy Hardy, mgr.).—"Man Who Stayed at Home" (13th and next to last week). No show billed.

PRINCESS (Will Singer, mgr.).—John Drew and Margaret Illington in "The Gay Lord Quex" (2d week). Very big.

POWERS (Harry J. Powers, mgr.).—David Wardfield in "The Music Master," drawing very big (9th week). Thomas A. Weiss and William Courtney in "General Post," April 6.

STAR & GARTER (Wm. Roche, mgr.).—"Follies of the Day."

STUDEBAKER (Louis Judah, mgr.).—"Maytime" (11th week). Hanging on.

MAJESTIC (Orpheum; William G. Tisdale, mgr.; rehearsal, 5:30).—A show that lagged, sagged and dragged bored an audience stiff and demonstrated how badly a plausible bill of high grade vaudeville can turn out in actual working.

Hermann and Shirley opened with an act too light for that brutal "location," and for all that the incoming audience knew about it they might just as well never have happened. Then came Rae Eleanor Ball, a tall violinist with braids over her shoulders, dressed in a nondescript costume that might have been intended for Oriental. She played several numbers handily, but her face was numb and expressionless. Her finale, a surprising life imitation on a violin string, got her a neat hand for her exit. The girl lacks magnetism, but is a masterly mechanic on the fiddle.

Kimberly and Arnold, with a light, neat comedy interspersed with ballads, never got as boring. As incredible as it may sound, people arose and began walking out on the show when the number three act was on, and this continued throughout the performance. One prominent critic conspicuously left his chair and vomited on the Lightner Sisters and Alexander, who followed, and another as rudely departed in the midst of the offering by the Tennessee.

The comedienne of the Lightner girls took the bit of the show, however. This number gave the running order its first impetus and helped slightly to wake up the apathetic bunch which seemed to suffer a reaction after last week's record attendance and enthusiasm. The colored ten got started badly, and he went on getting plenty of yawns, but collared the house by sheer animation and noise in the jazz ensemble finale.

Then came Wellington Cross. Cross has been a dancer, and is so remembered here. He gagged politely and sang tepid songs as well as they deserved, but tripped never a single step. He worked on a platform for a foot-lights is Al Johnson, and had he had a partner or other relief besides a male pianist he would have fared more happily. He drew considerable applause as it was, getting about in the same measure as he was giving. But, considering what an act Duke Cross could do, he was cheating. If he has a broken leg or something, history has failed to record the incident. A corking dance would have lifted him into the big hit division.

Clark and Hamilton arrived next. The petite blonde was the fourth Hamilton seen here. Hamilton may come and Hamilton may go, but Clark goes on forever. And he went on almost forever Monday afternoon, doing more than half an hour, padding and stretching and exchanging inaudible asides with his assistants. The act went strongly in spots and bent badly in others, where warmed-over jests were teased and tantalized until they shrieked, almost. The snowballing finish got a big laugh, and the pair took one bow. This left for Belle Baker the remnants of a

fagged out audience, and when, at 4:25, this little girl came on from the side entrance before the homely house olio, clad in a simple white frock, those who did not know her failed to foresee that an act was with them. There was considerable walking out all through her numbers, though the applause was hearty from the regular patrons, who would have sat through an hour of Belle had she given it. Instead she rested on her fourth song, took a couple of bows and handkerchiefs herself out. Fanchon and Marco, with a cotton jazz band neatly clad and well routined, worked to a house that was filtering through the front doors in droves. It was not the boy's fault.

At the evening show things were quite different. Bert Clark speeded his diversion with electric results for his own act, which scored rattlingly, and had the goodly house in warm humor for the entrance of Miss Baker. This little artist, without any more behind her than a house drop, wearing a simple white dress with a wonderful diamond at her breast as its only ornament, acknowledged a rare reception, and then paid for it. She had changed her routine, now inserting her inimitable "Put It On, Take It Off" to live in the turn where she had done her ballad in the earlier show, and the effect was snappy. She then followed with the tear-ditty and came back with "Sweetie," an ideal song for her and the spot. Her "Solomon" number was in response to a demand for an encore cast six legitimate bows. Monday night Miss Baker was tremendous.

The whole show ran on greased wheels as compared with the first, a matinee that will be long remembered by attaches and the faithful.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; W. V. M.).—With the week like a June day, people couldn't be tempted into the theatre. The first show opened to about 100 people. The Gallions, two boys in street clothes, amused. The act is fast, and with a little attention to their wardrobe, is due for the big time. The comedian is funny and the juggling good. The Hoosier Trio, three boys in full dress, need a rearrangement of their songs, and should discard their closing number. Edythe and Eddie Adair have a little sketch showing the interior of a shoe store with some good talk and a well dressed girl in the act. They seem to have quite a supply of real shoes on hand of all descriptions, and the showing of the various styles is good enough for a show and has her own style of delivery. She just makes one change from a coat to a gold lace gown and sings four numbers. The third number, "Sunshine of Your Smile," shows the quality of her voice. Jansen has dropped the prefix, "Hierr," and now uses a plant from the audience. He failed to uncover anything new outside of the last trick, which failed to come through. It was called "The End of War," but it refused to materialize, spoiling the otherwise pleasing impression. Arthur Rigby in his well known blackface monolog failed to do his usual with the audience, whether it was the fact that he has played here so often or owing to the fact that the house wasn't there, he couldn't get them. He has added several new gags to his act that are up to date. Hill, Tivoli Girls and Hill have a real English Music Hall turn. The act opens in "one," with one of the boys doing a dog, which has several laughs in it, then goes to full in a blue cyclorama, the rest of the turn consisting of trick unicycle riding and various dancing by the two girls. One of the girls is extremely clever and does a corking acrobatic contortion dance; she is a little bit of a mite and has a great personality. Hot.

PALACE (Earl Steward, mgr.; Orpheum).—A piping dish of vaudeville served here this week, powerfully headlined by Trixie Friganza. Trix is heavy any way you take her. Her grotesqueries, quips and burlesquing have always an overtone of the artistic. Her assistants, Ten Eyck and Welly, are daintiness personified, and it is against such back-ground, studded into an exquisitely-built, painted and lighted garden set, that she plumps her rounded funning, fopping all over poor Max Welly and doing a parody of fragile Miss Ten Eyck. Her work in "one" is fast, a monologue of wholesome humor, mostly turned against her own proportions and peaces of mind. She has an excellent knack for that gets a roar, and she uses bits of clever verse throughout, at intervals, to punctuate the

diversified turn. It is honest comedy and it gets laughter on the level, leaving a sense of having seen a whole lot and heard much in a short time—a very short time, for Miss Friganza's material is down to the bone, even if her physique isn't.

The Gaudmidts Brothers open. They wear whitened faces and bill themselves as Hollanders. But anything Dutch these days is confused by hasty folks with the Teutonic, and it might be better during the troublous period if the Gaudmidts used less or no talk. Their poodles are a sensation and their work is neat and clean-cut. Virginia Lewis and May White are two neat girls who do a routine of reposeful songs, taking their best returns on "Four-Leafed Clover," which is the goods as a vaudeville number. Harriet Rempel repeats in "Just Around the Corner," a sweetly conceived little morality with a touching and absorbing thought; Miss Rempel melts in the eye and sugar will never run out as long as the quaver lives in her throat.

Lydia Barry, one of the best of the eccentric feminine singles, who curiously seems to play Chicago rather seldom, repeated her annual tour of the Palace to a smash. Accompanied by an unprogrammed pianist she tore through a set of character ditties and some gags, of which she could easily spare one about twin beds—one of them almost new. She sang "Just Break the News to Mother," stating that she was the first performer to ever warble this hairy-aged old-style ballad on any stage in her late father's act (Barry and Fay). The sentiment got her a hand on the fassil.

The Cameron Sisters, with the gifted Lew Pollack at the keys, danced to glory. "So Long Letty" established the blonde beauts here for life. Their gowns are a knockout and their production came from the master hand of someone who should have public thanks and credit. As a pair of ground and lofty kickers these hefty golden-heads can lift a foot with anybody, and they have a big comedy scream spot where they flop as though it were an accident in making a rapid run across the stage. Their Egyptian waltz, a dream and a rave, and a fox-trot on their toes, hit the populace mightily.

Thomas H. Swift, an old local stock fave, with a cute little one named Mary Kelly, romped off with a goodly hit, opening in the Cameron Sisters' set with business in which the house crew was drafted, then going into the futurist scenery with purple railroad ties and such idiosyncracies that just matched his saffron cravat. The finish of the plot is tried old stuff in which he is touched for his every thing by the girl he has uncoined, but it was as good as new for all that the audience had to say—with both hands. The Le Grohs, absent for quite a spell from these timbers, came back a trio, a girl and two boys. The contortions given by these benders about as palatable as human snaking can ever be. The chief boy twister keeps a smiling all the while, and somehow that takes off the curse which so frequently comes when one fancies that such labors must hurt. The stouter boy gets comedy out of his gyrations, and has a dandy bit where he snaps off a button at the height of an effort and catapults it into the audience. The girl looks smart and does some thrilling "tinker" wheels on one palm. Lat.

VARIETY'S LOS ANGELES OFFICE

Pantages Theatre Building

(As an accommodation to players on the road, VARIETY has installed in its Los Angeles (Pacific Coast) office a letter forwarding system whereby it will be possible for players to have their mail forwarded and received upon their arrival on the coast. The Los Angeles office is opened practically all day from 9 A. M. until 9 P. M.)
Phone (Automobile) 15552

L. E. Behmyer was principal speaker at the last meeting and banquet of the Gamut club.

Affluence Note: Will Wyatt, manager of the Mason, owns a silver and a real chauffeur.

Frank Egan is planning activity for the Little theatre during the summer.

Maitre D'Hotel Nagel has been asked to resign from the Alexandria because of alleged unpatriotic utterances at a Red Cross entertainment given recently by the New York Winter Garden company.

H. H. Beall is doing special publicity for Universal City.

Sam Rork is now associated with the Wm. S. Hart studios.

Clarence Drown is recovering from his recent illness.

The Majestic is dark, and will be for some time, according to Rialto report.

A very delightful birthday dinner was given in honor of Adelaide at Levy's Cafe, March 7, by fellow-members of the Orpheum circuit. The lights were turned off and an immense big birthday cake was placed in front of him with 41 candles. Among those present were Stan Stanley, Mrs. Stanley, Milton Marx, Felix Bernard, Eddy Janis and others.

Maud Besang Fischer was forced to postpone her appearance at a Hollywood musicale because of ill health.

The Woman's Symphony Orchestra, under the direction of Henry Schoenfeld, will give its second concert March 22.

Chris Glimm has been assigned to the management of Caulfield's Revier theatre, this in addition to his duties as manager of the Garlick.

Joseph Greenwald, playing Pantages' time, is in the draft and has been ordered to report for examination here.

George Clayton, a theatre treasurer on the coast for many years, has been made assistant manager of the Hippodrome.

"The Whip" played its ninth week at Quinn's Rialto. This was not consecutive, but shows that the melodramatic film had considerable drawing power in Los Angeles.

Harry Langdon and Co., of the Orpheum, motored from here to San Diego through the courtesy of a local automobile agency. They were accompanied by Jarvis and Harris.

Mme. Marguerita Namara, prima donna, who has been the guest of her parents in Los Angeles during the past three weeks, has left this city for the east, where she will resume her concert tour. Her next appearance will be in Denver.

J. W. Anderson, formerly manager of Clune's Broadway, is now traveling representative for George Kleine films in Southern California.

The English Opera Company did a surprising business at the Mason, the receipts far exceeding expectations.

Dr. Lloyd Mace, brother of the late Fred Mace, has reported at Fort Cody, Denning, N. M. He is a first lieutenant in the medical corps.

A dramatic sketch, "The Rose of Sun Toon," was produced here last week. It was written by Wilbur Hall, short story writer, and is being considered for vaudeville.

One of the Ziegler Sisters (Orpheum) is suffering with a badly sprained ankle.

Scarploff, the Russian boy tenor, booked by the Orpheum, is quitting that circuit to report for service in the army.

"We can handle anything from a single to a circus"

BEN

GIL

MURPHY AND BROWN

Ready to accept scripts, books, scores of every description.

Call, write or wire, but don't fail to register with us.

Suite 402, Gaiety Theatre Building, New York City

Helene Sullivan, wife of Dr. Tom Treen, of this city, was surprised at her opening at the Orpheum here to find half of flimdom occupying loges and boxes. They turned out in a body to greet the local actress, who is making her debut in vaudeville.

John McCormack arrived in the city last week for a brief engagement, coming on a special car, "Anaconda." Charlie Pike, Los Angeles official glad-hander, met him en route with two dozen green carnations.

SAN FRANCISCO

VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES THEATRE BLDG.
Phone, Douglas 3213

ORPHEUM (Fred Henderson, gen. mgr., agent, direct).—Show classified "fair bill." "Vanity Fair of 1918," featuring Jack Traipor and Olga de Baugh, had the tag spot. Sarah Padden and Co., successful. Basil and Allen, programmed sixth, were switched to fourth, and got the show's hit. Phina and Co. opening big. Will Oakland and Co. scored. The Stantons, hit. Harry and Emma Sharrock (hold-over) repeated successfully. Nellie V. Nichols received applause throughout.

PANTAGES (Burton Myer, mgr.; agent, direct).—Good bill. The Tommy Burns, Al Kaufman and Miss Van Dusen turn was missing, and appearing instead were the Denishawn Dancers, eight girls, who filled artistically. Billy King and Zulu Girls, novelty, closed big. Countess Verona scored. Lawrence Johnson did well. Hilton and Lazar landed comedy honors. Eileen Fleury, fair. Steiner Trio opened successfully.

HIPPODROME (Edward Morris, mgr.; agent, Ackerman-Harris).—Fair show. Cecil and Bernice did fairly. Mack O'Neil, out; substituting were Scott and Douglass (two men), offering nut comedy, receiving laugh honors. Annette and Morrell, in opening spot, proved classical. Dorothy Lamb and Co., corraling a few laughs, finished cold. Alma and Co., closing, novelty The Creole Fashion Plate, show hit.

ALCAZAR (Geo. Davis, mgr.).—Chas. Ruggles in "Tonight's the Night" (2d week).

CORT (Homer F. Curran, mgr.).—Max Figman in "Nothing but the Truth" (1st week).

COLUMBIA (Gottlieb & Marx, mgrs.).—O. Skinner in "Mister Antonio" (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 Co., with Bonita and Hearn (13th week).

WIGWAM (Jos. F. Bauer, mgr.).—A-H & W. V. A. vaudeville.

CASINO.—10, the bill long on quantity if a little shy on quality, but rounded out pretty well and pleased. The Tiny Trio, midgets, started. Two of the members danced and the third did cartooning. Johnny and Wise, fair applause with comedy, singing and music. The man's piano playing is excellent. "Enticement," a local sketch, was added to the regular show, but failed to arouse any enthusiasm. The act may be a little too high for the Casino patrons. Outside of Paul Gerson, it has very little to recommend it. R. H. Gilles came next and here the show started. Gilles got away to a good finish after offering a series of bird and other imitations that were well put over and appreciated, giving him the applause honors. The comedy portion was supplied principally by Allen, Carroll and Pierlot in "The Morning After," a comedy sketch, with good situations and well played. Running a close second for comedy honors were Winchester and Claire, a nice looking team, who offer some patter, both new and old, and finish with a xylophone. The Flying Weavers close the show with an aerial novelty. William S. Hart in "The Bandit and the Preacher" was the film offering.

SAVOY.—10, in "Wine, Women and Song" the Will King company did themselves proud. The comedy was, of course, handled by King and Lew Hearn as "Ikey Lezhinski" and "Lem Tucker, sports. Bonita played "Lillian Rocks," a widow. A surprise was given by Lottie Fletcher, of the chorus, who cleverly handled a comedy role. The big number was "Hush-a-Bye, My Baby," sung by Bonita with a male quartet and the chorus. Jack La Follette, added attraction, did three numbers and tied things up completely with "Uncle Sammy, Take Care of My Girl." Credit is due Bobby Ryles for the very excellent chorus numbers, the opening number particularly. With the class of attraction now offered, little difficulty should be encountered in maintaining the present business record.

Ethlyn Vaughan returns to the Alcazar, March 31, opening with the Charles Ruggles company in "De Luxe Annie."

Members of "The Show of Wonders" while at the Cort journeyed to the Presidio one day last week and gave a show especially prepared for the soldiers.

Harold Phillips, manager of the Broadway Music Corporation's local office, left Saturday for Los Angeles, where he will put in two weeks for his firm's catalogue.

"The Creole Fashion Plate," a colored female impersonator, returned from Australia last week and was added to this week's regular bill at the Hippodrome.

Bert Levey spent a few days in Los Angeles last week looking over his interests there.

Livingston G. Irving, an aviator, lost in his suit for a divorce from Mrs. Betty Gerke Irving (formerly in vaudeville) by a decision handed down by Superior Judge Brown.

Members of "Johnny Get Your Gun" were given a week's furlough after their local engagement, following which they entered into a series of one-nighters headed north.

Local dramatic critics are taking exception to the remarks of a Los Angeles reviewer anent the production of "Good Gracious, Annabelle," at the Morosco, in that city, and are devoting columns of space deriding his theatrical intelligence. In writing the show the Los Angeles critic said the performance there was the first in the west, when in reality the play was shown at the Alcazar, here, two months before the Los Angeles presentation. The popular idea of a good time down south seems to be by putting San Francisco on the "pan," as, witness the writer's further remarks: "Up in San Francisco they are still regaling theatregoers with 'The Christian,' 'Way Down East' and 'Damaged Goods,' which are probably abreast with the state of theatrical education and demand there. But Los Angeles likes and gets its buns hot."

Pyte. V. E. Collinge, one of the 50 survivors of the Canadian-Scots, has been the added attraction at the Alhambra theater the

past week, with a decided increase in business being in evidence. His performance consists of a lecture on the war illustrated by pictures taken at the front. Private Collinge lost his right arm in the battle of Messines and has since been aiding in recruiting.

The Galli-Curci concert will be given at the Exposition Auditorium May 12.

Orders issuing from Chicago were sent out last week by the Ackerman-Harris offices to all houses on their circuit prohibiting the use of the two Feist songs, "I Don't Want to Get Well" and "Hot Time for the Old Man," by acts in any of the Hippodrome houses.

Harry Etting, property man at the Hippodrome and member of the Naval Reserve, was banqueted Thursday evening last week by the employees of the Orpheum and Hippodrome, prior to his departure for the San Pedro training station.

Mrs. Tessie LaGrange Bartlett filed suit for divorce last week from William Earl Bartlett, an actor, charging cruelty. She also claimed that Bartlett had kidnapped their two children.

Jimmy Rose arrived in town last week from Los Angeles, where he has been appearing almost continuously for the past five years at the Century. He expects to go back into vaudeville shortly.

Fred Weiss, of "Johnny Get Your Gun," had his name changed to Fred Evans while in the city.

While playing in Oakland last week, Shelton Brooks was host at a "Darktown Strutter's Ball" at the Majestic hall in that city. Charlie Wilkins, from the local Pantages' bill, was guest of honor.

The Forster Music Publishing Co. has moved from its old offices in the Pantages Building to the seventh floor of the same building.

Mme. Jenna Jennings, of the La Scala Sextet, who has been very ill for the past few weeks, is now convalescing and expects to be out shortly. In private life Mme. Jennings is Mrs. Robert Drady, wife of the manager of the Alhambra.

San Francisco Lodge No. 26 of the L. O. O.

"Grant and Wing stopped the show."—N. Y. Evening Journal. "Evening's hit."—Evening Post. "Hit of the evening."—Evening Telegram. "Marvelous dancers."—N. Y. Times. "Sensational dancing stopped the show."—N. Y. American. "Dancers encored to exhaustion. Stopped show."—Detroit News.

FRANCES

TED

GRANT and WING

Most Unique and Sensational Dancers of the Time

They "Stop" 'Em All

"FLORA BELLA"

"MISS SPRINGTIME"

"OH LOOK"

Under the exclusive direction of
ANTON F. SCIBILLA, Knickerbocker Theatre Building, New York City

"Grant and Wing stopped the show for several minutes."—N. Y. Herald. "Stopped action of the play."—Journal of Commerce. "Best dancers New York has seen."—Globe. "A rattling specialty. Stopped the show."—San Francisco Examiner.

"Grant and Wing with biggest applause of the evening."—Morning Telegraph. "Literally stopped the show."—Cincinnati Tribune. "Grant and Wing's dancing stopped the show."—Butte, San Francisco.

"Grant and Wing second hit of the evening."—N. Y. Herald. "Grant and Wing the hit of the evening."—N. Y. Sun. "Completely stopped the performance."—Chicago American.

JEROME H. REMICK & CO

"Sweet Little Buttercup"

By ALFRED BRYAN—HERMAN PALEY

The greatest Ballad ever written. A world-wide Song Hit

"ON THE HOME SW"

By GUS KAHN—EG

A sweet, simple Ballad—a cha

"BING BANG ON THE

By JACK MAHON

One of the best "PARTY"

A GREAT
DOUBLE SONG

"THERE'S A LUMP OF SU

"You're in Style When You're Wearing a Smile"

By AL W. BROWN—GUS KAHN—EGBERT VAN ALSTYNE

The best march song since "So Long, Mother"—one of the best war songs ever written.

NEW YORK PRO

219 WEST

"MY LITTLE SERVICE FLAG HAS

"I CAN'T GET ALONG WITHOUT YOU"

By GUS KAHN—EGBERT VAN ALSTYNE

A corking single or double song number—easy to handle.

"LAST NIGHT"

By FLETA JAN BROWN—HERBERT SPENCER

By the writers of "Underneath the Stars"—a wonder ful high-class song.

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"FOR YOU

By WILL COBB-

The most melodious Bg
has ever written. It's

'S-1918 SONG HITS!

**ROAD TO
LET HOME"**

By **BERT VAN ALSTYNE**

Long Lyric with a beautiful melody.

**"Don't Try to Steal the
Sweetheart of a Soldier"**

By **ALFRED BRYAN—VAN and SCHENCK**

At the **PALACE** this week—sung by the writers—Some Sensation.

**BING 'EM
RHINE"**

By **ALLAN FLYNN**

Songs that everybody can sing.

UGAR DOWN IN DIXIE"

By **ALFRED BRYAN—JACK YELLEN—
ALBERT GUMBLE**

Here's the song everybody is talking
about. Have you heard it?

**PROFESSIONAL OFFICE
T 46th ST.**

"BLUEBIRD"

By

CLARE KUMMER

A classy, exquisite, delightful song in waltz tempo

SSEVEN STARS"

By **STANLEY MURPHY** A cute and cunning comedy
HARRY TIERNEY song for anybody to sing.

"DERBY DAY IN DIXIE"

By **RAYMOND—EGAN—WHITING**

We're right on the job with another fast song—a real Dick Whitting melody.

"WONDROUS EYES OF ARABY"

By **FLETA JAN BROWN—HERBERT SPENCER**

By the writers of "Egypt in Your Dreamy Eyes"—a classy catchy song.

I A ROSE"

By **GUS EDWARDS**

Glad that Gus Edwards
made a great big hit now

JEROME H. REMICK & CO.

31 South 9th Street, Philadelphia, Pa.

906 Market Street, San Francisco, Cal.

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REAL BALLAD HITS FROM MEYER COHEN MUSIC PUBLISHING CO.

"When the War is Over I'll Return To You"

Lyrics by BIDE DUDLEY

A great marching song with an inspiring melody that is one of the catchiest songs ever written, now being introduced and sung at all training camps. A sure-fire hit with great quartette arrangement by Frederic Watson.

Music by FREDERIC WATSON

"That's What God Made Mothers For"

By LEO WOOD

Author of "You Broke My Heart to Pass the Time Away," "Are You Half the Man Your Mother Thought You'd Be?" "I Wonder Where My Old Girl Is Tonight."

A beautiful, sentimental ballad telling a true story of mother love blended with a beautiful melody that continually haunts you. Without a doubt the greatest ballad of its kind ever written.

"There's a Vacant Chair In Every Home To-night"

Words by ALFRED BRYAN

A song already popular by the writer of "Joan of Arc" and hundreds of other hits. Alfred Bryan pronounces this song the best he has ever written; while Ernest Breuer, the composer, now serving his country "over there," has written a melody once heard will live in your memory forever. Can be heard on Victor Talking Machine Record No. 18428.

Music by ERNEST BREUER

"OVER IN HERO LAND"

Words by ARTHUR FREED

A sweetheart's prayer for her loved one across the seas. A beautiful song both in words and music now being sung by Lola Wentworth, the marvelous vocalist in vaudeville. Suitable for any voice.

Music by LOUIS SILVERS

"MOTHERS OF FRANCE"

A stirring, original march ballad that grips the singer and hearer; a masterpiece both in words and music; a worthy tribute to those brave mothers of France and America who have given their fighting sons for a noble cause. Get this number at once and beware of imitations.

Words and Music by LEO WOOD

COMPLETE PROFESSIONAL COPIES AND ORCHESTRATIONS NOW READY

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MEYER COHEN MUSIC PUBLISHING COMPANY

MEYER COHEN, President

Astor Theatre Building, 1531 Broadway,

New York City

Moose sent a vaudeville bill to Camp Fremont Thursday evening last week. In the company were Mort Harris and Logan Sizemore (Waterson, Berlin & Snyder office); Buster La Mar (Shapiro-Bernstein office); Jack Wolff, Miller & Morrison, and the chorus from the Black Cat Cafe.

ATLANTIC CITY.

BY CHARLES SCHEUER.

Tragedy stalked into the arena at the Nixon Monday night during the championship wrestling bouts. George Bothner, super-mat man, at 51, still agile and a whirlwind grappler, defending the lightweight crown he has worn for 30 years, sustained a compound fracture just above the ankle as he pinned Frank Rice, of Boston, challenger for the title, to the floor in a whirling body scissors. As the pair struck the floor there was a crack like the report of a pistol and the vast audience, which had been thrilled for over a half hour by his masterful tactics, leaned forward, tense—shocked into awed silence as the veteran wrestler, game to the core, suddenly dropped back on his hands with the remark: "The bout's ended. My left leg is broken."

A little over an hour later, when the crowd had not yet recovered from the dramatic interruption to the wonderful exhibition Bothner was giving, they received a second shock. Pinky Gardner, clean-cut, dashing Pinky, a cyclone of action, went sailing over the ropes

to the boards of the stage in front of the ring from the arms of Yokel, the middle-weight champion. He landed on the back of his head and lay stunned for an instant. Then, still dazed, but game, he staggered to his feet and was assisted through the ropes. Down he went like a flash an instant later from a overhead heave from a waist lock. There was a spasmodic quiver of his limbs for a few seconds, then he lapsed into unconsciousness. He was rushed to the City Hospital. After working over him for an hour they got him out of danger and announced that the wrestler would survive the shock. Police Chief Robert Miller, who had witnessed both accidents, took both Yokel, who hails from Salt Lake City, and Referee George Fisher, of New York, into custody and held them to await the outcome of Gardner's injuries.

There was considerable criticism of Referee Fisher's action in bringing Gardner back into the ring. In a speech after the stricken man had been carried to a dressing room, he claimed that the rules called for padding outside of the arena as well as inside and that he could do nothing else other than keep the bout going to a finish. Fans had seen Henry Irslinger similarly injured during a bout here a year ago, when he was thrown over the ropes. George Bothner, considered the country's greatest wrestling authority, refereeing the contest, gave him full opportunity to recuperate before permitting the bout to continue, stating that this was the rule.

George Bothner, the lightweight king, after baffling the men of his division for almost three decades, undoubtedly ended his career as a wrestler last night, as the double fracture that he sustained will preclude the possibility of his ever again appearing actively on the mat.

A mild pleasantry rippling gently along, frankly a musical comedy and making no pretense to anything else, "Love o' Mike" tinkled its way through three hours three consecutive nights at the Apollo last week.

A remarkable showing of pictures, under the auspices of the Federal Government, is scheduled for the Apollo Thursday, Friday and Saturday of this week. The pictures will display every branch of the nation's war service and are designed to inform, instruct and enthuse the American people in the war on which the nation has been launched. The Apollo performance will mark the first showing of the pictures at any theater, and is in the nature of a "workout" for the New York premiere at the Metropolitan Opera House on March 26th.

They will be shown in the Metropolis under the auspices of a committee consisting of Mrs. Clarence Mackay, Mrs. Philip Lydie, Mrs. Robert Bacon, Newbold Edgar and Otto Kahn. Here as well as in New York the proceeds of the box office, aside from the

rental of the theatre, will be devoted to some war charity. It is probable that the proceeds here will be donated to the Liberty Fund, established soon after the entry of the United States into the war by Mayor Harry Bacharach.

Included among the war-time views to be shown will be the operation of munition plants, shipbuilding, the manufacture of torpedoes, the making of small and large guns, submarines, infantry and cavalry at work, the navy in action, the work of the Red Cross and the ambulance and nursing service.

The members of the Press Club of Atlantic City honored Sergeant Major Roy E. Shipn of the United States Coast Artillery with a banquet last Saturday night. Sergeant Shipn is the first member of the newspaper club of the resort to win his spurs in the army. He has just completed a three-months' intensive training course at Fortress Monroe, Virginia, where he was sent as a private from the Second Artillery, stationed at Fort Du Pont, Delaware. He is home on a five-day furlough before going to one of the forts near Boston, from where he soon expects to be sent overseas.

In anticipation of the largest convention that has ever been held in this city the local committee of arrangements for the 1918 reunion of the B. P. O. Elks organized at a meeting held yesterday afternoon at the Elks'

Tel. Bryant 4778

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WRITING AND PRODUCING

ACTS FOR VAUDEVILLE

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Would like to hear from talent in all lines.

Authors, kindly submit manuscripts for Big Time placement.

ERNEST R. BALL & J. KEIRN BRENNAN'S BEAUTIFUL "RESPONSE" BALLAD

MY SUNSHINE JANE

Look for
A "Victor"
shop and
ask them
to play
RECORD
18403-B
A safe
bet, you'll
send for
an orches-
tration
after you
hear it.

7 KEYS

F (b to c), G (c# to d),
A b (d to eb), A (d#
to e), B b (e to f), C
(f# to g), D (g# to a)

My Sunshine Jane
'Down Beside The Weeping Willow Tree'

Lyrics by
J. KEIRN BRENNAN

Moderately with much expression

Musical by
ERNEST R. BALL

The musical score for 'My Sunshine Jane' is presented in two systems. The first system includes the piano introduction and the first vocal entry. The lyrics are: 'We used to walk the way the weeping willow tree - in love the time old and new'. The second system continues the melody with lyrics: 'Soft - ly night-breeze - Waved a-love the time old and new'. The score is written for voice and piano, with various musical notations including notes, rests, and dynamic markings.

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Wonderful
for Duets,
Trios and
Quartettes

Close
Harmonies

Beautiful
Responses

Great
"BALL"
melody
all
through

GREATEST SONG OF SWEET ADELINE
ITS KIND SINCE

M. WITMARK & SONS

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Boston, Mass.
218 Tremont St.

JACK CROWLEY
New York, N. Y.
110 W. 4th St.

FRED HARRISON
Baltimore, Md.
New Kelly Bldg.

H. ROSS McCLOURE
St. Louis, Mo.
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HAL M. KING
New York, N. Y.
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Uptown Prof. Rooms, AL. COOK, Manager
1562 Broadway, NEXT TO PALACE THEATRE

STE. SMITH
1025 E. 12th St.
New Orleans, La.

Gabe Nathan, 1330 West 11th St., Los Angeles, Cal.

Confidential!

I got on to something today and I'll let you in on it: Harry Tenney (Stern's Professional Manager) had all sorts of requests to jump on to Chicago and fix up the boys with new material. He was so busy, he simply couldn't, but marching orders came from headquarters, so he left on Monday.

He will be at Stern's Chicago office, 119 North Clark Street, beginning March 29th, with the best bunch of applause-getters Stern ever let loose, including "DRAFTING BLUES," "INDIANOLA," "TISHOMINGO BLUES," "SEND BACK DEAR DADDY TO ME," "MY LITTLE RAMBLING ROSE," "SOMEBODY'S DONE ME WRONG," "MY MOTHER'S LULLABY," "WHAT MORE CAN A WOMAN GIVE," "OH! YOU WONDERFUL GIRLS," and two new "babies" of Skidmore's.

Say, that boy "Skid" has a clever writing partner named Marshall Walker. I'd 'ave tipped you off about this before, but I didn't know it myself. By the way, I got \$1,000 in my "kick" that says that "Indianola" song is the best war-whoop lyric written since "Hiawatha" and it has that one "skun" forty ways. It is also the best music ever turned out by the composer of "By Heck."

Another thing: Did you ever meet Henry Fink, who wrote "Curse of an Aching Heart"? He made enough on that one to buy the "Ritz." So he's trying it again with a better ballad of the same type, "I Wasted My Love on You," one of those plain-talk songs with a catchy tune that grips you and raises a lump in your throat.

If you get Tenney right, he'll loosen up and let you hear it, and take it from me, he has a few more brand new ones in his "kit." The minute you see this ad, send your permanent address to Tenney, care of Chicago Office or the Sherman House, and when he arrives he'll drop you a line and give you action (if you're a performer) as he plays no favorites.

The same applies to the following points which Tenney will also hit on this trip: Atlantic City, care of Schlitz Hotel; Pittsburgh, care of Colonial Annex; Detroit, care of Statler's; Cleveland, care of Statler's; Buffalo, care of Statler's; Rochester, care of Statler's—so be sure and write him immediately so he can let you know the date he arrives.

Meanwhile, Irving Maslof, Bob Miller, May Pound and Abner Silver (the Broadway Paderewski) will tickle your musical fancies at "Stern's" old home-stead, 1556 Broadway, New York City (next door to the Palace Theatre).

"Variety's" 2nd N. V. A. Anniversary

will be issued
May 10th

The first N. V. A. Anniversary Number, published by "Variety" last spring, was an innovation in trade journalism.

The Second Anniversary Number will be replete with information and detail concerning the National Vaudeville Artists, the largest and most influential society of professionals ever organized.

Advertising rates for the special number will not be changed, and favored reservations will be given early applicants.

COLONIAL (Charles J. Rich, mgr.).—On its fourth week at this house, "The Rainbow Girl" continues to draw large houses and there is nothing in sight for entrance to this house now.

PLYMOUTH (Ed. D. Smith, mgr.).—"The Man Who Came Back," now on its 13th week in this city. Despite long run is playing to excellent business and indications are that it will stay there for several weeks more.

WILBUR (E. D. Smith, mgr.).—Still housing William Gillette in "A Successful Calamity," extremely popular.

PARK SQUARE (Fred E. Wright, mgr.).—Capacity at the opening of "Cheating Cheaters," with indications the show will prove one of the biggest successes of season at this house.

TREMONT (John B. Schoeffel, mgr.).—"Miss Springtime" playing a return engagement at this house. Opened to capacity house. Original company now playing musical offering which cleaned up here on previous visit.

HOLLIS (Charles J. Rich, mgr.).—Geo. Arliss in "Hamilton" continues successful engagement. Booked here for two more weeks at the least, and "The Country Cousin" scheduled to open at this house then.

MAJESTIC (E. D. Smith, mgr.).—"Odds and Ends of 1917" proving attractive and drawing good business. On the last two weeks. When this show departs it is reported the house will be taken over by a play staged by the British Recruiting Mission.

COFLEY (H. W. Pattee, mgr.).—"Eccentric Lord Comberstone," is offering of the Henry Jewett Players.

CASINO (Charles Waldron, mgr.).—Spleen's "Merry Rounders."

GAYETY (Thomas H. Henry, mgr.).—Cooper's "Sightseers."

HOWARD (George E. Lothrop, mgr.).—Pat White and his "Gaiety Girls." Vaudeville toned by Jack McAuliffe and balance. Vaudeville includes Gregoire and Elmira, Buella de Busse, Coyne and Harris, Lew Harris and Bob Campbell.

Arthur Manley, one of the box office men at the Wilbur, was tendered a reception by the other Shubert attaches in this city when he left to join the navy. He is but 19 and his home is in Everett.

BUFFALO.

By RAYMOND C. MEYER.

SHEA'S (Henry Carr, mgr.).—Frances Kennedy, liked. Mr. and Mrs. Jimmy Barry, popularity honors. Six Kirksmith Sisters, prettily framed and gowned. Walter Brower, put it across. Bowers, Walters and Crocker, usual comedy. Santly and Norton, kept up interest. Sansone and Dellia, cyclists, closed.

MAJESTIC (Dr. Peter C. Cornell, mgr.).—Dark this week. "Follies" April 1.

TECH (John R. Olshe, mgr.).—Maude Fulton in "The Brat." Next week, "Passing Show."

BILLY CUMBY

"The Black Spasm"

with JEAN REDDITS
"FORTY THIEVES"

STAR (Dr. Peter C. Cornell, mgr.).—Jesse Bonstelle and players in "Daybreak." First time here.

GAYETY (Manager Patton).—"Burlesque Review."

GARDEN (Manager Graham).—"The Parisian Flirts."

OLYMPIC (Manager Slothu).—Tab musical comedy. "Impressario"; Merritt & Bridwell; Brooks & Lorella; Raymond & Wells.

Miles Goldberg, dramatic critic of the Buffalo "Commercial," has resigned to become secretary to the Wholesalers' and Manufacturers' Association here.

The forthcoming marriage of Edward L. Hyman, manager of the Victoria, has been announced. Mr. Hyman's bride will be Miss Redanz, local booker for Goldwyn plays.

DETROIT.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; U. B. O.).—Lillian Shaw; Clayton White and Co.; David Sapirstein; Brendel and Bert; Primrose Four; Fern and Davis; Apollo Trio; Bertie Ford.

MILES (Will Greening, mgr.; Nash).—Corse Payton in sketch; five other acts.

ORPHEUM (Rod Wagoner, mgr.; Loew).—"Arabian Night"; Lloyd and Whitehouse; Roth and Roberts; Fields and Wells; Amoroso and Jeanette; Valentine Fox.

REGENT (Tob Faland, mgr.; Loew).—Dancing Girl of Delhi; Charles Althuff; Billy Elliott; Middleton and Spelmeyer; Bert and Hazel Skatelle; Burke Bros. and Kenda.

OPERA HOUSE (Harry Parent, mgr.).—"Among Those Present."

GARRICK—"Passing Show," second week. Next, "Peter Ibbetson."

ADAMS.—St. Elmo. Vaughan Glaser Stock.

LYCEUM (A. R. Warner, mgr.).—Al H. Wilson. Next, Rice Brothers' Show.

TROVELLO

AMERICAN VENTRILOQUIST

"THE AVIATING CHAUFFEUR"

and

"OLD ZIP LIZAR COON"

WELL, AIN'T THAT HOT CORN?

Some Real Hit!
**GIVE ME THE
RIGHT TO
LOVE YOU**

HARRY VON TILZER

Has given you this season such terrific hits as "Give Me the Right to Love You", "Just as Your Mother Was", "Says I to Myself, Says I", "Listen to the Knocking at the Knitting Club", etc., and is now handing you four of the greatest songs he has ever published at one time. Four sure fire hits!

A HIT
GIVE
ME THE
RIGHT
TO LOVE
YOU



Some Ballad Hit!
**JUST AS YOUR
MOTHER WAS**
WITH GREAT POEM

A WONDERFUL BALLAD

**THE LITTLE GOOD FOR
NOTHING'S GOOD FOR
SOMETHING AFTER ALL**

With a wonderful poem that
will stop any show

THE SONG ALL NEW YORK CITY IS TALKING ABOUT

**YOU'RE A BETTER
MAN THAN I AM
GUNGA DIN**

The greatest novelty comedy song in years.
For man or woman. Lots of extra
comedy verses.

THIS SONG IS A KNOCKOUT

**THE
MAKINGS OF
THE U. S. A.**

This is a song about tobacco for the
boys over there. It's sure fire.

A REAL UP-TO-DATE COMEDY SONG

**IF THEY
EVER PUT A TAX
ON LOVE**

Great for single, double, male or fe-
male. Get it quick! It's a hit.

A HIT
JUST
AS
YOUR
MOTHER
WAS



Some Real Hit!
**GIVE ME THE
RIGHT TO
LOVE YOU**

HARRY VON TILZER MUSIC PUB CO.

222 West 46th Street, New York City

BEN BORNSTEIN, Manager

CHICAGO OFFICE: 143 North Dearborn Street. MURRAY BLOOM, Manager

THE BOSTON FAVORITE CHARLES RAY

is now connected with
JEROME H. REMICK & COMPANY'S
PROFESSIONAL BOSTON OFFICE
228 TREMONT STREET
where he will be pleased to see all his friends.

CADILLAC (Sam Levey, mgr.).—"Big Review."
GAYETY (J. M. Ward, mgr.).—"Sporting Widows."

The Adams theater, facing Grand Circus park, and which has been playing Vaughan Glaser stock since it opened last fall, will go to film attractions Easter Sunday, at which time the Glaser Players will end the engagement. The first attraction will be Universal's "Beast of Berlin." The Adams gives the Kunsy Enterprises three full-week staps for pictures within the Grand Circus park zone.

"The Passing Show of 1917" received panelling notices from all the newspapers, as told of comedy lines and with no tuneless songs. The critics granted there were enough good people, but there was nothing for them to do.

"The Unbeliever" did such a big business at the Majestic it has been held over a second week.

KANSAS CITY.

BY HAROLD A. LOCKHART.

SHUBERT (John B. Fitzpatrick, mgr.).—"The Gypsy Trail," with Chicago cast, including Elsie Mackay, Ott Kurger, Allan Dinehart, Zettie Tibury, William Riley Hatch. Warmly received. Patronage excellent.
ORPHEUM (Lawrence Lehman, mgr.).—Satire Fisher and excellent cast. Worthy of heading. Avon Comedy Four, A. Robins, Bailey and Cowan, Cole, Russell and Davis, "Five Clubs," Claude M. Hoode and Estelle France.

GARDEN (W. A. Quigley, mgr.).—First half, "Cleopatra"; second half, Harry Lauder. EMPRESS (J. C. Donley, mgr.).—"Court Room Girls," "A Business Proposal." Burns and Lynn, Jackson and Wahl, Marie La Varre, Hill and Ackerman.

GLOBE (Cyrus Jacobs, mgr.).—Western Girls, Payne Duo, Benny Harrison and Co., Novelty Pierrots, Mahoney and Rogers, Imperial Four.

GRAND (J. Kent Sherlock, mgr.).—"The Ensign," by Grand Players, tremendous success. Eva Craig, Lloyd Gould, L. Rufus Hill, Barrow Le Paige and Gladys Bush leading roles.
CENTURY (Tom Taaffe, mgr.).—"Follies of Pleasure."
GAYETY (George W. Gallagher, mgr.).—Mollie Williams show.
SHUBERT—"Oh, Boy," next week, headed by Joseph Santley.

The Comedy Club of Kansas City, recently reorganized to broaden its scope of activity, has offered a prize of \$100 for the best original play, which shall be worthy of production by the club.

ORLETTA

IN THE
"ROSE AND THE BUTTERFLY"

W. P. Cullen, manager for Klaw & Erlanger at the Garden for the coming season, has invited suggestions as to the scenes to be painted on the new decorations.

The Comedy Players, the group displacing the Harlequin Players at the Little theatre, at a recent meeting announced work was in preparation for a series of eight performances of three one-act plays to be presented soon.

W. A. Quigley, until recently manager of the Garden, has gone back to his old vocation of printing theatre tickets.

Work of the raising of the Willis Wood theatre started this week. The former K. & E. house will make way for a 20-story Kansas City Athletic building.

MILWAUKEE.

By P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"The Wanderer," held over for second week; 24, "The Bird of Paradise."

MAJESTIC (James A. Higler, mgr. agent, Orph.).—Lady Duff-Gordon and Style Revue, Joe Jackson, Tina Lerner, Misses Campbell, Lemair and Gallagher, Reginald Connell and Ruby Craven, Stanley and Birnes.

PALACE (Harry E. Billings, mgr. agent, W. V. M. A.).—Happy Jack Gardner and Co., Sun Fong Lin Troupe, Smith and Kaufman, Arthur Millar and Pam Lawrence. The Bartlets, Ray Conlin. Last half: Sam Liebert, Thaler's Circus, Rector, Weber and Talbert, Jack Dresdner, Story and Clark, Rose and Ellis.

MILLER (Jack Yeo, mgr. agent, Loew).—Ten Dark Knights. Old Soldier Fiddlers, Wray's Manikins, Orth and Lillian, J. Edward Lessing and Co., George Evers, Kelly

and Fern, Munford and Thompson, Dumitrescu-Dunham Co.

SHUBERT (Harry L. Minturn, mgr.).—Shubert Theatre Stock Co., "A Full House"; 24, "Playthings."

PABST (Ludwig Kreise, mgr.).—Pabst German Stock Co., "Der Herrgottschniker von Ammergau"; 20, "Der Hochtourist."

GAYETY (Charles J. Fox, mgr. agent, American).—Pacemakers and Kyra; 24, Auto Girls.

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

C. A. Niggemeyer has disposed of the lease of the Shubert, playing stock, to Milwaukee people, and Harry L. Minturn, the leading man, is manager. John G. Fee is the new director.

MONTREAL.

By ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards and Driscoll, mgrs.).—"Oh Boy!" opened Tuesday; next, "Pom-Pom."

PRINCESS (E. LA PIER, mgr. agent, U. R. O.).—Mason and Keeler; Ray Samuels; Wm. J. Ward and Girls; Bert Melrose; Breen Family; Gould and Lewis; Col. Diamond and Granddaughter; Morris and Allen.

LOEW'S (Ben Mills, mgr.).—"No Questions



MABEL CAMERON AND ALAN DEVITT

Watch for our new playlet, "OH! PSHAW"
Fully copyrighted

I asked a blacksmith to make three iron eggs
For a trick, so they wouldn't get spoiled.

He said, "I've no time to make them.
Why don't you use some hard boiled?"
So I went to New York to get some.
And I drifted all over Broadway.
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IMPERIAL (H. W. Conover, mgr.).—Douglas Fairbanks in "Headin' South." FRANCAIS (Phil Godel, mgr.).—"Radium Models," full week; De Onnos Art, Adair; The Elliotts; The Sterlings; The Gardens.

GAYETY (Tom Conway, mgr.).—"Maid of America."

EMPIRE (Paul Cazeneuve, mgr.).—"Her Unborn Child."

NEW ORLEANS

By O. M. SAUEL.

ORPHEUM (Arthur White, mgr.).—Lucille Cavanagh's splendid dancing interlude atones in part for current program's shortcomings. Bissel and Scott, opening, did fairly. Burt and Johnston found scant appreciation for inferior turn. Night Boat gave satisfaction. James H. Cullen, pleased. Joel Towle, well received. Hieras and Preston closed.

TULANE (T. C. Campbell, mgr.).—"The Bird of Paradise."

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CRESCENT (Walter Kattman, mgr.).—First half, "Temptation," Alf Ripon, Three Dusty Rhodes, Lee and Cranston, Ferguson and Sunderland, "Sunshine Nan," film. Last half, Nine Little Rubens, Peggy Bremen and Bro., Bernard and Meyers, Donovan and Murray, Two Kellors, "The Way Out," film.
PALACE (Sam Myers, mgr.).—First half, Leon and Co., Ray L. Royce, Grey and Byron, Countess Nardini, Kale and Koyne, "The Devil's Wheel," film. Last half, Tom Brown's Musical Highlanders, Olga and Misha, Captain Jack Barnett and Son, Corcoran and Mack, The Ferraros, "The Girl and the Jury," film.
STRAND (Maurice Barr, mgr.).—Pictures.

The Tulane closes Saturday, "The Bird of Paradise" being the last attraction booked at the playhouse. The season has not been auspicious due to the scarcity of worthwhile productions. Plays of merit were given bounteous support, but they were all too few.

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Last week "Turn to the Right" established a box office record for the theatrical term.

The People's and Ideal, two of the less pretentious suburban picture theatres, succumbed recently. Their effects are being sold at auction this week.

The Palace is installing a large typhoon system, which means the house will be operated over the summer.

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"LADDIE IN KHAKI"—"WHEN THE GREAT RED DAWN IS SHINING"—"KNITTING"
"KEEP THE HOME FIRES BURNING"—"PACK UP YOUR TROUBLES"

"Intolerance" is being shown at the Tri-
anon.

McCormick and Winehill returned to the
Alamo Sunday.

Low Rose did not bring the Nat Fields
burlesque company from Hattiesburg to open
at the Dauphine, owing to his having been
offered, at the eleventh hour, a handsome
proposition to install the company he has
been playing here all season, at Hattiesburg.
He has closed the Dauphine, and will remain
with his company at the cantonment base
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Watch this space while we
unfold our new act and tell
you who our agents are

Something new every week

READ AND BE CONVINCED

With Eva Tanguay as the headliner business took another leap, a capacity audience greeting the greatest of all eccentric comedienne. There is one thing certain—when things get a bit slack, play Tanguay—it's like counting up before the box-office opens. This human electric spark is still stepping 60 miles an hour and going strong. Monday afternoon she sang a half-dozen numbers, including the old standby, "I Don't Care," and made everyone score a bull's-eye. She is just energy, plus, and it makes no difference what she does she gets away with it and keeps drawing them in. Maybe some of those who helped fill the house didn't like her as well as some of the others, but it was little Eva who brought them there, and that's answer enough. She has a bunch of new songs, and two or three of them are as good as any she has ever used. It was very noticeable how well the little sentimental number about "When I'm Gone" seemed to land. And her costumes—well, they're just freakish, but what a wonderful flash. It must keep somebody awake nights thinking out such designs. They applauded Miss Tanguay plentifully, as well as that Monday audience ever applauds anything or anybody, and the size of the house refuted any charge that she is "going back" as a drawing card. The big laughing hit of the show went to Roger Imhof's new sketch, "A Pest House." As a character comedy this is a real gem—and as all of Imhof's sketches have been—it is splendidly played. Imhof is still one of the very best Irish character actors on the stage, and he has able support from Hugh L. Conn and Marcelle Coreene. Old-timers will recognize in this sketch a resemblance of some of the old afterpieces they presented when vaudeville was variety, but there hasn't been a low-comedy sketch seen in years that has as many laughs in it as this one. It was just one steady laugh from start to finish, and Imhof's character is so

snely drawn that he's good for a scream to look at him. Dorothy Granville, in her "Types of Women," proved herself a distinctly pleasing entertainer. Miss Granville has a voice that is a near imitation of Irene Franklin without any attempt to make it so, and the girl possesses a most agreeable personality that helps a lot in getting her stuff over. She is assisted at the piano by Jim Rule, who also joins in on one number. Howard and White have a very good vehicle in Herbert Hall Winslow's sketch, "The Gadabouts." The title does not fit it very well and it calls for a very wide stretch of imagination to overlook some of the situations, but as a farce it fills the bill, and it will be even better when the principals do not attempt too much of a dramatic touch to reading their lines in the early minutes. Mario Lo's group of highly-colored poems proved very interesting. The designer has worked out some very pretty effects and gotten away from the ideas of others who have done the posing thing. Bert Hanlon dragged out his monolog so long and then threw in about a dozen verses of that terrible "Olive" recitation, so that he grew very tiresome before he was through. Getting away to a nice start, he did well until attempting to take the audience into his confidence, then he went the other way and kept right on going until the olive speech dropped him with a dull thud. He's a clever fellow and did very well the last time seen. Two dancing acts followed each other at the opening of the bill, but there was no conflict. First came the Three Romanas, and the trio of good looking girls danced themselves into warm favor. Their dancing was so well liked that the war song should be dropped. These war ballads are getting pretty thick, and using them in an act of this kind is all wrong. Rose and Moon came right after the three girls and landed a good-sized applause hit, and in this act the boy's song num-

ber fitted in just right. The Joseph De Kos company of acrobats, with their daisy-staged turns and corking good routines, got tricks well done, gave the show a very good closing number.

ALLEGHENY (Joseph Cohen, mgr.)—Stephen D. O'Rourke, Philadelphia tenor, featured; Ahearn Troupe; Hunting and Francos; Kitcher, Hawley and McClay; Willie Brothers; Slim Blue Jeans.

GRAND (W. D. Wegelarth, mgr.)—Morris Golden and Co. in "The Viol-Ins," headlining this week's bill. Others are Morgan and Parker; Lew Holts; Holmes and Buchanan in "Days of '61"; Margot, Francois and Partner; the film feature, Pearl White and Antonio Moreno in "The House of Hate."

COLONIAL (H. A. Smith, mgr.)—George Choo's "Oh, You Melody" is the headliner this week. Others: J. Dingle and Co. in "An Irish Halloween"; Harry Bachelor De Voe and Morrell, and the film feature, William H. Hart in "Blue Blazes Rawdon."

KEYSTONE (M. W. Taylor, mgr.)—Harry Seuben and Musical Review with Al Weber and Emmy Barber as principals is featured. Others: "Dancing in La Carte"; George and Marie Brown in "That's One of Them"; Al Tucker; La France Rose Troupe, and the film feature, "Vengeance and the Woman."

NIXON (Fred Leopold, mgr.)—Six Imps and a Girl in "An Arabian Night" tops the bill this week. Others: Townsend, Wilbur and Co. in "The Smart Aleck"; Three Lyres; Jenks and Allen; and the film feature is Vivian Martin in "Petition Pique."

GLOBE (Sablowsky & McGurk, mgr.)—

Rackin's Review, a big Russian dancing act featuring Mykoff and Vanity, is the chief attraction, with the following surrounding bill: "Everyman's Sister," an allegorical sketch; Dunham-Edwards Trio; Clark & Fagan; Emerson & Baldwin; Arthur Tippecan; Clark & Wood; Four Musical Avocets; Chung & May.

WILL (O. W. Metzel, mgr.)—

First half, Frank Manning and Leon Buddy Clark are featured in "The Mimic World," a musical tableau which heads the bill. Others, Bert Lewis & Walter Leopold; Trussell Trio; film feature, "The Keys of the Righteous." Last half, "The Rocky Pass," Eddie Girard Co. and others. The film feature is George Walsh in "Jack Sparrow's Frodo."

BROADWAY (Chas. Shaler, mgr.)—First half, Beatrice Morrell and Her Sextet; Tuscon & Sylvester; Chase & La Tour; Tuscon Brothers; Florence Henry; film feature, Jewel Carmen in "The Girl With the Champagne Eyes." Last half, "The Mimic Revue" heads the vaudeville bill, and Maciete in "The Warrior" is the film feature.



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SOLID NEXT WEEK ROCHESTER

TANEAN BROS. **DIRECTION, NAT SOBEL**

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—First half, Walter Law, supported by James Cassidy & Co. in "The Seal of Silence"; Six Jolly Tars; Ash & Shay; Newport & Stirk; Marks & Carmentell; Four Renee Girls. Last half, Beatrice Morrell and Her Sextet; Jones & Sylvester and others.

PROVIDENCE

BY KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendleschafer, mgr.).—"The Thirteenth Chair," to large houses.

OPERA HOUSE (William S. Canning, mgr.).—Providence Opera House Players in "Five After One." Production of this play in New York has been promised. August MacIntosh has been directing the plays since Miss Clemence Randolph assumed charge of the players.

KEITHS (Charles Lovenberg, mgr.).—Hobart Bosworth and Co. heads the bill in "The Sea Wolf." Others: Howard and Fields,

MAX GORDON

presents Rose and Moon

THIS WEEK (March 18), KEITHS, PHILADELPHIA

Hallen and Hunter, Harry Ellis, Dark and Light, James Watts and the Flemings.

EMERY (Martin R. Toohy, mgr.).—The Emery, with its new schedule of prices, has been playing to bigger business in the past few weeks than ever before. Eddie Tanner and Co. headed the bill. Pealson and Goldie, "Gray and Old Rose," the Dumas Troupe, Harry Holmes and Florrie LeVere, Georgalle Trio. Second half: Guy J. Sampel and Lily Leonard, Kalma and Co., John J. Shannon with the Langton Trio, Dunbar and Turner, Gene Mason and Fay Cole, Four Musical Belles.

FAY'S (Edward M. Fay, mgr.).—Isabelle Miller and Co. headlined. Others: "The Musical Girls," Gardner's Maniacs, Rice Brothers, Nat Burns, Pauline Troupe.

STRAND (Charles H. Williams, mgr.).—Mary Pickford in "Amarilly of Clothes Line Alley."

COLONIAL (J. F. Farr, mgr.).—"Hello America," to good houses.

George O. Moody has been appointed amusement censor in the town of Warren, R. I. He will censor all movies and theatrical performances.

The new million dollar Keith theatre on Westminster street, just a few blocks above the present Keith house, is fast nearing completion now.

Walter Regan, playing in New York at the present time with "Yes and No," has been engaged for the 1918 season of the Albee Stock Company for Keith's. The company is about completed now, and Manager Lovelock this week announced the list of plays to be seen here during the season. Included are "Pals First," "Nothing But the Truth," "Just a Woman," "The Song of Songs," "Here Comes the Bride," "Broken Threads," "The Silent Witness," "Erstwhile Susan," "Day-break," "Captain Kidd, Jr.," and "The Eternal Magdalene." These have never been seen here before. The date for the opening has not yet been announced.

Three Sunday concerts were given last Sunday, the largest number in a single Sunday for many months. All were for war benefits. At the Shubert Majestic, Fay's and the Strand these were given. The greatest part of the talent at each was local. One was for a local hospital, another for the American Red Cross and the third for the Knights of Columbus.

Crescent Park and Rocky Point, R. I., two big summer amusement resorts down the bay, are anticipating a big season this summer because of the added patronage expected from soldiers at the Narragansett Bay fortifications and Naval Reservists at the Naval Training Station at Newport. Concessionists are already making their plans for the season.

SEATTLE

BY WALTER E. BURTON.

METROPOLITAN (George T. Hood, mgr.).

Crossman's 7 Entertainers

Personal Direction of ARTHUR KLEIN

City Attorney Grady of Yakima has served formal notice on John Cort, owner of the Yakima theatre property in that city, of the city's intention to condemn the property unless repairs are made at once. Fred Mercy, lessee of the house and manager of every theatre in the city, is not obligated to keep it in repairs, and has informed the city commissioners that so far as he is concerned they can condemn it and place locks on the doors whenever they like. The Yakima has housed all the traveling shows there for a number of years. Mercy has a new house about completed, called the Liberty theatre, and as the Empire and Majestic both have stage facilities ample for most road shows he is independent in the matter of the closing of the Cort showshop.

Manager Dean B. Worley is in San Francisco conferring with Tom Wilkes relative to next season's shows at the two houses over which he holds a guiding hand.

HONK! HONK!

Clear the track: I have the right of way and I am speeding toward Broadway with a 12-cylinder monologue. I have a few stops to make at way stations, but I am due soon. Please note my poem, "The Old Car" and all my material is registered with N. V. A. and VARIETY. Copyrights, Class C.XXc, No. 1094 and No. 1216.

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THE FAYNES

Presenting
"IN A CONSERVATORY"

The Mike Hogan Broadway Players are touring Montana. A number of Seattle actors are with the organization this season.

Frank Rich is now located in Chicago, producing tab shows.

Kolb & Dill jumped their "High Cost of Loving" show direct from Chicago to this city. Dana Hayes is their business manager this season.

Bess Moore (formerly with Lawrence Orth in vaudeville) is organizing a female quartet. Miss Moore has been in Calgary for the past two months filling a cabaret engagement.

J. Ryan, of the Sound Amusement Co., this city, has filed his application with the Aviation Department of the Signal Corps for an officer's job.

Joe Bonner has sold his cigar stand at First avenue and Stuart street, Seattle, and after six years absence from the footlights has again donned his war paint and joined the O'Brien-West Musical Comedy Show, now playing Northwestern cities.

The Judith Lewistown (Mont.) has been added to the Tour B Hippodrome circuit, according to the Kellie-Burns Agency.

Bob and Dorothy Finley and The Willis West Trio have combined.

Sarah de Bussey and 15 uniformed girl ushers are now on duty at the Moore theatre, this city, where Orpheum vaudeville is on tap each week.

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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FRANK DOBSON

BOOKED SOLID

U. B. O.

Dick Frazier, with the Armstrong Folly Company, Gaiety theatre, Seattle, has reported for examination, and expects to be called to Camp Lewis soon.

The Majestic, Ballard, has installed a photographer. This theatre utilizes vaudeville Sundays. The balance of the time a straight picture policy is in vogue.

The Sound Amusement Co., this city, announce that their carnival company which is now in winter quarters at Caldwell (Idaho), is being gotten ready for the opening of the new season.

Soldiers stationed at Ft. Wright (Spokane) have objected to the Pantages orchestra playing the "Star Spangled Banner" as an opening number at the Pan theatre in the Eastern Washington city. They claim the national anthem should be played only on the occasion of large mass meetings, and not in vaudeville. The Pan orchestra has been using a short version of the number as an opener at each performance. The Seattle Pan orchestra plays the number at the opening of the performance, and it is understood that orchestras in other northwestern cities have done or are now doing likewise. Clarke Walker, manager for Pantages in Spokane, has referred the matter to the Chamber of Commerce there and they will have the Committee on Military Affairs take the subject up with the officials at Fort Wright.

William Hartung, treasurer at the Moore, this city, has purchased the newest type of enclosed gasoline chariot put out by the Chevrolet company. Bill paid about \$1,900 for the car and spends all of his available time touring the scenic points along the Sound.

Eugene Oswald and John Rantz opened the Riatta theatre, Bremerton, last week. Labor shortage delayed building. The house has been under construction for the past year. It has a seating capacity of a little over 1,000.

After a try at a combination of vaudeville and pictures, the American, Walla Walla, has gone back to pictures.

The Great Wortham Shows will leave Winter quarters at Kent (Wash.) April 1, and the route will include some of the northwestern cities that have not had a big carnival in years.

VANCOUVER, B. C.

BY H. P. NEWBERRY.

EMPRESS (Geo. B. Howard and Chas. E. Royal, mgr.).—37th week of Empress Stock. Current, "The Woman He Married." Drawing well.

AVENUE (W. Scott, mgr.).—Dark this week; next, Phyllis Neilson-Terry.

ORPHEUM (Jas. Pilling, mgr.).—11, Blossom Seeley Co., headline: Capt. A. C. "Pop" Anson and Daughters, featured; "In the Dark"; Kitamura Trio, excellent; Vardon and Perry, good; Lew Reed and Wright Girls, well liked; Lucille and Cockie, popular. Attendance good.

PANTAGES (Geo. Pantages, mgr.).—11, Kinkaid Klitties, headline: Bob Albright and Five Metzetts, both featured; Sinclair and Tyler; Zara Carmen Three; June Mills Co.

This week the old Majestic, picture house, is being demolished. One of the oldest houses in the city.

The Empress Stock will try to obtain another location.

WASHINGTON, D. C.

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Grace La Rue, emphatic hit; Gladys Hanson, a beautiful reader in "Liberty Adams," impressive; De Leon and Davies, original; "Rubeville" went big; Dooley and Sales, unusual hit; Lieutenant B. C. Hilliam, well

FRED THE BRADS NITA

Marshall Agency, 1400 Broadway, N. Y. C.

liked; Elsa Ruegger and Co., musicians; dainty and clever, Mazie King's value lost in opening spot.

NATIONAL (William Fowler, mgr.).—Lou Tellegen in "Blind Youth" opened Sunday night to large audience.

HELASCO (L. Stottard Taylor, mgr.).—The second week of "Doing Our Bit." Local papers stamp it as the best musical piece sent here by the Shuberts.

POLIS (Fred G. Berger, mgr.).—"A Modern Eve," by musical stock. Each week special vaudeville features as extra added attractions.

GAYETY (Harry Jarboe, mgr.).—"Oh! Girl."

COSMOS (B. Brylawski, mgr.).—"A Telephone Tangle"; Stone and Boyle; "The Golden Bird," with Hattie Kitchner; Green and Miller; Willie Hale and Bro.; Frances and Kennedy.

LOEW'S COLUMBIA (Lawrence Bestus, mgr.).—Mary Pickford's latest picture, "Amarilly of Clothesline Alley," for the entire week.

Harry M. Crandall has taken over the Casino and opened it Sunday afternoon with "The Birth of a Nation," at 25 cents. This house has had a checkered career and has never been successful, although in the heart of the film district.

The Howard (colored theatre) is offering "The Inner Man," while the Lyceum is still offering stock burlesque.

ABR LEAVITT

AND

RUTH

LOCKWOOD

In "Just This and That"

Direction, LEWIS & GORDON

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HAS PERFORMED
BEFORE ROYALTY

STOP!!

We hereby notify P. GEORGE that his choosing and use of our Gold Dust Twins—Dutch Cleanser Animated Sign is unprofessional, unjust and illegal. STOP!

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Managers Take Notice

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NEWS OF THE FILM WORLD

Kalem has stopped producing for the present and has subleased its studio.

Harold B. Franklin is managing Shea's Hippodrome, Buffalo.

Evelyn Greeley has renewed her contract with the World.

Fox will present on the screen "Salome," with Theda Bara.

Easter Week Famous Players-Lasky will release "The Blue Bird."

The title of George Walsh's next feature is "The Kid is Clever."

"The Girl Who Wouldn't Quit" is the title of the Universal release March 25.

Johnny Hines will appear with Madge Evans in her next World feature.

Norma Talmadge has started work upon her coming Selznick feature, "The Luxe Annie," under the direction of Charles Miller.

B. P. Shulberg left Sunday for Texas and surrounding territory, where he will exploit Paramount and Artcraft pictures.

Marguerita Sylva is to be head of a picture enterprise. Many of the scenes will be filmed at her home at Lake Mahopac.

George Loane Tucker has chosen Elisabeth Risdon for the star part in "The Hypocrites," acquired by the Sterling Pictures.

Pat Kearney is now associate editor of the "Progress-Advance," the Paramount-Artcraft house organ. B. F. Fineman is editor.

Larry Trimble is in Washington, where he is reported to have a company of his own making several features.

The Mirror studio, Glendale, Long Island, is being used by the Empire Mutual for some of its interior scenes.

Marshall Neilan started the directing of the "Hit the Trail Holiday" feature, in which George M. Cohan is being starred, last week.

Irma Von Nagy is leaving for the Coast to join the Pathé forces. She was formerly with the World.

Charlotte Burton has been selected as leading woman for William Russell in "Hearts or Diamonds."

Eugene Roth of the Market St. Theatre Co., San Francisco, has been appointed the W. W. Hodkinson Corp. representative on the Coast.

Contracts were signed last week whereby the W. H. Productions acquired all rights to the entire Select pictures for foreign countries.

"Shame," the Jack Noble feature, with Zena Keefe and Niles Welch, has been acquired by the General Film.

Helen Holmes is not returning to the Signal Co., having decided to make her own pictures.

Plans at the Vitagraph provide for at least six or more O. Henry subjects yet to make their film appearance.

Karl Crusader, of the Paralta art department, is getting out special colored posters for the new Louise Glaum war picture.

Virginia Pearson's next picture will be, "A Daughter of France." The cast includes Herbert Evans and Ethel Kauffman.

"The Cross Bearer," a World feature, starring Montague Love, is set for release April 1.

Monte Katterjohn and Paul Dowling, both of the Paralta coast staff, have been accepted in the "I A" classification for the next draft.

Flinta De Soria, appearing as Carmen in "Flo-Flo," is shortly to enter pictures under the management of B. A. Rolfe.

Metro's production of "The Landlubber," an adaptation of Holman Day's novel by Fred J. Balahof, will be ready for release April 1.

"The Hillcrest Mystery" is the title of the five-part Pathe picture in which Ralph Kellard will make his reappearance.

Billie Rhodes' next Strand comedy release through Mutual, scheduled for March 26, "Up She Goes" is the title.

The next Paramount-Mack Sennett comedy is entitled "Those Athletic Girls," which will be released March 23.

Charles Gunn has been engaged as a member of the Paralta Co. to appear regularly in Paralta plays as a leading man. His first picture, "Patriotism," has just been started.

William S. Hart has completed "Selfish Yates," which is to be his offering through Artcraft, following "The Tiger Man," his next release.

Eleven children were crushed to death and 21 injured, March 9, when the roof of the Pastime motion picture theatre at Winchester, Ky., was blown in during a wind storm.

Edward S. Abeles has been engaged by Metro to play the part of Rosedale, the Wall Street broker, in "The House of Mirth." He will be directed by Albert Capellani.

"Friend Husband" is the title of an April release of the Paramount-Mack Sennett comedy in which Charles Murray, Wayland Trask and Mary Thurman are featured.

Officials of the Motion Picture Exhibitors' League of New York recently passed a resolution offering the use of the picture theatres of the State for a special Liberty Loan Day.

Baby Marie Osborne has started on a new picture, "The Soul of a Child," the scenario is by Clara S. Beranger, suggested from a story by Burton George.

Essanay is making releases of its former Snakerville subjects, ten subjects being slated for re-release, starting March 23, at the rate of one a week.

Eight five-reel features are announced by Triangle for release in April. Magazine and novel material has been utilized for the program to a marked degree.

S. L. Rothapel has been made Chairman of the Motion Picture and Film Industry Division of the Liberty Loan Publicity Campaign in New York.

Clara Beranger has signed a contract with World Film. Kitty Gordon's present subject, "Her Great Moment," is by Miss Beranger.

If the First Serg. Arthur Guy Empey picture comes up to expectations his second book, now on the stands, will form the theme of a second film feature.

S. A. Lynch, president of the Triangle Distributing Corp., leaves for California about April 1, with his family. He expects to remain about six weeks.

F. Flarity, late branch manager of Jewel Productions, Pittsburgh, has rejoined General Film and is in charge of the Albany offices.

Maravene Thompson has been engaged by World to write an original story for a forthcoming picture which will star Madge Evans and Johnny Hines.

Taylor Holmes is reported as having been corralled for further film activity after his S. A. contract runs out by the Famous Players-Lasky company.

The releasing of the "Cleopatra," Helen Gardner film, has been held up for the present. Meanwhile Frank Winch is doing some special road work for the feature.

O. R. Geyer, a former New York newspaperman and magazine writer, is now first aid to Fred Schaeffer in the publicity department of the General Film.

Maxine Elliott, before going abroad, will visit the Goldwyn studio to perform in several retakes essential for the release of her second picture.

The Strand, at Fall River, Mass., was opened last week. It is a new house built by the owners of the Plaza in that city, and will present vaudeville and pictures.

Walter Hoffman has been appointed president and William Hays, vice-president, of the Moving Picture Operators Union, of Quebec, Can.

Charles Parrott, formerly a director with Keystone, has been engaged in a similar capacity by the King-Bee Company, replacing Arvid E. Glistrom.

Madge Evans and her mother left for St. Augustine, Fla., Monday to join Dell Henderson and Carlyle Blackwell, where they are making scenes of "Swami."

Sam Spedon hands out as his card a colored likeness of himself as S. S. sees himself. Sam gets a laugh every time one of the caricatures is passed out.

"One of the Multitude" is the original story by Monte Katterjohn in which Louise Glaum makes her first appearance as a Paralta star. Wallace Worley is directing.

"The Struggle Everlasting" and "The Accidental Honeymoon" will be released by Harry

Rapt in the early part of April. The latter was Robert Warwick's last production prior to his enlistment.

World announces a change in the title of the film to be released on April 23, in which Kitty Gordon is the star. The original name was "Devil's Dice." It is to be known as "The Purple Lily."

Ned Findlay came into New York from Bat Cave, Kentucky, where he has been taking pictures with his own company, and made arrangements for the release of his first, "The Return of O'Gary," through the General Film.

Paramount-Artcraft pictures have been signed for the 58th, 23d, 126th street theatres as well as Mt. Vernon, Yonkers, Albany, Troy, Schenectady, Elisabeth and Plainfield by the Keith interests.

Mary Murillo, free lance scenario writer, is engaged in making an adaptation of "Patience Sparhawk and Her Times," the Gertrude Atherton story, which will be used by Petrova in a forthcoming feature.

May Tully has sold to Metro a scenario written by herself which will be used for May Allison. Only a tentative title has been given the script. It is to be directed by Harry Franklin.

Taylor Holmes' next picture, "A Pair of Sixes," will be Alice Mann's initial appearance as leading woman for Mr. Holmes. Miss Mann was formerly Roscoe Arbuckle's leading woman.

"There Is No Christ in Germany," which was written by Carl Krusada of Paralta and published in the Forum, is to be elaborated by the author to 25,000 words and issued in book form.

Mrs. Kate Corbaley, author of the \$1,000 Triangle prize story, "Real Folks," has written a two-reel comedy for that company, entitled "Mr. Briggs Closes the House," which is now in course of production.

Y. M. C. A. film propaganda in behalf of the United States' war activities has been stopped on the Russian front, owing to the advance of the German army, which has destroyed all the Association's huts and picture halls.

Joseph Van Meter has been appointed manager of the Diando Film Corp. plant at Glendale, Cal., succeeding Norman Manning, who has been made one of the Coast representatives.

Paramount-Artcraft has leased for 90 years an eight-story building at Wabash and Ninth streets, Chicago, at an annual rental of \$7,000. It is a fireproof structure and will be used as the corporation's Chicago home.

A new office for the handling of Paramount and Artcraft pictures in Chicago has been arranged for by Max Goldtine, the local representative of the Famous Players-Lasky Corp.

Sunday pictures will be permitted in all cities and villages in the State, where there is no ordinance against such exhibitions. If a bill to be introduced in the Legislature during the week becomes a law.

George T. Ames has been appointed to the Pathe Philadelphia branch, taking the place of H. M. Osborn, who will have charge of the Washington office. Ames comes from Goldwyn to Pathe.

Metro will release five All-Star Series pictures in April, with Harold Lockwood, May Allison, Francis X. Bushman and Beverly Bayne, Edith Storey and Bert Lytell as the stellar players, in the order named.

Cecil B. DeMille, of the Famous Players-Lasky, will become a member of the U. S. Engineer Corps and will aid in recruiting technical experts and scenic artists for camouflage work in France.

The Blue Ridge Dramas, produced by Ned Finley for General Film, will start releasing April 15, the first being "The Return of O'Gary," and other subjects will follow every second week.

J. Park Read, Sr., may sail next week for South America, where he will remain indefinitely exploiting in that country "Tarzan" and "The Whip," which he has secured the S. A. rights for.

Although Kalem has stopped all present film manufacturing its local quarters on West 23d street are being transformed into laboratory purposes, with work being turned out there for different producing concerns.

After an absence of several months Eddie Lyons and Lee Moran return to the Universal program commencing April 8. They will appear under the title of Lyons-Moran Star Comedies.

New York film distributors declare the demand for comedies is as great if not greater than ever before, and that as a result the releasing of comedies by film firms has found a ready market for the films of yesterday.

After eight years' service with the Triangle, George Dobbs will sever his connection as superintendent of the T's laboratory at Fort

Lee, N. J. Dobbs is an expert on multiple printings, double tints and double tones.

"The Wolf-faced Man," the Pathe serial written by W. A. S. Douglas and Lucien Hubbard, will include in the cast George Lechin, Horace Carpenter, True Boardman and Frederick Lamatasta. It will be produced by Diando.

Henry McRae Webster has become an independent producer. The Henry McRae Webster Productions, Inc., has rented the Standard studio, Yonkers, and is making a re-reel called "Reclaimed." The leads are Niles Welch and Juliette Scott.

Harold Lloyd, Pathe comedian, making his first trip to New York since he was 14 years of age, was the guest of the officials of the New York office at a luncheon March 15. He returned to Los Angeles last Sunday (March 17).

Ad. Kessel is devoting himself to his big chicken farm at Douglas, N. Y., from which he ships 3,700 eggs a day. Kessel knows considerable about the value of eggs through being interested for years in the production of Keystone comedies.

Although four of Robert W. Service's poems, "The Spell of the Yukon," "The Shooting of Dan McGrew," "The Song of the Wage Slave" and "My Madonna," have been utilized as film subjects, at least 30 more Service poems are now headed for the screen.

Arthur M. Werner, president of Pyramid Comedies, Inc., has announced the entire world's rights for these comedies have been purchased by the Anglo Film Agencies, Ltd., of London. The contract extends for five years and covers the output of 24 pictures a year.

The Detroit "Free Press" has made arrangements with the Metropolitan Co. of Detroit to present regularly, commencing next week, a film called "Detroit Free Press Current Events," depicting local and national happenings, following the plan of the various "weeklies" now in circulation.

"The Chinese Musketeer," "Feet and Defeat," "Cheerful Liars," "Fate and Fortune," "Parson Pepp" and "The Ring and the Ring-er" are the six one-reel comedies produced by the Scranton Photo Play Corp. in which Charles Fang, the Chinese comedian, is featured.

The latest Constance Talmadge picture, entitled "Good Night Paul," has just been completed at the coast Famous Players-Lasky studios. It was written by Roland Oliver and Charles Dickson, with scenario by Julia Crawford Ivers. Walter Edwards directed the production and James C. Van Trees was the camera man.

A decision was expected to be handed down this week by Justice Cohan in the Anita Stewart case wherein the former Vita star has been enjoined from working for any concern until her contract controversy with that firm is settled one way or the other. The case has been dragging through the courts for some time, with Miss Stewart remaining idle meanwhile.

The Ford brothers are now "directing opposition" in films. For years Francis Ford was with the Universal directing numerous features, with his younger brother, Jack Ford, acting as a sort of supernumerary around the coast studios. Now Francis is at the head of his own company, styled the Fordart, while Jack is now a full-fledged director with his brother's former bosses.

The plans of the War Camp Motion Picture Committee appointed to co-operate with the Army and Navy commissions on training camp activities for the distribution of pictures by the industry to the welfare agencies in the training camps are nearly completed. All of the companies have responded to the request for minimum rates on pictures selected by the National Board of Review for use in the camps.

Constance Talmadge has secured the film rights to Augustus Thomas' "Mrs. Leffingwell's Boots," in which Fay Davis, Margaret Illington and William Courtenay were featured when originally produced at the Lyceum. This production will succeed the filming of "A Pair of Silk Stockings." One might be pardoned for saying that Constance Talmadge, after donning a pair of silk stockings, will put on Mrs. Leffingwell's boots.

Lucky is the picture producer on the coast who has a glass-enclosed stage. For the rains have set in in Southern California and only those companies modernly equipped are able to continue productions. Several players have been laid off temporarily as a result, while whole companies at several studios are incapacitated for work. The Paralta was fortunate in that its new stage was completed the day before the clouds opened up with their liquid torrents.

A report in circulation says the "manufacturer to exhibitor direct" plan is ebbing. Investigation disclosed the rumor originated through some of the producers disposing of one or two of their pictures elsewhere. William L. Sherrill, president of the new distributing organization, explained that it would take some time to perfect the organization, and meantime the interested producers were at liberty to sell such pictures as they had on hand, it being understood they could not be expected to hold them indefinitely.

MAGISTRATE GROSSMAN FAVORS GREATER LIBERALITY ON SUNDAY

In Dismissing Recent Complaint Against B. J. Kahn of Follies, Bronx, Charging Violation of "Blue Laws," Jurist Hands Down Brilliant Legal Defense of More Rational Sabbath.

In dismissing a complaint recently charging Sunday violation of "blue laws" against B. J. Kahn of the Follies theatre, Bronx, Magistrate Grossman handed down an exhaustive opinion which contains a brilliant legal defense of Sunday liberality.

After treating the whole subject of "blue laws" in historical and moral detail, Magistrate Grossman crystallizes his views in these terms:

"Does not the large attendance of our good and law-abiding citizens at our leading theatres, assembled in orderly and intelligent audience to witness the acts there performed, eloquently attest the necessity for the comfort of the community? Innocent entertainment given under circumstances free from offense to religion and its due observance is always desirable and commendable. The melancholy experience through which the world is now unhappily passing accentuates the need of preserving rather than destroying all that may properly promote the joy of a community, lighten its burdens and relieve its sadness. This is especially emphasized when we are reminded that the Sabbath is made for Man, and not man for the Sabbath (Mark ii, 27) and that even in still older days the Sabbath was regarded as a human institution, a holiday for the laboring classes."

The alleged violation occurred in January and the case for the People was presented by District Attorney Francis Martin. Maurice Goodman and Philip M. Stern represented the defendant Kahn. When the prosecution had presented its case, attorneys for the defense moved for the dismissal of the complaint; and the motion was granted in the opinion quoted above.

The Grossman opinion is a fine bit of judicial reasoning. In part it sets forth:

The specific offense charged is that on Sunday night, January 13, 1918, there were performed upon the stage of the defendant's theatre, the Follies theatre, at 150th street and Meirons avenue, performances of five certain theatrical acts. The first was that of two negroes and a piano played. The next was a female singer. Then came two men and a woman is what is commonly called a sketch. Then followed an exhibition of one releasing himself from a straitjacket and also from handcuffs. Lastly came a act entitled "Princess Matella and the company" consisting of three men and a woman. The princess appeared to be a Hawaiian. With the assistance of the "company," she gave what purported to be a Hawaiian dance, more or less in rhythm with the music.

While there is evidence that the defendant is the owner of the theatre, it is quite meagre, and rests principally upon an alleged admission on his part. At the close of the People's case a motion was made to dismiss the complaint.

It will be observed, however, that section 2152 does not make the naked fact of ownership of the theatre sufficient to predicate thereon the commission of the offense charged. Only such owner is thereby made liable "who leases or lets the same for the purpose of any such (prohibited) exhibition, performance or exercise, or who assents to the use of the same for any such purpose if it be so used."

The "playlet" or "sketch" and a variety of other performances, such as singing, playing of musical instruments, mimicry, monologues, duologues, illusionists, ventriloquists and innuendoes, other acts, fall outside of any classification contained in the statute.

There can be no question as to any of the acts here complained of, with the possible exception of Princess Matella and Company, for none of the other acts are specifically mentioned in the statute. The performance of Princess Matella and Company is the only act as to which any contention might arise. Section 2152, it will be observed, in relation

to dancing, prohibits only "ballet," "negro or other dancing," and "tango" dances. Were it the legislative intent to prohibit all forms, styles and classes of dancing upon the stage on Sunday, it would have been easy to have enacted it in the statute in so many words. The statute, in express terms, either could have prohibited "dancing" or (besides ballet) "negro and all other dancing." Failing this, it is clear that the prohibition of all dancing has not intended. Indeed, it would be difficult to credit the Legislature with so extreme an intention.

In modern times, however, the theatre, patronized and supported by our best citizenry, controlled by men of excellent moral and financial standing operated in a civilizing, inspiring and enlightened spirit, housed in permanent and costly structures, licensed, regulated and built according to statute, is conducted with a design to insure quiet and good order and to prevent interference by noise or impropriety with the well-being, repose and religious liberty of the community. A charge involving the forfeiture of the theatre's license is neither to be lightly regarded nor casually disposed of.

These fundamental and important principles are undoubted. Grave question, however, has arisen upon the practical construction to be placed upon the statutes under examination. Whether the language of section 2140, making reference to "serious interruptions of the repose and religious liberty of the community" is definitive of the acts enumerated in the subsequent sections of article 192 as prohibited acts and declares them to be acts of Sabbath breaking or whether the Legislature, mindful of the rights and privileges of the entire community, by use of these words places a limitation upon the criminal character of such acts and declares them only then to be violative of the statute when they are established as being in fact "serious interruptions of the repose and religious liberty of the community" has never been authoritatively decided by our court of last resort.

The early Puritan idea of Sunday observance in America may be summed up in the enactment of June 10, 1650, passed by the Plymouth General Court: "Further be it enacted that whosoever shall profane the Lord's Day by doing any servile work or any such like abuses shall forfeit for every such default 10 shillings or be whipped." The bare recital of such austere and coercive measures shows how great has been the tendency to mitigate their severity. Made today they would be regarded not only as fanatical interference with religious freedom, but as intolerable invasions of personal liberty. It is easily comprehensible how they could have been made in an age when an antagonism long since departed existed upon the part of the church against the stage. It is a far cry back to the days of William Pyrrane, who, in 1640, in his "Actor's Tragedy," for his milard term of denunciation calls theatres "devil's chapels," and asserts that the drama "had its origin with the father of all evil"; or since old Jeremy Collier, in 1696, in his "Short View of the Immorality and Profaneness of the English Stage," finds such utter depravity even in music as to say "Music is almost as dangerous as gun-powder, and it may be, requires looking after no less than the French or the Mint." Their reprehension, stern though it was, was in large measure due to the licentiousness and depravity and utter disregard for morality to which it is said the stage had then descended. Happily for us those extreme attitudes have passed away, and instead church and stage, conscious of each other's uplifting influence, have long been correspondingly helpful of each other. The stage and its exponents are well accustomed to that high esteem and well-merited consideration to which their civilizing, ennobling and inspiring force, exhibited alike in the spoken as in the silent drama, by the living characters and upon the motion-picture screen, justly entitles them.

PARAMOUNT SERVICE PLAN.

General Manager Al Lichtman, after returning to New York for a brief visit, has resumed his tour of the Paramount exchanges. Paramount has commenced work on plans for establishing warehouses in central districts, so that exhibitors will always be able to obtain prints on short notices, as well as paper and accessories of exploitation. This overcomes shipping troubles, Mr. Lichtman said:

"I expect to complete my present trip in a few weeks when we will begin to put into operation the various distribution ideas now being mapped out and explained to our branches."

COAST PICTURE NEWS.

Harry McCoy has been engaged by Sells to play juvenile leads.

A report has been received here that Earl Fox was stricken recently with paralysis.

Al Cohn, who writes publicity for Mary Pickford, has a brand new 1918 gasoline consuming touring car.

Eugene Pallotto has been trying to get in the aviation corps for 11 weeks, but has met with no success. He is anxious to get a wallop at the Germans.

Al Goldie has been promoted from actor to director at the Holin Studio.

Pat Dowling, Paralta's Western publicity man, has doctored a uniform and now is "somewhere in America."

Considerable money has been collected at the various studios for the war stamp saving fund.

Among the celebrities who witnessed the premiere production of D. W. Griffith's war film, "Hearts of the World," at Clune's auditorium, March 12, were a number of notable French and American officers and diplomats, also many of the leading picture managers and stars, viz.: William De Mille, Jesse F. Lasky, Rob Wagner, Theda Bara, Blanche Sweet, Robert Harron, Lillian and Dorothy Gish, Charlie Chaplin, Max Baer, Dustin Farnum, Winifred Kingston, James Young, Edna Purviance, Hampton Del Ruth, J. Gordon Edwards, Douglas Fairbanks, Frank Woods, C. Gardner Sullivan, J. Stewart Blackton, Fannie Ward, Jack Dean, May Murray, Mary Miles Minter, Dorothy Dalton, Louise Glaum, Reginald Barker, Jessie Barriscale, Ray West, George Seismann, Roscoe Arbuckle, Olive Thomas, Lottie Pickford and many others.

Dustin Farnum has started work on his first Zane Grey story. Harry Sherman, who is managing Farnum, announced this week that he had purchased the picture rights to the "Wolf Breed," by Jackson Gregory, and "The Man in the Opium," by Roger Poole. These will be done by Farnum.

Kathleen Clifford, who has been in pictures some time, will resume her vaudeville work shortly. She opens in Minneapolis (Orpheum) and is booked to play the circuit.

Lucille Kramer, formerly of Kramer and Clifton, now doing a turn with the Charles De Vecchio Company, billed at the Hippodrome week March 18, was taken ill very suddenly and had to be removed to the Clara Barton Hospital.

The efforts and artistry of Los Angeles and California theatrical and musical men drafted into army service, headed to make the opening of the regular weekly vaudeville program in the Liberty theatre at Camp Lewis, American Lake, Wash., a rousing good time. Los Angeles starred on the stage and in the orchestra pit. On the stage Private W. R. Phillips, recently of Universal City, was in the line. Private Frank Barnett, who helped to build "Intolerance" was in charge of properties. Private Elmer Hanson, carpenter, and Private Edwin Kleier, electrician, assisted by Ed Long of Universal City, were on the stage. Among the musicians were L. Kraft, violin, Los Angeles; S. R. Donaldson, trombone, Morocco theatre, Los Angeles, and J. S. Schoonmaker, piano, Los Angeles.

GAUMONT IN OPEN MARKET.

The Gaumont Company will release through independent exchanges, selling its output in the open market.

Beginning March 26, the Gaumont news service will be released twice a week, the Gaumont News every Tuesday, and the Gaumont Graphic every Friday. The news reels will be edited by Pell Mitchell, former newspaper man, who has surrounded himself with a staff of cameramen who also served on the daily papers.

Kitty Francis on Screen.

Kitty Francis, the Irish comedienne, is going into pictures with Pathe for 20 two-reel comedies, starting production next week.

INCORPORATIONS.

Modern Yiddish Theatre Co., Manhattan, \$5,000: I. Dearman, A. & M. Schwartz, 1001 Lincoln place Brooklyn.

Change of Name. Mutual Film Corp., of Ill., to Mutual Film Corp., and increasing capital stock from \$200,000 to \$1,000,000.

Capital Reduction. Song Hits in Photoplay, Manhattan, \$10,000 to \$1,000.

New Jersey Charters. Reel Film Delivery, Newark, \$2,000; Morrie Lefkowitz, Brooklyn; Samuel Van Posenak, Frank V. Wilkineon, Newark, N. J.

Seaside Amusement Co., Atlantic City, \$50,000; Joseph C. Grannan, Charles Karler, Manoeur Samah, Samuel Gordon, Atlantic City, N. J.

THE WINE GIRL.

BonaCarmel Myers
AndreaHex De Roselli
ChicoR. A. Warren
Frank Harris.....Kenneth Harlan
Mrs. Harris.....Katherine Kirkwood

"It's a Bluebird" starring Carmel Myers, and its name is "The Wine Girl." There is nothing in the story to lift it out of the conventional, barring a bit of a surprise finish which might have been developed into something very ludicrous and saved the picture from mediocrity. The cast is good, the direction, location and interiors adequate and the photography exceptionally clear, with some fine lighting effects.

M. A. Warren as Chico Plave, a "wop" heavy, contributes an unusually fine character portrayal. Miss Myers and Kenneth Harlan in the leading parts extract the full possibilities of their roles. In the first reel you know the hero is going to have a physical encounter with the heavy along about the third reel, and are disappointed until it comes off in the fifth. You know the pretty Italian girl, who is a kitchen drudge for her rich uncle, is going to inherit his wealth. "The Wine Girl" makes a good program feature. Jolo.

SOCIETY GIRL IN PICTURES.

Florence Beresford, a member of the "smart set" of Providence, has been appearing in pictures. She is the wife of the Hon. William de la Poer Beresford, a brother of Lord Deedes, and she is a sister-in-law to Kitty Gordon, whose husband is Sir Charles Beresford. Lady Beresford's husband is at the front in the British army. Through Miss Gordon she was cast in "His Royal Highness," released some weeks ago, using the name of Florence Beresford. Her maiden name was Florence Miller.

MacFADDEN PROTESTS.

The Pennsylvania State Board of Censors has ordered a number of changes in the MacFadden physical culture film "Zonger," and MacFadden has filed protest. The nine changes are not serious cuts, but MacFadden claims the National Board of Review of New York passed the production without criticism. He is asking a re-review. The Pennsylvania cuts ordered concern a struggle, a close-up of a gag in the mouth of the heroine, another of a gag being maulled, and two sub-titles.

Harry I. Garson has gone to California in search of a studio in which to make future Clara Kimball Young pictures.

NOTES.

The first annual Patriotic Sportsman's Show of eastern Canada will be held in the Montreal Auditorium May 4-11. The proceeds will be given to the patriotic societies.

Stern & Co. is publishing the music of "Some Little Girl," produced last week by Anderson & Weber, with book by Rida Johnson Young and music by William Schroeder.

Bert La Mont has organized his old cowboy act, in which he will appear personally, to play only benefits and for the Red Cross. The act carries six men and a special set.

George Rosener has been engaged by Arthur Hammerstein to appear in a musical comedy production next season. Rida Johnson Young is writing the piece.

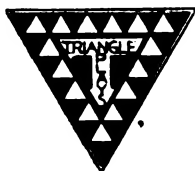
Hugh Herbert is to succeed Sam Mann in the Lewis & Gordon production, "The Question," by Aaron Hoffman. He will open in the act early in August.

The vaudeville managers giving Sunday vaudeville concerts in and around New York are continuing to "straighten up" their bills each Sabbath to conform with the Sunday law.

Post cards are being sent to vaudeville people, reading "Who is the Jewish Julian Eltinge?" The card does not indicate in any manner who it may be.

"Billy," one of the best horses used in the Wirth Family act playing the Hippodrome, died of pneumonia Sunday. The horse was valued at \$3,500.

Tarkington Baker, managing and dramatic editor of the Indianapolis "Star," spent the week in New York overlooking new shows.



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NEW YORK

WITHIN THE CUP.

Thibbe Lorraine Bessie Barricade
Le Saint Hammond George Fisher
"Tea-Cup Ann" Aggie Herring
Ernest Faber Edward Coxen

Monte M. Katterjohn has in this Paralta feature not supplied a story with a new topic. He touches on that age-old problem—the equally moral standard. "Within the Cup" may be regarded as a sequel to the one set to the other. It dares for a short spell close to the sermonistic near the end of its seven reels, but the finish finds the problem of this special man and woman given human and logical treatment.

It may be charged that Mr. Katterjohn has selected a hackneyed topic, but it's a fact that it is one of forever interest. And since Raymond B. West has given "Within the Cup" really brilliant direction and the other technical angles fully match the high Paralta standard, the feature should enjoy a wide vogue, for in addition Bessie Barricade again shows her mimic worth, as do others in the cast. Miss Barricade plays Thibbe Lorraine, who is in her efforts in the Paris Latin quarter and "falls" for a scion of royalty as the easiest way out. He tells her he cannot marry because of his name and family, and she is content until she discovers her lover is switching his affections.

Thibbe returns to New York and wins fame and wealth as a novelist, her stories dealing with sex problem. One night at a grotto cave in Green which she has her fortune told by "Tea-Cup Ann," supposedly a noted old Greenwitch character, and the leaves of the tea cup tell that Thibbe will seek for true love, but never attain it. She becomes incensed, and old Ann is driven from the resort. Later at a masked affair she meets Le Saint Hammond, a serious artist, who seeks an inspirational new painting of Psyche. Hammond and Thibbe become lovers, but the bar to their marriage comes when he discovers Thibbe's theory and, indeed, her past. Hammond slips into the depths of despair and dissipation, and Thibbe's being, too, is wrung with anguish. But because they are true lovers there is a reunion. Thus after all "Tea-Cup Ann's" prediction falls.

Whether Mr. Katterjohn's story originally terminated as shown in the picture is a question, but there is no question but that the final decision as to the finish was the best and truest to life. Miss Barricade has ample opportunity to display her histrionic ability, and she makes her Thibbe a strong, dominant character without overshadowing the story. Aggie Herring accomplishes a cameo characterization as the old lady "Tea-Cup Ann" with the two male characters being well done by George Fisher and Edward Coxen.

Robert Brunton is to be credited with obtaining something quite exceptional in the way of production. The grotto scene is one of the high efforts. It was there, too, that Clyde De Vinna secured a "long shot" of rare excellence, as his general photographic expert. In a like measure Roy S. Sanford supplied the titles, and credit, too, should go to Thomas K. Little for the properties. "Within the Cup" is a feature with which Paralta can go the limit. It may have first been planned for state righting. At a private showing that looked possible. *Idea.*

BY RIGHT OF PURCHASE.

Margot Hughes Norma Talmadge
Chadwick Himes Eukene O'Brien
Mrs. Hughes Ida Darling
Dick Derwent William Courtleigh, Jr.
Donald Nugent Charles Wellesley
Madge Sears Florence B. Billings

Norma Talmadge has been supplied with an interesting picture story by Margery Laird Mason for her latest Select release and the scenario has been given a touch of reality by having the opening scenes set in "Ireland," the big bazaar held at Grand Central Palace early in the winter. It is here that Margot Hughes is helping the Allied charity cause by posing as a fashionable fortune teller. And here, too, she meets Chadwick Himes, a successful young man of wealth whose position in society hasn't impaired his being a regular business man. Margot is infatuated with Dick Derwent, also in society, but basically "all wrong," and he extracts a living from precarious bucket shop manipulations. Chad Himes falls deeply in love with Margot. Since she doesn't reciprocate he offers her the odd contract of marrying her and if within two years he doesn't win her love she is to become free to marry whom she wishes. A substantial fortune. When Margot finds from her mother that they are "on the rocks" financially, Margot accepts. The bridal pair start off on a honeymoon aboard Chad's yacht, and, though it isn't specifically stated, the marriage is never actually consummated, though, of course, the ceremony had been performed. Whenever Chad would carens his bride she would remind him of "Ireland."

A storm arises, and with Margot quite miserable the yacht puts back to New York. Himes as times goes on loses faith that he will ever win his bride's regard, yet before his unseeing eyes she has really learned to love him. Derwent renews his friendship with Margot, who lends him money for his schemes. They being together set him pursuing of Margot, and Himes finally demands that she cease being seen with Derwent. Yet he discovers her coming from the man's apartment. She had gone there to demand the return of the money that she might explain all to her husband. But Chad leaves her in a rage, intent on sailing off on his yacht. Before he departs he tells her that his heart's desire is Margot's visit to Derwent and his heart's desire is obtained when he finds her waiting for him aboard the boat—to really start off on their second honeymoon.

The picture is rather cleverly directed by Charles Miller. Just as a touch of reality was given the scenario, touch of realism was lent the action aboard the yacht. Motion inside the cabin to denote the pitching of the boat in the storm is an excellent illusion. Yet it was so strenuously done that the sides of the set wobbled with the movements.

"By Right of Purchase" is somewhat longer than the average feature length and might have been hewn down to the customary length. There are portions which could have been eliminated to accomplish that, but it makes a first-class program release. Miss Talmadge hasn't opportunity for much in an emotional way, but is characteristically good. Eugene O'Brien makes a splendid showing as Himes, and William Courtleigh, Jr. (who died on the day the picture was given a private showing) played equally well as Derwent. May Hopkins has a small but well-played bit as his mistress. *Idea.*

THE ANSWER.

John Warfield Joe King
Robert Warfield Charles Doran
Guidi Garcia Francis McDonald
Shepard Dean Hersholt
Goldie Shepard Claire Anderson
Lorraine Van Allen Alma Rubens

This is one of the Triangle seven-reel specials that are released once a month. It is presented by the Triangle Players with no one especially featured in the story. The theme is that of putting a beggar on horseback, but the plot is long, long, long, the veiling itself. R. Magnuson is the author. E. Mason Hopper directed the production, with A. Nagy at the camera. The constant clash between wealth and poverty and booze forms the basis of the story. John Warfield, reared according to the tenets of socialism by his father, who was one of the wandering disciples of the cause, finally settles in San Francisco, with Guidi Garcia opens a refuge for working men. Warfield and Garcia are heart and soul in the movement, and Goldie Shepard, the daughter of one of the working men, offers her aid in conducting the business affairs of the club. She and Warfield fall in love, and after her father is killed by an automobile while on his cup, the young society girl who owned the car becomes interested in the club and wishes to aid in the work and as well aid the girl orphan. This is refused with ill grace by the latter. With the turn of events Warfield is informed that his mother has died in England, and he goes abroad to claim the estate. The picture tells him the story of his early life and the reason for his father's bitterness against the people of wealth. This is shown in a series of cut-backs. Warfield's mother was the daughter of a nobleman; she eloped with the socialist, who later deserted her and took his son with him. But the call of socialism is too strong despite this explanation, and Warfield decides to sell the English estate and devote his wealth to the cause of the brotherhood of man in the United States. But first he sends for his fiancée and they are married in the chapel of the estate. The daughter of the laboring classes becomes a lady and forgets all her past surroundings, belittling her husband for his devotion to the cause. Finally she decides to return to America. It is just at the time when Garcia arrives on the scene to ascertain the reason for his long absence. Garcia grasps the situation and after starting Warfield on the return trip he remains behind and shoots the wife, committing suicide afterward. Then on Warfield's return to his club, where the society girl has been continuing the work he started, a new romance develops which ends happily.

The real punch and action are practically held down to the last two reels of the picture, and consequently the first five are slow at times. True, there are several clever atmospheric touches in the early section. Joe King as Warfield was altogether pleasing, while Claire Anderson as Goldie carried a very difficult role in a convincing manner. Alma Rubens as the society girl was the conventional ingenue and walked off with the beauty honors of the picture. Francis MacDonald as Garcia gave a corking character performance. The settings early in the picture are simple, but those showing the baronial halls in England are elaborate. *Fred.*

CURSE OF IKU.

Allen Carroll III Frank Borzage
Omi San Tsuru Aoki

This is a seven-reeler marketed by the George Kleine system and set for release in latter April, although it has been shown in the Pacific Coast. It had a trade showing at the Stanley, New York, with musical accompaniment. The story takes place in America and Japan, and is a sort of combination of melodrama and travel subject. The dramatic passages are full of action, while the views of intimate native life in Japan are convincing in realism. It was reported they were taken in California, but the spectator gets the strong impression that they are bona fide scenes in Japan.

The prologue shows Japan of 100 years ago, when all foreigners were killed if they ventured into the Mikado's domains. An American sailor is shipwrecked and is saved from death by a kindly native prince. The story then shifts to the present. Iku III, descendant of the ancient tyrant, comes to America, to become a servant in the home of a California merchant, where Carroll, descendant of the sailor, is the heir.

The two clash and the Jack kidnaps Carroll's fiancée, takes her to Japan, pursued by the American. He has her confined in a vicious resort, threatening to turn her over to the

visitors of the place if she refuses to marry him. The American loves, follows, tracks the kidnaper, and rescues the girl in a capital melodramatic climax which involves a gorgeous, wholesale fight between Japanese thugs and a band of American sailors.

One consideration that must have weight just at this time is that Japanese-American sentiment is a rather delicate subject to handle, and in the film the Japanese villain places the American in a highly disagreeable light, particularly in his amorous attacks upon the American girl.

Considered merely as a film it has excellent dramatic values; its action is strong and full of tense incidents, although there are occasional inconsistencies. The photography is of the highest order and there are details of directorship which are really impressive.

An interesting device is that used when the Jap spies on the American girl. He watches her at her dressing table through a keyhole. The screen is shaped into a keyhole through which is seen an eye. The pupil of the eye fades out and in the space appears the scene at the dressing table which the eye actually is watching.

Locations have been selected with an artistic eye to composition and effectiveness. The handling of the Japanese tea garden hits are especially good. The atmosphere is perfectly built up and preserved, and the dramatic progress to the climax is strong. The picture's principal defect is its disagreeable angle in the brutal lovemaking of a Japanese to a white girl.

The data furnished by the Kleine office was altogether inadequate. The Kleine office itself gave out a synopsis which did not cover the story and the cast had only two characters. The Jap actor who played the principal was not even named.

FAST COMPANY.

Laurence Percival Franklin Farnum
Peper Van Huyler Fred Montague
Mrs. Van Huyler Katherine Griffith
Alicia Juanita Hansen
Dan McCarty, Jr. Lon Chaney
Dan McCarty, Sr. Richard Baraby
Richard Baraby Edw. Cecil

"Fast Company," a Bitbird five-reeler, shown in the picture is probably destined to please a fairly interesting comedy drama featuring Franklin Farnum and Juanita Hansen. The story is by John McDermott, scenario by Eugene B. Lewis and Waldemar Young and the data furnished by the producing company credits the direction to N. O. Reynolds. Photography is by Edward Ullman.

The picture is probably destined to please Irishmen. If that is the purpose, everybody concerned in its making has a surprise coming, for Irishmen won't like the imputation it contains that every man of Celtic ancestry must confess humble birth. Irish pride is no easy subject to deal with, as was witnessed by all who had a hand in "The Playboy of the Western World" and several of the green whiskered comedies of native manufacture.

The tale has several good comedy angles, but the scenario has been crudely done. It is scarcely reasonable to suppose that a scion of a wealthy family, cast off by his father, would don overalls and go to work as a common laborer with pick and shovel, while his classmate, son of a building contractor, would become a snob. The socialistic trend in the manner Alicia, high born and aristocratic, would not be likely to drive her car to the job where "Larry" is working in order to see him. If the incidents named are implausible, nevertheless they are, in a theatrical sense, effective. That is what the picture amounts to, an entirely theatrical story, put on in a rather interesting way. The socialistic trend of the tale gives it a certain topical value and adds something of sympathetic appeal to the character of the hero.

It has to do with the adventures of Laurence Percival Van Huyler, brought up in the belief that he is a blue blood, descended from the Knickerbocker stock of New York, and approved by the society of living up to the family's aristocratic traditions. When the old dwelling is torn down he finds in the wall the confession of the family's founder that he was in reality an Irishman who traded on the Dutch name for commercial and social reasons.

This discovery satisfies his democratic ambitions and he organizes his social and heart affairs on the new basis of democratic birth. From this point on there is romance in plenty and the film has interest. The earlier passages are dull. It would be well to make it clearer in the titles that the hero's strivings are in the direction of democracy rather than just humble birth. Insistence upon this point of Irish genealogical inferiority will be sure to offend Irishmen.

THE HIRED MAN.

Bzry Hollins Charles Ray
Caleb Endicott Charles K. French
Walter Endicott Gilbert Gordon
Mrs. Endicott Lydia Knott
Ruth Endicott Doris Lee
Stuart Morley Carl Ullman

Charles Ray never did anything better than this rural play of conspicuously happy human interest. It is the work of Thomas H. Ince produced about five parts of the year in January through Paramount, and had pre-release hooking at the new Rivoli, New York.

When it was seen at the Stanley a few days ago it scored strongly. When the simple little homey romance came to its most sentimental passage, where the humble farm hand and his sweetheart are united, from all over the theatre there was the sound of clearing of throats, sure sign that the ethos of situation and acting was scoring a bull's eye.

Besides its simple story and human appeal, the feature has a number of excellent points.

The close-up is used with telling effect, but never overdone; the locations represent beautiful landscapes, and the real atmosphere of farm life is preserved with finest judgment. The familiar animals are employed to advantage. There is one scene in which the hero, the lonely farm hand, has to say good-bye to his dog, which reaches the height of moving pathos.

One bit of background deserves particular mention. The hero, under a false charge, is driven from the farm. He packs his carpet bag and departs at dawn. At the turn of the road he looks back for a last sight of the place that has been his home for years. Here is a fine sentimental situation, and its setting is exquisite.

The film has that odd mistiness that goes with the dawn. Ray appears over a rise of land, while between two groups of slender, graceful trees there is a perspective of quiet country, the pale sky appearing in patches through the foliage and gaps in the woodland. The composition is almost worthy of a Blake-lock.

The picture from beginning to end is a way of example of the ideal. The story is full of small touches of finesse. Its narrative is direct and easily understood; its progress is smooth and orderly in a dramatic sense, and several moments of compelling action. One of these is the fight between the farm hand and the pompous city clerk. The fight as a detached incident is worth while, and in addition it comes in a logical place and has the backing of situation and character relation.

Another passage of good action came in the burning of the farmhouse, with the neighbors rushing in from all sides in their night-clothes and working a bucket line, together with the rescue of the farmer's son by the hero.

Charles K. French as the Puritanical old farmer is an excellent type, while Gilbert Gordon in the unsympathetic role of his son plays convincingly. Doris Lee, the heroine, is rather a saccharine young person, but the part called for something of her obvious "sweetness."

LOVE ME.

Maida Madison Dorothy Dalton
Gordon Appleby Jack Holt
Rupert Fenton Wm. Conklin
Munice Dorcas Matthews
Grant Appleby Melbourne MacDowell
Mrs. Appleby Enor Hansen
Mortimer Appleby Robert McKim

"Love Me" is a Paramount with Dorothy Dalton featured, directed by Victor S. Sjöström. H. Ince, with William Nell as director, G. Gardner Sullivan wrote it and John Stumar photographed it. The picture should give general satisfaction in any class of house. Miss Dalton has improved in many ways. She certainly knows how to wear clothes and in "Love Me" she displays a number of fetching outfits. The other women in the company also register 100 per cent. in display of frocks. Miss Matthews is always a delight to the eye, while Miss Hancock makes a charming figure.

Of the men Melbourne MacDowell stands out. In the denigrated role of the father of the young man who married against the wishes of the family, he was fine. MacDowell knows a trick of the screen and this, coupled with his associations with the spy of the eye, enables him to make the most of his parts. His work stamps him as an artist. The story may be old in time, but it tells a human story convincingly. The work is splendidly camouflaged. The direction is of the best and is supported by capital acting. Robert McKim as Mortimer Appleby, a cadish role, and Jack Holt as Mortimer's ineffectual father, are two difficult parts, while William Conklin does well with the role of the man who would carry off the wife of another. The sub-climaxes are well staged. The interiors are elaborate. "Love Me" will hold its own with the fans. *Mark.*

ANN'S FINISH.

Poor story, really very bad and even worse than that is the American feature of "Ann's Finish," starring Margarita Fisher. The story isn't logical at any time. Once it comes to a dead stop, it is a capital case of inference to guess what Ann (Miss Fisher) will do next. As any audience will begin to ask itself questions anyway shortly after this picture starts, it wasn't any more necessary for the caption to remind them than there is necessity for about three out of these five reels. As a two-reeler the picture would have been a rapid succession of incoherent events. In five reels it's about the most draggy thing of its kind seen here in a long while, without the principals or director assisting the unpalatable and badly constructed scenario.

Ann, the daughter of a "lumber king," goes to a boarding school. While there she son (Jack Mower) of a wealthy neighbor enters her room at midnight to burglarize it. She saves the unknown thief from arrest by stating he is her husband and that she is a "war bride." Some of the complications are built upon this. Some are intended for comedy but are not. Later the young man when he becomes known to Ann by his proper name, explained he was writing a book on robbers and went out for "atmosphere" that night. Then there is an abduction of Ann by real robbers, badly directed by Lloyd Ingraham, who attended to the direction of the remainder of the picture as well.

The film goes to a long drawn out finale, with nothing to redeem it from story to production, to scenery, directing or playing. Some day—maybe—the American will get a day at the theatre in New York for a picture like this. Last week this one again split the bill on a double feature day. When the American gets a full single day there, that will be some day—for the American! *Steve.*

MOVING PICTURES

THE SEA PANTHER.

A Triangle feature, with William Desmond starred. It's called "The Sea Panther," and is of a courtier pirate captain of the "old school" (in hooks), a debonair Frenchman, natty and nifty, who controls his robber hand with an iron hand that holds a sword. But he falls in love and is as gentle to his beloved as though she were not part of a prize capture, and that he could not slay with one hand whilst soothing with the other. It's really tur-r-i-but that such a nice man should have been such a bad man. And he seemed to be a pirate chief without a boat.

The picture shows water, it showed beach, coast lines and decks, but nary a boat is there and the deck is far as any audience could distinguish might be those of a canal boat. Even when the pirate crew of "The Cygnet" boarded "The Lady of Devon," overpowered the crew of the latter, taking possession of the captured boat, and sailing both vessels back to the piratical seacoast town, the screen never showed either of the boats, excepting the deck, and the nearest to a genuine ship on the screen was the pirate captain making his escape at the finale in a rowboat.

It's a costume production, in the days when some pirate captains were gallant and their crews were rough. This privateer chieftain was a bear on manners. Every time the lady he held prisoner passed him Capt. swayed to the ground, waving his plumed fedora in a crescent. Anyone could tell from that Mr. Desmond has no trouble at all bending over to touch his toes, if he does that for exercise. About the best scene is a fiery duel between two pirate caps, one our bad man hero, and our bad man won. He killed his man and kissed the girl all in the same scene, but he kissed her hand, of course. Pirate captains in pictures can't kiss girls' lips before the finish—then they must kiss 'em. Them is the rules. Still this feature turns out to be fairly interesting. The scenario writer made it so, and the director, Thomas N. Heffron, despite the fact that the expense account held out a real ship on him, and that the title of "The Sea Panther" immediately recalls "The Sea Wolf" (and all of the gorgeous salt air equipment given that London film) worked hard and at last secured a heart interest that greatly builds up this feature towards its finish. The pirate chief had the girl captive for some time at the piratical city, until his crew rebelled, when he ventured to sail "The Lady Devon" back from the Bahamas to the coast of the Carolinas, avowing his love to the girl before doing so, being repulsed, but promising her her freedom upon their arrival. Some gallant, eh? As before mentioned, Cap was a bear for it. Just before reaching the Carolina Coast, Cap gave his crew their choice, to beat it by swimming for land, going with him to shore and being hanged, also with him, or fighting him for the possession of the boat (again on a deck). They preferred to fight him, about 14 to 1, but he did a Hackett, although before finishing the job of whipping the mob Cap was overpowered by the imprisoned crew below who had released themselves. The pirate Cap was placed in irons and the "Lady" boat proceeded toward land with her first man power sailing her. "THAT NIGHT" the girl came out of her cabin, sneaked into the cabin of the ship's original boss, who slept right on, took the key, released her pirate admirer, allowed him to kiss her on the mouth, and he rowed away that very same day. Tough you will say, but he had to get away. What became of her or him after that, deponent knoweth not, for the film told no more. It ended then, somewhat vague perhaps, but they are not allowing pirate caps to marry good girls this season, and the girl was good, you could tell that from the picture. The pirate Cap even killed the other guy for insinuating to the contrary. It's not a bad costume picture, and the players all did well. Mr. Desmond leading, with his lieutenant or first mate a close second, while the woman (perhaps Lillian Lundson) who played the elderly companion to girl (Mary Warren), did an admirable bit. They had to be good to get a picture out of this, for although you couldn't see any boat you couldn't see either any deck rocking as though on the waves, although there was plenty of sea. For a split a double feature day as this Triangle did, it satisfied, by itself, but couldn't alone for the other half of the day's bargain in feature film.

Time.

BLUE JEANS.

"Blue Jeans," the old-time melodrama, makes an interesting screen contribution, but it has some of the faults of the film dramas of its period. Its good characters are so good and its bad ones so unutterably bad that the effect is one of unbalanced pictures. Nevertheless, it will please a considerable element of fans. It is offered by Metro under the B. A. Rolfe banner, and its director was John E. Collins. The star is Viola Dana, who is unreasonably given to closeups.

The closeup is all very well in its place and is a valuable device in the development of the story, but it can be abused. This is true when it is used rather for the deliberate exploitation of a film player rather than for the necessities of the production.

Miss Dana is a charming actress, and in the role of June has a congenial part, but these considerations do not excuse the constant forcing of near views of her upon the spectator.

The players are all excellent types and, of course, the big cast will prove as effective as a shocker. The photography is one of the picture's best points. Some of the rural scenes are exquisitely pretty bits of landscape.

THIEVES GOLD.

Featuring Harry Carey, "Thieves Gold" is a westerner, with the usual hard riding, shooting and the like. The story opens in Mexico, where frequent shipments of money, smuggled across the border to revolutionists, are preyed upon by highwaymen. Curt Simcox, one of the highwaymen, has been caught and sentenced to die. He escapes.

The scene shifts to Arizona, where "Cheyenne" Harry is in charge of the Savage Ranch with Uncle Larkin his only companion. Tired of the loneliness of the life, he sends his resignation to Savage by Uncle Larkin. When Larkin arrives he is sent to Agua Prieta to meet Alice Norsia, who, not

wanting to marry the man of her father's choice, comes to the Savage Ranch to spend the summer.

Curt, after he escapes, meets Harry. He needs a partner in his escapades and persuades Harry to join him. He does, and on the way they meet Alice coming from the train. At Prieta, Curt meets Betoski, his old pal, who tells Curt of a large shipment of gold that is on its way. Curt knows that if he were to hold up the coach and get the money, he would have to divide a large portion of it with Betoski. Cheyenne and Betoski get into a card game. Betoski insults Cheyenne and Cheyenne shoots him. They hold up the auto containing the money. A posse starts in pursuit. Uncle Larkin, who is all jessed up, drives his horse and buggy wild. Harry, realizing the danger the girl is in, disregards the warning of Curt that the

posse is coming and rushes to her assistance, after which he starts for the hills, where the posse catch him, and he is sent to jail. Savage's influence with the Governor gets him out.

At the fall celebration Uncle's tongue becomes loosened by whiskey and he blurts out that Cheyenne had shot a man. Accused by Alice, Cheyenne confesses and leaves her. He meets Curt and they gamble. Cheyenne forces him to let him win and leaves with Curt's money. Curt, in revenge, follows him and shoots him in the arm, but not before Harry plugs Curt. Alice, who sent for her fiancé in the east, happens to be passing that way with him when they discover Harry wounded. She realizes that she loves Harry more than she thought and dismisses her fiancé. The picture contains lots of good scenery and the photography is well done.

SELECT SP PICTURES



"The House of Glass" is a rare picture in every respect. It keeps the eyes ever riveted upon the screen. It is Clara Kimball Young's triumph!"—*Motion Picture News*

"THE HOUSE OF GLASS"

Max Marcin's stage success
turned into a screen triumph by

CLARA KIMBALL YOUNG
AND HER OWN COMPANY

Scenario by Charles E. Whittaker

Directed by Emile Chautard

Distributed by SELECT PICTURES CORPORATION

THE CLAIM.

"The Claim" goes right into action from its outset. Hardly 10 minutes have passed before the villain is disposed of through being backed over a cliff at the point of a revolver. That first 10 minutes would have made a corking one-reeler by itself in the old days of single-reel dramas. After the tragic death, another story starts. This gives the B. A. Rolfe (Metro) feature a chance to extend to the customary length. The film play is from the novel of similar name. Frank Relcher directed it for the camera, with W. C. Thompson attending to the photography. The adapter and Mr. Relcher seem to have followed the book story quite literally. There is not the usual flush of explanatory scenes nor captions so often found in adapted novels, leaving the auditor of this feature an oppor-

tunity of filling in now and then with an imagination. It's not a bad plan at all. Too much detail often becomes tedious and quite as often holds up action. Edith Storey, the star, is the supporting wife of a gambling loafer in a western camp town. To support him his wife takes in washing. The picture opens with the wife washing at the tub, a baby in the crib and the father at a saloon where he agrees to a proposal he proceed to El Dorado, another town, and gamble on a 50-50 basis with the man who staked him. In El Dorado are the MacDonalds, brother and sister, effectively played by Wheeler Oakman and Mignon Anderson. (Mr. Oakman is but a bit behind the star for a good performance.) The gambling man makes love to the sister, marries her, and almost immediately informs her he has another wife. That was the reason he admits why he wished the marriage to remain secret. As the betrayer confessed, the

brother, in search of his sister, overheard him. Sending the girl home, the brother not swayed by the offender's confidence the fear of scandal would have him, backed his sister's husband over the cliff. The tub washing wife found out where her gambling husband had gone, and went to El Dorado with her baby, reaching there just in time to see her husband brought in dead. Leaving her baby on the bar, the mother vamped, to do something for herself besides washing. She became a concert hall singer, and if anyone ever looked like Ethel Levey in Spanish costume other than Miss Levey herself, Miss Storey does. While singing in one of the concert halls, her voice attracted the attention of John MacDonald, also a member of the orchestra. The latter told her if she would go in for vocal cultivation she might make grand opera. The singer was pretty well hardened to a tough section of the world by

this time. She carried a gun for protection, but the suggestion made her think. Then she heard of the MacDonalds having taken the child, heard they were wealthy, and she went to El Dorado, made a demand for \$20,000 or the child, met MacDonald himself, who hitherto had been unknown to her by name, and was about to decamp with the child for \$20,000 when she saw her child, for the first time since abandoning it. The mother instinct is well developed at this juncture, from two angles, with the finale the mother returning the child to its foster parents and MacDonald avowing his love for her. Any quantity of heart interest. Some excellent restrained playing by Miss Storey, a generally good company and an adequate production such as the story called for. "The Claim" is a first-class feature release, one that will serve the Metro program very well.

Bene.

MORAL SUICIDE.

"Moral Suicide" is a vamp feature, announced as in seven reels, running through in one hour, 35 minutes. It's merely another exposure and object lesson of the wrecking havoc that may follow a well regulated family after the father of that family marries a vamp.

Ivan Abrahamson wrote and directed the story. He made the wreck quite complete, placed in a deal of ramifications and took a daring chance in having the vamp's young lover hovering around the household as the private secretary to her husband. Even in the circles where vamps are familiar, this would be termed "raw stuff." That it was raw was self attested when the insane son of the deluded old man shot his step-mother in mistake for her "brother," who was the secretary, the crazy boy having heard of the illicit relationship between his father's wife and the secretaries.

Mr. Abrahamson has written a holding story and produced it with detail, the direction and playing sending the women players far to the front, plus Jack McLean, who gives an admirable show as the demented youth. Leah Baird is the adventuresome, Ann Luther, the old man's daughter and Claire Whitney becomes prominent as the jealous wife of a neighboring physician.

John Mason is the old man, Richard Covington, wealthy, aged and forceful, before marriage—broke, bent and ragged afterward. His daughter warned that marriage at his age to the young woman was "moral suicide." That made the title, and the title is the only drawing card, unless the names of the featured players, Mason, Baird and Luther, are sufficient to attract.

"Moral Suicide" in front of a theatre and on the billboards should excite curiosity, which means business. There is enough in the picture to uphold the name and the twist given, where a vamp and her lover from the east may go west (principal scenes in California) and there ensue a wealthy old man, break up his family and destroy his wealth, without that couple becoming separated during the process, brings out a more modern vamp than the screen has hitherto displayed. This vamp is one with nerve. That her nerve remained with her is also made apparent later, when, while she as the wife and after the daughter has been forced to leave her home upon the wife's demand the husband chooses between them, the vamp merely smiles as the sweetheart of the daughter returns from the east, recognising the wife as a former flame of his own when he was 20 and in New York.

Nothing feared, the vamp until the main-intended bullet got her the first time. The son was sent to an insane asylum after his trial for the murder, while the daughter obtained work as best she could in New York during the year these events consumed.

The father, without funds, old and in despair, also got to New York, somehow. It looked like a long jump for him in his financial and physical condition. As he stood alongside a falling down near Washington square in a snow storm, it was even money whether he would last until the snow stopped. Another "bum" walked past, sandwiching "The White Light Cabaret," and got the father a companion job. It was still snowing when the old man from the west closed his day's work at the cabaret entrance. Looking into the restaurant he saw his daughter seated upon the knee of his second wife's "brother." The old man, in his ragged clothes, rushed into the room, just as the daughter blew a whistle calling Secret Service officers to arrest the "brother" and his gang as spies, she having furnished information to the Secret Service, working up the case for them.

It didn't need another half reel to straighten out the affair, for the boy back west was discharged as sane, the father, daughter and son were reunited and the daughter married her steadfast sweetheart. There are three or four ensemble scenes, court, ballroom and cabaret, but it's the general outline of working that does the most.

Miss Baird made a great looking vamp and played the role as devilishly as any vamp could. Miss Luther was a sweet daughter, real sweet, drawing sympathy easily, while Miss Whitney, as the jealous wife who told the good looking female patients her husband was not at home and allowed the homely patients to see him, got in some neat little comedy through this. Mr. Mason has a self-playing role. It needs nothing but the player. Allen Hale is the "brother" of the vamp, and made it stand up. There are several small parts, all well enough cast.

"Moral Suicide" seems to drop in just about right at this time, in the midst of the war and straight features, after it has been concluded the vamping thing in pictures is through. The production and wasn't made expensive. The picture is almost entirely of interiors.

Bene.

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan in

Directed by
OSCAR APPEL

"The Turn of a Card"

Written by
FRÉDÉRIC CHAPIN

ROBERT BRUNTON, Manager of Productions

Jimmy Montgomery Farrell is born lucky.
He is also born honest.
That's why luck sticks to him.
He plays and wins, because he is lucky.
And he wins when he doesn't play, because he's honest.
With that system Jimmy comes out ahead every time.
At cards, money comes rolling Jimmy's way.
If it is bad money, he's lucky enough to spot it.
If it is good money, he's lucky enough not to keep it.
Yet he never gambles. (Only a loser gambles.)
But there are other things Jimmy wins.
He wins respect, He wins a friend, an oil well, an estate,
a lawsuit, a villain's curses, a widow's blessings.
And at last, Jimmy wins the biggest stake in the whole world;
the true love of a real girl! (He's that lucky.)
Thus proving, one may be lucky at cards and lucky in love!

! You don't have to be born lucky !
if you book this picture

PARALTA PLAYS, Inc. 6 WEST 48th STREET
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.

Canadian Distributor: Globe Films, Ltd.

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

HENRY B.
WALTHALL

J. WARREN
KERRIGAN

WILD YOUTH.

Louise Mazarine,.....Louise Huff
Joel Mazarine,.....Theodore Roberts
Orlando Gilson,.....Jack Mulhall
L. L. Choo,.....James Cruze

This is the third of J. Stuart Blackton's screen versions of the novels of Sir Gilbert Parker, and by long odds his most successful. George H. Melford directed the work under the supervision of Mr. Blackton, and the feature comes upon the market as an item in the Paramount program.

Not only is it the best of the Parker novel series, but it is a really notable achievement independently. Inasmuch as it is an exceptionally happy attempt to screen a novel, ordinarily a novel offers many difficulties to the scenario writer. It has too much material, and for film purposes the story is frequently diluted. In this case, however, the narrative has been brought into orderly, direct form, so that the progress of events is simple and direct to the smashing climax.

It has strong dramatic values, picturesque types, an interesting romance and gorgeous settings in the California mountains. The two things that stand out are the beauty of the settings and the compelling acting of two members of the cast, Theodore Roberts, as the miserly old husband, and James Cruze, as the Chinese servant. Roberts' name on a program is a sufficient guarantee of a capable character creation at all times, but in this case he has been provided with a part out of the ordinary, with possibilities for character interpretation, and he handles it in masterly fashion.

The story has to do with miserly old Joel Mazarine, rancher in the Canadian northwest (Roberts), and his young wife (Louise Huff), who falls in love with a handsome young rancher of the neighborhood (Jack Mulhall). The tale develops the jealousy and fury of the ancient husband almost as vividly as did the novel.

The climax comes when the husband, driven half mad by suspicion of the wife, strikes at her with a whip and is strangled by the Chinese servant, whose affection the wife has won by her kindness. Here is shown a series of closeups of Cruze and long shots of the husband and wife which reach a maximum of dramatic power.

If there is a flaw in the feature it is that the material after the death of the old man and the uniting of the lovers—a scene which is splendidly managed—is in the nature of an anti-climax. The story is complete at this point and the rest is superfluous. This fault is inherent in the novel and is not to be laid at the door of the scenario writer.

Besides the added matter has good picture values, due to the mystic atmosphere of the Chinaman's worship at his religious shrine. That is to say, although it is rather unnecessary to the main story, it carries itself in interest as a detached incident.

The capacity audience at the Rivoli where the picture was viewed received it with manifest approval. The feature is a strong one for the Paramount program. It would be well worth special exploitation.

FAITH ENDURIN.

Jeff Flagg,.....Roy Stewart
Jim Lee,.....W. A. Jeffries
Helen Dryer,.....Fritzie Ridgway
Vic Dryer,.....Joe Bennett
Edward Crane,.....Edward Brady
Sol Durkee,.....Walter Perkins
Old Jerry,.....Graham Pette
King,.....Walter Perry

A Roy Stewart western released by Triangle. Stewart is rapidly developing in his cowboy character. In this picture he is sure to please the following that he has built up so far. As a western this picture carries a story that has a greater sustained interest than the majority of the features of the type. There is action right from the start and as the story develops there is something doing all the while with love, interest, melodrama and comedy about equally divided. Stewart and W. A. Jeffries both play a couple of cowboy characters. Their meeting comes about through the latter saving the former from hold-up men. After a couple of years they are conducting a humble ranch which lies in the way of a copper mine development. The advent of the mining company brings a handsome girl steno and her brother to the town, as well as the general manager of the mine. The latter is the heavy. Stewart falls in love with the girl and a courtship follows. The general manager in his efforts to secure the land which the two partners hold frames a deal with the sheriff to oust them. Before he can put his scheme into action he is shot and killed by the brother of the girl when he tries to assault her. Stewart takes the blame for the shooting and has the sheriff on his trail. Finally he rides into a strange town only to meet his former pard as the sheriff there. The idea of "Faith Endurin" is that despite the evidence in the case the sheriff stands by his pard. They return to the scene of the crime and by that time it has been discovered who actually did the killing and the cause. The latter brings about the exonerated of the brother. With that there is the conventional happy ending for the cowboy and the girl, and incidentally the president of the mining company, who has arrived on the scene, makes a legitimate offer for the ranch property, which leaves the boys with \$15,000 each and an interest in the profits. It is a fast moving western feature that will please pretty generally. Roy Stewart will be liked, and Jeffries creates a distinct impression by his work. Fritzie Ridgway as the heroine was altogether pleasing. Fred.

THE BELL BOY.

Roscoe "Fatty" Arbuckle's latest screen comedy, released this week, "The Bell Boy," is excruciatingly funny. He is a bellhop in a rural caravansary, the elevator of which is hoisted by a decrepit horse outside the building. In addition to answering the call of "front," Arbuckle is the barber and man of all work, with "Buster" Keaton as his sidekick, and Al St. John as the clerk. In this picture is shown a new way for presenting "imitations" of famous celebrities that might be annexed by some enterprising vaudevillian. Enter a long-haired, bewhiskered individual whom they dub "Jasuratin the Mad Monkey." Arbuckle seats him in the barber chair, back

to audience. With the aid of a pair of scissors the victim is transformed into General Grant, followed by Lincoln, the Kaiser, etc., each time whirling the chair around. The rapid, acrobatic comedy of these three slapstick comedians had the audience in hysterics at the Riado Sunday afternoon.

NAUGHTY, NAUGHTY.

"Naughty, Naughty," while not exactly silly, is about as trivial a story as has been utilized for the making of what is designed to be a first rate feature in some time. Spending money on a production to visualize a tale about a young girl from a rural town, whose father is the local banker, returning after

spending four months in New York, and shocking the community by appearing at a charity affair, doing a classical dance. It is mildly humorous—but so is a kitten with a ball of yarn, for a brief spell. C. Gardner Sullivan wrote it, Jerome Storm directed, Thomas H. Ince presents and Paramount distributes this inconsequential trifle, admirably produced with Enid Bennett in the stellar role, supported by a clever cast of people in various bucolic types. It is asking a great deal of the spectator to believe that a simple, youthful country miss could be so thoroughly transformed into a finished cosmopolitan in four months. The title should be changed to a couple of years. It's the story that fails. Jolo.

The key to success is cooperation

Questions and Answers

Taking up and answering one by one The Moving Picture World's objections to co-operative plans and its doubt as to the organization and personnel of

United Picture Theatres of America, Inc.

Question. Is the United Picture Theatres of America working unselfishly for the exhibitors' interest?

Answer. It is, because it is a mutual co-operative organization, legally under the control of its exhibitor membership, designed to reduce film rentals to its members from 30 to 50 per cent., and to improve quality.

Question. Will United Picture Theatres engage in the making and marketing of films?

Answer. It will not. The plan is to buy film, not to manufacture or peddle it.

Question. Is our plan a reversion from open bookings to programme?

Answer. Emphatically NO! We shall book by the "star series" system and such acceptable productions as the market affords.

Question. How do we expect to get the exhibitors to stick?

Answer. By making every member an actual benefiting partner. Twenty-two thousand druggists stick together. Why not a few thousand exhibitors?

(To be continued)

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A student of
screencraft is
that person
who is working
to make the
cinema art
secure for the
future ~ ~ ~

Monte M. Katterjohn

AMONG THE WOMEN

BY "PATSY" SMITH

Los Angeles, March 15.

"The Naulakha" (from Kipling's poem) is a work of art from a photographic standpoint, directorship, continuity of scenes and events. A dramatic and simple love story holds and interests to the end. The Indian types are fine, and Eastern customs and detail work creditably done. Doraldina is a wild Gypsy dancer. The screen hardly does her justice—from a personal viewpoint. The Nautch or Bayadeses dancing costumes were authentic in every detail.

W. S. Hart, Dorothy Dalton and Enid Markey share honors in "A Captive God." Hart was a surprise in the role of an almost nude Indian and must have felt lost without his "chaps" and guns. He fought his battles in the prehistoric style, with stones and bludgeons. Washed up from the sea when a mere child, he still retains a memory of Christian faith, although brought up by the Tehecan Indians, finally becoming their chief. As Chiapa he covets the flirtatious beauty of his tribe, Tecolote, played by Dorothy Dalton. Some tempting wild beauty she is, too! If there is a more vital screen beauty than is Miss Dalton I have failed to see her. Eventually Chiapa, whose tribe is at war with the powerful Aztec tribe, falls in love with the daughter of their king. To punish the presumptuous warrior King Montezuma makes him "A Captive God." This gives him a year of life and four maiden wives to attend him before he is to be sacrificed on the altar. The princess, played prettily by Enid Markey, saves him and he in turn her. Miss Markey in a clinging type has ample opportunity to register with her soulful eyes—this to me is always the extent of Miss Markey's acting. The "costumes" consist mostly of skins, feathers and beads in various combinations. Many of the scenes were taken in the Indian village of the San Diego fair—built to represent the homes of the cliff dwellers of Arizona.

"In the Balance" features Earle Williams and Grace Darmond. Miss Darmond, despite she has been suffering from contusions and bruises, caused from an auto accident in the studio early in the week, appeared Friday night in person and in a nervous little speech acknowledged she was "scared to death." She said she had ambitions to be a great star, but that if she failed, her next ambition was to settle down and become the mother of a big family. An exceedingly earnest bit of femininity is Miss Darmond, with a wholesome attraction. Cast for Louise Maurel, an actress, she has abundant opportunities for displaying frocks and frills in the picture, but does not overdo at any time. A softly draped panne velvet gown had a long lace scarf trimmed with opalesques and beads falling down the back that seemed to be part of the long clinging sleeves. A white Spanish shawl costume, a couple of smart one-piece frocks and a seal and ermine cape were worn. Fay Marbe was an attractive, even if an unsuccessful vampire, and the one who plays "Sophy Gerard," Louise's friend, is a capable young woman. A one-piece dress worn by her, braided in soutache, put on in a Roman border design, was good looking.

Too many patriotic songs had a tendency to mar the otherwise excellent show at the Hippodrome last week. The women of the bill rivaled each other in costume display. A pink silk, the skirt covered with lace flouncing, and blue poke hat trimmed with pink showed off blonde Etta

Hager's good points, as did her white satin and tulle bride's dress. May Earle (Mae and Billy Earle) looked her best in light blue taffeta brocaded in gold and mauve, draped over mauve net. The woman of Waiman and Berry looked trim and neat in rose velvet, made with a peg top and slight bustle drapery. Minera Courtney in a rose and gray plaid tailored suit, smart little toque and gray boots was an attractive little comedienne. Her skit has gained much in the playing and it is a laugh getter from beginning to end. Last but not least the fast working young woman athlete in the Dedie Velde and Co. act (De Velde and Co.) deserves special mention. Three changes were all fresh and pretty as one would expect from a featured single turn. A rose with blue and silver bandings on skirt and a loose tunic embroidered in beads and sequins in same colorings, a white and pink pompadour silk, showing pink lingerie now and anon, and a becoming pink satin bloomer costume for her more difficult work were all effective.

Signs displayed on some of the new apartments in Hollywood read, "No Dogs, Children or Movie People Allowed." (Possibly referring in the latter mention to the taking of scenes.)

Audiences who always love an unprogrammed event were treated to some extra laughs at the Orpheum during the week. In the Stan Stanley act, Mrs. "Stan" sells kisses to her husband and the drummer supposedly for sweet charity. Following Emma Carus he gets a laugh later on by saying, "Gee, I'd like to see Emma Carus bounce on this table." The other night Emma was game, and walking out on the stage said, "Here I am." After some amusing stalling she said, "Mr. Stanley, I'm selling kisses for charity, too," and finding he had no money he went over to his partner, told a funny story, got a dollar and came back and performed the feat. With a sigh, Emma handed him back the dollar, saying she enjoyed it so much she hadn't the nerve to take the money from him. Miss Carus, who is a big favorite here, was hostess at the Kinema Tea Room Friday. Some film star entertains there each day, but as yet Miss Carus is the first vaudevillian to be asked to serve.

On account of the unique unfolding of the dramatic climax of "The Whispering Chorus" (premiere at the Kinema March 17), patrons will not be ushered to seats during the final half-hour of presentation. Babes in arms will not be permitted in the theater and persons of exceedingly sensitive temperament will be asked via a notice flashed on the screen to refrain from exclaiming aloud. The lighting effects of the theatre are to be changed for this production, which Mr. De Mille regards as his best achievement.

MIX ESCAPES QUICKSAND.

Los Angeles, March 20.

Tom Mix had a narrow escape from death when the horse he was riding floundered and fell in the quicksand of the Mojave river, near Victorville, Cal.

The horse fell with its full weight on Mix, who was but slightly injured.

PETROVA'S FOURTH.

The title of the fourth production in which Mme. Olga Petrova will appear has been made known to the trade as "The Great Star." This has been changed to "Tempered Steel."

The picture has been directed by Ralph Ince. Prominent in the cast are Thomas Holding, J. Herbert Frank, E. J. Radcliffe, Matilda Brundage, Edith Hinckle.

COAST PICTURE NEWS

By GUY PRICE.

Los Angeles, March 16.

William Farnum once more is on the job in California. Frank Lloyd had everything ready for the star and work on the preliminaries for the new Farnum-Fox feature is now under way.

Grace Darmond hobbled down to Quinn's Rialto last week and made a personal appearance. She was advertised to appear earlier, but owing to an accident a later debut was arranged. She is now much improved, but it will be several days before she will be herself on the screen.

Harold Lockwood is coming back to do a picture for Metro. Good news for the Broadway matinee girls—or, I should say, the tea-room devotees.

Norman Manning, now with Astra, is hustling to get things in shape for the opening of production offices at Universal City. The Astra's first picture will have Fannie Ward as its star.

David Horsley was reported this week to have leased his studio property to the Pathe, but the Pathe people entered a denial. The money asked was too high, it is said.

E. V. Durling, our corpulent contemporary, has been taking frequent motor trips to Santa Barbara. Must be a studio attraction! What is it, Ed?

Ralph Lewis is resting between pictures again. But he says he will have some startling news within a few days. We'll wait and see.

Edna Earle, Pathe actress, is here to appear in several pictures.

The local Metro has a new manager. He is Clifford P. Butler, late of the New York office. He succeeds Clark Thomas.

Sid Grauman has had a drink named after him. A soft drink, too. Think of it!

J. Warren Kerrigan figures that breaking his leg cost him thousands of dollars and—thousands of nice mash letters, which he would have received had he been on the screen continuously.

Ashton Deereholt is now leading man with the Carmel Myers company.

Foster Curry, of Yosemite, delivered a lecture, accompanied by photographic slides, at the Kinema.

The great telescope in the Mt. Wilson laboratory has been filmed. They were shown here last week.

Catherine Carr, the Triangle scenarioist, has moved into her Santa Monica home, which has been newly furnished.

Welcome Leighton Osmun to the local film authors' club. He has recently taken a deep with Metro.

Everybody's doing it! Jacques Jaccard, the serial director, is now wearing the uniform of Uncle Sam.

Charlie Ray won't be inconvenienced when the saloons do a fadeout on May 1. He's a teetotaler.

Monte Katterjohn has added several volumes to his already voluminous library.

A local producer is advertising, "The public now wants human stories." Let us amend, "And players, too."

Joseph Van Meter is the new manager of the Diando plant in Glendale.

Meatless days are no bugbear to a lot of extras around the studios.

Bill Hart is the target for more mash notes than most of his fellow stars on the screen. Here is an example written by a fanette, Jessie N. Way:

The real Bill is much like the reel man, Fearless, though bashful, clear through; When with girls he is strong on a "fade-out" And shrinks from a "close-up" view.

The S in his name stands for Silent, So the very wise guys say, But safely first seems to me better, For Bill won't give his heart away.

At gunplay he's so swift, none can get him, Even Cupid's out of luck with his dart—

But each time Bill throws the lariat He lassoes a lassie's heart.

When he boldly stages a hold-up; Or rather, holds up a stage, He persists in ignoring the women, Much to their chagrin and rage.

He is like a snow-capped volcano, And beneath his mask of ice Latent fires surely must be smouldering, For you know he takes love "orful" nice.

According to George Stout, business manager for George Behan, the latter's film company is progressing rapidly with their first production at Universal City.

David Wark Griffith treated himself to a hair cut this week.

Julian Eltinge's new home atop Silver Lake is being rushed to completion and will be ready for occupancy when the star arrives here.

News of the death in the east of William Hinckley was received here with regret. Hinckley was a well-known film player and left here only a few weeks ago.

Frank Beal, the director, is taking a vacation.

Willie Archie, Camp jester at Camp Kearney, San Diego, writes that he likes the work very much and has made a decided hit with the boys.

Vivian Plank is the newest leading woman to make a hit at the local studios. She is but three years old.

George Fitzmaurice, the Pathe director, has begun work at Universal City.

Fatty Arbuckle has the distinction of being the first godfather to Western troops. He has adopted Company C, 159th Infantry, at Camp Kearney.

Douglas Fairbanks' Alaskan Malmute, "Rex," won first prize in the second annual Los Angeles dog show.

Carol Holloway is no longer to be co-starred with William Duncan, but is to be featured in a production of her own.

Frank Lanning is such a fender for fresh air he has lived all winter in a tent at the foot of one of the mountains near Universal City.

George Larkin has arrived in the west to do a serial for Pathe.

Thomas Rhodes, son of a Pittsburgh millionaire, has offered Douglas Fairbanks, or rather his father has, a million dollars in cold cash, provided Fairbanks teaches him to do his stunts on the screen. At least Doug's press agent says so. Who wouldn't?

Mary Pickford claims to have discovered a cure for "blepharitis," a disease of the ocular nerves common among photoplayers.

Fred Balabofor, president of the Yorke Film Co., and his star, Harold Lockwood, have started work in Hollywood.

Mabel Condon has returned from New York.

Harry Burns, champion bag puncher of the world, has been made manager of the Rolin Studio.

Reginald Barker will start a company of his own, it is rumored.

Dogs are Viola Dana's hobby.

Sergeant Frank Schroeder, recently discharged from the army, is back assisting Al Christy.

The Pickford family are said to be suffering from acute golfitis, all, even Mommer Pickford, have purchased a complete set of sticks.

"Amarilly, of Clothes Line Alley," broke all attendance records at the Kinema theatre.

Walter Edwards will have a new star to direct at Lasky's after this month. The star has not been selected.

Robert A. Brunton, production manager for Paralta, has a new hobby—and an expensive one. It is buying automobiles and redecorating them with the ultra-modern-trim-mings.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

INCORPORATIONS.

Sunshine Theatre Corp., Manhattan, \$24,000; J. Schwartz, E. Meyer, H. Weisner, 286 East 14th St., New York.

Display Stage Lighting Co., Manhattan, \$10,000; W. E. Price, M. E. Kelly, J. H. Ogham, 370 W. 44th St., New York.

James J. Corbett, Inst., Manhattan, physical culture works, \$10,000; J. J. Corbett, H. A. Rosenberg, H. Taffer, 18 Cedar St. Manhattan.

Olympic Theatre Operating Corp., Buffalo, \$75,000; M. Slotkin, H. L. Himes, M. W. Welmer, Buffalo, N. Y.

S. R. S. Exhibitors, Manhattan, \$5,000;

I. Marks, A. Yarmis, F. Freeman, \$16 Eastern Parkway, Brooklyn, N. Y.

Trans-Russian Film Corp., Yonkers, \$10,000; H. G. Kosch and S. Kreiberg, 1483 Broadway, New York.

Personal Motion Picture Corp., Manhattan, \$10,000; L. Vroom, W. H. Adams, G. J. Vestner, 489 Fifth Ave., New York.

Unexcelled Film Laboratories and Studios Co., Yonkers, \$50,000; J. E. Cavanaugh, J. B. Brown, C. J. Volpe, 346 Broadway, New York.

Simple Simon Photo Play Co., Manhattan, \$5,000; R. E. Chaudon, E. F. Hunt, G. A. DeKamp, 25 Beaver street, New York.

Far East Film Corp., Nyack, \$20,000;

R. Schulkind, M. R. Lubin, H. G. Kooch, 1476 Broadway, New York.

John Franklin Music Co., Manhattan, \$5,000; F. J. Lawson, J. W. Standish, J. F. Sheridan, 1531 Broadway, New York.

The Chromograph Corp., Manhattan, films and projectign machines, \$20,000; C. M. Schuler, R. Lynch, G. Norris, 115 Broadway, New York.

Ess-Tee Amusement Corp., Brooklyn, \$5,000; F. Slafkes, J. Kessler, S. Sherman, 945 East 181st street, New York.

Marion Davies Film Co., Manhattan, \$10,000; C. J. W. Meisel, J. B. Hopkins, J. T. Sturdevant, 637 W. 142d street, New York.

THORNTON TELLS OF HYPOCRITES

"Myself and Other Hypocrites" is the title of a book Bernard Thornton says he is writing, having gathered the material for it with the aid of a detective agency. Mr. Thornton in a statement issued concerning the forthcoming book says there are libel laws for all, for those who do not write as well.

Mr. Thornton's authorship, from the statement, appears to have been suggested through, as he says, "some of my best little knockers" having placed their own construction upon an advertisement he lately inserted in *Variety* mentioning he had been backed in his career by J. M. Baxter, the Greenwich, Conn., millionaire. Mr. Thornton says the misconstruction of the advertisement and his friendship with Mr. Baxter was intentionally made. He adds, "The few envious, malicious muck-rackers and gutter gossips who belong to the cast-off dregs of humanity and whose private lives would crack a magnifying glass of inspection" had better step softly where Bernard Thornton is concerned, for he comes from fighting stock.

The announcements relate: "I was born accidentally in a deserted moon-shine still in the mountains of Kentucky on a trip across country. My mother comes from the famous Howard family of England, that has a family tree dating back to Catherine Howard, one of the unfortunate wives of Henry VIII. My father's great grandfather signed the Declaration of Independence. His name was Mathew Thornton. My great-uncle, Prof. John Hall, was the Dean of Oxford College."

Mr. Thornton adds to the statement: "I am a success. I am on the top. I am going higher. Try and stop me. A 'war' is on. They say I'm crazy to advertise in *Variety*. Just like a Fox (film leading man)."

His friendship with Mr. Baxter, says Mr. Thornton, dates back to 15 years ago when Thornton was manager of the Gaiety, New York, for J. E. Dodson. "The House Next Door" was then playing there. Mr. Baxter was in financial straits at that time and had no way to turn. Mr. Thornton befriended him. This may be testified to, says Mr. Thornton, by Mrs. Van Horn, proprietress of the St. Margaret Hotel. "Therefore is it so sensational," continues the statement, "that Mr. Baxter, who has since inherited vast wealth, should out of appreciation offer to back my career?"

GRIFFITH FILM ON R'WAY.

Arrangements are under way for the latest of the David Wark Griffith film spectacles to play an indefinite engagement on Broadway, with the rumor afloat that it will follow the "Four Years in Germany" picture at the Knickerbocker.

If the Knick isn't available "Hearts of the World" will in all probability open at another local Klaw & Erlanger house. When it starts east J. J. McCarthy will act as general manager, through representing the Griffith interests here, with Theodore Mitchell handling the general publicity.

CARDINAL SUIT DECIDED.

The suit brought by the Cardinal Film Co. against Fred Beck, Louis Weiss and Leo Singer for an alleged infringement on their picture, "Joan the Woman," has been settled through the efforts of Nathan Burkan.

Justice Hand ruled the picture was undoubtedly an infringement on the "Joan" film and on their copyright. He also ruled they be enjoined from exhibiting the picture and to deliver the prints to the marshal to be destroyed.

In addition the defendants will have to pay Cardinal \$250 damages and \$750 as attorney's fees.

Bert Ennis, publicity director for the Petrova films, is also handling all the press work for the Tobacco Fund that the McClures, Inc., is sponsoring.

WORLD - PICTURES
present

MADGE EVANS
GEORGE MACQUARRIE

IN

"Wanted, A Mother"

Directed by HARLEY KNOLES

MOVING PICTURES

GLADYS BROCKWELL FREED.

Los Angeles, March 20.

Gladys Brockwell was granted a decree of divorce here a few days ago. She alleged desertion and in her testimony told the court her husband habitually neglected her, forced family quarrels upon her and declined to take her out.

U's SHELVED ONE-REELERS.

The Universal is said to be about on the point of campaigning for the return of one-reel pictures for the exhibitors. According to accounts Carl Laemmle is prepared to furnish information gathered by a member of his staff who traveled over the country, securing the opinion of exhibitors regarding the return of the one-reel film.

While the scheme of the U is to have it accepted the exhibitors are inclined to the policy of the early ages in pictures. Laemmle is reported actuated in his endeavor to bring about a revival through mournfully seeing ever before him between 75,000 and 100,000 feet of one-reelers shelved away in the U offices with no place to go.

HAYAKAWA'S OPEN OFFER.

Los Angeles, March 20.

Sessue Hayakawa, the Japanese actor, is considering an offer to appear in the leading theatres of Japan in Shakespearean and Ibsenian roles. A proposition has been made to him for a three months' tour. He was told to name his own figures.

FIRST CHAPLIN MARCH 31.

Charles Chaplin's "A Dog's Life" goes into either the Rialto or Rivoli for prerelease showing March 31, while the general distribution starts April 8. The first Monday (8th) will be made in all the houses north of 41st street, New York, with the exception of Loew's Orpheum, Proctor's 58th Street and Loew's West 42d Street house, which take the picture the following Thursday.

All Manhattan south of 41st street and the Bronx will get the picture April 11, there being two exceptions in the Bronx—namely, Loew's National, which gets the first Monday run for a half week's showing; while Keith's Royal takes it for a full week. The following Monday all of Brooklyn starts the Chaplin exhibition.

This is Chaplin's first release under the auspices of the First National Exhibitors' Circuit.

Chicago, Mar. 20.

McVicker's and Rialto, both Jones', Linck & Schaeffer's vaudeville theatres, will have the new Chaplin comedy film for a prerelease week. It is said each house is paying \$800 for the film.

"FATTY" TOO FAT.

Los Angeles, Mar. 20.

Fatty Arbuckle was to have appeared before the draft board for examination last week.

Several hours after the time set for his appearance the comedian sent a long-distance message, saying he was marooned in the mountains by floods.

The chairman of the board remarked, "Fatty is a little over weight to do private duty."

Arbuckle will be rejected.

"REVELATION" BARRED OUT.

Montreal, Mar. 20.

The Quebec Board of Censors has put its veto upon "Revelation," the picture in which Nazimova is starred. It was to have been shown at Loew's this week, and had been extensively advertised.

Late Saturday afternoon the board condemned the film and refused to allow it shown in the Province of Quebec.

"BOOTS" AND "STOCKINGS."

Constance Talmadge, after acquiring the rights to "A Pair of Silk Stockings," has also secured "Mrs. Leffingwell's Boots," by Augustus Thomas.

STEGER WITH HEARST.

A contract has been entered into between W. R. Hearst and Julius Steger whereby the latter becomes director-general for the International, the Hearst picture concern. C. F. Zittel, general manager of the International, brought the contracting parties together.

Mr. Steger's agreement is said to call for the production by him of at least six features yearly. It is for a term of years. The first picture to be made under the Steger supervision will

likely be Marian Davies in "Cecilia of the Pink Roses," with the scenario adapted from the novel of that title.

In June, after her concert season has closed, Mr. Steger will direct Anna Case, the operatic star, in her first film venture. Miss Case's feature film will also be an International product. The story has been scenarioized from the book "The Golden Hope." Mr. Steger had Miss Case under contract for her film appearances, and the International assumes that agreement.

The International connection does

not limit Mr. Steger's activities to it. He continues in association with Joseph M. Schenck in the S. & S. Film Co.

It was reported some time ago Mr. Steger would succeed William A. Brady as the director-general of the World, but it has been since rumored that while Lee Shubert was insistent upon Steger being installed the "downtown" interests in the World out-voted the proposal, mostly through Steger demanding his World contract give him supreme control.

Be a 100% Exhibitor

A 100% BUSINESS MAN is one who gets every ounce of money power out of the best machinery at his disposal.

The most efficient force in the motion picture industry is the force back of

Paramount and Artcraft
Pictures
(Nationally Advertised)

The prosperous exhibitor, the one who is building a permanent patronage, is the one who has the sure-fire money-getting slogan: "There's nothing too good for MY people."

"I know," he says, "that Paramount and Artcraft Pictures are the best pictures made. So, believe me!, I'm going to take all I can get!"

He IS a 100% Exhibitor. He shows ALL the Paramount and Artcraft Pictures, and he's the fellow who does the big business in his community.

Be a 100% Exhibitor. Start now! Add more Paramount and Artcraft days to your schedule.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



NEW ENGLAND MAN SLATED AS NEXT PRESIDENT OF LEAGUE

Present Activities Within Ranks of Film Men Throughout Country Assures Spirited Fight for Office at Boston Convention. Ochs Said Not to Be a Candidate.

Present activities within the ranks of the film men throughout the country indicate that the fight for the presidency of the National Exhibitors' League at the convention in Boston next July will be a most spirited one, with several well-known exhibitors slated as sure of being named successor to the present incumbent, Lee Ochs of New York.

It is very likely that New York will have to pass the palm on to another city, inasmuch as Ochs has had the office for two consecutive terms. When Ochs was named at the Chicago meeting last summer he went on record as saying that he would not be a candidate for a third term.

New England film men are nearly certain to have Ed. Horstman named, notwithstanding that Horstman declares that he is not seeking the honor. If Horstman isn't New England's choice, then Alfred S. Black, Maine.

For the first time Boston will have the convention, and with New England unusually active of late in the picture end the N. E. exhibitors are anxious to have the next president as hailing from that section.

FILM RECEIPTS.

Has Mary Pickford lost her draw at the box office? Does Douglas Fairbanks outdraw her? Those are the two questions uppermost in the mind of the film trade. That has been under discussion ever since last week when Pickford in "Amarilly of Clothesline Alley" was the attraction at the Strand with Fairbanks in "Headin' South" at the Rivoli, New York.

The trade in general believed the Strand business was decidedly off, while the Rivoli broke its house record on the first day of the Fairbanks picture. Everywhere, except at the Strand itself, it was conceded Fairbanks was too strong an opposition for Mary. Some people claim that it was the show that surrounded the Pickford feature and not Fairbanks in opposition that cause the falling off in business at the Strand last week.

The Strand management, however, places its program in evidence and states that, with the regular two-hour show policy, the bill offered was as strong as any that was built around any of the shows that were at the three Broadway houses last week.

The Strand program, which Harold Edel, managing director of the house, placed around the Pickford picture, comprised the overture "Peer Gynt Suite No. 1," the Topical Review of the news weeklies which held the cullings of four weekly releases and ran 19 minutes, a piccolo duet, the feature, a soprano solo, the first of the Dittmars series of four pictures showing "The Depths of the Sea," the Mutt and Jeff comedy cartoon and an organ solo. It made a total of eight program numbers. The Rivoli and Rialto shows held nine numbers in the program.

Mr. Edel and Moe Mark both maintain Miss Pickford in the feature did excellent business at the Strand, and assert they are more than pleased with the showing she made. They are also both willing to wager that the Strand, day for day, showed a larger gross than did the Rivoli with Fairbanks as the attraction. However outside reports give the Rivoli approximately \$2,000 more on the week than they credit to the Strand.

The former house is said to have

played to almost \$19,000 last week, while business at the Strand is said to have been around \$17,000.

The Rialto is said to have run third in the point of receipts last week having secured about \$16,000 with Taylor Holmes in "Ruggles of Red Gap" as the attraction. The latter house has a seating capacity of 1,963 seats, with 948 on the lower floor, 879 in the balcony and 136 loge seats. The Rivoli seating capacity is 1,240 on the orchestra floor, 1,008 in the balcony and 84 loge seats. The Strand holds 2,875 (inclusive of 250 box seats). The Strand management maintaining that neither the Rivoli or the Rialto can hold money in excess of what the Strand returns are on capacity. The Rivoli management holds that with a certain number of seats at \$1 top they can outdraw the bigger house.

Los Angeles, March 20.

Estimates of the receipts at the two largest film houses here for last week give Clune's Auditorium, \$12,300 for five days (without Sunday). The house held Griffith's "Hearts of the World." The amount quoted is \$1,000 more at the \$1.50 top scale than Griffith's "Birth of a Nation" did at the same theatre for a full week.

The other theatre, Grauman's, with Enid Bennett in "Keys of the Righteous" at 35 cents top, in seven days drew \$10,500.

New Orleans, March 20.

Billie Burke, who is not popular here as a screen attraction, sent the receipts at the Strand skidding cellarward the first of last week, with her newest release, "Eve's Daughter."

Charles Ray, in a conventional picture, "The Family Skeleton," was not sufficient to retrieve the low level from the early part of the week, the business for the seven days amounting to only \$3,465.

METRO EXCHANGES.

The Metro is at present negotiating to take over all exchanges that have been conducted by independent distributors. It is circulating approximately 40 prints of each regular program release.

The taking over of the exchanges has been in progress for about a year, and at the last directors' meeting in January a report was made which showed the company would have complete control of its own distributing organization by the first of May.

DUPONTS INTERESTED.

Early this week there were signs the Duponts, the wealthy powder manufacturers, might purchase outright the Warner Bros. film production of "My Four Years in Germany," from purely patriotic motives, with the idea of having a large number of prints struck off and exhibiting them broadcast throughout the country for propaganda purposes.

NEED TECHNICAL MEN.

The National War Work Council of the Young Men's Christian Association last week issued a call to men in the picture industry who desire to do their share toward winning the war, but who are not within the age limits from which the Government is selecting the draft armies.

There is a special need for operators, film cutters and repair men.

MASTBAUM MEMORIAL.

Philadelphia, March 20.

Friends of the late Stanley V. Mastbaum—exhibitors and exchange men— at a meeting held here this week, decided to raise a fund by subscription, for a fitting memorial to the memory of the deceased.

The memorial may take the form of the erection of one of the small buildings on the grounds of the Eaglesville Sanatorium, devoted to the care of consumptives.

The committee intends to start work on the "Stanley V. Mastbaum Memorial" in the immediate future.

FRANZ JENSEN FOUND DEAD.

Los Angeles, March 20.

Franz Jensen, one of the best known cameramen in pictures, was found dead in his room at Hollywood.

He lately arrived here from New York.

"VAMP" CALLED AS EXPERT.

Los Angeles, March 20.

The defense in a murder case, where a woman was accused of having killed her sweetheart, called Theda Bara to testify as to the mental attitude of a jilted vampire.

The defense is attempting to establish a plea of insanity.

PATHE HAS PLAN.

Charles Pathe is said to have a plan in connection with the distribution of pictures that vitally concerns the film business, but no inkling of it has been allowed to escape.

The report of the Pathe plan came out in connection with the recent resignation of J. A. Berst from the American Pathe firm. While Mr. Berst's resignation was a surprise to the trade which seemed to scent a motive behind it, it is said Berst severed relations upon coming into conflict with Mr. Pathe as to the absolute direction of Pathe over here, something Berst has always had within his power while in command and which he would not relinquish.

Whether Mr. Berst was opposed to Mr. Pathe's secret plan and that brought about the separation is unknown.

Los Angeles, March 20.

Pathe has cancelled its production contract with Paralta, to take effect in 30 days. This is said to be due to the retirement of J. A. Berst from Pathe.

It is quite probable Pathe will discontinue producing, as Charles Pathe is known to be admittedly against film producing by his firm.

It is expected Pathe will turn over the contracts it holds with film stars to individuals, such as Gasnier, who will then only release through Pathe as the distributor.

Carl Anderson of Paralta, who was here, left hurriedly for New York, it is reported, in an effort to prevent the deal between Pathe and Paralta being called off.

BEN WILSON DIRECTING.

Ben Wilson is slated to direct his first serial alone. Wilson heretofore was the star of two serials and assisted in some of the directing.

He is to direct the "Pleasure Island," 18 episodes, with Jack Mulhall and Juanita Hanson co-starred. Frank Adams wrote the story. Another title will be given the picture before it starts releasing.

Electing Rothapfel's Successor.

About the 1st of April the board of directors of the First National Exhibitors' Circuit will meet in New York, and among the main items of business disposed of will be the selection of a successor to S. L. Rothapfel as president. Rothapfel resigned last week.

JUGGLING PROPAGANDA.

Six reels of scenes behind the German lines seized by the New York Attorney General as German propaganda, and in the promotion of which Frank J. Godsoll, under arrest in Washington for alleged enemy operations, was concerned, were given a private showing in New York late last week by Godsoll's brother.

The pictures are unquestionably pro-German and an attempt to make them appear otherwise by a change of titles fails. The old titles have been thrown out and new ones substituted. The new titles may be as anti-German as possible, but the views themselves present German militarism as an exalted institution and no amount of printed camouflage can conceal the real intent.

As an example: One of the new titles speaks of the conferring of the iron cross as a "double cross," and then the picture is flashed which shows the decoration of soldiers with all the pomp and circumstance that goes with that ceremony—a display that would without question make a direct appeal to a German-American. In like manner a title points out that Germany's oppressed people are forced, with or without their consent to serve in the army. The title is anti-German enough, but when the picture comes on it discloses a marching column of jaunty-looking, efficient troops.

Godsoll presided over the private showing. He made a short speech to the trade reviewers before the picture was shown, stating that the titles had been changed and the picture had been shown at the Washington National Press Club before 300 members, who had expressed the opinion that in its new form the picture was not German propaganda. A newspaper clipping substantiated this statement.

The films were made in Germany under official auspices in October of 1916. While the United States was still neutral they were purchased in Scandinavia by Ben Blumenthal, president of the Export & Import Film Co. of New York and imported into this country. No explanation of how Godsoll became involved in their promotion was made.

Godsoll is a citizen of France. He is charged with using his position with the French War Commission to secure for himself commissions on war purchases and with several other offenses, among them that of participating in the dissemination of German propaganda.

The film has been banned and cannot, of course, be disposed of. The suspicion occurs to one who saw the private showing that its purpose was to collect views supporting the contention that it was not pro-German—thereby in some measure justifying Godsoll's connection with its exploitation.

QUESTION OF BROKER.

Decision was reserved this week in the case of William Leahy against the Epoch Producing Co.

Some time ago Leahy went into the defendant's office and asked if the New England rights for "The Birth of a Nation" film were for sale. He was given an answer in the affirmative and the price quoted was \$60,000. Leahy obtained a purchaser and a sale was put through, but for a less amount than the price quoted.

Leahy wanted commission, but the Epoch Co. would not recognize him as a broker. O'Brien, Malevinsky & Driscoll brought the action on behalf of Leahy.

Abingdon, Film Chief of Police.

W. L. Abingdon has been engaged for the part of General Zerkow, chief of the Petrograd police, in the Pauline Frederick Paramount production of Sardou's "Fédora."

VARIETY

BRADSTREET REPORTS WOULD HELP FILM MANUFACTURERS

Downtown Business Man Proposes Applying Commercial Methods to Picture Industry. Scheme Would Be Death Blow to Undesirables in the Business.

A downtown business man, with a lifetime's commercial training, who recently invested a considerable sum of money in film producing, thinks he sees the need of organizing a sort of "film Bradstreet" for the manufacturers and distributors.

He is around visiting the various distributing concerns, endeavoring to persuade them to establish an office in New York and another in Chicago, each with a single executive and a stenographer, where a number of improvements may be made upon the present system, at comparatively little expense.

His idea is to do away entirely with advance deposits, to furnish confidential reports upon bad accounts, those who neglect to pay the 15-cent reel tax, exhibitors who mishandle films, those who are remiss in returning promptly all pictures and accessories, run a picture in two houses when they pay for one, give the pedigree on careless operators and in other ways standardize the distribution branch of the industry.

The promoter of the scheme seeks no individual profits, but suggests that these offices be maintained by the subscribers thereto, for the general benefit of all, any distributor of standing to be eligible to participate, the only condition being that the members' branch exchanges shall furnish data to the offices.

A large insurance company doing business with film concerns has recently called upon the commercial agencies to supply it with reports on the financial condition of the various picture concerns. The reports will have considerable bearing upon the amount of risk, if any, the insurance company cares to assume in the future, with a possibility of cancellation of some of the risks now in force.

STRAND SALE LIKELY.

There seems to be every likelihood that the deal for the purchase of a controlling interest in the Strand theatre by the owners of the Rialto and Rivoli, mentioned in last week's VARIETY, will be consummated in the near future. In that event Samuel L. Rothapel will have charge of the booking of the attractions for all three houses.

The price mentioned—\$1,250,000 for 71 per cent. of the stock in the Strand—is said to be a bit high, though the deal, if carried through, involves about

that sum, as it carries with it the purchase of the land on which the Mitchell L. Mark interests propose to build a theatre in Brooklyn. In that event the Rialto-Rivoli people would carry out the construction of the Brooklyn edifice as planned as soon as building operations will be permitted.

FINAL DECISION FOR ARTCRAFT.

The final appeal in the United States Circuit Court of Appeals of Triangle against Artcraft, in the suit brought to restrain William S. Hart from working for any other picture concern than Triangle, was handed down this week, and again is in favor of Artcraft.

The original decision was given by Judge Manton in the United States District Court last August, when the application for a preliminary injunction restraining defendant from making or distributing pictures featuring Hart was refused.

Last December Supreme Court Judge Goff handed down a decision denying the application of the New York Motion Picture Co. for an injunction pendente lite, restraining the defendant from distributing the first William S. Hart production, "The Narrow Trail."

The final appeal was brought before Circuit Judges Rogers and Hough and District Judge Hand. There is no further recourse from the decision handed down by the Court of Appeals, which holds, briefly, as follows:

By this contract the plaintiff engaged Hart as an actor to perform in picture productions, to be manufactured by the employer under the supervision of Thomas H. Ince. A clause in the agreement reads: "This contract is made upon the condition and with the understanding that the employee will be supervised in his acting and work hereunder by Thomas H. Ince."

JUDGE AGREED.

Los Angeles, March 20.

Mrs. Bertha F. Parsons' divorce application from William Parsons, president of the National Film Corporation, was temporarily halted when the wife claimed in court her husband had called her a "d—d fool," in the presence of several of her friends.

Mrs. Parsons made this allegation in the hope of hurrying the proceedings. Judge Wood said he agreed with Parsons and postponed the hearing.

FILMS SETTLED FOR CAMPS.

The Liberty theatres throughout the United States are to play picture programs in addition to the stage attractions provided. Pat Powers, head of the committee handling the film selections for the soldier camps, has already arranged for different film subjects to play the Liberty theatres this summer.

Where the camps cannot afford to pay for films the Powers committee will supply subjects free of charge. It's known that many of the soldiers after paying for insurance, Liberty Loan bonds, etc., have little left for any kind of amusement.

ESSANAY QUILTS.

Chicago, March 20.
"The Evening Post" last night printed the following story on Essanay quitting, with its big stars gone:

"The Chicago studios of the Essanay Motion Picture Co. at 1333 Argyle street closed down today, unable to compete with film corporations which have 'hogged' the market with mammoth cinema plays. Other companies in Los Angeles may follow suit, it has been indicated, unless the film heads descend to earth in the matter of salaries paid stars and cash expended on productions.

"According to George K. Spoor, veteran president of Essanay, his company and others long in the film business have been obliged to compete with mushrooms investors and promoters with seven figure checks as baits to stars. The pace has been telling, Spoor declares, and several companies may quite the game.

"The movie market has been shot to pieces," said Mr. Spoor, in whose plant such stars as Francis X. Bushman, Beverly Bayne and Bryant Washburn became famous."

OUT OF "BIRTH OF RACE."

Chicago, March 20.
It is reported the Frohman Amusement Co. has cancelled its agreement to make the film production of "The Birth of a Race."

William L. Sherrill, president of the Frohman Co., when asked about it, said: "We have turned over our staff and organization now in Tampa, including John W. Noble, our director-in-chief, to produce 'The Birth of a Race,' so the owners of the picture may complete it under their own and Noble's supervision." He added that by the terms of the cancellation of the agreement there will result a large saving to the stockholders of the "Birth of a Race" corporation.

Film Man Charges Desertion.

Cincinnati, March 20.
Calvin W. Spence, traveling agent for the Mutual, has filed suit for divorce against Rosa Spence. He charges she left him immediately after their marriage at Kenton, O., in 1906.

UNITED APPOINTING MANAGERS.

The United Picture Theatres of America have opened offices and appointed managers at the following points:

N. I. Filkins, Buffalo, N. Y.; Joseph E. Schwartzbine, Minneapolis; Stanley Hand, Boston; C. W. Bunn, Chicago; D. F. O'Donnell, Washington, D. C.; C. S. Edwards, Kansas City; G. J. Heyfron, Missoula, Mont.

Other branches will be organized in the west and southwest until the country is completely covered.

Messrs. Ochs and Seelye, president and vice-president of the United, are continuing their countrywide tour and addressing exhibitors concerning the United plan for co-operative wholesale buying of films.

The United this week asked it be denied it had any direct connection with the "Exhibitors' Trade Review," nor was it dependent upon that paper to reach exhibitors. The spokesman for the United said the fact his company is using all trade papers to advertise should confirm the statement in itself.

The United, according to report, is now after 2,500 days for film. The first report said it intended to group 4,000 days.

BIG FOREIGN SHIPMENT.

Within the next fortnight 750,000 feet of feature film subjects will be shipped from this country to Scandinavia.

The deal was closed by Chester Beecroft, who obtained permission from Washington Monday to make the shipment.

This is the second permit the Government has issued within the last year permitting shipments of film to either Norway, Sweden or Denmark.

EXHIBITORS AID LOAN.

The Liberty Loan Committee for the Second Federal Reserve District is making a special appeal to the picture theatre managers for co-operation in the third loan drive, beginning April 6. The managements of the Strand, Rialto and Rivoli are already running specially prepared editorial readers in the program. These are furnished by the Publicity Department of the Committee.

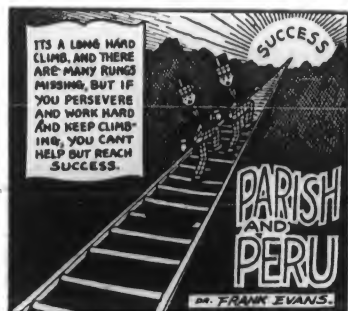
S. L. Rothapel has been appointed to a committee of exhibitors in this district.

WAR FILMS' BUSINESS.

The "My Four Years in Germany" film feature at the Knickerbocker, is doing business, and will continue there for an indefinite period, the management advertising seats eight weeks in advance.

Universal's feature, "The Kaiser," at the Broadway, which has been getting the overflow from the Knickerbocker, will terminate its run in another fortnight.

Al Nathan on Monday assumed the management of the Broadway, replacing Harry Levey. Nathan arrived from San Francisco Friday.



This Week (March 18)—Fifth Avenue and Grandpoint, Brooklyn
Next Week (March 25)—Royal, New York

"The Pint Size Pair"
JOB
LAURIE
and
ALEEN
BRONSON

EDWARD MARSHALL
CHALKOLIGIST

Direction,
ALF. T. WILTON

JACK TERRY

As the Marvelous Madagascar Man Mirror
Friars' Club will always reach me



MAN AUBREY and ESTELLE RICKE

WESTWARD HO

March 21-23—Orpheum, Sioux City, Ia.

Sailing from Vancouver, B. C., March 27th, on S.S. Niagara for Australia.

PLAYING RICHARD CIRCUIT

A NEWCOMER IN VAUDEVILLE and Booked Solid

Joseph Byron Totten
Supported by
Miss Leslie Bingham
AND COMPANY

"JUST A THIEF"

Written by Mr. Totten



A bicycle act was arrested the other day for peddling without a license.

Billy Beard

"The Party from the South"



PAUL and MAE NOLAN

In "Just Comedy"

Direction, NORMAN JEFFERIES

The Original Arleys
PAUL AND CHARLEY

Opening With

Barnum and Bailey March 25th

Direction:
Western, YATES & EARL Eastern, PETE MACK

FRED DUPREZ



Says:

A good figure will do more to get a girl a husband than a college education.

American Representative **SAM BAERWITZ** 1493 Broadway New York

JUST A REMINDER!
"A Girl's Weigh"

Is Fully

COPYRIGHTED and PROTECTED!!

And there is a law against

THIEVES!!!

DOLLY GREY

and

BERT BYRON

This Week (March 18)—New Orleans and Montgomery

THE MASCULINE HALF OF THE ACT OF
VINCENT



AND
CARTER

IN
"Polite Nonsense"

We admit we have an act that will make good in any spot on any bill.

ASK
PAULINE SAXON AND FREDDIE CLINTON

JIM and MARIAN HARKINS

Direction,
NORMAN JEFFERIES

THIS WEEK (March 18)
KEITH'S, PORTLAND, ME.

NEXT WEEK (March 25).
KEITH'S, PROVIDENCE, R. I.

A POSITIVE FACT

"OLD BLACK JOE" COOPER and ERNIE WILLIAMS a sketch for HOBOKEN

That Turned Out

To be a Dog Act working C. D. F.

By Him, 2 Elephants in front of

An Olde Drop, Constitute

A Sister Act

NIXON and SANS

Low Time South Direction
Thanks, Moo! **MARK LEVY**

Snatching up a Bill of Fare,
A Habit he couldn't Resist;
As it was Friday, Fish Prevailed
And it looked like his

(AGENT'S LIST)

RASKIN'S RUSSIANS with
MYKOFF and VANITY

Direction, MARK LEVY

6th Week—Mona Time

FENTON and GREEN

(You can't fool a horsefly.)



Week March 25,
Keith's, Lowell, Mass.
Week April 1,
Keith's, Portland, Me.
WM. NEWELL

and **ELSA MOST**

"Two Bright Spots"

"With some southern ditties, bright patter, a vivacious personality, displayed by the young lady, a few syncopated steps by the young men, and a wholesome manner of doing these things, Newell and Most proved a really delightful offering."

Herald, Newport.

Direction, MESSRS. FRANK DONNELLY and NORMAN JEFFERIES.

We wish to thank

Mr. Blutch Cooper

for his kind offer to feature us in one of his shows for next season.

TWO HOBOS

ALEXANDER

AND

FIELDS

A BREEZE OF ARISTOCRACY

United Time Direction, MORRIS & FEIL



SLANDER!

"Give a dog a bad name and it will stick to him." Eddie Oswald's prize chicken, at Red Fox, was raided the other evening and he indignantly that I did the job.

On Edward I attack dogs, having "battered" my "battered" you had better squint this with me, or order two pairs of pants with your Easter suit!

OSWALD

P. R.—Best wishes to the little party from Omaha and Mrs. Shamel

PESTS No 18



"WHAT A FINE MISTAKE YOU ARE!
YOU NEVER MENTION US IN YOUR VARIETY AD."

"A TAL AND THE WIFE" who "DON'T BELIEVE IN ADVERTISING."

WALTER WEEMS.

A BREEZY COMEDY "THE OPEN WINDOW"

CAST OF CHARACTERS

WAITER.....HARRY ANGER
CASHIER.....KING SISTERS
"PURCHASER".....KNAPP and CORNALLA
Scene—"Ode-Armad" Restaurant De Luxe
BOB and CHRIS.—Hello, girls, how is the rice pudding to-night?
CASHIER.—Is rent.
BOB and CHRIS.—Is there any soup on the bill of fare?
HARRY.—There was, gentlemen. But I wiped it off.

Asbestos 10:30
"Buggy and Ford Call 10:45," next week, sequel to "Not So Much Soap, Papa."

KNAPP and CORNALLA

NEXT WEEK (March 25)—HIPPI, BALTIMORE



PAULINE SAXON

SAYS

When Freddie does a noble deed Or springs a thought (that's new, it makes me feel as proud myself, As if I'd done it, too.

BLACKFACE

EDDIE ROSS

Featured

Neil O'Brien Minstrels

BLANCHE ALFRED

and her SYMPHONY GIRLS, assisted by

"GERANT" Conductor

Featuring the RAINBOW GIRL

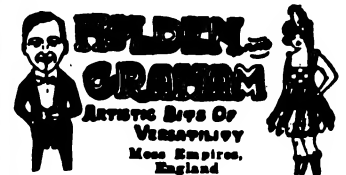
In Novelty Dances

Direction: Eastern, Peter Mack; Western, C. W. Nelson.

EL BRENDEN and FLO BERT

in
"Waiting for Her"

Direction, H. BART McHUGH



ADELE JASON

Featured in PEPPIE & GREENWALD'S "ALL GIRL REVUE"

Performs at: London, M. L. GREENWALD

OSCAR WILDE SAYS

"There is only one thing worse than being talked about and that's NOT being talked about."

ALAN DALE SAYS

"Bernard Thornton as the young reporter was excellent."

—BUT—

READ WHAT IT SAYS IN THE

SING-SING

STAR BULLETIN

"Bernard Thornton, a newcomer, who plays opposite the dainty and irresistible June Caprice, rises to great heights in the character of the struggling author who wins love and fortune on his colossal nerve. WE PREDICT A BIG FUTURE FOR THIS YOUNGSTER. HE IS IN A CLASS ALL BY HIMSELF."

(Signed) George Gordon Wade

**BERNARD
THORNTON**

SAYS

"You don't know the half of it, dearie, you don't know the half of it."

With Apologies to Savoy and Brennan

Managed by CHAMBERLAIN BROWN and Admired by JUNE CAPRICE

TEN CENTS

VARIETY

VOL. L, No. 5

NEW YORK CITY, FRIDAY, MARCH 29, 1918

PRICE TEN CENTS

A vintage movie poster for Marguerite Clark. The central focus is a circular portrait of Clark, a woman with dark, wavy hair, looking directly at the viewer. Above the portrait is a small Paramount Pictures logo with the word "Pictures" in a script font. The entire scene is framed by a decorative border featuring stylized trees and foliage. On the left side, a shield-shaped sign reads "Drama", and on the right, another shield-shaped sign reads "Variety". Below the portrait, a rectangular box contains the text "MARGUERITE CLARK" and "Star in Paramount Pictures". The bottom of the poster shows a checkered floor and some small plants.

Pictures

Paramount Pictures

Drama

Variety

MARGUERITE CLARK
Star in Paramount Pictures

This Week (March 25) Palace, New York

VICTOR MOORE

IN VAUDEVILLE

"A little comedy, a little pathos and a little 'MOORE' comedy"

ALF. T. WILTON, Representative



VICTOR MOORE

Star of Musical Comedy

Star of Vaudeville

Star of Moving Pictures

And Some Day

SOME PRODUCING MANAGER

will put

VICTOR MOORE

out in a

COMEDY DRAMA

and they will both make a lot of money

Will consider a picture
engagement this sum-
mer. Features only.

Address,
Baldwin, Long Island, N. Y.

VARIETY

VOL. L, No. 5

NEW YORK CITY, FRIDAY, MARCH 29, 1918

PRICE TEN CENTS

NINETEEN MORE SHOWS ADDED TO SHUBERTS' BOOKING STRING

New Agreement Reached Whereby Long Array of Plays Produced by Elliott, Comstock & Gest Will Be Routed Next Fall by the Shuberts. E., C. & G. Refused Flat Bonus of \$100,000, Preferring "Percentage Plan." Others Likely to Be Added by Same Firm.

Early this week a deal was concluded whereby the Elliott, Comstock & Gest attractions will be booked in the Shubert houses next season, although there are no restrictions preventing the producing managers from playing their attractions elsewhere from time to time, should the exigencies of booking manifest themselves in the way of attractive "open time" from other sources. In other words, the 19 shows to be put out by Elliott, Comstock & Gest next season will be booked through the Shubert offices, but in the event of the firm being able to secure what they consider an alluring run for one or more of their attractions at the Chicago Auditorium or Metropolitan opera house, Philadelphia, they could not be restrained from taking advantage of the opportunity. It is agreed that many of their productions are so stupendous that they cannot be tied down to any circumscribed booking arrangements.

The Shuberts, it is understood, offered the producing managers a bonus of \$100,000 to agree to book exclusively through their offices, but the proposition was refused, Elliott, Comstock & Gest preferring to arrange to book through the Shuberts at increased percentage terms, which will mean an average of approximately \$500 a week on each of their 19 companies.

The 19 shows already arranged for are likely to be increased by other productions that may manifest themselves from time to time, but at present the line-up is as follows:

Two "Leave It to Jane," two "Wanderer," three "Oh Boy," two "Chu Chin Chow," two "Experience," George V. Hobart's new play, "Loyalty," "The Maid of the Mountains," a George Edwards production now running at Daly's, London; "Heaven and Earth," Rock and White in a musical play, a big religious piece by Bolton and Middleton, not yet named.

300 PLAYERS UNDER CONTRACT.

A. H. Woods is said to have at present 300 players under contract for his

productions next season. Included among them will be several duplicated companies of Woods' current successes.

Advances to the Woods playing forces over the summer, before the regular season opens, will probably amount to between \$75,000 and \$100,000.

LAUDER'S \$40,000 STAND.

Chicago, March 27. Advance sales indications are that Harry Lauder will draw between \$35,000 and \$40,000 in nine performances at the Auditorium next week.

This without any aid from scalpers, whom William Morris has barred from official relations with the engagement.

On Lauder's arrival Sunday morning he will be met by the entire Canadian Recruiting Mission and given formal military escort of the British Government, 300 strong.

GARDEN'S \$32,000 WEEK.

The Winter Garden, with Al Jolson in "Sinbad" did \$32,100 last week, according to the official statement.

The last Sunday night concert, without Jolson, drew a capacity house, probably \$3,200 more, and was pronounced the worst Sunday show the Garden has ever held, which is some record to those who have witnessed many of the Garden's Sunday shows.

"OVER THERE" DRAMATIZED.

Chicago, March 27. "Over There" has finally been dramatized, Howard McKent Barnes supplying the book for the popular title.

It has been accepted in play form by Rowland, Clifford & Gazzolo, the Chicago producers, who propose to stage it at an early date.

J. J. ARMSTRONG BENEFIT.

The Elks, New York Lodge, in cooperation with Paul Keith and E. F. Albee, will stage a benefit April 14 at the Harris theatre for the widow of the late James J. Armstrong.

The theatre has been donated by the Harris Estate and the vaudeville people will supply the show.

"EYES OF YOUTH" DROP.

The A. H. Woods' production of "The Eyes of Youth," written by Max Marcin (who is said to also have an interest in the production besides his royalty return), has dropped away down since Marjorie Rambeau was obliged to remain out of the cast through the ice-skating accident that cost her a broken ankle.

The first week Miss Rambeau was away the show played to \$4,000 under its normal gross of \$11,000 at the Elliott. Since then the receipts have fallen to around \$4,000 a week.

Miss Rambeau may be out in two or three weeks, but it is unlikely she will reappear on the stage this season. Jane Gray is continuing in the role.

MAGICAL SHOW AT BELMONT.

Carter, the magician, has arranged to open at the former Norworth theatre (renamed Belmont) April 6 for an indefinite engagement, giving an entire evening's engagement of magic at \$2 top.

This is the first time in many years a magic show has played on, or near, Broadway. The last magic show on Broadway where legitimate prices were charged was at Wallick's, at which time \$1.50 top prevailed.

Keller and Thurston appeared occasionally some years ago, in the combination houses in New York, but at popular prices.

V. A. R. DISBANDS.

After six months of complete inactivity the Vaudeville Artists' Representatives, an organization of agents formed about a year ago and composed of those placing acts on the pop time, disbanded last Saturday.

The agents interested said that inasmuch as the Vaudeville Managers' Protective Association is virtually arbitrating all the matters which ordinarily would come before the V. A. R., there was no further reason for the continuance of the society.

The members upon the disorganization received back \$20 of the original \$25 initiation fee.

"QUACK, QUACK" COMEDY.

The Shuberts called the principals Wednesday for rehearsal of "Quack, Quack," a small musical production they will shortly put on. J. C. Huffman is staging it.

Among the principals are Victor Morley and Marie Nordstrom.

Hammerstein Threatens Three.

Arthur Hammerstein says he will produce three new musical shows next season, but is not yet ready to announce their names.

A Rubo running wild—Chas. Albee—The Sheriff.

PLAYED DETROIT ON SUNDAY.

Detroit, March 27. "The Passing Show of 1917," a Shubert production, closed its stay here of two weeks March 24 (Sunday), making the third Sunday for the show in this city and the first time in the history of the Garrick a legitimate attraction had given a performance on the Sabbath.

"The Passing Show" opened at the Garrick on a Sunday and played the middle Sunday of the engagement.

Richard Lawrence, manager of the Garrick, says the Sunday show playing will be tried whenever it is convenient for the company and train connections.

MUSIC CO. DISSOLVES.

The Kalmar-Puck-Abrahams Consolidated Music Co., a subsidiary corporation to Waterson, Berlin & Snyder, dissolved this week and the catalogue was taken over by the parent firm. It carried two numbers that were moving along pretty well at the time of the dissolution, "Hunting the Hun" and "When the Flowers Grow on No-Man's Land."

Maurice Abrahams, the professional head of the organization, will join the professional staff of the Waterson, Berlin & Snyder firm and, commencing next week, will assume direct charge of that department, Max Winslow having arranged for an extensive trip through the country during which time he will visit the several offices of the firm and open others where the demand makes it necessary. Winslow left for Boston Wednesday for a brief stay in the Hub city.

On his return he will start west, accompanied by Cliff Hess.

LA SALLE HAS \$362,000 GROSS.

Chicago, March 27. An audit just completed of the books of the La Salle theatre for its 30 weeks ending March 16, shows that the receipts amounted to \$362,408, with 248,316 paid admissions. Twenty-three of these weeks go to the credit of "Oh, Boy!" which opened the theatre under the present management—Elliott, Comstock & Gest. Seven weeks of the audited total were played by the present occupant of the playhouse, "Leave It to Jane."

Nat Royster has been manager of the La Salle since its redemption from pictures seven months ago.

Show "Bought" during Holy Week.

The unusual stunt of selling outright an attraction on the road during Holy Week was accomplished by Charles Vion, now the general booker for John Cort. The No. 2 "Flo Flo" was sold to Z. Poli for his Waterbury, Conn., house Wednesday night.

AMERICAN ACTS PROSPERING IN ENGLAND DURING THE WAR

**Lee White Now Leading in Top Salary with \$1,250 Weekly.
Other American Turns Finding No Demand Over Here
Securing Long-Time Engagements and Good
Money Over There.**

London, March 16.
Of the Americans from vaudeville now playing on this side perhaps Lee White leads them all in high salary. She, with Clay Smith, now receives \$1,250 weekly in a revue. Miss White first came over here some seasons ago with George Perry, who later returned to America. Miss White then appeared alone for some time, tried the halls, but could not succeed there, although she is greatly liked in revue work. After joining with Mr. Smith, the act continued in revues altogether and are in one now at the salary quoted. It is said that only the contract now held by Miss White prevented her receiving \$1,500 a week in another revue production.

A shining example of the demand here for American material is Bob Anderson and his trained horse "Bonita." It is said Anderson could not secure time in the States, but since arriving on this side has been given contracts for two years at \$250 a week. Another act, Manny and Roberts, who found little demand for their services at home, are also booked for two years on this side, at \$300 weekly. Walters and Morris, in a similar position in their native land to Manny and Roberts, are now getting \$400 a week, and have contracts ahead for nearly two years.

Lew Edwards, who came over here with George Jessel as a two-act (Jessel shortly after returning home) is now appearing alone and receiving \$175 a week.

Riggs and Witchie, the dancers in "A Box of Tricks" at the Hippodrome, are receiving \$500 a week.

Tom McNaughton, who opened as principal comedian at the Gaiety in "The Beauty Shop" and withdrew from that production through faulty material being allotted to him, has scored a decided hit at the Hip in the "tricks" revue, working with Harry Tate. McNaughton's engagement was noteworthy through he having left England some years ago as one of the McNaughton Brothers, then music hall toppers, returning to the stage on this side as a production comedian.

HACKETT WRITING FOR HICKS.

London, March 27.
Walter Hackett has signed a contract with Seymour Hicks to write a play for production at the St. Martin's in the Autumn.

It will be entitled "The Freedom of the Seas."

DALY'S BIG PROFITS.

London, March 27.
Robert Evett's first year's engagement of Daly's theatre shows a profit of \$350,000. The three years' pre-war average at that house averaged \$75,000.

FILMING "HINDLE WAKES."

London, March 27.
A filming of "Hindle Wakes" is being made and sold by a British syndicate. Collette O'Neill, who is Lady Constance Malleson, wife of the author of "Youth," plays Fanny.

SHOWS WITHDRAWN.

London, March 27.
"Carminetta" was withdrawn from the Garrick March 23 and a new war play, "By Pigeon Post," by Austen

Page, will be presented there March 30. "Billeted" was withdrawn from the Royalty March 23 and Hall Caine's "The Prime Minister" is scheduled for production there March 30.

PAVILION BACK TO BILLS.

London, March 27.
The Pavilion, which has been playing revues, reverts to its former variety policy Easter Monday.

The bill includes Marie Lloyd, Violet Lorraine, Harry Tate, Bransby Williams.

MOSS' PROFITS, \$220,000.

London, March 27.
The Moss Empire's profits for the past year were \$220,000, the stockholders receiving an eight per cent. dividend.

The Alhambra lost \$34,000 last year, but paid a five per cent. dividend out of its reserve fund.

LONDON'S NIGHT CLOSING.

London, March 27.
The order has gone forth for all theatres, clubs and restaurants to close at 10.30 p. m. throughout the summer, commencing April 1.

FRENCH PLAYERS.

London, March 27.
At the Queen's, the French players presented Moliere's "L'Amour Medecin" and De Musset's "Le Chandelier" March 24.

AT THE COL.

London, March 27.
The newcomers at the Coliseum this week include Chirgwin, Little Tich, Leslie Elliott.

CLOSED THIS WEEK.

London, March 27.
Half the theatres are closing Holy Week, re-opening March 30.

Runs Over 200 Performances.

London, March 27.
"The 13th Chair" at the Duke of York's, with Mrs. Patrick Campbell, celebrated its 200th performance March 21.

A strong touring company is presenting the piece at the Kennington this week, headed by Madge McIntosh.

Trying "Be Careful Baby."

London, March 27.
Grossmith & Laurillard will produce "Be Careful Baby" for a trial at Plymouth March 30, with Helen Raymond in the leading role.

The piece opens at the Apollo April 16.

Musical Farce Produced.

London, March 27.
Richard Maynard produced at the Hippodrome, Boscomb, a musical farce, "The Girl in the Bath," by Frank Dix, music by Hubert Bath.

"St. George and the Dragon" Going On.

London, March 27.
Eden Philpott's three-act play, "St. George and the Dragon," will be presented at the Birmingham Repertory theatre April 13.

DENNIS EADIE STARRING.

London, March 27.
Dennis Eadie will star at the Haymarket under the management of J. E. Vedrenne and Frederick Harrison for a period of three years. The contract begins with a new play by Alfred Sutro.

The management of the Royalty will continue in the hands of Vedrenne and Eadie, who have made a three years' contract to star Fay Compton, commencing with a new play by Somerset Maugham.

PARIS EARLY CLOSING.

Paris, March 15.
Theatres here are not closing because of the recent air raids, though some houses are only playing matinees.

Police regulations require the managers to announce when raids are signalled, requesting audiences to take shelter.

Theatrical receipts are low since the last raid, averaging about half the previous takings.

The authorities propose closing all places of entertainment, including restaurants and clubs, from April 1, at 9.30 throughout the summer, to conserve coal for lights and freight traffic. This has caused consternation among the managers, but they are willing to accept without protest to aid win the war.

GRAND OPERA SUCCESSFUL.

London, March 27.
St. Thomas Beecham's season of Grand Opera in English at the Drury Lane is a pronounced success.

It will be succeeded by a melodrama written by Max Pemberton and George R. Sims.

"ANTHONY" WITHDRAWN.

Paris, March 27.
"Anthony and Cleopatra" has been withdrawn from the Theatre Antoine, due to falling off of patronage.

Fay Compton in "Fair and Warmer."

London, March 27.
When Alfred Butt produces "Fair and Warmer" at the St. James Fay Compton will be the star.



**JAMES WATTS AND CO.
"A TREAT IN TRAVESTY"**

The noted Australian entertainer has just finished a particularly successful tour of all the Eastern U. B. O. houses. That he was next to closing on most bills is a tribute to his effective comedy.

At Keith's, Washington (March 11), he scored the hit of his career with an audience composed of the President, Cabinet members, and legislators; it was most gratifying to Mr. Watts that his funmaking gave them at least a few minutes' respite from war-time worries, evidenced by the President's hearty laughter.

This week (March 25), Orpheum, Brooklyn. Next week (April 1), Colonial, New York. Direction, MAX E. HAYES.

FJNED FOR MOTOR USE.

London, March 27.
Regine Flory, of the Gaiety, and Cicely Debenham, of the Hippodrome, were summoned to the Bow Street Police Court March 18, charged with using motors to convey them to their respective theatres.

Miss Debenham was fined \$25 and Mlle. Flory's case was adjourned until after the new production. She claimed a special permit, alleging she had been playing a charity matinee before the Queen.

BARONESS ORCZY'S DRAMA.

London, March 27.
Baroness Orczy, author of "The Scarlet Pimpernel," has written a new drama entitled "The Legion of Honour," founded on her novel, "A Sheaf of Bluebells," to be produced on tour by Edward Lytton prior to a West End presentation.

MASONRY IN FRANCE.

Paris, March 15.
A new Masonic lodge, known as the Britannic, working under the Grande Loge Nationale (the only French order recognized by the Grand Lodge of England) was consecrated in Paris at the end of February. The ceremony took place Saturday afternoon on the stage of the Alhambra.

E. H. Neighbor, the first Worshipful Master of the Britannic, is the manager of the Paris Alhambra; Joe Brooke, stage manager, is one of the stewards of the new lodge, while E. G. Kendrew (Paris representative of VARIETY) is secretary, and will furnish all information to American and English Masons visiting France at 66 bis Rue St. Didier, Paris.

SERVICE FOR SIR GEORGE.

London, March 27.
An impressive memorial service for Sir George Alexander was held at Holy Trinity Church March 22, conducted by Bishop Boyd Carpenter.

The place was packed with distinguished representatives of the drama and literature.

At the conclusion Mme. Kirkby Lunn sang "God Shall Wipe Away All Tears."

"FREAKS" FAILED.

London, March 27.
Sir Arthur Pinero's "Idyll of Suburbia," "The Freaks," will be withdrawn from the New theatre March 30. It failed to attract.

"TOO MUCH MONEY" CO.

London, March 27.
Israel Zangwill's comedy, "Too Much Money," will be presented at the Ambassadors April 9 with a company including Lillah McCarthy, Hilda Bruce Potter, Lettice Fairfax, Mary Brough, Ernest Hendrie, Marsh Allen, M. Morand.

Brenon with Hall Caine on War Film.

London, March 27.
Herbert Brenon has arrived and is working with Hall Caine in the production of a big war film.

LIEUT. A SHOWMAN.

Lieutenant Joseph Montague of the Pelham Park Naval Training Camp at Pelham Park, N. Y., staged a show in the camp theatre Sunday.

Among those who appeared was Leo Carillo, Irene and Constance Farber, Marion Weeks, Forrest Huff, Mabelle White, Kitty Doner, Grace and Berks, Abrahams and Cox and Ida Mae Weeks.

Lieut. Montague has been supervising the entertainments at the camp since its opening, unassisted by anyone directly connected with theatricals and because of his popularity in the profession he has succeeded admirably.

May Woods and her brother, Pat, attended the Sunday show. Pat Woods joins the Pelham camp next week.

U. B. O. REBUKES YOUNG AGENT FOR VIOLATING BOOKING RULES

Investigation of Agency Methods Employed by Billy Grady Results in U. B. O. Cutting Off All His Franchise Privileges. Barred from Booking Department. Complaint Make Grady Overstepped Rights in Exacting Excess Commissions. Sounds Warning to Others.

Billy Grady, the artists' representative, was called before the executives of the United Booking Offices late last week and notified all privileges allowed under his booking franchise had been revoked and the entry right to the booking department lifted.

Grady's punishment was the result of a short investigation after a complaint had been received from an act that he had taken over the recognized fee for booking services. While it was not proven Grady demanded the extra monies (but on the contrary that the act had voluntarily presented him with it), the booking executives however decided to temporarily revoke his franchise to set an example to others.

It was decided at the same time that in all cases where an act voluntarily pays a surplus over the regular 5 per cent. the act will also be selected to suffer while the agent who asks for or accepts more than the fee will have his booking franchise taken up with no recourse for reinstatement.

ALL COLORED ROAD SHOW.

Chicago, March 27.
Lew Cantor, independent booker and manager of the Grand theatre, is the leading mover in a project to put out a big all-colored road show along the lines of the early Williams and Walker shows.

Associated with him are King Lee Kraus and Sam Kramer.

The show, to be called "The Whirl of Dixie," will have 40 in the cast, and feature John Rucker, the "Alabama Blossom," and Harry Fiddler (Fiddler and Sheldon). The book and lyrics were written by Rucker. Rehearsals start in August.

About \$15,000 will be expended on the production, it was said by Cantor.

GOING ACROSS.

Of the sparse foreign engagements lately made and fulfilled, Willie Edelman is about the only foreign agent in New York who has had any success at delivering American acts across the water of late.

Mr. Edelman lately returned from a swift visit to England. Among bookings of native turns by him recently that will appear in England are Jerome and Carson, who open April 1 on the Moss time in England, and G. W. Moore and Assistant, to open April 8 on the same circuit.

Holden and Graham, also booked by Mr. Edelman, started March 18 on the Moss halls.

JOE LEONARD IN HOME.

Syracuse, N. Y., March 27.
Down and out, and alone in the world, Joe Leonard, famous as a variety actor in years gone by, has found a haven in the Onondaga County Home. Mr. Leonard went into the profession in 1868 and did his first turn at the old Howard Athenaeum in Boston. From variety Mr. Leonard turned to minstrelsy and went first with Neil Bryant. After that he toured England and Australia with the Christy Minstrels. Then he was with Barlow, Primrose and West, and then with Happy Cal Wagner.

"I was end man with every show that I was ever in," said Mr. Leonard to VARIETY's correspondent. "And I suppose that I have sung 'Old Black

Joe' more times than any other man living. All the old timers are gone now except Lew Benedict and myself, and he is as much out of the game as I am. There were but few women in variety in my time, but the few were famous—the Worrell Sisters and the Le Clair Sisters. They're all gone—all the rest of them. And I'm ready to go, too."

COOPER-WILSON SUIT.

An action to recover booking fees amounting to \$300 has been started by Irving Cooper against Jack Wilson. The claim arises from the engagement secured by Cooper for Wilson sometime ago on the Marcus Loew Circuit for 10 weeks at \$600 weekly. Wilson played eight weeks.

Cooper is suing for the full amount alleged to be due through having received no payment at all from the act. The case is due for trial during April.

August Dreyer appears for the plaintiff; Nathan Burkan represents Wilson.

LUCY WESTON HAS AN ACT.

It is some years since Lucy Weston, English, appeared upon the stage over here. Miss Weston has prepared a vaudeville act for her return and the Pat Casey office represents her in the bookings.

Miss Weston may take a trip to Cuba and play there before reappearing around New York.

N. V. A. LOAN DAY.

A Liberty Loan Day has been selected for the National Vaudeville Artists for a drive to sell \$100,000 worth of the bonds.

The theatrical Liberty Loan campaign is being conducted under the direction of E. F. Albee.

An entertainment will be held in the club rooms, with officials supervising the selling end.

MRS. NAT WILLS' TURN.

The widow of Nat Wills, professionally known as May Day, is preparing a vaudeville act, which will include an impersonation of her late husband in his "hobo" specialty.

ROSS HOLDING HIS OWN.

Dr. Herbert L. Constable said Wednesday that while there was no marked improvement in the condition of Charles J. Ross, the patient was holding his own and that was encouraging under existing conditions. The sick man is at his home in Asbury Park.

PAULINE CANCELLED.

Chicago, March 27.
Pauline, the hypnotist, was given his notice at Springfield, Ill., last week. According to the theatre management he failed to appear the last two days of his stay there.

Pauline recently started a tour on Association time, following a swing on the Pan circuit.

A. PAUL KEITH IS HOME.

A. Paul Keith returned last Friday from the other side. He went across, according to report, on a military mission connected with theatricals of the American troops abroad.

MAGICIAN KILLED DURING ACT.

(Cable to VARIETY.)

London, March 27.

Chung Ling Soo, Chinese magician, was accidentally shot at Wood Green Empire, March 23, during his performance and died March 24.

Two trick muzzle-loading rifles with secret chambers were used in the act of the magician. Loaded by members of the audience they were fired by attendants, Chung Ling Soo apparently catching the bullets on a plate held in front of him. By sleight of hand he showed flattened bullets after the flash and report from blank cartridges.

Faulty mechanism is believed to have been the cause, with the real charge exploding instead of the prepared one.

Chung Ling Soo was reported in the Monday dailies as having been killed Saturday night in London while doing the Hermann bullet-catching trick. The papers reported his name as Chung Lung Soo, stating he was a Chinese magician.

Chung Ling Soo was an American, William E. Robinson, 59 years of age and the first to do "black art" over here. He was an assistant to Hermann, the Great and Keller. In '99 when Ching Ling Foo, the Chinese conjuror, appeared at the Union Square theatre, an offer was made of \$1,000 to anyone who could duplicate his tricks. Robinson offered to accept the challenge, but the opportunity was not secured.

In 1900 Ike Rose, then in Paris, heard of Robinson assuming Chinese dress and name. Rose booked him at the Folies Bergere, Paris, where he opened under a contract for two weeks at \$800 gross. The opening performance while doing Ching Ling Foo's bowl trick, the bowl slipped to stage from under Robinson's flowing robe, breaking up the act that evening, although Robinson continued throughout the engagement.

He received in England, at his death, \$1,500 weekly in the halls besides a percentage of the gross in the provinces.

The bullet-catching trick, first done by Hermann, the Great, is the holding of a plate, by the hands, extended before the breast while permitting anyone in the audience to shoot from a rifle at the magician on the stage. As the shot sounds, a bullet appears upon the plate. The rifle in the audience of course holds blank cartridges, palmed, after the loaded ones are shown the audience, and the bullets dropped into the plate arrive there in the same way.

Just how the accident occurred to Robinson during his magical act is problematical without further information. An investigation by the London authorities may develop some insight into it.

The magicians of New York have their surmises, but are without authority for any belief they may hold.

Robinson is reported to be survived by a widow and three children.

Mrs. Adelaide Hermann, widow of Hermann, the Great, said this week the trick as first done by her husband was always considered a dangerous one. Robinson had been doing it a long time, Mrs. Hermann added, and she knew of no probable explanation of the accident.

(The cabled information received by VARIETY from London appears at variance in the manner of performing the trick as understood by magicians over here.)

Mme. Adelaide Hermann said the trick was always considered dangerous. Robinson had been doing it a long time, she added, and she could offer no probable explanation of the accident.

WALLACE COMING EAST.

The Wallace show is changing its custom this season, moving straight east after its opening in West Baden, where its owner, Ed. Ballard, lives.

Edward Arlington is routing the show, and the half-dozen stands between Indiana and the Atlantic seaboard have not been announced. The only date so far made public is New Haven, May 13, the probability being that the outfit will move east in an effort to make Boston ahead of the Barnum & Bailey date.

Director General of Railroads McAdoo is understood to have intimated to the circus men that the Government will frown upon opposition fights, inasmuch as they duplicate transportation and bring excess of entertainment into the same territory. Uncle Sam is not averse to having the people provided with entertainment, but the administration is unwilling to tax the railroads with any more circus movements than necessary.

ARRESTED AND ACCEPTED.

New Orleans, March 27.

Andrew Williams (Alvin and Williams) was taken into custody here by the United States Marshal, charged with evading military duty. After several days he was completely exonerated and accepted, taking up his duties in the Quartermaster's Department at Camp Shelby.

Upon investigation it appeared a notice to report for examination for the army had not been received by Williams.

Archie Lloyd, formerly with a New York music publishing company, replaced Williams in the act.

SUMMER VAUDEVILLE DATES.

The summer vaudeville or pop policy to be installed into some of the middle western Keith big-time theatres will be booked by Arthur Blondell on the fifth floor of the U. B. O.

Houses already listed are the Hippodrome, Cleveland, opening June 4; Keith's, Toledo and Dayton (split week), May 21; Keith's, Cincinnati, and Keith's, Indianapolis, May 20 (Sunday opening).

Cleveland will use eight acts weekly, the other houses five.

ACTRESS CASUAL EMPLOYEE.

Chicago, March 27.

Agnes Gallagher, of the vaudeville act known as the Dancing Duvals, has been awarded a \$2,700 judgment from Jones, Linick & Schaeffer in a case which has been in litigation for over five years.

Miss Gallagher played at the Premier theatre at the time J. L. & S. operated it. While making an exit she fell through an open trap door, injuring a limb. The court sustained the point an actress is a casual employee, and thus does not come under the employers' liability law which makes the manager responsible for all accidents.

SPELLMAN OPENING MAY 6.

Men of the big tops in New York have been speculating about the plans of the interests behind the Spellman motor show. As far as the men who do most of the circus bookings know, there have been no engagements of acts.

Nevertheless, a report was current this week the outfit was scheduled to begin its season at Toledo May 6. The matter of booking might be explained by the fact that Spellman last season contracted with a number of acts for the 1917 tour, which was abandoned.

It is said Spellman will take up these commitments and play the contracts out this season. The rumor of the opening date was indefinite. Nothing official has been heard from Spellman or the Donaldsons, of Cincinnati, who are associated in the enterprise.

EARLY BOOKING MEETING FOR NEXT SEASON'S BILLS

Big Time Managers Make Record Start This Week. All Agents in United Booking Offices Called Upon to Submit List of Acts. Booking Meeting Held Thursday.

The big-time vaudeville managers held their first booking meeting yesterday (Thursday) for next season. It is a record start. Previously early meetings to place routes for the coming season have been held in the past as early as April, but a March meeting is claimed to be the first known, when it was a general one.

Agents booking through the United Booking Offices were informed last week to submit lists of all of their available playing material to S. K. Hodgdon of the U. B. O. by Monday, last.

The big-time managers met in the U. B. O. Following the usual custom meetings will probably be held weekly hereafter for the purpose of routing turns for next season.

LABOR AND CIRCUSES.

Many of the old-time performers under the big tops are holding away from contracts this season.

One old timer put the case in a nutshell this week when he said: "I'm willing to do my act twice a day and do the parade, but I don't propose to go out with a show which the performers will likely have to put up and take down."

The reference is to the labor troubles which face the circus manager. The shows are starting out with full crews, but the men who handle the mechanical force foresee a dearth of men.

They remember, for example, that last year more than 100 men quit the Barnum & Bailey show when it reached Hoboken after the Madison Square Garden engagement, and they look forward to a similar situation this year, but a situation made more serious by the draft and by the demand for industrial workers.

RINGLING'S TAX SCALE.

Chicago, March 27. The rates of admission for the Ringling show, which opens here at the Coliseum in three weeks, will be 60 cents and \$1.10. The excess on the cheaper seats (with tax the price would be 55 cents) will be used in making up for the incidental taxes. The admission to the side show will be 25 cents straight, no tax being collected. Similarly the "concert" price will remain at 10 cents. The circus management will pay the Government tax from the excess tax on the cheaper admissions to the big top.

In the smaller shows the prices will be 30 cents and 55 cents. This excess on the quarter seats will also be used in paying tax for the side show, which in the smaller outfits is a 10-cent admission.

The Ringling show will have a new spectacle and ballet called "Ye Olde English," which is put on by Ottakar Burdick. About 300 girls will be in the spectacle here, but the road tour will start out with 125.

May Wirth, the principal rider, will again be featured.

The price scale of the Barnum & Bailey show at Madison Square Garden includes the tax, except the arena seats which are priced at \$1.65 (\$1.50 plus 15 cents). There is no further advance over last year's scale, the circus management paying the tax itself on all other seats. This will obtain in the Chicago run of the Ringling show

also, but both outfits will charge the tax on the road.

According to present plans of the carnival men, they will not collect tax from the public but will pay it themselves. They figure that they have to fight for their public and do not care to risk making the tax any harder.

WARM RATS HEARING.

The hearing on the White Rats investigation scheduled for Friday afternoon last was postponed until Friday of next week.

The double postponement was at the request of Joseph J. Myers, counsel for the Rats, the attorney not feeling well. He will engage in the cross-examination of Will J. Cooke and "fireworks" are expected. The answer in the motion to show cause in the contempt proceedings over the missing Rat books was also postponed until next week.

RAILROAD CREDIT STOPPED.

Chicago, March 27. The Western Vaudeville Managers' Association has sent the following to its agents and bookers:

"From and after March 25, the railroads will discontinue giving credit for railroad tickets, on account of Government ownership. Please be sure to notify acts in ample time to arrange their own railroad tickets, as this association will not advance any money to buy railroad tickets."

PRICE-CUTTING ATTRACTS.

The Harlem opera house cut its matinee prices commencing Monday and made a still further bid for day-time patronage by starting off Holy Week with a festival bill of ten acts.

Monday afternoon they stood people up by the hundreds, the reduction in price from 15 to 10 cents apparently having the desired effect.

BARNES SHOW OUT.

The Al G. Barnes circus opened March 18 in California. It has been wintering at Venice, Cal.

A big spectacle is featured and a new number is that of two girls who dance in the lion cage.

Frank A. Robbins will take out a small show this summer, opening in the middle west during April.

McIntyre and Heath in White Face.

Grand Rapids, March 27. For the first time in over 40 years McIntyre and Heath appeared before an American public minus cork, at the Empress Monday afternoon, last week, when their baggage failed to arrive in time for the opening. They did not give their act, but appeared together and stated they were very much ill at ease over being compelled to appear "au naturel."

Baggage came during the afternoon and they went on at night.

Shea Turns Over Sunday Concerts.

The Sunday vaudeville concerts at the Lexington Avenue opera house, formerly conducted by Harry A. Shea, were assumed by Manager Grundy, of the theatre, commencing last Sunday. The loss that day is reported at around \$300.

Mr. Grundy holds the Lexington by sub-lease from Shea & Gersten.

GUNNING FOR "OUTSIDER."

Papers are being prepared in a suit against T. A. Boyle of Rutland, Vt., for alleged breach of contract, which is said to be the beginning of a drive against alleged "unfair" managers in the East.

The action grows out of the engagement by Boyle of C. D. Willard's Temple of Music. The plaintiff will seek to establish in court the act was booked in Boyle's Rutland house for week of March 19, and was cancelled by wire while it was in transit under a contract made through Walter J. Plimmer in New York.

The Willard turn reported daily at the theatre. Boyle is said to have offered to play the act on percentage, although the Plimmer contract called for a straight \$500 salary. The act refused to accept this change of terms and a wire from Frank Willard, brother of the act's owner who manages the enterprise, reported Boyle had threatened to attach the scenery and costumes.

It was the original intention to bring a suit in the United States District Court for the Southern District of New York, plaintiff and defendant being at first supposed to be residents of separate states, but later it was discovered that Boyle, while operating the Rutland house, lived in Granville, N. Y., just over the state line. In consequence, it is possible the suit will be brought in the New York Supreme Court.

Willard made his complaint to the N. V. A., but Henry Chesterfield, secretary of that organization, replied Boyle was not a member of the V. M. P. R., and the matter could not be arbitrated along the usual channels. Preparations for the court proceedings followed.

INJUNCTION ASKED.

Max Rogers, the agent, has brought action through James Timony, against Leeming and Gray for breach of contract. The act signed a year's contract with Rogers the early part of February. Last week they started booking independently.

An injunction was sought by Rogers.



GEORGIE OLP
of
OLIVER and OLP

Completing a tour of 104 consecutive weeks of United and Orpheum booking, in their successful vehicle, "Discontent."

Direction, A. F. T. WILTON.
Alhambra, New York, this week (March 25).
Colonial, New York, next week (April 1).

MUSICIANS' DEMANDS REFUSED.

At a special meeting of the United Managers' Protective Association in the managers' headquarters in the New York Theatre building Tuesday afternoon at 2 o'clock to consider the demands of the New York local of musicians for an increase in the scale for next season the managers decided the time was not right for the managers to grant the increase asked by the union.

A committee (Mr. Dooley, chairman) of three from the musicians were informed as to the finding of the Association and a report to that effect will be submitted to the union for further consideration.

When the union notified the Association through Attorney Lignon Johnson the new scale next year called for an increase Mr. Johnson in sending out an official communication to the members for the meeting Tuesday explained the demands at length with the result one manager told two reporters on the dailies that Johnson's statement intimated that a strike with the theatre musicians of New York was imminent. Later the New York papers scoffed at the idea of a strike at this time and intimated that the increase was only being asked about six months ahead of time so that the matter could be "officially acted upon" before the regular season got under way again.

The scale previously agreed upon by the managers and the musicians prevails until next fall, when the musicians may have decided upon measures that may cause the houses some trouble, but none is anticipated as the theatrical conditions during war times are described by the managers as being anything but rosy, especially with a summer of war preparation ahead in the United States that may even affect theatricals still further by next fall.

The managers in answering the union Tuesday stated they could not see their way clear to grant the raise inasmuch as the war was making new conditions all the time that were not in the least conducive to show profits and that increased taxation, etc., had brought discomforts to both theatres and patrons, the general state of theatrical affairs being such that an increase was wholly out of the question.

In the new demand the scale asked \$30 for 12 performances in the burlesque houses, with the present scale \$27 for a similar playing period. A \$5 increase is also asked for the director, with Sunday shows to be paid \$8 for the performances.

In the vaudeville houses the men want \$35 for 14 performances weekly, no show to exceed 3 1/4 hours, excepting Sunday matinee, with overtime 50c. per hour or fraction of hour. The demands stipulate that in such houses as the Palace and Colonial the increase is from \$2.50 a performance to \$32 a week (with Sundays \$8), and in houses like the Loew Circuit \$31.50 for 14 shows, with the leader getting \$55. Where the admission is raised on the week ends the men demand \$1.00 extra. The present scale is \$28 for men and \$49 for leader, with the dollar extra also in force.

For the dramatic houses an increase of \$2 over the present scale of \$26 for men is asked, with musical comedy musicians wanting \$35 instead of the present \$33 scale.

Where theatres like the Winter Garden give nine performances, \$39 is asked (exclusive of Sundays, the present scale being \$35.25 and \$42 for twelve performances, as at the Hippodrome) where \$39.75 is now being paid. A five dollar increase is asked for the directors in this category.

Relief pianists were also in for their share of increase, the new scale providing that they receive \$24.50 for six days, with Sundays pro rata, and single performances placed at \$5 with players for picture show Sunday only from 1 to 11 p. m., being \$12.

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.

Memphis, March 20.

Editor VARIETY:

My experience at the Florence Hotel in Birmingham, Ala., might be of interest to the profession traveling south.

I arrived in Birmingham about 7.30 a. m. from Atlanta, took the Florence Hotel taxi to the hotel and my luggage was placed in room 521.

About 11.30 a. m. they changed me to room 315, and looking my luggage over I found my \$275 seal skin coat missing.

I immediately took it up with the hotel management, but got no satisfaction.

Saturday before leaving I asked for a settlement and the best I got was "I don't think the coat was ever in the hotel," which is an absolute misstatement, as our show can bear me out.

Explaining to the manager that I would try and warn fellow artists, his answer was, "I should worry about performers."

The absolute lack of co-operation in this case by the hotel was so unjust, and my loss so great, that I trust you can give this space in your column, as it might be a benefit to other artists carrying valuable hand baggage.

Charlotte Meyers
(Bernard & Meyers.)

(The above statement as made by Miss Meyers is vouched for by Donovan and Murray, Peggy Brennan and Bro., Ferguson and Sunderland, Dave Horowitz (manager of "The Little Reubens"), all in Birmingham with the Bernard and Meyers act.)

France, March —, —.

Editor VARIETY:

The boys of my company and myself wish to thank the following for the music we have received to date: Jerome H. Remick & Co., Waterson Lerlin & Snyder Co., Harry Von Tiller Music Pub. Co., McKinley Music Co., Latest Broadway Music Service, M. Witmark & Sons, Miss Mitchell, Miss Florence White, Geo. W. Adams.

I hope we have not overlooked any one who has so kindly helped to break the monotony of camp life during the evenings.

I have been promoted to a corporal and have just returned from 14 days' leave to England, where I appeared five nights at the Hulme Hippodrome, Manchester, and three nights at the Queens, South Shields, in conjunction with the Frank L. Gregory Troupe, who made my leave a most enjoyable one.

Col. E. W. Adams,
No. 2250431
57th Corp. C.F.C., B.E.F.,
France.

New York, March 23.

Editor VARIETY:

Undoubtedly there exists a certain unmerited prejudice against the acrobats, also a tendency to make them the butt of ill humor. Why?

Recently it was my misfortune to see an act in which the alleged comedian (in putting a curse on the orchestra leader) said: "May your children be acrobats."

As to the position on the programs, no doubt the managers through experience know the sterling worth of the acrobatic act and place it where it is of the most value. Many of these despised of acrobatic acts are living in part on their sufferance.

Who has not seen the panic-stricken

look on the faces of the No. 2 act when told "You open; the acrobats missed the train?"

James Findlay.
(The Gladiator.)

France, March 12.

Editor VARIETY:

The undersigned and a number of the boys here would be very thankful if some of the latest music were sent. We have a piano and no end of talent, but very little to play.

I would like to hear from some of my friends, including Jack Bick and Earle B. Mountain, who, I believe, are at Kelly Field.

William S. Allison,
Co. B, 11th Engrs. (Ry),
A. E. F., France.

COMMISSION POINT.

Chicago, March 27.

A case now in process of litigation in a Chicago court may have a far-reaching effect on the profession. It is that of Tom Jones vs. Rucker and Winifred. Jones was agent for the act when it started last year. At that time he signed a three-year contract with the team, which bound them to pay him commission on all time they played. Shortly thereafter the act began to play U. B. O. time, and later played W. V. M. A. time. Jones has no franchise with either circuit.

Jones instituted suit for back commissions. Benjamin Erlich, attorney for the act, makes the claim that not only is Jones not entitled to commission on routes that he didn't place, but that no agent in New York is entitled to commissions from acts playing outside the State, unless the agent is licensed in the States in which the act plays.

The absence of a colored branch of the N. V. A. made it impossible for the team to get a hearing inside the profession.

MUSICAL TAB STOCK.

Indianapolis, March 21.

Barton & Olson have signed contracts with Boyle Woolfolk for the appearance of his LaSalle Musical Comedy Co. for an extended engagement at English's, beginning April 1, when these two managers will take over English's for the summer season.

The LaSalle Musical Comedy Co. has been seen previously in Indianapolis stock engagements. The company is headed by Guy Voyer. The LaSalle Harmony Four is a feature. The repertory to be presented includes "The Time, the Place and the Girl," "It's Up to You, John Henry," "Bridal Whirl," "Lovers and Lunatics," "Miss Nobody from Starland," and other well-known musical comedies. They are to be staged in tabloid form, with special settings and costuming for each bill.

Barton & Olson propose three performances daily.

PATTEE ON CHAUTAUQUA.

Chicago, March 27.

Col. J. A. Pattee and his Old Soldier Fiddlers leave the vaudeville circuits April 10 to take up bookings on Elson & White chautauqua tour on the Coast. Their bookings carry them into Montana about the middle of August, when they will return to the variety houses.

The Rublet Rub from Hicksville—Chas. Althoff.

PHILLY'S CABARET RULING.

Philadelphia, March 27.

The recent order issued by Judges Wessel and Shoemaker in the license court, which placed an iron-clad ban on dancing and cabarets on all premises where liquor is sold, has also hit the vaudeville and "club shows" a jolt.

It is estimated 200 "jazz" musicians are affected by the order and the hotel proprietors estimate their loss to be at least \$500,000 a year. The license of the Continental, one of the oldest and best known commercial hotels in the country, was revoked with the new order.

Those who have kept in close touch with the situation declare the order is the result of a "family quarrel" among the 1,900 saloonkeepers in the association and the hotel-keepers. Two years ago, when Philly was flourishing with cabarets, action was taken which placed a ban on the amusement and cut several hundred saloon keepers out of some big revenue. The association blamed it on the hotel men and big cafe owners, accusing them of trying to hog everything. They swore to get even.

The musicians are the immediate victims of the law. There are a score or more "jazz" drummers with only their instruments between them and starvation. A dozen or more xylophone artists, some of whom have been weaned away from vaudeville, are laying down their barrage fire around the small time agents and the song birds who warbled twice nightly in the various cafes will soon again be heard in the pop houses or leaving for cities where the fox-trot and "Frisco Friz" are still in vogue.

Adolph Hirschburg, president of Musician Union, Local 77, says the order will throw at least 200 musicians out of work. The court order permits "reasonable music" at meal time, but where seven and eight men were employed in the "jazz bands" for dancing, there are now only two or three engaged in supplying musical accompaniment for the diners.

The decision is also rough on the waiters, and an official of the Waiters' and Bartenders' Union says 150 members will be affected. Cabaret jobs were soft picking for the waiters, owing to the size of the tips, and it is reported the union will petition the legislature at the next session to make tipping illegal so that all waiters may be placed on an equal footing.

One feature of the new law that is causing the hotels concern is the application of the ruling to social functions, private dinner dances and affairs held to raise money for war charities. In the absence of definite information on the ruling, the managers of the big hotels have decided to let the hosts for the occasion choose between dancing and liquor. They cannot have both.

It is possible a large number of special cases will be tried as test cases in order to define the order and its effect on permitting dancing on the same premises where liquor is sold. It is said the Continental Hotel Company will not appeal the ruling to a higher court, will ask for a rehearing of its case and endeavor to have its license renewed by promising to eliminate all dancing from the building. For the past year or so the Continental Roof has been one of the liveliest dance places in the city and the loss of this revenue will be serious enough, to say nothing of the loss of the bar receipts.

10 WEEKS IN CAMP.

Harry La Pearl, who put on an amateur circus a few weeks ago at Camp Upton, Yaphank, Long Island, is booking a professional show, scheduled to begin at Camp Dix, N. J., last Wednesday for four days.

Players with the outfit have been told that if the show does well they will be assured of about 10 weeks' work in the various cantonments.

THREE-CORNERED CONEY SHOW.

C. D. Willard, with his Temple of Music, Everette's Monkey Hippodrome, and Dick Staley, with his new dramatic spectacle, "U 15," have formed a three-cornered arrangement by which the trio of offerings will be housed at Coney Island this summer in the old Sea Beach Palace.

The Staley act is a submarine sketch with dramatic tendencies, while the Ernest turn is the animal act which played the Palace lately. The trio propose to advertise the "three-pty" show widely and hope to make the Surf avenue proposition one of the big attractions of the Island.

One of the parties to the compact was questioned this week on the matter of the U. S. Government taking over the land for a shipping terminal. He said:

"The Government, of course, can invoke the right of eminent domain and take over property anywhere, but that involves court proceedings, which necessarily occupies much time. If Coney Island is to become a Government shipping center, it can scarcely be done this summer, because for Uncle Sam to take possession would require dispossess proceedings against many concessionaries who have already signed contracts."

CHICAGO BASEBALLERS.

Chicago, Mar. 27.

Age cannot wither, nor custom stale, nor the war dull the baseball frenzy of Chicago agents and bookers. Already, before the cold blasts of winter have faded, the Rialto Baseball League has been organized and two teams made up. Practice has started, and a schedule of games is being made up.

Professor, a long, quavering chord! The line-up:

AGENTS.—Jesse Freeman, R. F.; Irving Yates, 3rd B.; Hank Shopiro, L. F.; Jack Hillsbury, 2nd B.; "Bus" Eukle, 1st B.; Tom Powell, P.; Harry Splunkold (Sub.); Dave Hechler (Sub-Sub.); George Menace, Water Boy; Lew Earl, Bat Boy; Lew Goldberg, L. F.; Pete Mack, S. S.; Guy Perkins, Poet; Charlie Nelson, C. F.; Roy Murphy, C. Manager, Helen Murphy.

BOOKERS.—Nat Katschelm, C. F.; Andy Talbot, P.; Chas. Freeman, 2nd B.; Glen Hart, 1st B.; Dick Hoffman (Sub.); Tom Burchell, S. S.; Paul Goodman (Asst. Sub.); Bernale Payne, C.; Frank Berger, Attorney; Barney Walker, L. F.; Alex Sweigler, 3rd B.; Charlie Marsh, R. F.; Irving Tishman, Fliz Mixer; Harry Miller, Fliz Server; George Van, Fliz Drinker. Manager, Little Irving Berger.

Games will be played according to Hoyle and Mark Queensbury.

ASS'N. OFF TABS.

Chicago, March 27.

At a meeting of W. V. M. A. bookers it was announced the Association would book no "tabs" during the coming season.

The reason ascribed is that they have been unsatisfactory and detrimental to the interests of other acts, and that they were too cumbersome to handle efficiently for the response they elicited.

It is said also that the practice of some small town houses on Association time of playing only two shows nightly, instead of four, will become a rule in the near future with all W. V. M. A. houses in the smaller points of the route.

BUYS ALIMONY RELEASE.

Through an action to punish him for contempt for non-payment of alimony for a year or so with \$2,100 due, brought by his former wife, Charles Ahearn is reported to have made a settlement of the matter, after a contempt commitment had been issued for him.

The settlement is said to have brought Ahearn a full release from all future alimony payments. He was ordered by the court to pay his wife, when she secured a divorce from him, \$35 weekly.

Bloomberg & Bloomberg represented the applicant, Bernard Sandler is Ahearn's Attorney.

IN THE SERVICE

Under the auspices of the U. B. O. another performance was given for the sailors at the 52d Street Armory, Brooklyn, March 26. The show was directed by Jack Dempsey and John Lampe. Those who appeared were Mrs. Watrons, Murphy and Mahan, Bert Crossman and Jazz Band, Hugh Blaney, Beatrice Turner, Maley and Merino, Mae Ward.

Tuesday, April 2, Company G of the 22nd Engineers, which holds many theatrical people, will hold a dance in the armory at 168th and Fort Washington avenue. John Peebles is first lieutenant, Charles Bierbauer is second lieutenant and Jack Hodgdon and Jack Henry are sergeants. There are eight other booking men in the company and a number of professionals.

Grover C. Roth, partially recovered from a serious illness, was back in New York on furlough from Camp Hancock (Augusta, Ga.). Another operation will be necessary. His brother, Joseph Roth, was also here for a few days. Joseph is with the Canadian Royal Flying Corps.

Philip P. Frederick, general manager of Lakeside Realty and Amusement Co., which operates Lakeside Park, at Denver, has enlisted in the Transportation Dept. Aviation Section, Signal Corps, and has been assigned to Kelly Field, San Antonio.

John Dougherty, former stage carpenter of the Nixon, Atlantic City, was killed in action when the Germans "gassed" the American sector in France. He is the first of the hundreds of stage hands in the service to meet death during the war.

Mark Levy was asked by Bill Lindsey Monday why he had been mustered out of the Quartermaster's Corps. "Oh," replied the boy humorist, "They wanted me to go to Spartanburg, but wouldn't increase my New York salary."

First Sergeant William J. Moore, of the 165th Regiment, Rainbow Division, decorated for bravery the other day by the French Government, is well known in film circles. He enlisted while in the employ of the Famous Players-Lasky Corp.

Pat Woods of the United Booking Offices has enlisted in the navy and has been appointed a second class yeoman. Woods has been Eddie Darling's assistant for the past year. He will be stationed at the naval headquarters in New York.

Corporal Eddie Jermom, who has been at Camp Wadsworth with the New York troops, has been transferred to Battery B, 104th Field Artillery. He has been drilling men assigned to the camp for military instruction.

Tommy Hayden, the English comic, has joined the British Royal Flying Corps and enters the service April 10. His wife, formerly Carmen Eccelle, has joined the British Red Cross service and will leave with her husband.

Dr. Munster, one of the most popular physicians among the professional colony in Pittsburgh, has joined the Regular Army as a lieutenant and leaves for the other side within a few days.

Herman Lehr (Fred La Reine Electrical act) has been accepted in the aviation corps. George Bleasdael of the same specialty endeavored to enlist in the navy, but was rejected as physically unfit.

Bob Fisher, formerly of Fisher, Gordon and Lucky, has been assigned to the band at the Pelham Bay naval station. His voice won the appointment.

The laugh of last week at Pelham Bay was put over on a rookie or "gob" as usual. He was sent down to division headquarters for "forty yards of skirmish line."

Arthur Voegtlin was called to Wash-

ington Wednesday by a long-distance telephone from Secretary of the Navy Daniels. No intimation of purpose of the call was available this week.

Danny Goodman, the former boxer, is with Co. D, 49th Inf., at Bush Terminal, Brooklyn. He is not the Danny Goodman reported ordered under guard at Rockford, Ill.

Charles Allen of the Pekin Restaurant orchestra has been accepted in the navy as a first class musician. He goes to the Pelham Park Training Station.

Lieutenant Jefferson Feigl, son of Colonel Fred Feigl, editor of "Tampabay Times," was killed in action in France.

Joseph Quinn ("Broadway Boys and Girls"), in the Naval Reserves, notified to report at Wissahickon Barracks, Cape May, N. J.

John Olschewski (Johnny Martin, Flying Martins) is with Co. 3, 4th Provincial Recruiting Battalion, A. E. F., France.

Joseph Swerling (Swing) VARIETY's Chicago office, enlisted in the naval service at Great Lakes, and will report April 5.

George O'Brien, appointed a chief yeoman in the Navy, on land service, starts active duty Monday next, leaving the Harry Weber agency.

C. C. Wadsworth, formerly of vaudeville and burlesque, is with the 108th Inf., Machine Gun Co., at Camp Wadsworth, Spartanburg, S. C.

Ben Friedman is home on a 13-day furlough from the base hospital at Spartanburg. He is in the medical corps.

Frederic Santley ("Cohan Revue") has applied for a commission in the Naval Reserve Flying Corps. He has been studying aviation for six months.

Dave Thursby, English, while at the Empress, Denver, last week, was examined for the U. S. Army and accepted. He is awaiting the call.

Louis Henry Frohman, nephew of the late Charles Frohman, is a lieutenant at Camp Upton.

Thomas C. Shiel, Co. M, 9th Infantry, A. E. F., has been promoted to corporal.

Charles M. Pope, applying for appointment to the Aviation Corps, rejected, physical disability.

Mique Cohen has been appointed an ensign in the Navy. He enlisted as a yeoman.

Willie Abdallah (Six Abdallah Brothers) in a double act recently, accepted.

Low Weston, Co. D, 316th Ammunition Train, Camp Lewis, Wash.

Irwin W. David, husband of Carrie Lillie, has enlisted in the Navy.

Bryan Foy, oldest son of Eddie Foy, has enlisted in the aviation corps.

Tubby Garren ("Three Chums") has entered the naval reserve.

Saul Leslie, accepted.

DISCRIMINATION?

A tax ruling from Washington this week is to the effect that baseball writers and telegraph operators entering ball grounds on passes in their official capacities as reporters of games need pay no tax.

Theatrical managers in New York, commenting on this ruling, would very much like to know why a sporting writer should be granted special exemption from taxation on entrance fees against dramatic, vaudeville or picture critics.

When the tax on amusement tickets first went into effect there was a report that Washington had decided that newspaper men entering a theatre on business need pay no tax, but this does not seem to have gone into effect, as the managers of the legitimate theatres when sending out seats to the critics are understood to be paying the war tax.

DRAFTED.

Carl Goldenberg, until recently with the Saenger Amusement Co. in New Orleans, accepted. Others with the same concern accepted are Maurice Barr, manager of the Strang; D. L. Cornelius, director of publicity; Gaston Bureau, booker.

Roy Mack (Musical Maniacs) now at the Woodlawn Cafe, Chicago, rejected by the Medical Advisory Board of the Michael Reese Hospital, but retained for special and limited service as a pianist.

Harry Munns, associated in the Chicago firm of theatrical attorneys of S. L. and F. Lowenthal, expects to leave for Camp Grant, Rockford, March 29.

Oliver, wire walker, in Boston last week, rejected, flat feet. (He told the examining doctor that if it weren't for his flat feet he couldn't do his act.) He was then accepted.

Bob Langford (Arline and Langford) ordered to report for examination. The team is playing in Montana. Arline McDonough will continue as a single if Langford is called.

Marty Wagner, secretary and treasurer of the Harry Lauder Road Show, accepted (Class 3B). Mr. Wagner's brother, William, is at Camp Upton, N. Y.

Dan Bachmann, VARIETY's Chicago office, has returned to his duties from Camp Grant, Rockford, after three weeks. Army surgeons rejected him because of defective eyesight.

James Barton and James Duffy, principals with "20th Century Maids," reported to local boards, Barton being exempted and Duffy placed in Class C No. 3.

Al. Riccardi, formerly with Jean Bedini's "Forty Thieves," and who has been playing vaudeville as a "single," has been shifted from Class A to Class E (No. 5), physical disability.

Cliff Brangdon, with "Million Dollar Dolls," placed in Class A No. 1, claims exemption, having dependent wife and daughter.

Joe Towle was notified at the conclusion of his engagement at the Orpheum, New Orleans, that he was subject to call.

Mack O'Neil was called while playing in San Francisco, going to Camp Lewis.

Arnold Grazer (Bell and Grazer, now with the Harry Lauder show) accepted (Class 1).

Walter Morrison, with "Million Dollar Dolls," exempted, physical disability.

Burt King, manager of Vitagraph's New Orleans office, accepted (Class A-1).

Arthur Douglas (Scott and Douglas) accepted.

Charles Harrison Foger (Barnum & Bailey Circus) called for examination.

Harry M. Kalmine ("Riviera Girl") notified to report at Camp Upton, N. Y.

Harry Reiners ordered to Camp Upton, April 3.

Jack Goldberg, exempt, physical disability.

Eddie Delight (Delight, Ethel and Hardy) rejected, athletic heart.

Frank Wolf, Jr., of Philadelphia, rejected, heart trouble.

Russell Hill, "The Lid Lifters," accepted.

George Douglas ("Behman Show") accepted.

Harry Lang ("The Lid Lifters") accepted.

Sam Lawrence accepted.

NAVAL JAZZ BAND CANCELS.

Boston, March 27.

The Navy Yard Jazz Band booked to play the Boston theatre this week canceled the engagement following an order issued by Rear Admiral Spencer S. Wood, commandant of the First Naval District.

Rear Admiral Wood says he is following the strict interpretation of the law in issuing this order as enlisted men shall not engage in outside work.

VAUDEVILLE FOR ABROAD TROOPS

Paris, March 12.

The vaudeville shows for the boys in rest camps are now running smoothly at Aix-les-Bains and Chambéry, France. The soldiers are granted periodically seven days' furlough, which is passed in one of the health resorts indicated by the military authorities. The programs are arranged so that two different performances can be seen by the same men during their week's sojourn.

Two companies of performers are engaged, three months' work being promised. The first plays the Casino at Aix-les-Bains for seven days and then exchanges with the second at the Municipal theatre, Chambéry. A charge of 10 cents is made for men in uniform, there being a few seats at 4 frs. for civilians. The organization is perfect. At Aix-les-Bains, which is one of the finest and most noteworthy health resorts of Europe, the Casino has been taken over by the Y. M. C. A. and installed as a leave club, similar to the various British and American institutions now doing such splendid work in Paris.

In the main hall there is a canteen for the sale of non-intoxicating drinks, a fixed charge of 5 cents being charged. No money, however, is taken over the counter, coupons for refreshments and the entertainments being sold at a special office. The shows now being presented comprise:

Casino, Aix-les-Bains, Charles Banks, Lily Benedict, Succo-Dato, Leon Rogee, Keystones, Olga Morselli, Band (colored) of 15th N. Y. Reg.

Municipal Theatre, Chambéry, Werts Bros., Fabiens, Mano & soubrette, Theo. M. dogs, Hanvarr & Lee, Loie Fuller's 3 dancing girls, Colored quartette (of 15th N. Y. Regiment).

The performances commence at 8 p. m. and run until 10, there being pictures both before and after the vaudeville shows. Cinema is also given free.

NAVAL BOYS' OUTING.

The "George Washington" reached an Atlantic port the other day and many of the boys of its crew of 1,100 were in New York this week seeing the plays. The Jackies were given their choice of productions and tickets furnished them through the medium of the Canteen Fund, which totaled \$7,500 on two trips of the transport.

Monday night about 250 of the sailor lads selected the Hippodrome, "Oh Boy," "Flo Flo," "Little Teacher," "Why Marry?" and "Oh Look."

Arthur Evans (Anderson and Evans), now Store Keeper, first class, on the boat attended to the purchase of the tickets, buying all at cut rates at Joe Le' Blang's, excepting for the Hippodrome, where the coupons were purchased at the box office, with the Hip management allowing the naval boys a discount.

About 250 from the ship will visit the theatres along Broadway nightly during the week.

During the trip over Mr. Evans staged a minstrel performance, employing only men from the "Washington's" crew. The soldiers aboard voted the blackface troupe on a par with the best Primrose or Dockstader ever turned out.

April 1 Mr. Evans comes into his appointment of Chief Petty Officer.

CAUGHT WITHOUT CARD.

New Orleans, March 27.

A Government dragnet which held in its meshes about 400 draft dodgers at the conclusion of a haul by officials Friday evening in this city included among the toll several members of the theatrical profession.

Most important of those taken into custody were one of the Ferreros and Mishka, of Olga and Mishka. One was able to show his registration card, and the other explained satisfactorily why he did not possess his card at the moment.

AMONG THE WOMEN

BY THE SCOUT.

Nineteen men and four women in the Palace program this week. Men seem to be the majority on every vaudeville bill of late. Why is this? (Ask Steve.) Girls, vaudeville needs you. Bessie McCoy Davis deserves credit for the production she brought into vaudeville. Miss McCoy is on the stage 30 minutes and is working every one of them. Her first costume of blue chiffon bloomers has a high lace collar. A minuet is done in a Colonial gown of heavy white silk with blue velvet bows. A dance of sixty-one is done in a white crinoline with lace mantle and cap. A captivating costume consisted of chiffon pants in a mustard shade with satin coat to match. A blue fox collar trimmed the coat and a gold helmet adorned her blonde head. The famous "Yama" number was done in the well-known black clown costume.

A singing act quite out of the ordinary is the Sisters Kouns, Nellie and Sara. One wore a silver dress with an over dress of dark blue chiffon. The other was in gold with green bands. Extremely large hats were also worn. Harriette Lee, evidently fond of Sammie blue, is wearing a new dress in that shade. The material is pussie taffeta and has a white satin collar and grey belt.

Jennie Jacobs has the flossiest office in New York. It is more the boudoir than a place of business. The walls are done in pale grey, while a blue carpet adorns the floor. The window is fetchingly draped in blue silk with tan lining. A novelty shade is of a chintz pattern. A huge chandelier over the desk has a blue shade. Miss Jacobs' office is in the Morris-Casey Agency suite. The entire office has been done over.

Kimmey and Fongee are two Chinese at the American first half, with the girl in native dress. Her pink pajama suit was worn under a heavily embroidered cloak of pink with a blue border. A high head dress fan-like in shape was of blue. Joe Sheffel's "Black Dots" had four dusky maids in party frocks instead of the inevitable gingham.

Burnham and Allen are fat and thin. The plump miss looked well in black satin dress draped with lace over a white bodice. The thin girl wore a dress made of Japanese embroidery. The straight panelled front had pleated sides with black lacings. Emily Carson (with Frank Jerome) opened in a silver lace frock with a crystal bodice. A short dress of cloth of silver followed. The Indians Troupe found the women in tights of peacock blue.

STRANDS SHOW IN S. A.

There are 12 of the girls with the Baxter-Willard Show in South America stranded in Buenos Aires. The girls are: Natalie Bleakley, Olive Wilson, Gladys Jeanette, Doris Buhr, Betty McCrea, Flora Merrill, Elsie Lind, Vera Evelyn, "Bobbie" Lee, Lolita Lopez, Betty Chandler and Esther Weince.

Four other girls of the company are working in a cheap honky-tonk, and trying to earn enough money to get back to the States. This is the story brought back by Opal Essent, who was with the show and returned to New York after having cabled to friends here to supply her with funds.

Miss Essent, originally one of the Dillingham girls in "Betty" and who was with the "Follies," went to South America Nov. 3, sailing on one of the Lamport & Holt liners. In the show were Ameta, Edward Bros., Mullaly and White, Leo and May Jackson, Gertrude Morgan and a chorus of 18 girls.

When the contracts were signed in

New York before a notary public they called for the girls to receive \$40 weekly in American gold for 20 weeks immediately following the first performance they played in any South American port. The girls were also to receive passage to South America and return, and were assured the money for their return trip was deposited with the Lamport & Holt company. Inquiry via telephone at the steamship company brought confirmation of this to Miss Essent, and it was not until she was on the steamer and the craft was in the bay waiting to go out that an official of the company informed her there was no return passage provided, and that she and the other girls were taking a chance.

The company reached Rio and played there, opening Nov. 23 and remaining three weeks. The first week they received the \$40 in American gold, but that was the only week of the entire trip they received full salary. The next stand was San Paulo, where they played two weeks. This was one day travel and that was deducted from their salary. A lay-off occurred in Santos prior to taking the boat for Montevideo, where, after a three-day lay-off, the company worked a week.

Thence to Buenos Aires. The travel was by boat, and the entire company was forced to travel steerage, or have the amount deducted from their salary. The principals were charged \$15 for first-class passage, while the chorus girls were taxed \$20. On their arrival in Buenos Aires the girls went on strike, and refused to work the opening performance unless they received the money deducted for their passage. Then the show went to La Plata for three days and back to Buenos Aires, where Della Martell attached the box office for \$400, and the next evening Djalma de Silva, a South American, one of the backers of the show, attached it for \$1,100. With the attachments came the closing of the company, and the girls left there without funds.

Miss Essent states the living expense in all South American cities is terrifically high, and one cannot get accommodations at any of the hotels for less than \$6 a day. Her return passage from Buenos Aires cost \$250.

At the H. B. Marinelli office it was stated that nothing was known as to the whereabouts of Baxter. Willard, The-Man-Who-Grows, who was the partner of Baxter in the enterprise, remained in this country playing vaudeville, and has been in the hospital for some time. Wires in the Marinelli office show he had furnished Baxter with sufficient funds to pay for a return passage for the company. The money was given him for this express purpose. Marinelli also has a claim against Baxter for commissions collected from the acts with the show, which he has failed to forward.

The Department of Justice received information of the show being in South America, and started an investigation about two months ago to determine the reason for the Baxter-Willard show taking chorus girls to that country in connection with a vaudeville company. The Department had received some advices on the subject from Buenos Aires. It also investigated the promise of Baxter that he had deposited return passage for the troupe to New York. The Department may still be continuing its investigation.

MCBRIDE SUCCEEDS KEAN.

Raymond B. Fosdick, chairman of the War Department Commission on Training Camp Activities, has announced the appointment of Malcolm L. McBride of Cleveland to succeed Marc Klaw, in charge of theatres and entertainments in the training camps.

U. B. O. BARS SEIZED SONGS.

A second order was issued this week from the United Booking Offices, signed by John J. Murdock. It instructed all U. B. O. managers not to permit two songs in any U. B. O. houses. The Orpheum Circuit recently issued a similar notice on the same numbers.

The songs are "There'll Be a Hot Time for the Old Men When the Young Men Go to War" and "I Don't Want to Get Well." Both are published by the Leo Feist Publishing Co. Recently government agents raided the Chicago offices of the firm and seized all the copies on hand. Shortly afterward Feist issued a statement the number had been withdrawn, but he was powerless to stop acts from keeping it in their repertoire.

With the order is a similar one banning all questionable war "gags." "Gags" that tend to belittle the allied countries will not be permitted nor will there be allowed any talk which would suggest peace.

BOND POTENTIALITIES.

The following figures have been compiled by the Government to give some idea of what can be accomplished by the purchase of Liberty Bonds.

One \$50 bond will buy trench knives for a rifle company, or 23 hand grenades, or 14 rifle grenades, or 37 cases of surgical instruments for enlisted men's belts, or 10 cases of surgical instruments for officer's belts.

A \$100 bond will clothe a soldier, or feed a soldier for eight months, or purchase five rifles or 30 rifle grenades, or 43 hand grenades, or 25 pounds of ether, or 145 hot-water bags, or 2,000 surgical needles.

A \$100 and a \$50 bond will clothe and equip an infantry soldier for service overseas, or feed a soldier for a year.

Two \$100 bonds will purchase a horse or mule.

Three \$100 bonds will clothe a soldier and feed him for one year in France, or buy a motorcycle for a machine-gun company.

Four \$100 bonds will buy an X-ray outfit.

One \$500 bond will supply bicycles for the headquarters staff of an infantry regiment.

"DAYLIGHT" MEETING.

Indianapolis, March 27. When the clocks are sent forward an hour March 31 the Indianapolis theatres will adopt the plan so far as it concerns the hours of the performances, according to the decision of the Indianapolis Theatre Managers' Association, in session at English's theatre. The meeting was held for the purpose of discussing the daylight saving plan.

"Theatre patronage is not going to be affected by the daylight saving plan," says Henry K. Burton, secretary of the managers' association. "When it was inaugurated in Australia and in Canada the managers in this country received adverse reports as to its effect. But if there was any ill effect it was soon overcome."

HEERMANN RELEASED.

Cincinnati, March 27. Realizing that action has been hasty, U. S. officials at Washington have released from the Dayton jail Emil Heermann, Concertmeister of the Cincinnati Symphony Orchestra, incarcerated for violating his enemy alien permit.

When it was learned positively Heermann was not an enemy, had taken out his first citizenship papers and contracted the habit of applying three-fourths of his salary to the purchase of Liberty Bonds, he was released into the custody of A. J. Gantvoort and Ed. F. Delaney of the Cincinnati College of Music, where Heermann is a teacher.

Heermann played with the Symphony Orchestra as usual Saturday.

LADY ABERDEEN'S SUIT.

The executives of the Palace theatre were served with a summons and complaint this week in a suit instituted by Lady Aberdeen who was booked to appear at that house last week. The suit is for breach of contract and calls for the amount of the salary she was engaged for.

When scheduled to appear Lady Aberdeen refused to share the headline billing with Evelyn Nesbit, consequently the date was cancelled. Her contract carried no clause in reference to billing and the management of the house merely accepted her refusal to appear as arranged as a cancellation. It is possible a counter action for liquidated damages will be headed by the theatre.

LIBERTY THEATRE'S BILLS.

The first of the vaudeville road shows to tour the Liberty theatres, located at the various cantonment camps throughout the country, will open next week at Camp Upton, New York.

The show will carry six acts and play a full week at each camp theatre. It will be routed for 17 weeks, consecutively, and making jumps in the easiest manner from one camp to another.

The acts selected for the Liberty theatre road shows will be graded in salary, the larger acts being expected to accept a cut salary for the 17-week run, while the smaller turns will be given their regular figure.

The shows will be booked out of New York by Billy Sullivan of the United Booking Offices.

The men in charge of the Liberty theatres, located in the cantonment camps, held a conference with the executives of the Keith interests this week to endeavor to procure the privilege of billing the vaudeville bills as Keith shows.

The Keith people refused permission to use the name, but agreed that should the Liberty theatres accept a regular Keith program the name of Keith could be displayed.

The houses may later accept regular big time shows, figuring the advertising accruing from the use of the Keith trade mark will pay whatever surplus expense is incurred.

LIBERTY LOAN'S START.

The start of the Third Liberty Loan will be made in the theatrical district at midnight April 5, with the first purchase recorded at 12:01 April 6, the official date for the drive to commence.

The place of the sale will be Broadway and 43d street, when Jerome A. Myers, Chairman of Outdoor Activities of the Liberty Loan Committee, and A. L. Libman, his assistant, and Chairman of the Times Square Division, will preside over a Liberty Loan meeting.

The Times Square Division expects to sell \$100,000 worth of bonds daily during the drive in outdoor gatherings.

E. F. Albee was elected chairman of the Allied Amusement and Theatrical Commission for the Third Liberty Loan late last week, and will superintend the theatres' participation in the drive.

Following the ending of the Liberty Loan effort, the Red Cross intends to start another \$100,000,000 subscription campaign.

The next Loan will be for three billions, with over-subscriptions to be accepted. The interest rate will be 4 1/4 per cent. The new Liberty securities will be non-convertible but bonds of the first and second issues may be exchanged for them.

LOEW'S AMBULANCE FUND.

For ten Mondays commencing March 25 all Loew Circuit employees will forego smoking, donating the amount they would have otherwise spent for that habit to the Loew Theatres' Employees' Ambulance Fund.

Carl Levy of the circuit's staff thought of the plan. Marcus Loew approved of it, stating if the fund ran short in the ten weeks he would subscribe the deficit.

COLUMBIA SEASON COUNT-UP HAS EACH SHOW MAKING MONEY

Circuit Winding Up Present Season with All the Shows Ahead of Last Year. American Returns Not so Prosperous as Last Season. Toronto Writer Lodges Protest Against Latter's Shows.

With the burlesque season approaching its close the summary of the gross receipts will show that the Columbia Wheel attractions have averaged better than last season, from the best to the worst performance on that wheel. Extra expenses, however, will likely consume the increased earnings and the net in each instance may be a little more or a little less.

The American Wheel shows will not present so favorable a resume. The average of receipts over last season on the American has dropped below this year. It is attributed in part to the one-night stands on the American which will be done away with next season, although burlesque men do not deny that the poor quality of the majority of the American companies during the season now ending contributed largely to the light measure of patronage. The better American shows (there are but a few of these) had to suffer through being sandwiched in between the bad attractions and having to stand the brunt of the reputation the poor shows left behind them.

The American wheel men have realized the shortcomings of the shows. It is through that realization the drastic reforms intended for next season on the American wheel will be rigidly enforced, regardless of anything.

VARIETY this week received a letter of protest from a lay reader in Toronto against American circuit attractions. The writer virtually claimed he had been lured to the theatre to see American shows under false pretenses. He berated the attractions and vowed he never would spend another cent to see an American wheel production, although stating he had been a constant burlesque goer for years.

SUMMER STOCKS.

Lew Redelsheimer has been engaging girls for local stocks as well as New Orleans, Pittsburgh and upstate.

The Bijou, Washington, is going to try another burlesque plan, the first trial having proved disastrous. A company, now being organized in New York, will try and stick it out for the summer.

At Wrightstown, N. J., the house goes into burlesque stock for the second week in May. Charles Baker will do the show directing.

BURLESQUE CHANGES.

Patricia Baker, prima donna, joined the 14th Street stock March 25.

Michelena Bennetti became a member of the Union Square stock Monday.

Lucille Manion, with the Behman Show this season, will be a principal with the new Lew Kelly show next fall.

Joe and Kathryn Murray have left Milwaukee stock and signed with the Colonial burlesque stock at Toledo.

Virginia and Baxter have left Gerard's "Some Show." Arthur Stern, juvenile, and Chick Galleher, soubrette, enter the cast.

Mae Kerns, with "Forty Thieves," has been signed for "Girls from the Follies" next season. R. & R. have placed Lucille Ames with Max Spiegel. Jack Dempsey, now in vaudeville, goes with Spiegel next season.

Lucille Ames joined "The Orientals"

as soubrette, at Wilkes-Barre, replacing Doris Clare.

Patricia Baker, prima donna, opened at the 14th Street theatre this week.

George Brooks and Marie Sabbott will leave "Puss Puss" this week.

Eugene MacGregor and Elizabeth Jane have replaced George Brooks and Marie Sabbott with "Puss Puss."

VIDOCQ RECOVERING.

Several weeks ago William Vidocq, who had been managing James E. Cooper's "Biff, Bing, Bang" burlesque show, came in the New York offices from Boston, reported too ill to continue and went home to recuperate. His place was taken by another man.

The first of the week the report became circulated Bill Vidocq had died, but Vidocq dispelled the rumor himself by appearing personally at Cooper's office Wednesday and saying he felt very much improved. He expects to spend the summer resting up and getting ready for another active season next fall.

WONDER ABOUT "SMOKES."

The consignment of tobacco purchased with money collected by the Columbia and American Circuits has been sent "over there," the officials of the burlesque organizations have ascertained from the American Tobacco Co.

So far not a single acknowledgment has been received, although there was a notification attached to each package. The belief is growing that the burlesque contribution may have been lost in a ship sunk by submarine.

LIEBERMAN WITH BELFRAGE.

Jake Lieberman, who managed the 14th Street theatre burlesque stock for a time, is back with the George Belfrage forces. He will manage the "Hip, Hooray Girls" company. Lieberman was manager of the Belfrage troupe that formerly played "Biff, Bing, Bang," before James Cooper took over the American show.

BOSTON STOCK HANGS FIRE.

Charles H. Waldron, who has been recuperating at Mount Clemens, Mich., has returned to his home in Boston.

Waldron is yet undecided about the summer stock project at the Casino, Boston, which last summer had Frank Finney. Finney, however, will again head Waldron's "Bostonians" next season.

Cooper's Schedule.

James E. Cooper will have six burlesque shows out next season. Cooper plans to change some of the titles. "The Army and Navy Girls" will be called "The Trail Hitters" and "Biff, Bing, Bang" will become "The Blue Birds."

Cooper has signed up a number of players. For the fifth consecutive season Solly Ward will head Cooper's "Roseland Girls."

Olympic's Summer Stock.

Fourteenth street is to have another burlesque stock company in May, according to report. The owners of the Olympic, now playing American Circuit attractions, are planning for a summer stock.

FINNEY EXCEPTS.

Philadelphia, March 23.

Editor VARIETY:

In a recent review of a burlesque show playing the Columbia, New York, your reviewer stated that the producer was the only one on the wheel who does not resort to bits and numbers.

I beg to take exception. I have written and produced a new show every year for the past 15 years and every book had a connected story. I depended more on situations than disconnected comedy bits. If you will consult your files, you will find in a review of "The Bostonians," your reviewer mentioned the fact.

VARIETY has deplored there is a sameness to all burlesque shows and advocates original material. Therefore, I think VARIETY should encourage anyone striving to be original instead of denying there is "Sech an Animal."

Frank Finney

FULTON ACCEPTS BOOKINGS.

Minneapolis, March 27.

Fred Fulton, the heavyweight title contender, has accepted burlesque bookings for Minneapolis and St. Paul and will later go on a tour of the larger cities with a burlesque organization. He will probably play until June 1, after which he will start training.

Fulton was matched to fight Jess Willard for the title this week, the battle to be staged some time in July.

ASSOCIATION SESSION SOON.

Early this month when I. Herk was in New York for the directors' meeting of the American Circuit, a meeting of the Mutual Burlesque Producers' Association was planned, but the departure of several of the officers on the day of the proposed session caused a postponement until the close of the season.

HERK BIDS FOR FIGHT.

I. Herk, the Chicago manager, wired Joe Miller, who is exploiting the proposed Fourth of July match between Jess Willard and Fred Fulton, an offer of \$125,000 for the bout. Herk is said to have Chicago and Milwaukee capital back of him.

American's Special Meeting.

A special meeting of the board of directors of the American Burlesque Association will be held in New York May 3 at which time final plans for the new season will be discussed.

LAST TAX DAY, APRIL 1.

With the time limit for filing income tax statements nearly expired, Mark Eisner, collector for the third district of New York, has sent out a warning against delinquents, who are dubbed as "tax slackers." The warning reads: "Tax slackers will be prosecuted as vigorously and relentlessly under the war revenue act as draft slackers were prosecuted under the selective service act. The aid of all good citizens is invoked in bringing to justice the man who deliberately seeks to evade his just share of the war burden."

The last day for filing returns is Monday next (April 1). All statements must be in the hands of the various collectors by then, although it is thought that statements in the mail by that date will be acceptable.

A suggestion from one of the income tax man is that professionals should provide themselves with a little book, marking down their earnings and expenses for the current year. In this way difficulty in making out the statements next year will be reduced.

WATCH YOUR WATCH!

Sunday morning, March 31, 2 a. m., is the hour for the setting of the watch and clock AHEAD for one hour. The railroad time tables will also be governed by the new time schedule and one wants to make their arrangements for traveling in accordance with the new daylight saving plan.

WASHINGTON STOCK SET.

March 30 has been announced as the opening date for the stock burlesque company at the Bijou theatre, Washington, under the management of Frank M. Forrest.

In the cast booked through Lou Redelsheimer are Dan Barrett, Irish comedian; Sam Spears, Hebrew comedian; Grace Howard, soubrette, and Mann and Albright, straight and ingenue.

NAUTICAL CRITICISM.

The "Broadside," the bi-monthly publication published by the Pelham Bay Naval Training station which now rivals the Great Lakes station in size and men, is developing into a bright organ, well written and holding considerable humor.

There are several columns devoted to Broadway attractions, the comments on which are pithily critical in a light vein. In the most recent issue the comments run like this:

"Girl o' Mine"—The maximum punishment for a deck court-martial.

"The Madonna of the Future"—A 110 S. P. in a fog with a prayer book and a pelorus. (A 110 S. P. means a submarine patrol boat or U-boat "chaser.")

"The Love Mill"—Name left off the liberty list when the adjutant's ashore.

"Under Pressure"—Fouled anchor, five minutes before bag inspection and no stencil.

"Yes and No"—Sailors must learn to knit to appreciate the subtle humor in this play, which makes such a strong appeal to us Girls.

"Let's Go."—Just-before-the-battle-mother, played by the life and drum corps in the probation camp.

Many plays, however, are lauded as:

"Why Marry"—Commissioned cast, all the name implies, a trifle deep, about 200 fathoms.

Winter Garden—"Sinbad" is singgood with the sailors. We describe it as a "48" (two days' absence of leave), with permission to phone for an extension.

"Seven Days Leave"—Our critic was never as thrilled since his summary court martial.

"Midnight Frolic"—We endorsed it before the curtain was up two feet.

"Flo Flo"—When you see this sign port your helm, sailor.

"Business Before Pleasure"—Standing at the probation barber shop and laughing at the haircuts that come out.

"Maytime"—So sweet we thought the audience would get up and kiss each other.

There was a special review of "Going up" the critic being quite enthusiastic over the show.

Lt. Joseph Montague is dramatic editor of the "Broadside" and has charge of the Pelham entertainment.

"PRESS STUFF!"

Cincinnati, March 27.

During the last few days, it has grown to be a habit with press agents for theaters to "pull" stories of a patriotic nature.

At the Empress, according to one of these yarns, a man did not arise when he heard the "Star Spangled Banner" played. He explained to the house manager that he was too ill to get up. He was made to kiss the flag, the reliable press agent says.

At a picture house, a man asked L. K. Oppenheimer, a "four minute speaker," what the hen feathers was his own nationality. The man, quotes the veracious P. A. came near being mobbed.

This publicity is like that of the railroad publicity press agent who assured the general manager that that wreck in which 40 lives were lost would make "a corking good yarn."

Next week (April 8) is Anniversary at B. S. Moss' Hamilton and Spring Festival week at the Jefferson.

VARIETY

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Vol. L. No. 5

Every effort is being made by the Publicity Bureau of the Liberty Loan Committee, to link up for concerted action in the Third Liberty Loan drive, which begins April 6, the 97 dramatic, vaudeville and photoplay houses in the Borough of Manhattan, so that the week of the theatrical drive will eclipse the successes of the First and Second Loans, by members of the theatrical profession.

The Brooklyn theatres, which number 44, will not be overlooked by any means. Material will be provided for the actor, singer and Liberty Bond seller with which to arouse audience, while in the picture houses, patriotic subjects will be exhibited and special film programmes provided. Cheer-up types of songs are being written and sung in the vaudeville and combination houses, while a number that have been written with a Liberty Loan topic are doing a considerable share towards promoting interest in the Third Drive.

Grace La Rue is meeting with success on her present tour with Lieutenant Gitz Rice's "You've Got to Go in or Get Under," which has an artillery obligato with a shrapnel refrain that compels the purchase of a Liberty Bond. Another hit is "If You Can't Ealish, Buy a Liberty Bond."

The Publicity Bureau of the Liberty Loan Committee is stimulating in every way possible the interest of the public in the war songs that are being written and sung, for the bureau realizes that, as propaganda for the furthering of the sale of Liberty Loan Bonds, the Liberty Loan topical song can do a great deal.

The complaint in an action against the Shubert Theatrical Co., brought by Edgar MacGregor and Edward Peple, was filed in the United States District Court this week by Nathan Burkan, attorney for the plaintiffs. In March, 1917, the parties in question entered into an agreement, under the terms of which they entered into a joint venture in booking and producing "Friend Martha." Under the terms of the agreement the Shuberts were to receive 25 per cent. of the gross profits and also pay 25 per cent. of its losses. The show opened Aug. 8, ran four weeks to bad business and closed. The assets of the production were the scenery and equipment. The plaintiffs contend they paid more than three-quarters of the losses of the piece, the entire losses being \$11,773.95, of which the Shuberts' share was \$2,597.55, which amount they refused to pay. MacGregor and Peple also allege they have paid out of their own personal funds losses to the amount of \$11,428.01, and seek judgment against the Shuberts; to dissolve the partnership in the venture; second, to have the Shuberts enjoined from booking or making any disposition of the rights of the show; third, that the assets of the piece be sold and the proceeds be distributed; fourth, an accounting be had and the liability of the defendant

be fixed, and to pay the plaintiff the amount due.

Max and Gertrude Hoffman purchased the exhibition bungalow shown at the Exposition in the Grand Central Palace Terminal. They are having it re-assembled on their lots at Atlantic avenue and 40th street, Sea Gate (Coney Island). On account of the purchase the former Hoffman home at Sea Gate is being advertised for sale. Max Hoffman wants to get rid of it and is offering it at a bargain price, he claims, to turn a quick sale. If not sold the Hoffmans will rent the place. They want \$1,600 for the summer. The offer to sell is advertised in this issue. The sum of \$14,500 is the selling price asked, with the original cost \$17,500.

"Under Pressure," which suddenly ceased at the Norworth lately after a record flop in point of receipts, is going on tour again opening in Pittsburgh April 15. This is the piece which under the title of "The Love Drive" had a short run at the Criterion early in the season. Later Sydney Rosenfeld, the author, took the piece out, but changed the title when bringing it back to New York. In the cast are Frances McHenry, Belle D'Arcy Marjorie Davis, Robert Ober, Irving Brooks, Henrietta Brown and Florence Gerald.

A letter was received at the home of Dave Gordon this week addressed to Cliff Gordon, who has been dead for some time, asking if he would accept a position as traveling lecturer for the Red Cross at a salary of \$2,500 annually. The letter was signed by Eric Allen, one of the executives of the organization. It was a personal

Control of the Eastern Lyceum Bureau of Syracuse, N. Y., has passed to the Coit Lyceum Bureau of Cleveland. The business has been reorganized as the Coit-Abner Lyceum Bureau. C. D. Brooks, in charge of the eastern agency, retains active management of the Syracuse office and becomes a director in the new booking concern. W. H. Doughtlass of Burlington, Vt., will act as assistant to Mr. Brooks.

"She Walked in Her Sleep," the new Mark Swan farce which George Broadhurst is producing and which has a try-out in Stamford Monday, was first known as "The Alibi." The complete cast has Lois Meredith, Isabel Irving, Constance Molineaux, Helene Lackaye, Eva Williams, Earl Foxe, Arthur Aylesworth, William Jefferson, Walter Walker and Walter Lewis.

J. E. Dodson, who became best known of a long stage career in "The House Next Door," is reported to be one of the best bridge whist players in the country. Now that Mr. Dodson is off the stage he is often with Charles Schwab, who is inordinately fond of bridge.

George F. Sellman will be the new manager of the Strand, Lowell, Mass., to succeed James F. Carroll, who leaves there Sunday for Washington to assume the management of the Poli theatre. Vaudeville and pictures will be the attractions under the new management.

The entertainment arranged by Nathan Burkan in behalf of the Catholic War Fund for the Parish of St. Francis de Saules, at which Victor

Ann MacDonald opened Monday in Cleveland in the leading role of "Upstairs and Down." She appeared in the same part in another road organization of the same show earlier in the season.

Lillian Green, formerly connected with the Billy Curtis office, is now handling the cabaret department in Billy Sharp's suite in the Strand building.

Dainty Marie is with the Barnum-Bailey show at the Madison Square Garden for its New York run (three weeks), after which she will return to vaudeville.

Annabelle Moon, the 10-year-old daughter of William Moon, is a member of the National Women's Swimming Club that is going from city to city giving aquatic exhibitions.

Harry Kearley is now understudy for Al Jolson, while holding down his own role in "Sinbad." He is also understudy for Franklyn Beatie and two others.

Jack Sheehy, manager of "The Brat," playing the subway circuit, will leave the show in a few weeks to join the Ringling Bros.' circus as treasurer.

Walter Fenner will play the Franklyn Ardell role in "Here Comes the Bride," revived by Robert MacGregor for a tour of the army cantonments.

Thomas Coffinberry has resigned as manager of the Grand opera house, Canton, O., to become manager of the Poli's, Waterbury, Conn.

Joe Schenck and Mrs. Schenck (Norma Talmadge) returned to New York Sunday from their brief visit to the Coast.

A performance was given to the inmates of the Auburn Prison, through Mr. Breslin, manager of the Jefferson theatre, that city.

Tunis F. Dean has been appointed manager for Harry Davis' Grand Opera House, Pittsburgh, devoted to photo-plays with symphony orchestra of 50.

Alma Gluck has purchased the Garrett Linderman Estate on Fisher's Island for \$28,000 and will make it her summer home.

Otto Spitz, the accompanist for Frank Carter, has changed his name to Otis Spencer, because of its Teutonic tinge.

Hazel Haslam has joined David Hall in the "two sketch" called "What Really Happened." She had been appearing with Emmett Devoy.

Dorothy Grau, a niece of Matt Grau, is playing a part in the "Eyes of Youth" at the Maxine Elliott. She is only nine years old.

Christie MacDonald has been booked for the Palace, New York, for April 15. Donald Roberts and Irene Roone are in the cast.

George K. Hennings and Jerry Hitchcock have formed a partnership to produce and manage "girl acts" and "tabs."

Harry First and Hal Skelley have been added to the road show of "Flo Flo," both in comedy roles.

Bert La Mont, the "Act Doctor," has purchased the controlling interests of the Golding Scenic Studios.

C. W. Morgenstern has sold his interest in the 14th Street theatre to Walter Rosenberg.

Herbert Keit, formerly publicity assistant in the B. S. Moss office, left last week to enter the insurance business.

"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.

letter, addressed in personal style. Mr. Allen was apparently unaware of Cliff's death, which occurred several years ago.

"Hello Central, Give Me No Man's Land" is being sung by Al Jolson at the Winter Garden. He first put in the song last Saturday matinee, with Ted Snyder playing the piano accompaniment for him in the wings. Mr. Jolson first heard the number Saturday morning. Through Mr. Snyder not being of the Musicians' Union, he could not go in the pit during the performance. The accompaniment was piano-played until the Garden's men received the orchestration.

A colored porter employed at the B. S. Moss office giving a fictitious name and address at the time of engagement, is being sought by a private detective agency. He was told to go to the Regent in West 116th street to collect some money and return with it to the office. After obtaining the money he asked the stage manager of the theatre if he might witness a part of the show. He later disappeared with some \$200.

Cincinnati police have begun a war on "mashers," and one of the first persons to be arrested was Mark Harris, aged 29, of 1552 Barton street, claiming to be a showman. He was charged with disorderly conduct. He and other men it is charged were making annoying remarks to women who passed 7th street hotels. To the police, he admitted that "Harris" was not his real name.

Herbert, Frank Pollock, Margaret Sylva, Blanche Ring, Houdini, Andrew Mack and others appeared in, cleared \$3,000.

In co-operation with the music publishers Ray C. Sawyer has undertaken the work of supplying current musical numbers to the bandsmen of the army and navy. She has already supplied music valued at \$15,000, as well as slides with cheering messages, for the men in uniform.

Upon application of Blanche C. Phillips for separate maintenance pending her separation suit from Harvey M. Phillips, theatrical manager, Justice Erlanger reserved decision. Charges and counter charges of desertion are made by both parties.

E. K. Nadel has decided to lay his new act, "Uppers and Lowers," on the shelf until next season. The turn played the 23rd Street theatre recently and the decision was that it needed bracing.

At a recent sale of paintings of the late George A. Hearn, Mr. David M. Neuberger, the lawyer, purchased an oil painting of the late Mrs. Gilbert which he presented to the Actors' Fund Home.

Jake Lubin, booking manager for the Loew circuit, is preparing for coming shore dinners. Last week found him a new patient at the dental emporium of Dr. Suss in the Columbia Theatre building.

DRAMATIC MIRROR IS PURCHASED BY UNITED PUBLISHERS' ASSO.

New Owners to Drop Other Ends of Amusement Field and Paper Will Be Devoted Entirely to Pictures. Theatrical Features Will All Be Eliminated.

The "Dramatic Mirror" was sold last week to the United Publishers' Association, which took over the publication this week. R. M. Vandivert and H. A. Wycoff are in charge of the paper at present and will handle the business affairs.

It was predicted in January in *Variety* that the United Publishers, who have been issuing "The Motion Picture Trade Directory," would shortly go into the trade publication field in pictures. At that time there was a deal on to buy either "The Mirror," "The Exhibitor's Trade Review" or "Motography." The Association through its representatives offered the "Trade Review" \$65,000 for its property at one time, but then the publication was held at \$250,000 by the owners. Since it has dropped considerably in value.

In taking over "The Mirror" the new owners intend to drop all reference to other ends of the amusement field and devote the new "Mirror" entirely to pictures, making it a trade publication solely. None of the theatrical features will be retained.

During the current week representatives of the paper have been canvassing the picture trade, stating the objects of the publication in the future and getting a line on business conditions. The United Publishers' Corporation is capitalized at \$5,725,000 and controls more than a score of publications in various industrial fields.

Whether or not the new publishers intend to hold to their original plan, which was to present the paper that they had planned to the 17,000 exhibitors that there are in the country free of cost is a question. They had this scheme outlined in their original prospectus providing they could secure 80 pages of advertising weekly.

"The Dramatic Mirror" was founded in 1889 by Harrison Grey Fiske, who was the editor, his brother, Lyman O. Fiske, being business manager. About five years ago the paper slipped into a financial slough and the printer took over the publication, later leasing it to Frederick F. Schrader, who conducted it until about a year ago, when the printer assumed control of it entirely and installed his own editorial staff.

With that the policy of the paper was changed to an extent that submerged the dramatic news of the paper in favor of that of the film.

At one time the paper was considered the "class" of the field of the publications devoted to the stage in this country.

WHY "BELGIAN" QUIT.

Philadelphia, March 27. "The Little Belgian," which suddenly closed at the Garrick after one week, will not be rewritten as announced, and is out for good, according to reports here.

Poor business was given as the reason for the sudden closing, but showmen declare the real cause was that the piece deals with certain phases of the war in a way that proved distasteful to loyal Americans.

None of the newspaper reviewers touched upon this part of the piece, but it is said patriotic organizations declared against it and said if an attempt was made to put it on in New York the local clubs would call the attention of their New York associates to the matter.

The point in the story to which particular objection was made was the wronging of a Belgian girl by a British officer. It is understood that the United States authorities intimated to Oliver Morosco, the play's sponsor, they would be pleased to see the show taken off. The producer took the hint.

In its first day or two "The Little Belgian" did business, but takings fell away toward the end of the week. No one in authority at the theatre would comment upon the story.

The Garrick is dark this week.

METROPOLITAN MILWAUKEE.

Milwaukee, March 27. "Oh Boy" and "The Wanderer" have played "two consecutive weeks in Milwaukee." To those who know Milwaukee the remarkable part of it is that two successive attractions did sell out business, the first time Milwaukee ever heard of such a thing. The musical show did \$24,000, while the Biblical drama was good for \$22,000.

On one occasion "Experience" did \$26,000 in two weeks, but when "The Wanderer" closed March 23 there was a new record for four weeks' continuous ticket selling.

Both were at the Davidson, the only legitimate house.

MAUDE IN "GEN. REGAN."

Los Angeles, March 27.

For his second week at the Mayan Cyril Maude put on for the first time in this country his conception of the name part of "General John Regan," the three-act comedy based on George A. Birmingham's novel.

The piece, which was seen in the east with Arnold Daly, is amusing with its Irish drollery, and Mr. Maude's playing is splendid. Mr. Maude proposes to play "Regan" on his way east, although friends have advised him to continue the use of "Grumpy," which they regard as a sure thing.

FIXING "FANCY FREE."

The Chicago reports of "Fancy Free" said it called for more than "fixing" to make a real show out of it, but the Shuberts started with fixing only this week, when J. C. Huffman and Jack Mason were called in to build up the performance.

The show is to open at the Astor Monday. Clifton Crawford is starred.

Chicago, March 27.

The departure of "Fancy Free" from the Garrick brought to light that May Thompson did not accompany the troupe east. She will go to the Pacific Coast with Carl McCullough. Miss Thompson is now Mrs. McCullough, and has been since both were members of "You're in Love."

TORONTO AS TRY OUT.

Toronto, March 21.

During the summer season of the Robins stock three stars will each head the company for a try-out by them of a play each has in view for a starring tour next season.

The stars are Tom Wise, Fay Bainter and Margaret Anglin.

No. 2 "Oh Lady" Going to Boston.

Boston, March 27.

The No. 2 "Oh Lady, Lady" is due to open here Aug. 15.

ACTORS' FUND VERDICT.

Although a jury in Justice Pendleton's part of the Supreme Court returned a verdict Tuesday for \$3,800 in favor of Norris W. Brown, who sued the Actors' Fund of America for \$150,000, alleged to be due him on a contract which he averred the Fund officials violated when he was discharged before term of agreement was fulfilled, the justice reserved decision, owing to two motions now pending in the matter.

Before the jury trial started the Fund, via its attorneys, Gerger & Fishell, asked the court to dismiss the complaint on the grounds Brown had no case. This the judge took under advisement and asked for briefs from the Fund's lawyers. The other motion is that the finding of the jury be set aside, which is also under consideration.

Should the court deny both motions the Fund will appeal the jury verdict.

Brown alleged that his contract with the Fund stipulated that he was to receive 15 per cent of what monies he collected and that his services were dispensed with by President Daniel Frohman and Marc Klaw, chairman of the executive committee, before it expired.

The Fund has been bequeathed \$5,000 by Dr. Leiser, a major in the United States army, who died suddenly in New York about a month ago.

MERIDIAN CO.'S PLAY.

The Meridian Co., a new producing combination with Ira Hards at its head, has four new plays for production, the first being given a try-out at Stapleton, S. I., April 8. This play is by Sam Janney and Edward Dunn and is at present called "At Midnight." A new title is being selected with "Getting the Money" a probability.

The cast has but two women roles, handled by Arnita Lescelle and Elizabeth Paterson.

The male contingent includes Byron Beasley, Dodson Mitchell, George Caselberry, Edwin Holland, Theodore Kehrwald, Alfred Helton.



LOUISE MEYERS

Placed by CHAMBERLAIN BROWN in Harry Carroll and William Sheer's "OH LOOK" with Harry Fox.

MR. BROWN holds exclusive contracts with EMILY ANN WELLMAN, JOSEPHINE VICTOR, WINONA WINTER, SYDNEY SHIELDS, ALICE FLEMING, EARL BENHAM, CONRAD NAGEL, TYLER BROOKE, MARION COAKLEY, RICHARD PYLE, NORVAL REEDWELL, and others.

DRISCOLL PRODUCING.

Montreal, March 27.

His Majesty's theatre, this city, will become the producing centre for George F. Driscoll next season. Edwards & Driscoll are the lessees and managers of the house.

A new play by Louise Carter and the George F. Driscoll \$500 Prize Play are among the early productions settled upon. Both will be first shown at His Majesty's, before touring.

The Canadian rights for "Pollyanna" have been secured by the producer, who will stage the play here.

Canadian money is reported backing Mr. Driscoll in his producing venture. He is known throughout Canada in the amusement field and is recognized as a real force for artistic advance.

OUTDOOR DISPLAY TAX.

If a bill introduced in the New York State Legislature this week by Senator Theodore Douglas Robinson in Albany becomes a law outdoor display advertising by signs or devices, electric or otherwise, will be taxed on a space basis.

The tax in New York (excepting Richmond, Staten Island) will be 60 cents a square foot, 90 cents for the second nine square feet and \$1.20 for every square foot in excess of 18 square feet.

In other boroughs of less than 700,000 population the tax is five-sixths of this rate. In second and third class cities the tax is a little less than half. The proceeds from the tax will be turned over to the general funds of the municipalities.

Signs exempt from tax are those advertising goods manufactured, business conducted and performances given upon the premises, rent, sale and legal notices of property to be sold and inside signs.

SKIPPING ONE-NIGHTERS.

Managers of the bigger shows (music comedy type) predict tough going in the one-nighters next season and it looks as if many of the single stands would be dodged. This prediction is based on the business this season being off from 25 to 40 per cent., especially in the one-nighters of the middle west.

The reason given is the growing number of young men who have entered or have been called into the service, and although that was considered during the current season it is figured to be more harmful next season. The percentage of men going from the small cities is the same as in the larger centres, but service men on leave are drawn to the bigger cities and the balance of business is maintained. With the musical shows skipping the one-nighters it should be easier for the small cast show next season.

Ernie Young Buys Hotel Ticket Stand.

Chicago, March 27.

Ernie Young has bought the ticket stand in the Great Northern Hotel, the original scalping spot of Chicago, established to "gyp" the World's Fair crowds in '92.

He has taken a five-year lease and paid a lump sum to Lilenfeld Brothers, cigar merchants.

Cahill Show Promoters Incorporate.

The Fulton Producing Co. has been incorporated with a capital stock of \$20,000. It was formed to exploit a new comedy, "Around the Corner," starring Marie Cahill. It was written by George V. Hobart and Herbert Hall Winslow. The company is now being gathered.

Walter's Play Opens in Toronto.

Toronto, March 27.

The new Eugene Walter play, "Nancy Lee," will open here at the Princess next Monday, playing the week, and is then due to go into the Hudson, New York.

FRIARS-JOLSON BANQUET BRINGS SPECULATIVE TALK

Will Shuberts Be Present to Hear Rennold Wolf Talk About Their Star? Main Broadway Query. Congressman Julius Kahn Next Honor Guest at Greenroom Club Dinner.

Congressman Julius Kahn, of California, will be the next guest of honor at a Greenroom Club dinner. That much has been settled, without date having as yet been set for the affair. Great interest has attached itself to the Kahn dinner through the representative from the Coast, one of the most prominent in Congress, having been connected with theatricals before taking up the legal profession.

Congressman Kahn is the father of the Draft and an aggressive worker in the interests of the Government during the present war, although a Republican in politics. Mr. Kahn was an actor at 25, playing in Shakesperian rep, when his company became stranded in the West. They were "walking" toward home when the present Congressman decided acting was never intended for him as a steady vocation. Going to San Francisco he studied law, and within 10 years after was elected to Congress from California, and has been a Congressman for the past 20 years. He was in New York last Sunday and made a patriotic address which left a deep impression. Congressman Kahn is so thoroughly American his utterances always receive rapt attention, and the Greenroom dinner to him will be the big theatrical social event of this season.

Another theatrical club dinner that has provoked considerable speculation within the past week is the Friars' banquet to Al Jolson at the Hotel Astor this coming Sunday night (March 31). The question that is circulating in theatrical circles is whether the Shuberts will attend the dinner to their star, who is to be introduced by Rennold Wolf of the "Morning Telegraph," a writer and paper notoriously opposed to the Shuberts and their interests, acting according to common belief on behalf of Klaw & Erlanger, who are now struggling with their long-time adversaries, the Shuberts, for the ranking lead of the legitimate show field.

Lee Shubert left Monday for White Sulphur Springs, with no return date set. Mr. Jolson is reported to have notified Lee and J. J. Shubert he will be miffed if they are not present at the Astor guests' table, where Wolf will also be seated. Jolson and Wolf had a confab on the subject one day last week, while they drove around Central Park for three hours talking it over. Wolf is said to have explained the entire matter to Jolson's satisfaction, but not to the Shuberts'.

The suggestion came from the Shubert side late last week that "Zit" be selected as toastmaster for the affair. Jolson blazed into the Shubert office Monday to demand an explanation. He was informed the suggestion might have emanated from A. Toxin Worm, the Shuberts' chief goat, but Worm, when cornered, wriggled out.

Jolson is said to have prepared two replies to Wolf's address, playing it two-handed in a way, in case Wolf pressed down too hard upon the feelings of his managers. One of Jolson's speeches was a comedy succession of "Punches," while the other is more "straight." Jolson at last accounts had decided upon the "straight" speech.

Jolson's personal popularity in the profession guarantees a record crowd for the dinner. The Friars is charging \$5 for members' tickets and \$10 each for invited guests of members.

Up to Wednesday no one knew

whether Lee or J. J. or both would be present.

At the next Greenroom Club rehearsal a new "Juliet" will be given an opportunity in the "Romeo and Juliet" scene. It will be Lola Fisher, from "Good Gracious, Annabelle."

SUMMER MUSICAL SHOWS.

Summer musical attractions are planned by the Shuberts for the 44th Street theatre and also the roof theatre. For the downstairs house the idea of switching "Sinbad," the Al Jolson show, from the Winter Garden when the next "Passing Show" is ready is considered. In that event Jolson will not take to the road until the fall.

For the roof a musical revue is projected with a cast having Walter Catlett, Farber Sisters, Doralina, and Clark and Bergman. The roof may be dark after "A Pair of Petticoats" leaves. It is not looked on as a hit.

Should both shows start at the two 44th street houses, the summer musical play field will be more diversified than usual. There will be in addition the "Follies," the Hitchcock and Errol revue, and the Winter Garden, besides several other smaller musical pieces.

CARLOTTA NEILSON PLAYWRIGHT.

Retiring from the stage a few seasons ago, Carlotta Neilson will return as a playwright. The authoress has written three plays, and these are now being read by metropolitan producers.

Miss Neilson left the footlights at rather an early age for retirement for so successful an actress.

SUNDAY STILL FLOPPING.

Chicago, March 27.

The Billy Sunday campaign seems to be sagging. The newspapers, which started off in unprecedented fashion to boost and boom, have let down, the big war news making of Sunday a small timer in the prints.

The trail-hitting began last week and got only fair attention. Sunday has taken a desperate grab at the dry move here for new stuff and W. J. Bryan is on, talking from the same pulpit. Despite this, the election board threw out the dry petition.

Sunday then started an anti-cabaret assault that lived for a few columns one day. His location is very inaccessible, and with the flop in the press agent department he is flivvering sadly. It is unlikely that Sunday will play out his announced run of ten weeks.

Opera House to Be Reopened.

Lowell, Mass., Mar. 27.

Manager Charles Emerson will reopen the Opera House for the spring and summer with musical comedies. The opening attraction next week will be the Marcus Comedy Co. Emerson, who is also the owner of the Emerson Players in Lawrence, has closed his house there during the current week and will reopen Easter week with "Here Comes the Bride."

PARRY DIVORCE DEFENDANT.

Chicago, March 27.

Bert Parry, former treasurer of the Illinois and manager of the Playhouse, was made a defendant here this week in divorce proceedings.

Two co-respondents are named by Mrs. Parry.

"CONCENTRATION" EXIT.

Chicago, March 27.

The abrupt exit of Edith Hallor from the leading role of "Leave It to Jane" at the La Salle was the subject of some hectic discussion along Randolph street. There were various rumors as to the real reason. Now it comes out that she was "concentrated out," and the person who did the concentrating was Georgia O'Ramey, the comedienne of the show. Here's how Georgia tells about it for publication:

"I've always gotten everything I wanted by concentration. I wanted Edith Hallor out of our show. I concentrated on getting her out. She's out. Jealous? No. She was a disturbing influence to discipline—acted as though she owned the piece and had an option on every other show in town. She'd miss performances and give us the laugh. It was bad for everybody—bad for the property. So I concentrated on getting her out. And finally she not only stayed away from our show, but after leaving us flat, went to the opening of the Woods theatre. Her doctor said the diversion was good for her nerves. I guess he meant nerve. Anyway, she's out."

DALE'S PLAY UNDER FIRE.

The Alan Dale Play, "Madonna of the Future," which was branded as "immoral" in a scathing arraignment by Chief Magistrate McAdoo last week, is playing the Standard this week. The Oliver Morosco offices spent part of the week trying to prove that the court read the original script before much of it had been expunged.

The Harris is dark this week, but reopens Monday with "Her Country," the latter play moving over from the Punch & Judy theatre.

Herbert Light joined "Success" last week.

"KEEP SMILING" FORMING.

The Lea Herrick musical show, "Keep Smiling," is forming with rehearsals running during the week at Bryant Hall.

Among the principals engaged are Dave Ferguson and Muriel Window.

The show is expected to open in Boston around April 15.

Mr. Herrick is reported having a financial backer by the name of Stern.

"DRY TOWN" PEOPLE.

Jack Welch's temperance drama, "A Dry Town," by Lewis B. Ely, will be staged by Lawrence Marston.

In the cast are Frank Sheridan, Edna Baker, Samuel Coit, Esther Howard, Spence Charters, Edward Walters, Adelaide O'Connor, George Schaeffer, John L. Welch, Virginia Hopper.

The play will have its premiere April 30 in Wilmington, Del., and will soon afterwards be presented in Chicago, the latter point being selected because of the anti-cabaret agitation there.

"Kiss Burglar" Cast Complete.

"A Kiss Burglar," the Raymond Hubbell-Glen MacDonough musical piece, produced under the direction of Jack Welch, will open at Atlantic City April 18. The piece then comes to Broadway, the producer having the choice of three houses. The complete cast has Fay Bainter, Armand Kalisz, Denman Maley, Harry Clarke, Cyril Chadwick, Gretchen Eastman, Grace Ellsworth, Janet Betie, Paul Dulzell.

"REVIEW" AT CORT.

The new John Cort show, "Review of Reviews," will in all likelihood follow Cort's "Flo Flo" at the Cort, the latter being slated for a Chicago summer run.

In the Cort theatre company is a Frenchman, George Renavent, who served in the French army.

COHAN & HARRIS' DOZEN.

At least 12 plays will be "tried out" between now and the summer by Cohan & Harris, according to report, for the firm to determine their fitness for regular playing next season.

Of the present Cohan & Harris hits, "Little Teacher" may have three companies next season, while the others will also go on the road.

The Cohan & Harris shows will be booked through the Klaw & Erlanger office under the recently reported agreement between the two firms, whereby Cohan & Harris are guaranteed a profit of \$200,000 by K. & E. This guarantee takes in any production losses C. & H. might make that would lessen the net total of profit or loss, although it is the common assumption among show people that Cohan & Harris will ease through next season with over a net earning of \$200,000 on their own shows, from the outlook just now.

EMMA JANIVER AFTER DIVORCE.

Bridgeport, March 27.

Emma S. Janiver, who in private life is Mrs. Mortimer F. Smith, started action for divorce here Monday.

On petition of her counsel the testimony will be heard behind closed doors, the court appointing Samuel A. Davis, assistant clerk of the Superior Court in Danbury, to hear the case.

Smith lives in Newton, a suburb, and is a frequent visitor to Bridgeport. His wife alleges he is worth \$185,000, and the question of alimony will be a factor.

Mrs. Janiver-Smith asks for divorce on the grounds of cruelty and desires the custody of three minor children, all under six years of age.

HITCHY'S PERCENTAGE.

Chicago, March 27.

Klaw & Erlanger have raised Raymond Hitchcock's percentage at the Colonial from the unusually small "bit" of 65 per cent. flat to 70 and a sliding scale over \$15,000 weekly.

As a result Hitchy has withdrawn for the present his wild plan for sailing to New York after four weeks, on which cruise he intended to hit five one-night ports at \$50 a seat. He will limit his run at that, and will go through with his announced plans to start building his next revue here while playing in this one. He is getting the top receipts of any Chicago show.

His salary roll is \$8,000 a week.

NEW ULRICH PLAY.

The next play for Leonore Ulrich is being written by David Belasco, it is said. This piece will have Japanese atmosphere.

Miss Ulrich may not be seen in the new piece until 1920. She will be on the road all of next season in "Tiger Rose."

de BECKER IS NOW AMERICAN.

Harold de Becker in obtaining his final American citizenship papers this week, broke the precedent regarding English actors who rarely become citizens, although remaining here for long periods.

Mr. de Becker has been in America for 15 years, having originally come over as a "kid" actor with Charles Hawtrey in "A Message from Mars."

ROUTE FOR "SUCCESS."

"Success," which closed its New York engagement at the Harris Saturday, may take up the road route which was laid out for Alan Dale's "The Madonna of the Future," branded as "immoral" by Chief Magistrate William McAdoo.

"Success," sponsored by the Footprints Producing, Inc., goes out in two companies next season, one opening in Chicago for an indefinite run.

Theodore Liebler, Jr., of Footprints company, has postponed a proposed spring production.

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.)

Murray "Starr" Queen is now stage manager at the Fulton for "Let's Go."

Bluch Landoff, the Hippodrome clown, has been re-engaged for next year's production.

Louise Meyers (Mrs. Max Blumenthal) will return to the stage, replacing Louise Cox, in "Oh, Look."

The Barros Producing Co. has placed in rehearsal "Parasites All," a new comedy by Edward J. Barry.

Last week the New York Fuel Administrator took the names of 200 violators of Lightless Thursday Night, mostly restaurant keepers.

Klaw & Erlanger have purchased an unnamed comedy by Ethel Watts Mumford, author of "Sick-a-Bed."

Flora Zabelle will be starred in a new comedy under the direction of her husband, Raymond Hitchcock.

Camp Merritt's Liberty theatre at Tenafly, N. J., opened March 25 with "Turn to the Right."

Dore and Cavanaugh, dancers, and Miss Lettzel, aerial rings, have been added to the bill at the New Amsterdam.

A total of \$8,000 was contributed March 21 by members of the profession to the Catholic war fund.

A. Paul Keith returned from Europe March 21. He went on a mission for the United States Government.

John Francis Boyle, who died recently while a member of the Chu Chin Chow Co., left about \$1,500 in personal property and an interest in an estate in Florida.

The Lexington O. H., New York, valued at \$2,000,000 in 1915, was sold March 21 under foreclosure, the property going to the Manhattan Life Insurance Co.

Nazimova's engagement in "The Wild Duck," at the Plymouth, has been extended to four weeks, ending on April 6. "Hedda Gabler" will follow.

The Ben Greet Players will appear at the Neighborhood Playhouse, Grand street, New York, tonight (March 29) when they will act "The Merchant of Venice."

Twenty-eight students of the American Academy of Dramatic Arts received their diplomas at graduation exercises held at the Lyceum, March 25.

An additional performance of "Julius Caesar" under the auspices of the Shakespeare Players will be held at the Cort, March 30, in the morning.

Rehearsals started last week for the "Cheer Frolic" which will be given privately at the Globe, on April 7, for the benefit of the Hippodrome Employees' Sick Fund.

An exhibition of paintings, autographs and documents in aid of La Protection du Reforme, No. 2, which looks after French soldiers who have been invalided home, will be held April 1, at 667 Fifth ave., New York.

A. C. Robinson, formerly a road manager for Henry Miller, has been appointed business manager of the new Henry Miller theatre. Clarence Hyde is Miller's general representative.

Charles B. Dillingham has engaged Fritz Kreisler to co-operate with Victor Jacobl in creating the score for a light opera for next season. "The Marriage Knot" is the tentative title.

The 13th anniversary of the opening of the Hippodrome on April 12 will be observed by the incorporation of special features into "Cheer Up," a street parade and a special Sunday night performance April 14.

The New York local of musicians have again presented a schedule of advanced prices to the theatrical managers, and there is a prospect of a strike unless the managers accede to the new terms.

Dorothea de Forest Baldwin, daughter of Henry de Forest Baldwin and executive secretary of the Drama League, has received a cable from the Children's Bureau of the Red Cross in Belgium, requesting her to come over.

Lawrence Grant, who is playing in the sketch "Efficiency," invited by the Liberty Loan Committee, will appear at the first great music meeting and rally at Carnegie Hall April 1.

"The Harpoon," the new sheet to appear shortly along the Eliaito, has been incorporated

for \$500. Francis J. Carroll, Jos. Farnham and William Breisacher are named as incorporators.

The New York State Ice Administrator, Benjamin B. Odell, has extended the time of closing the three ice rinks until May 1. Two of them are Thomas Healy's Golden Glades and Charles Dillingham's rink in "Jack o' Lantern."

Arthur Guy Empey, who was unable to appear on the program furnished by the Stage Women's War Relief for the Associated Bank Clubs at the Metropolitan O. H., March 19, sent his check for \$100, at the same time consigning the kaiser to Hades.

Thomas Hastings, of Carrere & Hastings, architects, has designed a miniature theatre which will be set up at Fifth avenue and 42d street, in which the Stage Women's War Relief will give performances during the Third Liberty Loan Drive.

The Liberty Loan Committee, at a meeting last week, at which Otto H. Kahn presided, elected E. F. Albee chairman of a sub-committee of Allied Amusement and Theatre Interests, including the Motion Picture Board, to direct the next Liberty Loan Drive.

A new farce by Mark Swan, entitled "She Walked in Her Sleep," has been placed in rehearsal by George Broadhurst. Lois Meredith is returning to the stage from the films to play the leading role, and Isabel Irving will be in the cast.

Members of the Jewish Actors' Club have furnished ball for Isidor Solotrefsky, a playwright, whose productions are well known on the Yiddish stage, and Besie Goodman, who were recently arrested in Newark, N. J., on the complaint of Solotrefsky's wife.

Incensed because some one in the audience called out in the dark scene in the second act of "Let's Go," Frances White ordered the lights turned on, she threatened to have the curtain rung down "Take your hand out of my pocket" was the remark which raised Miss White's ire.

"April," a comedy by Hubert Osborne, will be produced by Charles Hopkins, at the Punch and Judy, April 2. The cast will include: Pauline Lord, Julie Horne, Mrs. Jacques Martin, Margalo Gilmore, Francesca Rotoli, Mitchell Harris, Alphonse Ehler, Charles Hopkins, Francis Bendsten, Borden Morris, Jay Strong, Burr Caruth and C. H. Meredith. "Her Country" will be moved to another theatre.

Two "bell" stories are told in the Friary about Frank Tinney and Louis Mann. In the grill room the waiters are called by the ringing of bells on the tables. Harold Atteridge walked in the club, sat down at a table with a couple of friends and started to call the waiter, but the little ringer wouldn't respond to his touch. "Good gracious," said Mr. Atteridge, "I've got Frank Tinney's bell." One evening at the table with Mr. Mann was George M. Cohan among the others. Mann rang the bell three times with no waiter appearing. "See, George," said Mann, "that's what's the matter with this club service." "Louie," replied Cohan, "the service is all right. The trouble is that the waiters don't believe you."

SHOWS OPENING.

Harvey Schuter is reorganizing another tour of "My Irish Cinderella," opening in April.

"The Beauty Shop," direction of the Mittenthal Brothers, is in rehearsal, a route having been laid out for the army cantonnments.

STOCKS CLOSING.

Ithaca, N. Y., March 27.

The Joseph Payton Stock Company has closed its engagement at the Lyceum.

It is announced that there will be no more stock at the Lyceum this season.

Guy Bates Post and company sailed Tuesday via "Ventura" from San Francisco for Australia.

CRITICISM.

LOVE'S LIGHTNING.

A comedy in four acts by Ada Patterson and Robert Edeson, at the Lexington, March 25. As a sentimental play on the subject of mother love the piece may interest Lexington patrons, with a dance coupon attached to their tickets. Without the coupons the piece would be quite hopeless.—Herald.

Like its predecessors, "Love's Lightning" does not make its greatest appeal to a sophisticated public. Its theme is motherhood, and its story is that of the bringing together of a son without a mother and a mother without a son. As written the theme's farcical values are in the main greater than its dramatic ones.—World.

PROVIDENCE STOCK FAILURE.

Providence, R. I., March 27.

Stock at the Providence Opera House is a failure. The second company to offer it at this house since the Majestic was purchased by the Shuberts and the opera house abandoned by legitimate, disbanded Saturday night after having played about a month and changed leading ladies within that period. The company which preceded it lasted several weeks longer than did its successor.

Just what will become of the opera house, among the oldest of Providence playhouses, is not known. Pictures are booked for next week.

It is understood the lease of the Shuberts runs out within a short time and it is believed unlikely it will be renewed now that the Shuberts are in their new home, the Shubert Majestic.

It had been rumored from the start that the old playhouse would become an addition to the city's famous hostelry, the Narragansett Hotel.

Keith's opens its stock company here April 8.

ENGAGEMENTS.

Harry Burkhardt, Charlotte Leelay, Walter Dale and Alpheus Lincoln ("The Climax"), opening April 29, on the Pacific Coast.

Margaret Bralnard Romaine, prima donna ("Rock-a-Bye Baby").

Edmund Gurney and Wallace Erskine ("The Army With Banners").

Katherine Casler ("The Man Who Stayed at Home").

Charlotte Ives ("The Man Who Stayed at Home").

Zoe Barnett succeeded Flora Zabelle in "Toot Toot."

Ruth Stonehouse is shortly to appear in vaudeville.

Hazel Dawn ("Doll of the Follies").

Joseph Kilgour ("Oh, Look...").

Dave Ferguson ("Keep Smiling").

Harry Furet ("Flo-Flo").

Lillian Lorraine (Century Coconut Grove).

Dave Ferguson ("Keep Smiling").

"ROUGH NECK" AUDIENCE.

Thursday last week a new scene was placed in "Let's Go" called "A Lightless Night," the bit being down near the close of the show. Friday night with the house in almost complete darkness someone in the audience started calling out "don't you dare kiss me," followed by another voice saying "take your hand from my pocket."

Frances White ordered lights up and the curtain rung down, roundly panning the disturbers and requesting the person who made the last remark to go to the box office and have his money refunded. There were other calls from the house and the house management failed to understand the cause, saying that it just happened that a "rough neck" audience wandered in. In addition to uncomplimentary remarks matches were lighted, the general behavior of the patrons being a strange incident in a Broadway theatre.

The lightless scene has been switched to opening the second part of the show and has been worked up into a funny bit.

The western "sister act" in the show has separated, Dorothy Ellsworth returning to Chicago. Her partner, Beatrice Palmer, remained in the show. Henri Kubelik has been added to it.

Business has improved somewhat, helped by cut rates.

Rock and White may abandon their proposed personal tour and go over the Orpheum.

STOCKS OPENING.

Syracuse, March 27.

The summer stock season here will open April 8, when the Knickerbocker Players will begin their third year at the Empire. The opening attraction will be "Mary's Ankle."

Frank Wilcox, part owner of the company, and Minna Gimbel, will have the leading roles again this season. Others engaged are Tom Emery, Adelaide Hibbard, Corrolin Wade, Al Brown, Harold Salter, Elmer Brown and Ralph Murphy. All are old favorites with Syracuse audiences. Murphy is a graduate of Syracuse University, and took a prominent part in college theatricals.

Seymour Miller, who was out with Gus Hill's "Hans and Fritz," returned to Broadway last week. The show closed in Ohio, March 16.

Detroit, March 27.

The Bonstelle Stock opens its annual engagement of 10 weeks at the Garrick about May 15.

Grand Rapids, March 27.

The Columbia, which succumbed to the fuel shortage and closed after surviving one "heatless Monday," has reopened with the Oliver Stock Co. "In Walked Jimmy" is the first bill. E. A. Jamison and Howard are the masculine leads. Esther Welty and Glen Porter alternate the feminine leads. The company comes from a recent run in Rockford, Ill.

Hamilton, Ont., March 27.

The Clark Brown stock opens its season here Monday. In the cast are Houston Richards, Ilka Marie Diehl, Frances Pitt and Roy Fairchild. Charles Pitt is the director.

Musical stock will start in Hartford in May, probably going into one of the Poli vaudeville houses. This would be in opposition to the stock at Parson's Opera House which has stock each spring.

Elmira, N. Y., March 27.

The Gibson Stock will be at the Mozart for the summer. Billy Barry is sponsor. The company is headed by Hazle Burgess and John Lorenz. Lee Sterrett is the director. "Uncle Tom's Cabin" this week.



ZOE BARNETT

Placed by CHAMBERLAIN BROWN in Henry W. Savage's success, "TOOT-TOOT," at the George M. Cohan Theatre.

MR. BROWN holds exclusive contracts with players for musical, dramatic and vaudeville and stock, that can be secured only through him.

Bert Cortelyou, of the Simon Agency, Chicago, is in New York on a visit.

CABARETS

Al Laughlin sweated and toiled for weeks producing "A Spring Time Revue" for the Winter Garden, Chicago. The reception accorded the opening was ample reward for the pains taken. From every point of view it is probably the most artistic, rounded-out revue ever produced in a Chicago cabaret. Hard-boiled critics have said that "A Spring Time Revue" could be taken bodily from its cabaret setting, planted in the middle of a stage and get by as a musical comedy.

Milton E. Schwarzwald and Harry Frey wrote the music to Joseph H. Gray's lyrics. Hans Frey directs the orchestra. The costumes are sartorial lyrics themselves. With this material as a basis Laughlin got the following group of principals to execute his revue:

Martin Van Bergen, Vera Long, Belle Sisters, June Roberts, Simpson and Deane and Edith La Ros. The principals are supported by the Winter Garden girl chorus.

The revue is divided into a prolog, four cycles and an epilog. The "before and after" is put over by Martin Van Bergen, attired in a combination Mephistopheles-Pagliacci costume. The cycles are as follows:

"The Spirit of Song," led by Vera Long; "The Spirit of Song and Dance," led by the Belle Sisters; "The Spirit of Dance," led by June Roberts, and "The Spirit of Mirth," led by Simpson and Deane.

Following the opening chorus, Miss Long sings "Forever Is a Long, Long Time." The Belle Sisters follow with "Hello, I've Been Looking for You." After a beautifully costumed dancing number by the "Joy Belles," led by Edith La Ros, Simpson and Deane sing "Chin, Chin, Chinaman."

A ballad is rendered ringingly by Van Bergen, and then June Roberts executes the individual hit of the revue—a Spaniola fling tabbed "Zallach." Miss Roberts does a back kick during the dance that brings gasps from the nearby tables. Belle Sisters and the chorus close the first section of the revue with "North and South." The second half of the revue is as brilliant, as colorful and as full of swing and music as the first.

Henry Fink, part owner of the Ritz, Brooklyn, and Victor Hyde, producer of girl acts have incorporated the Revue Producing Co., in New York, which proposes to go in for the wholesale production of cabaret revues. They declared this week that by summer they would have nine shows in operation. The capitalization is \$15,000. Fink will supply the material for the shows which will be staged by Hyde. The concern gave as among the places where their shows will play the Brooklyn Ritz, Tokio, Moulin Rouge, Atlantic City, Fleischman's, Coney Island; Morrison's, Chicago.

Sam Stemp, for some years on the managerial staff of Hunter Island Inn, left New York this week to join the Commissary Department of the Canadian Army, reporting at Toronto. Mr. Stemp is an Englishman. Before entering the restaurant business he was on the stage. Arthur McLean, proprietor of Hunter Island Inn, has fully recovered from his recent illness of nearly three months' duration.

New York is finally to be enriched with cafeterias which are "waitress-less" lunch rooms of a type familiar in the cities of the central west. Chicago has a number of cafeterias in "the Loop," but lately the field there was invaded by the "Automat" style. The cafeteria enterprise in New York has

the backing of Wall street capital and the first of the new eating places will be opened in the downtown district in May.

The Coconut Grove at the Century is to open next Thursday night. The management has been taking as many of the Ziegfeld Frolic beauties as possible. Sybil Carmen is the latest addition. There are a number of new faces in the "Frolic" chorus. Fay Marbe will also be there. Katz will have the restaurant privilege, with Reisenweber's remaining at the Amsterdam roof.

Rector's Cafe, 36 Ellis street, San Francisco, has been ordered closed at the expiration of its present license—April 12. This was the decision of the Board of Police Commissioners after hearing the testimony of James MacCarthy, a soldier at Camp Fremont. He had been short-changed by a waiter during a visit to Rector's.

The Terrace Gardens, Chicago, has commenced suit to restrain the city of Chicago from interfering with the operation of the business. The city has been bothering the place on cabaret ordinances. The city alleges the Gardens are in the nature of a theatre cabaret, and not a restaurant, as claimed.

Ella Dallerup and **Katie Schmidt** left the Healy ice show rather abruptly Monday night, following a discussion, it is said, after the "Star Spangled Banner" ensemble as the finale of the performance in the Golden Glades. The two German girls are ice skaters who first came over here with the Hippodrome ice skating group.

Reisenweber's has ordered two new revues, one for the establishment at Columbus Circle and the other at the Hotel Shelburne, Brighton Beach. Edward P. Bower will put on both productions and Harold Orlob write the music.

The new revue at Healy's Golden Glades, being staged by Jack Mason, will be ready in about two weeks. For the first time a revue will have some of its numbers done around the passageway between the ice floor and the tables.

Miss Leitzel opened in "The Midnight Frolic" on the Amsterdam Roof last week. She is an aerial artiste, engaged for the Ringling Brothers' Circus, and will only remain on the Roof until the date of the show's opening in April in Chicago.

Alice Searles is recovering after an operation for appendicitis at the Flower Hospital. Miss Searles had been appearing in local cabarets before her illness and was with the Sam Howe show last season.

The new show opening at the Hotel Van Cortland Sunday night put on by Max Rogers include Manny Le Maris, Ragadore Five, Maude Rockwell, hostess; Helen Piere, Natalie Bates, Agnes Smith, Bobbie Nelson, Miss Stillwell.

The Cliff House, one of San Francisco's institutions, will be compelled to stop the sale of liquor if the half-mile zone law is to be rigidly enforced. The Cliff House is 600 feet from Fort Miley.

Max Rogers is rehearsing a show for Perry's, Coney Island, to open May 14.

Carlos Sebastain, the dancer, will not get back his wife, according to reports from Los Angeles, where she is

with her parents. She has made a statement denying that there is any chance of a reconciliation.

"**Hello Kaiserhoff**" is the name of the revue which Victor Hyde is producing at the Kaiserhoff Gardens, Newark. He is also producing "Hello Cinderella" at the Cinderella Cafe, in 86th street, Manhattan.

A new show opens at the Nankin Gardens, Newark, March 31 with the Apollo Trio, Dancing Golds, Plunkett & Romaine, Anne Isabelle and Sylvester Sands.

Jack Holden, Blanche Trelease, Harry Cleaveland and Lizette closed at the Portola-Louvre, San Francisco, last week to accept engagements at Lovey's, Los Angeles.

Billy Sharp has a new company composed of Catherine Adolf, Patsy Prager, Muriel Wheeler, Florence Rose and Lew Harris for one of the local places the coming week.

Consumers' Park Cabaret opened Tuesday night with Ben Salender's Orchestra, Mildred Shaw and Dorothy Harting.

Headed by the Bromley Sisters and **Teddy Frances** the new revue at the Odeon, San Francisco, is drawing business.

The Hotel Biltmore has plans laid for the presentation of a summer revue in the Cascades.

IN AND OUT.

Eva Tanguay and **Bert Hanlon** were forced to leave the show at Keith's, Philadelphia, last Friday owing to cold and throat trouble. **Bessie Wynn** and **El Cleve** were sent over from New York to fill the vacancies. El Cleve's trunks did not arrive in time for Friday matinee. **Bob Hall** was brought over from the Bijou for the matinee. The woman of Page, Hack and Mack was called to her home after the Monday show at Keith's, Philadelphia, by the serious illness of her mother. The men finished the week as a two-act.

Ben Beyer and **Augusta**, billed at the Bushwick for this week, to show their act in America, received permission to cancel in order to accept a route over the Orpheum Circuit, opening in Winnipeg April 1. They will finish their Orpheum tour June 23 in Chicago and are booked to open at the Olympia, Paris, a month later.

As a result of several weeks of dis-sension among acts on the bill, **Owen and Moore** refused to play Pantages, Oakland, last week. After the matter was put before the San Francisco office of the circuit it was decided to place them with the bill following, taking the place of **Hilton and Lazar**, who were moved up to the other show.

Jack Wilson and **Co.** could not open at the Bushwick Monday through Mr. Wilson's voice leaving him. He expected to go in the bill a day or so later. Meantime **Lydell** and **Higgins** deputized.

Illness prevented **Annette Kellermann** from appearing at the Orpheum, Brooklyn, Monday. **Nora Bayes** replaced her for the one show, doubling from the Riverside, New York. Miss Kellermann opened Monday night.

Jack Neville (Neville and Brock) was afflicted with throat trouble while playing the Casino, San Francisco. It caused the temporary loss of his voice. **Mack O'Neil**, playing the Hippodrome, filled the week for him. **Mehlinger** and **Meyers** did not open at Keith's, Washington, Monday. **George Meyers** was ill. **Keno**, **Keys** and **Melrose** substituted.

Miss Wilmont, of the "Best Show in Town," after an operation in a New York hospital, returned to the show Monday.

Mignon reported illness as failure to report at Keith's, Boston, this week. **Marguerite Ford** replaced her.

ILL AND INJURED.

Lester Sager, the Winter Garden box office attack who was run down by a train more than a month ago and lost one of his nether limbs, was discharged from the hospital last week. His position at the Winter Garden has been held open for him, but prior to the time that he will be able to wear an artificial leg he will be placed at one of the other Shubert houses.

Ray Dooley (Three Dooleys) was forced to have surgical attention after the matinee Monday at the Riverside, a piece of glass having penetrated her foot while doing her barefoot specialty. Bits of broken glass were scattered on the stage from the "Camouflage" act preceding the Dooley turn.

John Ward (Ward, Bell and Ward), who dislocated his shoulder while playing Pantages, San Francisco, is in San Francisco taking osteopathic treatment, but expects to be back in the act after the Los Angeles engagement.

Ola Grannan is recovering in New York from a fractured skull and pneumonia. Her husband, **George Jones** (Sylvester and Jones) is suffering from rheumatism, which has laid him up since he played Montreal early in March.

Anna Held is in St. Mary's Hospital, but is progressing. She was afflicted with neuritis some time ago and was compelled to leave "Follow Me," being succeeded by her daughter, **Liane Carrera**.

The Shakespearean matinees were halted last Saturday morning at the Cort when **Tyrone Power** sent word that he was too ill to appear. Several hundred children who had gathered for the morning show were dismissed.

Sydney Clare (Morton and Clare) is seriously ill and has gone to Saranac, N. Y. While Clare was aware of the affliction it was not until the act started southern booking several weeks ago he collapsed.

Patients in the American hospital, Chicago, are **Larry Corbett** (Larry Corbett Co.), **Mrs. Anna Franklin** (Madame Ziellah), **W. M. Connell** (lately with "The Bird of Paradise") and **John Wolf** of burlesque.

Hale Hamilton has gone to White Sulphur Springs, preparatory to undergoing an operation for gallstones. There is a bare possibility an operation may be unnecessary.

Lester Henderson, assistant stage manager at the Winter Garden, is down with pneumonia at the French Hospital.

Fred Perry is confined to his home with a slight attack of pneumonia. Early this week no serious complications were expected.

Bert Vincent (Kelly and Vincent) broke his leg while playing in Pomona, Cal. The act canceled all future bookings.

Fiske O'Hara, who has been ill for the past two weeks with an affected throat, has resumed his tour in "The Man from Wicklow."

Emma Haig has recovered from her illness, which obliged White and Haig to cancel three weeks. They reopen at the Alhambra, New York, Monday.

Tom Nelson, originator of the Nelson Comiques, is suffering with tuberculosis and is not expected to survive beyond a few weeks.

Lillian Black is at the American Theatrical Hospital, Chicago, under treatment.

The wife of **Bruce Duffus** was in a serious condition at the Hahneman Hospital early this week.

Eva Davenport is ill with bronchitis in St. Agnes' Hospital, White Plains, N. Y.

Mrs. Arthur Whitelaw, who has been ill for several weeks, is convalescing in Atlantic City.

Alice Cole was forced to leave Fox's Jamaica Monday, due to illness.

Jack Barrymore is hobbling about on a crutch.

IN PARIS

Paris, March 15.

Victor Hugo's "Lucrezia Borgia" has been revived, among other melodramas, at the Comedie Francaise, with a star cast including Albert Lambert, R. Duffos, Mmes Weber, and Gabrielle Robinne. This is no innovation, the House of Moliere having increased its repertoire during the war by a number of works formerly seen at other theatres. But some good folk inquire what is becoming of tradition, and imagine the first national comedy home of France is following in the footsteps of the Odeon. As a matter of fact the Odeon is now, for the first time, making money with old favorites and the administrator of the sedate Comedie Francaise would fain do likewise. It is rumored that the rehearsals of Hugo's play did not run smoothly at first and that Mme. Weber threatened to resign her part. She majestically left the theatre, but was prevailed upon to resume the role.

At the Marigny a new piece with the appropriate title of "Les Huns," by Abel Deval (former director of the Athenae and holding the lease of the Marigny) and M. Pechade, has just been produced. The success is not great.

"The 13th Chair" ran 103 times and is now withdrawn for a revival of "Zaza."

"Castor et Pollux," the work of Rameau (written about 1730), is to be revived in March at the Opera, by Manager Jacques Rouché. Mmes. Germaine Lubin, and Vallandri, MM. Plamondon and Lestelly are listed; the dancers will comprise Mlles. Ada Boni, Urban, Jeanne Dumas and Mr. Aveline.

J. Billaud and Mattisson, directors of the Theatre des Allies, will mount in May at the Theatre Sarah Bernhardt, for a short series, a Polish play "La Reine Wanda," adapted by Henri Legrande. The first performance will be in aid of the Foyer for Polish soldiers in France. It is probable the play will be produced in the United States next season.

Journals recently announced the death of La Goulue, a well-known can-can dancer of the Moulin Rouge 20 years ago. The report is incorrect. She was confounded with another dancer at Marseilles who had appropriated the same stage name and who died recently.

A new military farce by Keroul and Gally, "En perm.," is due at the Apollo shortly.

In Parish theatres: "Anthony and Cleopatra" (Antoine); "Un Soir, au Front" (Porte St. Martin); "Mon Jeudi" (Bouffes); "Deburau (Vaudeville); "Kiki" (Gymnase); "Les Huns" (Marigny); "Lucrezia Borgia" and repertoire (Comedie Francaise); "Pelleas et Melisande" (Odeon); "Castor et Pollux" (Opera); "Beau Jardin de France" and repertoire (Opera Comique); "Baby Mine" (Varietes); "Xantho chez les Courtisanes" (Renaissance); "Dame de Chambre" (Atheene); "Compartment des dames seules" (Palais Royal); "Train de 8h. 47" (Ambigu); "Zaza" (Rejane); "Course au Bonheur" (Chatelet); "Nouveaux Riches" (Sarah Bernhardt); "Ecole des Cocottes" (Michel); "Geule du Loup" (Arts); "Gare Regulatrice" (Scala); "Petite Bonne d'Abraham" (Edouard VII); "Puce à l'Oreille" (Cluny); "Affaire du Central Hotel" (Apollo); "Dame de Chez Maxim" (Dejazet); "Yetit Duc" (Gaité); "Mousquetaires au Couvent" (Tranon); Revues at

Casino de Paris, Capucines, Mayol, Folies Bergere, Bouffes du Nord, Cigale, Gaité-Rochechouart, Femina, Ba-Ta-Clan.

Suzy Depsy, the actress, arrested for alleged complicity with the enemy, concerning which accusation long reports have appeared in the dailies, was playing the role of the coquette in "Les Nouveaux Riches" at the Theatre Sarah Bernhardt. Tarride, after impersonating the detective in "The 13th Chair" at the Theatre Rejane, has resumed his part in the successful comedy. Guiller, one of the men also implicated with Mme. Depsy, was before the war manager for the boxers Marcel Moreau and Sam MacVea. He gave his profession as chemist.

"The Quaker Girl" is to be revived at the Theatre des Varietes. Max Dearly has ceded the house for three months to Montcharmont, of Lyons, who will pay a daily rental of 550 frs. (\$110). Dearly is paying the Max Maury, the lessee, 20,000 frs. per month.

It is reported the English troops in Palestine have taken over, to the substantial profit of the former managers, two theatres in Jerusalem, to present entertainments. A picture hall, formerly run by a German, is in the hands of an English manager, and renamed the Empire.

DR. MUCK HELD.

Boston, March 27. Dr. Carl Muck, leader of the Boston Symphony Orchestra, was lodged in the East Cambridge jail Tuesday night and will be held there until after certain information which has been forwarded to Washington by agents of the Department of Justice here has been investigated.

Dr. Muck was arrested at his home Monday night after conducting a long rehearsal and spent the night in a police station. The next morning he was taken to the Federal building and after an examination was sent to the jail to await further developments.

Manager C. A. Ellis of the Boston Symphony Orchestra was one of the few persons allowed to talk with Dr. Muck. Mrs. John L. Gardner, one of Boston's prominent society women, also called at the Federal building during the forenoon and left a parcel for Dr. Muck. She waved her hand gaily at him when leaving the building.

Dr. Muck, who has been the principal director of the Royal Opera in Berlin, first came to this city to lead the Symphony Orchestra in 1906 and remained here two years. He returned in 1912 and has been head of the orchestra since that time. Last November it was asserted Dr. Muck had refused to lead the orchestra in playing "The Star Spangled Banner" at Providence. Soon after the Providence incident he began the custom of leading the orchestra in playing "The Star Spangled Banner" at the Symphony concerts in this city.

For some time the citizenship of Dr. Karl Muck has been a subject of discussion. It is generally believed that while the holder of Swiss papers he is a Prussian. Dr. Muck's father, when the former was six or eight years old, went to the Canton of Zug and obtained by purchase papers entitling him to Swiss citizenship.

BIRTHS.

Mr. and Mrs. Johnny Dooley, at the home of Mr. Dooley's mother in Philadelphia, March 25, son, Mrs. Dooley is known professionally as Yvette Rugel (Dooley and Rugel).

Mr. and Mrs. Joe Wilson (Wilson Bros.) at Waco, Texas, March 7, son.

PALACE'S TABLETS.

Tuesday noon the two tablets now adorning the side walls of the B. F. Keith Palace theatre lobby were officially unveiled before a crowd that packed the theatre from stage to exit doors. One of the tablets was presented to the Palace for the valiant work of its management in the last drive for the sale of Liberty Bonds, the Palace itself turning in subscriptions amounting to \$750,000.

The ceremonies were opened by a medley of popular airs played by the Catholic Protective Boys' Band, the organization assembling on the stage. They were followed by the band of the 14th Infantry, led by the Major and accompanied by regimental officers. They played the national anthems of the Allied nations, the enthusiasm bringing the audience to its feet in cheers.

Borough President Edward Riegelman followed with a brief address eulogizing the officials of the Keith interests for their returns, after which came Col. Dennis of the Canadian-British forces, who has been on recruiting service for his government. He spoke on the necessity of American aid, both in man power and money, and left a decidedly favorable impression. Next came Col. Moses Greenwood, an American veteran who in a long address explained what he had seen on the other side, imploring the audience to keep faith in the American army and look forward to the inevitable victory.

Sergeant Harold Wright, a Brooklyn youth who enlisted in the Lafayette Escadrille during the early stage of the war, was introduced with the announcement that he had brought down two Boches and an observation balloon during activity on the western front.

An American Lieutenant and an official of the Liberty Loan Committee completed the addresses, after which the veils were withdrawn from the tablets in the lobby.

One carries the Liberty Loan recommendation and the other the names of 37 Keith employees who have enlisted in the American service abroad.

The ceremonies at the Palace attracted a large crowd and the smooth showmanship of the handling was apparent.

The Liberty Loan tablet reads as follows:

This Tablet is awarded to
B. F. KEITH'S PALACE THEATRE
In recognition of the loyal effort of its management and the patriotic response of its patrons in the Second

LIBERTY LOAN

October, 1917,

by the
LIBERTY LOAN COMMITTEE.

MARRIAGES.

Myrtle Young to Al B. White, at the City Hall, New York, March 25. The couple have been together in vaudeville. Miss Young has engaged to appear in the new Coconut Grove show at the Century, New York, and Mr. White will next week join "The Passing Show of 1917."

Captain Wallace Wittcomb, an English actor, to Jane Houston in London, March 25. The bride was almost a year in crossing from New York for the ceremony, being held up for several months on account of passport strictness.

Charles Muscroft, aged 34, a soldier stationed at Camp Sheridan, Montgomery, Ala., and Esther Horne, aged 22, of Cincinnati, were married in Cincinnati several days ago. Muscroft, a Cincinnati, first met her when he and she were singing at the Orpheum Winter Garden several years ago.

Phyllis Tucker to Joseph Lanigan in Chicago March 22.

Roehm & Richards are now the New York representatives for the Holmes & Dudley agency of Chicago.

NEW ACTS.

Wilbur Mack is getting ready three turns soon to be offered. They are "Pink Pajamas," with Adelaide Wilson, Arthur Thornton and Gertrude Shanley; Harry Glyn, an English character singer, and a new sister singing duo, made up of Lillian Ring and Nada Kaser.

"Held by the Enemy," from the Behman show, taken over by Adolph Singer, son of Jack Singer, for summer vaudeville. Wilbur Dobbs will head the cast.

"Lady Raffles," girl act, with ten people, is being produced by Jerry Hitchcock and George K. Hennings. They also have "Zig-Zag Alley," with ten people.

Walter Lawrence is producing a modernized old English sketch, which he calls "Magnolias." Frederick Truesdell will probably be starred.

Ned Monroe, formerly of Monroe and Mack, with Tom Maguire. Black-face.

Craem, Sperling and Barton, singing act. Goldie and Mack from the west. (Mandel & Rose.)

Archie Dunbar, Sport Zeno and Gus Jordan in a new flying act (James Plunkett).

Effie Shannon, "Suppressed Desires," one of the acts produced by the Washington Square Players (Jos. Hart).

Frank Orth is writing a sketch for Jules Jordan.

Lyle and Harris in a new act by Sam Morris.

"Chu Chu," six people, produced by Jordon & Glassmire (Lee Muckenfuss).

"War Mates," four people (Henri Du Vries).

Florence Holbrook and Co. (Henry Marshall), piano-act.

Frank Shayne, single turn, written by Frank Fay.

"The Outcome of the Income Tax," Charles Mason & Co.

"The Modiste Shop, a la Cabaret," Northlane, Riano & Northlane.

"The Futuristic Jail Bird," Raymond Wiley.

Jack Murphy and Jean Sothern (Chicago).

"Miss Butterfly," featuring Nora Allen.

Mort Fox and George Britt (Lloyd and Britt).

PRODUCTION ENGAGEMENTS.

Upon the Arthur Hammerstein offices closing the road tour of "Katinka" Saturday Hammerstein arranged for the "loan" of its principal male player, Howard Langford, to the new Weber and Fields show, "Back Again," which is being put through its stage paces at the Casino. The show is expected to open the latter part of April or second week in May at the Gaiety.

George Hassel, with the Shuberts for the next Winter Garden show.

FIREPROOFING REQUIRED.

Chicago, March 27. Leonard Brown and Co. at McVicker's this week were ordered out of the show on the allegation that their scenery did not meet the fire department's requirements on fireproofing. Marion Munson substituted.

Bates-Blinn Co.'s Return.

"Getting Together" is slated to come back to New York after its road tour. The Blanche Bates-Holbrook Blinn company going to the Lyric, Philadelphia, from the New York Lyric, where it opened Monday. The advance sale in Quakertown is said to be large.

Kitty Flynn opened with the show at the Pekin Tuesday night.

Buddy Wilkes, pianist, opened at the Paris-Louvre, San Francisco, last week.

Ann Pennington returns to the "Midnight Frolic" next week.

Millie Rogers has returned to the Churchill revue.

OBITUARY

Dr. Saram R. Ellison, student of magic and founder of the Society of American Magicians, died at the Hotel St. James, New York, March 26. He collected a library of 1,500 books dealing with magic, which he presented several years ago to the New York Public Library. Dr. Ellison was the leading lay authority on legerdemain in America.

John Mulloley, professionally known as Dennie Mack (Mack, Albright and Mack, and later of Eddie and Dennie), died March 22 in New York of pneumonia. Mr. Mack contracted a bad cold while playing the Fulton, Brooklyn, and he died four days afterward. The deceased, 27, is survived by a wife and son.

Maggie Mitchell (Mrs. Charles Abbott) died March 22, at her home, 855 West End avenue, New York, at the age of 86. She was one of the most popular stars of an earlier generation. Her fame was inseparably linked with her greatest success in "Fanchon, the Cricketer." A native of New York, she was born in 1832.

Mitchel H. Mark, president of the Strand Theatre Corp., died at his home in Buffalo, March 20, after a short illness. The deceased was a pioneer of motion picture exhibitors and was also the originator of the penny arcades in Buffalo and other cities.

Mike Donovan, boxing instructor at the New York Athletic Club for nearly 20 years, and at one time holder of the middleweight championship, died Mch. 24, in St. Francis Hospital, Bronx, as the result of pneumonia. The deceased was 74 years of age.

Charles A. Mason, the comedian, died in Mt. Clemens, Mich., March 21. He went there with his wife for a rest. He was a former member of Kelly and Mason, and for several years traveled with Dan Mason in "Rudolph and Adolph," one of his big successes.

Mrs. Annie Theresa Harrigan, wife of Edward (Ned) Harrigan, died in the Alston Sanitarium, New York, March 23 after an operation for mastoiditis, which developed into meningitis. The deceased was 58 years of age.

The father of Johnnie Crosby ("The Mischief Makers") died in New York this week. The show was playing in central Ohio and Crosby was unable to attend the funeral services.

The mother of Nate Leipzig died in Birmingham, Eng., several days ago at the age of 55. Leipzig's brother was also reported killed in action on the west front. He was 24 years of age.

The mother of Vera Phillips died March 12 of Bright's disease at her home in Brooklyn. The deceased was 53.

Dorothy Cohen Mathewson, professionally known as Dorothy Randolph, a Triangle film actress, died March 10 at Atlanta.

John ("Chinese") Leach died this week in Chicago after a long illness. Leach was confined at the American Hospital. He was 65 years of age.

M. C. Barber, formerly manager of the Grand O. H., Canton, O., died at his home in that city, March 19.

Frank Cranston, brother of Mary

Cranston (Lee and Cranston), died in Chicago last week.

John W. Ford, father of the Four Fords and Johnnie Ford, died March 5 of pleural pneumonia.

NEWS OF THE FILM WORLD.

"Masks and Faces" will be released by the World Pictures May 6.

Gladys Leslie is the new leading woman for Edward Earle. They are working on a picture called "Ann Acushla," an Irish romance for Vitagraph, which is being directed by William Earle.

The Educational Film Service is combining with the International in putting out animated comic cartoons of the Katzenjammer Kids and Happy Hooligan in conjunction with Vitamars' Living Book of Nature and Bruce's Scenic.

B. P. Fineman, who has been editing the Paramount-Artcraft Progress-Advance for the past eight months, has gone to Alabama to do some special advertising matter for the Government. Patrick Kearney, associate editor, will hereafter handle the house organ.

Frank A. Keeney has made no decision with regard to the distribution of his first film production, "A Romance of the Underworld," with Catherine Calvert starred. The picture is to be given a trade showing next Tuesday, after which he will make up his mind.

E. H. Duffy, manager of the Chicago branch of Mutual, was injured in an automobile collision, March 18. He was taken to the Ravenswood Hospital, where it was found he was suffering from a broken collarbone and lacerated hip.

"The Cross Bearer," World Corp. feature, was shown in Carnegie Hall Tuesday night, the receipts going to the Knights of Columbus war fund. Cardinal Farley, John D. Rockefeller, James Butler, Thomas F. Ryan and Morgan J. O'Brien were among the notables present.

The Fort Worth "Record" has come out actively in favor of pictures being permitted on Sunday throughout Texas. Efforts have been made in the Texas Legislature to close the picture houses on Sunday and they have been referred to by some of the Legislators and newspapers in the same breath with the saloons. The Fort Worth "Record" immediately took up the cudgels for the exhibitors and fans and their efforts have been so successful that more or less of a quietus has been put upon the movement already.

23RD STREET.

The show last half of last week was ordinary. There was no particular reason as to why and wherefore. There was little class in the bill, just an aggregation of small time acts.

Gladys and Kathryn Bennett (New Acts) opened with songs and dances, presenting a routine more or less stereotyped. Cooke and Rochert filled the second spot and managed to extract a little applause and a few laughs. Cooke carries the work of the act for the greater part.

Julia Redmond and Co. (New Acts), sketch, just about got by. The act is old-fashioned in theme and staging. The Klein Brothers (New Acts) were the first real laugh getters of the bill. The boys got right after the audience from the start and after pulling one laugh started kidding the audience. At least the comedian did, and some of his remarks were not in the best of taste.

Riggs and Ryan, combination singing and comedy, fared fairly well. The Dixie Revue, with the girl leading it, changed since the Fifth Avenue showing about two weeks ago scored its greatest applause on the work of one of the four women. There is an idea behind the act, but the execution is at fault. The opening number is all wrong when we recall that there was a Civil War in this country for the abolishment of slavery. The quartet of colored women sing about "Those Good Old Slavery Days."

The hit of the bill was not programed, or a part of the show. It was Helen Hoerle, scenario editor of the Paralta, who made an appeal for contributions for the Knights of Columbus drive. She roused the house to tremendous applause on three occasions in a brief talk.

George Jessel, down next to closing, was the one big bit of the bill. The boy manages to put over five numbers with a wallop, and his good-natured foolery was acceptable to the audience, although he made some of them the butt of his pranks. He has a tendency to run away from the orchestra in his numbers.

Hart and Dymond (New Acts), an acrobatic dancing turn, was liked at the tail end of the show. The Triangle feature, "The Law's Outlaw," completed the entertainment. Fred.

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Bessie McCoy-Davis Co. (3).
Dance Revue.
30 Mins.; Full Stage.
Palace.

The acme of terpsichorean artistry is a fit and descriptive phrase to utilize in summing up the efforts of Bessie McCoy-Davis, who is showing for the first time in New York her dance revue, a combination of solo dances by the principal, accompanied by solo and duet vocal renditions by Thomas Conkey and John Merkyl. The turn is dressed in a black cyclorama, with spread curtains in back, opening to show a pretty setting in the extreme rear, with a picture sheet cleverly hidden except when utilized to flash views of the four presidents who have figured in American wars. The opening number, called "Moon Man," shows Miss McCoy-Davis in a costume suggesting her famous "Yama Yama" outfit, the introductory strain bringing her in silhouette behind the transparent back drop. It's a dance, and with her initial kick all doubts as to her success were promptly dispelled. Trim in figure and with a personality that stood out, she had them applauding before 20 seconds had passed. This was followed by a song, handled by Conkey and Merkyl. Then came the "War Doll" song and dance. It's a novelty, and won a nifty hand. The war days dance revue followed, with the men alternating in appropriate garb, Miss McCoy coming on after each number with a costume suggestive of the period for a dance. The finale showed her in an attractive trench dress. It's nicely arranged and sure to get over anywhere. The men are not particularly strong in either voice or ability, but their weakness is covered by the exceptional cleverness of the principal. The "Yama Yama" number came next, Miss McCoy introducing it as her impression of Elsie Janis' impression of Bessie McCoy. While she seemed to tire near the finale she went through, and with the last strain was greeted with solid, appreciative applause.

Wynn.

Eight Black Dots.

Singing, Talking, Dancing.

18 Mins.; One and Full (Special).

American Roof.

The act opens with the girls and boys singing with their heads through a special drop, and then go into full stage. Four girls and four boys, who sing six numbers. Two are the best handled. Some quartet singing might be eliminated as it adds nothing and simply takes up a lot of time. At the finish they all do a little stepping, with one of the girls attracting attention by her movements which she seems to have taken from a team that danced in the "Show of Wonders" at the Winter Garden. It's not an act that will cause a riot, but there's enough singing to get it across, and the more jazz they put into it the better the people are going to like it.

Klein Brothers.
Songs and Talk.
17 Mins.; One.
23d Street.

These brothers formerly did a Dutch act. Now they are working with one of the brothers acting as a straight man while the other is doing the comedy in a halfway "sissy" characterization. The act is a good laugh getter for small time houses. There is enough in the song material to get it over, for there is, in particular, a good parody. The comedian's remarks to people in the audience might be resented. On Friday night he remarked to a girl that was laughing heartily that "if she was going to, she might just as well go ahead and lay it," inferring that she was a hen. Later, when she again laughed, he revamped the same remark. This sort of thing isn't in good taste.

Fred.

William H. Thompson & Co. (3).
"The Straight Road" (Dramatic).
17 Mins.; Full Stage.
Fifth Avenue.

As is his custom, that sterling old star, William H. Thompson, offers a new playlet in his almost yearly incursion into vaudeville. "The Straight Road" tells a story, and, while there is little more than that, it will suffice Mr. Thompson for awhile. He is given credit for the authorship, together with Clay Greene. His character is that of an old ex-thief known to the police as "Slippery Jack," because he had never been caught. He had always taken the stand that his early waywardness had been inherited, because of the history of his own parents. But his two children, now grown to maturity, never knew of his derelictions. When the playlet opens, the son has been missing for quite a time, having been expelled from college. Rather than face his father the boy appears to have followed a natural instinct and turned to robbery. He enters the apartment of his father, not knowing who the occupant was, and is caught red-handed by the old man. The youth confesses his waywardness and also his liking for the life, which brings down reproach from the sister. It is then that the father tells his children of his early actions and the sting of heredity that has visited the boy. The finish finds the youth promising to go the straight road with the father. What might be said to be a slap at the snobbishness of the higher institutions of learning comes both from the boy and girl in the playlet. Their support naturally doesn't measure to the standard of the star, but at least they could be more careful in dressing. The girl in particular displays no taste in her clothes. From one who had been to a girls' college and possessed a rich father, at least that much is expected. The inspector bit is more capably handled.

Ibee.

Julia Redmond and Co. (2).
Comedy Sketch.

18 Mins.; Full Stage (Special).

This is an old-fashioned sketch idea. The flashy burlesque lady, the rube editor and his wife. The scene strangely is supposed to be laid in a New York newspaper office. At least that is intimated in the dialog. In the 18 minutes there is just one laugh and that at the end. The story has the editor in his office. The burlesque queen enters, tries to get her picture in the paper. He "dates" her up, and plans to get away from his wife. At the beginning he had \$20. The wife came in to spoil the party. Small time material.

Fred.

Johanny Regay and Lorraine Sisters.
Songs and Dances.

10 Mins.; One and Two.

City.

Act relies on dancing strength to carry it along. Starts with scarecrow number, the girls appearing in the scarecrow outfits, with Regay doing a Rube. Following song by young man the "crows" come to life and the three do a neat little dance. The girls have a light classical number, while Regay also does some hard work with a "solo dance." Girls make another change for closing dance with trio working gingerly. Act will do better as trio works routine more consecutively.

Mark.

Gladys and Kathryn Bennett.
Songs and Dances.

13 Mins.; One (5); Two (4); One (4).
23d Street.

These girls are offering a simple, rather old-fashioned singing and dancing sister turn without novelty. The girls have personality and might well develop a sister act along comedy lines.

Fred.

Browne Sisters (2).
Accordions.
15 Mins.; One.
Fifth Avenue.

The Browne Sisters are of one size, similarly dressed—in white—and play accordions with "expression." The "expression" seems the hardest effort of the girls, for they play smoothly on the piano-keyed music boxes. Both wear curls and are youthful, also fairly good looking. One is a blonde, the other a brunette, and reverse the usual order through the brunettes trying cutie stuff while playing, with the blonde soberly solemn. The brunette is also gingerly, dancing around, with her blonde sister stepping just a bit here and there. As the girls play their lips move, particularly with ballads. They just throw all their heart right into the music, as it were. Who taught them this should either teach them to sing aloud or play with immovable lips. Most of the time the girls are in the spotlight. No reason; just like all the others. The Fifth Avenue bunch liked the girls and their music. They took one encore and the orchestra leader gave them another. As each girl was in an opposite entrance for the final return the signals seemed mixed, but they finally got together for the finish. The act is running about three minutes too long. The girls want to play too much. The accordions and their youthful looks should be enough to take them around in an early spot if they will get down to business, play and dance if they want to, but leave their affections in the dressing room.

Sime.

Vilnos Westony and Esther Ferrabini.
Piano and Songs.

30 Mins.; Full Stage (Special Hangings).
Fifth Avenue.

It has been quite a time since Senor Westony (as he is now billed) has displayed his piano cleverness and his humorous stunts of language and playing. Combining with Esther Ferrabini has a number of advantages and it looks as if the pair would make a corking team after their turn is a bit more smooth. Miss Ferrabini is billed as late of the Milano Opera Company. Her voice isn't wonderful, though it's pleasant, but by long odds her appearance tops her other assets. She is of "the very best" of brunette types, tall and well-proportioned. This doesn't stop Westony in his comedy, however, and there is almost as much fun during her three numbers as during his own performance, which is made up of the major portion of his old routine. After Westony's "symphonic orchestra" number, Miss Ferrabini is disclosed lying in nook high among the back hangings, a rug panel moving upwards revealing her presence. It's an operatic number of some sort with the singer covered in little more than a costume of beads. Later she comes down to earth and sings a "Carmen" selection rather nicely. Considerable fun is made out of the number by Westony, who continually "lamps" the girl while he accompanies her. Her final number comes as a sort of encore worked up by Westony on completion of his rag-time. Miss Ferrabini appears in a stunning patriotic gown singing Westony's latest, called "The March to Victory." In spite of its half-hour length the act scored heavily.

Ibee.

Sylvester and Jorater.
Comedy Acrobatics.
7 Mins.; Full Stage (Exterior).
Fifth Avenue.

Tumbling acrobats, one as clown in the Jimmy Rice work. The clown has a funny walk and a couple of new tricks, taking some hard falls, with the straight acrobat doing less than is usual for this end in these turns. Opening the show at the Fifth Avenue the act amused, and they will do where there is any demand now for this style of work.

Sime.

Haviland and Thornton (3).
"Inside Outside Inn" (Comedy).
15 Mins.; Full Stage (Special Set; Interior).
Fifth Avenue.

The Sidney Drews recently appeared in a Vitagraph comedy called "Bargains," in which the husband cured his wife of the bargain hunting and spending habit. It was an infinitely better placed scenario than this comedy playlet of the Thorntons on the same subject. A married couple at Marblehead, near Boston, with a baby lose the baby at the razor counter of Houghton, Dutton & Co. in Boston, where the wife was bargain hunting. She returns home, or to the summer hotel where they are then stopping, and proceeds to exhibit her purchases—a broken safety razor for 98 cents, six neckties for 75 cents, a box of cigars cheap, and other things—handed to the husband, who throws one after another into the very common-looking and large-sized water cooler standing on a frame. Meantime there is dialog, with the husband disgusted. Then the wife remembers she left the baby behind. There is telephone "business" to the department store by both. Finally a note arriving from Houghton's, saying the baby has been their best advertiser, proving the razor is really a safety since any baby can play with it. The Thorntons, assisted by a nice-looking young girl, play well enough, but there's not enough to the sketch, and, for the idea, too few laughs. The same thing in the same set rewritten to a better end would be worth while. Just now it is not big enough for a big-time act.

Sime.

"Hello Japan."
Musical Comedy.
20 Mins.; One and Full Stage (Special Set).

"Hello Japan" is of the musical comedy type. Has new scenery, but the story is of the usual type that means nothing beyond serving as a vehicle for the principals, including two men handling comedy with English accent. A number of songs away from the topical song catalog are used effectively. Act makes a "flash" in the smaller houses. Light, but mildly diverting, where the circuits cannot afford the bigger girl acts. The six choristers employed make several changes, the wardrobe looking new and fresh.

Mark.

Samstead and Marion.
Physical Culture.
13 Mins.; Four (Interior).

Man is seated at table in lounging robe, reading. Does some talking to himself that was not intelligible beyond the front rows. A woman of rather heavy figure appears. Man gives an exhibition of strength, lifting the woman. He gives demonstration of physical culture to reduce one's weight. Act closes with woman disappearing and man found asleep in chair at table. Idea designed as new way of introducing the team, but only tends to slow the work of the act.

Mark.

Y. M. C. A. SHOW.

Carolyn D. Larkins, a singer of character songs, with a company headed by Frank Bradley, called "The Bomb Dodgers," has gone abroad to tour France, Italy and England under the auspices of the Y. M. C. A., to entertain the American soldiers on the firing line. The entertainment is in the form of a musical revue.

In the company are Bettie Wood, formerly prima donna with "High Jinks"; Ruth Williamson of the original "Chu Chin Chow"; Mary Louise Rochester, of vaudeville; George Everett, of "The Lilac Domino"; Frank Bradley, of "The Belle of Mayfair" in London; Miss Larkins of "Little Women," stock, vaudeville and musical comedy.

BARNUM-BAILEY CIRCUS.

The dress rehearsal Sunday night, supposedly for the benefit of the press, was a somewhat ragged affair, no doubt due to the absence of a number of acts who had not arrived from their last vaudeville dates. But Tuesday night the show ran fine and smoothly, which is as it should have been since there has been very few changes over last year.

Madison Square Garden was chilly and it was a light house Tuesday. Several good allis account for the weak draw on the second circus night. It being Holy Week the attendance would naturally be kept down, but perhaps more important was the German drive, which usurped as much newspaper space and interest that little was left for the circus. A similar break with the dailies hit the opening of the Ringling show in Chicago last season.

It looks as if the Ringlings' offer of a fortune for a novelty to duplicate the loop-the-loop would have been appreciated. The brothers have been waiting for many seasons to come across with a sensation. Perhaps they had an opportunity to splurge in the Barnum and Bailey outfit with a patriotic effort of heroic lines. But they didn't. Strangely enough there was comparatively little of the patriotic. Individual bits crept in here and there in the various turns, but as far as a big splash there was none.

The show started off with the "Aladdin" procession used last year. The Ringlings always retain a spectacle of the sort for two seasons since the show takes in different territory each alternate year and so repeat on the road doesn't matter.

Several of last year's features again stand out as the best of the B-B wars. Leading is the Hannaford family as great as ever and easily the bit of the outfit. They were again placed down near the closing and working alone had no trouble. The Hannafords closed in Cuba with the Santos-Artigas circus less than two weeks ago. They are credited with having built the Cuban outfit into a business, and as they are some in their class here they must be that much bigger in Cuba. It's a wonder that Richard ("Poodle") Hannaford, the clown and star performer of the family, doesn't grow stale from continuous work. He has been going for two years with hardly a break and yet seems in prime form.

Bird Millman, also of last year's show, showed her class in all the spotlights. She was programmed to work with a display group, but at the dress rehearsal it was decided to show her alone. An oddity was sprung during one of her "dances" along the wire, a singer accompanying the orchestra.

The third turn, working alone, was Dainty Marie, who was added this season. With her sister, reigning as top her act is practically the same as in vaudeville though she appears to have cut down the ring routine. Not much of her singing could be heard, but she could not refrain from warbling. At that it was the quietest turn of the evening and her act was appreciated. After the show takes to the road no turns will work alone, all going with the various display groups along the lines of the program.

Among the aerial workers the Clarksons stood out as the big act. This male duo took the centre ring. They were listed to appear alone, but the Siegrist-Silbon Troupe of 14 persons and the Neapolitans, with five people, worked at the ends. Ernest Clark has won attention both here and abroad through his aerial flights which experts term as freak stunts. One of his accomplishments is a triple somersault through the air to a hand-to-hand catch. He tried it Tuesday, but failed, falling to the net, and as is his custom he did not attempt a second try. But his finish was announced after the other had dropped to the ground and was a double somersault as a pirouette to a hand-to-hand catch. The stunt is of the freaky order and performed with lightning speed. He sometimes does the double somersault and then a double pirouette, and it's done so fast it is difficult to see what was accomplished.

The Clarksons were in the Ringling show last season and will return to that outfit after the New York engagement. Several other turns were loaned to the Barnum and Bailey show for the opening and will also return to the Ringling show. They include the Tamaki Troupe, Japanese exponents of jiu jitsu, and the Josefsson Glimma Troupe, in an "ice-landic" exhibition of self defense. Johann Johnson is a football athlete who tosses his assistants (including a clever negro) around by means of his arms and legs. Rather spectacular work and probably hard on the assistants. That act and the Japs won returns.

An attempt for patriotic effects came with the posing groups, of which there were seven, four using white dresses. The boys working as a group were there some rather pretty effects in white, and the final posing including one called "America Forever," and another, "Forward," drew applause.

In the equestrian groups there were several who stood out. The classy Davenport drew attention, as did the good-looking Ellis Braden, working with Fred Derrick. Signor Bagonchi was on hand in the centre ring, evidently designed to attract all the children's attention.

The Wise Troupe, probably the same as last year, when they were called the Welsse Troupe, is a perch act which, while it stands well enough in its group, comes in for attention because of the dailies. They are not nearly enough as sailors but two of the men are wearing service caps of German seamen, or what looks like such. If so, they should be made to change headgear or discard it.

The clowns appear to have been given a bit more leeway, although they haven't brought forth any particularly new laugh-makers. They took the centre ring for a minute for a wedding feast, at which the

piece de resistance was limburger cheese, and the guests were served with masks. They also burlesqued Houdini's disappearing elephant trick, but only those who had been to the Hippodrome knew what it was all about. Most of the other stunts were from last year.

Wild-west riders of both sexes, lariat throwers and bronco busters had their innings, and the races at the finish were about as usual. Being the same there was not much excitement aroused. Among the freaks there seemed to be more daring than anything else. In contrast were three big individuals, one a Texas cowboy, one a giant negro, and billed as the "Cardiff Giant" was "Captain" George Auger, who had an act of his own in vaudeville not long ago. One of the freak favorites is "Zip," the same as of old. His thatch is gray now, but he is the same fuffy "Zip."

Acts in the show other than named are the Templetonians, the Arleys, the Plochlanna, the Gaudschmidt, the Belford Troupe, Joe Dekoes Troupe, Burton and Jones, the Valdors, the Millets, the Cromwells, Lupita Perez, Three Brucos, Four Mellics Sisters, the Aldermas, Four Yuytelos, Bert Lamenon, Four Comrades, Nelson Trio, H. Rittely, Mertens and Arena, Pallen and Camay's Bears, the Dovidde, the Totos, and the Drenpals.

The show was out at 10.37. It was speedy enough, but in total it's about the same as last year, if that means anything. Perhaps the uncertainty of traffic conditions and the war mitigated against diligent digging for new material and effects. But as the B-B show hits a different territory on the road than last year few changes were necessary.

PALACE.

Holy Week showed some effects on the Palace business Monday night, the house running quite a bit away from its usual capacity mark, although the show, headlining Bessie Brucos, Davis (New Act), one of the best the house has seen in some time. It didn't slow up from beginning to end, and another feature is that all but one or possibly two of the acts have not been seen around here in a reasonably long time. The bill began with

real big hits, and with his specialty he should not waste his life any more for some time to come.

Van and Schenck, with a revised repertoire of popular songs, corralled a neat mark in the last half, the ballad, "Three Wonderful Letters from Home," being one of the bright hits of the routine. This sounds new and carries a real punch without the red-hot lyrical appeal typical of such songs. Wynne Odiva closed the show.

RIVERSIDE.

A lineup at the Riverside, long after the curtain had gone up on the first act Monday night was proof somebody was responsible for the "draw." Nera Bayes as the headline was the reason.

The house program had everything set for Miss Bayes to appear next to closing, but a switch in the Orpheum bill, Brooklyn, caused by the illness of Annette Kellerman, resulted in Miss Bayes being asked to "double," with the Riverside forced to alter its program to make the "doubling" possible. Miss Bayes was No. 5 Monday night, appearing around 9.30, remaining in view for over a half hour.

Miss Bayes mixed up considerable verbal tomfoolery with her songs, and some of her best work with her singing voice was done in union with Irving Fisher. At the piano Cliff Hess acquitted himself with credit.

While the Bayes-Fisher specialty, as it might be best classified, was along the line done by this duo in the present "Cohan Revue," which is laying off this week, owing to Holy Week, reopening in Boston next week, Miss Bayes and Fisher offered "Tenra Got to Go In or Go Under" (Lient. Gits Rice's song), which is one of the song hits of the "Getting Together" show which for war propagandistic purposes was at the Lyric last week. Miss Bayes and Fisher sent it over with telling effect. Miss Bayes used "Regretful Blues," with a timely chorus about the Kaiser and his prospective fate. Two such songs "In a Deep Little Bungalow" in good voice and harmoniously, and it was enthusiastically received. The ballad referring to the letter from the boy across the sea and the love ditty were also splendidly rendered.

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Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1916.

The following circuits, managements and agencies have signified a willingness to adopt during the season this method of eliminating "lifted material" from their theatres when informed of the result of an investigation conducted by VARIETY:

MARCUS LOEW CIRCUIT	BERT LEVEY CIRCUIT	PANTAGES CIRCUIT
(Jos. M. Schenck)	(Leve Levey)	(Walter F. Keefe)
FOX CIRCUIT	SHEA CIRCUIT	B. S. MOSS CIRCUIT
(Edgar Allen)	(Harry A. Shea)	(B. S. Moss)
MILES CIRCUIT	FEIBER-SHEA CIRCUIT	GUS SUN CIRCUIT
(Walter F. Keefe)	(Richard Kearney)	(Gus Sun)
FINN-HEIMAN CIRCUIT	ALOZ CIRCUIT	MICHIGAN VAUD. CIRCUIT
(Sam Kahl)	(J. H. Alor)	(W. S. Butterfield)

the customary pictorial, with the Australian Creightons coming next in order. They introduced a rather novel "fallout" specialty with juggling, balancing and tumbling bringing out their versatility. It's a fast, snappy turn, earns something at intervals and at the finish exited to a round of applause seldom given an opening act at this or any other local house.

Chief Caulpolician came in the second spot with his fine, clear, well trained voice and proceeded through a repertoire of popular and patriotic compositions. "Wondrous Eyes of Araby" won him applause, while the "Marcellaise" and his answer to Hindenberg (recitation) were natural hits. Caulpolician is a good showman, but occasionally sacrifices his enunciation for tone. As a rule, though, the lyrics were distinctly heard. He closed up a tidy score.

"Ruberville," with Harry B. Watson and Jere Delaney featured, kept the house in good humor through its long session, the musical section getting its share of returns. The act is well arranged for laughing purposes, and at the Palace came entirely up to expectations. "Hats and Shoes" were one of the big hits. Harriette Lee, with her peculiar style of delivery, is developing into one of the best comedienne in modern vaudeville. The team work is excellent, Ryan leading up cleverly to every point, with the girl never failing to get the desired laugh.

Nellie and Sara Kouns (second week) closed the first part with one of the best team singing-musical specialties the house has ever played. The duet work and harmony is particularly good, and this alone guaranteed their safe passage.

Without doubt the best act Victor Moore has ever given in vaudeville. It is a sort of single arrangement with an assistant characterizing a property man occasionally "feeding" for the points and laughs. The opening shows several views of Moore in the character he popularized in pictures. Then comes Moore, attired in dress clothes for an introductory talk. He is interrupted by the "props" and proceeds to recite some of his compositions, a piece about a tough chap of 40 who wishes to enlist. It's extremely well written and Moore delivers it excellently. Then for a change to comedy full dress and a comedy recitation built around an amateur's efforts ending with the "hook" at the finish. The turn is replete with good solid laughs and carries not an item of superfluous material. At the Palace Moore was one of the

As they know the melodramatic aim up that way well the "Camouflage" production received due attention. The Dooleys landed their usual comedy success, while the work of the models held everybody in for the finish.

ALHAMBRA.

Harry Bailey, manager of the Alhambra, says he has a good show this week, and the remarkable part of this confession is that it is true.

Bessie Clayton is the headliner and scored the healthiest kind of a hit Monday night. Her toe work and "cuts" are a pleasure to watch. The fine team work of the Mosconi Brothers, who assist her, is too intricate to be properly appreciated by those not versed in tarpschoon art. As in the case of Miss Clayton it was their acrobatic dancing that elicited the greatest applause, the single knockabout gyrations of the smaller of the brothers proving a riot.

"The Girl in the Moon," an elaboration of the act originally done by Annabelle Whitford some years ago, in which a girl who sings is swung out over the heads of the audience via a huge "arm," makes a most effective and felicitous opening turn, leaving the audience in good humor. Britt Wood sings, dances, plays the banjo and harmonica and was more than liked. Clarence Oliver and George Olp are back with Hugh Herbert's allegorical sketch "Discontent." It is a clever little conceit and the audience expressed its approval as the close.

Morris and Fry, colored comedians, had the audience exploding merrily on all cylinders with their nonsensical cross-talk, which they mar, as always, by taking themselves seriously as vocalists. The fact remains, nevertheless, that their singing stopped the show. These men are much funnier than the average with their droll conversation, but as balladists they are painful.

Morris and Campbell, woman feeder to

"Dutch" nut comedian, put over a laughing

hit. The man has a funny low comedy per-

sonality and the woman feeds well, but some

of the material is crude and lacks class for

the better vaudeville houses. Eddie Dowling

"cleaned up" the bill a fine long. He's a good

dialectician and seems to be a favorite with

the feminine contingent. He might omit the

old fashioned aside "I got my \$6.50 Sunday

night."

"Submarine F-7" was the closing act. It's

a depressing affair, this creating the suspense

of a number of men locked in the middle com-

partment of a submarine. The men were and

about to die like rats in a trap. Even the

rescue at the finish and the waving of the

American flag doesn't take the bitter taste out.

Jolo.

ROYAL.

This is request week at the Royal. The bill is supposed to have been framed from acts chosen by patrons. Perhaps the request idea is really the usual press stunt designed to favorably impress the "morale" of the Royalities with the presence of several standard names giving the bill a high tone. Anyhow Monday's matinee played to standing room and the night draw was very healthy.

The show went over big, though loaded to the guards with songs. Singing in seven of the nine acts. Because of that the Courtney Sisters earned an extra measure of credit for delivering a hit next to closing.

James Thornton was present to light up the proceedings. The length of the bill very likely cut short any erations that James might have planned. He warned the house about the overtime and asked them to hurry back at intermission.

The bit of the show easily fell to Eddie Leonard, who closed intermission, dallying around 24 minutes. Eddie didn't have to say any bows, for he was legitimately the favorite. Another solid score was made by James and Bonnie Thornton, who were second after intermission. James' monologistic efforts brought forth many hearty laughs from many sections. With Bonnie he offered the usual old song medley, which would be hard to remember. L. Wolfe Gilbert and Anatole Friedland have also done that little thing directly ahead of the Thorntons. Jim ended with the speech he just wanted to save enough to open a nice saloon, which gave Merton a chance to remark on announcing the next turn that if Thornton ever opened such a place his (Morton's) objective would be handing him in it.

L. Wolfe Gilbert and Anatole Friedland finished a great deal stronger than they started. A number announced as the "sister" to "Lily of the Valley" just went about fair. Their third song, "Are You from Heaven?" went over nicely. The medley finish took them off to five returns. Morris and Campbell shot over a comedy hit from "The Morris" and the boys working really turned the trick. Bert and Harry Gordon's task of following them wasn't any too easy, yet the boys delivered strongly, getting in plenty of laughs. The Gordons were also in the Sunday show at the Royal, having stepped in when Santos and Hayes withdrew because of illness.

Jack and Cora Williams closed the show with a nicely worked out routine of vertical rope and teeth holds, and they held most of the house in. Thers and the Leonard turns were the only two legitimately calling for full stage. The Thorntons worked in full to prevent three acts in "one" following each other, but they also made a good call for it than any other monologistic act. Mabel Russell and Mary Ward, on second, worked in "three," giving a gag and song jumble, which went fairly well, however. The best seemed to be the finish number, a patriotic verse sung without music and helped by the quartet, which also works in the Leonard act.

Paul and Fred had the second show finely with their dancing and jumping novelties.

COLONIAL.

The applause hits did not develop until the second half, when the act that opened the variety turn stopped the bill completely. There was but one real hit in the first act, and that was Hobart Bosworth's "Sea Wolf," which closed the intermission. There is a whole of a dramatic act. It has everything that goes to make vaudeville, and the cast is a corking one. Bosworth's interpretation of the role of Wolf Larsen is as fine an exposition of histrionic art as was Richard Mansfield's characterization of "Baron Chereval" in "The Parisian Romance." The act gripped the audience and held them spell-bound. It was the legitimate hit of the show. Incidentally Ida Stanhope, new to the playlets since it was reviewed as a "New Act," takes the role of the girl with genuine cleverness. It is the direct opposite of her part in "Cherie," and in it she shows dramatic quality that one would not suspect while in the former sketch.

Of the five acts that comprised the first half, but the opening and closing turns required full stage for their enactment. The three sandwiched turns were in "one." The Duttons with their equestrian novelty opened and earned a fair share of applause.

The second and third acts switched for the night show Monday, Harry G. and Beanie Kyle in "Club Night" taking the second spot and getting a laugh or two for their efforts.

Mel, the Chinese prima donna, occupied the third spot and scored. The audience liked her after the third number. The first two were a little slow, and in the Chinese costume her personality failed to impress. But once in Occidental costume she went over.

Gardner and Hartman got laughs on Miss Harman's work. At the Colonial Monday night the audience fairly ate up the women's comedy efforts. All the "old stuf" seemed to be new to that audience. Opening the second part McDevitt, Kelly and Lucy achieved the distinction of the "Colonial clap" and held the show for an extra bow.

Carter De Haven and Flora Parker, headlined the first of their most fairy offering, and the audience accorded them but perfunctory applause for their efforts. Miss Parker looked charming in a half dozen costume changes, and the numbers that the duo offered were pleasing.

Bob Hall in the next to closing spot scored with his "extemporaneous" numbers. Bert Levy closed the show. Fred.

AMERICAN ROOF.

Business was off at the American Tuesday night, and it's a toss up whether the light house was due to the general Holy Week slackness. The Great Howard and also Bush and Shapiro supplied all the laughs of the performance, with the former registering the score of the evening due to his singing a war song, with the chorus thrown on a sheet, much to the amusement of the audience.

Koloso Brothers opened and presented one of the nearest juggling acts in so far as dress goes that has been seen in some time. Both boys wear just plain business suits and it gives them a very natty appearance, away from the regular juggling costumes of white dannels or something surrounded with epaulettes. One of the boys, who is a comedian, got laughs here and there. The boys gave the show a better start than other American bills have had in a long time.

Kimmy and Fongee, a Chinese boy and girl, sang four songs and did fairly well. The turn should be all right in the No. 2 spot, but that's about all. The Eight Black Dots (New Acts) followed and did well enough with their singing and dancing.

Burnham and Allen (New Acts), two girls, sang five songs, and just about passed. Howard presented his ventriloquist turn and did extremely well, working with two dummies. He closed intermission, and he had the house. Jerome and Cecile opened the interval and did well with the boy doing some acrobatic work that is unusual, and he should be given lots of credit for going through his gymnastics in "one." The girl in the turn is a side issue, with the boy holding all the attention. The boy should be in demand for his ability to work in "one," where other turns would require full stage.

Harry Brooks and Co. went through their sketch without causing any interruptions, and did so-so at the finish. There is an overabundance of shouting that grows tiresome after a while, due to the supposed deafness of the old man.

Bush and Shapiro put over the wallop in the second half of the bill with their slapstick comedy. One boy is doing some falls that are corks, and as he's doing 'em often daily, it must be some work. The boys use the usual arguments and exchange wallops freely throughout the act. It's a good scrap throughout the entire time they are on, and the audience seemed to enjoy it to a great extent. The Identities Troupe, five women doing gymnastics, closed.

REGENT.

The Regent is the B. S. Moss Harlem house for vaudeville and pictures. It draws a neighborhood audience that compares with the clientele of Moss' Hamilton at Broadway and 146th street.

The Regent has a section to itself, with the nearest opposition the Harlem opera house and the Loews' Victoria.

Mr. Moss doesn't have to worry, however, over the 125th street houses, for his Regent will hold any business it draws in that section. The principal reason is the manner in which the house is run. It's extremely orderly, the house staff efficient and always polite, the house scrupulously clean looking,

and being a well built theatre in its interior that is always a big point. The theatre looks good, from the orchestra's rear to the lighting of the stage.

The first half held seven acts and a Beanie Barisale feature, with the current Weekly, some opening and closing pictures. Besides a special Overture, called "The Allies on the 'Battle-Front,'" a musical arrangement of patriotic melodies by Stanley W. Lawton, the Moss general musical director. The Overture was interspersed by slide announcement mentioning the several allied armies. There were sections of those armies in marching formation thrown upon the screen while the music played the net result would have been a riot. As it was the theatre remained dark during this period, unnecessarily, and it closed with "The Star Spangled Banner" to a standing house, after which the Weekly showed.

The vaudeville portion of the program was a fair bill, injured somewhat through two sketches among the seven turns, although one of the playlets opened the show, while the other sketch was a good one.

The hit of the evening happened next to closing, where Andy Lewis and company of two just mopped up, Lewis helping the stage hands during the curtain bows by removing the props. Mr. Lewis is working without make up and in "one" with a personable juvenile and a nice looking brunet girl. He has a "table scene," much business of his own, talk and songs, and the outline appeared to hit the Harlemites right in the right spot.

The next best was the good sketch with three people, called "Don't Leave," with rather a nice playing young woman in the stenographer's role. The younger man tries to contrast his two moods too extravagantly, although pulling out at the finish. With a little more body to the piece (and it seems to be running short) the playlet as a comedy should make the better small big time houses.

The other sketch was called "Call Me That or anything else opened. It was Klato, Mc Intyre and Co. in "Inspiration." The act hasn't a chance in the east, and if there is any field for it the middle west, where the Sun always is, should be tried.

No. 2 held Fox and Ingraham, a boy and girl, who have framed some sort of a useless plan to act the evening, especially since it is said that the boy doing little kid singing was the only moment when the house warmed up. Miss Ingraham announced a medley of her late brother's, Herbert Ingraham, songs hits. She sang and played them. As both the people are pianists it would appear that they could arrange something attractive in the way of an act, especially since the young woman looks so well, has rather a pleasant singing voice of the contralto brand, but the present turn is merely staggering along, and should also go west if not changed about. They barely held down the No. 2 spot Tuesday night.

Toward the ending Chuck Haas with his rope and talk appealed. Mr. Haas does more with the rope than his talk, for he is a nifty kid with the liarist, running away ahead of the many others in handling the loops. But his talk isn't there and he's not helped by that gag of egging on applause through asking for it. How times have changed since the thankful days when dumb acts were dumb. Because Bill Rogers happened to create something on the stage and getting away with it all ropers now believe talk is necessary, perhaps on the pro rata system—that if Bill can talk to the \$2 crowd, the others might talk to the smart timers. Same way with acrobats, one started conversing and the others followed, more or less. Magicians, too, are required to have some talk when it was decided that, after Hermann the Great, all magicians should do their tricks, shut. Now they talk, in "one," with magic for the excuse. If Mr. Haas will find a good looking girl who can sing and frame up a two-act with the rope closing around her singing voice, she will be allowed the girl to talk about his difficult tricks, he may work himself off the small time, for that lad is some dandy little roper. He can rope as well as Bill Rogers can talk. Huling's Seals closed the show, following an educational picture which showed seals and their trainer.

Business wasn't heavy at the Regent Tuesday, though it held a fair attendance. Holy Week and the Jewish holidays crowding into Harlem at the same time were sufficient to start anything before Thursday, when the Jewish holiday will fix up the gross for the week all over the city on the last half.

Emil Grothe is programmed as the manager of the Regent, with a woman as treasurer, Mrs. Gerken. Sime.

HARLEM OPERA HOUSE.

If the special feature nights the first half failed as a "draw," the show for that portion of the week could easily have made up for them, as it was the best bill there in some time, and equally as good as some of the shows given at the two-a-day houses.

Tuesday was again "Oriental Night," when prizes were distributed to lucky number holders. The distribution of the prizes and an ill song by Solly Le Voy added 30 minutes more to the long bill, over at 11, with the picture closing at 12. Business was big, but it couldn't help but be with the special night and good show.

Maestro and Co. opened and gave the bill a flying start. The duo did a corking good variety tumbling and juggling turn which will open or close a show equally as well. Riggs and Ryan scored with their singing and talking skit, leaving the audience in a good mood for Raymond Wylie. Mr. Wylie has a neat setting, in which he is a futuristic jallbird, his cell being a bird cage with telephone booth light and other conveniences. His talk is over the phone to the Warden to send up his mail,

have his bath ready, what kind of perfume to use and other comedy remarks. He sings a couple of numbers dressed in a silk uniform, changing to evening dress for a few more. Mr. Wylie's present turn makes a good impression and about the best of the show almost ran out of encores.

Following the ill song and drawing for prizes the "Dixie Revue" registered on the final bit of the colored mammy. Hamilton and Barnes with their comedy cross-fire and "gags" were applause winners from the start. The couple had the house with 'em all the way and scored strongly. George Jessel followed and kept it up. Demarest and Collette, next to closing, stopped the show. The couple are some musicians, and combined with Mr. Demarest's comedy talk and tumblers should stop any show. Tom Brown's Minstrels closed to a walk-out. The act is a regular old-time minstrel show with good singing, dancing, comedy and music galore. The piece is a good closing act and rounded out the bill nicely.

FIFTH AVENUE.

If conflicts on a vaudeville program mean anything at all in these days, then the Fifth Avenue program the first half was a champ at it. Every turn but one had two people in it, two were girls only, three were musical of one kind or another and a couple had whistling limitations.

It didn't frame into a good show, nor yet a poor one, just a light running arrangement, with Van and Belle, closing the performance, getting a little the worst of it on position and through Mr. Van following Frank Stafford with the whistling. Van and Belle equaled anything on the program for appreciation, even at the end of the bill. Their boomerang throwing was sufficient, and Mr. Van made his whistling impersonations stand up, notwithstanding Stafford's lengthy use of the same idea (birds and animals).

Van and Belle can get to any audience. They have a most likable manner of working, always natural, with each good naturedly smiling, at their work, at the audience and at one another. This smiling at one another on the stage is a great scheme. To hear Miss Belle exclaim, "Goody!" when completing a trick is funny double the admission alone. That Mr. Van is some boomerang thrower. He would probably send a boomerang out to the theatre at lunch and have it return just in time for dinner. The act opens attractively in a woodland set on the seashore with the couple arriving in a drop-painted Noah's Ark, where Miss Belle quickly explains that while boomerang throwing was claimed to have originated with the Egyptians, the Australians are actually responsible for it. The Van and Belle turn is a good natured novelty and worth a better program spot at any time than the closing or opening position, for they can hold and amuse an audience.

The Frank Stafford and Co. open air skit of the hunter and his dogs to whistling accompaniment, with a young woman who sings and falls down at the finish when one of the dogs jumps upon her, has lost none of its popularity.

The first of the two-women acts was Maudie Mortenson with a pianist. Miss Mortenson plays a violin. She first played "Kiss Me Again," then perhaps a tremolo or nocturne, whatever those may be, followed by a sonata, perhaps, on the piano. If it weren't for the fact that she is a girl, one would think she was a man. Miss Mortenson returning in another gown for an Irish medley, with a pop medley to close, the pop medley the only number where the full lights were on. Why these girls should use a spotlight and almost hide their good looks for 10 minutes may have its own reason. It doesn't help their act, although getting in the way of a classification, the young women on their looks are enough. Miss Mortenson when violin playing carries a haughty mien that would frighten away lay people. She smiles, though, later. But the pianist is affable throughout, and a real nice pianist, in person as well as execution. It's seldom two such classy looking girls drop in and they ought to stay in the act. The next act was the Kouns Sisters with songs. The other two-women turn was the Browne Sisters (New Acts). In between were Thornton and Haviland with a new comedy playlet (New Acts).

After the sisters came Pistel and Cushing in their blackface laughing act that the little fellow with the funny movements makes very funny. They get the house away.

Next to closing were Demarest and Collette with a comedy musical turn in which the violin and cello played their roles quite well, needing the comedy the man gave to help them along. The man, somewhat heavy, does a flopping spring-up from the ground repeatedly for laughs and gets the house making some war fall through it. The turn was placed right, next to closing in this bill but couldn't hold the spot on a larger program, though it may develop into a standard number through the comedian. He is a semi-act, and a musical talking acrobat. That takes him out of the acrobat class but goes the talking acrobat one better.

The house had the weather for opposition Monday night and the weather won out. It also had a K. of C. talker with a collection, on the final night of the Drive. Everybody went to the K. of C. subscription movement and all the variety theatres assisted. With the Liberty Loan coming on, to be immediately followed by another Red Cross collection, the theatres will be busily occupied by speakers for some weeks to come. Managers may as well bend to the patriotic will in these things. If the war continues longer than expected, the theatres may look forward to the time that hardly a performance will pass without some charitable appeal made to the audience. The audiences should adjust themselves to it and split their contributions according to the demands made upon them. Sime.

CITY.

Business good Tuesday night. Several of the acts went unusually well. One turn appearing near the close of the show almost ran out of encores.

The Gladiators opened and held close attention with a corking good remains of "strong arm" work that included some tricks new for acts of this calibre. Two men, dressed as ancient gladiators, have stage arm-to-arm, hand-to-hand "lifts and raises" that showed unusual proficiency and practice. Lottie Gruper offered a pleasing list of songs and displayed a voice a little above the average.

Gertrude Arden and Co. are "repeating" with "The Other Witness," which did well in spots. Sketch did not make as big an impression as previously, probably due to the women "subduing" their voices, making it extremely difficult to keep track of conversation which carries turn along. The cast has been changed, the man appearing to good advantage through making his "lines" heard. Johnny Regay and Lorraine Sisters (New Acts) were followed by Parker and Gray.

The male member of the Parker and Gray combination affects an individual style vividly reminiscent of Frankie Fay, and Fay may have furnished the material. The man even affects a Fay makeup. The woman stood out with a brass instrumental solo that was splendidly played and which pleased immensely. Act K. for the pop houses. Arthur Barrett and Co. offered "Predictions of the Aaron Hodgman story of the fortune telling by the cards," which turned out all wrong and which held interest throughout.

Galliarini and Son were a corking hit. That boy is some musician and he shows musical versatility which is going to place him at the top some of these days. With skill and ease he plays the accordion, flute, piano, fife and cornet, and might have played more, but he not run out of instruments. Great stuff is the combined music of father and son.

Lew and Mollie Hunting had no trouble in putting over their turn, while everybody stuck for the feature film, notwithstanding that at the beginning there was a two-part L-KO comedy, with Hugh Mack featured, which had some amusing "bits." Mark.

23RD STREET.

The bill for the first half was below the average of the shows at the house lately. Business Monday night was as big as could be expected for Holy Week.

Griffin and Capman, opening, passed almost unnoticed. The act is a real small time turn but could be helped along considerably with some new songs and a little life by the boy. Chas. A. Loder and Co. did little more than the opening turn and just passed by the house. The Grimsby Sisters worked hard but got light results. The girls have a novel offering, but are using old songs which will go in some houses, but missed at the 23d. Kliner, Hawkeye and McClay, starting with off-stage harmony, were the first to score anything resembling a hit. The trio, two men and a girl, work well together, have bright ideas on the stage, but this turn could improve by replacing the old songs. A plea for the K. of C. War Drive, by a woman, split the bill in two, and following her patriotic talk the card for the next act, "Sherman Was Right," was hung out. The turn carries a cast of eight, three principals and a chorus of five girls, but is small time. Sherman might have said, "I was right about war, and surely would have said the same thing about the act which bears his name."

Madge Matland was greatly liked and given a big reception. Miss Matland works snappily, has good numbers and scored strongly. Tom and Stasia Moore passed on the comedy and some bit by the man. Seabury and Shaw closed the show with clever dances and acrobatic dancing. The couple went big in the closing position.

LAST HALF REVIEWS.

(March 21-24.)

AUDUBON.

Spring Festival Week was the title of the show at the Audubon last half of last week, when eight acts instead of six were on the bill. The lobby and interior were decked out in spring array with leaves, branches of trees and flowers everywhere. Although the house always has an attractive look about it, the floral decorations made it more inviting. The special show and Fairbanks' picture, "Headin' South," brought a capacity audience Thursday night.

Lady Alice, with her rats, cats and pigeons, going through an interesting routine, gave the bill a nice start. The team worked in an off setting in "full" and start nicely, but much of their work is overdone. Following the Christie comedy picture, Mr. and Mrs. Hugh Emmett pleased with their musical and ventriloquist turn. The act as it now stands could be cut. Jack Gardner, with the aid of his "plant" in the audience, scored a noble applause hit. Linton and Lawrence had a little trouble getting started, but got by to a good finish. Robert Emmett Keane was given a big reception at his opening, responding with his bright "gags" and recitations and scored the applause hit of the evening, stopping the show. The show was rounded out by Espe and Dutton in the closing spot, who, with their novel juggling, singing and dancing, hung up a well earned hit. The boys are good jugglers and acrobats, nice singers and dancers and can hold down an important spot.

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BILLS NEXT WEEK (APRIL 1)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
 Agencies booking the houses are noted by single name or initials, such as "Orpheum Circuit," "W. B. O." (Western Booking Office); "W. V. M. A." (Western Vaudeville Managers' Association); "P. P." (Patrons' Circuit); "Loew," Marous Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A. H." Ackerman & Harris (San Francisco); "P. H." Pantages and Hokin (Chicago).
 Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.
 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 new, doing turn new to vaudeville, or appearing in city where listed for the first time.

New York
PALACE (ubo)
 Bee McCoy Davis
 *Derwent H. Calne Co
 J & B Thornton
 Kouns Sisters
 *Vince Westony Co
 Four Boies
 *Harman Timberg Co
 (Two to fill)
ALHAMBRA (ubo)
 Sophia Tucker
 White & Halg
 Pensello Sisters
 8 Doolays
 The Chadwicks
 Irwin & Henry
 Frank Westphal
 *Belgium Trio
 Wilton Aubrey 3
COLONIAL (ubo)
 "On High Seas"
 Jas Watts Co
 Oliver & Oip
 B & H Gordon
 *Gomare & Gold
 Stevens O'Rourke
 Hooper & Marbury
 Farish & Paul
 Jewell's Manikins
RIVERSIDE (ubo)
 "Bandbox Revue"
 Rooney & Bent
 Dorothy Brenner
 Gladys Hanson Co
 Mack & Walker
 B & H Gordon
 Girl in Moon
 Lloyd & Wells
ROYAL (ubo)
 Theo Kooloff Co
 Mack & Walker
 "Childhood Days"
 Britt Wood
 *Holmes & Wells
 Eddie Dowling
 Trill Zanzani
 J J Morton (Special)
PROCTOR'S 58TH ST.
 (ubo)
 Somoya
 Cook & Sylvia
 *Shannon Banks Co
 Frank Sherman
 Violinsky Co
 Mayo & Lynn
 Nallison's Ballet
 2d half
 Vaughan & Dreams
 Fredericks & Palmer
 "Apple Blossom Time"
 May Ward
 Ellsworth Larden Co
 George Chamel Co
 Moran & S. Brownskins
AMERICAN (loew)
 *O'Neill Sisters
 *Horton & LaTouche
 *Columbia City 4
 Nat Nazario Co
 *Jere Sanford
 *Dolan & Lenhart
 Adams & Gubi
 *Nelson & Nelson
 (One to fill)
 2d half
 *Mabel Best
 McCormack & Irving
 Nat Nazario Co
 *McKinos & LaCosta
 Lillian Mortimer Co
 *Wm Dick
 (Three to fill)
VICTORIA (loew)
 *Kaine Bros
 Lamont & Wright
 Plesano & Bingham
 Francis Morrey Co
 Hal Landon 3
 Les Aristocrats
 2d half
 Kaine Co
 Les Aristocrats
 Great Howard
 Burns & Smythe
 "Midnight Rollickers"
LINCOLN (loew)
 Parise Duo
 Chas Gibbs
 *Walter & Gilmore
 Hall & O'Brien
 Raymond & Caverly
 Jerome & Carson
 2d half
 Burns & Joe
 Minetta Duo
 Harry Brooks Co
 Austin Stewart 3
 Raymond & Caverly
GREENEY (loew)
 Felix & Fisher
 Gals Erdman
 *Lee & Cranston
 *Well Well Well
 Hoey & Lee
 8 Steppers
 2d half
 Claude Rant
 Kimmy & Fongia
 Walton & Gilmore
 Elliott & Mora
 Jere Sanford
 Flynn's Minstrels
DELANEY (loew)
 Claudia Rant
 *Brandon Taylor
 *Morgan Best
 Kitty Francis Co
 Grey & Old Rose
 (One to fill)
 2d half
 Parise Duo
 P & R Warner
 Chas Gibbs
 Weston & Flint
 Dolan & Lenhart
 Foley & O'Neill
 (One to fill)
NATIONAL (loew)
 Kalma Co
 Flora Starr
 Brown & Harrows
 "Our Boys"
 Harris & Manion
 2d half
 Dancing Cronins
 Lamont & Wright
 Holmes & LaVere
 Tommy Ray
 Kitty Francis Co
ORPHEUM (loew)
 Greenley & Williams
 Lipton's Monkeys
 Tommy Ray
 *Anderson & Rean
 Allman & Sykes
 "Dairy Maids"
 (One to fill)
 2d half
 Jerome & Carson
 Brown & Harrows
 Columbia City 4
 Morgan & Gray
 Adams & Gubi
 Les Aristocrats
BOULEVARD (loew)
 *F & Ray Warner
 Weston & Flint
 Great Howard
 Foley & O'Neill
 Nettie Co
 2d half
 Felix & Fisher
 Flora Starr
 Hall & O'Brien
 Hoey & Lee
 Grey & Old Rose
AVE B (loew)
 Daisy Leon
 Gleason & O'Houllihan
 Bell & Carson
 (Two to fill)
 2d half
 Maud Durand Co
 Durkin Girls
 7 Sammlies
 (Two to fill)
Brooklyn
ORPHEUM (ubo)
 Van & Schenck
 "Submarine FT"
 Mrs G. Hughes Co
 Brice & Barr Twins
 Gallerini Sisters
 Bert Levy
 Mullen & Coogan
 Richards & Kyle
 Aus Creightons
BUSHWICK (ubo)
 Mollie King
 Franklyn Ardell Co
 Chas. Dick
 "Mar via Wireless"
 Charles Olcott
 Fisher Hawley Co
 Chief Capouillon
 "Dream Fantasies"
 Bennett Sisters
BIJOU (loew)
 Dancing Cronins
 Minetta Duo
 Austin Stewart 3
 Lillian Mortimer Co
 *Barnes & Smythe
 Welch Mealy M
 2d half
 *Orban & Dixie
 Clara Keating
 "Our Boys"
 Harris & Manion
 Lipton's Monkeys
 (One to fill)
DE KALB (loew)
 Florence Duo
 Clara Keating
 Morgan & Grey
 Dunbar & Turner
 F. Flynn's Minstrels
 2d half
 Arthur Turrell
 Hal Langdon 3
 Clark & Francis
 Allman & Sykes
 "Dairy Maids"
 (One to fill)
PALACE (loew)
 Zelaya
 Bell Boy Trio
 McKay's Revue
 (Two to fill)
 3d half
 Daisy Leon
 Sampel & Leonard
 O'Connor & Dixon
 DeLesse Troupe
 (One to fill)
FULTON (loew)
 Burns & Joe
 McKinos & LaCosta
 McCormack & Irving
 Harry Brooks Co
 O'Connor & Dixon
 2d half
 Florence Duo
 Willie Smith
 Francis Morrey Co
 Dunbar & Turner
 Welch Mealy M
WARWICK (loew)
 Sampel & Leonard
 Jones & Sylvester
 7 Sammlies
 (Two to fill)
 2d half
 O'Neill Sisters
 Zelaya
 Bell Boy Trio
 (Two to fill)
 Albany, N. Y.
PROCTOR'S (ubo)
 Stewart & Mercer
 Helen Ely Co
 Johnny Johnson Co
 Kenny & Nobody
 "Mimic World"
 2d half
 Bertie Ford Co
 Weston & Wheeler
 Van Bros
 "Mimic World"
 (One to fill)
 Winchester & Claire
 Roattino & Barrett
 Regal & Mack
 Thos P Dunne
 Alvaretta Rigo & S
 Ambury, N. Y.
JEFFERSON (ubo)
 Fred Waber
 Hers & Fairman
 Duquesne Comedy 4
 Zeno Jordan & S
 (One to fill)
 2d half
 Mack & Kessler
 Jona's Hawaiians
 Bob Hall
 Maximilian's Dogs
 (One to fill)
 Albany, N. Y.
GRAND (ubo)
 (Macos split)
 1st half
 Nalona
 Grey & Byron
 Gordon Eldred Co
 Sandy Shaw
 "Columbia Bellies"
MODERNA (loew)
 McOoe & Anita
 Roattino & Barrett
 Regal & Mack
 Thos P Dunne
 Alvaretta Rigo & S
 2d half
 Ryan & Ryan
 Hobson & Beatty
 Doris Lester 3
 Jarow
 Gillrain Girls
 Bakerfield, Cal.
HIP (ash)
 (31-2)
 Winchester & Claire
 Birmingham, Ala.
LYRIO (ubo)
 (Atlanta split)
 1st half
 Jack Alfred Co
 Patton & White
 "Taking a Chance"
 Martella
 Breen Family
BIJOU (loew)
 Alfred & Pearl
 Kaufman & Lillian
 Mae Curtis Co
 Mack & Arnold
 Pernalkoff Rose Bal
 2d half
 Cooper & Lacey
 Jack Reddy
 "Right Man"
 Ward & Cullen
 Hubert Dyer Co
 Western
KEITH'S (ubo)
 Myrtle Hanson 3
 Joyce Weston & M
 Hank's Melior
 Gardner & Hartman
 "Camouflage"
 Vanita Gould
 Imhoff Conn & C
 Grace LaRue
 Gulrain & Newell
ORPHEUM (loew)
 McConnell & Austin
 Rose Barry
 Geo Barber Co
 Parsons & Irwin
 "Bon Voyage"
 (One to fill)
 2d half
 F & M Britton
 Clinton & Rooney
 "Officer 444"
 American Comedy 4
 4 Renee Girls
 (One to fill)
ST. JAMES (loew)
 Dancing Kennedys
 Russell & Parker
 "Merchant Prince"
 Murray Bennett
 Dias Monkeys
 2d half
 Jim & Anna Francis
 Saxton & Farrell
 Frances Rice
 McCloud & Karp
 "Oh You Devil"
 Bridgeport, Conn.
POLI'S (ubo)
 P & P Houlton
 Rag & Paxanna
 John Connolly Co
 University
 Boganny Troupe
 2d half
 Allancon
 McLoughlin & Evans
 Harold Seiman Co
 Hershell Hendler
 LaBelle Titcomb Rev
PIAZA (ubo)
 8 Remains
 Gladstone & Leonard
 International 4
 Six Va Steppers
 2d half
 Sylvester & Porster
 Hoyt Hyams 3
 Corray & Graham
 Martini & Maximilian
 Buffalo, N. Y.
BHMA'S (ubo)
 Ferry
 Francis & Ross
 Fern & Davis
 Hush Herbert Co
 Watson Sisters
 Edward's Revue
OLYMPIC (sun)
 F & C Large
 Russell & Bell
 Emerson & Bannan
 West & Edwards
 "The Runaway"
 Lorenzo Co
 Lyric (sun)
 Dusan & Chapman
 Shamrock Four
 Guilmeas & Ryan
 Rice Elmer & Tom
 Butte, Mont.
PANTAGES (p)
 (20-3)
 Chandler & DeRose Sis
 LaFrance & Kennedy
 Four Maykies
 Orren & Draw
 "Hill for Night"
 P-HIP (ash-wva)
 (31-2)
 (Same bill playing
 Bluebird, Anaconda,
 3, Grand, Wallace, 5)
 Arline Bros
 3 Shannons
 Holmes & Hollister
 Kabin & Eugene
 Wilson & Wilson
 Bert Sheperd
 Calgary
ORPHEUM
 Four Mortons
 C Crawley Co
 Fahl & Gillen
 Grace De Mar
 Margaret Edwards
 Dink & Ward
 Beeman & Anderson
PANTAGES (p)
 Quixley & Fitzgerald
 "Flirtation"
 Al Noda
 "Notorious Delphine"
 Moore & Rose
 Aerial Patts
 Camden, N. J.
TOWER'S (ubo)
 3d half (20-30)
 Ball Bros Co
 Greater City 4
 Mr & Mrs Melbourne
 La Tour & Gold
 "Rocky Pass"
 Canton, O.
LYCEUM (ubo)
 Billy Hoo Trio
 Lee Barth
 Olaf Miller Co
 "Hello Egypt"
 Sylvia Clark
 Loyal's Dogs
 Cedar Rapids, Ia.
MAJESTIC (wva)
 Jordan Girls
 Black & O'Donnell
 Jolly Wild Co
 Sam Liebert Co
 Oscar Lorraine
 Elect'l Venus
 2d half
 Walker & Texas
 Jack Dresdner
 Boy & Woods
 J C Mack Co
 Marmain Sisters
 (One to fill)
 Champaign, Ill.
ORPHEUM (wva)
 Capes & Snow
 4 Buttercup
 Chas Grapewin Co
 Madia DeLong
 Makers of History
 2d half
 A & G Terry
 Peerless Trio
 Eldridge Barlow & M
 "Miss America"
 Brierte & King
 Charleston, S. C.
ACADEMY (ubo)
 (Columbia split)
 1st half
 Olga
 Carbery & Cavanaugh
 Lambert & Frederika
 Nevins & Erwood
 Camaras & Cleo
 Charleston, W. Va.
PLAZA (sun)
 The Farrines
 Emma Weston 3
 Frostlin
 2d half
 Floyd & Gullbert
 Godfrey & Henderson
 Picard Trio
 Charlotte, N. C.
ACADEMY (ubo)
 (Roanoke split)
 1st half
 Carlita & Howland
 Lewis & Leonard
 Royal Hawaiian
 Spencer & Williams
 Hanton & Hanton
 Chattanooga, Tenn.
RIALTO (ubo)
 (Knoxville split)
 1st half
 Garcelnet Bros
 Ray Royce
 "Under One Roof"
 Kilkenny Four
 Carlisle & Roma
 Chicago
PALACE (orph)
 Eddie Foy Co
 "For P's Sake"
 Cummins & Mitchell
 Bert Swor
 Cartmell & Harris
 Holt & Rosedala
 Kanazawa Japs
 The La Volas
MAJESTIC (orph)
 Joy Howard Revue
 Nettie
 Harry Green Co
 Rockwell & Wood
 Diamond & Brennan
 Mack & Earl
 Frank Crumit
 Queenie Dunedin
 Three Jahns
AMERICAN (wva)
 Haystack Bros
 Hurry & Wren
 Hnosler Girl
 Fred Rogers
 Ziras' Leopards
 C & M Dunbar
 2d half
 Adolpho
 Hoyt's Minstrels
 (Four to fill)
KEDZIN (wva)
 Pierre & King
 Princess Kalama
 Bison City 4
 Asala Troupe
 (One to fill)
 2d half
 Johnson Bros & J
 Frank Gardner Co
 Ward & Lorraine
 (Two to fill)
LINCOLN (wva)
 Adams & Thomas
 Rich & McCurdy
 Hoyt's Minstrels
 (Two to fill)
 2d half
 Hurley & Wren
 Gardner & Revere
 (Three to fill)
WILSON (wva)
 Buster & Eddy
 Simpson & Dean
 Danville, Ill.
PALACE (ubo)
 Musical Fredericks
 Mack & Maybelle
 Dean & Her Girls
 Travers & Douglas
 Hill Tivoli & H
 2d half
 Nadie
 Wilson & Larsen
 Arthur & Deagon
 Bush Bros
 (One to fill)
 Danversport, Ia.
COLUMBIA (wva)
 (Sunday opening)
 "Naughty Princess"
 2d half
 The Lamplins
 Black & O'Donnell
 Cronin's Novelty
 Danny Simmons
 3 Malva Bros
 Dayton, O.
KEITH'S (ubo)
 Margot & Francois
 Alexander O'Neill & S
 Kalljama
 Stanley & Birnes
 "Night Boat"
 Belle Baker
 Dupree & Dupree
 Decatur, Ill.
EMPERESS (wva)
 F & G DeMont
 Adolpho
 Creighton Belmont & O
 G & P Highman
 Miss America
 2d half
 Orville Stamm
 4 Buttercup
 Chas Grapewin Co
 "Angel & Fuller
 Princess Kalama
 Denver
ORPHEUM
 (Sunday opening)
 Hyama & McIntyre
 Kern & Weston
 Elida Morris
 H. Beresford Co
 Croyling Brunettes
 Santi Co
 Harry Gilfoi
PANTAGES (p)
 Rosalind
 The Langsons
 Jarvis & Harrison
 T & G Florence
 D Harris & Variety 4
 Cortes Trio
 Des Moines
ORPHEUM
 (Sunday opening)
 Sallie Fisher Co
 Julie King Co
 Valova's Gypsies
 Valaya & Bras Nuts
 Arnold & Taylor
 "Fire of Clubs"
 Ruth Roy
 Detroit
TEMPLE (ubo)
 Milt Collins
 F & L Bruce
 Miller & Lyle
 "Somewhere in Fr"
 Gould & Lewis
 Florence Roberts Co
 Frances Kennedy
 Bowers Walters & O

HOTEL APPLETON

SAN FRANCISCO

(Next to Alhambra Theatre)

The New Name of the Standard Franchise

B & H Adair
 Chas Olcott
 Burdell Patterson
 2d half
 Geo Schindler
 Wheeler & Potter
 Bison City 4
 Makers of History
 (One to fill)
 McVICKERS (loew)
 Brown & Bro
 Laurie Ordway
 "Temptation"
 Bernard & Myers
 "Lincoln of U S A"
 Donovan & Murray
 Marion Munson
 Hendricks & Russell
 Alfred & Pearl
 Chaco, Cal.
MAJESTIC (ash-wva)
 (31-2)
 (Same bill playing
 Empress, Sacramento,
 3-6)
 8 Fishers
 Diebel & Ray
 Allen & Morton
 "Nite in Old Egypt"
 Walters & Hastings
 Gypsy Dancing 3
 Chittiloth, O.
MAJESTIC (sun)
 Sully Rogers & S
 Forrest & Church
 J Edward Leasig
 Joe Browning
 2d half
 Rome & Cox
 Burke & Burke
 Pauline Fielding
 Seven Bricks
 Kitchmati
KEITH'S (ubo)
 Frank Shields
 Helen Tris & Sis
 Wilfred Clarka Co
 Joe Towle
 Burns & Frabito
 Joe K Watson
 Japanese Prince
 Joe Roberts
 4 Readings
MAJESTIC (inter)
 Kathryn Powell
 Barlowe & Dearie
 George Lovett Co
 Willie Weston
 Sam Mann Co
 Jim & Betty Morgan
 Pete & Pale
 Danville, Ill.
PALACE (ubo)
 Musical Fredericks
 Mack & Maybelle
 Dean & Her Girls
 Travers & Douglas
 Hill Tivoli & H
 2d half
 Nadie
 Wilson & Larsen
 Arthur & Deagon
 Bush Bros
 (One to fill)
 Danversport, Ia.
COLUMBIA (wva)
 (Sunday opening)
 "Naughty Princess"
 2d half
 The Lamplins
 Black & O'Donnell
 Cronin's Novelty
 Danny Simmons
 3 Malva Bros
 Dayton, O.
KEITH'S (ubo)
 Margot & Francois
 Alexander O'Neill & S
 Kalljama
 Stanley & Birnes
 "Night Boat"
 Belle Baker
 Dupree & Dupree
 Decatur, Ill.
EMPERESS (wva)
 F & G DeMont
 Adolpho

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CONTINENTAL HOTEL

The Professionals' Original Home
 LOS ANGELES and SAN FRANCISCO
 Shandler and Parsons ("Fifty-Fifty")

Alexandria, Ia.
RAPIDS (ubo)
 1st half
 Webb & Romain
 Martha Hamilton Co
 Cooney Sisters
 Kenny & Walsh
 (One to fill)
 Allentown, Pa.
ORPHEUM (pa)
 Mack & Lee
 Howard & Sadler
 "Village Tinker"
 (Two to fill)
 2d half
 "Too Many Sweethearts"
 Altom, Ill.
HIP (wva)
 Shaw & Campbell
 Smith & Kaufman
 2d half
 Bruce Morgan & B
 Old Soldier Fiddlers
 Altoona, Pa.
ORPHEUM (ubo)
 Norton & Melnotte
 Low Madden Co
 4 Harmony Kings
 (Two to fill)
 2d half
 McWatters & Tyson
 Joe Cook
 Aus Woodchoppers
 (Two to fill)
 Anaconda, Mont.
BLUEBIRD (ash-wva)
 (31)
 (Same bill playing
 LYRIC Spokane, 3-6)
 Santry & Norton
 Hickey & Cooper
 Moore & White
 Minnie Burke Boys
 Variety Trio
 3 Altkins
 Atlanta, Ga.
LYRIC (ubo)
 (Birmingham split)
 1st half
 Ann Sutor
 Worth Walting 4
 "Who's to Blame"
 Dooley & Sales
 Templeton Gessner & H
GRAND (loew)
 Cooper & Lacey
 Jack Reddy
 "Right Man"
 Ward & Cullen
 Hubert Dyer Co
 2d half
 Ryan & Ryan
 4 American Beauties
 Larry Haggerty
 (3-4)
 Hodge & Lowell
 4 Flying Weavers
 Allen Carrell & F
 (3-4)
 Johnny & Wise
 Tiny Trio
 Homburg & Lee
 Baltimore
MARYLAND (ubo)
 Starpole & Spel
 Athlete's Dancers
 Thos Swift Co
 Marie Nordstrom
 De Leon & Davies
 Blanche Ring
 (Three to fill)
 HIP (loew)
 Grace Edmonds
 "Women"
 Weiser & Reiser
 Bernard
 Sherman Van-Hyman
 (One to fill)
 Battle Creek, Mich.
BIJOU (ubo)
 (Kalamazoo split)
 1st half
 The Henninks
 J & G O'Mera
 6 Kirkamith Sisters
 Brady & Mahoney
 Maximes & Bobby
 Belleville, Ill.
WASHINGTON (wva)
 Arco Bros
 Bruce Morcan & B
 *Arthur Angel Co
 2d half
 Wm Morrow Co
 Hubla Pearl
 Thaler's Circus
 Billings, Mont.
BABCOCK (ash-wva)
 (4)
 Frank Colby Co
 Weir Temple D
 Otto Koerner Co
 3 Morlarity Girls
 Murphy & Lachmar
 Steve Stevens 3
 (7-8)
 Carlotta
 South & Tobin
 Brown & Jackson
 4 Seasons
 Craig & Meeker
 Knight's Roosters
 E. HEMMENDINGER 4 JUNE STREET
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ORPHEUM (miles)
Johnny Howard & L
Lowe & Sterling Sis
Edna Costello
Winter Garden Revue
(Two to all)

REHEARSAL (miles)
Juggling DeLia
Charles Coleman
The Youngers
Gene Green
"Dream of Orient"
Goldberg & Wayne

Durham
ORPHEUM (miles)
Sunday opening
Ruth & Deane Co
Hedder Stiles & P
Harry Van Fossen
Anna Chandler
Taylor Trio
Aerial Mitchell
Tina Lerner

GRAND (wva)
Herman & Hanley
"Mary's Day Out"
Morton & McCarthy Sis
Filipino Sextet
3 Kawanas
24 half
Daly & Barlow
Miller & Rainey
"Meanderbrook Lane"
Hooder Trio
(One to all)

St. Louis, Mo.
REHEARSAL (wva)
A & G Terry
Bella Pearl
Mack & Lane
Thelma's Circus
24 half
Story & Clark
Hopkins & Artell
Link & Robinson
(One to all)

Houston, Pa.
ABLE O H (ubo)
"Too Many Sweethearts"
24 half
Mack & Lane
Edward Sadler
"Whispering Tinkles"
(Two to all)

Edmonton, Can.
PANTAGES (p)
Coleman & Ray
"Peculiar Alley"
Diana Bonnar
McConnell & Simpson
Ford & Goodrich
Gaston Palmer

Memphis, N. Y.
MAJESTIC (ubo)
Rene & Wagner
Arthur Dunn Co
Tennelle 3
(Two to all)
24 half
Deodate
Horn & Fairman
"Mid Winter Revue"
(Two to all)

Kris, Pa.
COLONIAL (ubo)
Wilfred D. Bois
The Gerald
Roy La Pearl
"Hit the Trail"
Jodie Heather Co
See Ho Gray

Evansville, Ind.
GRAND (wva)
(Terre Haute split)
1st half
"Mimic World"
Full River, Mass.
BIJOU (low)
Clinton & Rooney
"Officer 44"
American Comedy 4
4 Kamee Girls
24 half
McConnell & Tustin
Rose Barry
Parsons & Irwin
"Bon Voyage"

Flint, Mich.
MAJESTIC (ubo)
(Saginaw split)
1st half
"World of Girls"

Ft. Wayne, Ind.
PALACE (ubo)
Aerial Edgely
Peggy Brooks
Roth & Roberts
Madie & Ramadan
Chas Wilson
Dan Sherman Co
(One to all)
24 half
Haystack Bros
Pearls & Burns
Fennell & Tyson
"Fountain of Love"
Julette Dika
Joe L Browning
Collins & Hart

Ft. Williams, Can.
ORPHEUM (wva)
DePage Opera Co
Romane
Gabby & Clark
(One to all)
24 half
Herman & Hanley
"Mary's Day Out"
Morley & McCarthy Sis
Filipino Sextet

Fort Worth, Tex.
MAJESTIC (inter)
Rene
Doris Dare

Louis Simon Co
Dave Roth
Benno & Baird
"Four Husbands"
Fresno, Cal.
HIP (low)
Hodge & Lowell
Cecil & Bernice
Florence Ball Co
Mack O'Neill
"Small Town Op'ry"
Neville & Brock
Seymour Family
24 half
Annette & Morrell
Florence Calvert Co
Manley & Golden
Dorothy Lamb Co
Blond Robinson
Alma Co

Galveston, Tex.
MAJESTIC (inter)
(1-3)
(Same bill playing Aus-
tin 3-4)
Bert Hughes Troupe
Street Uralia
Morton & McCarthy Co
"Reckless Eve"
Cooper & Ricardo
Jack LaVier
Grand Forks, N. D.
GRAND (wva)
Williams & Culver
Eddie Clayton
7 Kidding Kids
Grand Rapids, Mich.
EMPIRE (ubo)
Ed Morton
McKay & Ardine
Mimes Campbell
Broad & Bart
Brook's School
(Two to all)
Gt. Falls, Mont.
PANTAGES (p)
(3-3)
(Same bill playing An-
asoda 4)
Fanton's Athletics
M P & Harmon
Musical Noons
Wright & Davis
Meridian Co
Gordon & Gordon
PALACE (ab-wva)
(30-31)
(Same bill playing Peo-
ple's-Hipp, Butte,
3-6)
Willie Nielson Co
Connors & Edna
Lewis & Raymond
W Hall Co
Billy Brown
Tiny May Circus
Green Bay, Wisc.
ORPHEUM (wva)
24 half
Austin & Bailey
Hanna & Partner
Judson Cole
"Follies DeVogue"
Greenville, S. O.
GRAND (ubo)
(Spartanburg split)
1st half
4 Kasting Kaye
May Morning
J C Lewis Co
Jennie Middleton
"Ladies Club"
Hamilton, Can.
DOMINION (ubo)
Three Chum
Helen Gleason Co
Adair & Adelphi
Fred Larine Co
(Two to all)
LOEW (low)
The Norvelles
Amores & Jeanette
Castelle & Zard
Walter Percival Co
Al Fields Co
Fred V Bowers Co
Harrisburg, Pa.
MAJESTIC (ubo)
Paul Brady
Bert Bari 3
Archer & Belford
Jean Southern
Down Home Ten
24 half
McDev Kelly & L
Corb Shop & Don
(Three to all)
Hartford, Conn.
POLI'S (ubo)
Martini & Maximilian
S & H Everett
Rutan's Birds
Weber & Elliott
"Dixie Revue"
Follis Sis & LeRoy
Nippon Duo
"Hilda's Ankle"
University 4
The Valdares
PALACE (ubo)
Ryan & Ryan
3 Kites
Herald Selman Co
Herb Hill Hender
Brown's Minstrels
24 half
Helene Trio
Brennan & Murley
"Honeymoon"
William Jordan
DeHaven & Nice
Hattiesburg, Miss.
CAMPBELL (low)
Bop Tip Co
Sadie Sherman

Lillian Kingsbury Co
West & Hale
Grant Santell
24 half
Fallon & Fayne
Nixon & Sans
"Fascinating Flirts"
Minnie Harrison
Frank Wilson

Hebehan, N. J.
LOEW (low)
Gertrude Rose
Finn & Finn
Billworth & Linden
(Two to all)
24 half
Craighead & Awa'd
Fred C Hagan Co
Jones & Sylvester
Marital & Fabrial
(One to all)

Houston, Tex.
PRINCE (p)
Mile Theresa Co
Geo Van Hoff
Maurice Samuels Co
Transfield Sisters
"Honeybees"
MAJESTIC (inter)
Three Bebs
Helen Vincent
Periera Sextet
H & G Ellsworth
Bert Baker Co
Williams & Wolfus
Robbie Gordone
Indianapolis
KEITH'S (ubo)
Seals
Ratline Rolly
Eddie Carr Co
McMahon Diamond & C
Dickinson & Deagon
Mrs T Whiffen Co
Moore & Whitehead
Robert DeMont 3
LYRIC (ubo)
Billy Kinkaid
Tennessee Trio
Foster & Foster
Ray Conlin
"Zig Zag Review"
Ithaca, N. Y.
STAR (ubo)
Deodate
Irene Myers
"Mid Winter Revue"
(Two to all)
24 half
Rome & Wagner
Carrie Lillie
(Three to all)
Jackson, Mich.
ORPHEUM (ubo)
(Lansing split)
1st half
Cummin & Seahum
4 Swors
"Cranberries"
M Montgomery Co
Wood's Animals
Jacksonville, Fla.
ARCADIE (ubo)
(Sunday opening)
(Savannah split)
1st half
The Dryers
Curley & Drew
Great Leon
Gertrude Van Dyke
The Kellors
Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Mang & Snyder
Geo Yeoman
"Motor Boating"
Ed Howard Co
Gems of Art
Joplin, Mo.
CLUB (bp)
(Springfield split)
1st half
High Jinks Mus Co
Kalamazoo, Mich.
MAJESTIC (ubo)
(Battle Creek split)
1st half
Lala Seibel Co
Skelly & Helt
"Magazine Girls"
Hugo Lutgens
Apollo Girls
Kansas City, Mo.
ORPHEUM
(Sunday opening)
Lucille Cavanagh Co
Bernie & Baker
King & Harvey
Ruth Budd
Doe O'Neill
Selma Bratts
Alan Brooke Co
PANTAGES (p)
(Sunday opening)
Wilson's Lions
Lewis & Lake
Grindall & Esher
Arno Antonio 3
Burke Touhey Co
Harry Rose
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Edora Co
Olsen & Johnson
Law Welch Co
Willing & Jordan
Oiga Mishka
Lafayette, Ind.
FAMILY (ubo)
F & G DeMoat
Rector Weber & T

Homer Lind Co
Beulah Lacount
Asahai Japs
Lancaster, Pa.
COLONIAL (ubo)
24 half (20-30)
"When Man Is Mar"
Flo Timponi
Lyle & Harris
Barton O & Mack
"Sally's Visit"
Lansing, Mich.
BIJOU (ubo)
(Jackson split)
1st half
Lusby & Higgy
Ogden & Benson
Lilla Shaw Co
Jimmy Dunn
Pauline

Lexington, Ky.
ADA MEADE (sun)
Floyd & Guilbert
Gedrey & Henderson
Floard Trio
24 half
The Farrars
Emma Weston 3
Fronini

Lincoln, Neb.
ORPHEUM
Altrium
Scorpion & Vartara
Ziegler & Band
Stan Stanley Co
Bernard & Jans
Carrus & Comer
Reynolds & White
Little Rock, Ark.
MAJESTIC (inter)
The Farrars
Shipper & Hestrop
"Kubamartini"
Kaufman Bros.
(One to all)
24 half
Roland Travers Co
Libonati
H & M Puck
Al Herman
Yvette & Saranoff
Livingstone, Mont.
STRAND (ab-wva)
(2)
(Same bill playing Pal-
ace, Gt Falls, 4)
"Good-Bye B'way"
Los Angeles
ORPHEUM
Gertrude Hoffman Co
Kelly & Galvin
J O Nugent Co
Leo Beers
Regal & Bender
Leah & Mayfield
The Sharracks
PANTAGES (p)
Steiner Trio
Countess Verona
Mile Fleury
Lawrence Johnston Co
Hilton & Lash
Billy King Co
Kulolo's Hawaiians
HIP (ash)
1st half
Stine & Sall
3 Hais
Irving & Montrose
Robert & Robert
Kimball & Kenneth
R H Giles

Louisville
ANDERSON (ubo)
The Melatryes
Ashley & Altman
Larry Reilly Co
S & A Harbert
Dancers
Ball & Lambert
Sully Rogers & S
(Two to all)
KEITH'S (ubo)
(Nashville split)
1st half
Kayle & Koyne
Gone & Albert
Gertrude Barnes
The Volunteers
Imperial Russian Tr
Lowell, Mass.
KEITH'S (ubo)
Fraxley & West
Navins & Louise
J H Gordon Co
Mignos
"Olives"
Hawthorne & Anthony
Macon, Ga.
GRAND (ubo)
(Augusta split)
1st half
Beatrice Lambert
Mitchell & Mitah
Nash & O'Donnell
Countess Nardall
Rubio Troupe
Madison, Wis.
ORPHEUM (wva)
Johnson Bros & J
Co Sore One Girl
Ray & Emma Deas
"Tango Shoes"
Hanna & Partner
24 half
Moore & Hager
Adams & Thomas
Lillian Watson
Hoozier Girl
(One to all)
Manchester, N. H.
PALACE (ubo)
Harna Trio
Webber & Redner
Arthur Pickens Co

Kelson & Francis
"Hilda's Ankle"
24 half
Musical Chef
Walter James
"Dance of Art"
Burns & Kleson
Amores Sisters
McKeesport, Pa.
WHITE O H (ubo)
Chester Kingston
Saxon & Ollinton
"Jazz Nightmares"
Holmes & Lyfers
Davis & Stafford
DeLance Troupe
(One to all)
24 half
Greenley & Williams
Gus Erdman
"Well Well Well"
Pisano & Bingham
Nelson & Neos
(One to all)
New Haven, Conn.
POLI'S (ubo)
Follis Sis & LeRoy
Willing & Jordan
Howard & Fields
Travato
The Valdares
Nashmore
24 half
3 Rosalies
Gladstone & Leonard
Ray & Pagnana
Jane Coanally Co
3 Keloe
Mile Dorae's Celeb
BIJOU (ubo)
More Less & More
Nippon Duo
4 Sultanas
Curry & Graham
Princess Sulleka
24 half
Walter Hayes
Rally & Lester
Rutan's Birds
International 4
"Joyland Girls"
New Orleans
ORPHEUM
Conroy & LeMaire
Low Dockstader
Mme Chilson Ohman
C & F Usher
Toots Paka Co
Betty Bond
Herbert's Dogs
PALACE (ubo)
(Montgomery split)
1st half
Four Ankers
Caltes Bros.
Jones & Greenlee
Billy McDermott
International Revue
CRISCENT (low)
Fallon & Payne
Linton & Sams
"Fascinating Flirts"
Minnie Harrison
Frank Wilson
24 half
Alfred & Pearl
S Miller Kent Co
Largay & Snee
Willie Smith
Musical Melodians
New Rochelle, N. Y.
LOEW (low)
Gilding O'Meara
Fox & Ingraham
Maud Durand Co
24 half
Gleasons & O'Houlihan
(Two to all)
Nerflek, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Pollard
Kennedy & Rooney
Bennett & Richards
Models De Laze
(One to all)
No. Yakima, Wash.
EMPIRE (ab-wva)
(31-1)
(Same bill playing Hip,
Tacoma, 4-6)
Molly & Hamilton
Fox & Foxie
Lord Roberts
Loy & Wright
Arce Virginia
Giles Troupe
Okla. City, Okla.
LIBERTY (bp)
Nayon's Birds
Alice Hamilton
"Ocean Bound"
Byal & Early
Donals Sisters
Oakland
ORPHEUM
(Sunday opening)
"Corrae Store"
Willie Nichols
Will Oakland Co
Reed & Wright Sis
Kitamura Trio
Allen Shaw
PANTAGES (p)
(Sunday opening)
Dorothy Harris
"Girl at Clear Stand"
Francis & Nord
Homer & Dubard
Winston's Seals
Canfield & Cohen
HIP (ab-wva)
(31-2)
Arthur Davis
Wilson & Van

Nashville, Tenn.
PRINCESS (ubo)
(Louisville split)
1st half
The Riels
Capt Barnett & Son
Almoat Dumest & Co
Kennedy & Burt
Kenny Mason & S
Newark, N. J.
LOEW (low)
Kimmy & Fongie
Arthur Turelli
Holmes & Lyfers
Davis & Stafford
DeLance Troupe
(One to all)
24 half
Greenley & Williams
Gus Erdman
"Well Well Well"
Pisano & Bingham
Nelson & Neos
(One to all)
New Haven, Conn.
POLI'S (ubo)
Follis Sis & LeRoy
Willing & Jordan
Howard & Fields
Travato
The Valdares
Nashmore
24 half
3 Rosalies
Gladstone & Leonard
Ray & Pagnana
Jane Coanally Co
3 Keloe
Mile Dorae's Celeb
BIJOU (ubo)
More Less & More
Nippon Duo
4 Sultanas
Curry & Graham
Princess Sulleka
24 half
Walter Hayes
Rally & Lester
Rutan's Birds
International 4
"Joyland Girls"
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ORPHEUM
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Betty Bond
Herbert's Dogs
PALACE (ubo)
(Montgomery split)
1st half
Four Ankers
Caltes Bros.
Jones & Greenlee
Billy McDermott
International Revue
CRISCENT (low)
Fallon & Payne
Linton & Sams
"Fascinating Flirts"
Minnie Harrison
Frank Wilson
24 half
Alfred & Pearl
S Miller Kent Co
Largay & Snee
Willie Smith
Musical Melodians
New Rochelle, N. Y.
LOEW (low)
Gilding O'Meara
Fox & Ingraham
Maud Durand Co
24 half
Gleasons & O'Houlihan
(Two to all)
Nerflek, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Pollard
Kennedy & Rooney
Bennett & Richards
Models De Laze
(One to all)
No. Yakima, Wash.
EMPIRE (ab-wva)
(31-1)
(Same bill playing Hip,
Tacoma, 4-6)
Molly & Hamilton
Fox & Foxie
Lord Roberts
Loy & Wright
Arce Virginia
Giles Troupe
Okla. City, Okla.
LIBERTY (bp)
Nayon's Birds
Alice Hamilton
"Ocean Bound"
Byal & Early
Donals Sisters
Oakland
ORPHEUM
(Sunday opening)
"Corrae Store"
Willie Nichols
Will Oakland Co
Reed & Wright Sis
Kitamura Trio
Allen Shaw
PANTAGES (p)
(Sunday opening)
Dorothy Harris
"Girl at Clear Stand"
Francis & Nord
Homer & Dubard
Winston's Seals
Canfield & Cohen
HIP (ab-wva)
(31-2)
Arthur Davis
Wilson & Van

Gray & Graham
"Between Us Two"
Ives Leahy & F
Pitroff
Ogden, Utah
PANTAGES (p)
(4-6)
"Let's Lots"
Brooks & Powers
J Singer & Della
Lottie Mayer Co
Beatrice McKessie
Ti Ling Sing
Omaha
ORPHEUM
(Sunday opening)
4 Marks Bros
Comfort & King
Boothby & Everdeen
Rajah Co
Adala's Animals
John Clark Co
Sheehan & Regay
Ottawa, Can.
DOMINION (ubo)
Sanamoe & Delilah
Gypsy Songsters
Mills & Moulton
(Two to all)
24 half
"Planoville"
Gruet Kramer & G
Jack & Foris
(Two to all)
Paterson, N. J.
MAJESTIC (ubo)
24 half (20-30)
Gordon Baker & L
Edmunds & Leedham
Musical Christmas
Kelso Bros
Frank Ward
Pawtucket, R. I.
SCENIC (ubo)
Adams & Mangle
1st half
Gaylord & Laneton
"Prosperity"
24 half
Clown Seal
Fiske Scott & H
Williams & Mitchell
"Dancing a la Carte"
Philadelphia
KEITH'S (ubo)
Three Kanes
Pistel & Cushing
J McDowan Co
Moon & Morris
Leo Kohlmar Co
Ray Samuels
1st half
Edmunds & Leedham
Elmore & Williams
Prosper & Maret
GRAND (ubo)
G K Clarke
Bradley & Ardine
C F Semon
Halligan & Sykes
Mack & Vincent
Chas Ahern Co
ALLEGHENY (ubo)
Page Hack & Mack
Crawford & Broderick
R H Hodge Co
Mehlinger & Myers
Connell's Revue
WM PENN (ubo)
24 half (20-30)
Robb & Robinson
"The Masher"
George Jemell
"Viol-Ann"
KEYSTONE (ubo)
24 half (20-30)
Mahoney Bros
Noodles Fagan
"Bon Voyage"
Pittsburgh
SHIBBANI (ubo)
(Johnstown split)
1st half
Hannah & Jacklyn
J & M Felber
Paul Decker Co
Wm Wbbs Co
The Little Phas
DAVIS (ubo)
Nankiki Troupe
Margaret Farrell
Robert Deacon Co
Lydel & Higgins
Bessie Clayton Co
Jimmy Lucas Co
Casting Lamys
HARRIS (ubo)
Jack Wentworth
Gardner & Bartell
Milroy Kough Co
Carlo DeAngel
Hanvey & Francis
Camille Perreel Co
Portland, Me.
KEITH'S (ubo)
Asah & Gille
Newell & Most
Lemmy's Pets
Diero
"Petitcoat Minstrel"
8 Hickies Bros
Portland, Ore.
ORPHEUM
(Sunday opening)
George Damerdi Co
Wheeler & Moran
Cooper & Robinson
Haruko Onuk
Lier Worth Co
Oakes & Delour
"In the Zone"
PANTAGES (p)
Zara Carmen 3
June Mills Co
Kinkaid Kitties
Five Metsets
Bob Albright
Sinclair & Tyler

HIP (ab-wva)
(31-3)
The Moranos
Richards & Ward
Lewis & Chapin
America Minis Waids
Vera Berliner
Norris' Animals
Providence, R. I.
KEITH'S (ubo)
June Salme
Rose & Moon
J & M Harlan
Coakley & Dunlaw
Hamilton & Barnes
"Ruberville"
Little Billy
Five Nelsons
EMERY (low)
Jim & Ann Francis
Saxton & Farrell
Frances Rice
McCloud & Kary
"For Me"
(One to all)
24 half
Dancing Kennedy
Bussell & Parker
"Merchant Prince"
Murray Bennett
Dias Montoya
(One to all)
Reading, Pa.
HIP (ubo)
Adion
McDev Kelly & L
Corb Shop & Don
(Two to all)
24 half
Paul Brady
Bert Bari Co
Jean Southern
Down Home Ten
Richmond, Va.
LYRIC (ubo)
(Norfolk split)
1st half
The Demons
Cantwell & Walker
Eleanor Cochran
Baker & Rogers
(One to all)
Roanoke, Va.
ROANOKE (ubo)
(Charlottesville split)
1st half
Raymond Wurt
Cook & Lores
McClernack & Wallace
Sinclair & Casper
Baraban & Grede
Roanoke
TEMPLES (ubo)
J & O Williams
Holmes & Buchanan
Patricia & Myers
Ruth Bros
Margaret Young
Melvyn & Heath
Clark & Hamilton
(One to all)
24 half
Royal Gascoignes
Hahn Walker & M
"To Save One Girl"
Silver & North
"Tango Shoes"
Sacramento, Cal.
ORPHEUM
(20-20)
(Same bill playing Stockton
27-28, Fresno
20-30)
"Vanity Fair"
Basil & Allen
Sarah Radon Co
3 Weber Gels
Phina Co
V & N Stanton
Foster Ball Co
HIP (ash)
(Same 1st half bill
plays Stockton 20
half)
Edwards & Louise
Wilkinson & Sherman
Sens & Weber
Tom Davis Co
Merle Prince Girls
Claire & Atwood
24 half
3 Fishers
Diebel & Ray
Walters & Hastings
"Night in Old Egypt"
Allen & Norton
Gypsy Dancing 3
Saginaw, Mich.
JEF-STRAND (ubo)
(Flint split)
Wm DeHolla Co
Henry & Moore
Nancy Boyer
Kate Watson
3 Equillos
St. Louis
ORPHEUM
Lady Duf Gordon
Widie & Bart
Mae Chilson
Duffy & Ingie
Claire Vincent Co
J H Cullen
The Le Greas
EMPIRE (wva)
Wilson & Larson
Link & Robinson

BILLS

Hopkins & Artell
Old Soldier Fiddlers
(One to fill)
2d half
The Melvilles
Shaw & Campbell
"Dreamland"
Smith & Kaufman
Ching Ling Hee Tr
GRAND (wva)
Julia Edwards
Jorge & Hamilton
Sigbee's Dogs
Violet Lewis Co
Chas McGee Co
Dale & Burch
"The Slacker"
Creole Band
(One to fill)
PARK (wva)
Swain's Novelty
Story & Clark
OHF Dean Co
Peerless Trio
Buch Bros
2d half
Fern Richelieu & F
Gilbert & McCutcheon
Barnes & Robinson
Hill Tivoli & H
(One to fill)
St. Paul
ORPHEUM
(Sunday opening)
Fritz Scheff
Bailey & Cowan
Cole Russell & D
8 Darling Sisters
Ziska & King
Avon Comedy 4
PALACE (wva)
1st half
Ruth Howell Co
Benny Harrison Co
Francis Owen Co
Hoosier Trio
(One to fill)
Salt Lake
ORPHEUM
Cressy & Dayne
Morton & Glas
McDonald & Rowland
Hanlon & Clifton
A La Tell Co
H & E Conley
Stuart Barnes
PANTAGES (p)
The Prescotts
"Bachelor Dinner"
Minetti & Sedill
Musical Kuehns
Wilkins & Wilkins
Bobby Henchaw
San Antonio, Tex.
ROYAL (hp)
Martyn & Florence
Nan Gray
"Review De Vogue"
Chas Bartholemew
Hong Kong Mys
MAJESTIC (inter)
Art Beautiful
Rev Frank Gorman
Arthur Havel Co
Frankie Heath
Avaling & Lloyd
"Merry Go Round"
San Diego
PANTAGES (p)
Gruber's Animals
Song & Dance Revue
Shriner & Herman
Ward Bell & Ward
Nancy Felt
Goldie & Ayres
HIP (aah)
Al Shayne
J & P Hall
Warren & Wade
3 Lordons
Wright & Earl
McLain Gates Co
2d half
Talsel & Yoshi
Shayne
Gibson & Hall
McWms Baldwin & S
Oliver Severn 3
Winchester & Claire
"Mayor & Manicure"
San Francisco
ORPHEUM
(Sunday opening)
Blossom Beeley Co
"In the Dark"
Vardon & Perry
Fredrick Co
Lucille & "Cookie"
Kaimler & Brown
Anson & Daughters
Marion Harris
Colour Gems
PANTAGES (p)
(Sunday opening)
Hope Vernon
Pat Thompson Co
Lee Hop Co
Harvey 3
Rococo's Minstrels
Uyeno Japs
CABINO (aah)
(Sunday opening)
Arthur Lalrds
Wilson & Van
Ives Leahy & F
Gray & Graham
Pitroff
Halligan & Combs
HIP (aah)
(Sunday opening)
"Between the Two"
Barnes & Burner
Dorothy Dale

PANTAGES (p)

Belclair Bros
Marr Norman
J Hyron Totten Co
Elizabeth Cuddy
Madison & Winchester
Gangster's Dogs
HIP (ah-wva)
(81-2)
(Same bill playing
Hip, Oakland, 3-6)
Barnes & Burner
Dorothy Dale
Dancing Demons
Berry & Nickerson
Halligan & Combs
Sonomar Arabs
Saskatoon, Can.
EMPIRE (wva)
1st half
(Same show playing
Regina, Regina, Can.,
2d half)
Greene & Platt
Davis & Moore
Work & Helt
Johnson Dean Review
Savannah, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half
Charles Bradley
"Jaquet of France"
Fred Allen
Bancroft & Brooks
Matis Kring Co
Schoensted, N. Y.
PROCTOR'S (ubo)
De Onsoe
El Cleve
Harry Tighe
Wheeler Trio
2d half
Eakimo & Seals
Johnnie Schach
Thomas & Hall
Schoen & Walton
Mile Gamberilli Co
Scranton, Pa.
POLI'S (ubo)
(Wilkesbarre split)
1st half
DeWitt Young & Sja
Jack Marley
Donegan & Curtis
Noodle Fagan Co
"Vacuum Cleaners"
Seattle
(Sunday opening)
Leona Lemar
Perrone & Oliver
Brodean & Silvermoon
Dugan Raymond
Haskell
"Exemption"
Taska Trio
PANTAGES (p)
"Wedding Shells"
Lew Wilson
Fisher & Gilmore
"Nation's Peril"
Degnon & Clifton
PAL-HIP (ah-wva)
(81-3)
(Same bill playing
Hip, Portland, 4-6)
Toki Murata
B & A White
Ardell & Tracey
"Campus Girls"
Packard Trio
Scamp & Scamp
Sloox City, Ia.
ORPHEUM (wva)
(Sunday opening)
Ruble Simms
Harvey DeVora 3
Edw Edmonds Co
Lew Huff
Maryland Singers
Herr Jansen Co
2d half
C & A Glocker
LeRoy & Hart
Sam Liebert Co
Wanser & Palmer
Five Bullys
Ross Bros
So. Bend, Ind.
ORPHEUM
(Sunday opening)
Seibin & Grovini
Ray & Fay
Kingsbury & Munson
Silver & North
"Fountain of Love"
2d half
Aerial Eddys
DeVoy & Dayton
"The Un-Expected"
Chas Olcott
Song & Dance Rev
Spartanburg, W. C.
HARRIS (ubo)
(Greenville split)
1st half
Monroe & Grant
"Honor Thy Children"
Race & Edge
Reynolds & Donegon
(One to fill)
Spokane, Wash.
AUDITORIUM (orph)
(30-1)
(Same bill playing
Tacoma, Tacoma, 3-7,
opening Thursday
night)
Elizabeth Murray
Billy Reeves Co
4 Haley Sis
Bronson & Baldwin
Helen Saville Co
Owen Lewis
Jack Clifford Co

HIP (ah-wva)

(Same bill playing
Palace, Seattle, 4-6)
Delavan Bros
Van Etta & Gerahon
Harry Mason Co
Cecile Trio
Barry Nelson & B
2d McCarvers
Terre Haute, Ind.
HIP (wva)
(Evansville split)
1st half
Rives & Arnold
"Don't Lie to Me"
Carson & Willard
"On the Atlantic"
Henry & Adelaide
Toledo
KEITH'S (ubo)
Darrs Bros
Abbott & White
Whipple Huston Co
Ed Reynard Co
Leighner Sis & Alex
Marok's Lions
(One to fill)
Terre Haute
SHEA'S (ubo)
Young & April
Eddie Borden Co
Farrell Taylor Co
Elizabeth Brice
Flanagan & Edwards
Nina Payne Co
Bert Fitzgibbons
Galletti's Monkeys
HIP (ubo)
Conrad & Goodwin
"Just a Trio"
Wm Cahill Co
Violet McMillan
"Garden Baller"
(One to fill)
YONGE (low)
Bennington & Scott
Lony Nae
Shannon & Annis
Conroy & O'Donnell
Misses Parker
Betts & Chidlow
"No Questions Asked"
Trenton, N. J.
TAYLOR (ubo)
2d half (28-30)
Eva Faye
J Wentworth & Dog
Evelyn Cunningham
Byron Fields Co
Pond Albright & P
Ward Wilson Co
Troy, N. Y.
PROCTOR'S (ubo)
Eakimo & Seals
Weston & Wheeler
Van Buren
William Garton Co
Schoen & Walton
Mile Gamberilli Co
2d half
El Cleve
Helen Ely Co
Hippodrome Four
Johnny Johnson Co
Harry Tighe
De Wolf Girls
Union Hill, N. J.
LINCOLN (ubo)
2d half (28-30)
Lamb's Manikans
Copeland & Allen
"Talking Tea Kettle"
Rich & Lenore
Frank Sheridan
"Choo Choo"
Utica, N. Y.
COLONIAL (ubo)
Frank Franco
John B Hymer Co
Gordon & Rice
(Three to fill)
Young & Wheeler
Porter J. White Co
Sergeant Gordon
Kenny & Hollis
(Two to fill)
Vancouver, B. C.
ORPHEUM
Morgan Dancers
Mccart & Bradford
Yates & Reed
Burley & Burley
Natalia Sisters
Harris De Coe
Tarzan
PANTAGES (p)
Frank Morrill
Grew Pates Co
Early & Light
(Two to fill)
Victoria, B. C.
PANTAGES (p)
Kahler Children
"Cabaret De Luxe"
Haager & Goodwin
"Falls of Rhelms"
Glorio Haynes & M
Mary Dorr
Virginia, Minn.
LYRIC (wva)
(24-25)
Herman & Hanley
"Mar's Day Out"
The Zirras
Filipino Sextet
Waco, Tex.
ORPHEUM (hp)
Pedrial & Monks
Dung Lester
Gillrairie's Dancers
Harry Jolson
4 Castors

MAJESTIC (inter)

Libonati (81-1)
Edith Clifford
Harry & Eva Puck
Goslet Harris & M
Jean Adair Co
Al Herman
Roland Travers Co
Walla Walla, Wash.
LIBERTY (ah-wva)
(81-1)
Kennedy & Nelson
DeLeer
Gannell Everett Co
"Sea Rovers"
Payton & Hickey
Dunedin Duo
Washington, D. C.
KEITH'S (ubo)
Valicetti's Leopards
Lady Ben Mel
"The Weaker One"
Salton & Hays
Allice Elio Co
Lillian Shaw
Moran & Mack
Mario Orchestra
Waterbury, Conn.
POLI'S (ubo)
Dingley & Norton
Lawton
McDoughlin & Evans
DeHaven & Nice
Rolly & Lester
Mile Dore's Celeb
2d half
More Less & More
S H Everett
Baird & Laman
6 Va Steppers
Travoto
Bogamy Troupe
Waterloo, Ia.
MAJESTIC (wa)
(Sunday opening)
The Lamplins
Marion Gibney
J C Mack Co
Wanser & Palmer
"Miss Up-to-Date"
2d half
"Irving Gosler"
"Money or Your Life"
Oscar Lorraine
Elect'r Venus
(One to fill)
Wilkesbarre, Pa.
POLI'S (ubo)
(Scranton split)
1st half
Nestor & Vincent
Jennings & Mack
Grace Hazard
Edie Gerard Co
Gillett's Monks
Winnipeg
Edwin Arden Co
Laura Hoffman
Toney & Norman
Harry Girard Co
Andy Rice
Verel & Verel
De Wolf Girls
PANTAGES (p)
"Atlantic Review"
Donovan & Lee
H G Woodward Co
Zeno & Mandel
Alex Bros & Evelyn
STRAND (wva)
Williams & Culver
7 Kidding Kids
Edie Clayton
Fulton Mack & F
2d half
DePage Opera Co
Romano
Gabby & Clark
(One to fill)

Weenaseket, R. L.

BIJOU (ubo)
Clown Seal
William & Mitchell
"Dancing a la Carte"
2d half
Adams & Mangle
Al Tyler
"Prosperity"
Worcester, Mass.
POLI'S (ubo)
Hagan Wilson & H
Brennan & Murley
Christie & McDonald
Lane & Plant
Helene Trio
2d half
Ryan & Ryan
4 Sultanas
Klitter Hawkeye & McK
Weber & Elliott
Hanamura Japs
PLAZA (ubo)
Allanson
McMann Sisters
Hoyt Hyams 3
Steam Fitters
Lovenberg & Neary
2d half
Stewart & Mercer
Earl & Sunshine
Brown's Revue
Gordon & Kangaroo
(One to fill)
Wrightstown, N. J.
ARMY (ubo)
Marie Russell
Harry Bond Co
Green MCH & Dean
(Two to fill)
2d half
Archer & Belford
Rucker & Winfred
(Three to fill)
Yonkers, N. Y.
PROCTOR'S (ubo)
Stevens & Love Joy
Chas Fletcher
Russell Ward Co
"Economy"
Eddie Leonard Co
(One to fill)
2d half
De Lenos
Evelyn Nesbit Co
Kenny & Nobody
(Two to fill)
York, Pa.
OPERA HOUSE (ubo)
McWatters & Tyson
Joe Cook
Aus Woodchoppers
(Two to fill)
2d half
Adlon Co
Lew Madden Co
4 Harmon Kings
(Two to fill)
Youngstown, O.
KEITH'S (ubo)
Edward Marshall
Beaumont & Arnold
Ward & Girls
Stewart & Donohue
Adeleide & Hughes
Cecil Cunningham
Tennessee Ten
(One to fill)
Paris
ALHAMBRA
Blebeau
Heella Wilson
Mayne Steppers
Maggie Senn
Hassan Trio
2 Tomboys
Anna Martens
"Auge" (sketch)
Bergeret
Raymond Bros

a pretty little heart interest story, told in dialog and song.
Glaucius Abrahams and Eddie Cox, song writers, proved popular. Abrahams at the piano and Cox singing "California." "What a Wonderful Day That Will Be." "That Spanish Dancer from Madrid" and a medley of their former hits. Zermaine and Vallas, classic dancers, with special corymbas, closed the show. They open with a double toe dance with lifts, passes, piroettes, splits and "Rushes" on their toes; he does a Russian move; she a "Bacchanal" toe dance and they finish with an Egyptian pantomime acrobatic dance.
Jojo.

FIFTH AVE.

Last week's last half bill ran somewhat overtime for this house. Thursday night, with the usual good house in, it was about 10:35 when the nine-act show ceased and the film featuring Benjamin Chapin was started. One of the two new acts present ran 30 minutes, that being Vilnos Westony and Esther Ferrabini, which accounted for the extra time consumed.

The bill was a good one, and the fact that there was plenty of comedy shoved it over the house average. Harry Leonard and "Joss" Willard, on fourth, were the first of the comedy teams that went for a hit. Miss Willard's style caught on with its usual speed and helped by Leonard's perfect telling the laughs came easily. Aside from the skit patter she cleverly handled a comedy song, and the pair a new war number for the finish.

Westony and Ferrabini (New Acts) were seventh, and another comedy hit came with Edmunds and Leedom, next to closing. The team pair with Leonard and Willard in speed and punch as well, but along different lines. Miss Leedom gave "Follow the Boys" in clever style, and should have gotten more in the way of results.

There were two acts of "world's championship" billing, one Jimmie Britt and the other George N. Brown, the walker. Britt did very nicely fifth, while Brown also stripped to rights in closing spot. He has injected more comedy into his exhibition built around the pedestrian machines. This is gained by inviting anyone from the audience to contest on them. At first two lads from the gallery were "coaxed" on the stage. They evidently were plants, and their efforts were laughable. Brown referred to them as "athletes," but even wild imagination couldn't picture that pair as such. Both were "competed" in their spots, which were freely full of holes, and it's questionable taste to permit that.

William H. Thompson and Co. in "The Straight Road" (New Acts) appeared No. 5. Helen Eley, third, did excellently, her rich voice being in good tone—in fact, it sounded too good in contrast with that of her pianist, James Smith, who is now billed with her. Fields, Keene and Walsh were liked second, while DeWinters and Rose opened the show well.
Ives.

LETTERS

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QUESTIONNAIRES.

C
Barbour & Lynn
Barker Mrs T H
Barlow Arthur
Baron Lenore
Barrett Joseph
Barry Mabel
Barrell Harry (P)
Bassett Jack
Bault Jacques (C)
Baxter & Virginia
Bayard Victor (C)
Beck Mildred
Bell Francis (C)
Bell Bill
Bell May L
Bell Mike
Belmont Pauline (C)
Belmonte Harry
Belmar Ruth
Benedict Helen
Bennett Laura (C)
Bennett Miss P
Bennett Mary
Benson H C (C)
Benson Harry G
Beranger Betty (C)
Berimu Bros
Berlinger Suem (C)
Bernard Buem
Bernard Mike
Berritt Fred (C)
Bessie Lillian
Bimbo Chas (C)
Biron Alfred
Blair Joseph J
Blake Mabel
Blatt Billy
Bolles Ned
Bordman Lillian
Bouder Paulette
Boyle Jack
Bradford Carl

SHOW REVIEWS—LAST HALF.

(Continued from page 21.)

HARLEM O. H.

The Keith houses did some effective work in the Catholic Red Cross Drive. At the Harlem opera house last Friday night Sol Levy, the stage manager, coaxed \$700 from the audience. A goodly sum was collected by women who went down the aisles. Not a bad showing for popular priced audiences.

The Nippon Duo, two Japs in evening clothes, with handsomely embroidered "kimono," provided a satisfactory opening turn. Kennedy, Sheridan and Day, with a comedy skit in "one," with special prod, fared nicely. Frisco, a nice looking young man with a striped "blazer" coat, played a xylophone and scored a hit with his ragging of "Humoresque."

Baldwin, Blair and Co. have a farcical sketch, "The Petticoat Man," offered another twist to the old idea of a man entering the wrong room in a hotel, turning on the light and finding a young woman in bed. It recovers itself into love at first sight, with the girl's maiden aunt saying for a tag, "Why didn't fate send him into my room." After two reels of Benjamin Chapin's "Son of Democracy" came Fay, Two Coleys and Fay, who are breaking in a new act, written by Blanche Merrill, which needs a little more working out before it is eligible for an important place in the big time, for which it is surely destined. It is a sort of "Chanticleer" act, the four characters representing a crow and his mate (blackface), a peacock and a canary. It has

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MARGIE SMITH

and ETHEL LE CLAIR

In their New Act, "Blondie and Slim"

By JOHN HYMAN

Direction, ROY MURPHY

Hamilton & Lee
Hamilton Madge
Hanapy Mike
Hanson Julia (C)
Harvey Lou
Harriet Leslie
Hardy Frank
Harlan Kenneth (Reg)
Harrish Roy (C)
Harrah Roy (C)
Harrish & Jacquelin
Harrington Al (C)
Harrington Cecil
Harris Eleanor
Harris & Hillard
Hart Hal (C)
Harris Sydney P
Harris Virginia
Hart Hal
Haskins Marie B
Hayden Jack
Hedder Mr & Mrs J
Helsen Carl
Henderson C (C)
Hendler Hirschel (C)
Herman Anna
Heymer G E
Hicks Miss L A
Hick Otto (C)
Hill Emma (C)
Hills Mrs M
Hinkel & Mae
Hooper Emily F
Howard Georgia
Howard Jane (C)
Howard Writing
Howe Adele
Hoyt Hilda B
Hoyt Ruth
Hudson Helen
Hume Harry
Hunt Henry J (P)
Hutchins Dick (Reg)
Hynes Beverly

I
Ihrmark Tina
Inway Jack
J
Jarvis Bobby (C)
Jones & Faye
Johnson & Cross
Johnson Roy
Johnson Walter D
Jordan Ed C
Jordan Leslie
K
Kelb Chas A
Keane & Williams
Keat Harrison (C)
Keech Kelvin K
Keller Marie (C)
Kelly Mabel
Kennedy Dorothy (C)
Keller Joe
King Gus
Kitley T E
Klein Henry J
Kling Billy
Knox Wm C
Kornau Fred
Kraemer Mae (C)
Kulise Lewis

L
Lambert Maud (C)
Lambert Natalie (C)
Lamar Lou (C)
LaMont Lloyd L
Lampini Bros (C)
Lampini Prince
Lane Geo W
Lapollita (C)
Larson Antoinette (C)
LaRue Ethel
LaRue Ruth
Laufman Lew (C)
Lauter Philip
Laveen Sam (C)
LaVanere
LaVelle Harry
LaVine Cora B
Lawson Bill (SF)
Lawson Bessie (C)
Lawson Wm B
LeFevre Louise
Leighton Chas (SF)
LeMalre Chas
Lemke Ann
Lenny Bob
Lenny Harry
Leonard & Brown (C)
Leon Otto (C)
Leon Sisters
Leslie Bert
Lester Bert (C)
Lester Harry
Lewis Andy
Lewis Henry R
Lewis Richard
Lind Lillian
Litt Mrs Al
Littlejohn Frank (C)
Lloyd & Britt (C)
Lloyd & Wells (C)
Lloyd Byron Co
Locke Emma (SF)
Longfeather Joe (C)
Long Hawaiian
Loretta Gertrude (C)
Lorraine Miss W
Lorraine Miss B
Lorraine Peggy
Lovett Bessie
Loyal Alfred
Luby Edna (C)
Lubin Lew
Lunette Mazie (C)
Luxanne Mille
Lydstrom Clarence
Lyle Mrs J C
Lynch Bobby (C)
Lynch Mrs J B
Lynne Oral
Lyons Jack

M
MacArthur Lotetta
Macdonald Gerald
Mack Taylor (C)
Mack Lillian L (C)
Mack Max
Mackie Florence (C)
Maddison Ralph
Maitland Ruth
Malle Mrs Eddie
Mandeville Marjorie
Mann Mabel
Marcus Jack (P)
Marion Bert (C)

Marques Musical (C)
Marshall Lew (C)
Martell Fay
Martyn & Fie (C)
Martin Arthur
Masculin Prince
Matthews Mrs D D
Matthews Mrs D D
Max Four (C)
May Elva (C)
Mayo Bert L
Mayorga Louise
McAfee Grace (C)
McCann Andy
McCarthy Mary
McEvoy C Fenton
McGarry Mickey
McGinnis Mrs F
McKnight J H
McCann Harry
McNamara Nellis (C)
Meeker & H
Melba Paula
Melvern Babe
Merian Tilla
Merced Vera (C)
Merr Jessie
Miller Elizabeth (C)
Miller R (C)
Miller Belle (SF)
Miller Edna (P)
Miller Elizabeth
Miller R H (C)
Milton Florence (C)
Milton & Delmar
Milton Dave (C)
Mitchell Jack (P)
Monarch 4
Montambo Nao
Monty Lou
Moore Gilberta (C)
Moore Tom
Morretti Helen (C)
Morris Billy
Morris Miss R
Morton Jane (C)
Morton Lillian K
Mosby Curtis (C)
Moschell Lillian
Mouton Geri
Moussette Mae
Moyer Irene (P)
Mulhall Bernice
Muller & Coogah (C)
Murato Toki
Murdock Catherine (C)
Murray Lola (C)

Q
Queally Harry
Quinta Crasy
Quinn Jas D

R
Radcliffe E J
Rafael Dave
Rath Dick (C)
Rawley Eddie
Ray & Brandon
Rehan Adrietta
Reid Miss A
Reidy & Courier
Rich Catherine
Rich Helen
Richards Mrs R B
Riley Joe & A
Rivoli
Roach & Roach (C)
Roland Major
Rosa Bessie
Rose Ivy
Ross Cecil (C)
Ross Joe
Ross Mrs S
Ross Chubby
Royal Jack (SF)
Rowland Adele (C)
Rull Alex
Russell Clifford
Russell Robt H
Rutkins Thelma
Ryan Maude

S
Sallebury Endora (C)
Salmo Juno
Sam Lik Yung (C)
Sam Lik Yung (Reg)
Sanford J (P)
Saxon Thelma
Schafer Sylvester
Schwartz R D
Scott Marie K
Selbini Misspah
Selbini & Bradford
Sexton & Farrell
Seymour & Williams (C)
Old R

O
Oaks Percy
O'Brien Ethel
O'Brien Jas F
O'Connell Nell (C)
O'Connell John
O'Donnell John
Old Homestead 8 (C)
Old R

Shannon & McCor-
mack (C)
Sharkey Mrs C E
Sheldon Mable
Sherwood Harvey (C)
Sherman Dorothy
Shone Madelyn (C)
Simmons Jas D (C)
Simmons & Simmons
Simpson Miss V
Sims Mrs Pete
Sival Norbert
Slivner Joe
Smith & King (C)
Smith Ed
Smith Heini
Smith John W
Smyth Arthur F
Snyder Harry V (C)
Spash Vola
Sparks Mabel
Spaulding Clarice (C)
Spencer Trio (C)
Stanford J J
Standing Miss
Stapleton Arthur (P)
Stark Virginia (C)
St Clair Mae
Stephen Murray
Stevens Miss V
Stevens H T
Stewart Earl
Stewart Margaret
Stiendel & Hyde (C)
Stirk Cliff
Stone Nana
Story Rex
Strength Bros (Reg)
Sully Joe F (C)
Sullivan Geo F
Sullivan John
Sully Estelle
Sutton Dorothy
Swain Hal (SF)
Swain Hal
Swan Edith
Swift Fred

T
Takaori B S (SF)
Taylor Bert (C)
Taylor James
Taylor Margaret
Taylor Triplets
Templeton Lucille
Tenny Bob
Thomas Louise
Thorpas Chas H (P)
Thursby Dave
Tilison Ben A
Todd Edna (C)
Toll E
Tombs Mrs A
Tracy Peggy (C)
Travers Richard (C)
Triller A (C)
Turse Edw
Tuttle Albertha
Tyler H
Tyson Chas

U
Ualof Bertha M
Uatt Matt
Young P H
Young Doreen
Z
Zan Frettos

V
Valentine H R
Valli Muriel (C)
Valli & Valli
Van Arthur
Van Bros

W
Walsh Frank
Walsh Grace
Walton Bert & L
Ward Midge (C)
Ward Elroy (C)
Ward Lew (C)
Ward Miss
Ward Mrs (Reg)
Wardell Harry
Ware Jane
Waters Guy
Watkins Billy
Watson Joe
Weaver Bert (C)
Webster Violet
Weiford Larry (SF)
Wells Corinne (C)
Wentworth Mr
West Mrs C V
Weston Verna
Wheeler Bugs F (C)
Wheeler Betty
Wheeler Richard
Whitler Roy
Whynot & Virgie
Wiggins Bert (C)
Wilbur Mrs B
Wilbur Bunny (C)
Wilbur Joe
Wilbur Harrington (C)
Wilbur Laura
Wilborn Burt
Williams Dot
Williams Jack
Williams Lola
Willis Louise (C)
Window Muriel
Wise Micaela
Wolfheim Eugene (C)
Woods Edna (C)
Woods Helen (C)
Wood Mrs Paul
Woodward Fred (SF)
Worth Peggy
Wyer Forrest G
Wyndham Mae D

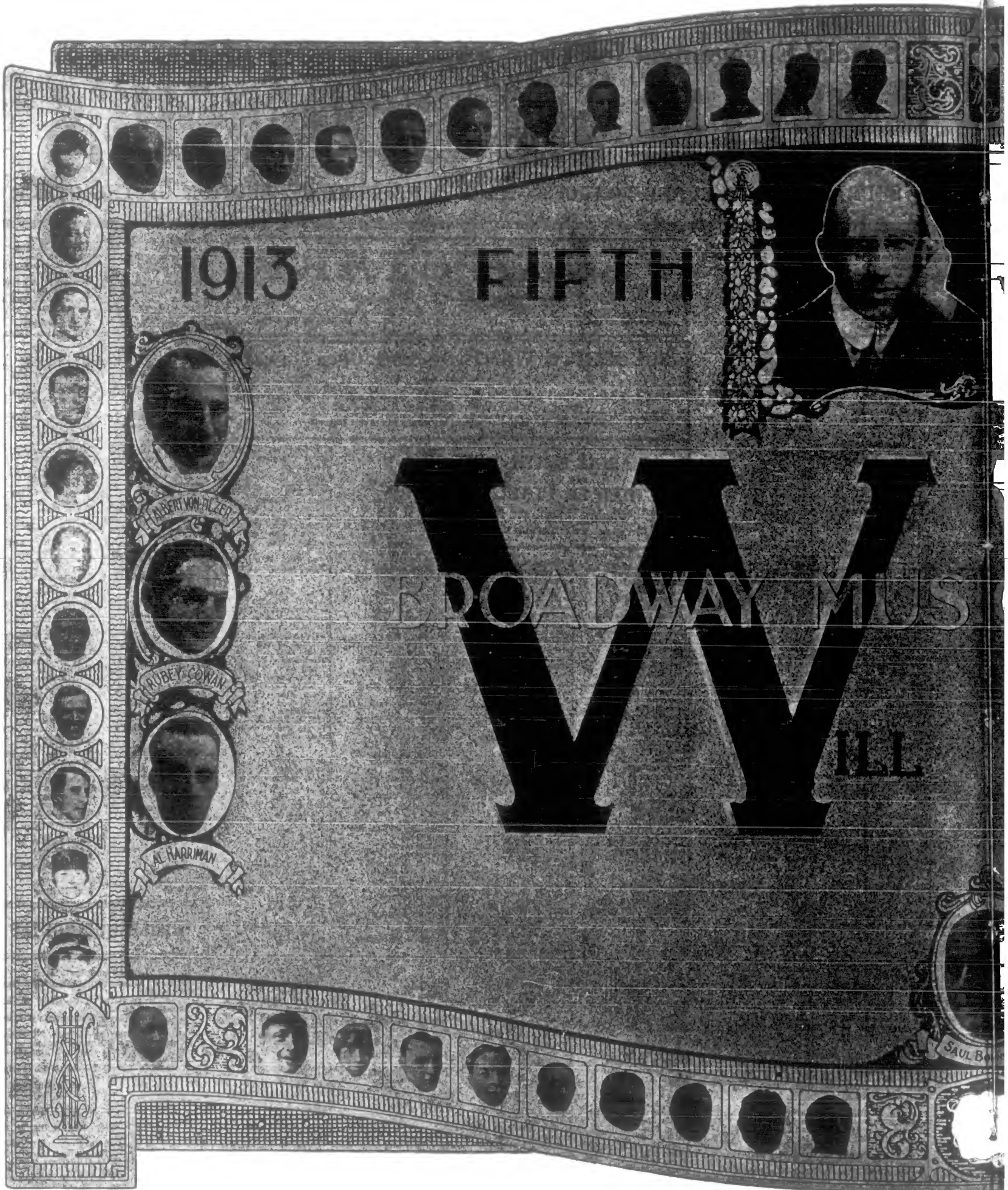
Y
Yalof Bertha M
Yatt Matt
Young P H
Young Doreen

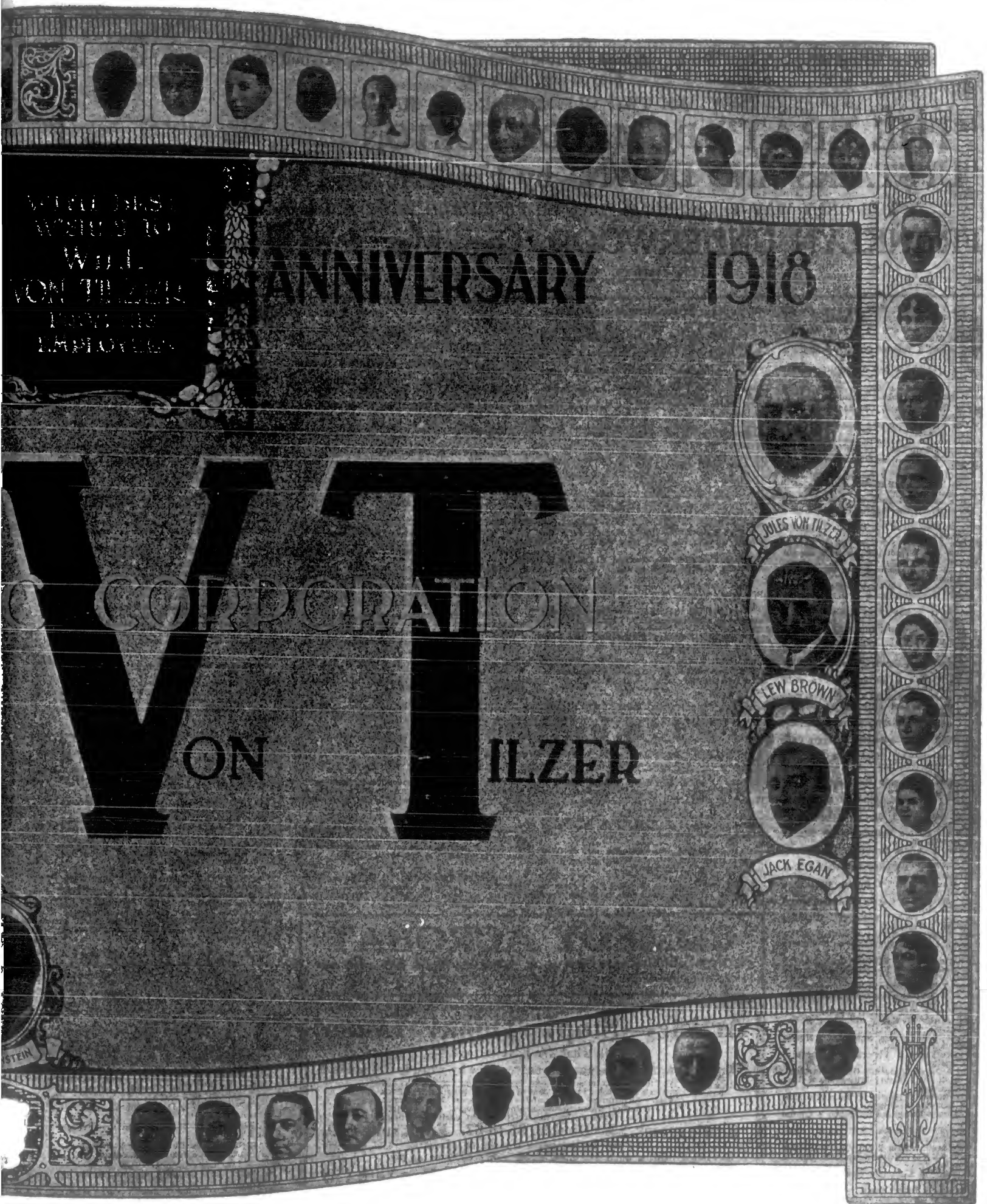
Z
Zan Frettos

(April 1 and April 8.)

"Americans" 1 Gayety Baltimore Md 8 Gayety Philadelphia.
"Army & Navy Girls" 1 Standard St Louis 8 Englewood Chicago.
"Auto Girls" 1 Gayety Minneapolis 8 Star St Paul.
"Aviators" 1-2 Holyoke Holyoke 8-6 Gilmore Springfield Mass 8 Howard Boston.
Behman Show 1 Lyrio Dayton 8 Olympic Cincinnati.
"Best Show in Town" 1 People's Philadelphia 8 Palace Baltimore, Md.
"Bliff Bing Bang" 1 Majestic Scranton 8-9 Binghamton 10 Oneida 11 Oswego 12-13 Inter Niagara Falls N Y.
"Bon Tons" 1 Gayety Toronto 8 Gayety Buffalo.
"Bostonians" 1 Gayety Washington D C 8 Gayety Pittsburgh.
"Bowery" 1 Corinthian Rochester 8-10 Batastable Syracuse 11-13 Lumberg Utica N Y.
"Broadway Belles" 81-1 O H Terre Haute Ind 8 Lyceum Columbus.
"Broadway Frolics" 4-6 Park Bridgeport 8 Colonial Providence R I.

BURLESQUE ROUTES





WILL
VON TILZER
FROM HIS
EMPLOYERS

ANNIVERSARY 1918

VITAPHONE
CORPORATION
ON ILZER

JOES VON TILZER
LEW BROWN
JACK EGAN

STEIN

ATTENTION TO STOCK MANAGERS:

There are two great plays that will be released for stock immediately after the original company shall have played any stock city.

THEY ARE TWO OLIVER MOROSCO SUCCESSES:

"THE BRAT" By MAUDE FULTON

"UPSTAIRS AND DOWN" by Frederic and Fanny Hatton

THE ONLY WAY THESE PLAYS MAY BE PROCURED IS BY ADDRESSING DIRECT

FRANKLYN UNDERWOOD, Gen. Mgr. for Oliver Morosco
MOROSCO THEATRE, NEW YORK

"Burlesque Revue" 1-3 Bastable Syracuse 4-8
 Lumburg Utica 8 Gayety Montreal.

"Burlesque Wonder Show" 1 Gayety Montreal
 8 Empire Albany.

"Cabaret Girls" 1 Empire Chicago 8 Majestic
 Ft. Wayne Ind.

"Charming Widows" 1 L O 8 Century Kansas
 City Mo.

"Darlings of Paris" 1 Gayety Brooklyn 10
 Amsterdam 11-13 Hudson Schenectady, N. Y.

"Follies of Day" 1 Gayety Omaha Neb 8 Gay-
 ety Kansas City Mo.

"Follies of Pleasure" 1 Englewood Chicago 8
 Empire Chicago.

"French Follies" 1 Majestic Ft. Wayne 7-8
 O H Terre Haute Ind.

"Forty Thieves" 1 Star Toronto 8 Savoy Ham-
 ilton Ont.

"Gay Morning Glories" 1 Trocadero Philadel-
 phia 8 So Bethlehem 9 Boston 10-12 Majestic
 Wilkes-Barre Pa.

"Girls from Follies" 1 So Bethlehem 2 Boston
 8-6 Majestic Wilkes-Barre Pa 8 Empire
 Hoboken.

"Girls from Happyland" 1 Garden Buffalo 8
 Star Toronto.

"Girls from Joyland" 1-2 New Bristol Bristol
 3-7 Camp Dix Wrightstown N J 8 Gayety
 Baltimore Md.

"Golden Crook" 1 Majestic Jersey City 8 Peo-
 ples Philadelphia.

"Grown Up Babies" 1-2 Park Manchester 4-6
 Worcester Worcester Mass 8 Olympic New
 York.

"Hastings Harry" 1 Gayety St. Louis 8 Star &
 Garter Chicago.

"Hello America" 1 Grand Hartford 8 Jacques
 Waterbury.

"Hello Girls" 1 Century Kansas City Mo 8
 Standard St. Louis.

"Hip-kip Hurrah" 1 Gayety Pittsburgh 8 Star
 Cleveland.

"Howe Sam" 1 Star & Garter Chicago 8-10
 Borchel Des Moines Ia.

"Innocent Maids" 1 Empire Cleveland 8 Erie
 9 Oil City 10 Beaver Falls Pa 11-13 Park
 Youngstown O.

"Irwin's 'Big Show'" 1 Gayety Detroit 8 Gayety
 Toronto.

"Jolly Girls" 1 Cadillac Detroit 8 Gayety Chi-
 cago.

"Lady Buccaneers" 1-2 Binghamton 3 Water-
 town 4 Oswego 5-6 Inter Niagara Falls N Y
 8 Garden Buffalo.

"Liberty Girls" 1 Gayety Kansas City Mo 8
 Gayety St. Louis.

"Lid Litters" 1 Howard Boston 8-9 Park Man-
 chester 10-12 Worcester Worcester Mass.

"Mile of America" 1 Casino Boston 8 Col-
 umbia New York.

"Majestic" 1 Casino Philadelphia 8 Miner's
 Bronx New York.

"Marion Dave" 1 Empire Newark 8 Casino Phil-
 adelphia.

"Merry Rounders" 1 Casino Brooklyn 8 Em-
 pire Newark.

"Mile a Minute Girls" 1 Gayety Chicago 8
 Gayety Milwaukee.

"Military Maids" 1 Gayety Philadelphia 8
 Majestic Scranton.

"Million Dollar Dolls" 1 Empire Brooklyn
 11-13 Park Bridgeport.

"Mischievous Makers" 1-2 Court Wheeling W Va
 3 Canton 4-6 Grand Akron O 8 Empire
 Cleveland.

"Monte Carlo Girls" 1 Lyceum Columbus 8-9
 Court Wheeling W Va 10 Canton 11-13 Grand
 Akron O.

"Oh Girls" 1 Star Cleveland 8 Empire Toledo.
 "Orientals" 1 Empire Hoboken 8 Star Brook-
 lyn.

"Puss Makers" 1 Star St. Paul 8 L O.
 "Parisian Flirts" 1 Savoy Hamilton 8 Ca-
 dillac Detroit.

"Puss Puss" 4-6 Cohen's Newburg 8 Hurtig
 & Seamon's New York.

"Record Breakers" 1 Victoria Pittsburgh 8
 Penn Circuit.

"Reeves Al" 1 Gayety Boston 8 Grand Hartford.
 "Review of 1918" 1 Gayety Milwaukee 8 Gay-
 ety Minneapolis.

"Roseland Girls" 1 Hurtig & Seamon's New
 York 8 Empire Brooklyn.

Sidman Sam 1 Colonial Providence 8 Casino
 Boston.

"Some Show" 1 Olympic Cincinnati 8 Columbia
 Chicago.

"Speedway Girls" 3 Amsterdam 4-6 Hudson
 Schenectady N Y 8-9 Holyoke Holyoke 10-
 13 Gilmore Springfield Mass.

Spiegel's Revue 1 Empire Albany 8 Gayety
 Boston.

"Sporting Widows" 1 Gayety Buffalo 8 Ceria-
 dian Rochester.

"Star & Garter" 1-3 Borchel Des Moines Ia
 8 Gayety Omaha Neb.

"Step Lively Girls" 1 Empire Toledo 8 Lyric
 Dayton.

Sydell Rose 1 Orpheum Paterson 8 Majestic
 Jersey City.

"Tempters" 1 Star Brooklyn 8 Gayety Brook-
 lyn.

"20th Century Maids" 1 L O 8 Orpheum
 Paterson.

Watson Billy 1 Palace Baltimore 8 Gayety
 Washington.

Weich Ben 1 Miner's Bronx New York 8 L O.
 White Pat 1 Olympic New York 8 Trocadero
 Philadelphia.

Williams Mollie 1 Columbia Chicago 8 Gayety
 Detroit.

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Kajiyama will join the Lauder show for the
 second week at the Met., New York.

Trixie Frigana has donated \$1,000 to the
 American Theatrical Hospital.

The Auditorium, Imperial, National and
 Playhouse theatres were dark this week.

"Maytime" at the Studebaker passed its one
 hundredth performance last Thursday.

Ascher Brothers are taking over the Lan-
 ginton on the South Side.

The No. 1 "Bird of Paradise" got \$10,000
 on Minneapolis and \$7,000 in St. Paul, remark-
 able receipts for repeated repeats.

E. F. Beatty, manager of the Englewood, is
 in Venice, Cal., recuperating. He is due to
 return to Chicago the middle of April.

Jack Beany's stock company has quit the
 National. The theatre, dark this week, will
 open next week for a regular run of inter-
 national circuit shows.

The management of the Star and Garter
 announces that the house will remain open at
 least until the latter part of June, and pos-
 sibly will play all through the summer season.

Margie Smith, formerly a single, has re-
 united with her former partner, Ethel Le
 Claire, in a new act written by John Hyman,
 entitled "Blondie and Slim."

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Sidney Forbes (formerly Sidney Faulke)
 has been booked on Loew-Pantages time by
 Walter F. Keefe and J. C. Matthews.

The police have apprehended the men who
 pulled the recent robberies at the Englewood
 and La Salle theatres.

Mary Valerius, former wife of Howard
 Mack (Mack and Valerius) has joined Fred
 Stone's "Jack o' Lanterns."

Millar and Lawrence, playing the Palace in
 Milwaukee, doubled at the Majestic last week
 to bolster up a short bill.

Frank G. Doyle, formerly associated with
 the Marcus Loew western booking office, is
 now connected with the Mills Novelty com-
 pany.

Sixteen couples, two bell boys and the pro-
 prietor of the Revere House, a hotel inhabited
 by cabaret and show people, were arrested in
 a morals squad raid last week.

Marilyn Hartford, with "La Chaperone," re-
 ceived \$385 in settlement with the New York
 Central Railroad for injuries received in a
 recent accident in Gary, Ind.

COMEDY ACROBAT

WANTED IMMEDIATELY. Send photo, weight and height, with salary and
 experience in first letter to
COMEDY, VARIETY, NEW YORK

Artists—Stop! Think! Listen!

to what We have to say!

These are war times—money is scarce! The by-word is Economize!

We offer you hotel service and housekeeping facilities in our
 modern buildings, in the heart of the city, near Central Park
 West. 15 minutes' ride from booking offices. 1 to 7 rooms,
 with running water, housekeeping privileges, gas, electric,
 and maid service included. Telephone in each apartment.

Single rooms, \$3. Double, \$5 to \$7. Front suites, \$9.

We can accommodate troupes of any size

Office open evenings, under supervision of owner

John Milberg, 12-14 West 101st Street, New York City

Telephone: Riverdale 5036, 5140

Emily Darrell (Darrell and Jackson) en-
 dured injuries to her limb while traveling on
 an Aurora & Elgin train recently. An ad-
 justment was made out of court.

Bob Sherman has been in Hot Springs for
 the past couple of weeks, storing up energy
 for the coming fall stock season. He is ex-
 pected back at his office this week.

Opened here this week: "Over the Top,"
 with Justine Johnson at the Garrick, March
 24; "Some Little Girl," with Felix Adler, at
 the Olympic, March 25; "The Riviera Girl,"
 at the Blackstone, March 26.

After a prosperous winter season in the ice
 and roller skating rinks and dance palace,
 White City is being rejuvenated and re-
 decorated for the summer. Many novelties
 will be introduced.

Stetson and Huber, playing association time,
 declare that the canniness of the Swede is
 exaggerated. Stumping in behalf of the Lib-
 erty Loan, the team has had the best response
 from the Johnsons and Olsons in Minnesota.

Shows coming: April 1, Harry Lauder, Au-
 ditorium; March 24, "Imaginary Invalid,"
 Illinois; April 1, Margaret Anglin in "Bil-
 liet," Playhouse; April 6, Thomas A. Wise
 and William Courtney in "General Post,"
 Powers.

Sophie Tucker, Frank Westphal and the
 Tucker "Five Kings of Syncope" have re-
 ceived an offer from the Shuberts for the sum-
 mer musical show at the Palace here. Con-
 summation of a deal is withheld pending
 negotiations.

Pressure on the part of circus interests has
 brought about a new ruling which permits
 Chinese performers whose stay in America has
 lapsed, to remain for an additional six months
 period. The claim was made that the war
 makes it impossible for them to leave the
 country.

Hugh Reticker, stage manager of Elliot,
 Comstock & Galt, temporarily departed the
 directorial role and during the past two weeks
 became a regular actor. He has rubbed on
 several occasions for chorus men and minor
 male roles knocked out of the "Leave It to
 Jane" cast at the La Salle by the draft.

The Leo Feist-Roger Graham "Lively Stable
 Blues" case was ended last week when Max
 Hirt and the Original Dixieland Jass Band
 paid Graham a good sized cash consideration
 for full release of all claims arising against
 the National Surety Company, instituted as
 result of wrongful operation of injunction
 issued against Graham.

The Warrington Opera House of Oak Park,
 renamed the Warrington after a series of
 most discouraging tenancies of English opera,
 stock burlesque and other attractions, has
 announced a popular priced vaudeville policy,
 opening last week under the management of
 Sam Bransky. The acts will be booked by J.
 C. Matthews.

AUDITORIUM (H. M. Johnson, mgr.)—
 Dark. Harry Lauder next week.

BLACKSTONE (Harry J. Powers, mgr.)—
 "The Riviera Girl" opened 24 for run of
 three weeks. "Land of Joy" to follow.

COHAN'S GRAND (Harry J. Ridings,
 mgr.)—Jane Cowl in "Lilac Time," her big-
 gest Chicago hit (14th week).

COLONIAL (Norman Field, mgr.)—Ray-
 mond Hitchcock in "Hitchy-Koo," with Lil-
 lian Russell as added feature. Big (24 week).

COLUMBIA (Frank G. Parry, mgr.)—Star
 & Garter show.

CORT (U. J. Hermann, mgr.)—"The
 Naughty Wife," with Charles Cherry and
 Blanche Yurka (5th week).

ENGLEWOOD (J. D. Whitehead, mgr.)—
 "Cabaret Girls."

EMPIRE (Art Moeller, mgr.)—"French
 Follies."

GARRICK (Wm. Currie, mgr.)—"Over the
 Top," with Justine Johnson, opened big March
 24.

GAYETY (Al. G. Kelle, mgr.)—"Revue of
 1918."

ILLINOIS (Rollo Timponi, mgr.)—Last
 week of Julia Sanderson and Joe Cawthon

An Impossibility!

It would be utterly impossible for us to advertise our entire catalogue of new songs and give them proper prominence with the essential explanation to make their themes clear.

We have at the present time a score of numbers of every description, enough to supply a number of different acts without any confliction whatever.

We Would Suggest—

That you communicate with our Professional Department and advise us just the type of song you wish. We are positive we can satisfy you, regardless of your wants.

We Have Given You—

Such high class hits as

"Just A Baby's Prayer At Twilight"

"For The Two Of Us"

"I Hate To Lose You"

"They Were All Out Of Step But Jim"

All within the past several weeks. We have an unlimited supply of other new songs just as good. They are yours for the asking.

Let Us Know

What you wish and we will do the rest.

With Pleasure We Announce

That MR. MAURICE ABRAHAMS, one of the most popular professional men in songdom, has joined our New York staff and will be pleased to receive his friends at our main office.

MAX WINSLOW, Mgr.

WATERSON, BERLIN & SNYDER

Strand Theatre Building

New York City

Revue Engagement Extraordinary!



GALLARINI and SON

MULTIPLE MUSICIANS

displaying the utmost

INSTRUMENTAL VERSATILITY

with

Reisenweber's New Easter Show, April 4

Direction, RUSH JERMON

in "Rambler Rose." "Imaginary Invalid" opens March 31.

IMPERIAL (Will Spink, mgr.).—Dark. Will open W. V. N. A. vaudeville in two weeks.

LA SALLE (Nat Royster, mgr.).—"Leave it to Jane." Big (9th week).

NATIONAL (John Barrett, mgr.).—"Fetish and Perimeter" next week.

OLYMPIC (Abe Jacobs, mgr.).—"Some Little Girl," with Felix Adler, opened March 24.

PLAYHOUSE (Guy Hardy, mgr.).—"Dark. Margaret Anglin in "Blissful" May 1.

PRINCESS (Will Singer, mgr.).—"John Drew and Margaret Livingston in "The Gay Lord Quex" (3d week).

POWERS (Harry J. Powers, mgr.).—"David Wardfield in "The Music Master," last two weeks (10th week). Thomas A. Wise and William Courtenay in "General Post" April 6.

STAR & GARTER (Wm. Roche, mgr.).—"Irwin's "Big Show."

STUDEBAKER (Louis Judah, mgr.).—"Maytime" (12th week).

WOODS (Lou Houseman, mgr.).—"Friendly Enemies," with Louis Mann and Sam Bernard. Night capacity. Matinee growing. Second week larger than first. Over \$14,000 each week.

MAJESTIC (William G. Tisdale, mgr.).—"Orpheum," rehearsal (9:30).—George Whiting and Sadie Burt rolled seven and eleven Monday afternoon. Everything they did turned right side up and they captured the hit of a fair bill.

The evanescent Sadie, newly togged and cutely companioned, introduced for her first solo number a new one called "Seven Service Stars," the same being for as many sweethearts at the front, a fine ditty for her style. She came back with the sugar in "Dixie" song, which Whiting joined for comedy later, and this got laughs and much pleasure. The two big screams, however, are still Friedlander's inspired "Kill You with Love," the best double number since "Mandy," and the Whiting-Burt version of "Land of Wedding Bells." Into which Whiting interpolates his rich humor, as dry as old champagne. In a bill somewhat disorganized because encores were not being done this pair had to deliver two of them.

After the Cameron Sisters' and Bob Matthews' acts, stage-waits ensued while respectively Matthews' and LeMaire and Gallagher's acts were being set. Another wait came before the Lady Duff-Gordon gown parade, but this was due to fastidious with velvet drops, etc., for which the curtains had to be raised. The Cameron Sisters brought on their part of the delay by failing to draw any encouragement for an encore, which they usually do in "one," and which they were not solicited to perform Monday, finishing to a somewhat clammy fade-out Matthews, in his "Rambler of Old Broadway," a mellow and melodious combination of what he calls "types from life on the Great White Way," took one bow before the curtains and seemed annoyed about something, though his act went as well

as the run of acts was going during the season.

Stanley and Birnes opened. This team has been working small-timers hereabouts and makes its debut downtown in a hard spot before an audience of steel and ice water. They dance and aim for a little comedy, coming through very satisfactorily for the conditions. Collins and Hart have been edged up to No. 2, but it wasn't depressing to these veteran pantomimists and eccentrics, who played along as though the audience were paying attention; they got what was in of the house before they reached the wire stuff and closed strong.

Winona Winter, a local favorite of many years' standing and repute, whose vaudeville appearances have been rather checkered and sporadic in her own town, was handicapped by early position, coming next, as her opening is fragile, and her animation, which was never boisterous, is now more subdued than ever. Her imitations, sure fire of subject, such as Laurette Taylor in her patriotic speech and Harry Lauder, missed almost entirely. The Lauder was too "thick," and the Taylor was too syrupy. She began to win them with her ventriloquist specialty, which is her forte and which endears. She ended with a polite and friendly but not vociferous hand. *Left.*

McVICKER'S (Jack Burch, mgr.; agent, Loew-Matthews).—The bill seemed to have been made up out of a grab-bag, with the usual grab-bag results—one or two prizes and a lot of lemon. Juggling de Lisle opened. He juggles. His best trick is the one he reserves for the final bit. He works with half a dozen balls and draws applause by his artful manipulations. Al Ripon followed, with his dummy—one of the few full-size ventriloquist figures used in American vaudeville. Ripon is attired in Scotch kilts, the dummy in full evening dress. While there is nothing sensational about Ripon's voice-throwing, he does it smoothly, and has the advantage of a very good singing voice. The Four Marls leaped out after a long, quavering chord, attired in vivid yellow sequins. They performed toothomely on a rotary circle along the general style originated by the Curson sisters. The Marls are two men and two women. They perform gracefully and well. A half dozen of snappy, snappy legs put over the next act—Lowe and Sperling Girls. In addition to the swift stepping work done by the trio Lowe has a voice, and used it effectively in "That's the Kind of a Baby for Me." The girls have no voices to speak of—but who cares? They dance like dandelions in a summer wind. Ferguson & Sunderland (boy and girl) followed with more dancing. The high spot of the act is a series of imitations done by the boy, in which he cleverly interprets the terpsichorean peculiarities of various types of people. His partner is pretty and part and helps along a lot. This likable couple were followed by a weird, unintelligible, utterly meaningless sketch offered by Leonard Brown & Co. Brown is a female impersonator.

The act has a construction which defies analysis. It reeks of vulgarity and is not even held up by any mark in the impersonation offered by Brown. Julian Ellings used not tremble—yet. Billy Elliot cleaned up the atmosphere a bit. The little blackface comedian sat him down on the edge of the footlights and spoke to and at the audience. His sage are friendly, and there is no need necessary for his song numbers. Billy closed with his beautiful yodeling rendition of "Mammy's Li'l Coal Black Rose." They loved it and recalled him for more. Johnson, Howard and Lisette, good acrobats and had comedians, closed. They work in tramp makeup, and their comedy is as ragged as their costumes. The bit involving the bird in the flies is highly objectionable and doesn't belong on a clean vaudeville bill, and the trio will do well to eliminate it before some conscientious and alert manager takes note. *Swing.*

HIPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—The show opened with a bark and ended with a bang. Sigbee's Dogs are back with a better routine than ever. The intelligent canines, representing about every known breed of dogdom, perform with a pep that entitles the act to a No. 1 rating on the time. Before the last bark of the dog actors had died there came the moaning of three saxophones, played by the jazz-possessed Nicholson Trio. These folks are assassins of repose. Their slam-bang finish with trick slide trombones brings them a big hand. Losova, a sinuous and beautiful girl, and Gilmore, a vocal and good-looking man, followed. They open in "one" with a song, exit, and then Mr. Gilmore returns and gives a fine rendition of "Long, Long Trail." Following this number the curtain goes up for full, and the team does a dance in which Miss Losova plants herself indubitably as a mistress of rhythmic motion. Within the coloration a dramatic table is utilized. The costume changes are made in full view of the audience. The girl's interpretation of a swan dance is most beautiful. Together they do a military number. The act is destined for better time. Sol Berne, doing a single with practically the same material he used when he was only half of a team, fell with a grisly thud. Some of his gags seem to hark back to Cliff Gorman, and latterly to Senator Francis Murphy. For his finish he sang Johnson's "Cleopatra" song, finishing with the query, "Now what do you think of that?" The audience refused to answer. "A Night with the Poets" followed this hiatus in the bill. This is a novelty variation of the usual posing act. It is artistic and meritorious. The basis is the vivification of poems recited by one of the members of the company. The act got a number of hands on the fine tableaux and closed big. Hopkins and Artell in their street car and Pullman act scored their usual laughing hit. The show closed with the Four Jansleys, late of Ringling Brothers circus, and one of the best risley acts in the country. *Swing.*

Only two theaters in town played to anywhere near capacity Monday night, which ushered in Holy Week. One was the Colonial, where the attraction was Raymond Hitchcock and a very good musical comedy, and the other was the Palace, where the attraction was Julian Ellings and a crackjack vaudeville show. It was Mr. Ellings' second week in Chicago and his last on the speaking stage, he announced. He repeated the smashing hit scored last week at the Majestic, using the same four numbers. The show opened with Harry Tyler and Yolanda St. Clair, and folks were still coming in when this good-looking couple began to pound their inspired heads on "U. S. Cavalry March." Opening in a gorgeous set, stage semi-dark, Harold Du Kane, assisted by June Edwards and Ima Marvig, presented a futuristic dancing spectacle which eased over on effective stage pyrotechnics more than anything else. Du Kane is a showman. He utilizes his atmosphere to the utmost. Incidentally, the dancing was very good, and the big hand came to Du Kane when he walked around the stage gracefully several times, with one of the girls perched on his shoulder. Donahue and Stewart—precious radium in deposits of clay—were the laughing hit of the show. This boy and girl do more with nothing to do than any other team in vaudeville. They were recalled time and again, just because the audience wanted to see the funny way in which they loped out from the wings. "Somewhere in France," billed as a military scenic singing novelty, went over on the sedility of the trench setting, the grim effect of the dirty uniforms and the occasional shells and the excellent volume of the four men in the act, who sang war songs. Some comedy in dialect helped the act. Tamco Kalliyama held the audience spellbound with his demonstration of mind concentration. His exposition of quadruple mind concentration—reading, writing, talking and figuring at the same time—brought him much applause. After Ellings had taken his last bow, Losova and Sterling came out with their fast and furious athletic feats. One of the best acts of its kind on the big time it is a pity that they should have had to close the show. *Swing.*

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"WHAT'LL WE DO WITH HIM BOYS?"

(The Yanks Made a Monkey Out of You)

ARTIST'S COPY

"What'll We Do With Him Boys?"
The Yanks Made A Monkey Out Of You

By STERLING and LANGE

All moderate.

The musical score is written on ten staves. The first staff is the piano accompaniment, marked 'All moderate.' The second staff is the vocal line, marked 'Voice'. The lyrics are written below the vocal line. The score includes a chorus and a 'Catch Lines' section at the bottom.

Oh boys! the Sar-geant said to us, "Oh
Oh boys! they passed the buck to us, "Oh
boys, there's joy a-head of us. Hop-pety hey and watch your step! And then he read to
boys, we'll show the pluck in us. Clink-et-ty Clang, the bloom' in gang, just say good luck to
us. We call a-way for France to-mor-row morn-ing. We said that we would
us. We say good-bye to you to-mor-row morn-ing. When we re-turn we'll
give the Kals-or "him". We wait-ed for the chance and here it is.
Have a lead to pack. Be-cause we're glad to bring the Kals-or back.
Chorus.
What'll we do with him boys? What'll we do. What'll we doo-dle oo-dle Yan-kee doo-dle
Will we get old Kals-or Bill, you can bet your life we will, It's up to me and
you. What'll we do with him boys? What'll we do? Well cage him up and
send him to the zoo. Where the Li-on and Oir-affs can take a look at him and
laugh and say, "The Yanks made a Mon-key out of you."

Catch Lines.
Where the Elephant and ox, can say, "You thought you were a Fox
But now the Yanks made a monkey out of you"
Where the squirrel in his hut, Can yell "I heard you were a "Nut"
But now the Yanks made a monkey out of you."
When the "Kang Outangs" will shout, They'll feed us all on sauerkraut
Because the Yanks made a monkey out of you."

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"WHAT'LL
WE
DO
WITH
HIM
BOYS?"

"WHAT'LL
WE
DO
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HIM
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In Vaudeville

Keith's Palace, New York, NOW

soprano, proved both classic and artistic. The Ardath and Allman offering of "The Corner Store" closed the show and did very well with humor. Marion Harris did well, but with a different finish would have stopped the show, as the house didn't know when she was through with her present offering. J. C. Nugent obtained laughs throughout his "Meal Hound" sketch. Basil and Allen (holdover) eclipsed last week's success, but were assigned to the second position. "Vanity Fair of 1918" (holdover) was seen in the opening position. Nellie V. Nichols (holdover) stopped proceedings completely.

PANTAGES (Burton Myer, mgr.; agent, direct).—Mediocre bill with one or two exceptions. Winston's seals and diving girls proved an unusual turn that was greatly appreciated. "The Girl at the Cigar Stand" appeared to be a good sketch poorly played. Al Canfield and Will H. Cohen grabbed comedy honors. Homer and DuBar had a special drop that proved the funniest thing in their turn. Dorothy Harris was handicapped by having the opening position. Francis and Nord had a novel turn that merited a later spot than "No. 2."

HIPPODROME (Edward Morris, mgr.; agent, A.H.).—Fair bill. "Little Miss Foxy," very mediocre. Zemeter and Smith, good turn, barring its attempted comedy. Florence Calvere and Yvonne Gibeau, classic, went fair. Cooke and Lillard, scored with singing, comedy only fair. Stan and Mae Laurel, received comedy and applause honors. The Leach LaQuintan Trio closed successfully.

ALCAZAR (Geo. Davis, mgr.).—Chas. Hughes in "Fifty Fifty."
CORT (Homer F. Curran, mgr.).—Max Figman in "Nothing But the Truth" (2d week).

COLUMBIA (Gottlob & Marx, mgrs.).—May Robson in "A Little Bit Old Fashioned."
CASINO (Lester Feuntun, mgr.).—A.H. & W. V. A. vaudeville.

PRINCESS (Bert Levey, lessee & mgr.).—Bert Levey vaudeville.

SAVOY (Harry Davis, mgr.).—Will King Co. with Bonita & Hearn (14th week).
WIGWAM (Joe F. Bauer, mgr.).—A.H. & W. V. A. vaudeville.

CASINO.—17. A better than usual small time bill with a notable increase in business. Seymour's animals started and left the audience in a very good mood. Massey and Golden, with good bird imitations and a "kid" number

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Jack Henry



JIMMIE

by the girl member, who, at the same time, does paper tearing behind her back. Charlie Leonard returned with his singing pictures after only a week's absence. Elton Robinson, billed "Just a Fool," has the silliest routine possible. All he got were a few giggles, but toward the finish when he began to show a strain of real humor, he was noticed enough to get away to a fair finish. Florence

Bell, assisted by Edward Ewald and Frank McAllister, in a tense dramatic sketch, "The Acquittal." It is the best in the dramatic line here for some time and was received accordingly. Neville and Brook, blackface and straight, carried off the comedy honors with new patter. Concluding, "Small Town Opry," a "tab," was shown. Given a little more of book and this piece would be a champion.

Its people are all very good and the numbers done nicely. Featured is Faylla Daye, also programed as the producer. She did well in both.

\$25,000 is the approximate amount added to the Red Cross treasury by the John McCormack concert held here at the Civic Auditorium. Of this the seat sale represented \$12,500, with the balance coming from the auctioning off of McCormack photograph records by Signaller Tom Skehill, the Blind Anne artist.

Instead of its usual vaudeville the Wigwam offered the Columbia Park Boys, 50 musicians, in a minstrel show the last half. The show was under the direction of Ralph Pincus of the Columbia theatre.

Emanuel A. Turner opens with the Alonzo company Sunday, March 31, in leads opposite Evelyn Vaughan, who starts her return engagement the same date. The opening piece is "De Luxe Anne."

Preparations are being made for the opening of the Latin Quarter Opera Co. at the Garrick in the Fillmore district. Opera will be presented at popular prices. Doubt is expressed as to the success of the venture, as the new location is not much better than the old.

The Fifty-Fifty combination of the Continental Hotel made their quarterly switch last week, Furness going to Los Angeles and Shanley coming here for the next three months.

Helene Sullivan, stock actress, opened at the Orpheum in Oakland last week in a sketch "The Bending of Betty Berdoux."

Raymond R. Ripley, now with Nellie V. Nichols on the Orpheum Circuit, is framing a sketch for himself next season.

Eddie Perry, manager of Canary Cottage, one of San Francisco's beach resorts, has gone in for commercial pursuits as a side line. His initial venture is a talking Buddha, which is being put out as a fair and carnival attraction.

J. J. Clouston was last week given the decision in a suit brought against him by the Alta Scenic Studio in an attempt to recover for bills incurred by Edna Keeley for scenery.

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The new Hippodrome, San Jose, will have a seating capacity of 1,800.

Idora Park, the only amusement park in the bay district, opens its summer season March 30.

ATLANTIC CITY.

BY CHARLES SCHEUER.

Wrestling fans in this and adjacent cities who will be here over Easter Monday night will be privileged to witness one of the biggest affairs in that line of sport ever held here. Arrangements were completed last night for an attraction to be staged at the Nixon which will equal those which have been held recently in New York. Four of the leading wrestlers of the country will try for the world's championship on the mat. Waldek Zyzbko, the "Polish Hercules," who recently lost to Lewis in Madison Square Garden on a foul, will meet Charles Pespiessell, the Slavish champion. In the second bout Yusuf Hesse, the "Balkan Bonecrusher," will encounter Tom Drank, champion of Holland. The champions will appear under the management of Jack Curley. The deal to put on the bouts was consummated late last night.

The return to resort activity of two popular managers met with the unqualified approval of the members of the Amusement Association as well as the local public. M. H. Russell has again assumed the managerial scepter at the Colonial, while Jules Aaronson, under whose management the local Keith's theatre had its record season last year, is to pilot the well liked over the ocean play house through the summer.

Manager Samuel W. Megill of the Garden Pier reports a great many reservations for the automobile show which will be opened on the Pier on March 30.

B. F. Keith's theatre opens next week with Blanche Ring, John McEwan and Co. and Raskin's Review as headliners.

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert O. Larsen, mgr.; agent, U. B. O.).—The biggest hit of the season was scored at this house this week by Sophie Tucker, billed as the "Marry Garden of Vaudeville," and who lifted them off their seats by her "Five Kings of Syncopeation." It is her old act up to the time when Frank Westphal comes out on the stage. He had gone on just before her and responded to an encore with her, and from then on the pair indulged in some rapid-fire comedy stuff that was certainly great. The Three Bennett Sisters open the show with a muscular act, and they are followed by Lloyd and Wells in "Alabama Bond," a good act. Billy Halligan and Dana Sykes, in "Somewhere in Jersey," is also a good act. Margaret Ford substituted for Mignon. She has a feminine figure and a masculine voice and kept the audience in doubt during her entire act. She has a very good act. William H. Thompson, in "The Straight Road," went well even though it is a bit long-winded. Frank Westphal has a peach

AUSTRALIAN CREIGHTONS

IN NOVEL ECCENTRICITIES

KEITH'S PALACE, NEW YORK, THIS WEEK (March 25)

NEXT WEEK (April 1), ORPHEUM, BROOKLYN

(April 8) COLONIAL, NEW YORK

(April 15) BUSHWICK, BROOKLYN

Direction, JENIE JACOBS

COMING EAST SOON

TOM LINDSAY AND HIS "LADY BUGS"

WITH GATES AUSTIN and BLANCHE CARR

of a single act. Mullen and Coogan have a good act; and the fact that both are Boston products came in handy for them. Cleveland Brouner's "Dream Fantasies" proved to be a very classy act and held the house throughout. It introduced some fine erotic dancing. The show is one that is evenly balanced and contains some fine calibre acts. The show fitted in very well and the house was very fair, even for Holy Week.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Scoring with the United States Jazz Band, which has proven to be one of the hits of the season with the balance of the vaudeville, comprising "Those French Girls," Gaylord and Lanston, Burns and Kleson, and Weber and Ridnor. "Even as You and I" is being used as the film feature.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Good.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Using "The Captive God" as a feature film. Vaudeville topped by Bidwell and Rice, and balance of bill includes Sidney and Vera Fayne, Wilbur Held, La Duo and La Duo, Bob Campbell, and Joe Morris.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Using a 10-person sketch, "The Smart Shop," for the vaudeville feature. Other acts are Foley and O'Neill, Elliott and Mora, Charles B. Lawler, and Harry Tenda. "Love Me" the film feature.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Film, "The Kaiser, the Beast of Berlin," has proven to be the drawing card of

the season, and with extensive advertising has packed the house at every performance.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Vaudeville topped by Samuel and Leonhard, and balance of bill includes Saxton and Farrell, the Dancing Kennedys, Jim and Annie Francis, Murray Bennett and Dix's Monkeys. Photoplay, "Naughty, Naughty," being used as feature.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Using "The Bargain" as film feature. Vaudeville includes "The World in Harmony," Gardner's "Maniacs," Cunningham and Marlon, Conway and Fields, and the Five Violin Girls.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—"The Fall of the Romanoffs" being used as a film feature to good business. Vaudeville topped by Arthur Mercedes and Company, and balance of acts include the Three Lyres, Long Tack Sam and Company, Stone and Manning.

PARK (Thomas D. Soriero, mgr.).—"An American Live Wire" being used as a headliner for a bill of exceptionally fine pictures.

SHUBERT (E. D. Smith, mgr.).—Had the opening at the legitimate theatres to itself with "The Rape of Belgium," a war thriller. Plenty of action in the show, which is the work of Max Marcin and Louis K. Anspacher.

COLONIAL (Charles J. Rich, mgr.).—"The Rainbow Girl" is nearing the finish, this being the last week. Business has been fairly good. Much is expected of the new attraction,

BILLY CUMBY

"The Black Spasm"

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"FORTY THIEVES"

Cohan's "Revue," and there is a large advance sale.

PLYMOUTH (E. D. Smith, mgr.).—There is every reason now to believe that the finish of the present theatrical season will still see "The Man Who Came Back" coming back at the Plymouth. It is now on its 14th week in this city and business holding up well.

WILBUR (E. D. Smith, mgr.).—"A Successful Calamity," with William Gillette, is doing good business and will stay a few weeks longer, after which time previous booking conditions will make a change necessary.

PARK SQUARE (Fred E. Wright, mgr.).—"Cheating Cheaters" doing good business and should be here for several weeks to come.

TREMONT (John B. Schoffel, mgr.).—This is the last week of "Miss Springtime," and the next attraction is Dirichstein in "The King." Show has been extensively advertised by word of mouth here and there is a big advance demand for seats.

HOLLIS (Charles J. Rich, mgr.).—Last week of George Arliss in "Hamilton," finishing a successful engagement of several weeks' duration. "The Country Cousin" coming into this house, probably to stay the balance of the season.

MAJESTIC (E. D. Smith, mgr.).—Final week of "Odds and Ends of 1917," and next attraction is "Getting Together," a war play in which Blanche Bates, Percival Knight, and a notable company will be seen. Proceeds of the show to go to the aid of war sufferers.

COPLEY (H. W. Patten, mgr.).—Henry Jewett Players using "The Melting Pot" this week. "The Cottage in the Air" is billed for the company week for the first time on the Boston stage.

CASINO (Charles Waldron, mgr.).—Joe Hurtig's "Hello America."

GAYETY (Thomas H. Henry, mgr.).—"The Social Males."

HOWARD (George E. Lothrop, mgr.).—"Grown Up Babies," with the vaudeville topped by Frawley and West, Langley and Timmins, Nat Burns, Maurice Prince, Shirley and Shirley and Fagin and Macomber.

Girls of the "Odds and Ends" company, Jack Norworth's show, now at the Majestic, pulled a brand new one Sunday night when, just before midnight, chaperoned by Grant Allen, the Norworth agent, and Frederick Roche, of the New England Fish Exchange, they descended on Boston newspaper offices laden with food and drink for the scribes. The occasion was the arrival of a small sample of the long-heralded whale meat, which is to put the beef trust out of business. Gypsy Wilson, Charlotte Cushman, Gladys Dupelle,

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Return engagement at the 5th Ave., New York, this week (March 25), after playing there just 2½ weeks previously.

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DEMAREST AND COLLETTE

A MUSICAL VARIETY

Thanks to MR. WM. QUAID

Direction, PAT CASEY AGENCY

OPERA HOUSE (Harry Parent, mgr.).—Dark. Next week, Chauncey Gicott.
GARRICK (Richard H. Lawrence, mgr.).—Mr. and Mrs. Sidney Drew in "Keep Her Smiling." Next, "The Very Idea."
LYCEUM (Al Warner, mgr.).—Rice Bros. Circus.
ADAMS (Russell G. Pearce, mgr.).—Last week of Vaughan Glasser stock. Next week, feature film.
CADILLAC (Sam Levey, mgr.).—"Mile a Minute Girls."
GAYETY (J. E. Ward, mgr.).—"Bon Ton Girls."

Pictures as an added attraction have been added to the policy of the Orpheum, Detroit.

Harry I. Garson, manager for Clara Kimball Young, stopped off in Detroit on his way to the coast. He said while in California with the Clara Kimball Young Film Co. he would personally make a state rights picture, "The Hushed Hour."

INDIANAPOLIS.

Damages amounting to \$15,000 are sought in a suit filed today by Emma Snyder against the Indiana National Life Insurance Co. and the Oxon Chemical Co., both of Indianapolis. The suit, which is the seventh damage suit to be filed in the Marion County Superior Courts against these two defendant companies, grew out of the Colfax Hall fire which took place here April 19, 1917, and in which six lives were lost and a number of persons injured. The Oxon Chemical Co., which leased the basement floor of the Colfax Hall for the storage and treatment of old and worn picture films and celluloids, is charged, by state and county officers in suits now pending in the courts, with the responsibility for the fire which originated in their quarters among the old film and chemicals stored there. The suit filed today brings the total of damages sought up to \$50,000.

When the execution of a judgment for \$400 was returned unsatisfied by the sheriff of Marion County, endorsed "no property found on which to levy this execution," the Limit Amusement Co. of this city brought action in a suit filed today in the Marion County Superior Court against John L. Partlow, asking that he be haled into court to answer under oath concerning his property in the county. The Limit Amusement Co. later in 1917 obtained judgment against John L. Partlow, Monroe Partlow and Harry Weaver, on security advanced by the first named. Partlow, however, in filing his schedule showed no property on which the amusement company could realize.

Nat Barach, manager of the Indianapolis offices of the World Film Corporation, fell for Indiana's brand of balmy spring weather this week, and just couldn't keep his hands off the leather covered asphoroid, with the result he is now going around with a couple of strained tendons in his chest. He insisted on playing ball in the alley next to the office.

I. D. Howard, manager of the Isis, Winamac, Ind., and Frank Owens, manager of the Pastime, Garrett, Ind., are on their way to join the army at Camp Taylor, Louisville, Ky., where they were called, they say, by the draft.

Sam Abrams, for the past 15 weeks acting as special representative for the World Film Corporation in Southern Indiana, is now convalescent at his home in New York City after having undergone an operation for appendicitis at a New York hospital.

Harry Cook, manager of the Manhattan, expects to be called for service.

Albright & Gordon, two Rushville business men, have purchased the Gem, Rushville, from Mrs. Mary Wilson.

R. A. Shobe, owner and manager of the Kentland (Ind.) theatre, has opened a new house at Wolcott, Ind. He will operate both houses.

The Royal, Cambridge City, Ind., is opening this week after having been closed for some time.

John Thomas is opening the Empress. The

MONTREAL TIZOUNE, MACK and PETRIE
(Comedian) (Soubrette) (Straight)
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house, ideally located for summer suburban patronage, has been closed for some time.

George Barrows will reopen the Pleasant Hour theatre on Roosevelt avenue, in this city, after having been out of the show business for a couple of years. Mr. Barrows owned the Pleasant Hour, together with an airdome, but sold out two years ago to enter other lines.

With the opening of the turf season at French Lick, Sloan & Luckett, owners and

Indianapolis "Follies of 1918." If the plans now being laid by Henry K. Burton, special representative of Barton & Olson, local theatrical magnates, work out as he expects them to. It is his intention, he says, to utilize the LaSalle Musical Comedy Co., which opens April 1, at Engle's opera house, under the Barton & Olson management, as the principals in the production. The books, lyrics and music will all be written in Indianapolis by Indianapolis talent. The choruses and various pageants will be made up of local talent to assist the principals. The entire pro-

for the winning of the war. It was an appeal to concentrate. The Scottish comedian and singer devoted more time to it than to his songs.

The board of managers of the Comedy Players to perform one-act dramas at the Little theatre have announced they will have something new, original and better in the way of one-act dramas. The move of the Comedy Players to re-establish the Prestige of the Harlequin Players, that were successful last season at the Little theatre, is looked upon with considerable significance.

SHUBERT (John B. Fitzpatrick, mgr.).—"Oh, Boy!" with Joseph Santley, received approval.

ORPHEUM (Lawrence Lehman, mgr.).—Joseph E. Howard entitled to top with offer of excellent musical selections. Montgomery and Perry, unusually good; Beesie Rempel and Co., Mack and Clark, Earl and Co., Comfort and King, Adelaide Boothby and travel weekly are on the bill.

GRAND (J. Kent Sherlock, mgr.).—Grand Players. The stock company presented "The Octoroon," well portrayed.

EMPRESS (J. C. Donnelly, mgr.).—Pantages.—All around bill. George Primrose and five other acts of a good picture.

GLOBE (Cyrus Jacobs, mgr.; W. V. M. A.).—Six acts of vaudeville and 12th episode of the "Bull's Eye," a picture.

MILWAUKEE.

DAVIDSON (Sherman Brown, mgr.).—"Bird of Paradise." 31, half week, "You're in Love."

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Eddie Foy Family, Nonette, Bert Swor, Cartmell and Harris, Kenney and Hollis, Le Grohs, Frank Crumit, The Levioles.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—Will Stanton, Roach and McCurdy, Warren and Conroy, Ross Bros., Ray and Emma Dean, Evelyn and Dolly, Last half: Mile. Cronin, Charles Young, Kingsbury and Munson, Three Vagrants, Arthur and Grace Terry, Maxine Bros. and Bobby.

MILLER (Jack Yeo, mgr.; agent, Loew).—"Dream of the Orient," Cassette and Rydell, "Lincoln of the U. S. A.," The Youngers, Goldberg and Wayne, Brandt and Rubey, Cleora Miller Trio, Claude Coleman.

SHUBERT (Harry L. Minturn, mgr.).—Shubert Theatre Stock Co., "Playthings"; April 1, "Pala First."

PABST (Ludwig Krelas, mgr.).—Pabst German Stock Co., "Onkel Bernhard"; 28 Burton Holmes.

GAYETY (Charles J. Fox, mgr.; agent, American).—"Auto Girls." 31, "Revue of 1918."

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque.

MONTREAL.

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards and Driscoll, mgrs.).—"Pom-Pom." Next, "Polyanna."

PRINCESS (E. La Pierre, mgr.; agent, U. B. O.).—Ten acts, headlined by John B. Hymer and Co., James C. Morton, Olive Briant and Al. Hays, Porter J. White and Co., Dave Kindler, Howard and Rose, Three Chums, Adair and Adelphi, Marrie Stoddard and the Lunette Sisters.

LOEWS (Ben Mills, mgr.).—Bohemian Life, headlined; Al. Fields and Co., Paul and Pauline, Walter Perelval and Co., Bobbe and Nelson, and Lane and Harper; Alice Brady in "The Knife" (film).

EMPIRE (Paul Cazenove, mgr.).—"Her Unborn Child," packed houses, 2d week.

ORPHEUM (J. H. Alox, mgr.).—Third week of Orpheum Musical Comedy Stock. This week "Sweethearts." Next, "Candy Shop."

FRANCAIS (Paul Godel, mgr.).—1st half: Hippodrome, Four, Hilsbury and Hobson, Walmsley and Leighton, The Helmons, 2d half: Fred La Rine and Co., Barba Thatcher and Co., Young and Wheeler, O'Neill Twins.

GAYETY (Tom Conway, mgr.).—"Spiegel Revue."

Ziegfeld "Follies" booked at His Majesty's week April 15.

NEW ORLEANS.

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Sarah Bernhardt attracted largest Monday business

TO VAUDEVILLE ARTISTS:

I am in receipt of an anonymous letter which refers to a woman who is generally known as "Happy Wing." The letter states that this woman claims to represent the United Booking Offices, and that she also does private work for Mr. A. Paul Keith and myself. It is also claimed that artists have been paying more or less consideration to her, believing that her favor might benefit them in the way of good reports on their act, as it is stated that she visits different United Booking Offices' houses in New York each week supposedly for the purpose of reporting on acts.

After investigating the matter, I find that there is a general impression that this condition has existed for about a year, and I take this method of notifying the theatrical interests generally, and especially the artists that this woman is entirely unknown to us and has no connection in any way personally or with an institution controlled by Mr. Keith and myself.

O. F. Albee

managers of the Dream theatre there, have arranged to reopen.

W. H. Lipps, of Alexandria, Ind., better known as "Daddy" Lipps, will open his theatre with a daily program. He has been operating three-a-week.

Dolly Spurr, of Marion, Ind., known throughout the Central West as one of the most enthusiastic and energetic picture house managers, is recovering from a recent serious illness.

Hoosiers this summer are going to see the

duction will be patterned after Philadelphia's big summer musical comedy, known as "Mild in Philly." Boyie Woolfolk was in Indianapolis Saturday to talk over with Mr. Burton the details of the Indianapolis Follies. Mr. Woolfolk owns and manages the LaSalle Musical Comedy Co.

KANSAS CITY.

BY HAROLD A. LOCKHART.

Harry Lauder, in his final appearance at the Garden Saturday night, left his message

SOMETHING NEW!

FRED HOLMES and LULU WELLS

IN

"AN OLD FASHIONED BRIDE"

Royal Theatre Next Week

Author—GEO. SPINK

Agents—MORRIS & FEIL

of season, received an ovation. Milo, next in favor. Fern, Bigelow and Mehan, opened, receiving casual attention. Yvette and Saranoff, did nicely. Lester started well but remained interminably, running ten minutes too long. Seven Variety Dancers, only moderately successful, closing.

PALACE (Sam Myers, mgr.).—First half: Russian Troubadors, Kennedy and Burt, "Clubmates," Olesen and Johnson, Fred and Daisy Rial, "A Daughter of France," film. Last half: Martha Hamilton and Co., The Vivians, Kenny and Walsh, Webb and Romaine, Aeroplane Girls, "The Sea Panther," film.

CRESCENT (Walter Kattman, mgr.).—First half: "Richard the Great," Laurie Ordway, Philbrick and DeVoe, College Quintet, Pesci Duo, "Naughty, Naughty," film. Last half: Lillian Kingsbury and Co., West and Hale, Great Santoli, Sadie Sherman, Ryan and Ryan, "The Honor of His House," film.

STRAND (Maurice Barr, mgr.).—Pictures. ALAMO (Frank Sanders, mgr.).—McCor-mick and Winchill.

Eddie Mather, stage manager of the Orpheum, is ill.

The Tulane is to offer several feature pictures during April.

George McCorkle, of the Federal service, has been here investigating film conditions as they relate to the violation of interstate commerce.

Manager S. T. Stephens, of Mutual's local office, is to undergo an operation this week.

William Hannon, "Diamond Rube" Chisolm and Arthur B. Leopold, of the Diamond Film Co., have gone to New York with the ostensible

purpose of securing contracts to produce pictures in this city at the Diamond's studio.

PHILADELPHIA.

By JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—Nothing in

the appearance of the house Monday afternoon to signify this was Holy Week. Evelyn Nesbit is headlining. Her act will add nothing to her reputation in vaudeville. Miss Nesbit is singing more than when seen last and with one or two numbers she is doing well enough, but whoever is responsible for her attempting a ballad, especially one which calls for vocal merit to put it across right, is putting her in wrong. Miss Nesbit is getting excellent support from Bobby O'Neil, a clever young fellow who sings better than he dances, though he does get away nicely with some stepping of the Carl Randall order. The Nes-bit act is short, and Monday afternoon Orth and Cody were added for the remainder of the week. Several big applause hits were registered. The biggest went to Joe Cook in the next-to-closing spot. Cook's nut comedy is funnier than ever and the versatility of his offering hit a high mark of favor. A genuine dramatic gem is presented in "The Weaker One." With the most important period of the war at hand, this remarkable story of French loyalty and patriotic response by the women of that country is a touching bit of work, not only very well written, but splendidly played, the outstanding feature being that it is void of heroics and none of the characters is over-played. It was very well received. DeLeon and Davies also have a military skit called "Behind the Front." The comedy talk at the opening leads up to a series of "bits" intro-

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HARRY FERN

Now playing "Pullman Porter," in Henry W. Savage's
"TOOT! TOOT!" at George M. Cohan Theatre, New York

A GRATIFYING HIT THIS WEEK (April 1) TEMPLE THEATRE, ROCHESTER

LILLIAN SHAW

(Direction, EDW. S. KELLER)

BOOKED SOLID

U. B. O.

COMING EAST

duced through the medium of a dialect song and one or two of the imitations were very well done, the best the sailor verse at the finish. For each character, Miss Davies wore a different costume, her changes being rather nifty. They finished big, but the opening could be improved. Straight singing turns by men are so rare in vaudeville these days that Harry Ellis fitted in this show as a sort of novelty. He has a good voice, most of his numbers are new here and with an operatic selection in Italian, which he sings best of all, he scored a good-sized hit. The one trick of Page, Mack and Mack—a long dive into a handstand from a table pyramid—used for a finish, is enough to pull the trio through, but their routine of tricks leading up to this is all nicely handled and worth warm recognition. Dolores Vallecita, with her leopards, added a corking good "sight" act in the closing position. There were very few walkouts on this act, something unusual on Monday here. The woman has the animals so perfectly under control there is none of the sensational thrills usual with wild animal acts and for this reason the leopard turn was enjoyed and scored on the merits of what they do. Alton and Allen, clever steppers in evening clothes; pleased with their songs as well as dances. The boys follow the lines of one or two other acts of this kind, but have some legmanila work of their own and were liberally applauded. DeWinters and Rose opened the show with a nicely dressed and well dressed dancing turn. With the activity of the American forces in France, the Pathe Pictures are creating more interest these days and some good war scenes were shown this week.

COLONIAL (H. A. Smith, mgr.).—"Movie Mad," a one-act comedy, by Willard Mack, in which Maude Leone is playing her first vaudeville tour, is the topline of this week. Other acts are, "The Races of a Song," the Orlandos, Zeb Zarrow Troupe, Glenn & Jenkins, Georgia Howard and the film feature, Harry B. Walthall in "The Birth of a Man."

NIXON (Fred Leopold, mgr.).—This week's bill has a special bill for Holy Week, including Morgan & Parker in "At the Seaside," Devoy & Morilla, E. J. Moore, the gabby tricksters; Willie Hale & Brother. There will be several reels of photoplays, headed by "A Woman Between Friends." A special show Friday morning was arranged especially for children.

NIXON'S GRAND OPERA HOUSE (W. D. Wegefahrd, mgr.).—"On the High Seas," the big spectacular drama, written by Langdon McCormick, is the feature of this week, surrounded by the following acts: Lee DeLacey, Lisle & Co., in "Excess Baggage"; Tamagno Sisters, Joe Daniels, Stogpole & Stive. Film feature, "The House of Hate."

KEYSTONE (M. W. Taylor, mgr.).—"The Road to Reno" is the featured offering this week. Others are, Mahoney Bros., Noodles Fagan & Co., Jimmy Giddy, Davis & Co., in a musical piece called "Bon Voyage"; Dennett & O'Brien, Ledegar and the film feature is "Vengeance and the Woman."

ALLEGHENY (Joseph Cohen, mgr.).—A musical tabloid called "The Isle of Innocence" heads this week's bill. Others are Kernell Trio, Leonard & Willard, Warren & Templeton, Mr. and Mrs. Gordon Wilde and the film feature is William S. Hart in "Blue Blazes Rawden."

GLOBE (Sabloskey & McGuirk, mgrs.).—"Resista," the girl who cannot be lifted from the floor, is heavily featured in this week's bill. Others are Beatrice Morrell, "Going Some," a tabloid musical comedy; J. C. Mack & Co., in a screaming farce; George Armstrong, Gordon & Doree, Samoya, Ash & Shaw, Rome & Wager, Ray & Paganne and motion pictures.

WILLIAM PENN (G. W. Metzel, mgr.).—First half, "Dancing a la Carte," Mr. and Mrs. Mel Burne, Nippon Duo; film feature, Kitty Gordon in "The Wasp." Last half, "The Violinn," Donegan & Curtis and three other acts with the film feature, Alice Brady in "The Silent Sacrifice."

BROADWAY (Chas. Shisler, mgr.).—First half, "The Violinn," Walter Law & Co., John & Marie Gray and the film feature, "The Debt of Honor." Last half, Emmett Welch

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Under management of
MRS. DAD FRAZER

Minstrels, Schooler & Dickinson, "Everyman's Sister," and the film feature, "The Devil's Wheel."

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—"The Novelty Shop," Schooler & Dickinson, Manning, Feeley & Knowles, Byron, Lloyd & Co.; Iskawa Japs. Last half, "Caught in the Trench," Harry Breen, Al. H. White & Co., Four Avocets, Smith & Troy, Frere, Baggot & Frere.

PROVIDENCE.

BY KARL K. KLARK.

SHUBERT MAJESTIC (Col. Felix R. Wendelschafer, mgr.).—"The Boomerang," with the original cast, received as good a reception and as good houses as has any legitimate offering at this house during the present season. "Flo Flo" next.

OPERA HOUSE (William S. Canning, mgr.).—Dark. Stock company suddenly quit without announcement.

KEITH'S (Charles Lovenberg, mgr.).—"The Stampede Riders," went well as headliner; Imhoff, Conn and Coreene, big in their new "Pest House," and shared equal honors; Eleanor Cochran, "Around the Company," Josie Heather Co., Jim and Marian Harkins, Sam Hearn, Lamb and Norton.

EMERY (Marlin R. Tooley, mgr.).—"Midnight Rollers," headline, liked; Clark and Francis, Columbia City Four, Irma and O'Connor, Kathryn and Clark and Francis, Columbia City Four, Irma and O'Connor, Kathryn and Nellie Durkin. Last half: "The Smart Shop," Frank Elliott and Jane Mora, Jim Foley and Dan O'Neil, Charles B. Lawler, Harry Egenda.

FAY'S (Edward M. Fay, mgr.).—"Girls a la Carte," leading on evenly balanced bill, good an act as at Fay's this season; "Monkey Music Hall," Reid and Wilson, Mildred Parker and Fred Hughes, Dempsey Brothers, James and Roberts, Mary Garden in "The Splendid Sinner" (film) served to draw.

COLONIAL (J. F. Farr, mgr.).—Reeves' "Beauty Show" without Reeves and decidedly poor comedy.

Fay's this week received a batch of something like 500 post cards from American soldiers in France acknowledging receipt of tobacco kits provided through the "Our Boys in France" Tobacco Fund as the result of contributions from several benefits given early in the winter under the auspices of the Fay Brothers.

The Emery and Fays are said to be looking for a good increase in business next month when Keith's closes its vaudeville and the Albee Stock Company opens up for these two vaudeville houses will have their own way in the vaudeville field then. However, the Albee Stock Company has always gone big and the sale of "season seats" has been big.

Film houses which did such a "land office business" at the beginning of the season and when the war tax hit the vaudeville houses, are not getting the houses they were at that time, although a busy summer is predicted. It is felt that a proposed increase in trolley rates, if it becomes effective, will keep in the city some of those who have been accustomed to visit seashore resorts at least once a week, and thus picture houses hope to profit thereby.

Saturdays are proving bigger days than ever before for Providence playhouses because of the large number of Naval Reservists from Newport and soldiers from the bay forts who visit the city each week-end on weekly passes.

The Albee Stock Company is to open its 18th season at Keith's Monday, April 8. Last fall it was hoped to have the company open in the new million dollar Keith theatre, but the new structure, although well along, will not be completed for some months yet. Fourteen plays never before seen in this city are to be presented. In addition to those announced last week by Manager Lovenberg the following have been included this week: "Cheating Cheaters," "The Willow Tree" and "Potash

TANEAN BROS.

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"Gertrude Barnes is a headliner, but Tanean Bros. share the honors. Much of the enjoyment was given by the Tanean Bros. comedy musicians. They show themselves musicians of skill on the marimbas, as well as comedians of entertaining quality."

—"THE STATE," COLUMBIA, S. C.

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"FURS AND FRILLS"
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"Free Press"

"Charles Althoff, 'Sheriff of Hicksville,' is a scream. His lines and, more particularly, his makeup, depart radically from the usual 'rube' act. He's one of the funniest things to appear on a Detroit stage for a long time."

"Journal"

"Charles Althoff, who sketches the familiar rube sheriff in an original way, made a tremendous hit, but, despite the audience's desire, he was not permitted to take the encore that was his due."

THE FAYNES

Presenting
"IN A CONSERVATORY"

and Perlmuter in Society." The latest addition to the company announced is Dorothy Tierney. The cast is now practically filled.

Ruth Shepley, in "The Boomerang," is a native of Providence.

"Intolerance" (film) is booked for the opera house week April 8.

SEATTLE.

BY WALTER E. BURTON.
METROPOLITAN (George T. Hood, mgr.).

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Comedy Juggler, with comedy.

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I repeat, Comedy Juggler with comedy.

P. S. - He drove for 200 weeks. Work commences Sept. 1, 1918.

—Kolb and Bill in "The High Cost of Loving" (second week), 27-30, "Show of Wonders; 1. Frieda Hempel Concert.

WILKES (Dean B. Worley, mgr.).—102d week of Wilkes' Players, with "Kindling," current.

GAITY (Ed. Armstrong, mgr.).—"The War Baby," Armstrong Folly Co.

LYRIC.—Musical comedy vaudeville, fair business.

ORPHEUM (Jay Haas, mgr.).—18. West-O'Brien Musical Comedy Players return, head bill with "In Poppyland," Skating Macks, good. The Clines, comedy; Wise and Wiser.

PALACE HIP (Joseph A. Muller, mgr.).—17. Bonamor Arabs, good; Halligan and Combs; Barnes and Burner, good; Berry and Nickerson, liked; Four Dancing Demons, nifty; Dorothy Dale, good.

PANTAGES (Edgar G. Milne, mgr.).—17. "The Bombardment of Rheims" tops; "Cabaret de Luxe," jazz band; Hager and Goodwin, Mary Door, Gilroy, Haynes and Montgomery, Merina Kahler.

MOORE (Carl Reiter, mgr.).—17. Blossom Seelye, "In the Dark," mystery melodrama; Capt. (Pop) Anson, pleasing; Lucille and bird, novelty; Vardon and Perry, good; Lew Lee and Wright Girls, liked; Kitamura Japs.

"Johnny Get Your Gun" at Met. April 7, with Eddie Cort as business manager.

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CORRESPONDENTS WANTED

VARIETY wants correspondents, newspaper men preferred.

Address VARIETY, New York

Josephine Malmont, with the Monte Carter Musical Comedy organization at the Oak, Tacoma, for the past few months, will leave next week for California to resume pictures at the Universal.

The mother of Edward Leach, scenic artist for the Pantages circuit, is critically ill at the Leach home in Seattle.

Ed. J. Fisher has been ill with pneumonia, but is convalescing.

Mrs. W. G. Carlson, sister of Frank Rogers, the carnival man, was struck by a jitney here last week and died on the way to the hospital.

Five shows Saturdays is the new order at the Palace Hip, this city.

Buck Dunne has closed with the Armstrong

Folly Co. at the Gaiety. He goes to the Gaiety under the Monte Carter regime.

Newell Miller, treasurer at the Wilkes, expects to be called for service in the aviation branch of Uncle Sam's army within the next month.

Hauko Onuki, Japanese prima donna at the Moore next week, was reared and educated in this city, being a graduate of the Queen Anne High School. Her father is a banker in this city.

VANCOUVER.

BY H. P. NEWBERRY.
EMPRESS (Geo. B. Howard & Chas. E. Royal, mgrs.).—38th week of Empress Stock. (Current, "The Daughter of Mother Machree." Next: Margaret Marrott, ingenue, will take lead in "Jerry." Excellent patronage.

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LEAVITT

AND

RUTH

LOCKWOOD

In "Just This and That"

Direction, LEWIS & GORDON

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LEADING WOMAN WITH

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Direction,
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Shelton Brooks' latest, writer of "Stratter's Ball" "Walkin' the Dog" "Some of these Days" "All Night Long" etc. etc.

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"IT TOOK THE SUNSHINE FROM OLD DIXIELAND TO MAKE YOU A WONDERFUL GIRL"
"AT THE END of A WEARY DAY" semi high-class ballad "AN EGYPTIAN LOVE SONG" high-class ballad

Prof. copies FREE for RECENT PROGRAM - WILL ROSSITER "The Chicago Publisher" 71 W. RANDOLPH ST., CHICAGO. P.S. HAVE NO N.Y. office BUT WE HAVE THE BIGGEST "HITS"

AVENUE (W. Scott, mgr.).—28-30, Phyllis Nielson-Terry in "Maggie."
IMPERIAL.—Dark.
ORPHEUM (Jas. Pilling, mgr.).—18, George Damerel & Co., top; Haruko Onuki and "In the Zone," featured. Wheeler & Moran, Cooper & Robinson, well liked. Lasier Worth Co., good. Oakes & Delour, well received. Business good.
PANTAGES (Geo. Pantagos, mgr.).—18, "Yucatan" headlines. Russell & Byrne, featured. Chung Hwa Four, hit. Georgia Chartress, Mack & Velmar, Strength Bros. Capacity.
COLUMBIA (J. H. Mayrand, mgr.).—Vaudeville and pictures.
REX (W. P. DeWees, mgr.).—Julian Eltinge in "The Widow's Might."
COLONIAL (H. Quagliotti, mgr.).—Ella Hall in "Her Boys." Last half, Irene Castle in "Officer 983."

ROXY LA ROCCA

Wizard of the Harp
Is Booked Until 1921

GLOBE (W. P. Nichols, mgr.).—Vita-graph's "The World for Sale."
DOMINION (J. Muir, mgr.).—William Farnum featured in "The Conqueror." Also Dominion Symphony Orchestra.

The Fairview theatre reopened last week with pictures.
Coming attractions will be "The Heart of Wexona," at the Empress and May Robson, Maude Adams and Kolb and Dill at the Avenue.

Byrne (Russell and Byrne) playing at Pantages, has recovered from the injuries he sustained several weeks ago while playing one of the Pantages houses in Alberta.

Georgia Chartress joined Pantages show this week.

Lieutenant B. C. Hilliam, who recently made his appearance in vaudeville in New York,

Public Announcement

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SIDNEY FORBES

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Roy Ingraham

(Of Walsh and Ingraham)

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This Week (March 25)—Garrick, Wilmington, Del.

Next Week (April 1)—Keystone, Philadelphia

NORMAN JEFFERIES Agency

formerly recided here and at one time directed the "Follies" at the Imperial.

WASHINGTON.

BY HARDIE MAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Hall Calne's, "The Iron Hand," proved interesting and held; the two stars, Derwent, Hall Calne and A. E. Anson and entire cast, excellent; Marie Nordstrom, delight; McIntosh and his Musical Maids, hit; Charlie Howard and Co., liked in new act; Bert Hanlon, fair; Palfrey, Hall and Brown, should fix their finish; Susan Tompkins, brilliant, scored; Keno, Keys and Melrose, opened, fair. Running order considerably switched.
NATIONAL (William Fowler, mgr.).—Lois Bolton in "Twin Beds."
BELASCO (L. Stoddard Taylor, mgr.).—San Carlo Opera. Advance sale is heavy.
POLI'S (Fred Berger, mgr.).—Musical stock, "Sweethearts."

GAYETY (Harry Jarboe, mgr.).—"Hip Hip Hooray Girls."
COSMOS (B. Brylawski, mgr.).—"Reel Guys," Gordon Highlanders, Katherine Carstens, Leonard and Louie, Lane and Smith. One act dropped for the showing of Keller-mann film, "A Daughter of the Gods."
LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—Pauline Frederick in "La Tosca," first half; Ann Pennington in "Sunshine Nan," second half, with Fatty Arbuckle in "The Bell Boy" as an added feature. (Films.)

Tom Moore, of the Moore Theatre Corporation, is planning the erection of a large theatre to be devoted to pictures on the corner of 11th and F streets. When work is commenced on this building it will make three new theatres going up within three blocks of each other—Crandell's Metropolitan, Loew's Palace and Moore's new venture, the Arcadia.



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You have been looking for a "Double" Song, haven't you?

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**"You've Been Your Mother's Baby
Long Enough"**

A PUNCHY IDEA; GREAT FOR HARMONY!

"Come All Ye Clowns"

**"I'M THE BROTHER
OF LILY OF THE VALLEY"**

The Title Tells "ALL"

GILBERT & FRIEDLAND

L. WOLFE GILBERT, Pres., ANATOL FRIEDLAND, Vice-Pres.

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232 West 46th Street, New York

T. Hayes Hunter has finished a big picture, "The Border Legion," which was taken from the novel of that title by Zane Grey. It is not a war picture, as the title implies, but, on the contrary, is a new western.

Mabel Julienne Scott, who recently was seen in "The Sign Invisible," has been engaged by Harry McRae Webster as leading woman for the new picture, shortly to be produced entitled "Reclaimed."

Arthur Leopold, the New Orleans attorney, who is also closely identified with the theatrical and picture interests, is in New York this week consummating a deal whereby the big N. O. studio in which Leopold is interested is turned over to manufacturing interests for the ensuing year. The N. O. plant is the second largest in the United States.

Jewel Carmen, who has been playing leading feminine leads in Fox pictures, arrived in New York Tuesday from the Coast, the youthful picture star planning to make definite announcements as to her future work. Miss Carmen is severing connections with Fox, with several prominent firms after her services. One is reported as having her under tentative contract for the next six years.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage

UNITED PICTURE THEATRES OF AMERICA

Questions and Answers

Dealing with the Moving Picture World's Remarks
on the Plans of

United Picture Theatres of America, Inc.

Question. Can the opposition of powerful vested interests be combated?

Answer. Certainly, because the combined power of the exhibitors is greater than that of all the other factors in the industry. Consolidation of offices, cuts in big salaries, elimination of useless service, direct routing, abolition of financier profiteering—these things can be accomplished in the film world by the United Exhibitors just as they are being accomplished in the railroad world to-day by Director McAdoo.

Question. Is United Picture Theatres promising anything it cannot perform?

Answer. No, because the promises are well within the reasonable expectation of what co-operative movements can do. The Moving Picture World cannot discover one extravagant, unwarranted statement in any of the speeches of Mr. Ochs or our published statements. Are other cooperative companies overstating? We do not know, but we feel sure exhibitors are so strong for the cooperative idea that overstatement is not necessary to secure membership.

Question. Finally, are the men behind United strong enough to put it over?

Answer. Messrs. Ochs, Seelye, Blumenthal, Goldsmith and the other executives of United Theatres enjoy exhibitor confidence as do no other group of men in the country. They are known to be honest, conservative, forceful and energetic, and can point with pride to their achievements in the film industry.

THE LAWYERS AND BANKERS OF PROMINENT EXHIBITORS HAVE MINUTELY EXAMINED EVERY DETAIL OF OUR PLAN, AND THEN THESE EXHIBITORS HAVE ENDORSED THE SAME BY BECOMING UNITED MEMBERS

Write to-day to

United Picture Theatres of America, Inc.
1600 Broadway, New York

FILM NEWS.

Luclen Hubbard has joined the World Pictures, as scenario writer.

John G. Adolf, author of "Queen of the Sea," has left Fox. He will direct World Pictures.

"Tempered Steel," the next Petrova release, will be shown the latter part of April.

Peggy Hannon has gone to Charlston where Fox will film "Peggy and the Pirates."

Bert Lytel is making his first Metro, "The Trail to Yesterday," near Tucson, Arizona.

Serantonla Photoplay Corp. announces the immediate release of six one-reel comedies featuring Charlie Pang, the Chinese actor.

The next National Convention of the American Exhibitors' Association will be held in Detroit in July.

Douglas Fairbanks and his wild west company will come to New York to take part in the third Liberty Loan Drive.

Charles Parrott, formerly director of Keystone, is now director general of the King-See Billy West Comedies.

Burt King will direct Marlon Davies in his feature, under the supervision of Julius Steger.

In making William A. Brady's "Stolen Orders" about 100,000 feet of film has been used, which is now being cut down to 8,000 feet.

At the Goldwyn Studio in Fort Lee Guy Braddon, in charge of the casting, has resigned.

Montagu Love is fast recovering from his recent illness and is expected shortly to resume work on "Swami."

Barbara Castleton has gone to Washington to take exteriors for the Maravene Thompson story, "The Heart of a Girl," her second World picture.

Marion Morgan and a group of her classic dancers appear in a series of dances in the 11th release of the Paramount-Bray Photograph.

The Broadway Association, composed of leading merchants, have endorsed the Motion Picture Option bill, which is now before the State Legislature.

The use of a film to expose a fake film concern is part of the program outlined by Assistant District Attorney Brogan, in his investigation into wildcat picture concerns.

Rae Selwyn is making her screen debut in Madge Kennedy's "The Danger Game," a Goldwyn picture. She plays the part of a tough girl.

James Young last week obtained a divorce from Clara Kimball Young. Young attributed their domestic difficulties to his wife's rapid rise in the film world.

"The Light of Western Stars," by Zane Grey, is the new photoplay in which Sherman Productions, Inc., will star Dustin Farnum.

Evelyn Nesbit will soon be seen in another feature, with her son Russell Thaw. The title is "Her Mistake." The picture has Julius Steger as its director.

A screen version of Arthur Guy Empey's book, "Over the Top," will be seen at the Hudson, March 31, for an indefinite engagement. Empey is in the leading role.

The first serial the Astra Films will produce for the Pathe on the Pacific Coast is "Hands Up," from the story and scenarios by Gilson Willets.

Charles Reis has been assistant manager of the Rialto since Charles Stewart assumed charge of the front of both the Rialto and Rivoli.

Metro has secured the distribution rights to the Dolly Sisters' film production, directed by Leonce Perret. They paid an advance equivalent to the cost of production.

Jean Stewart, who played the "vampire" role in "The Wanderer," this season, has left the cast and is in New York, making ready to go into pictures.

On April 8 Universal will issue the first of a new series of features under the title of "Special Attractions," at the rate of one every two weeks.

"Careless America" is the title of a two reeler made by the Universal, with an idea of safeguarding the pedestrian against the careless motorist.

The South African Trust, Ltd., has purchased through Miller & Wilk the African rights to the film features "A Successful Failure," with Jack Devereaux, and "Doing Her Bit," with Ruth Stonehouse.

Monte M. Katterjohn, Parlova staff writer, is at work on another Alaskan story which will form the next vehicle for Henry Waltham, who will work under the direction of Bertram Bracken.

INNOCENT'S PROGRESS.

Tosca Fayna.....Pauline Starke
Madeline Carson.....Lillias West
Aunt Lottie.....Alice Kwohland
Caroy Larned.....Jack Livingston
Olin Humphreys.....Charles Dorian
Masters.....Graham Petie

Tosca, an orphan, residing with her aunt in a small village, is employed in the local candy store. There she meets the leading man of the stock company and looks up to him as a "prominent artist from New York." The actor tells her if she ever wants to go on the stage, to come to New York and he will make her a great actress. Little Tosca runs away, calls at the address on his card, finds him in a cheap rooming house with a wife, and "stalling" the landlady about the rent.

She rushes out into the rain, is annoyed by a man on the street and runs, pell-mell, into the arms of a wealthy man returning from his club. The rich man has been told to go west or he will die of consumption. He carries the little waif to his apartment, a drunken friend attempts liberties with the girl and in the effort to throw him out, the man suffers a serious hemorrhage. He sends for the girl he loves, but whom he won't marry because of his ill health, and tells her to care for the child.

Eventually he recovers sufficiently to go west and determines to regain his health. The waif is sent to school. Both women then speak in glowing terms of the noble man, whom both love. The elder woman is killed in an auto accident, leaving the way clear for the man, on his return, restored to health, to marry the girl. Pauline Starke, the featured player, is well adapted to the principal role, that of a wistful, earnest, pathetic little girl—the kind of parts that were played for many years by Mary Pickford. The story is by Frances Quinlan, directed by Frank Borsage, photographed by Pliny Horne. It is a high-class program picture and ranks with the better of the recent Triangle releases. *Jolo.*

NANCY COMES HOME.

Mr. Mortimer Worthing.....George Pearce
Mrs. Mortimer Worthing.....Myrtle Kishel
Nancy Worthing.....Myrtle Lind
Clavering Mayes.....Eugene Burr
Mrs. Jerry Bailou.....Anna Dodge
Mr. Jerry Bailou.....Percy Challenger
Phil Bailou.....Jack Gilbert
Stillson.....J. P. Wild

Story by B. D. Garber, scenario by Robert Hill, directed by Jack Dillon, photographed by Steve Norton, Triangle's latest feature, "Nancy Comes Home," a real frothy picture, with the final reel bubbling over with action that is readily forgiven after the first 500 feet. Nancy is the child of wealthy parents, the mother devoting herself to society and the father to finance, relegating the girl to a boarding school. On returning home for vacation she finds they have little time for her, but she decides to have a good time, in spite of this handicap.

As might be expected of a well-reared young lady, she takes her mother's fur coat and jewels, pawns them and with the proceeds purchases for herself an evening frock and coat. The son of friends of Nancy's parents determines to earn his own living, and secures the post of chauffeur with the "Nancy" household. Nancy persuades him to take her to a cabaret, there is a shooting affray and the chauffeur is accused. Meantime Nancy escapes, but picks up the wrong coat. The chauffeur had placed her handbag in his pocket, in which are found the tell-tale pawn tickets when he is arrested for the shooting. It is all straightened out, the parents of both realizing they were remiss in their duties to their children, while the handclasp between the youngsters indicates the affair will develop into a romance. Adequately acted, directed and photographed. *Jolo.*

THE WITCH WOMAN.

Marie Desapre.....Ethel Clayton
Maurice La Farge.....Frank Mayo
Louis La Farge.....John Ardizoni
Dr. Cochefort.....Jack Drummer
Delaunay.....Louis Vale
Andrea Montignac.....Louis Vale

"The Witch Woman," a World Film production, is a story of twin brothers, one the soul of honor, the other a ne'er-do-well. It was written by Willard Mack, directed by Travers Vale, photographed by Max Schneider. The two brothers are played by Frank Mayo, necessitating some ingenious double exposure and some careful cutting and assembling. Louis, the wicked one, is a painter. He goes to a little village in the Alsatian mountains, meets a native girl, wins her trust and takes advantage of her. He steals away in the middle of the night and the girl loses her mind. She is cast out by her uncle and lives in a cave, the fanatical countryfolk naming her "The Witch." Two medical men, on a hunting trip from Paris, find her and take her to the French capital, where an alienist eventually restores her reason. One adopts and makes her his heir. The good brother is the legal adviser of her newly-acquired father, and when the girl meets Maurice, the immaculate, she believes he is her betrayer. Louis, the wicked one, is shot by his mistress, the mix-up is explained and Marie, the unfortunate, is taken to wifehood by Maurice. Early in the unwinding you know the girl must necessarily meet the good brother and mistake him for the man who wronged her; otherwise it is an abnormally interesting, well-directed program feature. It ranks high in the World's output. Ethel Clayton as Marie, the unfortunate, is excellent. She passes through the various depictions of the emotions with the sure touch of an artist, starting as a breezy, barefooted, carefree

village maiden to a series of mad scenes and eventually a society girl with a hidden sorrow. The feature is sure to give satisfaction. *Jolo.*

MRS. SLACKER.

Susie Simpkins.....Gladys Huilette
Robert Gibbs.....Creighton Hale
His Father.....Paul Clergot

It is the kid stuff in this feature that makes it at all possible. The picture is a Pathe release made by the Astra, with Gladys Huilette and Creighton Hale as the stars. The production was directed by Hobart Henley from the scenario by Agnes C. Johnston.

The story is all "old stuff" with a little military trimming on the side to dress it up and make it appear new. The plot is almost its entirety the same as one that was employed in another feature about a year ago. Robert Gibbs (Creighton Hale) is mommer's boy, raised in the lap of luxury and afraid of his own shadow. Susie Simpkins (Gladys Huilette) is the small town wash girl and knows no fear. That is the contrast. The two meet and there is a romance on the part of the girl at least. Then the time comes for the draft, and the boy, to avoid being called, marries the wash-girl, who when she discovers his reason for having wedded her refuses to be a "Mrs. Slacker," and in doing her "bit" discovers a plot to blow up the

reservoir near their town in time to thwart the enemy. The husband decides that the example set by his wife is one for him to follow, and he enlists. This makes his family willing to accept her, and all ends happily.

Miss Huilette and Mr. Hale give pleasing performances and the support is good. It is the introduction of "kid stuff," evidently the work of the director, that makes the picture one that can be played, otherwise it would be a night, poor example of what a feature attraction should be. The settings are for the greater part exteriors and the picture was not a costly one to produce.

It is a fair attraction for a "double bill" program, but hardly strong enough to stand on its own. *Fred.*



Ten Million Women

are eager to see

Maeterlinck's "THE BLUE BIRD" An ARTCRAFT Picture

Presented by ADOLPH ZUKOR

Directed by MAURICE TOURNEUR

Scenario by CHARLES MAIGNE

"THE BLUE BIRD" is a sure-fire money-getter because it has a tremendous emotional appeal for women. It is a photoplay that will make women weep, smile and applaud—and that's the kind of picture that will play to big business everywhere.

It is a drama of Happiness, a mighty message of cheer from the great Belgian author to this war-torn nation.

A mighty campaign of advertising and direct-by-mail circularization is organizing an army of women ready to work for the success of each exhibitor that shows "The Blue Bird."



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK



LIFE OF HONOR.

Helen West.....Leah Baird
James Manly.....James Morrison
Aguinaldo.....Violet Palmer
Peggy Harmon.....Harry Burckhardt
Robert West.....Edward Mackay
Sidney Holmes.....Ben Hendricks
Martin Cross.....

Ivan rented the New York Roof for a matinee private showing of "Life of Honor," which will probably be offered for state-righting, though the picture impresses one as anything but a brilliant feature. However, a lot of stunts were tried. With what success is another question. There is attempted the picturing of a man with delirium tremens with the objects of his distorted brain visible. Such persons are supposed to "see" things of curious identity—such as aerial reptiles, pink elephants and the like. In the picture the "souse" thinks he sees little kewpies or cupids and little dolls of that kind are visible for a second in various parts of the room. Such objects are probably the last thing a man with the D. T.'s would think of. Edmund Lawrence directed the picture. The story may have originally been designed to star the dual

character taken by James Morrison. Although Leah Baird, Edward Mackay and Ben Hendricks are also featured, the Morrison roles are the strongest, or should be. He plays Jimmy Manly and also Aguinaldo, a Filipino valet. Jimmy's father was once a south sea trader. During his journeys he had become enamored of a native girl and married her native fashion. The offspring had been brought up to wreak vengeance on the father for deserting his native wife. At one point the father tells Jimmy the valet resembles him (the son) save for the color of his skin, but the revelation of the relation of the two youths is kept until too late. When Jimmy's father objects to his marrying the rather eligible Peggy Harmon he leaves home. Aguinaldo also valets Jimmy in the new quarters, and so when the father is stabbed to death one night the similarity of the two young men leads to Jimmy's arrest and his conviction. All that prevents his being executed is that Sydney Holmes had seen the deed committed through the shadow of the killer's arm, through a window shade. Holmes is in love with Peggy's sister, Helen, who is married to his old college chum, Robert West, the man with a whiskey thirst. Holmes had found Helen walk-

ing in her sleep and had carried her back to her bed, and it was from her window he saw the shadow of the murderer's arm through the shade. But if he speaks out to save Jimmy's life he might impugn the honor of Helen. Thus it is only 24 hours before Jimmy is to be executed that Holmes appeals to Martin Cross, a retired criminologist, and the latter goes to work on making Aguinaldo confess. They know the Filipino committed the deed, because Holmes said it was a brown skinned arm he saw with the knife. (How he could tell the shadow through a window shade made by a white or dark person is something the picture didn't attempt to explain.) Cross obtains the confession through scaring Aguinaldo with a whole bag of phoney spiritualistic tricks wrought on the guilty man. In this latter portion the scenes are naturally quite filled with "hokum," and there are many lantern flashes with the bull's eye tinted purple for some reason. Morrison's work in the dual role is the best in the cast, with Miss Baird's as the worried wife, secondary. A filled role is handled by Violet Palmer as Peggy. Edward Mackay fails to convince as Holmes. Ben Hendricks as Cross is much more effective. The photography by Marcel Le Picard is in

and out. The earlier scenes lacked sharpness, which may have been due to poor lighting, and that blurred the detail of the interiors. Better results were attained later on. There are several kinds of titles employed, some illuminated. It was a mistake at the start to attempt to fade one title into another, and those portions should be cut. *Ibee.*

LA TOSCA.

La Tosca.....Pauline Frederick
Baron Scarpia.....Frank Losee
Mario Cavaradossi.....Julius Raucourt
Cesare Angelotti.....Henry Habert
Spettl.....W. H. Forestale

Paramount's screen production of Sardou's immortal drama, "La Tosca," starring Pauline Frederick, had its initial public presentation at the Strand Sunday. The production has been elaborately staged, requiring the construction of a number of massive sets, such as the Cathedral of St. Andrea and a number of exterior scenes in harmony with the architecture of the period of 1800 in Rome. The strong hold which the church had on even the nobility in those days is admirably visualized by Director Edouard Jose, who shows Baron Scarpia seated at his desk looking over official police documents. The Angelus is heard. He rises, walks to the other end of the room, kneels before the crucifix and crosses himself, returns and signs an order for the execution of a number of victims. All this implants firmly the atmosphere for the big scene in which Floria Tosca, after stabbing Scarpia in death, places a candlestick at each side of the body and a cross upon his breast before making her escape. In the matter of detail of production it is well nigh flawless and magnificently impressive. Miss Frederick as Floria was somewhat disappointing. Oddly enough she seemed at her best in the lighter moments, in her passionate love scenes with Mario. Her big emotional scenes—the ones in which she is called upon to depict almost unbearable anguish—the torturing of Marie, and when she is forced into agreeing to the lecherous desires of Scarpia, seemed to lack effective sincerity. She is growing somewhat buxom and losing the appearance of spiritual beauty, which is her greatest asset. Frank Losee as the villainous Baron was sufficiently wicked for all purposes, and Julius Raucourt as Mario a handsome, manly lover. Some day when the film has developed its own genuine Bernhard we shall have a proper screen visualization of "La Tosca." *Jolo.*

LITTLE MISS NO-ACCOUNT.

Patty Baring.....Gladys Leslie
Edwin Sayer.....Frank O'Connor
Josiah Wheeler.....William Calhoun
Ann Wheeler-Ballinger.....Eustalie Jansen
Stebbins.....West Jenkins
Herman.....Richard Wagman
Ned.....Carlton King
Bobby.....Stephen Carr

"Little Miss No Account" is a Vitaphone, with Gladys Leslie featured. The story runs the gamut of the old-fashioned meliers wherein there is the deep-dyed villain who would treat a stepchild cruelly and use unscrupulous methods to obtain her property, and the adventurous woman who is also in to get her share and is also a right-hand bower to the principal troublemaker.

Little Patty from the start has never known prosperity, but even in her rags and tags just wished for happiness, kindness and love. She lives in Greenwich Village, where her stepdaddy is operating a gambling house, and by a strange turn of fate becomes the apple of the eye of the district attorney who decides to clean up G. V. There's a raid, and just prior to its operation the little girl is lured to the house on a pretext of work being there for her and she gets a ride in the Black Maria and is placed in a cell.

There is the usual ending, where the district attorney falls in love with the little tatterdemalion and takes her home and, after her property is restored to her and she puts on nice clothes, the camera ends the story as it should, with the happiness and love the little girl had wished for at the start of the picture.

Not a heavy film. Nothing unusual in the way of film tricks or ensembles or climaxes that have not been camered in some shape before. The director has gone in for some splendid staging of details that appeal to nature and the photography at times is A1. Some dandy exteriors are shown. Especially picturesque are the winter scenes taken of the "district attorney's country house."

Miss Leslie does well with the lead while the others of the supporting cast were fairly capable, with the negro servant and boy roles played unusually well. *Murk.*

At the World studio in Fort Lee, they have adopted a color scheme for the mechanical staff. Stage hands wear blue uniforms, property men and stage carpenters are dressed in white and the electricians are in brown. In this way the director may identify instantly the right man for any particular job.

Indications pointed this week to another film factory obtaining the unfinished subjects that Herbert Brenon had prior to his departure for England on an errand for the British government. Of these the Louis Joseph Vance story of "The Lone Wolf's Return," a sequel to the "Lone Wolf," was started by Brenon, but by all reports was never finished. Inasmuch as a demand had been made by some of the countryside exhibitors an effort will be made to have this picture finished before the end of spring.

3

SPLENDID SELEXART PICTURES RELEASED THROUGH GOLDWYN

PRODUCTIONS made under the guidance and direction of this organization's brilliant technical experts—made by the same skilled forces that produced the popular "Carmen of the Klondike;" made "big" in theme and treatment to meet the exact exhibitor demands.

Goldwyn offers all exhibitors these three unusual, thrilling dramatic productions, beginning April 15, and at intervals of each second week thereafter:

HOWARD HICKMAN

in

Blue Blood

by J. Grubb Alexander
Directed by Elliott Howe

R H E A MITCHELL

in

Honor's Cross

by N.B. Daniel
Directed by Wallace Worley

RHEA MITCHELL & HOWARD HICKMAN

in

Social Ambition

by W. E. Wing
Directed by Wallace Worley

These productions—with their absolutely assured box-office attraction powers—are available to all exhibitors, whether Goldwyn contract customers or not, but we urgently advise Goldwyn contract customers to make an immediate booking of this Selexart Special Trio. Write or telegraph our nearest branch office.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

THE WHISPERING CHORUS.

Jane Trimble.....Kathlyn Williams
John Trimble.....Raymond Hatton
George Coggeswell.....Elliott Dexter
Mrs. Trimble, mother of John.....

Edythe Chapman
Chief McFarland.....Guy Oliver
H. P. Clumley.....Tully Marshall
Hooding Face.....Gustav Seyffertitz
Charles Barden.....John Burton
Tom Burns.....Parkes Jones
Strawberry.....W. H. Brown
Channing.....James Neill
Evil Face.....Walter Lynch
Good Face.....Edna Mae Cooper
Longshoreman.....Noah Beery

An Artcraft-Paramount production that carries a dramatic wallop, although slightly gruesome at the finish. No star. The feature is billed as an "All-Star Production." A number of leading people who have been supporting the Paramount and Artcraft stars are in it, and they are supposed to represent an all-star cast. The story was adapted by Jessie Macpherson from the original by Percy Poore Sheehan and directed by Cecil B. DeMille. At the Rialto in the billing and program matter DeMille was featured above the name in the cast and over the title of the picture itself. "The Whispering Chorus" is intended to represent the small voices and thoughts of the average mind that work for good and evil. The thought is a good one for the purposes of picturization and the manner in which it is worked out interests. The usual tricks of double exposure employed in setting the story on the screen, but they are not worked to death.

The plot concerns a clerk making a small salary and living with his wife and mother. He falsifies his books and steals from his employer, until such time that a state investigation of the firm's books is about to show the shortage and then he runs away. But he so arranges things to appear as though he had been murdered and the investigator in the affair falls in love with the widow and marries her. Subsequently he is elected Governor.

After two years the erring husband returns home under an assumed name and is captured by the police and charged with his own murder. His mother dies from shock on his return and the wife fails to recognize him at first. He is convicted and goes to the chair. At the last minute the wife goes to him and realizes it is her former husband. But his better nature asserts itself and he decides to pay the penalty rather than ruin her life and happiness.

The production is a most effective one and the direction is admirable. There are several thrills in the way of flights and such, but it is the lighting of the celebration of the Chinese New Year in Shanghai that is the most effective work.

Of the cast Raymond Hatton, as the defaulter, is by far the best, presenting a remarkable characterization. Elliott Dexter is the leading man and Kathlyn Williams plays the wife. She is exceedingly pleasing. Tully Marshall has a small meaningless role. Gustav von Seyffertitz is the "face" for evil in the double exposures and scores.

As a feature production "The Whispering Chorus" stands with the best. Fred.

THE RED RED HEART.

Kut-Le.....Mouroe Salisbury
Jack Newman.....Val Paul
Katherine Newman.....Gretchen Lederer
Rhoda Tuttle.....Ruth Clifford
John Dewitt.....Allan Sears
Billy Porter.....Monte Blue
Molly.....Princess Neola

This feature is far above the Bluebird average. It's a well-directed, pleasant story, excellently acted and with technical touches expertly worked out. The outstanding asset in "The Red Red Heart" is its photography, dual credit going to Dal Clawson and Alan Siegler. The picture is of the western type, though not of the usual kind of story, and the cameramen have caught flashes of the wonderfully clear western skies. This has been worked up through timing so that the success of the twilight scenes is partially due to the treatment in printing. Close-ups of Kut-Le, the Indian central character, are pictures of statuesque clarity and beauty.

Kut-Le is a redskin of modern type, a young man who has received education in one of the largest eastern colleges, and he is at work on irrigation ditches in the western desert. The work is being done for Jack Newman who, with his wife, lives in quite a sumptuous home on the desert. Rhoda Tuttle, who is the fiancée of John Dewitt, comes to visit the Newmans. She is a listless creature, the victim of nerve shock attendant to a collision of some sort. She feels that she has nothing to live for and despairs of recovery. Kut-Le comes into her life by saving her from the effects of a tarantula bite.

The Indian is invited to dine with the Newmans and Rhoda is much attracted to him, as he is to her. The next day he takes her driving and asks that he be allowed to effect a cure with the aid of his beloved desert. But the girls stands firm, because of the racial difference, and tells Kut-Le that he must never again see her. But the Indian, returning to the garb and manner of his people, kidnaps Rhoda and takes her off into the mountains. There follows a hunt for the missing girl, and between the time her host and fiancée finally effect a "rescue" there are several physical combats between them and Kut-Le. One on a rock blitop is a striking bit of action. Rhoda is then has been cured, however, just as Kut-Le had said, and when she is given her freedom she discovers that

after all she loves Kut-Le, described by the sub-titles as "a man among men." This phrase by the way would fit the picture much more suitably than the title used. Rhoda returns to Kut-Le, and the desert doors of a church open to them for a lone wedding.

The presence of the church, or what is supposed to be such, and the tasteful interiors of the Newman home don't seem to fit the desert country. Still they are details, considering the high lights of the feature. Monroe Salisbury has a pippin role as Kut-Le. He not only looks the part of an educated Indian, but lends a nobleness to the character that is all the author could have looked for.

Ruth Clifford plays Rhoda, a melancholy character not easy to portray. Allan Sears

as Dewitt, Val Paul as Jack Newman, Gretchen Lederer as his wife, and Monte Blue as Billy Porter, are all acceptable. Wilfred Lucas directed the picture capably, but it is the acting of the two principals and the photographic effects that appear to have lifted the picture into Class A. Ibee.

THE GIRL WHO WOULDN'T QUIT.

Roscoe Tracy.....Henry A. Barrows
Joan Tracy.....Louise Lovely
Joshua Siddons.....Mark Fenton
Robert Carter.....Charles H. Malles
Stella Ramson.....Gertrude Astor
Joe Morgan.....William Chester
Jim Younger.....Philo McTullough

A Louise Lovely production (Universal). What it was that she "wouldn't quit" is not explained. That she "wouldn't quit" appears only in the title. Maybe Louise wouldn't quit until five spools of film were used. The feature is ordinary. Just a cheap melodrama that means nothing. There was a story which the director started to film. It concerned a girl and her father; a mine foreman and the girl that he is engaged to and the telegraph operator at the mine. There is a robbery. The girl's father is arrested and sentenced to prison for the crime. The idea must have been that the girl wouldn't quit until she proved his innocence, but this is badly carried in the film version. The father is vindicated finally. Fred.



WORLD-PICTURES
present

CARLYLE BLACKWELL
JUNE ELVIDGE
IN
"The Way Out"

CAST INCLUDING
MURIEL OSTRICHE & JOHN BOWERS
Story by JACK O' MARA
Directed by GEORGE KELSON

HER DEBT OF HONOR.

Honor. Peggy Hyland
Chester Holbrook. Irving Cummings
Frank Schiller. Frank Goldsmith
Irma Middleton. Hazel Adams

Since William Farnum put over "The Spy," the Fox outfit seems to be playing war dramas across the board. In this film, written by Eva Unsell, staged by O. A. C. Lund and with photography by Joe Ruttenberg, the patriotism is dragged in by the hair.

Really it is a straight-away society melodrama, but the introduction of a German spy gives it a topical twist. The best of the five reels is that portion in which a series of silhouettes brings the narrative to its high dramatic point.

A United States Senator, by some process of

log and the material in it gives the narrative no added value. The picture procedure, in charge of the transport of troops to Europe. A German spy, to secure information, makes love to the Senator's wife. These passages of the story are well done as to stage direction. The figure of the man and woman are posed before a colored glass window in the conservatory of the Senator's home in a sort of misty silhouette and in a pictorial sense are highly effective. Mr. Lund is always artistic in his light effects and this picture is no exception. His handling of lights and shadows is capitally managed.

The difficulty with the story is in the scenario apparently. The "continuity" calls for too frequent jumps, cut backs and fades in and out—always a tax on the patience of

the spectator. This is an important matter, and a detail of staging which directors too often employ unnecessarily. It makes the narrative jumpy and difficult to follow. When principals are engaged in an important scene, the cut back breaks in and changes the thread of the story. It is at best an artificial device and should be used only when required for the exposition of the story. In this Peggy Hyland film the expedient is overdone and makes the story almost distracting, especially since the play has a prolog.

This prolog carries the story back to the days of romance and adds nothing to its sentimental value. Apparently it is employed merely to give the director a chance to work in what studio people call "costume stuff." The story is complex enough without the pro-

SUIT OVER "TARZAN."

Detroit, March 27.

Harry Garson, a prominent local exhibitor, has prepared application for an injunction restraining Harry W. Minsky from exhibiting "Tarzan of the Apes" on the ground that he (Garson) has prior right to the first run of the feature here. Garson offered \$3,750 for a three weeks' showing of "Tarzan," and was advised by Harry Reichenbach, representing William Parsons, the producer, to send on contracts to New York.

However, Garson's offer was not accepted since Minsky holds the franchise for the First National Exhibitors' Circuit, which is booking the feature, and the franchise carries with it first choice where the holder meets the figure of any other bidder.

Action will start coincident with the announcement of the picture in the Minsky house. Attorneys representing Garson and the F. N. E. C. are here to oppose the granting of the injunction.

ORGANIZED IN BUFFALO.

Frank Talbot, of Buffalo, heads a new film producing organization which has Buffalo capital back of it.

ELTINGE RETURNING.

Chicago, March 27.

The Chicago Press Club will give a farewell dinner and dance on Saturday to Julian Eltinge, who leaves immediately thereafter for Los Angeles, where the famous impersonator will go into pictures.

Opie Read, president of the club, assisted by Lou Houseman, have had charge of the arrangements for the send-off, which will be a most rousing one, as Eltinge is extremely popular with the newspapermen here.

Eltinge's appearance on Sunday night at the Palace is announced as his last appearance on the stage in Chicago.

"MOTHER" MAURICE ILL.

Mrs. Mary Birch Maurice, known to the film world as "Mother" Maurice, is seriously ill in St. John's Hospital in Brooklyn. She was stricken a few days after she had completed her work in "Over the Top," in which she played the role of Sergeant Empey's nurse.

Mrs. Maurice has been with Vitagraph since 1910 and is famous for her portrayal of elderly mother roles with that organization. She is 74 years old. Prior to her entrance in the pictures she was a well known legitimate actress.

Rosenberg's Summer Circuit.

Walter Rosenberg plans a summer film circuit and before the passing of another week expects to have an uptown Broadway house under lease during the heated months.

Screens "Belle of New York."

The Sanger & Jordan Picture Corp. has finished a picture called "The Man" and proposes to start work shortly on a screen version of "The Belle of New York."

INCORPORATIONS.

Moral Theatre Co., Manhattan, \$5,000. M. Kochlin, K. and I. M. Racer, 135 16th St., Brooklyn.

New Jersey Charters. Acme Amusement Co., Camden, \$3,000. F. R. Hannel, I. C. Clow, John MacPeak, Camden, N. J.

Serenecraft Pictures, Manhattan, \$100,000; T. F. McMahon, B. C. Elliott, B. M. Kelleher, 1400 Broadway, New York.

H. N. & S. Co., Manhattan, motion pictures, \$16,000. A. Ribet, J. & R. Moblietti, 2928 Third avenue, New York.

The Fely-Clement Corp., Manhattan, theatricals, \$5,000; A. M. Kane, L. Casati, F. Clement, 611 W. 112th street, New York.

The Genesis Producing Co., Manhattan, motion pictures, \$10,000; W. L. O'Connor, M. J. Rower, R. D. McIver, 3 Rector street, New York.

Rooney Amusement Corp., Buffalo, roller skating and amusement hall, \$25,000; J. Horn, C. J. Wolfe, W. T. O'Rourke, Buffalo, New York.

PARALTA PLAYS

PICK OF THE PICTURES

LOUISE
GLAUM

BESSIE
BARRISCALE

Henry B. Walthall

in

"Humdrum Brown"

Directed by
REX INGRAM

Written by
H. B. & M. G. DANIEL

ROBERT BRUNTON, Manager of Productions

Walthall's powerfully impressive personality

makes "Humdrum" Brown the most likable fellow

on Earth.

Your heart simply goes out to him

and you're glad of it.

It is not a mere picture you see—

it's a segment of life;

pulsating, throbbing, and warm.

You put the name of Henry B. Walthall

in front of your theatre

and all his friends come in.

They are innumerable—like the sands on the seashore!

"Humdrum Brown" will be an event

in your town.

PARALTA PLAYS, Inc. 6 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

HENRY B.
WALTHALL

J. WARREN
KERRIGAN

AMONG THE WOMEN

BY "PATSY" SMITH

Los Angeles, March 22.

I saw Jewel Carmen working in a court room scene at the Fox studio, under the glare of a merciless noon-day sun (in a picture as yet incomplete) and she was beautiful. Then I saw her the same evening on the screen in "The Girl with the Champagne Eyes." "Engaged for her beauty and retained for her intelligence" was the word of Mr. Acheson, the publicity man. As Nellie Proctor, by fate a member of a Band of Crooks, she is first seen on an ocean liner, supposedly steaming into Golden Gate, lifting the wallet of a prosperous looking fellow passenger. In a smart velvet turban and youthful looking jacket suit, she makes an innocent looking thief.

Betty Schrade as the decoy, in the vague film story "The Girl in the Dark," wears a lovely one-piece dress of white cloth and heavy lace. The lower part of sleeves and skirt are of lace with two-inch bands of black chiffon as finishing hem. Part of the bodice is also of lace with a touch of the black showing at neck. A dark fox scarf and white tam sets off the costume nicely. Carmel Myers, who is featured, struggles nicely, but that is about all she is called upon to do. You go away thinking the scenario writer has left out a page of the story.

"The Keys of the Righteous" is an interesting screen sermon beautifully photographed. Enid Bennett, though most promising, is not a feature attraction yet, and business took a perceptible drop at the Grauman when it played there last week. Gertrude Claire as Sarah Ann Watts was a darling old lady. Lydia Knott played a colorless invalid mother.

Mae Marsh in "The Beloved Traitor" has no feminine frills or even curls to set her off, yet in knit hat, mackinaw, boys shoes and straight hair, she stands out as just about the most fascinating female in filmland. The intense expressive face is ever changing from sorrow to gladness. She tries to be sad, but cannot. I often wonder, however, while watching her, what she would really do if she were forced to keep her hands from her face—they fly there when she is seemingly unaware of it. Hedda Hopper is a tall, graceful, well-gowned woman in everything she wears, save the negligee. She is particularly smart in tailor made.

"The Knife" is full of thrills. Alice Brady's delicate handling of the difficult leading role is most convincing. Alice Hollister was an apple-cheeked cunning little sister, whom you worried about throughout the story, for fear something was going to happen to her, and you sighed with relief when it was all over.

The town was flooded with sob pictures last week. I didn't miss one. "Huck and Tom" at the Grauman this week looked as promising as a may-time holiday. Clara Horton as Becky Thatcher is some baby doll girl and Edythe Chapman makes a great Aunt Polly. Romance may be the thing that makes the world go around, but a sense of humor is the salt that keeps civilization from decay. "Huck and Tom" cause a healthy heart reaction and stimulate you for the ordeal of strenuous productions, trench warfare views and dying mother deathbed scenes.

The new women on the Orpheum bill this week were Blanche Dayne, Naomi Glass, Santi and Alta Krom. Miss Dayne, to add to her colorless characterization, has developed a penchant for making her lines unintelligible.

One must go away thoroughly disappointed if they have not seen the Cressy and Dayne sketch so many times they know it by heart. Naomi Glass has the same pretty costumes she started out with this season. Her voice is greatly improved. Santi, the contortion dancer, did very nicely with Alta Krom, soprano, doing more than her share of the work. Both women are nicely costumed.

The old story of an Enoch Arden returning to find his wife married again is given a new twist in "The Whispering Chorus" at the Kinema this week. Cecil De Mille has attempted to show the silent force of psychology—a sort of mental telepathy, but it does not get over only in one instance between mother and son. She "feels" when he is in danger and implicitly believes him alive when others think him dead. The employee of a big contracting firm hears the ever-present whispering chorus, "you are not appreciated here," "you are working too hard," "why don't you take the money, no one will know," then, when he fears detection, runs away, leaving a devoted wife and mother behind. The "twist" comes, after the gruesome business of pulling a drowned man from the water, dressing him in his clothes, smashing his head with a kettle and putting a note in his pocket, that he is to meet an "Edgar Smith" and fears foul play. He thus sets the crime of murder on his own head and later is tried and convicted of his own murder. It's a weird, dismal tale that just misses being big. The only bright spots in the production is the splendid acting of Kathryn Williams. She is the same fine woman in a luxurious boudoir, "the Governor's wife," as she was doing her kitchen work, "the wife of the clerk." She has excellent poise and style. She wore exceptionally good looking furs. One cape was of seal trimmed with kolensky tails, a hat to match it had a full black paradise at back. A long ermine wrap with deep color of mink or sable was worn over a charming gold cloth and gold lace gown. For a headdress with this she wore a large bunch of white aigrettes.

LINDER SELLS THEATRE.

Paris, March 27.

Max Linder has sold his picture theatre here, The Cinemax, to Pathe Freres for \$260,000 and is making ready for his return to America. He expects to be in New York May 20, and will probably make his own productions, backed by his own capital.

T. E. Letendre, Linder's American representative, confirms the above cable, but says he has had no definite information as to the arrival of the French film star.

ANIMATED ADVERTISING.

The Animated Picture Products Co., of which Harry A. Kaufman is the sales manager, is placing a new form of animated advertising on the market. The scheme is adaptable to lobby displays for theatrical companies and picture houses.

The picture, while in reality a series of stills, is made to appear to be in motion when one looking at the picture passes it. At present it is being used for commercial projects, although the Universal is using one of the ads for its feature, "The Beast of Berlin," now at the Broadway.

Violinist in M. P. House.

Los Angeles, March 27.

Gregor Chiarnovsky, well known as a violin soloist on the concert stage, has been engaged indefinitely by a Los Angeles picture theatre.

OPTIONAL BILL HEARING.

A hearing on the new Motion Picture Option Bill introduced in the New York State Legislature March 21 by Senator George F. Thompson, Niagara, and Assemblyman Clarence F. Walsh, Albany, is set for April 3 before the joint codes committee of the Senate and Assembly.

From the Allied Committee of the picture industry is sent warning to the film interests of the state that the fate of the bill relies on the upstate exhibitors and their organized campaign. The lower state picture men have been working day and night.

The bill is the same as was recently approved with the exception of an added clause suggested by the conference of Mayors of the State. This clause as inserted in the proposed bill reads: "Nothing herein contained, however, shall prohibit the Common Council or other local governing body from authorizing motion picture exhibitions at any hour after 2 o'clock in the afternoon on such day."

It is also announced that this measure is endorsed by the New York State Federation of Labor.

Providence, March 27.

The bill to permit picture exhibitions on Sunday, presented to the Legislature early in its session and reported to a committee, has not been heard from since.

PERCY WATERS IN TRIANGLE.

Percy Waters has joined the executive forces of the Triangle Producing Co., though holding no managerial title.

LIBERTY LOAN TRAILERS.

Adolph Zukor, Chairman of the Committee appointed by the National Association of the Motion Picture Industry to co-operate with the Treasury Department in the third Liberty Loan campaign, has prepared 17,500 trailers, which will be attached to every picture sent out by the manufacturers.

The trailer runs 50 feet and opens with the new Liberty Loan flag, followed by a view of Secretary McAdoo at his desk writing a message to the people on the new loan.

AIDING EXPLOITATION.

Herbert Lubin, as personal representative for Mme. Petrova, and Bert Fnnis, publicity representative for the Petrova Pictures Co., left Tuesday for a tour of the exchanges of the First National Exhibitors' Circuit, to assist in co-operating with the exploitation of the Petrova releases.

LOAN PICTURES.

One of the executives of the Liberty Loan Committee is quoted as having stated last week that more than 20 various feature productions were offered to them by as many manufacturers as the "real dyed in the wool sure-fire boost" for the coming loan.

The executive stated that all of the manufacturers wanted the Loan Committee to do something for their pictures.

Receiver Appointed for E. I. S. Co.

Judge A. N. Hand has appointed Elwood M. Rabenold receiver for the E. I. S. Motion Picture Corp., 203 West 40th street, under a bond of \$2,000.

Script for Kitty Gordon.

The World Film Corp. has purchased from Mrs. L. Cass Russell a scenario titled "Merely Players," which will be used as the third Kitty Gordon script to be produced under the direction of Oscar Apfel.

RESPECT FOR MITCHELL MARK.

Max Spiegel, son-in-law of the late Mitchell H. Mark, president of the Strand Co., denies the report the Strand theatre in New York is for sale, or that such a deal was entertained. He adds such a deal would be practically impossible without the consent of practically all the stockholders, who have pooled their holdings in a voting trust.

The post of president will remain vacant for the present, out of respect for the deceased, but at some future time a successor will be selected.

Buffalo, March 27.

Men affiliated with the theatrical business from many of the cities of the country attended the funeral services here of Mitchell H. Mark, whose interests extended to 30 of the prominent theatres of the east. During the services at the Richmond avenue home the Victoria, Academy, Regent and Strand theatres here were closed.

Mr. Mark has been seriously ill only two days. Cerebral hemorrhages, thought to have developed from an infected finger, caused the death. He was 54 years old and was born in Richmond, Va. He is reported to have been worth about \$2,500,000.

PATHE BUYS "KLONDIKE."

There was a deal closed this week for the world rights, exclusive of the United States and Canada, for "Carmen of the Klondike" by Monte Katterjohn.

The sale was made by the State Right Distributors, who bought the picture originally from the Selexart.

Pathe was the buyer and took over the prints for foreign distribution on Wednesday.

KEENEY'S "SURPRISE" SHOWING.

What is a personal plan of Frank A. Keeney will be used in making the premiere screen presentation of "A Romance of the Underworld" which has Catherine Calvert as the star which is now ready for the public. Keeney is going to slip the "Romance" in at the last show of his vaudeville performance at Keeney's Brooklyn house next Tuesday night, at which time the trade journal critics and invited exhibitors will be guests of the house management. No advance billing on the film will be made.

By showing the picture at one of his own theatres during a regular performance does away with the "private screen showings" and gives Keeney a regular audience to pass comment on the initial Keeney film production.

Miss Calvert has practically finished her second Keeney film, "Marriage," which Guy Bolton wrote as an exclusive film story.

For Keeney's third Calvert subject \$1,500 was paid for a special scenario that James Kirkwood, director, and Miss Calvert read and approved as being "unusual," with Keeney taking it upon their finding.

ROTHAPFEL FOR CIRCUIT?

There is a possibility S. L. Rothapfel will head the company which is planned as a subsidiary of the Paramount to conduct a string of picture houses across the continent.

He lately resigned from the First National Exhibitors' Circuit.

Rothapfel and Adolf Zukor have been in frequent conference for several weeks.

STOLEN GERARD PRINT.

A case went before the Grand Jury Tuesday involving a print of the Gerard film, "My Four Years in Germany," stolen from the storehouse of Joseph R. Miles. After a two weeks' search the print was discovered in a hiding place at the home of one of the ex-employees of the concern.

NEW YORK CONVENTION SCENE FOR CO-OPERATIVE BUYING PLAN

Three-Cornered Meeting of Nation's Exhibitors to Be Held Next Month. United Theatres, Exhibitors-Affiliated and Hodkinson Plan to Be Discussed. Link-up Between First National Exhibitors-Affiliated a Possibility.

Indianapolis, March 27.

As a result of the visit to Indianapolis of Lee A. Ochs, representing the United Picture Theatres of America; Charles C. Pettijohn, representing the Producers and Exhibitors-Affiliated, and C. E. Shurtleff, representing the Hodkinson plan, an open meeting for producers and exhibitors from all over the United States has been called by Frank C. Rembusch, secretary of the American Exhibitors' Association, and president of the Motion Picture Exhibitors' League of Indiana, for April 8 at the Astor Hotel, in New York City.

So many plans for co-operative buying are being offered the exhibitor, Mr. Rembusch says, that it is almost impossible to judge just what is best for the exhibitor end of the picture industry. While some incorporate ideas well worth utilizing, he says, they all lack one or two essentials necessary to the continued well-being of the exhibitor, and for that reason he is anxious the exhibitor and producer meet in an open conference to iron out their differences.

Mr. Ochs met with members of the Indiana League last Monday at the Hotel Severin to discuss the merits of the United plan, while Messrs. Pettijohn and Shurtleff visited Indianapolis exhibitors Tuesday and Wednesday.

There may be some sort of a link up between the First National Exhibitors' Association and the Producers and Exhibitors' Affiliated in the very near future. There have been a number of conferences during the past week.

CHAPLIN AT STRAND.

The initial showing of the new Charles Chaplin film, "A Dog's Life," will be made at the Strand, starting next Sunday and lasting one week, the new release arrangement being entered into by the First National Exhibitors' Circuit when S. L. Rothapfel in severing connections with the circuit personally and through disposing of his stock in the First National Exchanges automatically canceled his contract for the Chaplin prelease at either the Rivoli or Rialto.

The Chaplin picture will open at the Palace for a week April 8, at which time it also starts at the Loew, Fox and Moss houses as well as other Keith theatres in New York per the required exhibiting conditions imposed by the circuit at the time the contract was drawn up for the comedy film.

T. L. Tally, of Tally's Broadway, Los Angeles, is bringing the Chaplin film on personally from the Coast, due in New York March 29 after stopping off in Chicago and leaving one negative with Watterson Rothacker at his laboratory there for final embellishment prior to the general release date.

ANITA STEWART BOUND.

Supreme Court Justice Cohalan Saturday made permanent the injunction restraining Anita Stewart from making pictures for any other company, than the Vitaphone, deciding she must work out the 29 weeks of the unemployed period of her contract with that concern.

About nine weeks of the 29 have already expired and unless Miss Stewart wins on appeal, which it is understood her counsel will make, she has the op-

tion of returning to Vita for the next 20 weeks or remaining idle for that period.

Louis B. Mayer, of Boston, who was to have taken Miss Stewart under his management, was in town Monday, and it is understood negotiations were on between the counsel for both sides, whereby Mayer would either buy off Vita's unexpired contract or arrange to have Miss Stewart make pictures for Vita for the next 20 weeks, with the stipulation these features would be promptly released and not held back for showing until such time as she was exploited as a starright proposition and so enter into competition with the proposed Mayer productions.

CARLOS LEAVING FOX.

Abraham Carlos, general representative of the Fox Film Corporation, whose name appears on the company's letterheads in the same size type as that of Winfield Sheehan, general manager, has resigned. He will probably go into producing on his own.

FILM RECEIPTS.

Los Angeles, March 27.

Jack Pickford in "Huck and Tom," at Graumann's, played to \$8,100 last week. D. W. Griffith's "Hearts of the World," at Clune's Auditorium, did \$14,000 on the week (its second).

Business at all three of the big houses in New York suffered a relapse last week when compared with the tremendous business the previous week. Even though business dropped the managements for the most part expressed themselves as satisfied.

The Rivoli, with the Official Italian War Films headlined, and J. Stuart Blackton's "Wild Youth" as the feature picture (billed secondary), drew a gross of almost \$15,000 on the week. The Rialto, with Enid Bennett in "Naughty Naughty" and a Fatty Arbuckle comedy, played to about \$14,500.

The Strand had Mabel Normand in "The Floor Below" as the feature and the second installment of the "Depths of the Sea" pictures, and touched almost \$13,000, with but one night in the week going to a turn-away.

New Orleans, March 28.

New Orleans is what is known in picture parlance as a "Mary town." Therefore it is not surprising that Miss Pickford, in her "Amarilly" release, came mighty near establishing a new record for the first half of last week at the Strand. The newest of the Arbuckle comedies (a regular risible tickler, by the way), "The Bell Boy," supplementing "The Sign Invisible," served to keep the business up to the high mark. The Strand's gross for the period went over \$4,500, which is about where it belongs.

The Trianon, with a seating capacity of but 700, is reported to have mounted about \$2,000 with "Intolerance" the first part of last week, and "The Zepelin's Last Raid" during the latter.

Weissberg with Brady.

Matty Weissberg, of the World Film Executive forces, has resigned to become private secretary to William A. Brady, and to take charge of sales for Mr. Brady's state right productions.

KENNEDY OPENING HEALY'S.

Aubrey M. Kennedy will enter the exhibitors' field as president of the Kennedy Theatres, Inc., which will open the former Healy's refreshment establishment at Broadway and 95th street as the Symphony theatre about May 1.

The theatre will seat 1,200 on the ground floor, with a mezzanine tier of boxes accommodating 300 more. There is no balcony or gallery.

It is understood Thomas Healy retains an interest in the enterprise besides having \$1,200 weekly guaranteed him as rent. Associated with Kennedy is Charles I. Cole (identified with the Pantages theatre enterprises) who is to be general manager.

Kennedy, who recently withdrew as general manager of productions, is interested in the new Sessue Hayakawa Co., which will produce pictures on the coast. He has also acquired the rights to two features, which he intends to produce in the east.

BALBOA IN ARREARS.

Los Angeles, March 27.

H. M. Horkheimer, Balboa Film Co., was summoned last week before the State Labor Commission, to show cause why his company should not pay the salary claims of 17 players filed with Deputy Commissioner H. A. Cable.

According to the Commissioner, no salaries had been paid by the company for several weeks and last year many of the players went as long as 13 weeks without receiving any envelopes.

Horkheimer told the Commission he had a deal pending which he thought would bring him out of his financial difficulties.

Anita King is the chief claimant, alleging \$2,100 is due her.

PARIS FILM RECEIPTS.

Paris, March 15.

The picture and variety houses in Paris are doing excellently, in spite of the recent air raid. From statistics it is shown the receipts for the Hippodrome (Gaugmont Palace) reached frs. 108,216 in November and frs. 181,836 in December last; Tivoli frs. 71,116 in November and frs. 77,364 in December; Nouveantes (Aubert Palace) frs. 103,546 in December; Lutetia, frs. 78,677 in November.

The attendances have kept about same level since. As for the music halls, the Folies Bergere took frs. 431,646 from October 20 to December 30; the Olympia, frs. 335,570 for same period; Cigale, frs. 197,037, and frs. 187,869, during November and December.

The first film produced by the French actor Antoine, to be billed as "Les Travailleurs de la Mer" (Workers of the Sea), has just been released in Paris, and shown at the Trocadero during a benefit matinee.

DISCHARGE AND STRIKE.

There was a strike at the Triangle studio at Fort Lee last week when Nick Kessel was discharged from his post as studio manager, the employees of the laboratory going out with him.

Nick is a brother of Ad. Kessel. When Kessel & Baumann sold out to Triangle it was understood Nick was to be retained—and has been up to now. William Fox has been using the studio of late, but Triangle is using the laboratory for its printing.

The strike was short-lived, the people returning to work after a few hours.

CAPITOL BY JANUARY 15.

The builders of the new Capitol theatre, 51st street and Broadway, have placed a forfeit in the hands of the owners to insure the completion of the building by Jan. 15, 1919.

The building is to be in readiness to open on that date, otherwise a heavy weekly forfeiture will be paid by the builder weekly until the structure is completed.

GRIFFITH FILM PLACED.

The Elliott, Comstock & Gest firm has secured the handling of the new D. W. Griffith spectacle, "Hearts of the World," for the United States, and its exploitation will be under the direct supervision of Morris Gest.

This was brought about through the desire of Griffith to have his masterpiece handled in a dignified, "legitimate" manner, and he it was who suggested Morris Gest to Messrs. Zukor and Lasky, who saw the value of the suggestion and promptly concurred.

The picture opens in New York at the 44th Street theatre April 5, with a private performance for the press April 4, at which will be present a number of important American and British officials. The British government is understood to have some half million dollars invested in the production and to control directly the British and colonial rights.

The premature announcement of S. L. Rothapfel he had secured the Metropolitan Opera house for pictures during the summer was inspired by the impression he had the Griffith spectacle and the acquiescence of the Metropolitan directors to permit the presentation to be shown at the temple of music, not from any desire for profit but due to its value as patriotic propaganda. Rothapfel offered Griffith \$7,500 a week for ten weeks or more and felt reasonably certain he had secured the plum at that figure.

Gest originally planned to present the feature at the Lyric, but when William Fox, who has a lease of the Lyric from the Shuberts, heard it was for "Hearts of the World" he restricted the sub-lease to two weeks, scenting a possibility to "horn in" for an extension of the proposed engagement. Gest then brought pressure to bear on the Shuberts to persuade A. H. Woods to shift his booking of "The American Ace" from the 44th Street to the Casino and to give him the 44th Street on a straight rental at a nominal figure.

It is understood Fox has arranged with William A. Brady to present the film production of the Drury Lane spectacle, "Stolen Orders" at the Lyric for the date originally offered Gest. The latter had a 25 per cent. interest in the Brady film production, without interfering with its management. He will thus be in the position of playing opposition to himself.

In theatrical circles it is regarded as a good stroke of business on the part of Griffith, Zukor and Lasky to turn over the management of the Griffith feature to show people of the standing of Elliott, Comstock & Gest.

Griffith is expected in New York early next week, preceded a few days by his brother.

Los Angeles, March 27.

It is not unlikely the United States Government will take over W. D. Griffith's new war romance, "Hearts of the World," for use as a recruiting aid. After its early presentation at Clune's Auditorium here, several officers in recruiting agencies reported to Griffith that enlistments soon increased and the men who offered themselves declared they did so after seeing the war play.

George J. Danis, chairman of a district exemption board, said the day after the film's premiere seven young men who had been granted deferred classification, returned and asked to be put in Class A, No. 1.

Impose Fuel Penalty.

The electric light service has been discontinued by an order of the Fuel Administration at the 77th Street picture theatre. The darkening of the house followed the theatre's failing to observe the Thursday "Lightless Night" order.

VARIETY

U. S. SIGNAL CORPS' PICTURES SHOW NATION'S WAR ACTIVITIES

Official Film Produced by Service Branch Shown at Atlantic City. To Promulgate Work of National Training. Red Cross Have Film for Their Next Drive.

Atlantic City, March 27.

Dissenters, critics, malcontents and carpers against the methods of this Government got it squarely between the eyes last week when the first official war pictures, produced by the U. S. Signal corps, and sanctioned by the Committee on Public Information, of which George Creel is the chairman, were shown to a big audience at the Apollo. The pictures have been made and are given for the purpose of promulgating the work of the Government in training men for the front and in combining and furthering the material, forces, industries and transportation facilities for an efficient and inexorable prosecution of the war.

Actual film of the great cantonments scattered all over the country were presented for the first time to the public, taking the spectator through all the processes undergone before the raw recruit is turned into a first class soldier with a fighting standard and knowledge second to none. Shipyards are pictured in the stress of their high-speed activities; munition factories are shown turning out the gigantic monsters which are to convey our respects to the unspeakable Hun. Every industry and organization which has a bearing upon the war, direct or indirect, is presented to the eye in all its high efficiency, with all its earnestness of labor and achievement.

The magnitude of the task of training, feeding and caring for two million men under arms, manufacturing arms for the use of these men, building ships for their transportation, conveying to them the products of the huge factories as they are completed, is told vividly in the pictures shown last week at the Apollo.

By way of illustrating the unmatched efficiency of the American fighting forces when they have been made ready for the front, a company of infantrymen were shown going through the intricacies of a drill routine without one spoken word of command, each man counting out the interval between the move executed and the next to come. The company wheeled, marched, counter-marched, turned and went through the manual of arms with clock-like precision and astounding dispatch, never once scoring a fault.

In a thrilling speech, predicated in

words as sharp as bayonet points, Sergeant L. Shannon Cormack, one of the first men to go "over the top" early in 1915, told of the work on the front, and related anecdotes of intense interest. Sergeant Cormack was on the fighting front in France for two years and four months, in one battle "managing to collect thirteen pieces of German shell" as he himself phrased it. He is only now fresh from the hospital. Sergeant Cormack went over first with the Fifth Canadian Field Artillery and saw some of the worst fighting of the war. Later he served as Sergeant Orderly on the staff of the now famous General Sir Julian Byng.

Frequently during his address, Sergeant Cormack had to pause and wait for the thunderous acclamations of the audience to subside before he could continue.

The committee of the National Association of the Motion Picture Industry, appointed to cooperate with the Red Cross, is exploiting and distributing a two-reel picture entitled "The Spirit of the Red Cross."

The picture has been produced by the American Red Cross in behalf of its publicity efforts in connection with the Second War Fund Drive which they will hold May 20-27.

ROLFE-HOFFMAN-WEBER?

Los Angeles, March 27.

Aaron Hoffman, who came here a few days ago to consult with B. A. Rolfe, is understood to be on his way to New York.

Rumor here has it that B. A. Rolfe, Hoffman, Lawrence Weber and others have formed a new corporation to make independent pictures for state-right distribution.

This group were originally interested in the Popular Plays & Players Co., which distributed its output through the Metro exchanges. Some time ago Metro bought them out, paying \$100,000 in notes for the franchise.

ANOTHER FUTURE STAR?

Constance Binney, a pretty 18-year-old dancer, who has been playing Vivienne Segal's part in "Oh Lady, Lady" at the Princess during the latter's illness, has been engaged by Paramount, who will try to exploit her as a film star.

APRIL FOR PATRIOTISM.

Wires were received from the Coast Tuesday saying Mary Pickford, Douglas Fairbanks and very likely William S. Hart as well as other prominent film stars now working in pictures out there would arrive in New York April 1 to devote the entire month to booming the new Liberty Loan Bond "drive."

Realizing the hold that the film celebs have on the public at large Secretary of the Treasury William McAdoo has personally obtained the consent of the picture stars to devote themselves to subscription getting.

Los Angeles, March 27.

Mary Pickford, Douglas Fairbanks and Charlie Chaplin, with their staffs, left here this week and are en route to Washington, where they will begin work in aid of the Third Liberty Loan.

They are three of the five screen stars to be honored by Secretary McAdoo, who selected them for the patriotic work, the other two being William S. Hart and Marguerite Clark. Hart remains in the West, where he will give his work to the loan drive.

PICKFORD CENSORING.

The report Jack Pickford has entered the government service is now confirmed at the Paramount offices. It is claimed he is under draft age and Canadian born, but this did not deter him from joining the colors.

Jack enlisted in the navy, but owing to his knowledge of pictures was assigned to the Intelligence Dept. He is picture censor for films designed for export.

PAULINE FREDERICK—GOLDWYN'S

It seems to be pretty generally known about town that at the conclusion of her contract with Paramount next month, Pauline Frederick will become a Goldwyn star.

At the Goldwyn offices no official confirmation was to be had in the absence of Samuel Goldfish, but the general impression in the business offices of the organization was that such a deal had been consummated.

BIG STATERIGHT PRODUCER.

A deal is reported in the air for the formation of a new producing company to be called the Maurice Tournour Co., the output to be made by that director.

It is stated by those who claim to know the first production, if suitable arrangements are consummated, will star Robert Hilliard in the principal role.

According to the plans a new screen actress is to be exploited in the person of Fritz Binney.

The method of distribution has not yet been determined, but it is understood Hiller & Wilk will act as selling agents.

CAVALIERI IN "GISMONDA."

Lina Cavalieri is once more at work for Artcraft and is understood to be making, at the Fort Lee studio, a screen version of Sardou's "Gismonda," which has not been seen in America since the death of Fanny Davenport, other than a few performances in French by Bernhardt.

"Gismonda" was one of the latest of the Sardou dramas, with a powerful dramatic story—a princess whose child wanders into a tiger's cage, with no one daring to attempt a rescue. In a frenzy the princess cries that she will grant any wish within her power for the child's life. A man of the people saves the little boy and asks the princess' hand in marriage.

SUMMER FILM AT HIP.

Determined efforts of the past ten days indicate the New York Hippodrome, now offering "Cheer Up," may house a big picture this summer, several men making offers to Charles Dillingham for the subrental from May 1 until fall.

"Cheer Up" is expected to close its present stay there either April 27 or a week later.

Last week there was talk the new Griffith film, "Hearts of the World," might be shown there, but early this week the 44th Street was the house selected for the Griffith feature in New York.

CAPITOL CONTRACT LET.

All rumors to the contrary, the contract for the steel construction of the proposed Capitol theater at Broadway and 51st street was only let last week, the prize going to Paul Chapman. It calls for completion within three months from the time work starts.

Thomas W. Lamb is the architect and some time ago called for bids.

GRAUMAN'S NEXT.

Los Angeles, March 27.

Sid Grauman is promoting another elaborate theatre here for pictures and vaudeville. Local capital is interested.

MAINE'S SUNDAY CLOSING.

Sanford, March 27.

Charles A. Trafton of the Colonial here was found guilty by Judge J. V. Tucker in the Municipal Court on the charge of running a moving picture show on Sunday.

Trafton was arrested by Edward H. Emery of the Christian Civic League of Maine. Trafton conducted his own case. The defense was that the Sunday evening concerts were given for the benefit of the poor of Sanford.

The complaint was brought under the old blue laws, which pertains to Sunday closing. It was intimated by Emery that this was the beginning of a crusade to close up all picture houses in Maine on Sunday.

EASTER GREETINGS



FRANK EVANS SUGGESTS

PARISH & PERU.

This Week (March 25)—Royal, New York
Next Week (April 1)—Colonial, New York

NEW ACTS

Little Billy

In "One"—Special Drops and Jerry
This youngster is one of the cleverest "kids" that ever beat a R. R. Co. out of half fare! He is known as the Vice-President of the MUSTYS, a position that Sam Harris offered him 15c. for and was refused. He is also the composer of "PIN-KIE," a wonderful band number for cello and drums. This "kid" is a wonder in everything he does except playing pool! A little grouchy in the mornings, but a great fellow at night—and is always willing to sing "OVER THERE"—ask FELIX ADLER! This act will be a big hit until he grows up!
LAUBRON.
Sounds like a cable address but means LAURIE and BRONSON
"Over the Top" Co., Chicago

EDWARD MARSHALL

CHALKOLIGIST

Direction,
ALF. T. WILTON

JACK TERRY

And His Imperial Troupe of Trained Bull Weevils
Friars' Club will always reach me



MAE AUBREY and ESTELLE RICHE

En route to a Pacific Port, where we sail for Australia. Touring Richard Circuit.

OMAHA has the real patriotic spirit! In five hours the united forces of the World-Herald newspaper and the Brandeis theatre collected \$500 from the noon-day crowds on the street in the business section for our soldiers' smoke fund. The amount was doubled by the manufacturers of Omaha.

PLAYING RICHARD CIRCUIT

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



Oh! for a meetless day with no bills to meet.

Billy Beard

"The Party from the South"

PAUL and MAE NOLAN

In "Just Comedy"


Direction, NORMAN JEFFERIES

The Original Arleys PAUL and CHARLEY

Opened With
Barnum and Bailey March 25th

Direction: Western, YATES & EARL Eastern, PETE MACK

FRED DUPREZ



Says:
The bearded ladies are not all in the side shows.


American Representative SAMBAERWITZ 1488 Broadway New York

JUST A REMINDER!
"A Girl's Weigh"
Is Fully
COPYRIGHTED and PROTECTED!!
And there is a law against
THIEVES!!!
DOLLY GREY
and
BERT BYRON

THE MASCULINE HALF OF THE ACT OF

VINCENT AND CARTER

IN
"Polite Nonsense"
A combination of class and cleverness.



Last week, in Portland, the acts put on an after-piece after the regular show Friday night for the benefit of the R. of C. War Drive, and between the Keith and Portland theatres \$120 was showered over the footlights.

The afterpiece was very original. Among the bits were "Pick up my old hat," "apple sauce" and "horse radish"—bringing the baby out for bows and several other brand new ideas.

BERT LEVY was the Big Chief—and a hard-working one, too. The Clowns were as follows:
FRANK WILLING (Willing and Jordan), DAVE WELLINGTON (bailiener), "GEORGE ISSEN PIRH-ER," "JOHN RUMBY HAWLEY," FRANK LORNE DOBSON and YOURS TRULY, assisted by "THE WIVER."

It was too nice a crowd to break up. Maybe we will all be together again on the same bill—who knows?

JIM and MARIAN
HARKINS
Direction, NORMAN JEFFERIES
Next Week (April 1)—Boston Theatre, Boston, Mass.
We wish everyone a Sunny Easter

WILLIE SOLAR Presents The REAL REASON For SALARY SLASHES

KOMENLY KALLED KUTS
Jan. and Feb.—BUSINESS OFF—
Public broke after holidays.
Mar. and Apr.—LENT—Lent.
May and June—BASEBALL SEASON—
Competition.
July and Aug.—SUMMER SALARY—
No bearing on REGULAR figure.
Sept. and Oct.—ACCEPT THIS TO GET STARTED—Route will follow—(No bearing takes an encore).
Nov. and Dec.—BEFORE XMAS—
Business off—Public saving to buy presents.
(P. S.—ALL BENEFITS ARE NET)
FOLEY and O'NEIL
"The Sure-Fire Duo"
Direction, MARK LEVY
Loew Circuit

NOTES

MAX GORDON says that "The lightless nights did not interrupt the cabarets and most of their patrons were lit up as usual."

IRVING COOPER says, "A magician can get most anything out of a silk hat but brains."

JULES DELMAR said that before he had seen some of the price lists along the Great "Wet" Way, he thought the Alps were the highest things in the world.

Another popular booker who insisted upon his name being mentioned in this space said that "Two and too do not make four, and black is very often white."

FENTON and GREEN

Trying to make a living.




This Week (April 1), Keith's, Portland, Me.

WM. NEWELL and ELSA MOST

"Two Bright Spots"
"With some southern ditties, bright better a vivacious personality, displayed by the young lady, a few synopsized steps by the young man, and a whole-some manner of doing these things, Newell and Most proved a really delightful offering."
"Herald," Newport.
Direction, MESSRS. FRANK DONNELLY and NORMAN JEFFERIES.

ALEXANDER and FIELDS
Next Week (April 1)—Boston Theatre, Boston
Direction, MORRIS & FEIL



RALLY FELLOWS




A few agitators are spreading propaganda, relating to the destruction of all dogs as a war measure. Ask Frank, ask Helium if our record merits this reward.

A "sheep-killing dog" deserves no better fate, but what about the rest of us? I'm not afraid to die; just missed it in the "Pound" once, but how about the "wom-an" and "children" dogs?

Slackers, Hoarders and Huns are behind this. Wish I was behind them.

OSWALD

PESTS NO 18



"WHAT A FINE NIGHT YOU ARE!
YUN NEVER MENTION US IN YOUR VARIETY AD."

A "YAL" AND "YUE WIFE" who "don't BELIEVE IN ADVERTISING."

WALTER WEEMS.

RELEASED FOR EASTER

CHRIS.—I suppose you'll color some eggs for Easter?
BOB.—No, there's too many "died" since last Easter.

CHRIS.—I notice that several artists have tried to "lift" James Madison's material.
BOB.—But they couldn't even "budget"; but, say, do you know that Akron is quite a botanical centre?
CHRIS.—And why so?
BOB.—"Cause it's full of "rubber plants."
CHRIS.—Our act is so arranged the audience don't know what we're going to do when we go on.
BOB.—And they're still that way when we finish.

"FIGHT OR BUY BONDS"

KNAPP and CORNALLA

Next Week (April 1)—Colonial, Akron, O.



PAULINE SAXON

SAYS
Before a sheet of paper clean,
Each week I sit and gaze
And gaze,
And think I may write
here a thought
To me—no famous all my days.

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. S. O.

BRENDEL and BERT

in
"Waiting for Her"
Direction, E. BART McHUGH



HOLDEN GRAHAM

ARTISTIC DYES OF VERNATIVITY
Moss Empire, England

ADELE JASON

Featured in PEPPIE & GREENWALD'S
"ALL GIRL REVUE"
Personal Direction, M. L. GREENWALD

Announcing

D. W. GRIFFITH'S

Third and
Greatest Triumph

"HEARTS OF THE WORLD"

The sweetest
love story ever told

The one play you have awaited with bated breath—that the foremost of all screen producers has been engaged upon on the Western Front for the past eighteen months. It is now in its third week, playing to more than capacity, at Clune's Auditorium in Los Angeles, California.

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